

CASH BOX

June 25, 1983

NEW FACES TO WATCH
Gus Hardin
June Pointer

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Junior

TAKE A DIFFERENT TRIP
TURN ON TO **BEAT STREET**

HOTEL

TRO
HOTEL



BEAT STREET

THE NEW SINGLE (B-5244)

THE NEW ALBUM (ST-12266)



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CASH BOX

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EDITORIAL

Moving Forward

As we approach the end of the second quarter, a number of interesting developments are staring us in the face — many that auger well for the coming months. First of all, we can say that it is beginning to look more and more like a recovery is in the works. For a variety of reasons, the industry is picking up.

This was amply demonstrated by the tremendous outpouring of affection between fans and performers at the recent Fan Fair in Nashville — an event that captured the national spotlight. In addition, coincidentally with Black Music Month comes the word that black music product is once again crossing over effectively and making its presence felt in the suburbs — well beyond the traditional urban markets. That country and black music — often

identified as the two consistently strong genres that seem to be able to weather bad times more effectively — are making gains today is certainly an indication of the improving health of the industry.

Of course, we can also look forward to the full rollout of Compact Disc product in the coming quarter. With all of the hoopla that has accompanied the introduction of the Compact Disc, the consumer is once again excited by something in the music industry.

It's been a long and trying haul the last three years or so, but from all indications, we are beginning to move forward again. The third quarter of this year could really hold some surprises. Let's hope they're good ones.

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ON THE COVER

"I don't want to be seen as a one-hit wonder."

So Brit-born funkier Junior told **Cash Box** last year when his first single, "Mama Used To Say," rocketed to the #2 spot on the **Cash Box** Black Contemporary Singles chart, while cracking the Top 30 on the Pop side. True to his word, the then 24-year-old singer/songwriter delivered a melodically infectious debut album with "JI," as well as two more outstanding singles, "Too Late" and "Love Dies."

Now, at the ripe old age of 25, Junior has delivered his second album, "Inside Lookin' Out," shipping this week on Mercury/PolyGram. Like its predecessor, this outing demonstrates an effortless pop sensibility built on the American soul tradition. Producer and co-author Bob Carter is again on board, and the resulting tunes — including "Communication Breakdown," presently bulleting at #32 on the B/C Singles chart — how that Junior is ready to deliver on his pledge. "Inside Lookin' Out" is more than insurance against being a one-hit wonder: it's the work of an artist we will be hearing from for a long, long time.



TOP POP DEBUTS

SINGLES

64 ROCK 'N' ROLL IS KING — ELO — Jet/CBS

ALBUMS

50 SPEAKING IN TONGUES — Talking Heads — Sire

POP SINGLE

FLASHDANCE... WHAT A FEELING
Irene Cara
Casablanca/PolyGram

B/C SINGLE

JUICY FRUIT
Mtume
Epic

COUNTRY SINGLE

FOOL FOR YOUR LOVE
Mickey Gilley
Epic

JAZZ

JARREAU
Warner Bros.

NUMBER ONES



Michael Jackson

POP ALBUM

THRILLER
Michael Jackson
Epic

B/C ALBUM

THRILLER
Michael Jackson
Epic

COUNTRY ALBUM

THE CLOSER YOU GET
Alabama
RCA

GOSPEL

JESUS I LOVE CALLING YOUR NAME
Shirley Caesar
Myrrh

CASH BOX TOP 100 SINGLES

June 25, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 FLASHDANCE... WHAT A FEELING IRENE CARA (Casablanca/PolyGram 811 440-7)	6/18	35 STAND BACK STEVIE NICKS (Modern/Atco 7-99863)	6/18	69 JUICY FRUIT MTUME (Epic 34-03578)	6/18
2 LET'S DANCE DAVID BOWIE (EMI America B-8158)	2	36 SOLITAIRE LAURA BRANIGAN (Atlantic 7-89868)	40	70 DER KOMMISSAR AFTER THE FIRE (Epic 34-03559)	54
3 TIME (CLOCK OF THE HEART) CULTURE CLUB (Epic 34-03769)	4	37 PHOTOGRAPH DEF LEPPARD (Mercury/PolyGram 811-217-7)	31	71 LOVE ON YOUR SIDE THOMPSON TWINS (Arista AS 1056)	64
4 ELECTRIC AVENUE EDDY GRANT (Portrait/CBS 37-03793)	7	38 STRANGER IN MY HOUSE RONNIE MILSAP (RCA PB-13470)	32	72 CHINA RED ROCKERS (Columbia 38-03786)	80
5 BEAT IT MICHAEL JACKSON (Epic 34-03759)	3	39 THE CLOSER YOU GET ALABAMA (RCA PB-13524)	41	73 JEOPARDY GREG KIHN BAND (Beserkley/Elektra 7-69847)	59
6 EVERY BREATH YOU TAKE THE POLICE (A&M 2542)	13	40 INSIDE LOVE (SO PERSONAL) GEORGE BENSON (Warner Bros. 7-29649)	42	74 COME ON EILEEN DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)	56
7 ALWAYS SOMETHING THERE TO REMIND ME NAKED EYES (EMI America 8155)	8	41 WISHING (IF I HAD A PHOTOGRAPH OF YOU) A FLOCK OF SEAGULLS (Jive/Arista VS 2006)	45	75 SPACE AGE WHIZ KIDS JOE WALSH (Full Moon/Warner Bros. 7-29611)	83
8 SHE BLINDED ME WITH SCIENCE THOMAS DOLBY (Capitol B-5204)	5	42 (KEEP FEELING) FASCINATION THE HUMAN LEAGUE (A&M 2547)	52	76 THEME FROM DOCTOR DETROIT DEVO (Backstreet/MCA BSR-52215)	71
9 SHE'S A BEAUTY THE TUBES (Capitol B-5217)	11	43 SAVED BY ZERO THE FIXX (MCA-52213)	48	77 EUROPA AND THE PIRATE TWINS THOMAS DOLBY (Capitol B-5238)	87
10 AFFAIR OF THE HEART RICK SPRINGFIELD (RCA PB-13497)	10	44 WHITE WEDDING BILLY IDOL (Chrysalis/CBS VS4-42697)	49	78 MIDNIGHT BLUE LOUISE TUCKER (Arista ASI-9022)	85
11 FAMILY MAN DARYL HALL & JOHN OATES (RCA PB-13507)	12	45 MANIAC MICHAEL SEMBELLO (Casablanca/PolyGram 812 516-71)	53	79 PIECES OF ICE DIANA ROSS (RCA PB-13549)	—
12 TOO SHY KAJAGOOGOO (EMI America B-8161)	14	46 STOP IN THE NAME OF LOVE THE HOLLIES (Atlantic 7-89819)	57	80 THE BORDER AMERICA (Capitol B-5236)	—
13 LITTLE RED CORVETTE PRINCE (Warner Bros. 7-29746)	6	47 STRAIGHT FROM THE HEART BRYAN ADAMS (A&M 2536)	29	81 STAND BY ROMAN HOLLIDAY (Jive/Arista JSI-9036)	89
14 DON'T LET IT END STYX (A&M 2543)	15	48 TAKE ME TO HEART QUARTERFLASH (Geffen 7-29603)	63	82 DROP THE PILOT JOAN ARMATRADING (A&M 2538)	90
15 NEVER GONNA LET YOU GO SERGIO MENDES (A&M 2540)	16	49 CANDY GIRL NEW EDITION (Streetwise SWRL 2208)	50	83 PUTTIN' ON THE RITZ TACO (RCA PB-50727)	—
16 ALL THIS LOVE DeBARGE (Gordy/Motown 1660)	17	50 HOW DO YOU KEEP THE MUSIC PLAYING JAMES INGRAM AND PATTI AUSTIN (Qwest/Warner Bros. 7-29618)	51	84 GIMME ALL YOUR LOVIN' ZZ TOP (Warner Bros. 7-29693)	78
17 OUR HOUSE MADNESS (Geffen 7-29668)	20	51 HOT GIRLS IN LOVE LOVERBOY (Columbia 38-03941)	61	85 WAR GAMES CROSBY, STILLS & NASH (Atlantic 7-89812)	—
18 TRY AGAIN CHAMPAIGN (Columbia 38-03563)	18	52 SLIPPING AWAY DAVE EDMUNDS (Columbia 38-03877)	58	86 THE SAFETY DANCE MEN WITHOUT HATS (Backstreet/MCA BSR-52232)	—
19 I'M STILL STANDING ELTON JOHN (Geffen 7-29639)	19	53 NO TIME FOR TALK CHRISTOPHER CROSS (Warner Bros. 7-29662)	43	87 IT'S INEVITABLE CHARLIE (Mirage/Atco 7-99862)	—
20 WANNA BE STARTIN' SOMETHIN' MICHAEL JACKSON (Epic 34-03914)	23	54 COOL PLACES SPARKS AND JANE WIEDLIN (Atlantic 7-89866)	47	88 I WON'T HOLD YOU BACK TOTO (Columbia 38-03597)	70
21 MY LOVE LIONEL RICHIE (Motown 1677)	9	55 CUTS LIKE A KNIFE BRYAN ADAMS (A&M 2553)	66	89 SHY BOY (DON'T IT MAKE YOU FEEL GOOD) BANANARAMA (London/PolyGram 810 112-7)	—
22 THE WOMAN IN YOU THE BEE GEES (RSO/PolyGram 813 173-7)	24	56 CHINA GIRL DAVID BOWIE (EMI America B-8165)	65	90 FADE AWAY LOZ NETTO (21/PolyGram TI 104)	—
23 COME DANCING THE KINKS (Arista AS 1054)	25	57 I.O.U. LEE GREENWOOD (MCA-52199)	62	91 SWINGIN' JOHN ANDERSON (Warner Bros. 7-29788)	86
24 FAITHFULLY JOURNEY (Columbia 38-03840)	22	58 THE ONE THING INXS (Atco 7-99905)	44	92 WHEN I'M WITH YOU SHERIFF (Capitol B-5199)	79
25 IS THERE SOMETHING I SHOULD KNOW DURAN DURAN (Capitol B-5233)	35	59 ROCK OF AGES DEF LEPPARD (Mercury/PolyGram 812 370-7)	69	93 MR. ROBOTO STYX (A&M 2525)	74
26 BABY JANE ROD STEWART (Warner Bros. 7-29608)	28	60 ALL MY LIFE KENNY ROGERS (Liberty B-1495)	46	94 RICKY "WEIRD AL" YANKOVIC (Rock 'n' Roll/CBS ZS4 03849)	81
27 THAT'S LOVE JIM CAPALDI (Atlantic 7-89849)	27	61 SAVE THE OVERTIME (FOR ME) GLADYS KNIGHT & THE PIPS (Columbia 38-03761)	67	95 LOOKING FOR A STRANGER PAT BENATAR (Chrysalis/CBS VS4 42688)	75
28 WE TWO LITTLE RIVER BAND (Capitol B 5221)	30	62 LOVE NEVER FAILS GREG KIHN BAND (Beserkley/Elektra 7-69820)	68	96 JOHNNY B. GOODE PETER TOSH (EMI America B-8159)	—
29 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 604-7)	34	63 LOVE'S GOT A LINE ON YOU SCANDAL (Columbia 38-03615)	38	97 IT MIGHT BE YOU (THEME FROM "TOOTSIE") STEPHEN BISHOP (Warner Bros. 7-29297)	84
30 ROLL ME AWAY BOB SEGER AND THE SILVER BULLET BAND (Capitol B-5235)	33	64 ROCK 'N' ROLL IS KING ELO (Jet/CBS ZS4 03964)	—	98 DO YOU REALLY WANT TO HURT ME CULTURE CLUB (Epic 34-03368)	91
31 OVERKILL MEN AT WORK (Columbia AE7-1633)	21	65 THE SALT IN MY TEARS MARTIN BRILEY (Mercury/PolyGram 812 165-7)	72	99 WHAT YOU DO TO ME CARL WILSON (Caribou/CBS ZS4 03590)	82
32 SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA PB-13533)	37	66 BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)	60	100 FOOL MOON FIRE WALTER EGAN (Backstreet/MCA BSR-52200)	77
33 DON'T PAY THE FERRYMAN CHRIS DeBURGH (A&M 2511)	36	67 THE METRO BERLIN (Geffen 7-29638)	73		
34 1999 PRINCE (Warner Bros. 7-29896)	39	68 RIO DURAN DURAN (Capitol B-5215)	55		

Affair Of The Heart (Vogue — BMI/Bibo — ASCAP)	10
All My Life (Warner — BMI/WB Gold — ASCAP)	60
All This Love (Jobete — ASCAP)	16
Always Something (Intersong/Blue Seas/Jac — ASCAP)	7
Baby Jane (Rod Stewart/Anteater — ASCAP)	26
Beat It (Mijac — BMI)	5
Billie Jean (Mijac — BMI)	66
Candy Girl (Boston — ASCAP/Streetsounds — BMI)	49
China (Very Safe/Dead Heroes — BMI)	72
China Girl (Jones/Bug/James Osterberg/Fleur — ASCAP/BMI)	56
Come Dancing (Davray — P.R.S.)	23
Come On Eileen (Colgems/EMI — ASCAP)	74
Cool Places (Ron & Russell Maal — ASCAP)	54
Cuts Like A Knife (Irving/Adams — ASCAP)	97
Communications/Calypto Toonz — BMI)	55
Der Kommissar (Chappell — ASCAP)	70
Doctor Detroit (Nymph/Devo/Adm. by Unichappell — BMI)	76
Don't Pay The Ferryman (Rondor — BMI)	33
Do You Really Want (Virgin/Chappell — ASCAP)	98
Don't Let It End (Stygian/Adm. by Almo — ASCAP)	14
Drop The Pilot (Rondor — BMI)	82
Electric Avenue (Greenheart — ASCAP)	4
Europa And The Pirate (Participation — ASCAP)	7
Every Breath You Take (Magnetic — BMI)	6
Fade Away (ATV — BMI)	90
Faithfully (Twist & Shout — ASCAP)	24
Family Man (Virgin/Adm. by Chappell/Josef Weinberger, PRS/TBP/Adm. by April — ASCAP)	11
Of Fascination (Virgin/Chappell/Sound Diagrams/WB — ASCAP)	42

Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP)	1
Fool Moon (Pril/Seldak/Swell/Melody Deluxe — ASCAP)	100
Gimme All Your Lovin' (Hamstein — BMI)	84
Hot Girls In Love (Dean Of Music/Blackwood — BMI)	51
How Do You Keep (WB — ASCAP)	50
I.O.U. (Vogue c/o Welk/Hopi Sound/MCA — BMI/ASCAP)	57
I'm Still Standing (Intersong — ASCAP)	19
I Won't Hold You Back (Rehtakul Veets — ASCAP)	88
Inside Love (Music Corp. of America/Kashif — BMI)	40
Is There Something (Trittic) — ASCAP)	25
It's Inevitable (T.J.T./Crumpet — ASCAP)	87
It Might (Gold Horizon—BMI/Golden Porch—ASCAP)	97
Jeopardy (Rye Boy/Well Received — ASCAP)	73
Johnny B. Goode (Arc — BMI)	96
Juicy Fruit (Mtume — BMI)	69
Let's Dance (Jones — ASCAP)	2
Little Red Corvette (Controversy — ASCAP)	13
Looking For (Framme Golde/Rightsong — BMI/Mac's Million — ASCAP)	95
Love Never Fails (Rye Boy — ASCAP)	62
Love On Your Side (Zomba Enterprises) — BMI)	71
Love's Got (Just Friends — BMI/KJG — ASCAP)	63
Maniac (Intersong/Famous/Warner Bros. — ASCAP)	45
Midnight Blue (Chartel)	78

Mr. Roboto (Stygian Songs Adm. by Almo — ASCAP)	93
My Love (Brockman — ASCAP)	21
Never Gonna (ATV/Mann & Weil — BMI)	15
1999 (Controversy — ASCAP)	34
No Time For Talk (Pop 'N' Roll — ASCAP)	53
Our House (Nitty/WB — ASCAP)	17
Overkill (April — ASCAP)	31
Photograph (Zomba Enterprises — BMI)	37
Pieces Of Ice (Wendy/Jamm/Bibo — ASCAP)	79
Puttin' On The Ritz (Schallplatten GMBH)	83
Ricky (Chinnichap/Holy Moiey/Ear Booker — BMI/Desilu — ASCAP)	94
Rio (Aritec — LTD.)	68
Rock 'N' Roll (April — ASCAP)	64
Rock Of Ages (Zomba Enterprises — BMI)	59
Roll Me Away (Gear — ASCAP)	30
Save The Overtime (Richer/Chappell/Bub's — ASCAP/Jin-Ken/Irving/Ljesrika — BMI)	61
Saved By Zero (Colgems/EMI — ASCAP)	43
She Blinded Me (Participation — ASCAP)	8
She's A (Foster Frees/Rehtakul Veets/Decomposition/Boone's Tunes — BMI/ASCAP)	9
She Works Hard (Sweet Summer Night — ASCAP)	29
Shy Boy (MCA — ASCAP)	89
Shipping Away (April — ASCAP)	52
Solitaire (Younster Musikverlag/Gmbh — GEMA)	36
Space Age (Wow & Flutter — ASCAP/Marinara — BMI)	75

Stand Back (Welsh Witch — BMI)	35
Stand By (Zomba Ent. — BMI)	81
Stop In The Name (Stone Agate — BMI)	46
Straight From The Heart (Irving/Adams Communications — BMI)	47
Stranger In My House (Lodge Hall — ASCAP)	38
Sweet Dreams (Sunbury)	32
Swingin' (Hall-Clement/Ionel Delmore c/o Welk/John Anderson — BMI)	91
Take Me To Heart (Narrow Dude/Bonnie Bee Good/WB — ASCAP)	48
That's Love (Warner Bros. — ASCAP)	27
The Border (April/Russell Ballard/Poison Oak — ASCAP)	80
The Closer You Get (Irving/Down 'N Dixie/Chinnichap — BMI)	39
The Metro (Berlin Era — BMI)	67
The One Thing (Browning — BMI)	58
The Safety Dance (Off Backstreet/Les Editions Chapeau — BMI)	86
The Salt In My Tears (Rare Blue/Miserable — ASCAP)	65
The Woman In You (Gibb Bros./Unichappell — BMI)	22
Time (Virgin — ASCAP/Adm. by Chappell)	3
Too Shy (Trittic)	12
Try Again (Walkin — BMI)	18
Wanna Be Startin' (Mijac — BMI)	20
War Games (Gold Hill — ASCAP)	85
Two (Screen Gems — EMI — BMI)	28
What You Do To Me (Siren Songs — BMI)	99
When I'm With You (Rock Hard — ASCAP)	92
White Wedding (Rare Blue/Boneidol — ASCAP)	44
Wishing (Zomba — BMI)	41



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

THE POLICE

SYNCHRONICITY

SP-37



THE NEW ALBUM - OUT NOW !!



INCLUDES THE SINGLE EVERY BREATH YOU TAKE

AM-2542



On A&M Discs and BASF Chromium Dioxide Audiophile Quality Cassettes.



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More Labels Come Up With Summer Cassette Programs

by Jeffrey Ressler

LOS ANGELES — As Walkmans, stereo boom boxes and car and home tape decks get flicked on at an ever-increasing rate during summer months, record labels are aggressively pushing sales of the cassette configuration with a series of special promotions and marketing gimmicks. With MCA and WEA coming out with new "twofer" tapes and A&M manufacturing The Police's "Synchronicity" album on chromium-dioxide (**Cash Box**, June 18), it should come as no surprise that CBS is also working on something special for its cassettes — a national marketing plan revolving around a cartoon character nicknamed "Red."

Due to the fact that all CBS cassettes (with the exception of the Masterworks, Odyssey, Great Performances and P&D labels) have the artist's name in bright red lettering on its spine, the label has "literally personified" the color's sense of urgency in a R. Crumb-type character with flaming red hair and bulging eyes to serve as a "generic sales vehicle" for the company's cassettes. According to Michael Martinovich, vice president, merchandising, CBS Records, "Red" will be used in a multimedia advertising and merchandising campaign under a national sales promotion entitled "See Red," utilizing TV and radio spots, print ads and point-of-purchase material. "Once established in the media and at the retail level, Red's frenetic voice and zany appearance will instantly alert consumers that CBS cassettes are on sale," Martinovich said.

Last summer, A&M cassettes were the target of a "red hot" promotion in which tapes by such acts as the Go-Go's, The Police, Supertramp, .38 Special, Styx and Quincy Jones were stickered with red tags by retailers and marked down in price. Although A&M sales manager Larry Hayes called this sale "the most successful of all programs we ran in 1982," other A&M personnel said it was often difficult to get merchants to sticker the tapes. CBS has managed to bypass this problem since its cassettes already have red lettering on the spine. "We've got a real built-in opportunity to have an instant CBS cassette sale at any time," proclaims a brochure outlining the "See Red" campaign, "without ever having to deal with stickering, un-stickering, or segregating the product."

Developed by CBS's full-service ad agency Gotham Advertising, "Red" will be introduced to consumers at the end of

(continued on page 26)



PEOPLE'S GOLD — Capitol recording group Missing Persons was recently presented with gold awards during a ceremony at L.A.'s Palace for the sale of its "Spring Session M" LP. Pictured are (l-r): Patience and Ken Scott, the group's co-manager and producer/manager; Terry Bozzio of the group; Don Zimmermann, chief operating officer, recorded music group, Capitol-EMI; Dale Bozzio, Warren Cuccurullo, Patrick O'Hearn and Chuck Wild of the group; and Jim Mazza, president of Capitol and chairman EMI America/Liberty Music Group.

Record Crowd Of 17,000 Attends 12th Annual Fan Fair In Nashville

by Tom Roland

NASHVILLE — A record crowd of nearly 17,000 flocked to Nashville June 6-11 to take part in the 12th annual Fan Fair, a week-long celebration of country music and the artists who have continued to represent the medium. The activities during the week included numerous showcases, 350 exhibit booths and unique sports events that pitted country celebrities against each other. In addition, several events were added outside of the official Fan Fair schedule to take advantage of the heightened population in the city during the affair.

Sponsored by the Country Music Assn. (CMA) and the Grand Ole Opry, this year's attendance broke the previous high of 16,000 set during 1982 when the Fan Fair first moved from Municipal Auditorium to the Tennessee State Fairgrounds. Last year, many participants complained about the new location incessantly, but negative attitudes were an extreme rarity this year, a fact that CMA director Jo Walker-Meador attributes to the increased familiarity of both the workers and the fans with the new site, as well as more favorable weather conditions. During last year's event, humidity and heat put a damper on the enthusiasm of many participants, but the 1983 celebration was marked by ideally sunny afternoons, cool evenings and a total absence of rain.

"Change brings about a certain amount

of uncertainty," she suggested, "but we did have a lot of repeats, and the amount of negative comment was almost nil. It went exceptionally well, and the country music artists are to be commended for the kind of cooperation that they give the industry and the fans."

Attendance was so strong that Walker-Meador indicated next year's publicity push will not be increased at all since the current fairground venue has reached its limit. "We need a larger place," she said, "but I don't know of any place available — Opryland has no place that would accommodate that many people. The only place I could think of would be Vanderbilt Stadium, but you have no exhibition space and no parking there, so the fairgrounds are it at the moment."

One of the reasons that Fan Fair has continued as a successful venture for the past dozen years is the enthusiasm of the country fans, and Walker-Meador had several stories to tell of fans who dodged security and hid overnight at the stadium to retain good seating for the Thursday MCA and RCA showcases, and she noted that when the Oak Ridge Boys were scheduled to sign autographs at 2 p.m., lines had gotten so long by 10 a.m. that the exhibit building doors were opened and remained so for the greater part of the day.

Several labels had major executives in town from their main offices in New York or Los Angeles, and the delegation from

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Disc Rentals Bill Approved By Senate Committee

by Earl B. Abrams

WASHINGTON — A move to revise the first-sale doctrine relating to the rental of records moved a step closer to a vote in the U.S. Senate June 16 when the full Senate Judiciary Committee approved a subcommittee's version amending the Copyright Law. The decision to recommend the bill (S-32) to the full Senate came on a voice vote.

The prospective legislation would change the copyright provision that gives retailers the right to rent records to consumers under the first-sale doctrine to require retailers to obtain approval from copyright owners — both those holding the copyrights on the record and also those holding the basic copyright. This was the version reported out by the copyright subcommittee last month (**Cash Box**, June 4). The bill was introduced by Sen. Charles McC. Mathias (R-Md.), chairman of the subcommittee.

Exactly when the Senate will act on the bill was unclear at presstime. Due to a number of procedural steps, it is believed that the legislation won't come up for consideration on the Senate floor until late this month or early in July.

Still pending is a similar bill, also sponsored by Sen. Mathias, that would revise the first-sale doctrine for video discs and tapes. This is being held in abeyance, it is said, until after the decision by the U.S. Supreme Court in the Betamax case, which deals with copyright liability and home taping. A ruling on this point is expected before the court recesses for the summer — generally beginning the July 4 weekend. Allied with this is other proposed legislation that would impose a royalty fee on the sale of video recorders and blank video tape.

Similar legislation is pending in the House of Representatives, but is being held in abeyance, it is explained, awaiting the Supreme Court ruling. The bills are in the hands of the House Judiciary subcommittee on copyrights, which is headed by Rep. Robert W. Kastenmeier (D-Wisc.). Subcommittee source said that it has not yet been decided whether to separate the audio first-right legislation from that involving video or whether to consider both together. Or, it was explained, whether the subcommittee should take up the whole package of proposals triggered by the Betamax home-taping litigation.

Commenting on the action, Stan Gortikov, president, Recording Industry Assn.

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Suburban Dealers Also Enjoy Sales Gain In Black Product

by Jim Bessman

NEW YORK — The tremendous sales strength demonstrated by such black crossover recording artists as Michael Jackson, Lionel Richie and Prince is having an impact on sales of black product outside the traditional urban retail strongholds. A **Cash Box** survey of retailers in suburban markets finds that, for the most part, a notable increase in black product has been discerned within the last few months. Reasons given for this upturn, besides the much-lauded high quality of product, include the recent softening of both radio and MTV playlists to include more black programming, and the coinciding breakdown of barriers between various music formats and genres. In addition, last month's Motown 25th anniversary television special was seen as providing a

healthy kick in both catalog and new product by the many artists featured.

This increase in black product sales outside the big cities flies in the face of what Calvin Simpson, head of the Bad Records chain in Detroit, terms the "fallacy" that black music won't sell in the suburbs. "White suburban communities have an insatiable desire for black product that is often not being met by the suburban retailer," stated Simpson, who cited this suburban demand in his reasons for spreading his chain out from its central city base (**Cash Box**, May 28).

Eric Silverman, buyer for the West Belt Mall Disc-O-Mat outlet in Wayne, N.J., has seen a 30% increase in his black product sales since February and substantiates Simpson's observations. "More white people are buying black product," said Silverman, who credited a new openness on the

part of radio programmers to include more black product on their playlists as a prime factor. "White radio stations like WNEW are playing more black music, such as Stevie Wonder and other old Motown artists from the '60s, but it's still not really as good as it should be. Programmers are afraid to play black music because they don't realize that people really buy the stuff. They're afraid they'll get calls and complaints."

Washington, D.C. retailer Howard Appelbaum and St. Louis merchant Keith Hudson both reported similar effects of relaxed radio programming. "The color lines are crossed all the time on radio," said Appelbaum, vice president at the Kemp Mill Records chain which has 22 stores in the metro area. "The delineation is fading, which is absolutely wonderful, like in the '60s."

Hudson, who showed a black product sales gain over the last six months at his suburban outlet near the St. Louis airport, predicted a continued increase "once music starts softening up on both sides." As an illustration, he noted that urban contemporary stations are picking up on artists such as Thomas Dolby and David Bowie at the same time that AOR is playing the likes of Prince, Michael Jackson and, "possibly," the Isley Brothers.

At the 18-store San Francisco-based Rainbow Records chain, LP buyer Steve Lee has seen as much as a 10% jump in black product sales in the last year at his suburban outlets, and to where the product now accounts for up to a quarter of sales in the largely hard rock chain. But he attributed this mostly to the "ability to move more units from the major crossover ar-

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BUSINESS NOTES

WEA Announces CD Titles

LOS ANGELES — Warner/Elektra/Atlantic Corp. recently announced its initial releases of Compact Digital (CD) Audio Discs, set to be out on Aug. 1. The complete list of titles is as follows, with catalog numbers in parentheses:

(3010-2) Fleetwood Mac, "Rumours"; (3296-2) Rickie Lee Jones, "Pirates"; (3358-2) Ry Cooder, "Bob Till You Drop"; (3373-2) Rod Stewart, "Greatest Hits"; (3435-2) Devo, "Freedom Of Choice"; (3453-2) George Benson, "Give Me The Night"; (3576-2) Al Jarreau, "Breaking Away"; (3677-2) Van Halen, "Diver Down"; (6095-2) Talking Heads, "Remain In Light"; (23607-2) Fleetwood Mac, "Mirage"; (23696-2) Donald Fagen, "Nightfly"; (23755-2) Randy Newman, "Trouble In Paradise"; (23757-2) Christopher Cross, "Another Page"; (23773-2) Eric Clapton, "Money and Cigarettes"; (19122-2) Emerson, Lake & Palmer, "Pictures At An Exhibition"; (80052-2) Laura Branigan, "Branigan II"; (19129-2) Led Zeppelin, "Symbols"; (19319-2) Manhattan Transfer, "Best Of"; (80999-2) Foreigner, "Records"; (80035-2) Phil Collins, "Hello, I Must Be Going"; (106-2) Linda Ronstadt, "Greatest Hits, Vol. 1"; (1001-2) Joni Mitchell, "Court & Spark"; (135-2) The Cars, "The Cars"; (513-2) Queen, "The Game"; (305-2) Grover Washington, Jr., "Winelight"; (79019-2) Teresa Stratas, "Unknown Kurt Weill"; (79030-2) Schimmel, "Tango Project"; (2003-2) Quarterflash, "Quarterflash"; (2008-2) Asia, "Asia"; (3266-2) Dire Straits, "Dire Straits"; (23686-2) Roxy Music, "Avalon"; (532-2) Eddie Rabbitt, "Step by Step"; (19173-2) Genesis, "And Then There Were Three"; and (38139-2) Stevie Nicks, "Bella Donna."

BMI Honors Four Film, TV Composers

LOS ANGELES — Broadcast Music, Inc. (BMI) gave special recognition to four composers June 15 during its gala dinner at the Beverly Wilshire Hotel here celebrating motion picture and television composers who license their works through the performing rights society. BMI president Edward M. Cramer presented the pioneer awards to Barry DeVorzon, Guy Hemric, Glen Larson and John Pate, each of whom racked up 25 years of affiliation with the organization.

DeVorzon's works include film scores for such movies as *Dillinger*, *Bless the Beasts and the Children*, *The Warriors*, *Xanadu* and *Tattoo*. Hemric has been involved with such feature films as *Bloody Mama*, *Dr. Goldfoot*, *Beach Blanket Bingo* and *Fireball 500*, in addition to penning Stevie Wonder's first movie song vocal, "Happy Street" from *Muscle Beach Party*. He also composed the environmental anthem "Save The Earth" prominently featured in the B-movie classic *Godzilla and the Smog Monster*. Larson has inked tunes for several hit television series' including *It Takes A Thief*, *The Six Million Dollar Man*, *McCloud* and *Magnum P.I.*, among others. Pate handled music direction for segments of the *Richard Pryor Comedy Hour*, *Shaft* and films like *Dr. Black and Mr. Hype* and *Sudden Death*.

Besides the pioneer awards, special BMI Film Music Citations were given to Leslie Bricusse, Will Jennings and John Williams, for their respective work on the movies *Victor, Victoria*, *An Officer and a Gentleman* and *E.T. - The Extra-Terrestrial*. BMI Television Music Citations were awarded to Lawrence Grossman for co-writing the Shirley MacLaine special ditty "On The Outside Looking In" and to Patrick Williams, whose score for *Princess and the Cabbie* copped an Emmy last fall.

Vid Jukebox Firm Lines Up More Labels

LOS ANGELES — Video Music International, Inc. (VMI), manufacturers of the Startime Video Jukebox, has inked contracts with Capitol, EMI, Liberty Records, International Record Syndicate (I.R.S.), the Welk Music Group and the ATV Music Group to use their video product on the coin-op machine. VMI will pay the companies a pre-determined royalty fee for use of the video clips, as well as mechanical license and synchronization fees when applicable and Union, guild trust and pension fund contributions as needed.

I.R.S. plans to provide video clips of The Go-Go's, The English Beat, Wall of Voodoo, Lords of the New Church, Suburban Lawns, R.E.M. and the Flieshtones. Welk Music Group will initially supply the copyright use of Air Supply's "Even the Nights Are Better," but will eventually give more of its product to VMI. ATV Music Group will provide VMI with non-exclusive synchronization license to reproduce works from its catalogues on film or tape. VMI will pay Capitol, EMI and Liberty Records a pre-determined royalty for the use of its vids and defray mechanical license fees and synchronization fees when applicable, in addition to making union, guild trust and pension fund contributions.

Startime's Video Jukebox is currently distributed in Las Vegas, Miami, Cleveland, New York, L.A., The Philippines and the United Kingdom.

Showtime-Movie Channel Merger On Hold

LOS ANGELES — For the second time in nearly three years, the Justice Department has apparently thwarted plans by a group of motion picture distributors to jointly invest in a cable TV service. The proposed merger between Showtime and The Movie Channel — the second and third largest pay TV services, respectively, behind Home Box Office — was put on indefinite hold last week when it was revealed that the Justice Department planned to file a civil antitrust suit to block it.

As part of the merger plans, Paramount Pictures Corp., MCA/Universal and Warner Bros. were to invest in Warner Amex Satellite Entertainment Corps.'s The Movie Channel, which has reportedly incurred heavy losses. However, Justice Department officials claimed that such a move would be anti-competitive with regard to the licensing of films from those studios to pay TV.

However, Paramount, MCA and Warner Bros., among other studios, have repeatedly charged that the commanding share of the pay cable market held by HBO has allowed the service to dictate the prices it pays for movies. It has been strongly rumored that the studios would initiate a similar antitrust action against HBO, although none would confirm that such a suit was being considered.

In a prepared statement issued by the three studios, following meetings with Showtime owner Viacom and American Express in which it was decided to put the venture on hold, it was stated, "Since the inception of this venture, our desire has been to increase competition, not restrict it. We continue to believe the proposed transaction is procompetitive. We will be meeting with the Justice Department shortly. Pending such discussions, the parties do not intend to implement the transactions."

No further word was available from the parties involved at presstime as to whether those discussions had yet taken place or, if they had, what the outcome was.

Motown Opens Morocco Label; Get Crazy LP Set

LOS ANGELES — An extensive merchandising and advertising campaign will be waged to back the original soundtrack to the Embassy film *Get Crazy*, marking the first debut release for Motown Records' newly formed, rock-oriented Morocco label. Among others, the soundtrack features AOR acts such as Sparks, the Ramones and Marshall Crenshaw.

Also due from the new company will be a single and album by Paul Sabu, the label's first artist. Heading the signings at the label is Motown's vice president of creative Steve Barri, who said that while new artists for the label were being sought, "We're going to be very selective. The artists will have to be viable, and we're looking for artists who are going to bring something to the label."

Recognizing there may be some skepticism over Motown's venture into the AOR/CHR market, Motown president Jay Lasker said, "Motown is not just a company that makes records that must have their promotion origins with black radio stations.

"We are quite capable of making and promoting records that can go directly to pop and rock market without first being crossed over from black radio," he added.

Motown promotion vice president Skip Miller said that considerable attention will be given to radio promotion and creating high visibility at the retail level with various in store displays, mobiles, posters and other promotional material being part of the marketing campaign.

In addition to the *Get Crazy* and Sabu projects, Motown expects four LPs from Morocco this year.

Geller Named VP At RCA Records In Major Shuffle

NEW YORK — In a major restructuring of RCA Records' U.S. operations, former Epic Records vice president of A&R Gregg Geller has been appointed to the new position of division vice president, music operations. As part of the reorganization, between 30 and 40 positions have been terminated across the board. Among those released were Joe Mansfield, division vice president, contemporary music; Dan Loggins, division vice president, A&R/contemporary music, East Coast; and Vince Pellegrino, division vice president, merchandising/contemporary music.

In announcing the changes, Don Ellis, division vice president, RCA Records U.S.A. and Canada, said that the new structure shifted the former focus on product categories to artist development in all market areas. "This new organization consolidates functions on a company-wide basis, reduces levels of management and improves lines of communication," he said. "We believe it will present important new opportunities to enhance our artists' careers on a worldwide basis."

Geller's responsibilities and the expanded responsibilities of John Betancourt, division vice president, promotion, illustrate the move away from the departmental approach toward a unified structure. Geller will be in charge of A&R in the contemporary, black music, and international fields and will also oversee creative services and product management. He will report to Ellis.

Betancourt, who also reports to Ellis, is now responsible for promotion of all music areas. Reporting to Betancourt is William Staton, who assumes the new post of division vice president, black music promotion, from his former title of vice president,

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REVIEWS

ALBUMS

OUT OF THE BOX



DURAN DURAN — Capitol ST-12158 — Producers: Colin Thurston, Ian Little and Duran Duran — List: 8.98 — Bar Coded

When British synth-pop group Duran Duran released its first domestic album in 1981, few took notice except for a relatively small number of alternative programmers who took a liking to "Girls On Film." Well, since then, Duran Duran has gone on to fame and fortune via MTV airplay of songs such as "Rio" and "Hungry Like The Wolf," and Capitol has decided to re-release the band's initial U.S. platter with a new track, "Is There Something I Should Know?," tacked on for good measure. Many of the compositions — such as the group's debut single, "Planet Earth," and its follow-up, "Careless Memories" — got a righteous response when first released in the U.K., and could pick up a similar reaction in today's marketplace. "Is There Something..." jumps 10 spots on the **Cash Box** Pop Singles chart this week, landing at #25 bullet.

FEATURE PICKS

POP

KEEP IT UP — Loverboy — Columbia QC 38703 — Producers: Bruce Fairbairn and Paul Dean — List: None — Bar Coded

One of the most commercially potent acts of the 1980s, Loverboy sold over five million units with its first two albums in the United States, and odds are this platter will shoot up the charts as well. Tight, polished power rock in the tradition of Cheap Trick, Foreigner and Boston, Loverboy's mainstream sounds are most evident on the tracks "Queen of the Broken Hearts" and "Chance of A Lifetime." A loveballad — ("It's Never Easy"), a funk-tinged rocker ("Passion Pit") and an blistering epic ("Strike Zone") stand out here, although most of the recording follows the hard rock lead of the recently released single, "Hot Girls In Love." Look out, cuz this one is definitely video- and radio-act.

CHARLIE — Mirage/Atlantic 90098-1 — Producers: Kevin Beamish and Terry Thomas — List: 8.98 — Bar Coded

On its label debut for Mirage, high-voltage U.K. rockers Charlie kick ass with nine original compositions penned by founding member/vocalist/guitarist Terry Thomas, including the seductive "Tempted" and the palmed "The Heartaches Begin." Ex-Back Street Crawler Terry Slesser takes over lead vocal chores here, and drummer Robert Henri also proves his newly acquired chops as one of the band's dual-percussion team. The

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REVIEWS

ALBUMS

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energetic "It's Inevitable" could be the team's most successful single since 1980's Janus 45, "Johnny Hold Back."

HEXBREAKER — The Fleshtones — I.R.S./A&M SP70605 — Producer: Richard Mazda — List: 8.98

New York City's seminal garage rock band won critics over last year with its "Roman Gods" LP, a challenging work heavily influenced by the 1960s raunch 'n' roll of The Stones, The Yardbirds and The Seeds. With "Hexbreaker," the guys get into more of a pop groove in the vein of Paul Revere & The Raiders and The Dave Clark Five, especially on Top 40ish tracks such as "Right Side of a Good Thing." Like, wow, this is the real thing — urgent, infectious, essential rock perfect for raising hell and having fun while fanning the flames.

NIAGARA FALLS — Greg Hawkes — Passport/Jem PB 6022 — Producer: Greg Hawkes — List: 8.98

As keyboardist for pop supergroup The Cars, Hawkes' musical prowess has immeasurably aided the Boston-based act define its high-tech sound. After all, what would "Shake It Up" have been without those dizzying calliope runs? On his first solo effort, Hawkes plays a variety of synthesizers, drum machines, guitars, sequences and vocoders to concoct what's been called a "Beatles-meet-Eno" sonic sense. Jazz-rock, ambient music, avant-garde experimentalism — call it what you will, but the atmosphere Hawkes creates here is downright hypnotic and demands attention, especially from diehard fans of modern electronic melody.

TENDER MERCIES — Original Motion Picture Soundtrack — Liberty LO-51147 — Producers: Varlous — List: 8.98 — Bar Coded

Like Sissy Spacek in *Coal Miner's Daughter*, actor Robert Duvall had the chance to display his country-western singing skills in *Tender Mercies*, the heartwarming movie about a burned-out C&W artist who tries to put his life back together again. Duvall contributes four outstanding tracks to this LP, among them, Lefty Frizzell's "It Hurts To Face Reality" and the self-penned "I've Decided To Leave Here Forever." Other cuts feature singers Charlie Craig and Craig Bickhardt. Hopefully, Duvall will follow Spacek's cue and record a complete album of tunes, as his charming, emotional vocals here leave the listener yearning for more.

KEEPIN' THE DREAM ALIVE — Todd Hobin — Arles 9160 — Producer: Mark Doyle — List: 8.98

Todd Hobin possesses the kind of innocent vocal strength that makes you believe him when he sings, "I ain't got no money, and I don't seem to care no more," on his most recent album for the Arles label, and it's precisely this believability that will help bring him the consideration he deserves. Pressed on virgin vinyl, "Keepin' The Dream Alive" gives listeners a fine introduction to the pop-rock artist, especially on tunes like the horn-laden "Talkin' Like A Fool" and the misanthropic "Tonight (I Wanna Be Lonely)." Best cut here, however, is the rockabilly anthem, "Let It Roll."

HIGH ON AMERICA — High On Pops Orchestra & Chorus — Parade PA 109 — List: 8.98 — Bar Coded

Rally 'round the medley, boys. Parade

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NEW FACES TO WATCH



Gus Hardin

For most entertainers, the formative years spent on the club circle performing for the local rowdies are viewed as drudgery; but Gus Hardin has quite another viewpoint. "I enjoyed it," she says of her 11 years spent singing in bars in and around Tulsa. "That's where I learned to sing."

Her perspective cannot be considered the norm, but neither can her training since she never began singing until she was 23 years old, although she maintains that she always knew she would be a singer. She's never listened to music with any frequency, she doesn't even own a stereo, but she developed a raw, hardened set of chops through her years on the Tulsa circuit.

With longevity and a decidedly distinctive approach behind her, she was able to garner a large area following and even a positive response from several major artists. Leon Russell, in particular, called her vocal style "a cross between Otis Redding, Tammy Wynette and a truck driver," and he played keyboard for her on an album project undertaken by Shelter Records in the early '70s.

Hardin continued her reign on the local circuit for some time, turning to a role as a mother while putting her recording ambitions on the back burner. "I turned a lot of deals down because they didn't feel right," she says. "I wanted to get my daughter raised and that was a major factor why I never left Tulsa. People were constantly on my back about not having any ambition, and you can't explain something to somebody or make them understand it if they don't want to, so I just told them they were right."

Eventually, three executives from Giant Petroleum Co. formed a subsidiary, GPC Entertainment, to further develop Hardin's career, and through that company, a tape found its way into the office of attorney Ralph Gordon. Gordon played the demo for RCA division vice president Joe Galante, and RCA took an interest in the new talent, signing her and hooking her up with producer Rick Hall. The collaboration resulted in Hardin's first album, a self-titled mini-LP priced at \$6.98 under the RCA developing artist program.

Her first single from the package, "After The Last Goodbye," made an extremely respectable showing for a debut, reaching the Top 20 of the *Cash Box* Country Singles chart with her urgent, emotionally charged delivery. The follow-up single, "If I Didn't Love You," is, like every other tune on the platter — a gutsy foray into a raw brand of country that no other artist has been able to provide.

While Hardin has never patterned herself after other entertainers, she is impressed by the work of Delbert McClinton, Bonnie Raitt and Phoebe Snow, who, she says, have been able to interject "feeling" into their music. "I can hear it in a New York minute," she says, "when it's a commercial project as opposed to being something that's real and emotional. I got glimmers of it on this first album; we calmed me down on this first album because Rick Hall felt it might scare people off, so I was singing very straight. It was a good experience since I had never done it before; usually when I sing it's just balls to the wall. I can't sing little."



June Pointer

It was five years in the making, but the youngest Pointer finally has a solo career. Planet Records has just released the appropriately titled "Baby Sister" LP, and for the first time since Oakland natives Anita, Ruth, Bonnie and June began singing together in their father's church, June is on her own. Not that the successful group has broken up: they're planning a new album. But, as June says, "I wanted to experience being out there alone."

The new LP is produced by the Pointers' career guide Richard Perry, with help on the single, "Ready For Some Action", from R&B veteran Norman Whitfield. "We had worked with Norman on the *Car Wash* soundtrack," June tells us, "and I looked to this album as a more soulful, more R&B record than the pop sound of the Pointer Sisters. I want to make a bridge between pop and R&B."

Working with two demanding and exacting professionals proved to be a handful for June. "Sometimes I felt like a rubber band," she says. "I learned a great deal of discipline; I really had to do my homework." Perry and Whitfield also had different ideas about June's singing. "Richard is very strict about using 'proper' language for the pop feel," June reveals, "while Norman encouraged me to 'sing black.' We used each other as learning tools."

The two styles complement each other rather than clash on the album, with tracks ranging from the dance-floor funk of the single to the sensitive "To You, My Love." Of the latter, June says, "The story fits my life very well. It's about being the baby of the family, and how that can be a little hard sometimes."

June received encouragement from her sisters to put the solo project together. "They expressed a big interest," she says. "They were there with love and a hug, to let me know it was OK to go ahead."

The idea to go solo started when the group's career stalled temporarily after a rash of hit singles ("Yes We Can Can") in the 1970s. "We felt old," remembers June, "and it's hard to break people's image of you. So Anita and I each began working on demo tapes."

June's husband, Bill Whitman, left his computer job to produce her demo in 1978. The tape was presented to Richard Perry, but the project ended up on the shelf in favor of the Pointers reforming as a trio (Bonnie is now a solo artist with Motown). "I became third priority behind the group albums and our road show," says June.

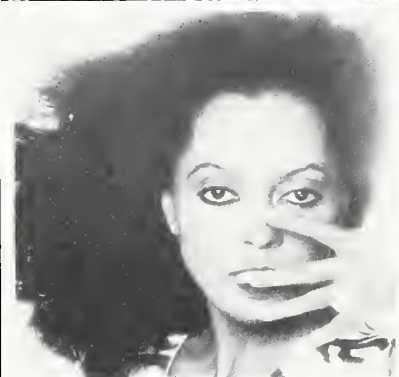
Now she's getting her chance. "I feel I have a purpose, a mission to do what I do," says June in earnest. "This was planned. Really. I still believe in stars in the sky!"

While she'll always be the baby in the family, June feels she's finally growing up. "With my sisters, it was wonderful to be successful with one goal," she notes, "but I'm still trying to find myself. My singing, my career, is my first love, and with that I want to reach all parts of myself."

REVIEWS

SINGLES

OUT OF THE BOX



DIANA ROSS (RCA JH-13549)
Pieces Of Ice (3:57) (WB Music Corp./Jamm Music/Bibo Music — ASCAP) (M. Jordan, J. Capek) (Producer: G. Katz)

Ross takes a cue from her good friend Michael Jackson and slinks forth with a rock-based track replete with synth flourishes, whispered vocal effects and a tough-sounding guitar. Olivia Newton-John and Donna Summer may have paved the way for the female rock-pop sound, but Ross shows who's "Boss" here. It's an icemelter for sure.

FEATURE PICKS

POP

MEN AT WORK (Columbia 38-03959)
It's A Mistake (4:33) (April Music Inc. — ASCAP) (C. Hay) (Producer: M. McLean)

Single number two from MAW's album number two makes its anti-war position evident by the title. The slower pacing of this track, as well as the lyric content, should perk up some ears worldwide. Stations would make no mistake in picking up on an anthem-in-the-making.

DONNIE IRIS (MCA MCA-52230)
Do You Compute? (3:23) (Bema Music Company — ASCAP) (Avsec, Ierace) (Producer: M. Avsec)

Facing a communications barrier, Iris tries to break through in the lyrics to the first single off the new "Fortune 410" LP. Novel electronic percussion opens the cut, then gives way to a heavy production thick with guitars and keyboards and the singer's heartfelt vocals.

INXS (ATCO 7-99874)
Don't Change 4:22 (Browning Music — BMI) (INXS) (Producer: M. Opitz)

Australia's INXS follows its impressive debut single, "The One Thing," with an equally strong entry. Churning rhythms and swirling guitars provide a straight-ahead forward thrust for singer Michael Hutchence's philosophical pronouncements.

R.E.M. (I.R.S.) IR-9916)
Radio Free Europe (3:07) (Night Garden Music/Unichappell Music, Inc. — BMI) (Berry, Buck, Mills, Stipe) (Producers: M. Easter, D. Dixon)

The debut single from R.E.M. lives up to the strong word-of-mouth buzz on the Athens, Ga., group. The initials stand for the dreamlike "rapid eye movement" sleep state, and the tune has a similar quality in its toughened-up Byrds jangly guitar and vocal style.

G.T. (A&M AM-2554)
On The Line (3:59) (Irving Music, Inc. — BMI) (G.A. Taylor) (Producer: G.A. Taylor)

Maybe it was good once, but now Gary

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REVIEWS

ALBUMS

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has combined nostalgia, Americana and a liberal dose of patriotism to create a medley album that should hit home in the heartland. Surprisingly seamless considering that the tunes have been called from such diverse sources as Neil Diamond, Glen Miller and John Philip Sousa.

1980-1983 — UB40 — A&M SP-4955 — Producers: Varlous — List: 8.98 — Bar Coded

UB40 gets its name from an Unemployment Benefit form used in the U.K., which gives you an idea of the daft sense of humor this Birmingham-based, provincial reggae band perpetuates. On the group's "greatest hits" LP, UB40 offers a number of its vinyl successes, including the proverbial "first smashes" — "King" and "Food For Thought." Other rave-ups here are the enormously popular single sides "Dub-mobile" and "I've Got Mine" (the latter an extended version), the AOR pick "Silent Witness" and the enormously successful 45 entitled "One In Ten."

BLACK CONTEMPORARY

INSIDE LOOKIN' OUT — Junior — Mercury PolyGram 812 325-1 M-1 — Producer: Bob Carter — List: 8.98 — Bar Coded

Whether crooning a reggae-shaded dance cut like his current B/C Top 40 number "Communications Breakdown" or a slower, sentimental selection such as the ballad "Baby I Want You Back," Britain's Junior Giscombe cooks like few other English brothers can. Look for wide crossover in the wake of last year's Top Five B/C hit, "Mama Used To Say," which also climbed to a Top 30 spot on the Pop Singles chart. Other noteworthy selections on this album are the R&B-bottomed "Tell Me" and the melodic funkier, "Sayin' Something."

GOSPEL

SOME KIND OF WONDERFUL — Al Hobbs and Eternal Light — Onyx International R3832 — Producer: Al Hobbs — List: 8.98

Hobbs' latest is versatile in that it utilizes both a traditional and upbeat gospel chorus sound, as well as solo-oriented arrangements with background vocals in the choral style. This contrast provides a good perspective into various aspects of traditional gospel music featuring strong vocal performances by Hobbs.

NEW AND DEVELOPING

DON'T TAKE MY COCONUTS — The Coconuts — EMI America ST-17097 — Producer: August Darnell — List: 8.98 — Bar Coded

As background singers for the effervescent Kid Creole (August Darnell), the Coconuts have been well-schooled in the art of salsa/calypso/funk dance music. On the femme triad's first disc as a solo act,

the girls tackle six Darnell compositions, as well as some kitschy tunes like "If I Only Had A Brain" from *The Wizard of Oz*. The group instills each with percolating rhythms and sugary harmonies. New music stations that liked Bananarama will go wild over the nutty vocal antics of Adriana Kaegik, Cheryl Poirier and Taryn Hagey, as should B/C aficionados.



REVIEWS

SINGLES

(continued from page 9)

Taylor has had enough and is ready to "lay it on the line." The singer/songwriter's light funk self-production puts the focus on his solid declarative vocal delivery, where it belongs.

ROOMFUL OF BLUES (Room-Tone RT 1002)

Please Don't Leave (3:07) (Publisher and writer not listed) (Producers: Roomful Of Blues)

Roomful of Blues' and the Room-Tone label's first single in eight years fronts a hot '50s-style rock 'n' roll ballad in a New Orleans big band sound. A bright, brassy arrangement gives the right bite to lines like "My love is so strong, I say you're right when you're definitely wrong."

SUZY ANDREWS (X Records XR95034)

Scandal (3:37) (S. Andrews, C. Kruzinski, Sigi) (Producers: Ingeborg, P. Hauke)

After losing her debut single, "Der Kommissar," in the shuffle, Andrews' follow-up should have a better chance. A fashion model in real life, on vinyl she plays the part of a headstrong femme fatale in the Debbie Harry/Dale Bozzio mode.

BLACK CONTEMPORARY

CAMEO (Atlanta Artists/PolyGram 812 742-7)

Can't Help Falling In Love (3:05) (Gladys Music, Inc. — ASCAP) (L. Crestore, H. Peretti, G.D. Weiss) (Producer: L. Blackmon)

Yes, it's the ballad Elvis Presley made famous in 1961 re-worked by one of the top Black Contemporary bands. The opening is the difference here: a low-down spoken intro that puts the tune in the classic R&B mold.

NARADA MICHAEL WALDEN (Atlantic 7-89804)

Looking At You, Looking At Me (4:00) (Gratitude Sky Music, Inc. — ASCAP/Polo Grounds Music/Bell Boy Music — BMI) (N.M. Walden, J. Cohen, P. Glass, T. Martin) (Producer: N. M. Walden)

Walden acts the part of an undercover agent lookin' for his lady love around the globe on the title track from his current LP. The romance gets classy production treatment from Walden, with punch provided by the cream of the L.A. session horn players. A bouncy, mid-tempo effort that deserves a listen.

LILLO (Capitol P-B-5245)

(You're A) Good Girl (3:55) (Bush Burnin Music, Inc. — ASCAP) (P.L. Jones III) (Producer: P. L. Jones III)

Don't introduce these guys to Vanity 6! The sweet funk is emphasized by the remainder. "I don't like no nasty girl/I love a lady," Kashif collaborator Jones makes his mark with lush backing harmonies and a production style that recalls his recent success with Evelyn King.

MAJOR HARRIS (Pop Art P-4915-A)

Beside Me (3:37) (Nictown Music-BMI/Pop Art Publishing Co. — ASCAP) (L.&D. Goodman) (Producers: L. Goodman, R. Wing)

Harris has rarely been heard from since his Top Five smash, "Love Won't Let Me Wait," eight years ago. This return bid proves his voice is still in fine form. Harris sounds right at home with a Lionel Richie-style ballad that should tell folks the Major is bback.

12-INCH SINGLES

KURTIS BLOW (Mercury MK 248)

Party Time (6:44) (Neutral Gray/Original JB/Fancy Footworks — ASCAP) (K. Blow, J. Moore, J. Bralower, R. Ford) (Producers: J.B. Moore, R. Ford. Jr.)

(continued on page 11)

EXECUTIVES ON THE MOVE



Moran



Schulstad



Krasnow



Bronder

Linda Jasmin Moran Appointed — Linda Jasmin Moran has been promoted to assistant vice president of Atlantic Records. She remains executive assistant to the vice chairman.

WEA Appoints Schulstad — The Warner/Elektra/Atlantic Corp. has announced the appointment of Warren E. Schulstad as national account executive. From 1979 to 1982, he was the vice president of national accounts for United Record and Tape Industries and most recently he was the southern region sales manager for the Audio Magnetics Corp.

Krasnow Named — Mitchell Krasnow has been named an A&R representative for Elektra/Asylum Records. Previously he served as a college intern in the promotion department at Warner Bros. Records in New York.

Changes At CBS — Christine E. Bronder has been appointed A&R administrator for CBS Masterworks. Prior to joining Masterworks in 1982, she served for three years as personal assistant to Vera Zorina Lieberman. And Daniel F. Wynn has been appointed an attorney in the records section of the CBS Law Department. Prior to joining CBS, he was associated with the law firms of Webster & Sheffield and Donovan Leisure Newton & Irvine.

Priority Names Holland — Priority Records has announced that Norman Holland has joined the firm. He worked with both The Benson Co. and most recently, Calvary Lifestream.

Strawbridge Appointed — Word has announced the appointment of Patricia Strawbridge as professional manager for the Word Music Group.

BMI Appoints Buzzella — Broadcast Music, Inc. has named Robert Buzzella to the position of internal auditor. He was previously an assistant to BMI's controller.

Gruber Named — William T. Gruber has been elected vice president/finance and administration of G. Schirmer, Inc. He joined the company in 1981 as controller, assuming responsibility for the financial and accounting functions of all Schirmer divisions, including the publishing, printing and retail operations.

Kent Crawford Named — Warner Bros. Records has announced the appointment of Kent Crawford as national sales manager/albums. Crawford came to Warner Bros. Records in 1972 as a local promotion manager in the Denver area. He subsequently became Warner Bros. regional marketing manager, first in Boston and later in Los Angeles. Since 1979, he has been assistant to the vice president of sales.

Holmes Named
Columbia Pictures
Music Group VP

LOS ANGELES — Bob Holmes has been named senior vice president and general manager of the Columbia Pictures Music Group, having formerly served as vice president of business affairs for music at the studio. Holmes will continue his responsibilities at the studio for music business affairs and will head Columbia's music publishing companies, Golden Torch Music Corp. (ASCAP) and Gold Horizon Music Corp. (BMI).

Holmes graduated from NYU and the NYU School of Law and received his music training at the Manhattan School of Music and New York's High School of Music and Art. Following his graduation from the NYU School of Law, he was an associate in the entertainment department of the Manhattan law firm of Paul, Weiss, Rifkin, Wharton and Garrison, specializing in Broadway, book publishing and motion picture practice. He became affiliated with Motown Record Corp. later on, acting as the label's assistant counsel in 1971 and eventually rising to the post of General Counsel. In 1977, he left to join the Arista Music Publishing Group as vice president, business affairs, when the company was owned by Columbia Pictures. He joined Columbia full-time in 1978.

Plant Bows Label

NEW YORK — Es Paradise Records has been formed by Robert Plant. The label will be distributed by Atlantic Records. First release is Plant's second solo album, "The Principle of Moments," set for early July.

Cline Named
To Marketing
Post At E/A

LOS ANGELES — Dave Cline has been appointed to fill the dual role of national sales manager and regional marketing director/West Coast for Elektra/Asylum Records. Cline, who is based here, joined E/A in 1977 as regional marketing director, moved on to become national advertising director, and then went on to serve as national sales manager. He started in the music business "picking and packing" for John Kaplan's ARC Distributing in Detroit, Michigan while still in high school. Later, he was at Capitol Records, where he worked his way up to L.A. branch sales manager. Before joining E/A, he spent five years as Pickwick International's regional marketing director.

"When we shifted our headquarters to New York, we also began putting increased emphasis on singles, 12-inch releases in particular," said Lou Maglia, senior vice president/marketing for the label. "With vice president/single promotion Dave Urso also opting to remain in Los Angeles, and Cline taking over singles from the sales side, this team gives us not only great strength in our West Coast office, but also in the singles arena."

Montage Moves Offices

LOS ANGELES — Montage Records has moved to a new address at 112 S. 16th St., suite 906, Philadelphia, Pa., 19102. The new phone is (215) 561-5880. The company will soon have the toll-free number, (800) 233-3090.

COAST TO COAST

EAST COASTINGS — Squaring off: The need to delineate territory seems most imperative around the city during the summer. On the streets, that most honored of all urban traditions, hanging on the corner, reaches heights of religious zeal as youthful citizens vigorously defend their turfs. Not dissimilarly, the summertime boom in concerts has New York's two heavyweight promoters, **Ron Delsner** and **John Scher**, slugging it out for control of the area's concert business. Territorially, Scher has a lock on action west of the Hudson, handling five venues in New Jersey, while Delsner is promoting shows at Manhattan's The Pier, The Forest Hills Tennis Stadium in Queens and Jones Beach on Long Island. The driving time between the two farthest points — Jones Beach and The Asbury Park Convention Hall — is a mere hour-and-a-half, and



with several acts booked into more than one venue, the spectre of overkill is lurking in the wings. Can **Hall & Oates**, who played Madison Square Garden just a few months ago, really sell-out both The Brendan Byrne Arena and Forest Hills? Is **Smokey Robinson** still the kind of drawing card to be booked onto the Pier and Jones Beach on consecutive evenings? In any event, the row for the dough promises to be a bonanza for Gotham concertgoers, despite the ever-escalating price of tickets. The pier series, which began over 10 years ago as a \$2.50 budget program at Central Park's Wollman Rink, hits the \$10 mark this summer. Tickets for the outdoor arena-type Jones Beach Theater are \$12.50. But music fans will be able to see some of

the biggest acts around, including **Eric Clapton**, **Elvis Costello**, **Men At Work**, **Culture Club**, **Stray Cats**, **Stevie Nicks**, **Asla**, **Talking Heads**, **Linda Ronstadt** and **Marvin Gaye**, as well as a couple of knock-out combo bills featuring mid-level acts. Among the most enticing are an Asbury Park Convention Hall date featuring **Dave Edmunds**, **Marshall Crenshaw** and **Stevie Ray Vaughan's Double Trouble**, and a pier dance extravaganza featuring **New Edition**, **Kurtis Blow**, **Rockers Revenge** and **Afrika Bambaataa**. Also set is a homecoming date for Queens natives **Simon and Garfunkel** at Shea Stadium. That date is part of a national tour booked into some of the nation's warmest music rooms, including The Meadows, The Cotton Bowl, Comiskey Park, The Silverdome and Dodger Stadium. And while it seems doubtful that either promoter will emerge from the summer as the dominant force in the region's shows, it looks like a

(continued on page 30)

POINTS WEST — Two men convicted for manufacturing and distributing **Elvis Presley** bootleg albums were sentenced by a U.S. District Court judge in L.A. last week, with each netting 18 months in the pokey, plus fines. According to an assistant U.S. attorney working on the case, the two men were part of a four-person ring that pressed and sold over 70 Presley discs — 22 self-designed LPs and 50 copied from other boots. Much of the material had never been released by RCA and was surreptitiously obtained from Hollywood's Radio Recorders Studio and NBC's headquarters in Burbank. . . . Following her stint acting in a stage production of the musical *Grease*, **Go-Go's** lead singer **Belinda Carlisle** is primping for her role in the next **Goldie Hawn** motion picture, *Swing Shift*. . . . Reggae riddim men **Sly Dunbar** and **Robble Shakespeare** wrapped up some

recording sessions for **Bob Dylan's** next album, which is due out this summer and reportedly features some stirring political songs. . . . **Aretha Franklin's** latest, "Get It Right," should be in stores around July 14, a fortnight after the queen of soul performs a series of four shows at the Beverly Theatre on July 1 and 2. . . . EMI America unleashed a five-song **Kate Bush** mini-LP last week which includes a live version of "James and the Cold Gun". . . . **Danny Sugerman** is planning a publication party at the fashionable China Club to celebrate his new book, *The Illustrated History of The Doors*. Due to hit the shelves in mid-August, the tome boasts over 500 b&w stills, 200 color snaps and reprints of more than 50 articles written about Lizard King **Jim Morrison** &

Co. . . . Australian rockers **INXS** just departed Los Angeles after a lengthy visit to travel around Japan. . . . Jazz drummer **Tom Brechtlein**, a regular with **Al Vizutti** and piano virtuoso **Chick Corea**, called up *Points West* a few weeks back to tell us he's appearing with Vizutti at Santa Monica's At My Place on June 26. When he's not pounding the skins, Brechtlein is tinkering with E-meters as an adherent of **L. Ron Hubbard's** Scientology training. . . . A tribute concert in memory of **Karen Carpenter** is set for June 25 at the First Congregational Church in Long Beach. . . . Songwriters Resources and Services is developing a workshop for music industry secretaries and administrative assistants. For more information, call **Billy James** at (213) 463-7178. . . . **Mary Jacobs**, lead singer for local unsigned pop-rock act **Che Blammo**, has taken on the role of "Red Sonia" in the "Conan The Barbarian" segment of the Universal Studios tour and is she ever awesome! Jacobs has been playing around town at venues like The Music Machine with members of **City of Glass**, formerly **The Naughty Sweeties**. . . . Archivist **Michael Ochs** has been named music coordinator for **John Carpenter's** movie *Christine*, based on the **Stephen King** horror novel about a haunted 1957 Plymouth Fury that mows down pedestrians while blasting rock 'n' roll from its radio. Expect *Christine* to be Columbia Picture's big moneymaker this Xmas. Ochs is also going to meet with hot young superstar **Sean Penn** soon to discuss Penn's dream project —

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MUFFIN DIVING — Members of RCA recording group *Martha and the Muffins* showed up a short while back to visit the **Cash Box** editorial and research department in Los Angeles. Pictured here (l-r) are: **Greg Leschishin**, **Cash Box** researcher; **Mark Gane** of the group; **Richard Imamura**, **Cash Box** managing editor; **Martha Johnson** of the group; and **Harold Taubenreuther**, **Cash Box** researcher.

PolyGram Establishes Haywood Scholarship To Fund Internships

NEW YORK — PolyGram Records has expanded its minority Internship program and created the Bill Haywood Scholarship Fund to help support it. To further enlarge the program, the label has begun discussions with major concert promoters and another record company in order to hold benefit concerts to raise money for funding summer employment in the music industry.

The internship program was initiated last fall by Haywood, the senior vice president of PolyGram's black music division who died earlier this month (**Cash Box**, June 11). At that time, two minority intern slots were created in Los Angeles and one in New York. The program will expand to include one summer position each in New York, Los Angeles, Chicago, Washington, Baltimore, Philadelphia, New Orleans, Atlanta, Detroit and San Francisco, with possible additional positions. Haywood had been involved in the plans for this expansion prior to his death.

At a press conference in New York, Jack Kiernan, executive vice president, PolyGram Records, said that the company had launched the Haywood Fund with a \$5,000 donation. Calling Haywood "an inspiration to black youth everywhere," he said that the procedure for selecting candidates for the scholarship would be developed by the label, the Black Music Assn., (BMA) and Bill Haywood, Jr. and announced shortly. He further stated that Michel Kidd, national promotion director, black music division, PolyGram Records, would act as company liaison with the black community and its representatives George Ware, executive director, BMA, and Reverend Al Sharpton, head of The National Youth Movement.

Noting that summer employment opportunities for teenagers and especially minorities was at an all time low, Kiernan said that the expanded internship program was a way of giving something back to the black community by "creating employment opportunities and encouraging these youngsters to consider a future in our industry." He presented a PolyGram job application to Rev. Sharpton as a symbolic gesture.

Sharpton termed the PolyGram announcement "historic" and saluted Kiernan and label president Guenter Hensler. "For too long the music industry has had a one-way street economic relationship with the black community," he said. "I hope this becomes a corporate epidemic which sweeps the country."

Matmi Label Bows

LOS ANGELES — Theodore R. Addison has formed a new record company called Matmi with headquarters in Cincinnati, Ohio.

Matmi's address is 11606 Morrocco, Cincinnati, Ohio 45240, and can be reached by telephone at (513) 742-0815.

George Ware also lauded the PolyGram program for its "establishment of career ladders" and for providing a "concrete way to get into the music industry."

It was also announced that Ken Reynolds, director, press & artist relations, black music marketing, PolyGram Records, is working with Rev. Sharpton and concert promoters Teddy Powell and Ron Delsner to set up a series of benefit concerts in support of the program. Kiernan said that one other record company was also involved and would identify itself shortly.

REVIEWS

SINGLES

(continued from page 10)

If Prince can party in the face of armageddon, then Kurtis Blow can tear the roof off the unemployment office. Far more elaborate than most rap sides, "Party Time" boasts a strong rhythm section, back-up vocalists and some smoking saxophone, making it a meatier track than any rap disc in a while.

HIGH FASHION (Capitol 8552)

Break Up (6:14) (Little Macho — ASCAP) (M. Malavasi, P. Slade) (Producer: J.F. Petrus, M. Malavasi)

The lead single from High Fashion's second LP, "Make Up Your Mind," spotlights vocalist Eric McClinton, who turns in a gritty performance on this four-on-the-floor love ode. Production is slick and concise, courtesy of Petrus and Malavasi, also the force behind RFC/Atlantic band Change.

NEW AND DEVELOPING

CHERI (21 Records T1-109)

Small Town Lover (3:55) (Hygroton Music — PRO) (T. Robinson) (Producers: G. Hunt, P. Dowse)

Roz Hunt and Amy Roslyn's distinctive contemporary soul vocal blend gets another fine vehicle in this follow-up to "Working Girl." Together they play out the



tale of a seductive singer on the road and on the make, with a wailing male falsetto providing an effective counterpart. Producer Geraldine Hunt, the disco singer who is also Roz Hunt's mother, supplies a deliberate pace and stark keyboard color to paint an appropriately lonely setting.

TOP 30 ALBUMS

	Weeks On Charts		Weeks On Chart
1 JARREAU (Warner Bros. 9 23801-1)	2 11	17 DAVE GRUSIN AND THE NY/LA DREAM BAND (GRP A 1001)	17 19
2 LOW RIDE EARL KLUGH (Capitol ST-12253)	1 9	18 STEPS AHEAD (Musician/Elektra 9 60168-1)	18 9
3 TRAVELS PAT METHENY GROUP (ECM 23791-1)	13 2	19 TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	11 34
4 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	9 2	20 PREVIOUSLY UNAVAILABLE MICHAEL FRANKS (John Hammond/CBS BFW 38664)	20 4
5 THE GENIE THEMES & VARIATIONS FROM THE TV SERIES "TAXI" BOB JAMES (Columbia FC 38678)	6 4	21 AUTUMN GEORGE WINSTON (Windham Hill C-1012)	23 11
6 STAR PEOPLE MILES DAVIS (Columbia FC 38657)	4 6	22 ALL THE MAGICI LESTER BOWIE (ECM 23789-1)	26 2
7 FRIENDS LARRY CARLTON (Warner Bros. 9 23834-1)	7 4	23 JAMES NEWTON (Gramavision/PolyGram GR8205)	27 2
8 THE HUNTER JOE SAMPLE (MCA 5397)	3 11	24 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	21 48
9 PROCESSION WEATHER REPORT (Columbia FC 38427)	8 15	25 INCOGNITO SPYRO GYRA (MCA-5268)	25 37
10 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	5 29	26 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718-1)	24 35
11 MIRAGE A TROIS THE YELLOW JACKETS (Warner Bros. 9 23813-1)	12 6	27 QUARTET HERBIE HANCOCK (Columbia C2 38375)	28 22
12 GUARDIAN OF THE LIGHT GEORGE DUKE (Epic FE 38513)	10 10	28 SMOKIN' BILLY COBHAM'S GLASS MENAGERIE (Musician/Elektra 9 60233-1)	29 5
13 DREAM OF TOMORROW LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	14 13	29 LOVE SURVIVES JAY HOGGARD (Gramavision/PolyGram GR8204)	— 1
14 GENTLE FIRE WILTON FELDER (MCA-5406)	16 9	30 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	30 56
15 JOURNEY TO A RAINBOW CHUCK MANGIONE (Columbia FC 38686)	19 2		
16 DECEMBER GEORGE WINSTON (Windham Hill C-1025)	15 28		

ON JAZZ

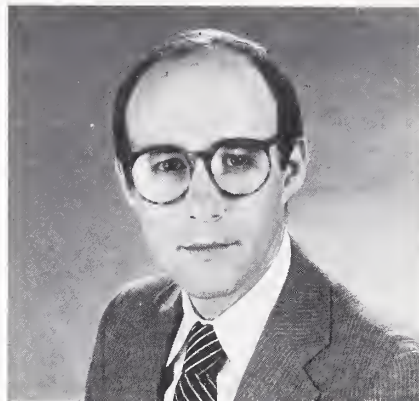
TENNESSEE'S TENOR TERROR — Although Memphis has given us a healthy share of jazzmen, including George Coleman, Phineas Newborn and Booker Little, Chattanooga's got no such rep. But over the last few years, tenorman Bernie Wallace has been changing that with an unbroken string of half a dozen outstanding small group dates on the Enja label. Originally labeled an avant garde play with the release of his first two discs, "The Fourteen Bar Blues" and "Live At The Public," Wallace has since made a concerted effort to break out of the stereotype with albums that combine standards and originals, as well as a Thelonious Monk tribute album. And although critics have come around and tagged Wallace as a "neo-traditionalist," his big lush tone has always been at odds with the thinner sound favored by most contemporary saxophonists, setting him apart from his Chicago and New York peers. Catching up with Wallace recently, we were surprised to learn from the now New York-based tenorman that he considers his full, breathy sound a result of the small Chattanooga scene. "As a rule, the saxophonists in Tennessee have a big sound," Wallace told us. "A lot of those guys down there had a beautiful sound, and they wouldn't let anyone from out of town come in and play if they didn't have it, too. Since then I've continued to work on my sound. For me, the tone is the most important thing in some ways. I mean, if you don't sound good, what's the use of playing? And I personally don't like using electricity to make my sound." Although Wallace described the jazz scene in his native town as "very limited," he got his education via a small strip of clubs where he hung out while in high school, as well as from a music teacher who began pushing him along. "When I was in the eighth or ninth grade, we got a band teacher at the school who was a jazz drummer, and he put together a 16-piece band," recalled Wallace. "I was a clarinetist at the time, and he gave me a tenor and some Coltrane and Rolling records, and that was the start of it, although I continued to play clarinet all through college at the University of Tennessee." Wallace's experience with that high school band left an indelible and lasting mark on his later work, which is usually without piano. "We didn't have a piano in that big band," he said, "and we used to break into small jam bands and I immediately got used to playing that way. Now when I work with larger groups, I still prefer having more horns instead of a piano. The harmonic freedom is a plus if you've got a good bass player. Plus, you never know what a piano is going to sound like on the road. As I said, I don't like amplification, and I've heard sound systems that made a Rossendorfer



HERMAN HITS THE BIG SEVEN-ZERO — Jazz legend Woody Herman celebrated his 70th birthday recently at San Francisco's Fairmont Hotel, where he's appearing in a two-week engagement with his band. Pictured helping Herman slice the birthday cake is Fairmont Hotel vice president Rick Swig (r).

limited," he got his education via a small strip of clubs where he hung out while in high school, as well as from a music teacher who began pushing him along. "When I was in the eighth or ninth grade, we got a band teacher at the school who was a jazz drummer, and he put together a 16-piece band," recalled Wallace. "I was a clarinetist at the time, and he gave me a tenor and some Coltrane and Rolling records, and that was the start of it, although I continued to play clarinet all through college at the University of Tennessee." Wallace's experience with that high school band left an indelible and lasting mark on his later work, which is usually without piano. "We didn't have a piano in that big band," he said, "and we used to break into small jam bands and I immediately got used to playing that way. Now when I work with larger groups, I still prefer having more horns instead of a piano. The harmonic freedom is a plus if you've got a good bass player. Plus, you never know what a piano is going to sound like on the road. As I said, I don't like amplification, and I've heard sound systems that made a Rossendorfer

(continued on page 30)



Gregg Geller

Geller Named VP At RCA Records In Major Shuffle

(continued from page 8)

black music marketing. The country music promotion force will continue to report to RCA Nashville.

Other executives now reporting to Ellis within the restructured organization include Joseph Galante, division vice president, Nashville; John Ford, vice president and general manager, Canada; Thomas Shepard, division vice president, Red Seal; Leonard Adelman, director, administration; and Alan N. Grunblatt, manager, market research.

Geller comes to RCA following 11 years in various A&R positions at CBS. He entered Epic's A&R department in 1972 and was promoted to director, East Coast A&R, before moving to the same position on the West Coast. Among his artist signings during this period were Labelle and Minnie Riperton.

In 1977, he joined Columbia as director, East Coast A&R and had moved up to vice president, contemporary music prior to returning to Epic as vice president, national A&R in 1980. Among his major signings at Columbia were Elvis Costello, Nick Lowe, and Dave Edmunds.

During his last stint at Epic, he signed Carlene Carter, Paul Carrack, and Stevie Ray Vaughan to the label. He also established a production agreement with Virgin Records which gave Epic exclusive U.S. rights of first refusal on Virgin product, including releases by XTC and Culture Club. In addition, he supervised Epic's re-issue series of vintage CBS recordings including "The Jackie Wilson Story," the three-volume "Rockabilly Stars," and the five-volume Okeh rerelease.

Dan Loggins was the only former RCA vice president available for comment. He called his two years at RCA "the most creative and fulfilling" of his career and stated that it was necessary for him to resign due to "circumstances beyond my control."



CALL ON ME — Mercury/PolyGram recording group The Call recently played The Ritz in New York in support of its latest LP, "Modern Romans." Pictured backstage are (l-r): Jerry Jaffe, senior vice president, Rock division, PolyGram Records; Steve Huddleston, Michael Been and Scott Musick of the group; Linda Walker, college promotion coordinator, PolyGram; Tom Perrier of the group; and Joe Grossman, national secondaries director, PolyGram.

Dan Jay President Lasky To Head NARM Retail Panel

LOS ANGELES — Denver-based Dan Jay Music president Evan Lasky has been named chairman for the Retailers Advisory Committee of the National Assn. of Recording Merchandisers (NARM) Lasky, whose company is the parent operation for the Budget Records and Tapes chain, will be joined on the committee by several prominent industry dealers.

The new committee will conduct its first formal gathering September 20-21 at La Costa in Carlsbad, Calif., where advisory members will hold a series of meetings in preparation for an exchange with the NARM Manufacturers Advisory Committee.

But prior to the meeting, between the middle and end of June, Lasky and other committee members will meet to establish an agenda of issues to be addressed during the La Costa gathering.

Serving with Lasky on the committee are Jerry Adams (Harmony House, Troy, Mich.); Jim Bonk (Camelot Enterprises, North Canton, Ohio); Lou Fogelman (Show Industries, Los Angeles); Bill Golden (The Record Bar, Inc., Durham, N. C.); Jim Greenwood (Licorice Pizza, Glendale, Calif.); Ira Heilicher (Great American Music, Golden Valley, Minn.); Roy Imber (Elroy Enterprises, Roslyn, N.Y.); Tom Keenan (Everybody's Record Co., Portland, Ore.); Sterling Lanier (Record Factory, Brisbane, Calif.); Alan Levenson (Turtles Records & Tapes, Atlanta, Ga.); Mary Ann Levitt (The Record Shop, Edina, Minn.); Ann Lief (Spec's Music, Miami, Fla.); Jeff Lynn (The Musicland Group, Minneapolis, Minn.); John Marmaduke (Hastings Books & Records, Amarillo, Texas); Carl Rosenbaum (The Flip Side, Inc., Arlington Heights, Ill.); Stu Schwartz (Harmony Hut, Lanham, Md.); and Russ Solomon (Tower Records Sacramento, Calif.).

Jones Leaves ASCAP For Law Practice

NASHVILLE — Russell A. (Rusty) Jones, Nashville director of business affairs for the American Society of Composers, Authors and Publishers (ASCAP), has left that position to join the Nashville law firm of Langford, Switzer & King, where he will continue to work with the music community.

"Over the past five years Rusty has been responsible for recruiting and developing many songwriters whose catalogs have become an asset to the ASCAP repertory," said Connie Bradley, ASCAP southern regional director. "All of us at ASCAP wish the best for him in his new career."

TOP 30 VIDEOCASSETTES

	Weeks On Chart	6/18		Weeks On Chart	6/18
1 FIRST BLOOD Thorn EMI 1573	1	6	17 TEX Walt Disney WD 142	14	6
2 SOPHIE'S CHOICE CBS/Fox 9076	—	1	18 THE BOAT (DAT BOOT) RCA/Columbia Home Video 10149	15	21
3 THE TOY RCA/Columbia Home Video 10538	18	2	19 ROCKY III CBS/Fox 4706	17	26
4 BEST FRIENDS Warner Home Video 11265	2	4	20 MONSIGNOR CBS/Fox 1108	19	14
5 AN OFFICER AND A GENTLEMAN Paramount Home Video 1467	3	17	21 THE WORLD ACCORDING TO GARP Warner Home Video 11261	16	22
6 MY FAVORITE YEAR MGM/UA 00188	5	3	22 THE SECRET OF NIMH MGM/UA 00211	20	10
7 THE LORDS OF DISCIPLINE Paramount Home Video 1433	7	3	23 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	22	51
8 AIRPLANE II Paramount Home Video 1489	4	7	24 POLTERGEIST MGM/UA 00164	21	26
9 LOVESICK Warner Home Video 20011	6	4	25 THUNDERBALL CBS/Fox 4611	23	4
10 VIDEODROME MCA 71013	8	5	26 PLAYBOY VIDEO, VOLUME II CBS/Fox 6202	25	9
11 ROAD WARRIOR Warner Home Video 11181	9	18	27 FAST TIMES AT RIDGEMONT HIGH MCA Distributing Corp. 77015	26	22
12 STILL OF THE NIGHT CBS/Fox 4711	11	4	28 LET'S SPEND THE NIGHT TOGETHER Embassy Home Entertainment 2056	27	3
13 TIMERIDER Pacific Arts Video PAVR528	10	4	29 NIGHT SHIFT Warner Home Video 20006	24	22
14 BLADE RUNNER Embassy 1380	12	16	30 THE BEST LITTLE WHOREHOUSE IN TEXAS MCA Distributing Corp. 77014	29	16
15 FRANCES Thorn EMI 1621	—	1			
16 CREEP SHOW Warner Home Video 11306	13	12			

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

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.

TRUCK STOP WOMAN Cassette—Vestron 3023	\$59.95
TENTACLES Cassette—Vestron 3024	\$69.95
FINAL COUNTDOWN Cassette—Vestron 4047	\$59.95
VENOM Cassette—Vestron 3025	\$59.95
FRIGHTMARE Cassette—Vestron 3026	\$59.95
MAN, WOMAN AND CHILD Cassette—Paramount 1652	\$59.95
ROMAN HOLIDAY Cassette—Paramount 6204	\$49.95
HITLER: THE LAST TEN DAYS Cassette—Paramount 8490	\$49.95
THE TENANT Cassette—Paramount 8676	\$49.95
VIC BRADEN'S TENNIS FOR THE FUTURE, VOL. 3 Cassette—Paramount 2316B	\$39.95
THE WARRIORS Cassette—Paramount 1122A	\$39.95
SHANE Cassette—Paramount 6522A	\$39.95
CHARLOTT'S WEB Cassette—Paramount 8099A	\$29.95
MR. MIKE'S MONDO VIDEO Cassette—Pacific Arts 535	\$59.95
BRIMSTONE AND TREACLE Cassette—MGM/UA 600227	\$59.95
KELLY'S HEROES Cassette—MGM/UA 700168	\$69.95
BODY AND SOUL (1981) Cassette—MGM/UA 600229	\$59.95
THE BEASTMASTER Cassette—MGM/UA 800226	\$79.95
THE SECRET OF YOLANDA Cassette—MGM/UA 600210	\$59.95
PRIVATE POPSICLE Cassette—MGM/UA 600228	\$59.95
THUNDERBIRDS ARE GO Cassette—MGM/UA 500231	\$49.95
THE RISE AND FALL OF THE THIRD REICH Cassette—MFM/UA 600257	\$59.95
START TO FINISH: THE GRAND PRIX Cassette—MGM/UA 600232	\$59.95
Q Cassette—MCA 71017	\$69.95
EDDIE MACON'S RUN Cassette—MCA 77016	\$69.95
DRAGNET Cassette—MCA 45030	\$49.95
THIS GUN FOR HIRE Cassette—MCA 45029	\$39.95
CHARLIE VARRICK Cassette—MCA 55062	\$49.95
KING OF JAZZ Cassette—MCA 55019	\$29.95
DOROTHY IN THE LAND OF OZ Cassette—Family Home Entertainment 54	\$29.95
GUMBY'S INCREDIBLE JOURNEY Cassette—Family Home Entertainment 46	\$29.95
PETER AND THE MAGIC EGG Cassette—Family Home Entertainment 53	\$29.95
ROCKABILLY GLAMOURCIZE Cassette—IntraVideo Properties 101	\$39.95

Senate Passes Cable TV Deregulation Bill; Tough Fight Ahead In The House

by Michael Glynn

LOS ANGELES — By a whopping 87-9 margin, the Senate voted June 14 to pass the Cable Telecommunications Act of 1983, S-66, a wide-ranging Cable TV deregulation measure endorsed by the Federal Communications Commission. S-66 represents the first set of laws governing the cable industry nationwide, thus freeing cable operators of the many different state and local regulations now in effect.

Sound Video Undergoes Major Restructuring

LOS ANGELES — Sound Video Unlimited, the Niles, Ill.-based distributor, has recently undergone a management staff and operations restructuring as part of its continued expansion into home video, computers, electronic games and accessories.

Len Grossi has been named chief operating officer for the company, while Herb Fischer was appointed to the post of vice president, sales and marketing. Grossi was formerly head of operations and finance for Paramount Pictures Corp.'s Television and Video distribution division. Fisher comes to Sound Video after serving as president of Major Video Concepts, the Southern California distributor. Previously, he served as vice president of ABC Records & Tapes' Rack division.

In other new appointments, Stan Meyers was named vice president, Records and Video divisions, while Dave Bixler becomes director of the Video division, based here. Bob Jacobs leaves Sound Video's Denver facility to take over the post of vice president, operations and the Computer division, based in Niles.

Jacobs' departure from Denver comes at the same time that Sound Video halts its records division operations there. According to the company, among the reasons for the move were a "drop off in business" in the area and the desire to "exert a strong presence in video."

"Records have always been a major factor and our strongest force in distribution and marketing, and will remain so in our Niles location," read a statement from Sound Video. "We have actively solicited many new accounts and hope to maintain several accounts in the Denver market via special air freight delivery, which will begin this month."

Presently, the distributor is preparing to move its Los Angeles branch operations to a larger location in the Sun Valley area. The company reports that the Portland branch recently moved its operations to a larger facility, as well.

Reitman Named To Video Post At A&M Records

LOS ANGELES — Laura Reitman has been appointed to the post of director of video programming at A&M Records. In taking on this newly created position, Reitman will be in charge of all A&M's video activities, including new programming, exploring potential commercial opportunities for the label's existing vid inventory and developing new full-length video music material.

"Video is a truly hybrid art form that is evolving rapidly and often unpredictably," remarked A&M Records president Gil Friesen, who announced the appointment. "It is for this reason that A&M recognized a need to consolidate our efforts in this vitally important area. Laura comes to us with a great deal of practical experience."

Passage of the bill, sponsored by the head of the Senate's Commerce Committee Sen. Barry Goldwater (R.-Ariz.), is seen as a major victory for the cable industry. Among other things, S-66 restricts local governments in their authority over cable operations once a license has been granted. For example, under the bill, local municipalities would have no say over cable operators' rates to consumers in cities that have at least four commercial broadcast signals, although in rural areas, annual rate increases are guaranteed not to exceed the region's consumer price index for the year.

S-66 also limits the fees that operators pay to local franchising authorities to five percent of revenues and cuts some of the cities' franchise licensing power. New applicants may only be considered after the 15 years of the original applicant's license runs out and cable system buy backs would have to be made at a "fair market price" once the license period comes to an end under the bill.

The bill, which has been the subject of heavy lobbying efforts on Capitol Hill by the National Cable Television Assn. (NCTA), was not without opposition, despite its lopsided victory. American Telephone & Telegraph made a last ditch attempt to push through an amendment sponsored by Sen. James Abdnor (R-S.D.) making cable operators offering data transmission services, such as those now provided by the phone company, subject to the same regulations currently imposed upon AT&T. That amendment was defeated by a 55-44 vote.

Another amendment, sponsored by Sen. Lloyd Bentsen (D-Tex.), also went down to defeat, this time by a 79-19 vote. Bentsen's amendment would have excluded current franchises from the provisions under the bill at least until the franchise agreement expired.

Sharp criticism was leveled at the bill from other quarters, both within and outside the Senate. Sen. Alan J. Dixon (D-Ill.) harshly condemned S-66 as a wholesale concession to the cable industry, while New York City and its mayor, Ed Koch, were at the vanguard of a small group of cities coming out against the bill, even though it received the general support of the National League of Cities. A coalition of public interest and labor groups also opposed the bill.

(continued on page 30)

RCA Videodiscs Names Two VPs

NEW YORK — RCA Videodiscs has named Charles J. Mitchell and Richard D. Klinger as division vice presidents.

Mitchell is now division vice president, programs and Klinger has been named division vice president, programs, West Coast, for the RCA unit.

In making the announcement, Thomas Kuhn, division vice president of RCA Videodiscs, said, "Mr. Mitchell and Mr. Klinger will play a key role in RCA's efforts to maintain a steady flow of new programs to sustain and support the growth of the video disc."

Mitchell had been director of special programs for RCA Videodiscs. He was also producer of PBS's *Soundstage*, music director of New York's former jazz outlet WRVR-FM, and associate editor for *Down Beat* magazine.

Klinger previously was director of programs, West Coast, for RCA Videodiscs. Before joining RCA, Klinger was director of business affairs for Paramount Television. He has also produced television programs for Metromedia Television and ABC.

TOP 15 VIDEO GAMES

	Weeks On 6/18 Chart
1 CENTIPEDE Atari CX2676	1 13
2 MS. PAC-MAN Atari CX2675	2 15
3 KEYSTONE KAPERS Activision AX025	3 6
4 ENDURO Activision AX 026	15 2
5 FROGGER Parker Bros. 5300	4 30
6 RIVER RAID Activision AX020	5 24
7 PITFALL! Activision AX108	6 30
8 DONKEY KONG JR. Coleco 2601	7 13
9 ZAXXON Coleco 2435	8 30
10 VENTURE Coleco 2457	11 12
11 PHOENIX Atari CX2673	9 15
12 VANGUARD Atari CX2669	12 5
13 OINK! Activision AX023	10 8
14 STRAWBERRY SHORTCAKE MUSICAL MATCHUPS Parker Bros. 5910	14 10
15 DOLPHIN Activision AX024	— 1

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

TOP 15 MIDLINES

	Weeks On 6/18 Chart
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	1 17
2 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	2 9
3 TAPESTRY Carole King (Epic PE 34946)	6 45
4 FLEETWOOD MAC (Reprise MSK 2281)	5 23
5 THE CARS (Elektra 6E 135)	7 20
6 PIANO MAN Billy Joel (Columbia PC 32455)	9 23
7 PRETENDERS (Sire SRK 6083)	3 7
8 WINELIGHT Grover Washington, Jr. (Elektra 6E 305)	10 18
9 LOOK SHARP! Joe Jackson (A&M SP-4919)	11 40
10 LET THERE BE ROCK AC/DC (Atco SD-36151)	4 5
11 SUPER HITS Marvin Gaye (Motown 301)	12 2
12 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	13 21
13 WHO ARE YOU? The Who (MCA 3050)	— 1
14 THE DOORS (Elektra EKS 74007)	8 20
15 HITS! Boz Scaggs (Columbia FC 36841)	— 1

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 GEORGE BENSON | 9 DURAN DURAN |
| 2 IRON MAIDEN | 10 THE FIXX |
| 3 TALKING HEADS | 11 GLADYS KNIGHT & THE PIPS |
| 4 ISLEY BROS. | 12 MTUME |
| 5 ELTON JOHN | 13 PETER GABRIEL |
| 6 RETURN OF THE JEDI | 14 MOTOWN'S #1 HITS |
| 7 ROD STEWART | 15 QUIET RIOT |
| 8 KINKS | |

NORTHEAST 1.

- 1 TALKING HEADS
- 2 KINKS
- 3 ISLEY BROS.
- 4 RETURN OF THE JEDI
- 5 ELTON JOHN
- 6 GLADYS KNIGHT & THE PIPS
- 7 GEORGE BENSON
- 8 THE FIXX
- 9 DURAN DURAN
- 10 MTUME

SOUTHEAST 2.

- 1 ISLEY BROS.
- 2 MOTOWN'S #1 HITS
- 3 ELTON JOHN
- 4 MTUME
- 5 IRON MAIDEN
- 6 GEORGE BENSON
- 7 DURAN DURAN
- 8 KROKUS
- 9 THE FIXX
- 10 GLADYS KNIGHT & THE PIPS

BALTIMORE/ WASHINGTON 3.

- 1 TALKING HEADS
- 2 GLADYS KNIGHT & THE PIPS
- 3 ISLEY BROS.
- 4 PETER GABRIEL
- 5 ROD STEWART
- 6 IRON MAIDEN
- 7 MTUME
- 8 GEORGE BENSON
- 9 MARSHALL CRENSHAW
- 10 HUMAN LEAGUE

WEST 4.

- 1 GEORGE BENSON
- 2 TALKING HEADS
- 3 ROD STEWART
- 4 ELTON JOHN
- 5 IRON MAIDEN
- 6 THE FIXX
- 7 PETER GABRIEL
- 8 BOB MARLEY & THE WAILERS
- 9 RETURN OF THE JEDI
- 10 KINKS

MIDWEST 5.

- 1 KINKS
- 2 GEORGE BENSON
- 3 RETURN OF THE JEDI
- 4 TALKING HEADS
- 5 IRON MAIDEN
- 6 ROD STEWART
- 7 PETER GABRIEL
- 8 ISLEY BROS.
- 9 ELTON JOHN
- 10 HUMAN LEAGUE

NORTH CENTRAL 6.

- 1 RETURN OF THE JEDI
- 2 RONNIE MILSAP
- 3 DURAN DURAN
- 4 THE FIXX
- 5 ELTON JOHN
- 6 R.E.M.
- 7 SERGIO MENDES
- 8 MOTOWN'S #1 HITS
- 9 IRON MAIDEN
- 10 GEORGE BENSON

DENVER/PHOENIX 7.

- 1 IRON MAIDEN
- 2 RETURN OF THE JEDI
- 3 QUIET RIOT
- 4 KINKS
- 5 GEORGE BENSON
- 6 DURAN DURAN
- 7 ELTON JOHN
- 8 ISLEY BROS.
- 9 TALKING HEADS
- 10 ROD STEWART

SOUTH CENTRAL 8.

- 1 ISLEY BROS.
- 2 IRON MAIDEN
- 3 BOB MARLEY & THE WAILERS
- 4 TALKING HEADS
- 5 ROD STEWART
- 6 GEORGE BENSON
- 7 MTUME
- 8 QUIET RIOT
- 9 GLADYS KNIGHT & THE PIPS
- 10 PETER GABRIEL

WHAT'S IN-STORE



PLATINUM PIZZA — Capitol Records recently presented Licorice Pizza with a platinum record in recognition of the Southern California retail chain's aid in breaking the Stray Cats in Los Angeles. Pictured seated at the presentation are (l-r): Rolf Holbach, buyer manager, Licorice Pizza; and Lee Cohen, vice president, marketing, Licorice Pizza. Pictured standing are (l-r): Kent Moseley, president, merchandising, Licorice Pizza; Michael Rodon, regional salesman, Capitol Records; and Jim Greenwood, president, Licorice Pizza.

FRANKLIN FACTS — Atlanta's five-store Franklin Music chain is readying its biggest ever promotion to honor Atlanta's Video Music Channel, which is celebrating its first anniversary, July 7-9. "We presented them with a package of on-air giveaways in appreciation for all of their fine work," says Franklin's marketing director **Manny Sanchez**. More than 5,000 entries were tallied in the first four days of the campaign, which runs from June 6-30 and will award the use of a 1983 Camaro for one year, a round trip for two to the Bahamas and six months of free rent in a luxury apartment in Atlanta. The prizes will be given out during the channel's "Tune In" music information segments, which are sponsored by Franklin and offer product reports and reviews by local radio personalities on "everything from **Waylon Jennings** to **Marvin Gaye** and **Human League**." According to Sanchez, the advertiser-supported, five-minute programs began running on May 10. Two different ones are shown each day, though they will expand to 15 minutes in August. The goal is to have one daily half-hour program on in the Fall. "The beauty is that the show gives the vendor a chance to have 30 30-second spots reach half a million viewers in the metro Atlanta area, which doesn't have MTV, for only \$600," notes Sanchez, who adds that major label sponsorship is now booked solid through July 12. Video game manufacturer's are also on board, due to the chain's involvement with video product. "Kids are starting to write in letters criticizing the critics, and we got a five share in the first book so we know people are watching," continues Sanchez. He also notes an effect on sales similar to that of MTV. "The Music Channel definitely brings our sales up. For instance, we hadn't sold any videodisc players, and then RCA Corporate bought a 'Tune In' segment and we sold five units that week. Another ad in which CBS put together a tape of **Dan Fogelberg** and **Michael Jackson** made Fogelberg's album shoot to our Top 15 in one week, and then it dropped solid immediately afterwards." While Sanchez says that all of the store managers report strong customer awareness of the spots, many have a hard time distinguishing the Music Channel, which is available only in the metro area, from MTV, which is offered in the suburbs. "But we're selling the product, and that's what we care about," he concludes. . . . The benefits of the Video Music Channel promotion also filter down to store personnel, as the outlet with the best organization and sales receives a \$300 spiff.

SINGING IN THE RAIN — Anyone who likes to sing in the shower but can't remember the words will like "Sing-Along Shower Curtains," which feature lyrics to 19 rock 'n' roll, Broadway or country hit songs. All material is lifted from the Chappell Music Company publishing house, which is the exclusive music licensor to Merchant of Dreams, the company marketing the curtains. So far the line is comprised of "Spish Splash," golden oldie curtain including such hits as "Hound Dog," "Poison Ivy" and "It's My Party"; "Broadway Showers," which includes such show tunes as "I Could Have Danced All Night," "Oh, What A Beautiful Mornin'" and "I'm Gonna Wash That Man Right Out Of My Hair"; and "Country Suds," which includes classic country fare like "Folsom Prison Blues," "Save The Last Dance For Me" and "I'm So Lonesome I Could Cry." The curtains are currently retailing for \$25 each at several New York locations including One Shubert Alley, the theatrical boutique at Macy's Herald Square. Merchant Of Dreams can be reached at P.O. Box 1, New York, N.Y. 10276. The phone number is (212) 420-1202.

CROSSING THE PENTHOUSE THRESHOLD — **Threshold**, the space rock outfit led by **Tonina**, a.k.a. **Toni Biggs**, president of Penthouse Records and daughter of **Penthouse** publisher **Bob Guccione**, is being aided by in-store promotions at **Licorice Pizza** and **Crazy Eddie's**. Tonina herself will appear at this week's grand opening of the Licorice Pizza outlet in Whittier, Calif., which is fitting since she both majored in music at Whittier College and taught music at a high school there. In addition, 2,000 posters and flats have been provided for distribution throughout the Southern California chain. These materials are also being sent to New York's Crazy Eddie stores, which is getting behind the group's current single "Love Somebody." The success of a re-edited, rap-dance version of the single on local radio stations such as KROQ in Los Angeles has prompted the label to put out a special mini-LP containing the re-edit and five of the LP's other tracks.

jim bessman



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

Playlist

HEAVY

3-4 PLAYS PER DAY

ARTIST

Rod Stewart
 Loverboy
 Madness
 Duran Duran

 Men At Work
 The Tubes
 ZZ Top
 David Bowie
 Michael Jackson
 The Kinks
 Eddy Grant
 Police

CLIP

Baby Jane
 Hot Girls In Love
 Our House
 Is There Something
 I Should Know?
 It's A Mistake
 She's A Beauty
 Gimme All Your Lovin'
 Let's Dance/China Girl
 Billie Jean
 Come Dancing
 Electric Avenue
 Every Breath You Take

LABEL

Warner Bros.
 Columbia
 Geffen
 Capitol

 Columbia
 Capitol
 Warner Bros.
 EMI America
 Epic
 Arista
 Ice/Portrait
 A&M

MEDIUM

2-3 PLAYS PER DAY

Bryan Adams
 Eurythmics
 Blackfoot
 Fastway
 Burning Sensations
 Roman Holiday
 Michael Sembello
 Goanna Band
 Quiet Riot
 Dave Edmunds
 Kajagoogoo
 A Flock Of Seagulls
 Bow Wow Wow
 Red Rockers
 Rick Springfield
 Styx
 Martin Briley
 The Human League
 Krokus
 Def Leppard
 Sparks w/ Jane Wiedlin
 Daryl Hall & John Oates
 INXS
 Elton John
 Joan Armatrading
 The Fixx
 Peter Tosh
 U2
 Zebra
 Journey

This Time
 Sweet Dreams
 Teenage Idol
 Say What You Will
 Belly Of The Whale
 Stand By
 Maniac
 Solid Rock
 Metal Health
 Slipping Away
 Too Shy
 Wishing
 Do You Wanna Hold Me
 China
 Affair Of The Heart
 Don't Let It End
 The Salt In My Tears
 (Keep Feeling) Fascination
 Screaming In The Night
 Rock Of Ages
 Cool Places
 Family Man
 Don't Change
 I'm Still Standing
 Drop The Pilot
 Saved By Zero
 Johnny B. Goode
 Two Hearts Beat As One
 Who's Behind The Door
 Faithfully

A&M
 RCA
 Atco
 Columbia
 Capitol
 Jive/Arista
 Casablanca
 Atco
 Pasha/CBS
 Columbia
 EMI America
 Jive/Arista
 RCA
 415/CBS
 RCA
 A&M
 Mercury
 Virgin/A&M
 Arista
 Mercury
 Atlantic
 Family Man
 Atco
 Geffen
 A&M
 MCA
 EMI America
 Island
 Atlantic
 Columbia

LIGHT

1-2 PLAYS PER DAY

Greg Kihn Band
 Blue Rose
 Yello
 Thomas Dolby
 Modern English
 Telephone
 Uralah Heep
 Arcangel
 X
 Jaluka
 Alan Vega
 Jules Shear
 Belle Stars
 Marillion
 Planet P
 Triumph
 Blasters
 DNA
 Meat Loaf
 Mental As Anything

 Roxy Music
 20/20
 Bananarama
 Altered Images
 Ramones
 Joe "King" Carrasco
 Gary Myrick
 Bonnie Tyler
 Iron Maiden

Tear That City Down
 Don't You Know
 I Love You
 Europa & The Pirate Twins
 Someone's Calling
 C.A.
 Stay On Top
 Tragedy
 Breathless
 Scatterling
 Wipeout Beat
 Whispering Your Name
 Sign Of The Times
 He Knows You Know
 Static
 When The Lights Go Down
 Barefoot Rock
 Doctors Of The Universe
 The Razor's Edge
 If You Leave Me,
 Can I Come Too?
 Can't Let Go
 Jack's Got A Problem
 Shy Boy
 Don't Talk To Me About Love
 Cycle Therapy
 Party
 Guitar, Talk, Love & Drums
 Total Eclipse Of The Heart
 Flight Of Icarus

Beserkley/Elektra
 Estate/CBS
 Elektra
 Capitol
 Sire
 Virgin (Import)
 Mercury
 Portrait
 Elektra
 Warner Bros.
 Elektra
 EMI America
 Stiff/Warner
 Capitol
 Geffen
 RCA
 Slash/Warner
 Boardwalk
 Clev. Int'l/Epic
 Oz/A&M

 Warner Bros.
 Enigma
 London
 Portrait
 Sire
 MCA
 Epic
 Columbia
 Capitol

ADDS

The Hollies
 Bee Gees
 Marshall Crenshaw
 Donna Summer
 Blancmange
 Saxon
 Heaven 17
 The Difference
 Lulu Temple
 The Coconuts

Stop In The Name Of Love
 The Woman In You
 Whenever You're On My Mind
 She Works Hard For The Money
 Blind Vision
 The Power & The Glory
 Temptation
 PMT (She's Avoinding You)
 Don't Say No
 Did You Have To Love
 Me Like You Did?

Atlantic
 RSO
 Warner Bros.
 Mercury
 Island
 Carrere
 Arista
 Enigma
 Columbia
 EMI America



WHAT A RIOT!! — Pasha recording metallurgists Quiet Riot performed on the banks of El Paso, Texas' Rio Grande during the inaugural KLAQ Coors Light Grande National River Race Weekend. Pictured here at the event are (l-r): Jeffrey Scott, KLAQ air staffer; Rob Roman, KLAQ MD; Carlos Cavazo and Frankie Banali of the group; Arin Michaels, KLAQ PD; Kenny Ryback, independent promoter; Kevin Dubrow and Rudy Sarzo of the band; and Warren Entner, manager, Quiet Riot.

News/Talk Format Continues Lead In Spring Birch Report

by Harry Weinger

NEW YORK — The news/talk format continues to lead in top markets, according to the just-released Birch report for April/May. While their actual numbers dipped slightly, talk outlets in Los Angeles, Chicago and San Francisco emerged once again as market leaders. In other top 10 markets, music formats held their own, with country radio making gains and new CHR's showing strength.

Markets being reported are in addition to the New York metro numbers reported in **Cash Box**, June 11. The figures represent average quarterly hour shares, 12-plus.

In Los Angeles, KABC held tenaciously onto its lead with a 7.1, down from the previous report's 7.9. New music rocker KROQ blasted from a 5.8 to a 6.6; with summer on its way, KABC will need more than Dodger broadcasts to hold its numbers. KIIS-FM had an even bigger jump from a 5.4 to a 6.8, moving ahead of KROQ and increasing its CHR lead in L.A. ABC o/o KLOS-FM held steady with a 5.8; AOR

Penthouse Bows Re-edited Version Of Threshold Cut

LOS ANGELES — A special mini-LP by the group Threshold was recently released by Penthouse Records. Included in the package is a special "street version" of the single "Love Somebody."

The success of a re-edited rap-dance version of the song at radio stations such as KROQ in Los Angeles prompted the release of a mini-LP although a standard album by Threshold was originally set for the market place.

Supporting release of the new product and the original Threshold album are a pair of promotion campaigns by major retail outlets Crazy Eddie's in New York and Licorice Pizza in Los Angeles. The Threshold and the Penthouse label will be featured at both chains during the next four weeks.

The group's producer, Tony Biggs, is also preparing a video to support the Threshold product, which will be produced in L.A. by Pendulum Prods., which just completed a video for Berlin video. According to Biggs, serving as executive producer on the project, there will be "PG" and "R" rated versions of the video.

Biggs explained, "We released the new version of 'Love Somebody' as a single and the response was so positive that we decided we had to provide people with an album version of the re-edited single."

competitor KMET stayed close, moving up to a 5.1 from a 4.9. Spanish station KALI lost a full point, moving down to a 3.7 from its heady 4.7.

KHTZ led the A/C derby, though their numbers were down, a 3.5 from a 3.9. Easy listening, CHR and another A/C were bunched behind. KMPC went from a 2.8 to 2.9; KJOI slipped to a 2.7 from 3.2. KIQQ leveled at 2.8, while CHR-formatted KRTH had a 2.5, down from 2.7. Black radio remained less of a factor in the market as format leader KUTE checked in with a 2.2, up considerably from 1.4; while KJLH rose from 1.7 to 1.9, and KGFJ dipped from 1.6 to 1.2. Item of interest: the return of Boss Radio KHJ did not make an immediate impact. The station had a 0.7.

WGN held its lead in Chicago, though it dropped to an 8.0 from an 8.7. Its closest competitor, CHR outlet WBBM-FM, crashed to a 5.8 from the previous 7.3. The big story is AOR station WMET-FM, as it leapt to a 5.0 from its relatively dismal 2.7. Other AORs suffered as a result: WLUP-FM went from a 3.9 to 3.3, while WXRT dipped to 3.2 from 3.7. Urban station WGCI retained its respectable showing, moving up slightly to 5.0 from 4.9. WLS-FM had a 5.1, down from 6.0; the AM side moved up to a 3.9 from 3.5. Talk station WIND held steady at 4.5. Black station WBMX jumped a full point from 3.4 to 4.4; A/C outlet WFYR-FM continued to grow as it jumped too, 3.1 to a 4.7. Format competitor WCLR-FM felt the rush slightly, as it went from a 3.8 to 3.4.

Talk remained a format powerhouse in the Bay Area. KGO was the runaway leader in the San Francisco metro area with an 8.3, down from 8.5. KCBS was the closest competitor with its version of talk radio with a 5.7, up from 5.2. Three A/C stations were next — KSFO with a 4.4, down from 5.3; KIOI-FM was tied, but moved up to its 4.4 from a 3.8; and KNBR was close behind with a 4.3, up from 4.0. KFRC stood alone in the CHR race with a 4.1, up from 3.8. KSOL led the black/urban scene with a 3.6, up from 3.2. KBLX-FM's black radio format garnered a 3.0, a slight move up from 2.8, while KDIA dropped from 3.0 to 2.3. Both country stations gained in the Bay Area. KSN-FM kicked up to 3.4 from 2.5; and KNEW moved up to 3.3 from a 2.8. The AORs continued to divvy up the rock market. KQAK-FM led the half-dozen stations with a 2.9, up from 2.4; all others lost numbers. KRQR-FM relinquished their 3.7 lead as they dropped to a 2.8. KMEL was at 2.5, down from 2.8.

WJR continues to lead in Detroit. Its unique "miscellaneous" format hit 10.4, up

(continued on page 26)

AIRPLAY

THE HTZ JUST KEEP ON COMIN' — The Malrite chain is busier than ever with its recent announcement that flagship station **WMMS** in Cleveland will be letting station manager **Dean Thacker** go to take over recently acquired Newark/New York facility **WVJN** as general manager. As most of you know by now, a call letter change to **WHTZ** is imminent for the station. Malrite's programming consultant **Jim Wood** wasn't specific about a new format, but admitted, "There are an awful lot of decisions to be made in the next 60 days." Wood added, "We're looking all over the U.S. for the best PD. You don't walk into New York without your guns loaded." *Airplay's* betting on a contemporary hits format with an adult contemp slant. The company's set a target date for Aug. 1, but don't hold your breath.



THE ROQ GETS HAZARD-OUS — RCA recording artist **Robert Hazard** (l) recently visited L.A.'s .1 rocker **KROQ** to take phone calls from listeners and play "Change Reaction," his latest single, on *Rachel Donahue's* (r) morning show.

INNER CITY UPDATE — No, **Sergio Dean** is not leaving *The Apple's* **WBLS-FM** for the PD slot at Inner City's Detroit outlet **WLBS**. He's staying in New York as the new morning man at the station, replacing **Ken Webb**, who's now across town at **KISS-FM**. The latest in Motor City is that **Al Roberts** is the new programming honcho for **WLBS**. Roberts is also from **WBLS**, and the switch is effective immediately. The station also changed format last Monday, June 13, to what music director **Robin Yarborough** call "dance-oriented rock, or DOR," a phrase that has been in existence for years to describe rock records that have appeal in the dance clubs. This is the first we know of it being used to label a contemporary radio format. The station' using the on-air

slogan, "Detroit's Best — **WLBS**," to promote the change.

STRANDED ON AN ISLAND — The one and only internationally produced and distributed reggae show, *The Island Hour*, has been subsidized by Island Records for its first 13 shows, but will suspend production in mid-July unless producers **Roger Steffens** and **Hank Holmes** can get radio stations to cover costs. The hour-long feature is currently on "60 American stations, all over Africa and Japan's commercial FM network," says Steffens. "The show is not exclusively Island product, and other labels are very cooperative with us in getting the music out there." Steffens says the show, which includes rare interviews, "is 75% unreleased material from the vault, live material, live in-studio tracks and pre-releases. For that, all we're asking is ten dollars per show from each station." Steffens can be contacted at Island's Hollywood office; phone number there is (213) 469-7205.

WESTWOOD ONE JOINS — The Radio Network Assn., founded in 1981 by ABC, CBS, NBC and **RKO** to promote interest in and advertiser use of network radio, has accepted **Westwood One** for membership, effective July 1.

NO SOAP RADIO — ABC Radio Network has launched a soap opera information feature, *Soap Talk*. Hosted by **Jackie Zeman**, star of *General Hospital*, the 90-second spot includes gossip about soap stars and short interview clips. ABC counts well over 300 stations airing the show, including **WABC**/New York. *Soap Talk* is sponsored by **Excedrin**.

NETWORK PROMOTIONS — **Velma Cato** has been appointed new director for the NBC Radio Network, moving up from producer and editor for NBC Radio News. Before joining NBC in April 1982, Cato was active in Houston radio and television news, and was also an anchor reporter for three different stations in Memphis. Cato will be responsible for all on-air news programming at the radio net. . . **Cathleen Pratt** is now manager of station relations for the ABC Direction Network. Pratt was most recently administrator for the Direction network. . . Mutual has announced the promotion of **Patrick Piper** to the new position of senior producer. Piper will be active in production of live news events, including Congressional hearings and special news conferences. He will also act as producer for Mutual's *The Week In Review*, which debuted on the web June 11. Piper has been with Mutual since 1981.

SYNDICATION INDICATIONS — United Stations new account exec is **John Kane**, up from manager of station clearance. Kane's been with the program supplier for a year. . . **Suzanne Berg** has now joined United Stations. She'll be technical producer. . . **Narwood Notes**: The syndie's radio series, *Country Closeup*, has announced its July line-up. July 4 features **Janie Fricke**; July 11, **Larry Gatlin** and the **Gatlin Brothers Band**; July 18, **Merle Haggard** will be the guest; and July 25, **Lacy J. Dalton**. **Glen Campbell** is the host. . . **Mitch Ryder** is back! He'll be guest DJ on *Rolling Stone's* radio program of the same name, set to air July 18. . . London Wavelength debuts a new show, *Rock Over London*. It's a weekly British chart countdown program spotlighting top AOR tracks. Co-producer **Cindy Vannoy** says it airs on over 125 stations in the colonies, including **WNEW-FM** in New York.

STATION STUFF — **Don Boyles** has been named general manager of Plough Broadcasting stations **WKDJ** and **WHRK** in Memphis. . . **WABC**/New York has named a new general sale manager, **John E. Cravens**. Cravens joins the station from ABC-owned **WLS**/Chicago. . . **Lon Thomas** replaces **Rick Torcasso** as PD at **KYKY-FM** in St. Louis. Torcasso's at **WYNY**/N.Y. . . **Chris Jones** now PD at **WFYV** in Jacksonville. . . **Ray White** swings over to **WAPP** after many years at **WLIR** in Long Island. **WAPP's** PD, **Joe Krause**, says they're still looking for the right nite jock. . . **KMEL** tried to be nice when **President Reagan** and **Queen Elizabeth** visited the Bay Area recently. The AOR station had a plane fly over the De Young Museum with a computerized message that read, "Hail To The Chief, God Save The Queen, Long Live Rock 'n' Roll. . . from **KMEL 106."** Some of the good people of SF misread the good intentions and protested, causing the station to issue a "free speech" statement and to openly dismiss any political intent.

FOR THE RECORD — Los Angeles CHR station **KMGG**, formerly **KWST**, was inadvertently identified as **KIQQ** last week. *Airplay* regrets the error. The Century station, by the way, will have commercial-free Sundays for the summer, and PD **Jeff Salgo** says they won't make up the spots during the week. **KMGG** claims to be the first CHR to go without commercials for an extended period of time.

harry weinger

CASH BOX ROCK ALBUM RADIO REPORT



— **THE POLICE • SYNCHRONICITY • A&M**
ADDS: WNEW, KEZY, WKLS, WBLM, WHFS, KNX, WCCC, WOUR, WYFE, KSHE, WMMS, WBAB, KMET. **HOTS:** WNEW, KEZY, KNX, WCCC, WOUR, WYFE, WMMS, WBAB, KMET. **MEDIUMS:** None. **PREFERRED TRACKS:** Breath. **SALES:** Just shipped.



4 DAVID BOWIE • LET'S DANCE • EMI AMERICA
ADDS: None. **HOTS:** KMET, WBAB, WMMS, KSHE, WYFE, WOUR, KNX, WHFS, WBLM, WKLS, KEZY, WNEW, WPLR. **MEDIUMS:** KBPI, WCCC. **PREFERRED TRACKS:** Title, China. **SALES:** Good in all regions.

MOST ADDED

LP Chart Position

- 12 BRYAN ADAMS • CUT LIKE A KNIFE • A&M**
ADDS: None. **HOTS:** KMET, KBPI, KSHE. **MEDIUMS:** WBAB, WCCC, WBLM, WKLS, KEZY. **PREFERRED TRACKS:** Title, Straight. **SALES:** Moderate in all regions.
- 52 JOAN ARMATRADING • THE KEY • A&M**
ADDS: None. **HOTS:** None. **MEDIUMS:** KBPI, WBAB, WMMS, WYFE, WOUR, WHFS, WBLM, WKLS, KEZY, WNEW, WPLR. **PREFERRED TRACKS:** Drop. **SALES:** Fair in all regions.
- 162 BLACKFOOT • SIOGO • ATLANTIC**
ADDS: None. **HOTS:** None. **MEDIUMS:** WBAB, WMMS, WYFE, WOUR, WCCC, WBLM, WKLS, WPLR. **PREFERRED TRACKS:** Open. **SALES:** Fair in Midwest.
- 128 MARTIN BRILEY • ONE NIGHT WITH A STRANGER • MERCURY**
ADDS: WCCC. **HOTS:** KMET, KBPI, WOUR, WBLM, WNEW. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Salt. **SALES:** Fair in all regions.
- 88 MARSHALL CRENSHAW • FIELD DAY • WARNER BROS.**
ADDS: None. **HOTS:** WBAB, WMMS, WOUR, WHFS. **MEDIUMS:** WCCC, KEZY, WNEW, WPLR. **PREFERRED TRACKS:** Mind. **SALES:** Moderate in all regions.
- **CROSBY, STILLS & NASH • ALLIES • ATLANTIC**
ADDS: WNEW, KEZY, WKLS, WBLM, WCCC, WOUR, WYFE, WMMS, WBAB. **HOTS:** KEZY. **MEDIUMS:** WNEW, WKLS, WCCC, WYFE, WBAB. **PREFERRED TRACKS:** Games. **SALES:** Just shipped.
- 3 DEF LEPPARD • PYROMANIA • MERCURY**
ADDS: None. **HOTS:** KMET, WBAB, WMMS, KSHE, WYFE, WOUR, WCCC, WBLM, WKLS, WPLR. **MEDIUMS:** None. **PREFERRED TRACKS:** Ages, Photograph. **SALES:** Good in all regions.
- 28 DURAN DURAN • RIO • HARVEST**
ADDS: None. **HOTS:** WBAB, WMMS, WYFE, WCCC, KNX, WNEW, WPLR. **MEDIUMS:** KBPI. **PREFERRED TRACKS:** Title, Hungry. **SALES:** Moderate in all regions.
- 69 DAVE EDMUNDS • INFORMATION • COLUMBIA**
ADDS: None. **HOTS:** WBAB, WMMS, WCCC, KEZY, WNEW. **MEDIUMS:** KBPI, WHFS, WBLM, WKLS, WPLR. **PREFERRED TRACKS:** Slipping. **SALES:** Fair in all regions.
- 142 EURYTHMICS • SWEET DREAMS • RCA**
ADDS: WMMS. **HOTS:** WOUR, WHFS, WKLS, KEZY. **MEDIUMS:** KNX, WNEW. **PREFERRED TRACKS:** Title. **SALES:** Moderate to fair in all regions.
- 147 FASTWAY • COLUMBIA**
ADDS: None. **HOTS:** KMET, WMMS. **MEDIUMS:** WBAB, WYFE, WOUR, WCCC, WBLM, WKLS, WPLR. **PREFERRED TRACKS:** Open. **SALES:** Moderate in all regions.
- 46 THE FIXX • REACH THE BEACH • MCA**
ADDS: KMET. **HOTS:** WBAB, KMET, WMMS, KSHE, WYFE, WOUR, WCCC, WBLM, WKLS, KEZY, WPLR. **MEDIUMS:** KBPI, KNX, WHFS, WNEW. **PREFERRED TRACKS:** Zero. **SALES:** Good to moderate in all regions.
- 20 A FLOCK OF SEAGULLS • LISTEN • JIVE/ARISTA**
ADDS: None. **HOTS:** WBAB, KNX, WKLS, KEZY. **MEDIUMS:** KMET, KBPI, WMMS, WYFE, WCCC, WBLM, WNEW. **PREFERRED TRACKS:** Wishing. **SALES:** Good to moderate in all regions.

LP Chart Position

- 78 PETER GABRIEL • PLAYS LIVE • GEFGEN**
ADDS: WKLS, WYFE, KMET. **HOTS:** KNX, WHFS. **MEDIUMS:** KMET, WBAB, WOUR, WCCC, WNEW. **PREFERRED TRACKS:** Swimming. **SALES:** Major breakouts in all regions.
- 190 GOANNA BAND • SPIRIT OF PLACE • ATCO**
ADDS: None. **HOTS:** WMMS, WOUR, WCCC. **MEDIUMS:** KMET, WBAB, WBLM, WKLS, KEZY, WNEW, WPLR. **PREFERRED TRACKS:** Open. **SALES:** Fair in all regions.
- 10 EDDY GRANT • KILLER ON THE RAMPAGE • ICE/PORTRAIT**
ADDS: None. **HOTS:** KBPI, WBAB, WOUR, WHFS, WBLM, KEZY, WPLR. **MEDIUMS:** WMMS, WNEW. **PREFERRED TRACKS:** Electric. **SALES:** Good in all regions.
- 56 INXS • SHABOOH SHOOBAH • ATCO**
ADDS: WPLR. **HOTS:** KMET, WMMS, WOUR, WNEW. **MEDIUMS:** WBAB, WYFE, WCCC, WBLM, WKLS. **PREFERRED TRACKS:** Change, Thing. **SALES:** Moderate to fair in all regions.
- **DONNIE IRIS • FORTUNE 410 • MCA**
ADDS: WBAB, KMET. **HOTS:** None. **MEDIUMS:** KMET, WMMS, WOUR, WCCC, KEZY. **PREFERRED TRACKS:** Open. **SALES:** Fair in Midwest.
- 30 IRON MAIDEN • PIECE OF MIND • CAPITOL**
ADDS: None. **HOTS:** KMET, WBAB, WCCC. **MEDIUMS:** WMMS, KSHE, WYFE, WOUR, WBLM, WKLS, WPLR. **PREFERRED TRACKS:** Icarus. **SALES:** Good to moderate in all regions.
- 35 ELTON JOHN • TOO LOW FOR ZERO • GEFGEN**
ADDS: WPLR. **HOTS:** KEZY. **MEDIUMS:** KBPI, WBAB, KSHE, WBLM, WNEW. **PREFERRED TRACKS:** Standing, Blues. **SALES:** Good to moderate in all regions.
- 66 KAJAGOOGOO • WHITE FEATHERS • EMI AMERICA**
ADDS: None. **HOTS:** WOUR, KNX. **MEDIUMS:** KBPI, WBAB, WYFE, WBLM, KEZY. **PREFERRED TRACKS:** Shy, Ooh. **SALES:** Moderate in all regions.
- 29 THE KINKS • STATE OF CONFUSION • ARISTA**
ADDS: KMET. **HOTS:** WBAB, WMMS, WYFE, KNX, WHFS, KEZY. **MEDIUMS:** KMET, KSHE, WCCC, WBLM, WKLS, WNEW, WPLR. **PREFERRED TRACKS:** Dancing, Maybe, Title. **SALES:** Good to moderate in all regions.
- **LOVERBOY • KEEP IT UP • COLUMBIA**
ADDS: KEZY, WKLS, WBLM, WOUR, WYFE, KSHE, WMMS, WBAB, KMET. **HOTS:** KMET, WBAB, WMMS, WYFE, WOUR. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Hot Girls. **SALES:** Just shipped.
- 39 MADNESS • GEFGEN**
ADDS: None. **HOTS:** KNX, WKLS. **MEDIUMS:** WBAB, WMMS, WHFS, WBLM, KEZY, WNEW, WPLR. **PREFERRED TRACKS:** House. **SALES:** Moderate in all regions.
- 193 MARILLION • SCRIPT FOR A JESTER'S TEAR • CAPITOL**
ADDS: None. **HOTS:** WMMS. **MEDIUMS:** WNEW, WKLS, WBLM, KSJO, WSKS, WCCC. **PREFERRED TRACKS:** Knows, Chelsea. **SALES:** Fair in Midwest.

MOST ACTIVE

LP Chart Position

- 5 MEN AT WORK • CARGO • COLUMBIA**
ADDS: None. **HOTS:** KMET, KBPI, WBAB, WMMS, KSHE, WCCC, KNX, WBLM, WKLS, KEZY, WNEW. **MEDIUMS:** WYFE, WPLR. **PREFERRED TRACKS:** Overkill. **SALES:** Good to moderate in all regions.
- **GARY MYRICK • LANGUAGE • EPIC**
ADDS: WNEW, WYFE, KMET. **HOTS:** None. **MEDIUMS:** WYFE, KMET, WMMS, KNX, KEZY. **PREFERRED TRACKS:** Guitar. **SALES:** Fair in West.
- **THE PLIMSOULS • EVERYWHERE AT ONCE • GEFGEN**
ADDS: None. **HOTS:** None. **MEDIUMS:** KMET, WBAB, WOUR, WCCC, KNX, WHFS, WKLS, KEZY. **PREFERRED TRACKS:** Million. **SALES:** Fair in West.
- 51 QUIET RIOT • METAL HEALTH • PASHA/CBS**
ADDS: None. **HOTS:** KMET. **MEDIUMS:** KSHE, WYFE, WOUR, WCCC, WKLS, WPLR. **PREFERRED TRACKS:** Open. **SALES:** Good to moderate in all regions.
- 58 R.E.M. • MURMUR • I.R.S./A&M**
ADDS: WBAB, KMET. **HOTS:** WHFS, WKLS. **MEDIUMS:** KMET, WOUR, KNX, KEZY, WNEW, WPLR. **PREFERRED TRACKS:** Radio, West, Catapult. **SALES:** Good to moderate in all regions.
- 156 RED ROCKERS • GOOD AS GOLD • 415/COLUMBIA**
ADDS: None. **HOTS:** WBAB, WMMS, WOUR, WCCC, KNX, KEZY. **MEDIUMS:** KMET, WHFS, WBLM, WNEW, WPLR. **PREFERRED TRACKS:** China. **SALES:** Moderate to fair in all regions.
- 14 RICK SPRINGFIELD • LIVING IN OZ • RCA**
ADDS: None. **HOTS:** KBPI, KSHE. **MEDIUMS:** WBAB, WYFE, WOUR, WBLM, KEZY, WPLR. **PREFERRED TRACKS:** Affair. **SALES:** Good to moderate in all regions.
- 50 TALKING HEADS • SPEAKING IN TONGUES • SIRE**
ADDS: WKLS, WCCC. **HOTS:** KNX, WHFS. **MEDIUMS:** WCCC, WBAB, WOUR, WNEW. **PREFERRED TRACKS:** Burning. **SALES:** Major breakouts in all regions.
- 18 THE TUBES • OUTSIDE INSIDE • CAPITOL**
ADDS: None. **HOTS:** KMET, WMMS, WNEW. **MEDIUMS:** WBAB, KSHE, WOUR, WCCC, WBLM, WKLS, KEZY, WPLR. **PREFERRED TRACKS:** Beauty. **SALES:** Good to moderate in all regions.
- 16 U2 • WAR • ISLAND**
ADDS: None. **HOTS:** KMET, KBPI, WBAB, WMMS, KNX, WHFS, WBLM, WNEW, WPLR. **MEDIUMS:** WYFE, WOUR, WCCC, WKLS. **PREFERRED TRACKS:** Hearts, New Year's, Sunday. **SALES:** Good to moderate in all regions.
- 19 ZZ TOP • ELIMINATOR • WARNER BROS.**
ADDS: None. **HOTS:** KMET, KBPI, WMMS, KSHE, WBLM. **MEDIUMS:** WOUR, WCCC, WKLS, WPLR. **PREFERRED TRACKS:** Gimme. **SALES:** Good to moderate in all regions.
- 138 ZEBRA • ATLANTIC**
ADDS: None. **HOTS:** KMET, WBAB, WMMS, KSHE, WCCC, WBLM, WKLS. **MEDIUMS:** WYFE, KEZY, WPLR. **PREFERRED TRACKS:** Open. **SALES:** Fair in Midwest.

TOP 15 ALBUMS

Spiritual

	Weeks On Chart
1 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	6/18
2 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospel! Records PL-16008) "Pass Me Not"	1 9
3 SOON I WILL BE DONE WITH THE TROUBLES OF THIS WORLD JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR (Savoy SL-14709) Open	2 23
4 ROUGH SIDE OF THE MOUNTAIN F. C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	4 16
5 LEAD ME THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	5 6
6 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	8 9
7 YOU BROUGHT THE SUNSHINE THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	6 8
8 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R 3803) "I Love The Lord"	3 33
9 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6695) Title Cut	9 40
10 SACRAMENTO COMMUNITY CHOIR LIVE (Onyx/Benson R-3824) Open	7 59
11 NEVER GIVE UP NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy SL-14700) Open	11 5
12 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3831) Title Cut	10 5
13 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	12 2
14 WHEN IT RAINS IT POURS F. C. BARNES AND SISTER JANICE BROWN (Atlanta Int'l. 10041) Open	14 59
15 JAMES CLEVELAND AND THE CLEVELAND SINGERS (Savoy 7080) Open	13 10

Inspirational

	Weeks On Chart
1 PEACE IN THE VALLEY B. J. THOMAS (Myrrh MSB-6710) "Pray For Me"	6/18
2 MORE POWER TO YA PETRA (Star Song SSR0045) Open	2 23
3 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	3 23
4 STEP OUT OF THE NIGHT ANDRUS BLACKWOOD & CO. (Greentree R 3942) "A Stone's Throw Away"	1 58
5 STAND BY THE POWER IMPERIALS (Dayspring DST-4100) Open	4 18
6 SPIRIT WINGS JONI EARECKSON (Word WSB-8878) "Hosanna"	5 33
7 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	6 24
8 THE CRUSE FAMILY (Priority BJU 38335) Open	8 43
9 MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	9 3
10 THE LIVE CONCERT DON FRANCISCO (Newpax NP 33128) "Love Is Not A Feeling"	14 2
11 MORE THAN WONDERFUL SANDI PATTI (Impact R 3818) Title Cut	10 22
12 WHITE HEART (Myrrh/Word MSB-6735) Open	— 1
13 PASSIN' THE FAITH ALONG THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	12 3
14 I PUT AWAY MY IDOLS DION (Dayspring DST 4109) "Day Of The Lord"	— 1
15 HE SET MY LIFE TO MUSIC BARBARA MANDRELL (MCA/Songbird MCA 5330) Open	11 7

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.



FORD COUNTRY — Mercury/PolyGram recording artist Lita Ford recently played to a full house at the Country Club in Los Angeles in support of her new album "Out For Blood." Pictured greeting her backstage are (l-r): Jack Lombardo, salesman, PolyGram Records; Alan Kovac, Ford's manager, Gary Cruse, merchandiser, PolyGram, Ford; Jeff Sydney, vice president, business affairs, West Coast, PolyGram, Steve Heldt, salesman, PolyGram; Gregg Miller, salesman, PolyGram; Rooth Blackman, merchandiser, PolyGram; and Kenny Hamlin, Los Angeles branch manager, PolyGram.

Suburban Dealers Also Enjoy Sales Gain In Black Product

(continued from page 7)

tists, not more artists." According to Lee, this is because black LP sales often depend on strong second singles, unlike rock where "one Def Leppard cut will sell the album. I find a lot of black promotion teams don't push the second single hard enough."

Lee also noted a recent proliferation of dance clubs outside San Francisco as an additional spur for black product and drew the connection between so much of the currently popular dance rock put out by acts like Human League, Soft Cell and Thompson Twins with the black dance music that preceded it.

More Disco

Bill Berry, head of the three-store suburban New Orleans chain Warehouse Records & Tapes, reported steadily increasing black product sales and saw a return to the strong-selling disco period of the late '70s. He was also among several dealers who distinguished between the crossover pop artists like Lionel Richie and the Commodores, "who always sell," and the crossover rockers like Michael Jackson and Prince.

Manilow Gets Post With United Way

LOS ANGELES — Recording artist/TV personality Barry Manilow was recently appointed national chairman for youth and voluntarism for the United Way of America. As part of his new role, Manilow is contributing the song "One Voice," from his platinum album of the same name, for use as the national theme song for United Way of America.

The announcement was made last week during a press conference held by United Way officials at the Beverly Wilshire Hotel, where Manilow was joined by a 16-voice United Way choir from Claremont High School, augmented by 10 children from The Boys Club of Hollywood, a local agency supporting the United Way.

Manilow is slated in mid-July to film a series of public service announcements for the United Way, which will focus on voluntary action by youth and other groups.

Disc Rentals Bill

(continued from page 7)

of America (RIAA), said: "The prompt action by the full Senate Judiciary Committee reflects the ever-widening scope of support for the critical copyright principles in the bill. Even the speed of the action by the committee demonstrates a recognition of the need for definitive response to the ominous threat of audio record rentals."

Disc-O-Mat's Silverman even traced his upsurge in black product sales to the hard rock aspect of Jackson's "Thriller" LP. "It started with Jackson using Eddie Van Halen on 'Beat It,'" explained Silverman. "People started listening to the whole album and liked it."

Van Halen Fans

Lee Erickson, assistant manager and rock buyer at the Tower Records store in the San Jose suburb of Campbell, Calif., also reported "white buyers that like to know Eddie Van Halen is on a record. We're mostly taken over by metal in this town, but one of the two main rock stations is playing 'Beat It.'"

Besides rock radio acceptance of "Beat It," Erickson pointed to the heavy video rotation of Jackson and Prince clips on MTV and estimated that the video channel had caused as much as a 40% increase in sales of those artists' product.

Many retailers praised Motown's 25th Anniversary NBC-TV celebration for its enormous sales impetus. "We saw a phenomenal response that was much greater than anticipated, especially in the suburbs," said Manny Sanchez, marketing director of the Atlanta-based Franklin Music chain. "We're still getting a lot of people asking for the '25 hits' package at our country-oriented store at the Cumberland Mall outside Atlanta in Cobb County and are selling as much as 25 pieces a week of catalog."

TV, Good Weather Help

Martha Reed, manager at the Disc Records & Tapes outlet in the Woodfield Mall in Schaumburg, Ill., 40 minutes from downtown Chicago, also reported a substantial sales increase in black product sales since the Motown special and said that the product had picked up 25% "since the weather started getting nice." She expressed discovering a wide variety of black product that was doing well at the store, including older catalog from the Motown artists, as well as new product from Chi-Lites, Dazz Band, Patti Austin and "things that didn't move before like Gladys Knight, who never sold in the past here. Even her catalog has picked up."

Few of the retailers surveyed showed any special merchandising to go along with their perceived increases in black product sales. The Glendale, Calif.-based Licorice Pizza chain, however, was in the midst of its most successful black music promotion since it began its frequent Top 20 Soul sales a couple years ago. According to vice president of marketing Lee Cohen, black music currently makes up 10 of the chain's Top 25 titles. He added that the chain will continue the heavy in-store push on black product through Black Music Month.



NELON 'AT HOME' IN THE WOODLAND — The Rex Nelson Singers were in recording at Woodland Sound Studio in Nashville recently, working on the follow-up to their "Feeling At Home" southern gospel LP on Canaan Records. That album garnered the group both a Dove Award and a nomination for a Grammy. Pictured in the studio are (l-r): Jerry Thompson, Kelly Nelson Thompson, Rodney Swain, Karen Peck and Rex Nelson of the group; and producer Ken Harding.

CASHBOX

JUNE 25, 1983



S P O T L I G H T O N

Black Music

LOUIS ARMSTRONG
ASHFORD & SIMPSON
PATTI AUSTIN
COUNT BASIE
HARRY BELAFONTE
EUBIE BLAKE
BRICK
DONALD BYRD
CAB CALLOWAY
NAT KING COLE
THE COMMODORES
ANDRAE CROUCH
DAZZ BAND
EARTH, WIND & FIRE
DUKE ELLINGTON
THE EMOTIONS
ELLA FITZGERALD
ROBERTA FLACK
ERROLL GARNER
MARVIN GAYE
DIZZY GILLESPIE
W.C. HANDY
EDWIN HAWKINS
FLETCHER HENDERSON
DU BOSE HEYWARD
LANGSTON HUGHES
HELEN HUMES
THE ISLEY BROTHERS
JERMAINE JACKSON
RICK JAMES (CAPAC)
THE BROTHERS JOHNSON
JAMES P. JOHNSON
JAMES WELDON JOHNSON
QUINCY JONES
THAD JONES
GLADYS KNIGHT & THE PIPS
RALPH MACDONALD
MIRIAM MAKEBA
STEPHANIE MILLS
MELBA MOORE
JELLY ROLL MORTON
RAY PARKER, JR.
PRINCE
ANDY RAZAF
LIONEL RICHIE
SMOKEY ROBINSON
WILLIAM SALTER
GIL SCOTT-HERON
NOBLE SISSLE
SKYY
BESSIE SMITH
WILLIE "THE LION" SMITH
WILLIAM GRANT STILL
BILLY STRAYHORN
DONNA SUMMER
THE SYLVERS
LEON SYLVERS III
BILLY TAYLOR
LUTHER VANDROSS
FATS WALLER
WAR
CLARA WARD
GROVER WASHINGTON, JR.
CLARENCE CAMERON WHITE
DENIECE WILLIAMS
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STEVIE WONDER
BETTY WRIGHT

WE'VE
ALWAYS
HAD
THE
GREATS.

ASCAP

S P O T L I G H T O N

Black Music

The Universal Sound

by Michael Martinez

Black music managed to survive — artistically and commercially — a year that many in the industry would just as soon forget. The recession that gripped the entire economy last year rechanneled consumer discretionary dollars to essential spending on shelter, food, gas, clothing, etc. — the sinews of survival. But 1982 was not a year of loss for black music.

While all music suffered at the cash register, and in many cases languished in creative compromise, the filament of black music maintained an energy level all its own. Like country music has demonstrated, black music has an ever growing, loyal following, which was evident by retailers' bottom line. Transcending black and pop definitions, the music has amalgamated the essence of rhythmic and melodic creativity to convert listeners into devotees.

While the parameters of black music grow creatively, continually adapting to new market demands and consumer standards, so have sales of music. Two of the biggest selling LPs released during 1982 are still selling in 1983 — Michael Jackson's "Thriller" album and the double-LP package from Prince, "1999."

Both young artists that typify the ongoing strength of black music as a universal genre, and their success is underscored by the strong foothold young acts like Cameo, Evelyn King, The Gap Band, Shalamar, Jeffrey Osbourne, Junior, Skyy, Aurra, Zapp, Luther Vandross, The Time and many others gained in the general marketplace over the past 8 months.

And although many artists did well with albums, acts such as Grand Master Flash and the Furious Five, Afrika Bambaataa/Soul Sonic Force and D Train, to name a few, proved that the 12-inch single format was not only viable as a sales item, but also an effective tool of artist development in dance music.

New and developing acts dominated activity during 1982 and the beginning of 1983, but established artists such as Marvin Gaye, Aretha Franklin, George Clinton, Quincy Jones, Ray Parker Jr., George Duke, Crusaders, Ashford & Simpson, Diana Ross, Deniece Williams and Stevie Wonder also proved that the traditions of black music were still intact and constantly evolving.

Although the traditional and innovative manifestations of black music have always been a way of life among the artist and core consumers that create it and buy it, the mainstream penetration and influence of the music is evident in its impact on other genres of music and the growing fandom among mainstream consumers.

Acts such as Hall & Oates, Culture Club, Kraftwerk, Yaz, Talking Heads, Tom Tom Club, ex-Beatle Paul McCartney, David Bowie, and Sergio Mendes have paid homage to the music in the last year by incorporating its elements. Black music's universal appeal has also been codified by the Recording Industry of America (RIAA) figures, which show that 26 of all gold certifications during 1982 were by black acts. Add to that another seven LPs by pop artists with music rooted in the black experience, then RIAA black gold tallied 25% of the total 500,000 plus sales in 1982.

It is widely acknowledged that an act must have crossover sales in order to continue reaching gold and platinum plateaus, and now every segment of the industry is attempting to expand the marketplace for black music, proving its commercial viability and making concrete the fact that "Black Music Is Universal."

"It's the only real lifeline to the marketplace," asserts Ted Hudson, founder and owner of Ted's One Stop and the Hudson Embassy chain in St. Louis. "It's really the only product

right now that is sellable. The pop craze didn't make it; the second British invasion failed. But black records are achieving sales."

Hudson, a member of the board of directors of the Black Music Assn. (BMA) and the architect of a special program to improve the black record retail community, said that black music has become a staple of consumers throughout his market — white and black — and that the music has evolved as listener's tastes have broadened.

"Black music itself grows as the people who create it grow," concurred Vernon Slaughter, vice president of black music/progressive promotion, Columbia Records. "The music continues to grow and now permeates American culture."

Slaughter pointed to the huge success of Motown's recent NBC-TV special, which was the highest show the week it aired. "I think that show's success is a living testament to the music's stature," he added.

Slaughter, speaking to the music's broad appeal, noted the achievement of Michael Jackson, whose music he said was "undeniably pop, but still black music."

He also said that some of pop/rock's biggest artists have gained broad-based success because of their application of the black vibe in their music. "One of the biggest acts last year was Men At Work, and their music is rooted in reggae," Slaughter said.

Like others, Varnell Johnson, vice president, black music A&R at Capitol Records, feels that black music sustained itself during the economic blight in 1982. He also said that he sees an upswing in progress. "I think it's a combination of an improving economy and better records," Johnson said. "I think that record companies are beginning to understand the importance of getting black music exposed to a wider audience and to develop marketing plans that allow that to happen."

The Capitol executive said that black music has been easier to market through the depressing times of the past year as "the music that's most successful is happy, positive, 'up' music. And most black music comes from that place. Music doesn't cure, but it does make it easier."

Speaking on the viability of resurgent artists like Marvin Gaye and George Clinton, Johnson said that "great talent is never lost, it just has to be able to adapt to tastes and needs of the public, to reflect the public's mood."

But basically, according to Hank Caldwell, vice president of black music marketing, WEA, the distribution arm for Warner Bros./Elektra/Atlantic labels, "people are telling us as an industry that they are into buying good music and that right now black music is the best music out there."

A key to maintaining the momentum created by black artists in the past 18 months is continued efforts on the artist development level. "One thing I've enjoyed is how we get involved with artists," said Everett Smith, vice president, the black music division, Atlantic Records. "We have to have an idea of what the artist is doing and to help them stay in tune with what's happening in the street."

But most people in the industry understand that the "streets" for black music are expanding beyond the inner city and in some cases to other shores. They also understand that if the strides black music has made recently are to gain even greater momentum, then certain things must be done.

Regarding retail, most label executives agree that for a black act to begin the trek toward gold, it must have the support of the mom & pop dealers who plant seeds in the

(continued on BM-6)



BMA Focuses On Central Issues

by Michael Martinez

Since its formation five years ago in May of 1979, the Black Music Assn. (BMA) has changed its focus almost as often as the music it was created to protect and promote. When its founders identified goals and problems of priority, a broad spectrum was represented — ranging from closing the communications chasm between various segments of the business to researching the financial contributions black music made to the multi-billion dollar status of the industry.

Starting out largely with the aid of record company donations and an executive board and hierarchy culled from the top drawer of black music management manpower, the BMA spent its initial years establishing visibility.

But in the last two years, particularly since George Ware was named executive director, the tone of the annual conference, the programs and the open dialog generated by the group has moved away from platitudes to more nuts 'n' bolts discussions on how to address particular problems plaguing each component of the industry — including merchandising, radio, performance and TV/video.

The next step, according to Ware, was to get the people from each of those industry segments fundamentally involved in planning and rally each interest group around a common goal. That goal became a concentrated effort to expand the black music market.

Coming off a year of reassessment,

reorganization involving everyone from management to core members and also having developed the theme for an industry-wide generic campaign, which will be unveiled at the 1983 BMA conference in October, the BMA is gearing up to promote the attitude that "Black Music Is Universal."

That theme has been employed in various public service announcements for major black radio nationwide by companies such as CBS and MCA and in the development of special Black Music Month merchandising.

But in terms of long-range programs, aimed at solving the problems targeted in previous seminars, meetings and conferences, Ware said that the BMA would be using the theme to motivate black radio retailers, manufacturers, distributors and artists to plan their growth around this perspective.

"The universal appeal of black music is no longer in question," said Ware. "It has become a popular music form, but it hasn't had to sacrifice its artistry and consistency."

"It's evident," he added, "when you have so many pop groups that are making use of the sound in their music. Hall & Oates are black music artists as far as I'm concerned."

Ware continued that while the appeal of black music has proven to be wide ranging and pervasive, the means by which it is merchandised, promoted and exposed needed attention and would be the focus of the BMA.

"The first thing we must do in 1983," he said, "is to set up a definite program that

will help our black retailers survive." Ware was speaking of a program that was initially unveiled at last year's BMA conference held in New Orleans. It is generally recognized that black retailers have served as the early evaluation system for black records, indicating whether they would survive or not.

The preservation of black record retailers became of primary importance last year and the emphasis will continue, said Ware. He noted that a committee under the direction of BMA board member Ted Hudson, founder of Ted's One Stop and Hudson Embassy in St. Louis, has developed research on the state of black record retailers in the U.S. The study has revealed that there was no more than 100 black dealers who could "successfully or properly" merchandise prerecorded music and but eight black wholesalers nationwide that could survive the remainder of 1983.

Ware said based on that information, the BMA hoped to bring to fruition a plan whereby various segments of the retail arm of the industry — including the dealers, manufacturers and financial institutions — to address particular and mutual needs and then create a system that would boost black retailers' health and numbers.

Intrinsic in this goal, and more cogently addressing "Black Music Is Universal" as an overall goal of expanding the marketplace, Hudson and other black dealers believe that the healthy black record dealer of tomorrow will be a general service outlet, taking the music beyond its traditional

community boundaries to a wider range of consumers.

"Hand-in-hand with that goal," said Ware, "is to get more general market exposure for black music, especially on pop, and AOR radio, MTV and other TV music formats."

He said that MTV relenting from its earlier stance of only rock 'n' roll was a positive step, which was brought on by public outcry, within and outside the industry. But he said that development of other outlets, leading to a wider variety of black music videos being produced, would be actively encouraged and promoted during the group's next conference.

A third prong to this effort at expanding the marketplace on the universal appeal premise will be an attack on new, emerging international markets.

"The MIDEM that just passed was the first effort of the BMA to express our need to focus on this very important area," explained Ware, who noted that BMA president Dick Griffey, chairman of the Dick Griffey Group of Companies, including Solar Records, lobbied at the international conference held in Cannes, France for greater involvement in overseas licensing of black product and music publishing and to open new areas of marketing.

"One place that we feel will be particularly important in this effort is Nigeria," Ware continued. He said the BMA was working with the Nigerian government to foment a two-way situation where more black American music finds its way into that country and other ports along the West African coast, and to also bring more of the popular music of that region to a wider market.

"In this age of shrinking markets," Ware said, "you'd have to be a fool not to work with a virtually untapped area like Nigeria."

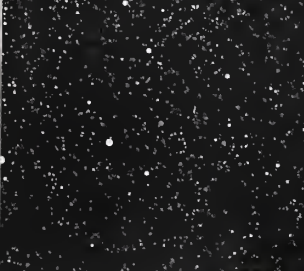
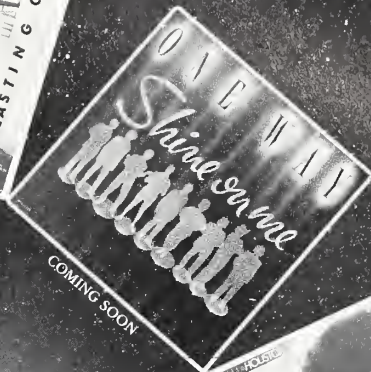
He said that a series of conferences with international music marketing executives from around the globe slated for later in the 1983 will address the particular demand for black music in various foreign territories.

And although the BMA is looking outward toward the promise of greater marketing opportunities — domestically and abroad — in-house organizational updating will remain an on-going priority.

"We plan to continue developing our chapter system which has been valuable in helping to get a more grassroots involvement," Ware said. "The seminars, workshops and fund-raising activity of the chapters has helped us get a wider range of people in the industry involved."

Ware also said that there might be more attention this year given to the development of advisory panels like the BMA's Black Radio Advisory Council (BRAC). He said that a gospel music council, headed by Irena Ware, general manager at WGOK/Mobile, Ala.; a jazz council, headed by Max Roach; and a blues advisory panel which may be headed by B.B. King could be unveiled in 1983.

BLACK MUSIC IS UNIVERSAL



ON MCA RECORDS

Black Music

Black Music Video Finds A Home, As Urban Contemporary Grows

by Michael Glynn

It's no secret that, with the growing importance of cable and home video outlets, Black Music video has become an increasingly thorny subject. The primary reason for this, of course, has been MTV's well-documented reluctance to program all but a handful of videos by black acts, most notably Michael Jackson and Prince. Many artists, such as Rick James, have openly criticized Warner Amex's 24-hour cable music channel, calling its programming practices "racist," and MTV has repeatedly defended its policies by noting that the service is targeted to a basically white, rock 'n' roll audience.

Nevertheless, few would doubt that MTV, in addition to other broadcast and cable TV exposure, helped broaden both Jackson's and Prince's following immeasurably. For James and other black artists, that is the crux of the issue.

As an alternative to the narrowcast programming of MTV, however, a trend toward presenting a wider portion of the contemporary musical spectrum, with a heavy emphasis toward black music video, appears to be taking shape among cablecasters. Where MTV seems to have gotten its inspiration from AOR, this new trend is applying the successful urban contemporary format to the small screen.

Most recently, Robert L. Johnson, president of the Washington, D.C.-based Black Entertainment Television (BET), revealed that BET will add six hours a week of "urban contemporary video music" in the fall. The two-hour video music show, entitled *Video Soul*, debuts in September and will air 9-11 p.m. (EST) Mondays, Wednesdays and Fridays.

"BET's decision to produce and televise six hours a week of video music is in response to a demand by black cable consumers who want to watch black and urban contemporary video music performances," Johnson said in announcing the addition at last week's National Cable Television Assn. (NCTA) convention in Houston. "We are also responding to demands by the record industry and particularly black recording artists who want access to a national video outlets that can serve as a primary vehicle to promote Black music videos."

Most importantly, though, he stated, "The key ingredient to *Video Soul* will be the fact that we will show video clips that encompass the broad spectrum of contemporary music entertainment. *Video Soul* will showcase any and all music clips from country to soul that we feel would appeal to a contemporary urban audience."

Reached at the NCTA confab in Texas, Ed Maddox, executive vice president of BET, noted that "the environment is right now" for an urban contemporary music video program. "As you know, an awful lot has been written about other services' (programming) philosophies," he pointed

out in a not-so-veiled reference to MTV. "We see that a different approach is feasible, one that is less restrictive and more open to a diversity of musical styles and not just black music, per se, although that will be a large part of what we present. We want to reach beyond traditional R&B artists."

The concept, he continued, is already receiving a warm reception, from both the cable and recording industries. "The reaction down here in Houston has been overwhelming . . . We're seeing a flood of new customers this week . . . And in our conversations that we've had with record labels, many have vowed to expand plans to produce black music videos, as a result of shows such as ours."

Like BET, Apollo Entertainment Television, a program service of Inner City Broadcasting, which plans to launch "at the earliest June '84 or at the latest September '84," is also "borrowing" the urban contemporary format with a twist, according to executive vice president Clarence Jones. Some 80% of Apollo's programming will be music and 20% non-music, with a large dose of live, in-concert performances from various venues, including New York's Apollo Theatre. (The famed black artists showcase, from which *Apollo Television* is due to be transmitted, recently won approval for a multi-million dollar loan from the New York State Urban Development Corp. for the construction of a video production facility.)

"We will be providing concerts and a selective use of some video clips," explained Jones. "There will be . . . a considerable amount of live programming from the Apollo Theatre, the Olympia in Paris and such locales as Rio de Janeiro."

"Apollo Entertainment Television is not black music television," he said. "We are urban contemporary television. We want to reflect the lifestyle of the urban dweller. We are not going to limit our market . . . We'll be more in line with what we like to think of as the musical mainstream. To call us black music is to abbreviate what we'll be doing and not fully characterize the type of music that is urban contemporary."

Inner City Broadcasting, Jones notes, has "demonstrated a track record of success" in programming urban contemporary music — owning and running eight radio stations in major markets around the country, including its flagship, New York's top-rated WBLS. (In addition, Inner City not long ago acquired an AM outlet in San Antonio.)

However, Jones stressed that *Apollo Television* is "mindful that there is a qualitative difference between radio and television." Because of this, he said, the service, which is non-advertiser-supported and will charge subscribers approximately six dollars per month, will have "a mix of dance, comedy, theatrical plays and some movies . . . such as *Black Orpheus*," in addition to music. And, with

regards to the music, *Apollo* will look for "quality . . . whether the artist is black or white."

Ditto for Atlanta's Video Music Channel, where, according to program director Cathy Roszell, the station has devoted "40% of programming to black artists" since it first went out in July of last year.

"I don't care if its Olivia Newton-John or Rick James, if it's good, it's on," said Roszell. "We break Al Jarreau here, we break Prince here. We have a show, *The Soul of Atlanta*, which has been on since last October and airs twice weekly, live on

Saturdays from 6-8 p.m. and shown taped on Wednesdays from midnight to 2 a.m.

"And, it just so happens that three out of our six regular jocks are black."

Roszell noted that, for example, the Video Music Channel is broadcasting several "salutes" to the black X-Ception festival currently being held in Atlanta this week.

"Black Music is part of our regular programming, pure and simple," she noted. "It works. You could call it urban contemporary but we don't classify it as such. We don't see any color."

The Universal Sound

(continued from BM-3)

marketplace.

"We have to place a special emphasis on retail," Smith said, "to let them know they are important and to cultivate a firm relationship. When a record goes gold, they (small black dealers) are part of it."

But Smith also said, "I feel as though I'm as close to the buyers at the major chain stores as I am to the mom & pops. That business they do plays a big role in the overall sales picture."

It is expansion into new markets that has prompted many black dealers to relocate their operations to multi-ethnic neighborhoods that will support a wider range of product lines and, intrinsic in this effort, expand the black music market.

Having reduced his number of stores from eight to five and relocating those inventories he maintained to what he believes are better locales, Hudson in St. Louis said that "We have to come from a black market to a general market outlet in order to compete with the chain stores, who are staying alive today with their black music sales."

While black dealers like Hudson and Calvin Simpson, head of the Detroit based Simpson's Wholesale/Bad Records, Inc., are expanding their operations into general market territories, record company executives are also trying to broaden the scope of black music marketing and promotion.

"Music does dictate the marketing strategy," said Slaughter, "but some of the same principles that apply to marketing pop music should also be applicable to marketing black music now."

"There are too many pre-conceived notions how black music can be promoted," he continued. "But you've got to listen to it with an open mind and keep an open mind when marketing it."

Slaughter said that the openness should also extend to radio, suggesting that the medium has become "so sectionalized you have to conceptually attack each segment. And if you feel the music is universal, then you've got to go after everything."

Most executives recognize the increasing value of video, but do not feel that it will ever replace radio. As Atlantic's Smith put it, "You can't have video in your car, can you?"

But still Smith said, "When we get a national black video music show, then we might see an increase in sales. I do believe that video exposure does expand the sales base."

Evidence of this comes in the form of Michael Jackson and Prince, both of whom reached platinum status this year. Dealers around the country generally agree that consumer demand for their albums increased after Warner Amex's MTV began regular-programming of their videos.

Markets demand shift like a channel selector changes stations, that easily, say many industry executives. But black music artists appear ever ready to meet the market demands. "Just take a look at the charts," said Smith, "one week it's dominated by electronic dance music and the next the melodic, lyrical ballad material seems to be on the top of the chart. The next week it could be the electronic music again. And black artists have done it all."

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CHANGE — Their 4th LP for RFC, "This Is Your Time" keeps Change at the forefront in Black Music. Change, the group that has brought you such hits as "Lover's Holiday," "Searching," "Paradise," "Hold Tight," "This Is Your Time" and their just-released single "Don't Wait Another Night."

Currently preparing for a summer tour, Change continues to grow and mature. Clearly, this Time it's time for Change.

—Produced by Jacques Fred Petrus & Mauro Malavasi For Little Macho Music.

—Artist Representative Andre Perry (201) 836-2387

—Agency Norby Walters (212) 245-3939



ATTITUDE — The blockbuster debut single "We Got The Juice" has all America turned on to Attitude. Now Attitude is ready to turn on America with their debut LP "Pump The Nation" and the single "Love Me Tonight." Attitude. A major new group from RFC. Ready to tour for summer with a brand new LP and already established identity. Aren't You Juiced Yet?

—Produced by Mic Murphy & David Frank for Science Lab Productions.
Executive Producer: Ray Caviano for RFC Records Inc.



TOMORROW'S EDITION — The group from Jersey City that are proteges of Kool & The Gang. A young band, already with two R&B chart singles under their belt, "U Turn Me On" and "In The Grooves" set the pace for their debut LP for RFC. Now completing their 2nd LP, Tomorrow's Edition are a major artist development project for RFC Records. Tomorrow's Edition, all the music that's fit to print.

—Produced by Mel Odom for Mell-O Productions.



PRESTIGE — The new debut LP from Prestige is about to be released, the single "Cheating" will hit the streets shortly. Producer/artist Ed Terry is the creative source of Prestige; a multi-format sound that is certain to make a definite impact on Urban, Black and Pop formats. A total crossover package.

—Produced by Ed Terry for Kiss Off Productions. Executive Producer—Ray Caviano.
"Cheating"—A Ray Caviano/Ed Terry Mix.



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TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
	6/18		6/18
1 THRILLER MICHAEL JACKSON (Epic QE 38112)	1 27	39 WRIGHT BACK AT YOU BETTY WRIGHT (Epic FE 38558)	39 10
2 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS FZ 18674)	2 4	40 SERGIO MENDES (A&M SP-4937)	41 5
3 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	4 6	41 BLUES 'N' JAZZ B.B. KING (MCA-5413)	48 3
4 LOVE FOR LOVE THE WHISPERS (Solar/Elektra 9 60216-1)	3 13	42 MUSIC "D" TRAIN (Prelude PRL 14109/0898)	46 4
5 ALL THIS LOVE DeBARGE (Motown 6012G)	5 35	43 H2O DARYL HALL & JOHN OATES (RCA AFL 1-4348)	44 27
6 JUICY FRUIT MTUME (Epic FE 38588)	7 6	44 THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	37 29
7 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	8 7	45 RISE RENE & ANGELA (Capitol ST-12267)	45 4
8 JARREAU (Warner Bros. 9 23801-1)	6 11	46 LOW RIDE EARL KLUUGH (Capitol ST-12253)	32 8
9 LIONEL RICHIE (Motown 6007ML)	9 37	47 LAST NIGHT A D.J. SAVED MY LIFE INDEEP (Sound of New York SNY 1201)	56 2
10 UNTOUCHABLES LAKESIDE (Solar/Elektra 9 60204-1)	10 7	48 GLASSES OZONE (Motown 6037ML)	49 11
11 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	12 8	49 CONFRONTATION BOB MARLEY & THE WAILERS (Island/Atco 7 90085-1)	59 2
12 I'M SO PROUD DENIECE WILLIAMS (Columbia FC 38622)	15 4	50 NONA NONA HENDRYX (RCA AFL1-4565)	35 12
13 1999 PRINCE (Warner Bros. 9 23720-IF)	13 32	51 FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235)	53 37
14 MODERN HEART CHAMPAIGN (Columbia FC 38284)	14 14	52 LOOKING AT YOU, LOOKING AT ME NARADA MICHAEL WALDEN (Atlantic 7 80058-1)	52 3
15 STYLE CAMEO (Atlanta Artists/PolyGram 811 072-1M-1)	11 8	53 MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197)	50 32
16 KASHIF (Arista AL 9620)	17 13	54 SURFACE THRILLS THE TEMPTATIONS (Gordy/Motown 6032GL)	55 15
17 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	22 2	55 ATTITUDE LENNY WHITE (Elektra 9 60232-1)	47 5
18 MARY JANE GIRLS (Gordy/Motown 6040GL)	20 7	56 IS THIS THE FUTURE? FATBACK (Spring/PolyGram SP-1-6738)	51 12
19 BOTTOM'S UP THE CHI-LITES (LARC LR-8103)	19 7	57 TWO EYES BRENDA RUSSELL (Warner Bros. 9 23839-1)	— 1
20 TOO TOUGH ANGELA BOFILL (Arista AL 9616)	16 23	58 IT'S ME AGAIN LEON HAYWOOD (Casablanca/PolyGram 810 304-1 M-1)	— 1
21 KILLER ON THE RAMPAGE EDDY GRANT (Ice/Portrait B6R 38554)	23 9	59 KIDDO (A&M SP-6-4924)	57 13
22 LOST IN SPACE JONZUN CREW (Tommy Boy TBLP 1001)	27 8	60 IT'S SO DELICIOUS STARPOINT (Boardwalk NB-33266-1)	— 1
23 LET'S DANCE DAVID BOWIE (EMI America SO-17093)	25 6	61 DREAM OF TOMORROW LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	61 7
24 YOU AND I O'BRYAN (Capitol ST-12256)	24 17	62 THE GOLDEN AGE OF WIRELESS THOMAS DOLBY (Capitol ST-12271)	54 5
25 BET CHA SAY THAT TO ALL THE GIRLS SISTER SLEDGE (Cotillion/Atco 7 90069-1)	28 7	63 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3691)	65 38
26 TO THE MAX CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	26 32	64 STICKY SITUATION TYRONE BRUNSON (Believe In A Dream/CBS FZ 38140)	62 15
27 POWERLIGHT EARTH, WIND & FIRE (Columbia TC 38367)	21 17	65 ON THE ONE DAZZ BAND (Motown 6031 ML)	64 21
28 COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246)	18 30	66 THE HUNTER JOE SAMPLE (MCA-5397)	70 9
29 GODDESS OF LOVE PHYLLIS HYMAN (Arista AL 8-8021)	36 3	67 TOUCH THE SKY SMOKEY ROBINSON (Tamil/Motown 6030TL)	58 22
30 CONVERSATIONS BRASS CONSTRUCTION (Capitol ST-12268)	30 6	68 THE YOUTH OF TODAY MUSICAL YOUTH (MCA-5389)	69 24
31 STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80049-1)	31 17	69 GROOVE PATROL HIGH INERGY (Gordy/Motown 6041GL)	— 1
32 PROPOSITIONS THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	29 33	70 JUST AIN'T GOOD ENOUGH JOHNNIE TAYLOR (Beverly Glen BG 1001)	73 35
33 FICKLE MICHAEL HENDERSON (Buddah/Arista BDS 6004)	33 5	71 GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE-1-3001)	71 55
34 SWEAT THE SYSTEM (Mirage/Atlantic 7 90062-1)	34 18	72 GUARDIAN OF THE LIGHT GEORGE DUKE (Epic FE 38513)	60 10
35 25 #1 HITS FROM 25 YEARS VARIOUS ARTISTS (Motown 5-308ML2)	42 4	73 DON'T PLAY WITH FIRE PEABO BRYSON (Capitol ST-12241)	67 30
36 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398)	38 17	74 GENTLE FIRE WILTON FELDER (MCA-5406)	75 8
37 A LADY IN THE STREET DENISE LaSALLE (Malaco 7412)	43 11	75 EVERYBODY LOVES A WINNER GLENN JONES (RCA MFL1-8508)	66 11
38 JANET JACKSON (A&M SP-6-4907)	40 35		



JOINT EFFORT — Milestone recording trio Azymuth of Brazil were joined on stage in a special appearance by keyboardist George Duke during the recent Berkeley Jazz Festival. The Rio trio was out in support of its current LP "Cascades" and also in the Fantasy Studios to record their fifth album for Milestone. The group has been touring the U.S. recently and has dates left in Chicago and New York. Pictured following the Berkeley set are (l-r): Ivan Conti (Mamao) and Jose Roberto Bertrami of the Azymuth; Duke; and Alex Malheiros of the group.

THE RHYTHM SECTION

HOT VINYL — Despite a strong showing by Polygram's original soundtrack to the Paramount pictures hit *Flashdance*, Michael Jackson's Epic Records blockbuster "Thriller" continues its #1 bullet grip at the top of the **Cash Box** Pop Albums chart. Closing on the Top Five of that chart is Prince's Warner Bros. double album bargain hit, "1999," which is poised for Top Five success at #6 bullet on the Pop Albums chart. Lionel Richie's self-titled ballad package on Motown moved up a notch this week to #8, but the real story belongs to Eddy Grant, whose Ice/CBS album "Killer On The Rampage," is gliding up the chart at #10 via "Electric Avenue," the single that has also soared to #4 bullet on the **Cash Box** Pop Singles chart. Between the 20-30 spots on the **Cash Box** Pop Albums chart, four albums by black artists appear to be working their way into the Top 20. The DeBarge's "All This Love," the title of the family act's current Motown single, is about to break the barrier at #22 bullet. Just two spots away, the Isley Brothers, T-Neck/CBS LP, "Between The Sheets," which was the single that started the momentum, is at #24 bullet and followed closely by Gladys Knight & The Pips' "Visions" at #25 bullet. Also coming on strong in the Top 20 is George Benson's "In Your Eyes," which is gaining ground aboard the airplay of the Kashif-co-produced, "Inside Love (So Personal)." He jumped a total of 31 points this week on the **Cash Box** Pop Albums chart to #27 bullet. . . . On the **Cash Box** Black Contemporary Albums chart, David Bowle's EMI America debut, "Let's Dance," is scaling upward at #23 bullet.

'THE KEY' UNLOCKS MAYHEM — A&M recording artist Joan Armatrading, on the European trail of late to support her current LP, "The Key," was at the center of a civil disturbance in Rome, Italy recently when more than 2,000 fans, unable to purchase tickets at Rome's Teatro Tendo where the Brit diva was appearing, stormed 12-foot high fences surrounding the venue. Helmeted riot police used tear gas to quiet the throngs of Armatrading fans. Inside the facility, the singer/songwriter continued her performance, unaware of the brouhaha outside, but was upset later discovering her fans had encountered Rome's Man. Armatrading should be less upset that, along with the sold-out set in Vatican City, more than 5,000 fans sold out a show in Bologna and another 6,000 plus made her show in Milan an SRO event.

BLUES FEST — The North Field of Long Beach State University's campus in Southern California will turn into the site of a blues festival Sept. 18 as campus station, KLON, will present the fourth annual Long Beach Blues Festival there. While KLON is primarily a jazz and information station, festival producer Don Jacobson says that he hopes to bring America's tradition of blues to a wider audience. Headliner for the fest is Albert King. KLON's Bernle Pearl will host the eight-hour event. Commemorative T-shirts, caps, posters and programs are part of the merchandising effort this year, as festival organizers hope to expand the scope of the event for years to come.

JAZZ AT SEA — Although one could claim that there is a lack of adventure in the bookings, the "S.S. Norway Floating Jazz Cruise," a week-long festival aboard the Norwegian Caribbean Lines passenger liner set for departure Sept. 3, is indeed ambitious. Fixed with a 525-seat theatre a complete casino, disco and 12 lounges, continuous performances are planned for the week-long cruise, which will also feature a full Broadway musical and 36-piece orchestra. While maybe not adventurous, the lineup planned by industry veteran John Hammond is by no means shabby. Les Paul, Clark Terry, Michael Franks, Astrud Gilberto, Zoot Sims, Wild Bill Davidson, Bucky Pizzarelli, Adam Makowicz and a full complement of sidemen are scheduled for the Indian Summer salt water jam. After leaving the Miami harbor, the Norway will make stops at St. Thomas, Nassau and a special uninhabited island exclusively used by Norwegian Caribbean Lines. The ship is scheduled to return to Miami Sept. 10. Hammond selected and coordinated the cruise with associate Hank O'Neal and Peter Compton, vice president of product development for the seagoing firm. Hammond and O'Neal will join with musicians for informal discussions and lectures on jazz and there will also be jazz films shown nightly at the Norway's Saga Theater at midnight. Looks as if the jazz cruise around the Caribbean could catch on, with a little adventure.

SHORT CUTS — Local acts Blue Mist and Freefall joined veteran R&B crooner Joe Simon in Austin for the "Hotter Than July" Festival sponsored jointly by station KNOW-AM and Miller Beer. The free event was held at Auditorium Shores June 19. . . . The next Bob Dylan album will have the much-vaunted session duo of Sly Dunbar and Robbie Shakespeare as the rhythm section. The LP, produced by Mark Knopfler of Dire Straits, also features Mikey Chung, Wally Badarou and Gwen Guthrie on duets and backing vocals. Sly is also producing the Toots and the Maytals LP, and both are working on the next album by Black Uhuru.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

June 25, 1983

	Weeks On Chart	6/18	Chart
1	JUICY FRUIT	1	12
2	SAVE THE OVERTIME (FOR ME)	2	12
3	ALL THIS LOVE	5	10
4	LOVE IS THE KEY	8	10
5	DO WHAT YOU FEEL	6	10
6	FLASHDANCE...WHAT A FEELING	7	7
7	BETWEEN THE SHEETS	3	12
8	INSIDE LOVE (SO PERSONAL)	10	6
9	BEAT IT	4	14
10	KEEP ON LOVIN' ME	14	7
11	CANDY GIRL	9	14
12	MY LOVE	11	11
13	RAID	12	14
14	STYLE	13	9
15	LET'S DANCE	16	10
16	B.Y.O.B. (BRING YOUR OWN BABY)	18	8
17	SHE WORKS HARD FOR THE MONEY	19	4
18	TRY AGAIN	17	20
19	CANDY MAN	21	12
20	SAY YOU DO	22	7
21	ELECTRIC AVENUE	24	13
22	SPACE COWBOY	23	11
23	BOTTOM'S UP	15	14
24	HOW DO YOU KEEP THE MUSIC PLAYING	26	7
25	TONIGHT I GIVE IN	35	8
26	BOOGIE DOWN	32	4
27	DON'T BE SO SERIOUS	30	7
28	NEW YORK, NEW YORK	31	6
29	MUSIC	20	10
30	I NEVER FORGOT YOUR EYES	34	4
31	WANNA BE STARTIN' SOMETHIN'	45	4
32	COMMUNICATION BREAKDOWN	38	3
33	NEVER GONNA LET YOU GO	36	10

	Weeks On Chart	6/18	Chart
34	STRUTT MY THANG	37	10
35	WALKIN' THE LINE	27	11
36	WEAK AT THE KNEES	40	5
37	WHEN BOYS TALK	39	10
38	YOU AND I	43	7
39	REMEMBER	42	6
40	YOU ARE THE ONE	41	5
41	CRAZY	61	2
42	TIME (CLOCK OF THE HEART)	44	8
43	BAD BOY	62	2
44	I'M OUT TO CATCH	49	7
45	RIDING THE TIGER	50	5
46	SHE BLINDED ME WITH SCIENCE	48	8
47	STONE LOVE	55	4
48	I CAN'T STAND THE PAIN	60	3
49	KEEP ON DOIN'	52	5
50	SWEAT	56	6
51	STAY	53	6
52	READY FOR SOME ACTION	57	5
53	HERE COMES MY LOVE	54	7
54	GET DOWN SATURDAY NIGHT	59	6
55	FREAK-A-ZOID	63	3
56	HEARTBREAKER	58	6
57	SUPER LOVE	65	3
58	YOUR THING IS YOUR THING	64	5
59	SIDE BY SIDE	28	11
60	IT'S LIKE THAT	88	4
61	FICKLE	46	10
62	BAD MOTOR SCOOTER	69	3
63	GET IN TOUCH WITH ME	70	4
64	LITTLE RED CORVETTE	33	16
65	LIFE (IS SO STRANGE)	—	1
66	ATOMIC DOG	25	22
67	BANGING THE BOOGIE	47	9

	Weeks On Chart	6/18	Chart
68	NO MORE TEARS	71	4
69	IN THE GROOVE	—	1
70	BUFFALO SOLDIER	77	3
71	ON THE DANCE FLOOR	74	5
72	BAD GIRLS	81	3
73	GET DRESSED	73	4
74	SHARE YOUR LOVE WITH ME	76	4
75	JOY	78	3
76	SHE TALKS TO ME WITH HER BODY	29	15
77	FAMILY MAN	79	3
78	IS THIS THE FUTURE?	—	1
79	SKIP TO MY LOU	88	2
80	NOT A DAY TOO SOON	66	5
81	BEVERLY	51	11
82	KEEP IT CONFIDENTIAL	72	16
83	SHINE ON ME	—	1
84	MOVIN' ON UP	75	9
85	THE HAUNTED HOUSE OF ROCK	—	1
86	(KEEP FEELING) FASCINATION	—	1
87	THERE'S NO EASY WAY	—	1
88	ON THE OUTSIDE LOOKING IN	—	1
89	VIDEO BABY	—	1
90	TURN ME OUT	—	1
91	MORNIN'	80	16
92	IN MY LIFE	95	2
93	BILLIE JEAN	85	22
94	I WANT LOVE TO FIND ME	67	8
95	LOVETOWN	87	10
96	I JUST GOTTA HAVE YOU (LOVER TURN ME ON)	83	20
97	LIGHT YEARS AWAY	82	8
98	TONIGHT	90	18
99	THE GIRL IS FINE (SO FINE)	91	15
100	DIDN'T KNOW ABOUT LOVE (TILL I FOUND YOU)	84	10

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

All This Love (Jobete — ASCAP)	3	— ASCAP	61	Light Years Away (Flake/RC Songs — ASCAP/Prismatic/Sonic Rock — BMI)	97	ASCAP)	59
Atomic Dog (Malbizi — BMI)	66	Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP)	6	Little Red Corvette (Controversy — ASCAP)	64	Skip To My Lou (Rustomatic/Steel-Chast — ASCAP)	79
B.Y.O.B. (O'Lyric/Tree — BMI)	16	Freak-A-Zoid (Hip-Trip/Midstar — BMI)	55	Love Is The Key (Amazement — BMI)	4	Space Cowboy (T-Boy/Boston — ASCAP)	22
Bad Boy (Alligator — ASCAP)	43	Get Down (Perk's/Duchess/MCA — BMI)	54	Lovetown (On The Boardwalk/Ocean To Ocean/Friday's Child — BMI)	95	Stay (Artwilk/Zaponki/Avant Gerda/Adm. by Almo — ASCAP)	51
Bad Girls (Raydiola — ASCAP)	72	Get Dressed (Bridgeport — BMI)	73	Mornin' (Aljarreau/Garden Reke/Foster Fraas — BMI)	91	Stone Love (Music Corp. of America/The New Music Group/Kashif — BMI)	47
Bad Motor Scooter (Unichappell/Angelshell — BMI)	62	Get In Touch (Spectrum VII/Yours, Mine, & Ours — ASCAP)	63	Movin' On Up (Larry-Lou/Arrivel — BMI)	84	Strutt My Thang (Old Brompton/Roed — ASCAP)	34
Banging The Boogie (A la Mode Adm. by Ariste — ASCAP)	67	Heartbreaker (Virgin/Adm. by Chappell — ASCAP)	56	Music (Trumar/Huemar/Diasal — BMI)	29	Style (All Seeing Eye/Cameo Five — ASCAP/BMI)	14
Beat It (Mijac — BMI)	9	Here Comes My Love (S.T.M. — BMI/Plateau — ASCAP)	53	My Love (Brockman — ASCAP)	12	Super Love (Perren-Vibes — ASCAP/Bull Pen — BMI)	57
Between The Sheets (April/Bovina — ASCAP)	7	How Do You Keep (WB — ASCAP)	24	Never Gonna (ATV/Mann & Well — BMI)	33	Sweat (Green Star/Science Lab — ASCAP)	50
Beverly (Fonzworth/IPM/Almo — ASCAP)	81	I'm Out To Catch (Jim-Edd/Child Cere — BMI)	44	New York New York (Sugar Hill — BMI)	28	The Girl Is Fine (Clita/Sign of the Twins — BMI/ASCAP)	99
Billie Jean (Mijac — BMI)	93	I Can't Stand The Pain (Mighty Three — BMI)	48	No More Tears (Beverly Glen — BMI)	68	The Haunted House (Zomba Ent. — ASCAP)	85
Boogie Down (Aljarreau — BMI/See This House — ASCAP)	26	I Just Gotta (Music Corp. of America/Keshif — BMI)	96	Not A Day Too (Father Thunder — BMI)	80	There's No Easy Way (Zomba Ent. — ASCAP)	87
Bottom's Up (Larry Lou/Ronald Perry — BMI)	23	I Never Forgot (Colgems-EMI — ASCAP)	30	On The Dance (Sugar Hill — BMI)	71	Time (Virgin Adm. by Chappell — ASCAP)	42
Buffalo Soldier (Bob Marley/Almo — ASCAP)	70	I Want Love To (WB/Rutland Roed — ASCAP/Captain Crystal — BMI)	94	On The Outside (Daxotis/Band of Angels — BMI)	88	Tonight (Almo/Crimsoo — ASCAP)	98
Candy Girl (Boston Int. — ASCAP/Streetsounds — BMI)	11	In My Life (Artisia — ASCAP)	92	Raid (Circle L — ASCAP)	13	Tonight I Giva In (Blua Harbor/Christal Glen/Koppelman-Bandlar/Nurk Twins — BMI)	25
Candy Man (Stone City — ASCAP)	19	In The Groove (Slap Shot/Mighty Metheson — BMI)	69	Ready (Warner-Tamarlane/May Twelve — BMI)	52	Try Again (Walkin — BMI)	18
Communication Breakdown (Junior/SetMusic/PRS/Cotgems-EMI — ASCAP)	32	Inside Love (Music Corp./Kashif — BMI)	8	Remember (Songs Of Manhattan Island/Sendy Linzer — BMI)	39	Turn Me Out (Screen-gems/Cotgems-EMI — ASCAP)	90
Crazy (Mighty M/Anderson/Williams — ASCAP)	41	Is This The Future? (Sign Of The Twins/Fired-Up — ASCAP)	78	Riding The Tiger (Gratitude Sky — ASCAP/Pologrounds — BMI)	45	Video Baby (Earonic/Marvin Gerdens — ASCAP)	89
Didn't Know About (Capriturus/Spazmo — ASCAP)	100	It's Like That (Protoons/Rush-Groova — ASCAP)	60	Save The Overtime (Richer/Chappell/Bub's — ASCAP/Jin-Ken/Irving/Ljarslke — BMI)	2	Walkin' The Line (Ona To Ona — ASCAP)	35
Do What You (Black-Eye/Mycenae — ASCAP)	5	Joy (April/Buggie — ASCAP)	75	Say You Do (A la Mode/Arista — ASCAP)	20	Wanna Be Startin' (Mijac — BMI)	31
Electric Avenue (Greenheart — ASCAP)	21	Juicy Fruit (Mtume — BMI)	1	Share Your Love (Music Corp. of America — BMI)	74	Weak At The Knees (Konglather — BMI)	36
Family Man (Virgin/Adm. by Chappell/Josef Weinberger, PRS/TSP..Adm. by April — ASCAP)	77	Keep It Confidential (My Own/Jent — BMI/Urban Noise — ASCAP)	82	She Blinded Me With (Participation — ASCAP)	46	When Boys Talk (Fools Prayer/Young Lions/Cel-Gana — BMI)	37
Fascination (Virgin/Chappell/Sound Diegrams/WB — ASCAP)	66	Keep On Doin' (Steelchest/Sinode — ASCAP)	49	She Talks (Warnar-Tamarlane/Ber-Kays — BMI)	76	You And I (Jobete/Bleck Bull — ASCAP)	38
Fickle (Electrocord/Robinson/Burnin' Bush/Mighty M — ASCAP)	66	Let's Dance (Jones — ASCAP)	15	She Works Hard (Sweet Summer Night — ASCAP)	17	You Are The One (Val-He Joe/Felstar — BMI)	40
		Life (Far Out — ASCAP)	65	Shine On Me (Perk's/Duchess/MCA — BMI)	63	Your Thing Is (Troutman's — BMI)	58

MOST ADDED SINGLES

- CRAZY — MANHATTANS — COLUMBIA**
KMJQ, WDIA, WLUM, V103, OK100, WGPR, WLOU, WPLZ, WKYS, KSOL, WATV, WAMO, WJMO, WGCI, WGIV, WJLB, WEDR, KPRS
- BAD BOY — SKYY — SALSOUL/RCA**
KMJQ, WAWA, WLUM, V103, WLLC, WNHC, WIGO, WRKS, WYLD, KUKQ, WATV, WAMO, WGCI, WAIL, KPRS
- LIFE (IS SO STRANGE) — WAR — RCA**
WBMX, WTLC, WCIN, V103, OK100, WLLC, WYLD, KOKA, WPLZ, KUKQ, WKYS, WJMO, WGCI, KPRS
- IN THE GROOVE — RONNIE LAWS — CAPITOL**
KMJQ, WCIN, WDAS, WUFO, KDAY, WYLD, WGPR, WLOU, KSOL, WSOK, KGFJ, WGIV
- IS THIS THE FUTURE? — FATBACK — SPRING**
OK100, WNHC, KOKA, WGPR, WLOU, KUKQ, WSOK, WGIV
- I CAN'T STAND THE PAIN — THE O'JAYS — PHILADELPHIA INT'L./CBS**
WBMX, WAWA, WILD, OK100, KUKQ, WJMO, WGIV
- SUPER LOVE — JOHNNY GILL — COTILLION/ATCO**
KDIA, WWDM, OK100, KDAY, WPAL, KUKQ, WOKB

MOST ADDED ALBUMS

- IN YOUR EYES — GEORGE BENSON — WARNER BROS.**
WCIN, OK100, WLLC, WYLD, WGPR, WPAL, KUKQ, KSOL, KGFJ, WOKB, WZEN
- IT'S SO DELICIOUS — STARPOINT — BOARDWALK**
WTLC, WAWA, OK100, WLLC, WLOU, WPAL, WOKB
- GODDESS OF LOVE — PHYLLIS HYMAN — ARISTA**
WILD, WGPR, WPLZ, WOKB

UP AND COMING

- DEAD GIVEAWAY — SHALAMAR — SOLAR/ELEKTRA**
PIECES OF ICE — DIANA ROSS — RCA
JUST BE GOOD TO ME — THE S.O.S. BAND — TABU/CBS
ON THE LINE — G.T. — A&M

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: A. Bofill, Michael Jackson, G. Knight & The Pips, Jonzun Crew, Mtume, DeBarge, Lakeside, D. Summer, I. Cara, T. Dolby, Manhattans, Culture Club, Jarreau, G. Benson, Mary Jane Girls, Thompson Twins ADDS: Midnight Star, War, Skyy, G. Guthrie, Manhattans, Shock.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — RUN D.M.C.

Hots: Michael Jackson, D. Williams, Jonzun Crew, Michael Jackson, G. Benson, Mtume, A. Bofill, P. Austin/J. Ingram, Grand Master Flash, DeBarge ADDS: A. Wilson, Skyy, Whodini, Chi-Lites.

WILD — BOSTON — CHARLES CLEMONS, MD — #1 — MTUME

JUMPS: 7 To 4 — I. Cara, 9 To 7 — G. Benson, 14 To 10 — A. Bofill, 21 To 18 — Starpoint, 28 To 24 — L. Haywood, Ex To 30 — Kashif ADDS: G. Howard, O'Jays, O. Cheatham, Ozone, S. Robinson. LP ADDS: P. Hyman.

WUFO — BUFFALO — MARK VANN, MD — #1 — D. BOWIE

HOTS: DeBarge, Maze, D. Williams, O'Bryan, Earth, Wind & Fire, Sister Sledge, Brass Construction, I. Cara, E. Grant, Mary Jane Girls, Mtume, F. Henderson, Culture Club, L. White, G. Benson, Whispers, B. Russell, P. Austin/J. Ingram, Con Funk Shun, Rene & Angela. ADDS: Ozone, D. Diggs, G. Taylor, Fifth Dimension, Reddings, S.O.S. Band, R. Laws, Human League, Bee Gees, Attitude.

WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — G. KNIGHT & THE PIPS

HOTS: Janet Jackson, Michael Jackson, Maze, D. Williams, G. Benson, P. Austin/J. Ingram, Whispers, S. Arrington, Grand Master Flash, DeBarge, Run D.M.C., A. Bofill, O'Bryan ADDS: Fatback, Manhattans, R. Laws, Tavares, P. Hyman, O'Jays. LP ADDS: B. Bland, C. Mangione, Thunderflash.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — G. KNIGHT & THE PIPS

HOTS: Maze, DeBarge, Mtume, D. Williams, O. Cheatham, S. Mendes, F. Thornton, D Train, Whispers, Earth, Wind & Fire, Sister Sledge, Warp 9, E. Grant, Brass Construction, G. Benson, Grand Master Flash, A. Bofill, Rocket, P. Austin/J. Ingram, Skyy. ADDS: Run D.M.C., Junior, O'Jays, Earons, War

WGCI — CHICAGO — RICHARD PEGUE, PD — #1 — MTUME

HOTS: G. Knight & The Pips, Maze, I. Cara, D. Williams, E. Grant, G. Benson, Whispers, J. Feliciano, Michael Jackson, Mary Jane Girls, S. Mendes, Starpoint, L. Haywood, Janet Jackson, Sister Sledge, Culture Club, J. Taylor, D. Bowie, Jarreau, F. Thornton, T. Dolby. ADDS: Clark Sisters, New Horizons, Skyy, War, One Way, Manhattans, R. Lewis.

WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — MAZE

HOTS: Earth, Wind & Fire, N. Hendryx, D. Williams, Prince, DeBarge, Sister Sledge, Syreeta, G. Benson, L. Haywood, Brass Construction, Janet Jackson, A. Bofill. ADDS: Dream Boys, L. Graham, War, R. Laws, S.O.S. Band, S. Robinson, P. Hyman, Reddings, F. Rae. LP ADDS: G. Knight & The Pips, L.T.D., G. Benson.

WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — G. KNIGHT & THE PIPS

HOTS: Culture Club, P. Austin/J. Ingram, G. Benson, E. Grant, D. Williams, Whispers, A. Bofill, I. Cara, Jarreau, Grand Master Flash, 1-2-3, Michael Jackson, S. Mendes, Maze, D. Summer, Hall & Oates, Kajagoogoo, Janet Jackson, Sister Sledge, D. Bowie. ADDS: Kashif, L. Graham, P. Hyman, Dazz Band.

WJMO — CLEVELAND — ERIC STONE, PD #1 — I. CARA

HOTS: Maze, Jonzun Crew, D. Williams, DeBarge, S. Mendes, Whispers, A. Bofill, O'Bryan, G. Benson. ADDS: O'Jays, Manhattans, Junior, Trouble Funk, War, L. Graham, Midnight Star, Michael Jackson, One Way, P. Hyman. ADDS: Maze.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — G. KNIGHT & THE PIPS

HOTS: Brass Construction, Maze, D. Williams, G. Benson, Venna, P. Hyman, Whispers, I. Cara, Jarreau, L. Haywood. ADDS: Manhattans, Fatback, R. Laws, M. Wycoff, P. Wynne, T. Brunson, Faico, L. Graham, Cookie, G. Taylor. LP ADDS: M. Wycoff, J. Gill, P. Hyman, G. Benson, Thunderflash.

WJLB — DETROIT — MICHAEL MCKAY, MD

HOTS: Isley Brothers, Michael Jackson, D. Williams, Mary Jane Girls, Janet Jackson, Whispers, G. Benson, T. Dolby, DeBarge, Earth, Wind & Fire, L. Vandross, Mtume, D. Bowie, A. Bofill. ADDS: Manhattans, Kashif.

KMJQ — HOUSTON — FRED HENDERSON, PD — #1 — JANET JACKSON

JUMPS: 19 To 14 — Sister Sledge, Ex To 20 — G. Duke, 32 To 21 — Jarreau, 34 To 31 — D Train. ADDS: Midnight Star, Manhattans, G. Taylor, Skyy, Glass Band, R. Laws. LP ADDS: B. Bland.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — MTUME

JUMPS: 26 To 16 — G. Benson, 34 To 24 — P. Austin/J. Ingram, 36 To 31 — F. Henderson, 37 To 32 — L. Haywood, 38 To 33 — B. Rush, 39 To 34 — New Guys On The Block, 40 To 36 — S. Arrington, Ex To 37 — Uptown, Ex To 38 — J. Brown, Ex To 39 — Peaches & Herb, Ex To 40 — J. Pointer. ADDS: Bee Gees, G. Howard, War, Cheryl, Skyy, S.O.S. Band, Human League, Temptations, Manhattans, E. Grant, K. Blow, E. Phillips. LP ADDS: Jr. Tucker, C. Cameron.

KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — MTUME

HOTS: Isley Brothers, Jarreau, G. Benson, Whispers, Sister Sledge, I. Cara, D. Williams, A. Baker, Maze. ADDS: M. Wycoff, J. Gill, Juluka, T. Brunson, R. Laws.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — A. BAKER

HOTS: Isley Brothers, G. Knight & The Pips, Mtume, D. Williams, D Train, New Edition, Cameo, I. Cara, Grand Master Flash. ADDS: New Horizons, Whodini, Indeep, E. Phillips, R. Laws. LP ADDS: Mary Jane Girls, R. Stewart.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — NEW EDITION

HOTS: Mtume, G. Benson, Sweet G, S. Arrington, New Horizons, Whodini, Midnight Star, Run D.M.C., Janet Jackson, L. Richie, Cameo, Sister Sledge, Brass Construction, V. Mason/B. Dayo, The Service, Instant Funk, D. Williams, Jarreau, I. Cara, J. Gill. ADDS: A. Franklin, R. Laws, One Way, Fatback, G. Taylor, Change, Starpoint, O'Bryan, Manhattans, Dream Boys. LP ADDS: Starpoint.

WDIA — MEMPHIS — BOBBY O'JAY, PD

HOTS: A. Bofill, G. Benson, G. Knight & The Pips, Grand Master Flash, Isley Brothers, Jonzun Crew, Lakeside, L. Richie, Maze, Michael Jackson, Mtume, New Horizons, Whispers. ADDS: D. Summer, Manhattans. LP ADDS: C. Cameron, Mary Jane Girls.

WEDR — MIAMI — GEORGE JONES, PD — #1 — RUN D.M.C.

HOTS: Lakeside, S. Arrington, Maze, Mtume, Grand Master Flash, G. Benson, Starpoint, P. Austin/J. Ingram, Janet Jackson, The System, Thunderflash, New Horizons, Pretty Boys, Whispers, J. Pointer, Sister Sledge, Midnight Star, New Guys On The Block, Junior, Sweet G. ADDS: P. Austin, Jr. Tucker, Whodini, 5th Dimension, B. Wright, Manhattans, Newclous, Y. Cason, P. Wynne, Earons. LP ADDS: B. Story, Coliage, B. Williams, Jr. Tucker, Zoom!

WAWA — MILWAUKEE — JIMMY GOODYME, PD — #1 — OZONE

HOTS: Maze, D Train, DeBarge, M. Henderson, New Edition, L. Haywood, I. Cara, G. Benson, Janet Jackson, S. Arrington, Brass Construction, M. Jackson, Sister Sledge, Whispers, Chi-Lites, D. Summer. ADDS: S.O.S. Band, B. White, Skyy, O'Jays, Bohannon. LP ADDS: Peaches & Herb, J. Gill, O'Jays, A. Baker, Isley Brothers, Starpoint, Rene & Angela.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — MTUME

HOTS: Jonzun Crew, Isley Brothers, Grand Master Flash, G. Benson, I. Cara, T. Dolby, A. Bofill, Michael Jackson, Mary Jane Girls, Troublefunk, Ozone, F. Thornton, Starpoint, D. Bowie, Jarreau, New Horizons, Sister Sledge, Janet Jackson, Brass Construction. ADDS: Skyy, Jonzun Crew.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — MTUME

HOTS: Maze, Jonzun Crew, A. Bofill, Troublefunk, Whispers, D. Williams, G. Benson, P. Austin/J. Ingram, I. Cara, Enchantment, D Train, G. Knight & The Pips, Glenn Jones, Starpoint, O'Bryan, New Horizons. ADDS: Midnight Star, R. Laws, F. Henderson, Juluka, War, Skyy. LP ADDS: D. Williams, G. Benson, Brass Construction, D Train, G. Knight & The Pips, O'Bryan, Maze.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — I. CARA

JUMPS: 10 To 6 — G. Knight & The Pips, 14 To 7 — Run D.M.C., 23 To 8 — S. Mendes, 26 To 20 — F. Rae, 29 To 22 — M. Sembello, Ex To 26 — D. Summer, 30 To 27 — Beat Girls, Ex To 28 — Freeze, Ex To 29 — Mary Jane Girls. ADDS: Skyy, Cookies, Surface, S.O.S. Band. LP ADDS: Mtume.

KDIA — OAKLAND — JEFF HARRISON, PD — #1 — I. CARA

HOTS: Jarreau, Indeep, Mtume, Culture Club, G. Benson, Whispers, E. Grant, Rene & Angela, Mary Jane Girls, Con Funk Shun, Maze, Michael Jackson. ADDS: J. Gill, The System, Chi-Lites. LP ADDS: R. Lewis, D Train.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — MTUME

HOTS: I. Cara, Maze, DeBarge, G. Benson, D. Bowie, G. Knight & The Pips, Grand Master Flash, Starpoint, Brass Construction, D Train, P. Austin/J. Ingram, Whispers, A. Bofill, D. Williams, Michael Jackson, D. Summer, Sister Sledge, S. Arrington. ADDS: James Brown, D. Ross, One Way, R. Laws, D. Train, Musical Youth, Kiddo, Will Powers, S. Nicks, Lamelle, L. Prentiss, B. White, Newclous, Cymerion, Cashmere, Brutus, Shalamar. LP ADDS: O'Jays, J. Gill.

KUKQ — PHOENIX — STEVE SMITH, PD — #1 — MAZE

HOTS: DeBarge, New Edition, Brass Construction, Mtume, S. Mendes, Sister Sledge, I. Cara, Whispers, Starpoint. ADDS: Fatback, J. Gill, Tease, Skyy, O'Jays, War, C. Farrow. LP ADDS: G. Benson.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — MTUME

JUMPS: 7 To 3 — Whispers, 13 To 8 — F. Thornton, 22 To 10 — Jarreau, 17 To 12 — Starpoint, 19 To 15 — L. Richie, 26 To 18 — L. Haywood, 30 To 26 — O'Bryan, 31 To 27 — J. Gill, 33 To 30 — G. Guthrie, 34 To 31 — Junior, 38 To 32 — L. Graham, 39 To 33 — F. Henderson, 40 To 35 — Midnight Star, Ex To 36 — Brass Construction. ADDS: D. Summer, Kashif, Skyy, S. Arrington, Manhattans, M. Miller, Run D.M.C., R. Palmer, Pure Energy, Wish.

WLLC — RALEIGH — CHESTER DAVIS, PD — #1 — MTUME

HOTS: DeBarge, Garrett's Crew, Isley Brothers, Booker Newberry III, New Edition, Michael Jackson, Jarreau, Mary Jane Girls. ADDS: War, Sly Stone, Chi-Lites, K. Blow, Gripp Band. LP ADDS: Starpoint, B. Marley, G. Benson, Jr. Tucker.

WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — MTUME

HOTS: Earth, Wind & Fire, Maze, Michael Jackson, Whispers, P. Austin/J. Ingram, N. Hendryx, G. Benson, Midnight Star, F. Thornton, D. Williams, G. Knight & The Pips, DeBarge, Glenn Jones, Starpoint, Jarreau, E. Grant, Indeep, Janet Jackson. ADDS: Shalamar, D. Diggs, Run D.M.C., Con Funk Shun, Change, M. Gaye, War, Manhattans. LP ADDS: P. Hyman.

WZEN-FM — ST. LOUIS — A.J. KEMP, PD — #1 — MTUME

JUMPS: 11 To 5 — Maze, 13 To 9 — Whispers, Ex To 10 — D. Summer, Ex To 12 — Michael Jackson, 17 To 13 — G. Benson, 19 To 14 — L. Richie, 20 To 15 — New Horizons, Ex To 16 — Jonzun Crew, Ex To 17 — D Train, 26 To 23 — L. Haywood, Ex To 24 — I. Cara, 30 To 27 — Jarreau, Ex To 28 — F. Thornton, Ex To 28 — Glenn Jones, Ex To 30 — Junior. ADDS: Transit Authority, The System, J. Pointer, P. Austin/J. Ingram, Sister Sledge, Rocket, Midnight Star, Starpoint, L. Graham, O. Cheatham. LP ADDS: G. Benson.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — G. KNIGHT & THE PIPS

HOTS: Maze, I. Cara, Mary Jane Girls, Sister Sledge, Indeep, Janet Jackson, G. Benson, Ozone, Culture Club. ADDS: Manhattans, R. Laws, Human League, New Horizons. LP ADDS: G. Benson.

KOKA — SHREVEPORT — B.B. DAVIS, PD — #1 — MTUME

HOTS: Jonzun Crew, Isley Brothers, Culture Club, Maze, I. Cara, G. Knight & The Pips, E. Grant, DeBarge, Grand Master Flash, D. Williams, D Train, Peaches & Herb, Thunderflash, Jarreau, Chi-Lites, Lanier & Co., RJ's Latest Arrival, J. Pointer, O'Bryan. ADDS: Fatback, J. Brown, Kashif, Junior, S.O.S. Band, M. Wycoff, War, P. Nivens, New Guys On The Block. LP ADDS: R. Bell.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — MAZE

HOTS: Whispers, Glenn Jones, Michael Jackson, Culture Club, Sister Sledge, DeBarge, D. Williams, Kashif, Jarreau, Hall & Oates, J. Gill, Starpoint, G. Benson, D. Summer. ADDS: War, Human League, Reddings, Collage, O'Jays, Manhattans, Fatback, Midnight Star. LP ADDS: Starpoint, G. Benson.

Record Crowd Of 17,000 Attends 12th Annual Fan Fair In Nashville

(continued from page 7)

PolyGram, which numbered 12 from the New York headquarters and four regional promotion men, seemed particularly awestruck by the perseverance with which the country fans made their way to the foot of the stage for photos of the artists performing. Others in town for the event included MCA president Irving Azoff and vice president Jerry Sharell, as well as RCA division executive vice president Jose Menendez and division vice president Don Ellis.

The outset of the week was marked by a the *Music City News* awards presentation and showcases for Mercury/PolyGram, CBS and Warner Bros., as well as some specialty line-ups that featured gospel artists and songwriters. The International Fan Club Organization (IFCO) sponsored its yearly concert with surprise guest Johnny Lee, and three competing teams of country artists squared off in the All-American Country Games (*Cash Box*, June 18).

International Stars

The Fan Fair continued Thursday, June 9, with the presentation of an international showcase co-hosted by Brenda Lee and Ed Bruce, stocked with talent from various countries from around the globe. On hand were such acts as Colorado (Scotland), Brendan Dugan and Jodi Vaughn (New Zealand), Iris Larratt (Canada), B.J. McKay (Australia), Waldemar Matuska & KTO (Czechoslovakia) and Western Union (West Germany).

The MCA afternoon showcase and the RCA evening set were the two best-attended events of the entire week. Emceed by southern humorist Jerry Clower, the MCA show included the Oak Ridge Boys, John Conlee, Terri Gibbs, Lee Greenwood, Loretta Lynn and Gene Watson. The RCA concert included Alabama, Gus Hardin, Earl Thomas Conley and Louise Mandrell, who featured a well-conceived video presentation along with her Vegas-style show.

Indigo Records was the first label highlighted during the festivities on Friday, June 10, with a dozen acts appearing on stage during a two-hour set. Among the artists presented were Rayburn Anthony, Tommy Cash, Dick Feller, the 4 Guys, Cheryl Handy, Stan Hitchcock, Stonewall Jackson, Tommy Jennings, the Owens

Brothers, Ray Pillow, Ronnie Prophet and Keata Wright.

A mixed label show in the afternoon was hosted by the unrelated pair of Lynn Anderson and Bill Anderson. Others on the show included Wyvon Alexander, Darlene Austin, Boxcar Willie, Chantilly, Big Al Downing, Jim Glaser, Gene Kennedy & Karen Jeglum, Rodney Lay and Tanya Tucker. The Sun/Plantation show in the early evening highlighted Orion, Jim Owen, Webb Pierce and Rita Remington.

The final showcase of the week featured cajun music with emcee Jimmy C. Newman and his Cajun Country assemblage. The line-up included The Burrito Brothers, The Abe Manuel Family and cajun comedian Dave Petitjean.

Fan Fair Impact

The impact that Fan Fair has made was in evidence in the press, where numerous newspapers and several radio stations sent correspondents to cover the activities, including WWWW-FM/Detroit and WPTR/Albany. Pete Axthelm, of *Newweek*, was also on hand for the week-long festival and *Good Morning America* paid tribute to the event with an entire week of country programming. The ABC-TV program showed Peal, Chet Atkins, Charley Pride, Conway Twitty, Dottie West, Lynn Anderson, David Frizzell, Shelly West, Louise Mandrell, Ricky Skaggs, Alabama, Kathy Mattea and John Thompson. The program took a personal tour of Nashville with Louise Mandrell and discussed the challenges which must be surmounted by struggling new artists in a feature that included comments by Frances Preston, of BMI, and Tandy Rice, of Top Billing.

Lynn Anderson won the final Fan Fair event, the Crystal Gayle Celebrity Auto Race held at the Nashville Raceway, on Saturday, June 11.

Country Crossroads, a new tourist attraction located near the Country Music Hall of Fame and Museum, was opened during the week with an official ribbon-cutting ceremony, while stars were added to the Hall of Fame's Walkway of Stars for The Bailes Brothers, R.C. Bannon, Alcyone Bate Beasley, Reba McEntire, Riders In The Sky, Carson J. Robison, Billie Jo Spears and B.J. Thomas bringing the total number of stars in the complex to 200.



KENDALLS HONORED — The Terrace Music Group recently held a reception in honor of the Kendall's album, "Heaven's Just a Sin Away," being certified gold by the Recording Industry Assn. of America (RIAA). Pictured (l-r) are: Royce and Jeannie Kendall of the group; Brien Fisher, producer; recording artist Joe Sun; Jerry Gillespie, producer; and Robert John Jones, Terrace Music Group.

Alabama's Second Annual June Jam Draws Over 37,000 To Ft. Payne

by Tom Roland

FT. PAYNE, ALA. — The second annual June Jam, a benefit concert sponsored by RCA recording act Alabama in its members' hometown, drew some 37,684 people to Ft. Payne June 11 for an outdoor festival that also featured Janie Fricke and Lee Greenwood. Tickets to the show, priced at \$15, produced gate revenues of \$564,720, from which the profits will be used to provide supplementary funding to DeKalb County charities.

As early as Friday morning, June 10, concertgoers began lining up at the site a major clearing near the local high school, located at the foot of a small mountain range. Scheduled to open at 1 p.m. Saturday, the gates were opened four hours early to accommodate the lines that had formed by the early morning, and a steady stream of ticket-purchasers flowed through the gates during the remainder of the day until the show began at 7:30 p.m.

The show itself was capped off with an appearance by the Oak Ridge Boys' William Lee Golden, a native of Brewton, Ala., who joined the group on "My Home's In Alabama." The entire cast, including Greenwood and Fricke, closed the concert with a version of "Will The Circle Be Unbroken."

Profits from the June Jam, which netted more than \$560,000 in ticket sales, will go

to benefit local charities. Last year, some \$219,000 was distributed to needy organizations across the country. Last year's show included Alabama, the Oak Ridge Boys, Janie Fricke and Louise Mandrell & R.C. Bannon.

Hundreds of members of the press were on hand for the event from radio, television and newspapers, including a crew from *National Geographic*, and a special press conference convened at 10 a.m. where the members of Alabama and Greenwood were presented with keys to the city.

Heat Wave

Temperatures for the event swelled to nearly 90 degrees with most of the attendees who weathered the entire day acquiring significant sunburns. From the fans' viewpoint, the entire ceremony ran rather smoothly with the only real complaint emanating from the crowd when the concession stand temporarily ran out of suntan oil. Profits from the sale of souvenirs and concessions will also be applied to the local charities.

Ralph Seagraves, director of special events for the Salem Concert Series, a spring and fall concert tour that features Alabama, Juice Newton and The Thrasher Brothers, presented the band with a check for \$25,000 onstage. The show attracted fans from some 30 states as well as Italy and Sweden.



ALL THE FUN OF THE FAN FAIR — The 12th annual Fan Fair provided an opportunity for country artists to mix with nearly 17,000 fans, signing autographs, performing onstage and participating in athletic competition. At the same time, the event gave executives a chance to view a wide array of industry talent in one set. Among those present were MCA president Irving Azoff and executive VP Jerry Sharell, RCA executive vice president Jose Menendez and division vice president Don Ellis; and PolyGram president Guenter Hensler, executive vice president Mel Ilberman and executive vice president Jack Kiernan. Pictured in the top row are (l-r): Sharell; MCA recording artist Barbara Mandrell, Azoff; RCA recording artists Charley Pride and Gus Hardin, CBS recording artists Johnny

Rodriguez, Moe Bandy and newly signed Benny Wilson at the label's booth; Jack Lameier, director, national Columbia promotion, CBS/Nashville; Rick Blackburn, senior vice president and general manager, CBS/Nashville; Gloria Thomas, manager; B.J. Thomas; Joe Casey, vice president, national promotion CBS/Nashville; Pete Drake, producer, and Pete Axthelm, *Newweek* writer. Shown in the bottom row are (l-r): MCA recording artist Lee Greenwood at the country games; RCA recording artist Earl Thomas Conley signing autographs at the label booth; PolyGram recording artist Reba McEntire performing at the label showcase; and Alabama members Jeff Cook, Mark Herndon, Teddy Gentry and Randy Owen picking up their Music City News award for Vocal Group of the Year.

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1	1	15	
2	4	10	
3	3	19	
4	2	16	
5	5	9	
6	7	22	
7	11	9	
8	9	7	
9	6	15	
10	10	12	
11	14	8	
12	8	14	
13	13	10	
14	12	39	
15	15	18	
16	23	6	
17	19	9	
18	18	36	
19	21	67	
20	17	68	
21	16	9	
22	22	44	
23	20	37	
24	30	5	
25	26	27	
26	27	9	
27	34	32	
28	24	35	
29	29	5	
30	31	7	
31	32	13	
32	33	118	
33	44	4	
34	28	8	
35	36	3	
36	35	155	
37	37	38	
38	38	14	
39	39	33	
40	51	4	
41	41	6	
42	46	82	
43	43	4	
44	40	37	
45	50	38	
46	47	2	
47	25	36	
48	49	2	
49	54	64	
50	48	119	
51	53	48	
52	42	30	
53	45	17	
54	60	43	
55	61	6	
56	56	36	
57	57	3	
58	58	23	
59	—	1	
60	52	36	
61	55	50	
62	59	8	
63	—	1	
64	73	8	
65	65	13	
66	62	57	
67	63	42	
68	68	80	
69	64	4	
70	66	31	
71	67	17	
72	69	16	
73	70	14	
74	71	17	
75	75	19	

COUNTRY COLUMN

SORRY WE BOTHERED — The June Jam was apparently a huge success in front of the stage where more than 37,000 concert-goers gathered June 11 in Ft. Payne, Ala., for a show that included **Alabama**, **Janie Fricke** and **Lee Greenwood**, but, unfortunately, the festival was not handled too smoothly backstage as the press was continually harassed by the show's officials once the concert began. From the outset, even the schedule made little if any sense, since **Greg Fowler**, vice president of public relations for the group, set up a press conference at the ridiculous hour of 10 a.m. — ridiculous because the show didn't begin until 7:30 p.m. That left just under nine hours from the end of the conference to the beginning of the show where reporters had little to do other than hound the artists for interviews and catch a sunburn on the near-90



McCLAIN VIDEO — Charly McClain recently completed a video production of her current hit single, "Fly Into Love." Pictured reviewing video plans are (l-r): Mary Ann McCready, director product development, CBS/Nashville; McClain; and Roy Wunsch, vice president marketing, CBS/Nashville.

suggested that we go ahead and stand in the photo section. Once there, we were continually hounded during Fricke's set to get out since we didn't have a camera, and, although we never left, remaining was practically pointless since much of the show was missed as we tried to pinpoint the location of our assailants as they prepared for their next attack. Following Fricke's performance, they moved everybody except two television cameramen out of the area, and, just prior to Alabama's appearance, they moved everybody back in like sardines packed end to end across the front of the stage. While those members of the security crew hassled the reporters from newspapers and radio stations that group member **Randy Owen** had thanked earlier for the free publicity and even free spots they had provided for the benefit, other members of the crew were passing around a beer — and DeKalb County is a "dry" territory! After driving three hours to and from the show, one would think that some sort of accommodations would have been made so that a reporter could do his job effectively without being hassled. The day would have been much better spent by most of the press if they had stayed home and cleaned their apartments. . . . On the positive side, the number of teenagers who attended the jam was unbelievable — enough that in addition to the usual pre-concert play of several country records, the crowd was even presented with music from **Men At Work** and **Steve Winwood**.

OVER-WORKED — By the end of Fan Fair's week of activities, everyone from the fans to the record labels was exhausted, and **Louise Mandrell** worked herself to a frazzle as much as anyone. Monday evening, she hosted the *Music City News* awards program, Tuesday she threw a chicken and barbecue party for 1,000 members of her fan club, and Wednesday she gave her autograph to throngs of fans, following that with a dinner for a group of RCA field staff members at her home in nearby Hendersonville. That evening, she was taken to a Nashville hospital and treated for exhaustion, but the next night, she performed on the RCA showcase and then checked back into the hospital. Part of her Vegas-style concert involves a highly-choreographed patriotic number with dancing rifle-twirling, but she dropped the rifles and started over twice before completing the segment. Interestingly enough, the show is quite effective in presenting Mandrell as an entertainer who can stand without the presence of either of her sisters, and a video presentation at the beginning of the show enhances the effort to mold her as a solo performer, concentrating on her first name, "Louise," rather than her last.

NEW ADDITIONS — Dick James Music has acquired the catalogs of two prominent writers — **Don Pflimmer** and RCA staff producer **Bill Haynes** — according to company president **Arthur Braun**. The move is a part of the pubbert's intensified efforts to augment its catalog with the material of already-established composers.

CONGRATULATIONS — To all industry families that have had a recent infant additions themselves. **John Conlee** and **Jlm Ed Norman** both added baby girls to their families, while **Phillip Fajardo**, drummer for **Larry Gatlin & the Gatlin Brothers Band**, has a new son.

LIKEWISE — **Tom Jones**, who turned 43 on June 7, was expecting his first grandson in mid-June. He recently played 12 sold-out shows in 10 days at the Westbury Music Fair on Long Island, pulling in some 36,000 concert goers during the stand. It's the 13th year he has played the fair for 10 days running. No doubt in connection with the dates, Jones appeared on a segment of New York's local talk program, *The Regis Philbin Show*, where Philbin followed a busboy into the entertainer's hotel room to find out what he ate for breakfast. The segment was re-run later when Philbin guested on the *Late Night With David Letterman* show. Yodeler **Slim Whitman** also made a recent appearance on Letterman's program.

NEVADA COUNTRY — In late June, **Merle Haggard** is set to open the new outdoor stadium at Caesar's Palace in Las Vegas, with **Kenny Rogers** following the Stranger into the 9,000-seat venue July 2-3 in the "Concerts Under The Stars" series. Earlier in June, Haggard had a four-night run at the Sahara Hotel in Lake Tahoe; Rogers' appearance is his only one during June and July while he films *Gambler II*.

NEW FORM FOR OLD STYLE — The G. Helleman Brewing Company in La Crosse, Wisc., is taking part in the annual Summerfest in Milwaukee for the first time by sponsoring a variety of country acts on the Old Style Country Stage June 30-July 10. Among the artists the brewery is sponsoring are **Jerry Jeff Walker**, **The Dickey Betts Band**, **The Blasters**, **John Prine** and **Steve Goodman**.

tom roland.

TOP 100 COUNTRY SINGLES

June 25, 1983

		Weeks On Chart	6/18 Chart			Weeks On Chart	6/18 Chart			Weeks On Chart	6/18 Chart
1	FOOL FOR YOUR LOVE	2	13	34	EASY ON THE EYE	37	7	68	IN THE MIDDLE OF THE NIGHT	35	16
2	LOVE IS ON A ROLL	4	11	35	GOOD OLE BOYS	38	6	69	LUCILLE	42	15
3	HIGHWAY 40 BLUES	5	9	\$ 36	WHERE YOU ARE SPENDING YOUR NIGHTS THESE DAYS	49	5	70	I'M MOVIN' ON	47	15
4	I.O.U.	7	12	37	TILL YOU AND YOUR LOVER	39	7	71	TIJUANA SUNRISE	52	8
5	IN TIMES LIKE THESE	8	10	38	HEY BARTENDER	56	3	72	YOU TAKE ME FOR GRANTED	55	16
6	OH BABY MINE	9	11	39	OVER YOU	44	6	73	ONCE YOU GET THE FEEL OF IT	58	9
7	YOU CAN'T RUN FROM LOVE	1	13	40	FLAME IN MY HEART	40	8	74	SINGING THE BLUES	61	14
8	THE CLOSER YOU GET	11	7	41	PRECIOUS LOVE	45	6	75	COMMON MAN	63	17
9	OUR LOVE IS ON THE FAULTLINE	3	13	\$ 42	DREAM BABY	60	3	76	FADE TO BLUE	65	7
10	PONCHO AND LEFTY	17	9	43	THE JOGGER	51	5	77	KEEP ON KEEPIN' ON	82	6
11	I ALWAYS GET LUCKY WITH YOU	18	8	44	LYIN', CHEATIN', WOMAN CHASIN'...	50	5	78	WHEN YOU LEAVE THAT WAY, YOU CAN NEVER GO BACK	89	2
12	THE LOVE SHE FOUND IN ME	14	11	45	WE'RE STRANGERS AGAIN	53	7	79	LOVER IN DISGUISE	66	6
13	SNAPSHOT	15	8	46	LOVE AFFAIRS	10	14	80	LOVE UP AND LET ME DOWN	86	3
14	YOUR LOVE'S ON THE LINE	20	7	47	A TASTE OF THE WIND	57	5	81	FOOLIN'	67	18
15	ALL MY LIFE	21	8	48	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT	13	15	82	TONIGHT THE JUKEBOX PLAYS FOR ME	85	2
16	LOVE SONG	22	4	49	IF I DIDN'T LOVE YOU	54	5	83	SON OF THE SOUTH	94	2
17	HE'S A HEARTACHE	29	6	50	WHY DO I HAVE TO CHOOSE	74	2	84	SHE'S READY FOR SOMEONE TO LOVE HER	—	1
18	I LOVE HER MIND	28	6	51	IT AIN'T REAL	62	5	85	DON'T STOP NOW	88	2
19	FLY INTO LOVE	19	12	52	MY LADY LOVES ME (JUST AS I AM)	12	15	86	SHE'S READY FOR SOMEONE TO LOVE HER	—	1
20	POTENTIAL NEW BOYFRIEND	23	9	53	WITHOUT YOU	16	13	87	LET'S GET OVER THEM TOGETHER	—	1
21	YOU'RE NOT LEAVIN' HERE TONIGHT	24	7	54	SHOT FULL OF LOVE	76	3	88	BLUE WATER	90	3
22	STRANGER IN MY HOUSE	6	15	55	POOR SIDE OF TOWN	77	2	89	YOU'VE STILL GOT ME	92	3
23	I WONDER WHO'S HOLDIN' MY BABY TONIGHT	30	9	56	THE RIDE	27	15	90	HOME AWAY FROM HOME	96	2
24	LOST IN THE FEELING	32	5	57	WALK ON	78	2	91	A PLACE I'VE NEVER BEEN	—	1
25	AFTER THE GREAT DEPRESSION	26	9	58	NO FAIR FALLIN' IN LOVE	64	5	92	ARE YOU LONESOME TONIGHT	—	1
\$ 26	LEAVE THEM BOYS ALONE	41	4	59	COTTON FIELDS	59	5	93	YOU CAN'T TAKE THE COUNTRY BOOGIE OUT OF ME	95	2
27	A FIRE I CAN'T PUT OUT	43	3	60	GOIN' DOWN HILL	—	1	94	TENNESSEE PRIDE	—	1
28	YOU'RE GONNA RUIN MY BAD REPUTATION	48	4	61	NIGHT GAMES	—	1	95	MY LOVE'S GOT TO GROW	80	4
\$ 29	ATLANTA BURNED AGAIN LAST NIGHT	36	6	62	TULSA BALLROOM	84	2	96	LOVE CAN BE A HEARTBREAKIN' THING	87	3
30	IT'S YOU	31	9	63	WHAT IF I SAID I LOVE YOU	79	3	97	CHANGES	68	10
31	DON'T YOUR MEM'RY EVER SLEEP AT NIGHT	33	8	64	THE EYES OF A STRANGER	83	2	98	3/4 TIME	69	9
32	EVERYBODY'S DREAM GIRL	34	9	65	YES	75	4	99	HEART FOR A HEART	93	5
33	WAY DOWN DEEP	46	4	66	I'M ONLY IN IT FOR THE LOVE	—	1	100	MARYLEE	71	8

A Fire I Can't (Music City — ASCAP)	27	— ASCAP	3	Love Song (Youngun — BMI)	16	The Closer You Get (Irving/Down 'N' Dixie/Chin-nichap/Adm. in U.S. & Canada by Careers — BMI)	8
After The Great (Sandy-Port — ASCAP/Tree/Tree Group — BMI)	25	Home Away From Home (CIS Northwest — BMI)	90	Love Up And Let (Cedarwood — BMI/Denny — ASCAP)	80	The Eyes Of A Stranger (Dick James — BMI)	64
All My Life (Warner/WB Gold — BMI/ASCAP)	15	If I Didn't (Unichappell/Van Hoy/Posey — BMI)	49	Lucille (Venice — BMI)	69	The Jogger (Evil Eye — BMI)	43
A Place I've Never (Marshall Tucker — BMI)	91	I Love Her Mind (Bellamy Brothers/Famous — ASCAP)	18	Lyin' Cheatin' (Music City — ASCAP)	44	The Love She (Southern Nights — ASCAP/Combine — BMI)	12
Are You Lonesome (Bourne/Cromwell — ASCAP)	92	I'm Movin' On (Rightsong — BMI)	70	Marylee (Blackwood — BMI)	100	The Ride (Algee/Newwriters — BMI)	56
A Taste Of (Our Child's — BMI)	47	I'm Only In It For (Posey/Golden Bridge/Unichappell/VanHoy — BMI/ASCAP)	66	My Lady Loves Me (Blackwood — BMI)	52	3/4 Time (Tennessee Swamp Fox — ASCAP)	98
Atlanta Burned Again (Unnamed)	29	In The Middle (Sabel — ASCAP)	68	My Love's Got To Grow (McKen — ASCAP)	95	Tijuana Sunrise (Surf & Sand — BMI)	71
Blue Water (Screen-Gems — BMI)	88	In Times Like These (Tom Collins — BMI)	5	Night Games (Royalhaven — BMI/G.I.D. — ASCAP)	61	You're Not Leavin' (Chappell/Bibo/Vogue/c/o Welk — ASCAP/BMI)	21
Changes (Tanya Tucker/Milene — ASCAP)	97	I.O.U. (Vogue c/o Welk Group/Chriswel/Hopl Sound/MCA — BMI/ASCAP)	4	No Fair Fallin' (Sweet Baby — BMI)	58	You're Out Doing (Desert Rose/Ski Slope — BMI)	48
Common Man (Lowerey/Legibus/Captain Crystal — BMI)	75	It Ain't Real (Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane — BMI)	51	Oh Baby Mine (Edwin Morris/a div. of MPL — ASCAP)	6	Your Love's (Blue Moon/April — ASCAP/Full Armor — BMI)	14
Cotton Fields (Folkways — BMI)	59	It's You (Old Friends/Liltom — BMI/Kieren Kene — ASCAP)	30	Old Man River (Vogue/Partner/Julep/c/o Welk — BMI)	67	You Take Me For Granted (Shede Tree — BMI)	72
Don't Stop Now (General Delivery — BMI)	85	I Wonder Who's (Hall-Clement/Laurel Mountain c/o Welk Group — ASCAP)	23	Over You (Colgems-EMI/Faterh — ASCAP/BMI)	39	You've Still Got Me (Chip N' Dale — ASCAP)	89
Don't Your Mem're (Tom Collins — BMI)	31	Keep On Keepin' On (Millhouse — BMI)	77	Poncho And Lefty (United Artists/Columbine — ASCAP)	10		
Dream Baby (Combine — BMI)	42	Leave Them Boys (Tree/Forrest Hills/Tanya Tucker — BMI)	26	Poor Side Of Town (EMP — BMI)	55		
Easy On The Eye (Larry Gatlin — BMI)	34	Let's Get Over (Screen-Gems-EMI/Blackwood — BMI)	87	Potential (April/Stephen A. Kipner — ASCAP/ATV — BMI)	20		
Everybody's Dream (Warner House/WB Gold/Pink Pig — ASCAP/BMI)	32	Lost In The Feeling (Old Friends — BMI)	24	Precious Love (Visa — ASCAP)	41		
Fade To Blue (Young Beau (Div. of Merit)/Tapadero — BMI)	76	Love Affairs (Timberwold/d'Abo — BMI)	46	She's Ready For (Bibo/Chappell — ASCAP/Somebody's c/o Welk — SESAC)	84,86		
Flame In My Heart (Glad — BMI)	40	Love Can Be A (Chip N' Dale — ASCAP)	96	Shot Full Of Love (Hall-Clement c/o Welk — BMI)	54		
Fly Into (Unart/Land of Music/Old Friends — BMI)	19	Love Is (Roger Cook/Big Ears/Bruised Oranges — BMI/ASCAP)	2	Singing The Blues (Acutt-Rose — BMI)	74		
Fool For Your Love (Jensing/Black Sheep — BMI)	1	Lover In Disguise (Hossler/Jack & Bill/c/o Welk — ASCAP)	79	Son Of The South (Stallion/Lowery — BMI)	83		
Foolin' (Ace In The Hole — BMI)	81			Snapshot (Tom Collins — BMI)	13		
Goin' Down Hill (John Anderson — BMI)	60			Strangers In My House (Lodge Hall — ASCAP)	22		
Good Ole Boys (Hall-Clement/c/o Welk — BMI)	35			Tennessee Pride (Shady Dell — BMI)	94		
Heart For A (Famous/Boo — ASCAP/Little Jeremy/Tree — BMI)	99						
He's A Heartache (Bobby Goldsboro — ASCAP/House Of Gold — BMI)	17						
Hey Bartender (El Camino — BMI)	38						
Highway 40 (Jack & Bill/Amande-Lin/ c/o Welk Group							

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

THE COUNTRY MIKE

NETWORKS — Fourth of July Weekend, the Mutual Broadcasting System will present *Loretta and Conway*, a three-hour holiday super special. The program, featuring **Loretta Lynn** and **Conway Twitty**, will be filled with many of their hit singles, as well as duets the two have made popular. **Charlie Cook**, air personality and program director at **KLAC/Los Angeles**, will host the special. . . The news network radio program from The United Stations is called *Solid Gold Country*. The program is a weekly, three-hour magazine that explores the connections between country music's past and its present. Each show is to feature a major artist of country music as a special guest, with additional appearances by other artists. *Solid Gold Country* is not scheduled to debut until September; however, some highly respected stations have already committed to carry the program even before a demo tape of the show has been produced. **Stan Martin**, of the original WHN air staff, will be host for the show. Martin is currently an announcer for national commercials and host of a weekly New York television show. The program will be produced by **Ed Salamon**. **Suzanne Berg** has joined The United Stations as technical producer. Berg comes from **WMHW-FM/Mt. Pleasant**, where she served as news director. **John Kane** has been promoted to account executive for the company's house sales staff. Kane had previously been manager/station clearance.



WWWWORK IT OUT — **Kevin Herring**, music director at **WWW-FM/Detroit**, was in town for the 12th annual Fan Fair June 6-11. While in Nashville, Herring met with **Chet Atkins** backstage at the CBS show. Pictured are (l-r): Herring, Atkins and **Joe Casey**, vice president, national promotion, CBS/Nashville.

ARNOLD TAPES FOR TV — **Lee Arnold**, host of *Lee Arnold on a Country Road* and midday air personality for **WHN/New York**, was in Nashville recently at the Opryland Studios taping a special guest appearance for the country comedy-variety TV show "Hee Haw". Arnold was recently voted Disc Jockey of the Year by the Academy of Country Music (ACM) and has been an air personality at WHN for more than 10 years. *Hee Haw* begins its 15th season on television in the fall and is the #1 syndicated hour-long series in the country.

AM STEREO — **KOCY/Oklahoma City** is now the first AM station in the state of Oklahoma to broadcast in stereo. Harris Corporation, one of the largest broadcast equipment manufacturers in the world, is the builder of the stereo system. Harris' engineers, along with the station technicians, have been in the process of installing state-of-the-art audio processing equipment in conjunction with AM stereo equipment over the past several weeks. **William Kirkpatrick**, vice president and general manager of KOCY, feels that AM stereo is "definitely the future" and is very proud that the Oklahoma City station is among the first in America to provide stereo broadcast for AM stereo signals in the country. There are currently less than 100 AM stereo signals in the country.

juanita butler

PROGRAMMERS PICKS

Bill Jones	WKSJ/Mobile	Night Games — Charley Pride — RCA
Jay Richards	WPTR/Albany	Dream Baby — Lacy J. Dalton — Columbia
Bill Corey	KYNN/Omaha	I'm Only In It For The Love — John Conlee — MCA
Terry Slane	WIRK/West Palm Beach	Poor Side Of Town — Joe Stampley — Epic
Jay Phillips	WMAQ/Chicago	I'm Only In It For The Love — John Conlee — MCA
Rick Stewart	KRAK/Sacramento	Night Games — Charley Pride — RCA
Nancy Frumkes	WMZQ/Washington, D.C.	I'm Only In It For The Love — John Conlee — MCA
Ken Donovan	KVOX/Moorhead	I'm Only In It For The Love — John Conlee — MCA
Nick Upton	KSON/San Diego	When You Leave That Way You Can Never Go Back — Sam Neely — MCA
John Brejot	WKHK/New York	Night Games — Charley Pride — RCA
Willis Williams	WLAS/Jacksonville	Dream Baby — Lacy J. Dalton — Columbia
David Haley	WJQS/Jackson	Night Games — Charley Pride — RCA
Lee Manning	WCMS/Norfolk	I'm Only In It For The Love — John Conlee — MCA
Mike McBride	KPLX/Arlington	The Jogger — Bobby Bare — Columbia
Johnny Steele	KVEG/Las Vegas	Shot Full Of Love — Nitty Gritty Dirt Band — Liberty
Bob Bosche	KUGN/Eugene, Ore.	I'm Only In It For The Love — John Conlee — MCA
J.D. Cannon	WFMS/Indianapolis	Night Games — Charley Pride — RCA
Jack Seckel	WIXZ/McKeesport	Tennessee Pride — Don Reno — EMH

COUNTRY RADIO HIGHLIGHTS

KTOM — SALINAS — MARC HAHN — #1 — M. GILLEY
ADDS: R. Berry, L. St. James, C.T. Martin, Buckboard

WWW — DETROIT — BARRY MARDIT — #1 — M. GILLEY
ADDS: H. Williams, Jr., M. Gray, L.J. Dalton

WNWN — COLDWATER — DENNY BICE — #1 — M. GILLEY
ADDS: G. Strait, J. Lee, J. Conlee, S. West

WSM — NASHVILLE — JANET FORT — #1 — M. GILLEY
ADDS: C. Pride, Kendalls, D. Seals, J. Anderson

WSLR — AKRON — RICK CARDARELLI — #1 — M. GILLEY
ADDS: D. Frizzell, Kendalls, G. Strait, V. Gosdin, Nitty Gritty Dirt Band

SINGLES REVIEWS

OUT OF THE BOX



WAYLON JENNINGS (RCA PB-13543) **Breakin' Down** (3:30) (Giantan Music — BMI) (J. Rainey) (Producer: W. Jennings)

Waylon's latest single, already receiving airplay on both this tune and the B-side, "Living Legends (A Dyin' Breed)," features a twangy and rolling melody released from his "It's Only Rock And Roll" LP. The song includes catchy instrumental breaks featuring electric and acoustic guitars played with a quasi-bluegrass feel.

FEATURE PICKS

B.J. THOMAS (Cleveland International 38-03985) **New Looks From An Old Lover** (2:57) (Honey Man Publ. Co./Tree Publ. Co., Inc. — BMI/Petewood Music Co., Inc. — ASCAP) (G. Thomas, Lathan, R. Lane) (Producer: P. Drake)

TOM JONES (Mercury 812 631-7) **It'll Be Me** (2:55) (Knox Music — BMI) (J. Clement) (Producers: G. Mills, S. Popovich)

TAMMY WYNETTE (Epic 34-03971) **Unwed Fathers** (3:10) (Tree Publ. Co., Inc. — BMI/Bruised Orange Music/Big Ears Music Inc. — ASCAP) (B. Braddock, J. Prine) (Producer: G. Richey)

CHET ATKINS C.G.P. (Columbia 38-03984) **Run Don't Walk** (2:50) (Galahad Music — BMI/April Music Inc./Random Notes Music — ASCAP) (C. Atkins, R. Goodrum) (Producer: R. Goodrum)

SHAUN NIELSEN (Audiograph AG 45-465) **Lights Of L.A.** (3:00) (Warner Brothers Music Corp., — ASCAP) (J. McBee) (Producer: H. Tyner)

CHRISTY LANE (Liberty P-B-1501) **I've Come Back** (3:55) (Jeffrey's Rainbow Music Co. — BMI) (C. Howard) (Producers: J. Stroud, L. Stoller)

NEW AND DEVELOPING

PAULETTE CARLSON (RCA PB-13546) **You Gotta Get To My Heart (Before You Lay A Hand On Me)** (3:12) (United Artists Music, A Catalog of CBS Songs — ASCAP) (B. Arledge, J. McBee) (Producers: N. Wilson, T. Brown)

Sounding more than a little like Stevie Nicks, Carlson's initial release brims with punch and verve, combining a crisp kick in a steady, pulsating beat with a fairly wispy overflow of soprano instruments. Carlson's sinewy tones add to the intensity, further propelled by "oohs" and "aahs" and the threading of guitar and steel passages between phrases.



ALBUM REVIEWS

NEW HORIZONS — Dottie West — Liberty LT 51145 — Producers: Snuff Garret, Steve Dorff — List: 8.98

West's latest album is aptly titled in that it combines a very slick and progressive production expanding on her more than 20 years experience in the country music industry. The album involves string arrangements in several ballads, as well as guitar and drum arrangements that provide a pop influence on this latest addition to a distinguished career.

News/Talk Format Continues Lead In Spring Birch Report

(continued from page 16)

from last report's 9.4. Urban powerhouse WDRQ-FM also gained a full point, jumping to a 9.5 from 8.5. WLLZ-FM snatched the AOR lead from WRIF as it went into high gear with a 7.6, up two notches from 5.6. WRIF lost out as it dropped to a 6.9 from their big 8.1. Another AOR, WABX-FM was up slightly to a 4.8 from the previous 4.7. Talk station WXYZ stayed fairly even with a 5.3, down from 5.9, but that was consistent with previous reports. Country on AM was up as WCXI had a 2.6, up from 1.8; country on the FM side was down, however. WWW-FM tied with WCXI, but it was down significantly from 4.0. WCXI-FM brought up the country rear with a 2.2, down from its format-leading 3.3. CKLW continued to make its presence known, however slightly, with a 1.7, up from 1.4.

Adult contemp-formatted WBZ blew past former leader, AOR outlet WBCN-FM and CHR station WXKS-FM to take over the Boston market lead with an 11.0 share, up from 8.4. WBCN was down slightly to a 10.6 from 10.9; WXKS dropped to an 8.7 from its former 10.1, perhaps due to the continued growth of competitor WHTT-FM (formerly WEEI-FM). WHTT jumped to an 8.2 from 7.3, and its numbers are on an upward curve. WCOZ-FM continued to slide as it went from a 7.5 to a 6.6. A/C station WHDH did not lose drastically to WBZ's increase, as it actually went from 6.2 to a 6.3.

Not surprisingly, country station KIKK-FM continued to lead in the Houston market with an 8.8 share, down slightly from 8.9. Rock radio also continued to show strongly as ABC o&o KSSR-FM increased its numbers once again, this time grabbing a 7.9, up from 7.4. AOR competitor KLOL-FM felt the crunch, though, as they went from a format-leading 8.3 to 7.4. Another station showing consistent gains is A/C outlet KKBQ-FM; it notched a 7.5, up a point from 6.5. With a similar format bent, its AM sister station also was up with a 5.1 from the previous 4.5. A/C competitor KFMK-FM held steady with a 5.3.

Blasters Join Clapton

LOS ANGELES — The Blasters will be joining blues/rocker Eric Clapton for 13 dates on the latter's current U.S. tour, which covers Detroit, Saratoga Springs, Long Island, Columbia, Md., St. Paul, Milwaukee, Chicago, Cincinnati, Kalamazoo, Mich. and Denver.

Houston's beautiful music station, KODA-FM, showed a 6.4, down from 6.7; the urban outlet KMJQ-FM was close by with 6.3, down from 6.8. Classical station KLEF-FM surprised the market with a healthy 4.0, up from 2.7. KTRH, a talk station, dipped to a 3.6 from 4.1.

Urban contemporary is the name of the game for our nation's capital. WKYS-FM remained steady in D.C. with an 11.2, leading CHR station WRQX-FM, which had a 7.9, down from 8.6. WLTT-FM went head-to-head with WMAL as adult contemp had a respectable showing in the market. WLTT added a point with a 6.0, up from 5.0. WMAL had a 6.2, down slightly from 6.4. Rocker WAVA-FM was up to a 5.5 from 5.0; the other AOR competitor, WWDC-FM, had a 4.7, down from 5.1. WHFS had its last gasp on the FM side as it rose to a 1.9 from 1.4 (the station has been sold and may move its progressive AOR format to an AM outlet). Black station WHUR-FM dipped to a 5.3 from 6.0, while WOOK-FM took up the slack with a jump from 3.0 to 4.5. The newest experiment in the market, all-comedy radio on WJOK, showed in the ratings with a 0.3.

Dallas Area

Each major music format ranked one behind the other in the Dallas area. A/C led with a 10.0 at KVIL-FM, up from 8.7. AOR was next, as KZEW had a 7.3, down from 8.0. Ranked number three was country outlet KSCS-FM, which gained with a 7.1, an increase from last report's 6.6. Urban contemporary KKDA-FM showed a 6.7, up from 6.3; and CHR station KAFM-FM was fifth with a 6.2, up healthily from 5.3. Another country station showed an increase as WBAP jumped to a 6.1 from its previous 4.4.

As a point of interest, CHR and country tied for the lead in Atlanta, with AOR, another CHR and urban not far behind. The numbers looked like this: Country station WKHX-FM pulled into the tie as it went up to an 11.2 from 8.9; WZGC relinquished its large market lead by dipping to its 11.2 from 12.9. AOR outlet dropped considerably to an 11.0 from their strong 12.3. WQXI-FM was next as the CHR station had a 10.5, down from 10.8. Urban contemp's WVVE-FM had a 9.8, up dramatically from a 6.2. A/C trailed as WSB came in with a 6.6, down from 6.8. Similarly-formatted FM sister station showed a 4.6, down from their competitive 5.3.



IF IT WORKS, DON'T FIXX IT — The Fixx were Rockline's special guests on June 6 via remote hookup for WRIF/Detroit. KLOS jock Bob Coburn interviewed two members of the band, who are on a two-and-a-half-month tour of the United States. Pictured in the back row are (l-r): John Schoenberger, national album promotion director, MCA records; Jack Ashton, Detroit promotion manager, MCA Records; Adam Woods and Cy Curnin of The Fixx; and Tom Holser, Kinetic Prods. Pictured in the front row are (l-r): Craig Lambert of New Avenues Music and Cindy Tolin of Rockline.

More Labels Bow Summer Programs For Cassettes

(continued from page 7)

June via TV and radio spots, print ads and pop material featuring the wild-eyed character. TV ads include an animated/live action 25-second spot and a 10-second, fully-animated ad, while an assortment of multi-format, 60-second radio blurbs will be used to convey the "mad, mad savings" on CBS tape product. In-store merchandising is, in a word, comprehensive, with the following p-o-p material available: a 22-inch diameter mobile/logo; a 16-inch x 19-inch header card, a 14-inch x 11¼-inch easel back counter display; a two-foot x three-foot poster; two-inch diameter stickers; buttons; ad mats for pop/rock and country product; a giant banner; and bag stuffer leaflets. Print displays are set to emphasize major Epic and Columbia acts including Michael Jackson, Pink Floyd, Billy Joel, Journey, Willie Nelson, Toto, Men at Work and Culture Club.

Besides CBS, WEA, MCA and A&M, both PolyGram and Motown are planning to run summer cassette promotions, though details concerning these sales strategies were not available at presstime. Other labels, such as Arista and I.R.S. have no special tape programs this summer, but instead will concentrate on adding bonus tracks to cassettes in order to entice consumers.

International Record Syndicate, the Miles Copeland-owned alternative music label affiliated with A&M will continue its practice of adding extra cuts on tapes with the forthcoming English Beat compilation, "What Is Beat." National sales director Barbara Bolin explained as many as five songs not included on the LP may be put on the cassette, with source material being B-sides, live concert recordings, and songs heretofore only available on import. Bolin also said the next product by Lords of the New Church could possibly have extra tracks on the cassette configuration. I.R.S. became one of the pioneers of this practice when it included the tune "Exercise" on Wall of Voodoo's "Call of the West" cassette.

The label has been responsible for some of the more interesting cassette innova-

Pasternack Int'l Formed

LOS ANGELES — Peter Pasternack recently announced formation of Peter Pasternack International Phonograph Consultants, an independent company that will specialize in management of overseas record product.

tions, having introduced the two-song "cassingle" in 1982 with The Go-Gos' "Vacation" b/w "Bikini Beach." Last week, I.R.S. broke tradition again when it put out a "reversible cassette" June 14 of an EP by The Alarm. Bolin said the reversible has the EP's five tracks on both sides, so it can be merely flipped over instead of reworked for repeated listenings. Unlike Island's controversial "One Plus One" line, which also features the same music on both sides of a cassette, I.R.S.'s tape is meant to be used for continuous listening rather than home taping purposes.

Arista too has been active in the "bonus cassette tracks" sweepstakes since it entered the fray last year with additional material available on the tape of Graham Parker's "Another Grey Area" album. Since then, the label has put extra cuts on cassettes by The Kinks, The Thompson Twins, Pete Shelly and Flock of Seagulls. Three songs were added to the Flock of Seagulls' tape, including some dance-club mixes of original tunes contained on the album. A company spokesperson said Arista will continue this practice, but added there has been some backlash by LP consumers who feel they are being penalized for buying vinyl product since tape purchasers get more music for the same price.

Capitol put a bonus track on a tape for the first time recently with "Steve Miller Live," but the label's Walter Lee seems to feel the additional cut tends to turn off the album buyer. Capitol plans to give extra merchandising material aimed specifically towards cassettes for its major releases, although he said no decisions have been made yet which releases will have the extra p-o-p support. Lee also indicated that Capitol researchers are working on upgrading its XDR (Extended Dynamic Range) process which reduces surface noise and improves sound reproduction.

RCA has not announced any special promotions or programs for its pop/rock product, but is currently offering a special discount for June as part of a restocking program on Victrola Red Seal classical cassettes. Seventy-five \$3.98 titles are being highlighted as well as 10 double-play \$6.98 list tapes. A six percent discount is available to retailers with extra 30 days dating and extensive in-store pop merchandising is also part of the back-up. Sixty second radio spots, ad mats, mini-catalog bag stuffers and 24 x 36 posters for the program can all easily be obtained from RCA sales reps.



IT TAKES IMAGINATION . . . — Elektra/Asylum Records recently signed English trio *Imagination* — comprised of Lee John, Ashley Ingram and Errol Kennedy — to the label. The unit's first E/A release will be the single "Looking At Midnight" b/w a dub version, which is set to be shipped in both 7-inch and 12-inch configurations on June 22. A video has been scheduled for simultaneous release, with an album due to follow later this summer. Pictured standing at the signing are (l-r): George Greif, the group's U.S. representative; Eliot Cohen, London's Red Bus Records; and Ellis Elias, Red Bus. Shown seated is Bob Krasnow, E/A chairman.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — The new album by chanteuse **Sandra Mihanovitch**, to be released in a few weeks by Microfon, appears to be one of the strongest bets for the current season. **Marlo Kaminsky**, president of Microfon, told **Cash Box** that the sales expectancy is very high, since the first LP cut by this artist for the label sold around 90,000 units. The record is being produced by **Ricardo Kleinman**, who has launched several stars during the past 15 years.

ATC is promoting strongly the new kiddie character "Gomma Gomma," created in Italy and currently being used at noon and 10 p.m. as a message to children. The character has been included in an album titled "Telejuegos," with several songs that also appear in another highly rated program, *Seniorita Maestra*. The album is being distributed through Interdisc.

Marla Martha Serra Lima received a pleasant surprise at her arrival from the United States two weeks ago: at the airport, several CBS execs, along with press and TV people, were awaiting her to deliver a golden record for the initial sales of her latest album, "Sentir." In the States, she had been performing in New York and Miami, and CBS is planning a promo campaign in several Latin markets and also in Europe.

Tonodisc has released the latest album by rock music group **Riff** and promo manager **Julio Garcia** reports that sales are good and that the two-LP set is being well received by the DJs. The next LP to be marketed will be another volume of the "Superdiscoteca" series for children, with waxings by **Parchis** and local kiddie group **Sport Billy**.

Fermata is releasing an album after nearly eight years of absence in the record field; the pubbery directed by **Mauricio Brenner**, who recently returned from a trip to Europe, is marketing the eight-volume cut by poet and musician **Ignacio Anzoategui**. Brenner told **Cash Box** that he is selling the album to one stops and distributors, and handling himself the promo work.

EMI hosted a party at the Cafe de los Angelitos, a night spot devoted to tango music, to unveil the new LP recorded by the Sexteto Mayor, with arrangements by **Jose Libertella** and **Luis Stazo**. The label has released also the first album by **Silvina Garre**, who started her career singing with **Juan Carlos Baglietto**. **miguel smirnoff**

United Kingdom

LONDON — **David Bowie** continues to dominate the British scene and has even added an extra date to his British tour. He is to play a benefit concert at London's **Hammersmith Odeon** on June 30. Tickets are on sale for 25 pounds (\$40) and 50 pounds

(\$80), with proceeds to the **Brixton Neighbourhood Community Assn.** The South London community, where Bowie was born, was the scene of the worst street rioting that broke out in several British cities two years ago. It has also just been announced that **The Thompson Twins** are to guest with him at his Edinburgh show on June 28, where the bill is completed by **Icehouse**. Bowie's guests at his shows at **Milton Keynes Bowl**, July 1-3, are **The English Beat** and **Icehouse**. British fans are being warned to be on the lookout for forged tickets for this show.

The pop group **Duran Duran** hopes to play its second charity concert this summer at Birmingham's **Aston Villa** football ground. The estimated proceeds of 75,000 pounds (\$115,000) will go to **MENCAP** in order to establish a university course examining the problems of mental illness.

London's **Institute of Contemporary Arts** has announced the line-up for its **WOMAD** festival. Last year's first **WOMAD** was open air and in Somerset, organized by **Peter Gabriel**. It was a financial disaster, so much so that **Genesis** had to re-form to play a concert to pay off Gabriel's 200,000 pounds (\$300,000) debt. **WOMAD** stands for **World of Music, Arts and Dance**, and it attempts to bring together diverse musical sources and forms from all over the world. This year's festival includes a colourful compendium of acts, such as the **Penguin Cafe Orchestra**, **The Nightingales**, **Los Me Sombrosos**, **Atilia the Stockbroker** and **Yip Yip Coyote**.

David Sylvian releases his first music since Japan's farewell Christmas tour. He collaborates with **Riichi Sakamoto**. The new single is titled "Forbidden Colors" and is released by **Virgin** on June 24. It is Sylvian's vocal version of the main theme from *Merry Christmas, Mr. Lawrence*, the film starring **Bowie**. It is due for British release this autumn. **Sakamoto** stars in the film and also wrote and performed the soundtrack music. **Virgin Records** hope to release the album in the near future.

Bad Company drummer **Simon Kirke**, who formed a new hard rock band, **Wildlife**, releases his first album this month. The band will go on a short U.K. tour in July.

The album was produced by **Bad Company** guitarist **Mick Ralphs**. Although **Bad Company** has no plans for a new album or a tour, **Kirke** denies any rumors that the group is about to split up.

Crosby, Stills & Nash is busy rehearsing in London for an upcoming U.K. tour in mid-July. It will be the group's first appearance in this country since playing alongside **Jon Mitchell** in 1974.

Decca U.K. has changed its name to **London Records**.

chrissy iley



A SWEDISH CELEBRATION — **CBS Records Sweden** recently celebrated its tenth anniversary as an independent in the market, and also revealed in its second consecutive year as Sweden's number one record company. Pictured partying at the label's Stockholm offices are (l-r): **Sten A. Klinteberg**, managing director, **CBS Records Sweden**; **Peter de Rougemont**, senior vice president, European operations, **CBS Records International**; **Maggie Baverioo**, marketing director, **CBS Records Sweden**; and **John A. Dolan**, vice president and managing director, European operations, **CBS Records International**.

EMI Bows 45 Backed With Computer Program

LONDON — The latest gimmick in the U.K. record business seems to be the computer record. Last week, **EMI** released **Chris Sievey's** single, "Camouflage," b/w three computer programs.

On the turntable, the program sounds like an electric drill. But it is not meant to be listened to. It is designed to be fed into a **Sinclair ZX81** home computer.

Once loaded, lyrics to the A-side will display on the TV screen, synchronizing with the music. The B-side also contains a video game called "Flying Train." The computer single sells at the same price as a conventional single. However, a computer, costing 40 pounds (\$60), must be purchased to be able to play the B-side.

An estimated 750,000 people throughout the U.K. own one of these machines, and this is on the increase by 40,000 a month.

Mainframe, on its own independent **Me?** label, is to release a similar single, "Talk To Me," whose computer B-side, "Listen To Me," displays a kaleidoscope of video graphics. It has the advantage that it can be played on any one of four popular home computers.

The first computer album is to come from **Pete Shelley**, former singer/songwriter with the **Buzzcocks**, U.K. seminal punk band.

It is out on **Genetic Records** and produced by **Human League** producer **Martin Rushent**.

Levinson Exits WEA U.K. Post, Dickins Takes Over

by Chrissy Iley

LONDON — **Charles Levinson** has resigned as chairman of **WEA Records** due to differences of opinion over policy.

He was replaced by **Rob Dickins**, 32, who has been responsible for signing acts for **Warner Bros. Music**. **Dickins** assumes the new position of chairman of **Music Divisions U.K.** covering both **WEA** and **Warner Bros. Music**.

Dickins has been managing director of **Warner Bros. Music** for eight years and responsible for all **Warner Bros.** publishing activities outside the U.S. and Canada since 1979. During the last six years, the publishing company has won several awards for top publisher.

He was responsible for signing **Soft Cell**, **The Sex Pistols**, **Vangelis** and **Echo and the Bunnymen**.

Dickins will report to **Siegfried Loch**, senior vice president, **WEA European Operations**.

WEA International president **Nesuhi Ertegün**, welcoming **Dickins**, said: "Dickins has spent his entire professional career with **Warner Communications** music companies, and both **Siegfried Loch** and I are delighted he will be assuming responsibilities for one of our most important companies."

Levinson has announced plans to set up his own entertainment production company, but has declined to give out any details at the moment.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Y Como Es El** — **Jose Luis Perales** (Music Hall)
- 2 **Olvidame** — **Pimpinela** (CBS)
- 3 **Directo Al Corazon** — **Luis Miguel** (EMI)
- 4 **Para Volverte A Ver** — **Dyango** (EMI)
- 5 **SI O No** — **Cris Manzano** (Interdisc)
- 6 **Che Pibe** — **Raul Porchetto** (Music Hall)
- 7 **Ojo De Tigre** — **Survivor** (CBS)
- 8 **Cambias Mi Amor** — **Valeria Lynch** (Polygram)
- 9 **Abracadabra** — **Steve Miller Band** (Polygram)
- 10 **Me Enamoro De Ti** — **Leonardo Jury** (Microfon)

TOP TEN LPs

- 1 **Sentir** — **Marla Martha Serra Lima** (CBS)
- 2 **Telejuegos** — various artists (ATC/Interdisc)
- 3 **Quiereme** — **Valeria Lynch** (Polygram)
- 4 **Confidencias** — **Jose Velez** (Discosa)
- 5 **Directo Al Corazon** — **Luis Miguel** (EMI)
- 6 **Pimpinela** — (CBS)
- 7 **Entre El Agua Y El Fuego** — **Jose Luis Perales** (Music Hall)
- 8 **Enganchados En Pop** — **Laser** (RCA)
- 9 **En Accion** — **Riff** (Tonodisc)
- 10 **Reto Al Destino** — soundtrack (Microfon)

— Prensario

Germany

TOP TEN 45s

- 1 **Juliet** — **Robin Gibb** — **Polydor**
- 2 **Beat It** — **Michael Jackson** — **Epic**
- 3 **Bruttosozialprodukt** — **Geier Sturzflug** — **Ariola**
- 4 **Leuchtturm** — **Nena** — **CBS**
- 5 **Sweet Dreams (Are Made Of This)** — **Eurythmics** — **RCA**
- 6 **Blue Monday** — **New Order** — **Rough Trade**
- 7 **Kleine Taschenlampe brenn'** — **Markus** — **CBS**
- 8 **Let's Dance** — **David Bowie** — **EMI**
- 9 **Breakaway** — **Tracey Ullman** — **Stiff**
- 10 **Bum Bum** — **Trio** — **Mercury**

TOP TEN LPs

- 1 **Thriller** — **Michael Jackson** — **Epic**
- 2 **Nena** — **Nena** — **CBS**
- 3 **Let's Dance** — **David Bowie** — **EMI**
- 4 **Ring Of Changes** — **Barclay James Harvest** — **Polydor**
- 5 **Streichleinheiten** — **Peter Cornelius** — **Polystar**
- 6 **Sweet Dreams (Are Made Of This)** — **Eurythmics** — **RCA**
- 7 **Primitive Man** — **Icehouse** — **Chrysalis**
- 8 **White Feathers** — **Kajagoogoo** — **EMI**
- 9 **The Final Cut** — **Pink Floyd** — **Harvest**
- 10 **The Getaway** — **Chris de Burgh** — **A&M**

— Der Musikmart

Great Britain

TOP TEN 45s

- 1 **Every Breath You Take** — **The Police** — **A&M**
- 2 **China Girl** — **David Bowie** — **EMI America**
- 3 **Bad Boys** — **Wham!** — **Innervation**
- 4 **Nobody's Diary** — **Yazoo** — **Mute**
- 5 **Buffalo Soldiers** — **Bob Marley & The Wailers** — **Island**
- 6 **Flashdance... What A Feeling** — **Irene Cara** — **Casablanca**
- 7 **Lovetown** — **Booker Newberry III** — **Polydor**
- 8 **Lady Love Me (One More Time)** — **George Benson** — **Warner Bros.**
- 9 **Waiting For A Train** — **Flash And The Pan** — **Easybeat**
- 10 **I Guess That's Why They Call It The Blues** — **Elton John** — **Rocket**

TOP TEN LPs

- 1 **Let's Dance** — **David Bowie** — **EMI America**
- 2 **Thriller** — **Michael Jackson** — **Epic**
- 3 **True** — **Spandau Ballet** — **Reformation**
- 4 **Confrontation** — **Bob Marley & The Wailers** — **Island**
- 5 **The Luxury Gap** — **Heaven 17** — **B.E.F./Virgin**
- 6 **Crisis** — **Mike Oldfield** — **Virgin**
- 7 **Twice As Kool** — **Kool & The Gang** — **De-Lite**
- 8 **Piece Of Mind** — **Iron Maiden** — **EMI**
- 9 **In Your Eyes** — **George Benson** — **Warner Bros.**
- 10 **Power, Corruption and Lies** — **New Order** — **Factory**

—Melody Maker

CASH BOX TOP 100 ALBUMS

June 25, 1983

Title, Artist, Label, Number, Distributor

Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart	
	6/18	Chart		6/18	Chart		6/18	Chart
1 THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	1	27	35 TOO LOW FOR ZERO ELTON JOHN (Geffen GHS 4006) WEA	45	3	69 INFORMATION DAVE EDMUNDS (Columbia FC 38651) CBS	72	6
2 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	2	9	36 JUICY FRUIT MTUME (Epic FE 38588) CBS	43	6	70 KIHNSPIRACY GREG KIHNS BAND (Beserkley/Elektre 9 60224-1) WEA	48	17
3 PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL	5	20	37 LOVE FOR LOVE WHISPERS (Soler/Elektre 9 80216-1) WEA	33	13	71 PONCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	74	22
4 LET'S DANCE DAVID BOWIE (EMI Americ 50-17093) CAP	4	9	38 WHAMMY! THE B-52's (Warner Bros. 9 23819-1) WEA	39	6	72 MOUNTAIN MUSIC ALABAMA (RCA AFL1-4229) RCA	66	69
5 CARGO MEN AT WORK (Columbia QC 38660) CBS	3	8	39 MADNESS (Geffen GHS 4003) WEA	42	10	73 KASHIF (Arista AL 9620) IND	75	12
6 1999 PRINCE (Warner Bros. 9 23720-1F) WEA	8	32	40 JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	28	14	74 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562) CBS	76	7
7 FRONTIERS JOURNEY (Columbia QC 38504) CBS	6	19	41 THE DISTANCE BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	29	24	75 GET NERVOUS PAT BENATAR (Chrysalis FV 41396) CBS	65	32
8 LIONEL RICHIE (Motown 6007 ML) IND	9	36	42 DURAN DURAN (Capitol ST-12158) CAP	111	2	76 CONFRONTATION BOB MARLEY & THE WAILERS (Island/Atco 7 90085-1) WEA	108	2
9 H2O DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	10	35	43 WHAT BECOMES A SEMI- LEGEND MOST? JOAN RIVERS (Geffen GHS 4007) WEA	32	11	77 POWERLIGHT EARTH, WIND & FIRE (Columbia TC 38367) CBS	61	17
10 KILLER ON THE RAMPAGE EDDY GRANT (Ice/Portrait B6R 38554) CBS	13	10	44 SCANDAL (Columbia FC 38194) CBS	37	21	78 PLAYS LIVE PETER GABRIEL (Geffen 2 GHS 4012 F) WEA	—	1
11 JARREAU (Warner Bros. 9 23801-1) WEA	7	11	45 LOW RIDE EARL KLUGH (Capitol ST-12253) CAP	40	9	79 TOO-RYE-AY KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS (Mercury SRM-1-4069) POL	51	20
12 CUTS LIKE A KNIFE BRYAN ADAMS (A&M SP-4919) RCA	12	19	46 REACH THE BEACH THE FIXX (MCA-39001) MCA	60	6	80 THE HIGH ROAD ROXY MUSIC (Warner Bros. 9 23808-1B) WEA	73	13
13 KILROY WAS HERE STYX (A&M SP-3734) RCA	11	15	47 BRANIGAN 2 LAURA BRANIGAN (Atlantic 7 80052-1) WEA	35	12	81 STYLE CAMEO (Atlanta Artists 811 072-1M-1) POL	59	8
14 LIVING IN OZ RICK SPRINGFIELD (RCA AFL1-4660) RCA	14	9	48 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	49	39	82 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	78	65
15 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37987) CBS	16	51	49 UNTOUCHABLES LAKESIDE (Soler/Elektre 9 60204-1) WEA	50	7	83 TOO TOUGH ANGELA BOFILL (Arista AL 9616) IND	82	23
16 WAR U2 (Island/Atco 7 90067-1) WEA	17	15	50 SPEAKING IN TONGUES TALKING HEADS (Sire 9 23883-1) WEA	—	1	84 TOUGHER THAN LEATHER WILLIE NELSON (Columbia QC 38248) CBS	77	15
17 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398) CBS	18	30	51 METAL HEALTH QUIET RIOT (Pasha BFZ 38442) CBS	69	12	85 HELLO, I MUST BE GOING PHIL COLLINS (Atlantic 80035-1) WEA	54	31
18 OUTSIDE INSIDE THE TUBES (Capitol ST-12260) CAP	19	12	52 THE KEY JOAN ARMATRADING (A&M SP-4912) RCA	47	9	86 HOOKED ON CLASSICS III — JOURNEY THROUGH THE CLASSICS LOUIS CLARK conducting THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL 1-4588) RCA	80	10
19 ELIMINATOR ZZ TOP (Warner Bros. 9 23774-1) WEA	20	11	53 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LO-51143) CAP	44	16	87 HAVANA MOON CARLOS SANTANA (Columbia FC 38642) CBS	53	10
20 LISTEN A FLOCK OF SEAGULLS (Jive/Arista JLB-8013) IND	23	5	54 25 #1 HITS FROM 25 YEARS VARIOUS ARTISTS (Motown 5-308ML) IND	63	4	88 FIELD DAY MARSHALL CRENSHAW (Warner Bros. 9 23873-1) WEA	114	2
21 THE FINAL CUT PINK FLOYD (Columbia QC 38243) CBS	15	12	55 NAKED EYES (EMI Americ ST-17089) CAP	57	11	89 BUILT FOR SPEED STRAY CATS (EMI Americ ST-17070) CAP	81	53
22 ALL THIS LOVE DeBARGE (Motown 6012G) IND	24	22	56 SHABOOH SHOOBAH INXS (Atco 7 90072-1) WEA	52	15	90 ATF AFTER THE FIRE (Epic FE 38282) CBS	55	17
23 THE GOLDEN AGE OF WIRELESS THOMAS DOLBY (Capitol ST-12271) CAP	21	13	57 HEADHUNTER KROKUS (Arista AL 9623) IND	70	11	91 MODERN HEART CHAMPAIGN (Columbia FC 38284) CBS	87	14
24 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck FZ 18674) CBS	30	5	58 MURMUR R.E.M. (I.R.S./A&M SP-70604) RCA	68	9	92 YOU AND I O'BRYAN (ST-12256) CAP	85	17
25 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	27	6	59 SPECIAL BEAT SERVICE THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA	56	36	93 COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246) CAP	83	30
26 THE CLOSER YOU GET . . . ALABAMA (RCA AHL 1-4633) RCA	22	15	60 I'M SO PROUD DENIECE WILLIAMS (Columbia FC 38622) CBS	67	4	94 IN OUTER SPACE SPARKS (Atlantic 7 80055-1) WEA	94	10
27 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1) WEA	58	2	61 FASCINATION THE HUMAN LEAGUE (Virgin/A&M SP-12501) RCA	100	3	95 BLINDED BY SCIENCE THOMAS DOLBY (Capitol MLP-15007) CAP	86	21
28 RIO DURAN DURAN (Harvest ST-12211) CAP	25	27	62 SERGIO MENDES (A&M SP-4937) RCA	71	7	96 WHO'S GREATEST HITS (MCA-5408) MCA	92	10
29 STATE OF CONFUSION THE KINKS (Arista AL 8-8018) IND	38	3	63 PLEASURE VICTIM BERLIN (Geffen GHS 2036) WEA	46	20	97 SPRING SESSION M MISSING PERSONS (Capitol ST-12228) CAP	88	35
30 PIECE OF MIND IRON MAIDEN (Capitol ST-12274) CAP	41	4	64 KEYED UP RONNIE MILSAP (RCA AFL1-4670) RCA	64	9	98 AEROBIC SHAPE-UP II JOANIE GREGGAINS (Parade/Peter Pen PA 106) IND	90	27
31 RETURN OF THE JEDI ORIGINAL SOUNDTRACK (RSO 811 767-1 Y-1) POL	34	3	65 BODY WISHES ROD STEWART (Warner Bros. 9 23877-1) WEA	—	1	99 MEMORIES BARBRA STREISAND (Columbia TC 37678) CBS	102	23
32 IV TOTO (Columbia FC 37728) CBS	26	63	66 WHITE FEATHERS KAJAGOOGOO (EMI Americ ST-17094) CAP	103	4	100 DEEP SEA SKIVING BANANAHAMA (London 810 102-1-R-1) POL	59	11
33 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	31	57	67 PLANET P (Geffen GHS 4000) WEA	62	12			
34 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262) CAP	36	7	68 THE GETAWAY CHRIS DeBURGH (A&M SP-4929) RCA	79	16			

Cash Box Top Albums / 101 to 200

June 25, 1983

			Weeks On Chart
101 NEVER SURRENDER	8.98	TRIUMPH (RCA AFL1-4382) RCA	6/18 22
102 SIDE KICKS	6.98	THOMPSON TWINS (Arista AL 6607) IND	95 19
103 EINZELHAFT	6.98	FALCO (A&M SP-6-4951) RCA	96 11
104 NIGHT AND DAY	8.98	JOE JACKSON (A&M SP-4906) RCA	101 50
105 THE HURTING	8.98	TEARS FOR FEARS (Mercury 811 039-1 M-1) POL	129 7
106 ARCADE	8.98	PATRICK SIMMONS (Elektra 9 60225-1) WEA	91 10
107 STEVE ARRINGTON'S HALL OF FAME	8.98	(Atlantic 7 80049-1) WEA	105 16
108 NO GUTS... NO GLORY	—	MOLLY HATCHET (Epic FE 38429) CBS	106 15
109 THE LUXURY GAP	8.98	HEAVEN 17 (Virgin/Arista AL 8-8020) IND	119 4
110 MARY JANE GIRLS	8.98	(Gordy/Motown 6040GL) IND	113 6
111 DIANA ROSS ANTHOLOGY	9.98	(Motown 6049ML2) IND	123 4
112 THE NET	8.98	LITTLE RIVER BAND (Capitol ST-12273) CAP	127 3
113 DAWN PATROL	8.98	NIGHT RANGER (Boardwalk NB-33259-1) IND	93 23
114 THE HUNTER	8.98	JOE SAMPLE (MCA-5397) MCA	107 14
115 JANE FONDA'S WORKOUT RECORD — FOR PREGNANCY, BIRTH AND RECOVERY	—	(Columbia CX238675) CBS	117 6
116 FRIEND OR FOE	—	ADAM ANT (Epic ARE 38370) CBS	97 35
117 HIGH ADVENTURE	—	KENNY LOGGINS (Columbia TC 38127) CBS	115 41
118 TRAVELS	14.98	PAT METHENY GROUP (ECM 23791-1) WEA	142 2
119 THREE LOCK BOX	8.98	SAMMY HAGAR (Geffen GHS 2021) WEA	104 27
120 GREATEST HITS	—	DAN FOGELBERG (Full Moon/Epic OE 38303) CBS	116 33
121 THE GENIE	—	THEMES & VARIATIONS FROM THE TV SERIES "TAXI" BOB JAMES (Columbia FC 38678) CBS	132 4
122 WILD & BLUE	8.98	JOHN ANDERSON (Warner Bros. 9 23721-1) WEA	98 17
123 LOST IN SPACE	8.98	JONZUN CREW (Tommy Boy TBLP 1001) IND	133 5
124 GET LUCKY	—	LOVERBOY (Columbia FC 37638) CBS	120 85
125 GREATEST HITS	8.98	MELISSA MANCHESTER (Arista AL 9611) IND	110 19
126 GREATEST HITS	8.98	KENNY ROGERS (Liberty LOO-1072) CAP	121 141
127 ANOTHER PAGE	8.98	CHRISTOPHER CROSS (Warner Bros. 9 23757-1) WEA	118 19
128 ONE NIGHT WITH A STRANGER	6.98	MARTIN BRILEY (Mercury 422 810 322-1 M-1) POL	138 7
129 BILLY IDOL	—	(Chrysalis FV 41402) CBS	156 5
130 BOTTOM'S UP	8.98	CHI-LITES (LARC LR-8103) IND	131 7
131 SWEAT	8.98	THE SYSTEM (Mirage/Atlantic 8 90062-1) WEA	124 17
132 QUARTET	—	ULTRAVOX (Chrysalis B6V 41394) CBS	99 17
133 RECORDS	8.98	FOREIGNER (Atlantic 7 80999-1) WEA	122 27
134 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	8.98	BOW WOW WOW (RCA AFL 1-4570) RCA	112 15

			Weeks On Chart
135 MODERN ROMANS	8.98	THE CALL (Mercury 810 307-1 M-1) POL	125 11
136 WORKS	8.98	PINK FLOYD (Capitol ST-12276) CAP	152 2
137 BET CHA SAY THAT TO ALL THE GIRLS	8.98	SISTER SLEDGE (Cotillion/Atco 7 90069-1) WEA	139 7
138 ZEBRA	8.98	(Atlantic 7 80054-1) WEA	144 11
139 MIDNIGHT AT THE LOST AND FOUND	—	MEAT LOAF (Cleveland Int'l/Epic FE 38444) CBS	140 4
140 STAR PEOPLE	—	MILES DAVIS (Columbia FC 38657) CBS	134 6
141 SOMEBODY'S GONNA LOVE YOU	8.98	LEE GREENWOOD (MCA 5403) MCA	143 8
142 SWEET DREAMS (ARE MADE OF THIS)	8.98	EURYTHMICS (RCA AFL1-4681) RCA	171 2
143 SNAPSHOT	8.98	SYLVIA (RCA AFL1-4672) RCA	165 2
144 NON FICTION	8.98	THE BLASTERS (Slash/Warner Bros. 9 23818-1) WEA	128 8
145 CUT	8.98	GOLDEN EARRING (21 T1-1-9004) POL	109 30
146 HERE COMES THE NIGHT	8.98	BARRY MANILOW (Arista AL 9610) IND	136 29
147 FASTWAY	—	(Columbia BFC 38662) CBS	154 5
148 MIDNIGHT LOVE	—	MARVIN GAYE (Columbia FC 38197) CBS	130 32
149 HOLY DIVER	8.98	DIO (Warner Bros. 9 23836-1) WEA	— 1
150 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	—	WILLIE NELSON (Columbia KC 237542) CBS	153 93
151 JON BUTCHER AXIS	8.98	(Polydor 810 059-1) POL	137 15
152 LONG AFTER DARK	8.98	TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR5360) MCA	135 3
153 AEROBIC SHAPE-UP	8.98	JOANIE GREGGAINS (Parade/Peter Pan 104) IND	141 62
154 ESCAPE	—	JOURNEY (Columbia TC 34708) CBS	146 99
155 GODDESS OF LOVE	8.98	PHYLLIS HYMAN (Arista AL 8-8021) IND	168 2
156 GOOD AS GOLD	—	RED ROCKERS (Columbia BFC 38629) CBS	162 6
157 MONEY AND CIGARETTES	8.98	ERIC CLAPTON (Duck/Warner Bros. 9 23773-1) WEA	126 19
158 NONA	8.98	NONA HENDRYX (RCA AFL1-4565) RCA	147 10
159 AMERICAN FOOL	8.98	JOHN COUGAR (Riva RVL 7501) POL	151 60
160 AMERICAN MADE	8.98	OAK RIDGE BOYS (MCA-5390) MCA	150 19
161 THE NYLON CURTAIN	—	BILLY JOEL (Columbia TC 38200) CBS	148 37
162 SIOGO	8.98	BLACKFOOT (Atco 7 90080-1) WEA	175 2
163 MICHAEL BOLTON	—	(Columbia BFC 38573) CBS	167 7
164 PRIDE	8.98	ROBERT PALMER (Island/Atco 7 90065-1) WEA	164 8
165 STRONG STUFF	8.98	HANK WILLIAMS, JR. (Elektra/Curb 9 60223-1) WEA	157 18
166 WITH SYMPATHY	6.98	MINISTRY (Arista AL 6608) IND	170 4

			Weeks On Chart
167 THE INARTICULATE SPEECH OF THE HEART	8.98	VAN MORRISON (Warner Bros. 9 23802-1) WEA	159 13
168 NEW GOLD DREAM (81-82-83-84)	6.98	SIMPLE MINDS (Virgin/A&M SP-6-4928) RCA	158 18
169 FRIENDS	8.98	LARRY CARLTON (Warner Bros. 9 23834-1) WEA	172 3
170 CONVERSATIONS	8.98	BRASS CONSTRUCTION (Capitol ST-12268) CAP	163 6
171 AFTER THE SNOW	8.98	MODERN ENGLISH (Sire 9 23821-1) WEA	149 15
172 MAMA AFRICA	8.98	PETER TOSH (EMI America SO-17095) CAP	177 2
173 TRUE	—	SPANDAU BALLET (Chrysalis B5V 41403) CBS	161 8
174 FOREVER NOW	—	THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	155 37
175 BLUES 'N' JAZZ	8.98	B.B. KING (MCA-5413) MCA	178 2
176 SCOOP	10.98	PETE TOWNSHEND (Atco 90063-1-F) WEA	145 14
177 TODAY	8.98	THE STATLER BROTHERS (Mercury 422 812 184 1M1) POL	188 2
178 CORRIDORS OF POWER	8.98	GARY MOORE (Mirage/Atlantic 7 90077-1) WEA	179 7
179 BURLAP & SATIN	8.98	DOLLY PARTON (RCA AFL1-4691) RCA	— 1
180 MIRAGE A TROIS	8.98	THE YELLOWJACKETS (Warner Bros. 9 23813-1) WEA	169 6
181 DIAL M	8.98	(D&D DD-1201) IND	183 2
182 I WAS THE ONE	8.98	ELVIS PRESLEY (RCA AHL1-4678) RCA	174 7
183 THUNDER AND LIGHTNING	8.98	THIN LIZZY (Warner Bros. 9 23831-1) WEA	160 6
184 CASTLES IN THE SAND	—	DAVID ALLAN COE (Columbia FC 38535) CBS	187 2
185 MY LIFE FOR A SONG	—	PLACIDO DOMINGO (Columbia FM 37799) CBS	182 13
186 FIERCE HEART	8.98	JIM CAPALDI (Atlantic 7 80559-1) WEA	189 4
187 YOU AND YOUR LOVER	—	ENGELBERT HUMPERDINCK (Epic FE 38087) CBS	191 2
188 CLASSICS — THE EARLY YEARS	—	NEIL DIAMOND (Columbia PC 38792) CBS	— 1
189 POWER AND THE GLORY	—	SAXON (Carrere BFZ 38719) CBS	— 1
190 SPIRIT OF PLACE	8.98	GOANNA BAND (Atco 7 90081-1) WEA	192 2
191 EMOTIONS IN MOTION	8.98	BILLY SOUIER (Capitol ST-12216) CAP	185 47
192 HEARTLIGHT	—	NEIL DIAMOND (Columbia TC 38359) CBS	190 37
193 SCRIPT FOR A JESTER'S TEAR	8.98	MARILLION (Capitol ST-12269) CAP	— 1
194 TWISTING BY THE POOL	4.98	DIRE STRAITS (Warner Bros. 0-29800) WEA	180 18
195 LEXICON OF LOVE	8.98	ABC (Mercury SRM-4059) POL	166 43
196 DECEMBER	8.98	GEORGE WINSTON (Windham Hill C-1025) IND	184 27
197 LIVE!	8.98	STEVE MILLER BAND (Capitol ST-12263) RCA	176 8
198 GREATEST HITS	8.98	JOHN CONLEE (MCA-5405) MCA	181 8
199 GREATEST HITS	8.98	LITTLE RIVER BAND (Capitol ST-12247) CAP	195 30
200 SOMETHING'S GOING ON	8.98	FRIDA (Atlantic 80013-1) WEA	173 32

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	20	Clapton, Eric	157	Frida	200	King, B.B.	175	Newton-John, Olivia	48	Springfield, Rick	14
ABC	195	Clinton, George	93	Gabriel, Peter	78	Kinks	29	Night Ranger	113	Squier, Billy	191
Adams, Bryan	12	Coe, David Allan	184	Gaye, Marvin	148	Klugh, Earl	45	O'Bryan	92	Statter Bros.	177
Aerobics (Greggains)	98, 153	Collins, Phil	85	Goanna Band	190	Knight, Gladys	25	Oak Ridge Boys	160	Stewart, Rod	65
After The Fire	90	Conlee, John	198	Golden Earring	145	Krokus	57	Palmer, Robert	164	Stray Cats	89
Alabama	26, 72	Cougour, John	159	Grant, Eddy	10	Lakeside	49	Parton, Dolly	179	Streisand, Barbra	99
Anderson, John	122	Crenshaw, Marshall	88	Greenwood, Lee	141	Little River Band	112, 199	Petty, Tom	152	Styx	13
Ant, Adam	116	Cross, Christopher	127	Hagar, Sammy	119	Loggins, Kenny	117	Pink Floyd	21, 136	Sylvia	143
Armstrong, Joan	52	Culture Club	17	Haggard & Nelson	71	Loverboy	124	Planet P	67	System	131
Arrington, Steve	107	Davis, Miles	140	Hall & Oates	9	Madness	39	Praney, Elvis	182	Talking Heads	50
B-52's	38	de Burgh, Chris	68	Heaven 17	109	Manchester, Melissa	125	Prince	6	Tears For Fears	105
Bananarama	100	DeBarge	22	Hendryx, Nona	158	Manilow, Barry	146	Psychodelic Furs	174	Thin Lizzy	183
Benatar, Pat	75	Def Leppard	3	Human League	61	Marillion	193	Quiet Riot	51	Thompson Twins	102
Benson, George	27	Dexys Midnight Runners	79	Humperdinck, Englebert	187	Miller, Bob	76	R.E.M.	58	Tosh, Peter	172
Berlin	63	Dial M	181	Hyman, Phyllis	155	Mary Jane Girls	110	Red Rockers	156	Toto	32
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Blasters	144	Dio	149	Iglesias, Julio	40	Meat Loaf	139	Rivers, Joan	43	Triumph	101
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Bolton, Michael	163	Dolby, Thomas	23, 85	Iron Maiden	30	Mendes, Sergio	62	Ross, Diana	111	25 #1 Hits	54
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Branigan, Laura	47	Earth, Wind & Fire	77	Jackson, Michael	1	Ministry	166	Santa Ana, Carlos	87	Whispers	37
Brass Construction	170	Edmunds, Dave	69	James, Bob	121	Missing Persons	97	Sample, Joe	114	Who	96
Briley, Martin	128	English Beat	59	Jarreau	11	Modern English	171	Saxton	189	Williams, Deniece	60
Butcher, Jon	151	Eurythmics	142	Joel, Billy	161	Molly Hatchet	108	Scandal	44	Williams, Hank	165
The Call	135	Falco	103	John, Elton	35	Moore, Gary	178	Seger, Bob	41	Winston, George	196
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Champaign	91	Fonda, Jane	33, 115	Kashif	73	Nelson, Willie	74, 82, 84, 150	Spandau Ballet	173	ZZ Top	19
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New RIAA Statistics Show Decline In Shipments, Earnings From '79-'82

NEW YORK — According to statistics released this week by the Recording Industry Assn. of America (RIAA), record and prerecorded tape unit shipments declined 9.4% between 1981 and 1982, with a corresponding 9.6% decline in dollar volume during the same period when computed at suggested retail list. The 576 million units shipped in 1982 compares with 635 million in 1981; dollar volume of \$3.59 billion in 1982 compares with \$3.97 billion in 1981. Overall figures for 1979 to 1982 show a decline in units shipped during this time of almost 20 percent.

These figures are based on shipments data supplied by record companies reporting to RIAA and other data compiled by NPD Special Industry Services through an ongoing survey of 13,000 households. NPD has been tracking record purchases in these households since 1979, and has determined that approximately 15% of the industry's total shipments between 1979 and 1982 were made by companies that do not report to RIAA. Before the NPD survey, the RIAA market research committee had estimated that these non-reporting companies accounted for only 10% of total shipments.

When RIAA recently released its figures

on 1982 shipments and volume (**Cash Box**, April 23), which were based on the NPD surveys, its analysis for activities for 1979 through 1981 using the same data had not been finished. This analysis has now been completed and shows a 17.9% decline in units shipped during this period, from 701 million in 1979 to 576 million in 1982. Dollar volume also declined, from \$3.69 billion in 1979 to \$3.59 billion in 1982, though volume increased in both 1980 and 1981.

"These figures dramatically portray the troubled economic circumstances of our industry," said Stanley Gortikov, RIAA president. He added that the use of the NPD data would enable RIAA to provide more accurate and comprehensive information on shipments in the future.

Rounder Buys Indie

NEW YORK — Rounder Distribution has purchased Indie Record Label Distribution of Connecticut. The acquisition now gives Rounder sales offices in that state, as well as Massachusetts and New York. Duncan Browne, general manager for Rounder, predicted the move would "create a much more cohesive market" by eliminating a distributor with accounts and product lines that overlapped with Rounder's.

In addition, the acquisition of Indie, which had been aligned with Connecticut rack jobber and one-stop Central Record and Tape, will give Rounder rack accounts through New England. "We have now effectively achieved a way to rack independent product," said Browne. The purchase of Indie includes all inventory and accounts due and receivable. A letter of explanation was mailed last week to all accounts previously handled by Indie — which has now been disbanded — informing them of the change.

"This should help the market tremendously," said Browne. "When you get multiple distributors, that's when you get bankruptcies. I think it will be very positive."

For The Record

In the May 21 issue of **Cash Box**, it was incorrectly stated that Video Music International (VMI) had obtained exclusive rights to use promotional video clips furnished by Arista Records for its Startime Video Jukebox. VMI was granted rights on a non-exclusive basis. **Cash Box** apologizes for any inconvenience this error may have caused.

ON JAZZ

(continued from page 12)

sound like a Fender Rhodes." Wallace came to New York in 1971 on the advice of **Gary Burton**, who had heard a tape of the young tenor player. "That was the last nudge I needed," said Wallace. "So I came to New York with \$270 and no place to stay and no work. I got a rehearsal studio and had been in town for about three weeks when **Monty Alexander**, who was also in the building, popped his head in the door and said he needed a sax player. So I worked with him six nights a week for the summer, and that gave me enough money to get my feet on the ground." Recording for a European label has been both a blessing and a handicap for Wallace, who makes an average of five or six swings to the Continent each year, but is rarely heard Stateside. But Wallace has aligned himself with manager **Christine Martin** — who also handles **Steps Ahead** — and expects that things will change. "Christine's trying to help me get going in the States," related Wallace, "and we're talking about going to Japan. Things will get better." Plans also include working with guitarist **John Scofield**, and Wallace would like to continue developing some big band music he performed last year at the Berlin Jazz Festival. But most of all, he wants to continue developing as a player and wants to get his music before the public with greater regularity. "I was pigeonholed as an avant garde player," he said. "So on my third album I started doing inside stuff. Now when I see that I'm called a neo-traditionalist, I say, 'ah! It worked!' Having gotten over that, I want to do more of the things that I want to do. But I feel that honest music also has to be something that non-musicians can listen to in order to be valid. It can't just be intellectual. To me, **Sonny Rollins** is the consummate artist because of that. He swings like an R&B band, but what he's playing is really there. I want to keep growing with my playing, but make the music communicate." **fred goodman**

COAST TO COAST

EAST COASTINGS

(continued from page 11)

bumper crop for concertgoers . . . While all this action on the major concert circuit is gearing up, one of New York's most important venues for developing and experimental artists has closed. The Mudd Club is no more . . . Talk about your rare opportunities: guitarist extraordinaire and Chicago-based hermit **Pete Cosey** will perform at **Joseph Papp's** Public Theater on June 25. Cosey, who jazz fans recall as the outest guitarist **Miles Davis** ever hired, has also made his mark as session man par excellence in the Windy City, having recorded on Chess and Motown behind **Billy Stewart**, **Muddy Waters**, **Howlin' Wolf**, **Chuck Berry**, **Diana Ross** and the **Four Tops**. Aside from touring with **Aretha Franklin** and playing with **Gene Ammons** and **Sonny Stitt**, Cosey was a founding member of the AACM, and involved with the **White Brothers** in a precursor to **Earth, Wind & Fire**. Cosey's group for the New York date will include **Lester Bowie** and **Carter Jefferson**, and present-day Miles Davis guitarist **John Scofield** will also be on the bill. Not to be missed . . . Profile Records has inked **Vicki Sue Robinson** . . . Congrats to **Tiger Beat** editor **Nancie Schwartz** and **Vipers** guitarist **Paul Martin** on their upcoming marriage . . . **May Pang**, former assistant/mistress to **John Lennon** whose upcoming memoir, *Loving John: An Untold Story*, promises to be the biggest music biz blockbuster since **Albert Goldman** watered **Elvis Presley's** grave, has joined the staff of Famous Music as creative director . . . Former Pickwick bigwig **Daniel Gittelman** is now managing singer **Whitney Houston** through his recently formed Tara Prods., which also deals in publishing and production. **fred goodman**

POINTS WEST

(continued from page 11)

starring as the late folksinger/activist **Phil Ochs**, Michael's brother. Stay tuned for more details . . . L.A. rock group **Chain Reaction** jammed at Madam Wong's West a week ago, and we learned the group's keyboardist/vocalist does double-duty off stage as a professional roller derby queen . . . Slash Records signed perennial L.A. faves **Los Lobos** . . . Expect **Fun Boy Three's** second album, "Waiting," later in June . . . Technology synthmaster **Thomas Dolby** added his keyboard swirls to **Malcolm McLaren's** debut long-player, "Duck Rock," according to Brit popzine, *The Face* . . . "Little Robbers" is the tentative title for **The Motels'** next LP, pushed back 'til summer's end. **jeffrey resner**

CASH BOX

June 25, 1983

AROUND THE ROUTE

by Camille Compasio

The recently held Consumer Electronics Show (CES) brought a very significant aggregation of tradesters into Chicago's McCormick Place (July 5-8), some as exhibitors but the majority as observers. Most of the major manufacturers of coin-operated amusement equipment were represented at the show (which was covered extensively by the local media), their main thrust being in the area of home product and advanced computer technology. Total CES attendance was estimated at around 80,000.

Next scheduled pinball machine from Bally Midway is "Gold Ball," as we learned from marketing veepee **Tom Nieman**. Sample shipments to distributors are currently in progress, with volume deliveries commencing in about four weeks. Here is an outstanding pinball machine, as Tom noted, reminiscent of "Silverball Mania" (of a few years back) in artwork and design. A key feature of the game is the gold ball, which is kicked out of a special area under the playfield and has the capability of scoring three times the value; the object being to keep it on the playfield as long as possible. It generates frenzied play action and is accompanied by flashing lights, sounds, et al, to add to

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Circle Int'l 'Conversion Expo' Draws Southern California Ops

by Jeffrey Ressler

LOS ANGELES — Over a hundred Southern California operators attended a "Conversion Expo" at Circle International's San Diego office on March 1 to check out the various types of conversion/convertible amusements being offered by video game companies. Besides routemen, the Expo also attracted representatives from the major manufacturers involved with change-a-game packages, including Cinematronics' Gary Stern, Universal's Bill Craven, Data East's Mark McClesky, Sega's Bob Klinefelter, and Tago's Allen Rhodes.

According to Circle branch manager Brad King the distributorship began a conversion department concurrent with the exposition, and to date the company has altered approximately 60 games by giving them extensive face lifts and complete interior reworkings in addition to revamped logic circuitry. "We just don't throw a PC board into an old machine and then call it a conversion," said King. "We look at it as a creative process, requiring a total of two men working four hours each to transform an obsolete game into a new machine."

King explained three factors are essential for a high-quality conversion — a sound cabinet complete with cashcan assembly, a fully-operative power supply and a functional color raster monitor, preferably a model made by either Wells-Gardner or Electrohome. Once an operator brings an outdated unit to

Circle for conversion, it undergoes a 10-step metamorphosis process. Technicians strip and paint the cabinet, modify the monitor configuration, completely gut the interior, remount its electronics with "state-of-the-art" hardware, route the harness and upgrade connectors, clean and rework its coin system, install a new meter, modify the control panel, redesign the exterior graphics, and issue the game a new serial number. Finally, to ensure a high-quality conversion, each amusement is "burned-in" overnight. A 30-day warrantee on parts and labor is included with every changeover performed by Circle.

Universal's "Mr. Do," Tago's "Zor", Rock-Ola's "Nibbler" and Nichibutsu's

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AGMA, NCMi Reps Meet

CHICAGO — A meeting between representatives of the Amusement Game Manufacturers Assn. (AGMA) and officials of the National Coin Machine Institute (NCMI) was held recently at AGMA headquarters in Alexandria, Va. According to AGMA executive director Glenn Braswell, the meeting was both informative and productive.

"We were impressed with NCMi's growth and philosophy and look forward to continuing joint efforts on behalf of the industry as a whole," Braswell said. "We will cooperate with NCMi wherever possible."

As one step in this effort, AGMA will appear at NCMi's Survival Seminar, which will be held in Orlando, Fla. in June.

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COIN MACHINE

AROUND THE ROUTE

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the excitement. A special process was used by the factory to achieve the gold ball color. Sounds like quite a game! Also on the subject of pins, Bally's "Centaur II," which was recently shipped to the European market where it is highly popular (particularly in Germany) is currently being tested in the U.S.

World Wide Dist. is inaugurating an in-house program of game orientation and basic electronics classes for all department heads. Service manager Jerry "J.R." Richard will be conducting the sessions on Monday evenings.

Regarding the AGMA-sponsored first annual Coin-Op Industry Trade Show (Cash Box, June 18), scheduled for Feb. 17-19, 1984 at the Expo Center in downtown Chicago, we received word from AGMA's communications director Susan Bistline that, in addition to arranging low cost air travel packages, the manufacturers' association is also arranging for "unbelievably low room rates in first class hotels," as a further inducement for conventioners. As previously reported in Cash Box, this show is for manufacturers, distributors, operators and location owners, as well. Details on how to register will be available shortly. The convention format will include a series of "nitty-gritty" seminars, geared toward increasing operators' profitability; exhibits, of course; and various events especially tailored for business owners, spouses and children.

Sophie Selinger, who's been a part of the coin machine industry for the past 40 years, 25 of which were spent as gal Friday for New York's Music & Amusement Assn. (MAA), was forced to retire recently, due to illness. During her tenure with MAA she was actively involved in coordinating the organization's annual convention and thus developed a rapport with trade people from all over the country. Sophie called the Cash Box office and asked us to express her appreciation and "fond farewell" to all of her friends in the industry, particularly Jack Hearn of LaSalle Vending, Frank Marcus of Marcus Amusement, Ken Goldberg of Emerson Music and Ben Chicofsky, who formerly managed the association. We will all miss you, Sophie — stay well and take care.

Spoke with Marion Mitchell, prexy of Morris Novelty Co. in St. Louis, who is a very sharp lady and one of the few women to hold such a title in the industry. Her distributorship is experiencing a very soft period at present, similar to that of many other distribs across the country. New equipment is not moving as it should be. Marion did say that pins are making a significant comeback in her market area. Gottlieb's "Super Orbit" and "Royal Flush Deluxe" are doing well. Morris Novelty is also enjoying an upsurge in used pinball sales and, as Marion put it, "our repair department is extremely busy these days . . . it seems operators are servicing the equipment they have and are not going overboard in buying new pieces."



Ed Doris

Ed Doris To Retire

CHICAGO — The directors of the Amusement and Vending Machine Distributors Assn. (AVMDA), with deep regret, have accepted the resignation of Edward G. Doris as executive director of the association, effective Nov. 30, 1983. Doris made the formal announcement of his retirement plans at a meeting of the board of directors of AVMDA on June 6.

The announcement of Mr. Doris' retirement brings to a close a distinguished career in the amusement and vending machine field. Prior to his involvement with the AVMDA, Doris served as executive vice president at Rock-Ola Manufacturing Corp. His contributions to the AVMDA in its formative years have proved invaluable and he will be sorely missed.

An Executive Search Committee has been formed for the purpose of finding a successor to Doris.

Cleveland Coin Expands Facilities, Enlarges Staff

CHICAGO — Cleveland Coin International announced the acquisition of a 40,000 square foot parcel of land located immediately adjacent to its plant on South Waterloo Road in Cleveland. Firm plans to utilize this land for expanded parking and an addition to the present plant. Donald Geitz, the architect who is responsible for the recent renovation of the Cleveland Coin edifice, will also direct the new project.

A number of personnel changes were recently made at the Cleveland Coin organization. Rodger Haldenby, a nine-year veteran of the British Air Corps and former security officer of Standard Oil of England, has been appointed special projects manager in the southeastern United States. He will be headquartered in Fort Lauderdale, Fla. and will manage the Everglades Recreation division of Cleveland Coin.

Valerie Deiser, a graduate of Hunter College, who was formerly a member of the finance department of Cleveland Coin in Lexington, Ky., has been appointed to a recently vacated marketing position in the Kentucky area. Deiser will have outside marketing responsibilities for Cleveland Coin in Kentucky and contiguous areas.

Douglas Shipley, formerly of Aladdin's Castle, was recently added to the firm's corporate headquarters staff in Cleveland. Douglas attended Ohio State University and in his new position will have marketing responsibilities in northern Ohio.

Another special projects office was recently opened by Cleveland Coin in Tampa, Fla. which will be managed by Rick Dee who formerly served in the southern Florida area.

In late June or early July Cleveland Coin is expected to announce "a major acquisition within the framework of the industry," said company president Ronald Gold.

Circle Int'l 'Conversion Expo' Draws Southern California Ops

(continued from page 31)

"Rug Rats" are among the most popular conversions with operators, reported the branch manager, adding, "The economics of the conversion concept is real good right now. Mr. Do is the hottest package due to the sheer number of them in the field, which means an expanded player base. The game also has multi-level programming so the first-time player gets something for his quarter just like the expert."

King is hopeful that manufacturers will come out with many more packages in the months to come, so operators can have the same amount of variety as the teenager who goes to the local K-Mart to buy cartridges for his home vid game console. "We want our operators to be aware of all the options available in the convertible or conversion type games," he said. "Of the large number of videos released in 1982, only 15% account for 75% of the operator's income. The balance of the slower games are prime for converting. Locations always want new games, but too often the income potential isn't there . . . Conversions will not replace new dedicated videos, but they will help the operator satisfy hungry players and locations while maintaining a good return on investment."

'Viable Process'

"As long as there are coin-op video games out there lying dormant — games like 'Kickman,' 'Laserian' and 'Blueprint,' to name but a few — the conversion process will remain viable," predicted the Circle executive, who believes the changeable amusements will continue to be a dominant force in the marketplace for at least another year.

Nevertheless, concluded King, operators should be constantly rotating their equipment to reap the maximum rewards. He suggested refining a system by which the "old stan-

dards" like "Centipede," "Galaga" and "Ms. Pac-Man" are shuffled around with a continuing stream of updated conversions and some of the innovative high-tech machines such as laserdisc-driven games. Besides video-oriented games, he also recommended ops utilize pinball machines, shuffle alleys and other coin amusements on their routes to provide gameroom players with a wide assortment of diversions.

Massachusetts Court Backs Vid Game Ban

LOS ANGELES — The state Supreme Court of Massachusetts ruled last week that a town banning video games in stores and business acted within its power. The community of Marshfield, Mass., which approved the ban in June 1982, had been severely criticized and challenged by merchants who wanted to keep the games. In its ruling, the state's high court stated, "We conclude that General By-law No. 48 is a proper exercise of the Town of Marshfield's police power, and we reject all the merchants' arguments as to its invalidity."

The Marshfield controversy actually began back in 1972, in conjunction with a zoning issue, when a new zoning ordinance prohibited the use of pinball games and other coin-operated amusement machines in the community. Though officially on the records, the law was never strictly enforced, according to a member of the town's board of selectmen. Last year, selectmen, hoping to enforce the ordinance and raise money with a licensing fee, proposed letting four games in certain zones if a \$100 fee was paid on each machine. However, elected town representatives rejected the selectmen's proposal and decided instead to institute a total ban.

AMOA EXPOSITION 1983 ... "Reflecting A Proud Industry" ...



THE RIVERGATE, NEW ORLEANS, LOUISIANA
HILTON HOTEL, HEADQUARTERS
OCTOBER 27-30, AMOA EDUCATION PROGRAMS
OCTOBER 28-29-30, INTERNATIONAL EXPOSITION

AMOA's International Trade Show for Coin-Operated Games, Music and Allied Products

New Equipment

Rockin' Video

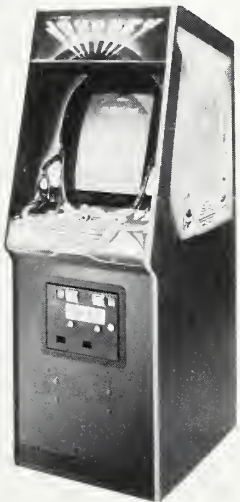
Bally Midway recently released its highly touted new video game, "Journey," which is named after the award-winning rock group. In the game, the player must assist Journey members retrieving their instruments, ward off feverish fans and take control of the stage for an awesome rock 'n' roll event. All in all, it makes for heated, exciting play action.

The creative union of video with the world of rock is among the plus features of the new model. Through a specially designed digitized process, playing excitement is further enhanced as Journey band members appear to be moving in response to the action of the game.

Actual photos of Journey have been converted into computer representations that are stored and programmed to correspond with various phases of the game. As the player moves and directs figures through a series of challenges, on-screen images of band members will also move and "pose" to create added realism. Combined with a synthesized music soundtrack heard throughout the game, and the live tape recording of the hit song "Separate Ways," played through stereo speakers during the bonus rack, Journey provides for the player an absorbing new experience in sight and sound.

The popularity of the band, its current hit album, "Frontiers," and a nationwide tour now in progress have served to generate national interest in the game. Bally Midway advised that after only a few weeks of test marketing, Journey has become a top game in all locations.

Further information may be obtained through factory distributors or by contacting Bally Midway Mfg. Co., 10601 W. Belmont Ave., Franklin Park, Illinois 60131.



'Journey'



Bob Lloyd

Bob Lloyd Appointed Data East President

CHICAGO — T. Fukuda, president of Data East Corp. of Tokyo, Japan and chairman of the board of Data East USA, Inc., announced the appointment of Robert E. Lloyd as president of Data East USA, Inc. Lloyd previously served as executive vice president/general manager of the Santa Clara, Calif.-based manufacturer of coin-op video games.

Lloyd joined Data East just over a year ago and has played a major role in the company's rapid growth in the U.S. market during that period. Prior to joining Data East, he held various management positions in consumer product companies.

Data East USA, recognized as a world leader in interchangeable game systems, recently introduced two forms of video game conversions, the Data East Multi Conversion Kit and dedicated P.C. Board Conversion Kits. The Multi Conversion Kit contains all components necessary to convert any raster monitor video machine to the Data East Interchangeable Game System. The Data East P.C. Board Conversion Kits are currently available for the firm's "Burgertime" and "Bump 'N Jump" games.

World Wide Hosts Data East Conversion Show

CHICAGO — World Wide Distributors, Inc. hosted a Data East Conversion Show on Tuesday, May 24, in its Chicago showroom for area operators and service personnel. Steve Walton, regional sales manager for Data East, conducted the presentation, which focused on the merits and profitability of the firm's conversion systems, including the Multi-Conversion kit and P.C. board conversions.

Hosting for World Wide were prey Fred Skor, Harold Schwartz, Howard Freer, Doug Skor and Gerry Ney.

A question and answer period was held at the conclusion of the presentation and World Wide offered a \$1,300 multi conversion kit as a door prize. The winner was operator Pete Langbehn of Mississippi Music in Moline, Illinois.

CALENDAR

Sept. 8-11: No. Carolina Coin Operators Assn.; state convention & trade show; Hyatt House; Winston-Salem, N.C.

Oct. 13-16: NAMA National Convention; annual convention; McCormick Place; Chicago, Ill.

Oct. 28-30: Amusement & Music Operators Assn.; annual exposition; The Rivergate; New Orleans, La.

Nov. 3-6: National Home Electronics Show; Arlington Park Exposition Hall; Arlington Heights, Ill. (Chicago suburb).

CASH BOX
AND MUSIC:
THE BEST OF BOTH WORLDS

MACHINE

CASH BOX

The Weekly Trade Journal.

PINBALL MACHINES**BALLY**

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)

GOTTLIEB

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

Split Second (7/81)
Catacomb (9/81)
Viper (11/81)
Orbitor I (4/82)

WILLIAMS

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

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

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)
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

Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)

**MANUFACTURERS
EQUIPMENT**

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

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

Venture (8/81)
Mousetrap (12/81)
Victory (2/82)
Pepper II (6/82)
Whirly Bucket non-video game (11/82)
Hardhat (12/82)
Fax (5/83)

GAME PLAN

Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)
Pot Of Gold (2/82)
Hold 'Em Poker (3/83)

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)

INTERLOGIC, INC.

Roc 'N' Rope (6/83)

INTREPID MARKETING

Beezer (1/83)

NAMCO AMERICA

Sweet Licks (4/82)

NICHIBUTSU USA

Crazy Climber (81)
Moon Shuttle (81)
Frisky Tom (1/82)
Rug Rats (3/83)

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

Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)
Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (2/83)
Star Trek, cockpit (2/83)
Champion (6/83)

SIGMA

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

STERN

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)
Mazer Blazer (3/83)

TAITO AMERICA

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

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

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

Pleiades (7/81)
Swimmer (10/82)
Gyruss (5/83)

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)
Champion (6/83)

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, SHUFFLE

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)
Williams Big Strike shuffle alley

CONVERSION KITS

(including interchangeable games & enhancement kits)
Bally Midway, Pac-Man Plus (12/82)
Centuri, Guzzler
Cinematronics, Brix (1/83)
Intrepid Marketing, Encore Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump 'N' Jump (2/83)
Data East, Multi Conversion Kit
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retrofit
Gottlieb, Royal Flush Deluxe (5/83)
Interlogic Roc 'N' Rope (6/83)
Rock-Ola, Levers (3/83)
Rock-Ola, Nibbler
Rock-Ola, Eyes
Rock-Ola, Survival
Rock-Ola, Mermaid
Nichibutsu, Fisky Tom (1/82)
Nichibutsu, Rug Rats (3/83)
Sega, Tac/Scan (9/82)
Sega, Monster Bash (11/82)
Sega, Super Zaxxon (1/83)
Stern, Lost Tomb (2/83)
Stern, Pop Flamer (3/83)
Universal, Lady Bug
Universal, Mr. Do

THE JUKEBOX PROGRAMMER

June 25, 1983

POP

- 1 **FLASHDANCE... WHAT A FEELING**
IRENE CARA (Casablanca/PolyGram 811 440-7)
- 2 **LET'S DANCE**
DAVID BOWIE (EMI America B-8158)
- 3 **TIME (CLOCK OF THE HEART)**
CULTURE CLUB (Epic 34-03796)
- 4 **OVERKILL**
MEN AT WORK (Columbia AE7-1633)
- 5 **FAMILY MAN**
DARYL HALL & JOHN OATES (RCA PB-13507)
- 6 **AFFAIR OF THE HEART**
RICK SPRINGFIELD (RCA PB-13497)
- 7 **DON'T LET IT END**
STYX (A&M 2543)
- 8 **FAITHFULLY**
JOURNEY (Columbia 38-03840)
- 9 **BEAT IT**
MICHAEL JACKSON (Epic 34-03759)
- 10 **ELECTRIC AVENUE**
EDDY GRANT (Ica/Portrait/CBS 37-03793)
- 11 **I'M STILL STANDING**
ELTON JOHN (Gaffan 7-29639)
- 12 **ALWAYS SOMETHING THERE TO REMIND ME**
NAKED EYES (EMI America 8155)
- 13 **MY LOVE**
LIONEL RICHIE (Motown 1677)
- 14 **SHE'S A BEAUTY**
THE TUBES (Capitol B-5217)
- 15 **NEVER GONNA LET YOU GO**
SERGIO MENDES (A&M 2540)
- 16 **EVERY BREATH YOU TAKE**
THE POLICE (A&M 2542)
- 17 **WANNA BE STARTIN' SOMETHIN'**
MICHAEL JACKSON (Epic 34-03914)
- 18 **WE TWO**
LITTLE RIVER BAND (Capitol B-5231)
- 19 **TOO SHY**
KAJAGOOGOO (EMI America B-8161)
- 20 **COME DANCING**
THE KINKS (Arista AS 1054)
- 21 **THE WOMAN IN YOU**
THE BEE GEES (RSO/PolyGram 813 173-7)
- 22 **STRAIGHT FROM THE HEART**
BRYAN ADAMS (A&M 2536)
- 23 **BABY JANE**
ROD STEWART (Warner Bros. 7-29608)
- 24 **TRY AGAIN**
CHAMPAIGN (Columbia 38-03563)
- 25 **SHE BLINDED ME WITH SCIENCE**
THOMAS DOLBY (Capitol B-5204)
- 26 **OUR HOUSE***
MADNESS (Gaffan 7-29668)
- 27 **DON'T PAY THE FERRYMAN***
CHRIS DaBURGH (A&M 2511)
- 28 **STAND BACK***
STEVIE NICKS (Modarn/Atco 7-99863)
- 29 **LITTLE RED CORVETTE**
PRINCE (Warner Bros. 7-29746)
- 30 **CUTS LIKE A KNIFE***
BRYAN ADAMS (A&M 2553)

COUNTRY

- 1 **FOOL FOR YOUR LOVE**
MICKEY GILLEY (Epic 14-03783)
- 2 **LOVE IS ON A ROLL**
DON WILLIAMS (MCA-52205)
- 3 **IN TIMES LIKE THESE**
BARBARA MANDRELL (MCA-52206)
- 4 **YOU CAN'T RUN FROM LOVE**
EDDY RABBITT (Warner Bros. 7-29712)
- 5 **HIGHWAY 40 BLUES**
RICKY SKAGGS (Epic 3403812)
- 6 **THE CLOSER YOU GET**
ALABAMA (RCA PB-13524)
- 7 **OH BABY MINE**
STATLER BROTHERS (Mercury/PolyGram 811 488-7)
- 8 **PONCHO AND LEFTY**
WILLIE NELSON & MERLE HAGGARD (Epic 34-03842)
- 9 **I.O.U.**
LEE GREENWOOD (MCA-52199)
- 10 **SNAPSHOT**
SYLVIA (RCA PB-13501)
- 11 **YOUR LOVE'S ON THE LINE**
EARL THOMAS CONLEY (RCA PB-13525)
- 12 **THE RIDE**
DAVID ALLAN COE (Columbia 38-03778)
- 13 **I ALWAYS GET LUCKY WITH YOU**
GEORGE JONES (Epic 34-03883)
- 14 **ALL MY LIFE**
KENNY ROGERS (Liberty P-B-1495)
- 15 **STRANGER IN MY HOUSE**
RONNIE MILSAP (RCA PB-13470)
- 16 **OUR LOVE IS ON THE FAULTLINE**
CRYSTAL GAYLE (Warner Bros. 7-29719)
- 17 **WITHOUT YOU**
T.G. SHEPPARD (Warner Bros. 7-29695)
- 18 **COMMON MAN**
JOHN CONLEE (MCA-52178)
- 19 **LUCILLE**
WAYLON (RCA PB-13465)
- 20 **IN THE MIDDLE OF THE NIGHT**
MEL TILLIS (MCA-52182)
- 21 **YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT**
GENE WATSON (MCA-52191)
- 22 **YOU TAKE ME FOR GRANTED**
MERLE HAGGARD (Epic 34-03723)
- 23 **THE LOVE SHE FOUND IN ME***
GARY MORRIS (Warner Bros. 7-20682)
- 24 **LOVE SONG***
OAK RIDGE BOYS (MCA-52224)
- 25 **SINGING THE BLUES**
GAIL DAVIES (Warner Bros. 7-29726)
- 26 **FOOLIN'**
JOHNNY RODRIGUEZ (Epic 34-03598)
- 27 **POTENTIAL NEW BOYFRIEND***
DOLLY PARTON (RCA PB-13514)
- 28 **MORE AND MORE**
CHARLEY PRIDE (RCA PB-13451)
- 29 **WHATEVER HAPPENED TO OLD-FASHIONED LOVE**
B.J. THOMAS (Cleveland International/Epic 38-03492)
- 30 **JOSE CUERVO**
SHELLY WEST (Warner/Viva 7-29778)

BLACK CONTEMPORARY

- 1 **JUICY FRUIT**
MTUME (Epic 34-03578)
- 2 **FLASHDANCE... WHAT A FEELING**
IRENE CARA (Casablanca/PolyGram 811 440-7)
- 3 **SAVE THE OVERTIME (FOR ME)**
GLADYS KNIGHT & THE PIPS (Columbia 38-03761)
- 4 **ALL THIS LOVE**
DaBARGE (Gordy/Motown 1660)
- 5 **DO WHAT YOU FEEL**
DENIECE WILLIAMS (Columbia 38-03807)
- 6 **LOVE IS THE KEY**
MAZE FEATURING FRANKIE BEVERLY (Capitol B-5221)
- 7 **WANNA BE STARTIN' SOMETHIN'**
MICHAEL JACKSON (Epic 34-03914)
- 8 **BETWEEN THE SHEETS**
THE ISLEY BROTHERS (T-Neck/CBS ZS4 03797)
- 9 **INSIDE LOVE (SO PERSONAL)**
GEORGE BENSON (Warner Bros. 7-29649)
- 10 **CANDY MAN**
MARY JANE GIRLS (Gordy/Motown 1670)
- 11 **SAY YOU DO**
JANET JACKSON (A&M 2545)
- 12 **BEAT IT**
MICHAEL JACKSON (Epic 34-03759)
- 13 **CANDY GIRL**
NEW EDITION (Streetwise SWRL2208)
- 14 **LET'S DANCE**
DAVID BOWIE (EMI America B-8158)
- 15 **B.Y.O.B. (BRING YOUR OWN BABY)**
SISTER SLEDGE (Cotillion/Atco 7-99885)
- 16 **MY LOVE**
LIONEL RICHIE (Motown 1677)
- 17 **KEEP ON LOVIN' ME**
WHISPERS (Solar/Elektra 7-69827)
- 18 **SHE WORKS HARD FOR THE MONEY**
DONNA SUMMER (Mercury/PolyGram 812 370-7)
- 19 **RAID**
LAKESIDE (Solar/Elektra 7-69836)
- 20 **ELECTRIC AVENUE**
EDDY GRANT (Ica/Portrait CBS 37-03793)
- 21 **HOW DO YOU KEEP THE MUSIC PLAYING**
JAMES INGRAM AND PATTI AUSTIN (Owest/Warner Bros. 7-29618)
- 22 **TONIGHT I GIVE IN**
ANGELA BOFILL (Arista AS 1060)
- 23 **DON'T BE SO SERIOUS**
STARPOINT (Boardwalk NB 12-178-7)
- 24 **STYLE**
CAMEO (Atlanta Artists/PolyGram 812 054-7)
- 25 **BOOGIE DOWN***
JARREAU (Warner Bros. 7-29624)
- 26 **TRY AGAIN**
CHAMPAIGN (Columbia 38-03563)
- 27 **I NEVER FORGOT YOUR EYES***
LARRY GRAHAM (Warner Bros. 7-29620)
- 28 **LITTLE RED CORVETTE**
PRINCE (Warner Bros. 7-29746)
- 29 **WEAK AT THE KNEES***
STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89831)
- 30 **SPACE COWBOY**
JONZUN CREW (Tommy Boy TB-833)

OPERATORS PICKS

Irene Camen (Black Hills Novelty Co., Pierce)
ELECTRIC AVENUE — Eddy Grant — Ice/Portrait/CBS
 Margo Green Jones Music, Burbank
HEY BARTENDER — Johnny Lee — Full Moon
 Vic McCarthy (Catskill Amusement, Hurleyville)
CUTS LIKE A KNIFE — BRYAN ADAMS — A&M

RECORDS TO WATCH

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