TAKE A DIFFERENT TRIP
TURN ON TO BEAT STREET

BEAT STREET
THE NEW SINGLE  (5-5244)
THE NEW ALBUM  (5-2316)

FROM Prism
ON RECORDS AND HIGH QUALITY XDR CASSETTES
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 funker 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 bulleted at #33 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.

Editorial
Moving Forward
THE POLICE SYNCHRONICITY

THE NEW ALBUM - OUT NOW!!

INCLUDES THE SINGLE EVERY BREATH YOU TAKE

On A&M Discs and BASF Chromium Dioxide Audiophile Quality Cassettes.
More Labels Come Up With Summer Cassette Programs
by Jeffrey Resser

LOS ANGELES — As Walkmen, stereo boom-boxes and home video get licked on at an ever-increasing rate during summer months, record labels are aggressively pushing sales of cassette formats. Labels have made a series of special promotions and marketing gimmicks. With MCA and WEAs coming out with new "two for the price of one" deals and similar promotions. The Police's "Syncrony" album on chromium dioxide (Cash Box, June 18), it's not always working on something special for its cassette — a national marketing plan revolving around a cartoon character nickel "Red." Preferably.

But the fact is that all CBS cassettes (with the exception of the Masterworks, Dylongs, cabaret, A&R labels) have the artist's name in bright red lettering on its spine, the label has "literally" personalized "Read" promotion in a new 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 CBS's special promotions vice president, merchandising, CBS Records, "Red" will be used in a multimedia advertising campaign to promote a national sales promotion entitled "See Red," utilizing TV and radio spots, print ads and point-of-purchase materials, all of which are published 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 largest "Red" format, sales of tapes by such acts as Go-Go's The Police, Supertramp, 38 Special, Styx and Queeny Jones were stuckered 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&R personnel said it was often difficult to get merchants to sticker the tapes. CBS has managed to bypass this problem since its cassette format has "read" promotion in a new R. Crumb-type character with flaming red hair and bulging eyes to serve as a "generic sales vehicle" for the company's cassettes.

"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 sticking, un-stickering, or calling." Developed by CBS's full-service advertising agency Gotham Advertising, "Red" will be introduced to consumers at the end of (continued on page 26)

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 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.328) to the full Senate came on a voice vote.

The prospective legislation would change the present law, which allows 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 press time. 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 at the earliest.

Still pending is a similar bill, also sponsored by Sen. Mathias, that would revise the first-sale doctrine to allow a retailer to sell a record held in abeyance, is said, until after the decision by the U.S. Supreme Court in the Betamax case, which deals with copyright liability and home tape copying. A ruling on this point is expected before the court recesses for the summer session. Judgment day is July 4 weekend.

Alleged with this is another proposed legislation that would impose a royalty fee on the sale of video recorders and blank video tapes.

Similar legislation is pending in the House of Representatives, but is being held over pending the Supreme Court ruling. The bills are in the hands of the House Judiciary subcommittee on copyrights, which is headed by Rep. John Conyers (D-Mich.). Subcommittee source said that it has not yet been decided whether to separate the two bills into separate legislative packages or to roll the two into one bill involving video or whether to consider both together. Or, it explained, whether the subcommittee should take up the whole matter de novo as suggested by the Betamax home-taping litigation.

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

(continued on page 28)

Suburban Dealers Also Enjoy Sales Gain In Black Product
by Jim Bessman

NEW YORK — The tremendous sales strength demonstrated by such black product discs as "Born In L.A." and "Streetfighterz," Jackson, Lionel Richie and Prince has an impact on sales of black product out of suburban record stores. The reason: These artists have been strongholds.

A Cash Box survey of retailers in suburban markets finds that, for the most part, a notable increase in black product sales has been occurring over the last few months. Reasons given for this uptick include the much-lauded high quality of black product, the recent softening of both radio and MTV playlists to include more black programming, and the coincidental brazenness of local distributors in 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 city files in the face of what Calvin Simpson, head of the Bad Records chain in Detroit, terms the "fallacy" that black music won't well in the suburbs. "While in the 12th annual Fan Fair, a one-week-long celebration of country music and the artists who have continued to represent the medium. The activities during the week included numerous shows, 350 exhibit booths and unique sports events that pitted country celebrities against each other. In addition, several events were added outside of the official 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 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 extremely rarity by year's end, a fact that CMA director Joe 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. Last year's event, humidly and heat put a damper on the entire event, 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 that would be it at that 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 at night in the stadium to retain sound seating for the Thursday CMA 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 exhibition building doors were opened and remained so for the entire day.

Several labels had major executives in town from their main offices in New York or Los Angeles, and the delegation from (continued on page 28)

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 AM is playing the likes of Prince, Michael Jackson and, "possibly," the Isley Brothers.

And Denton, 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, "and 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."

(continued on page 28)
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 Rocky Horror Picture Show," one of Motown's first debut release for Motown Records' newly formed, rock-oriented Morocco label, and others, the soundtrack features AOR royalty Wonder, the Ramones and Marshall Crenshaw.

Also due from the new company will be a second project from the band's first artist. Heading the signings at the label is Motown's vice president of creative Affairs, who confirmed the first three projects 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 music that is quite viable to pop and rock market without first being crossed over from black radio," he added.

"In the past, we have seen where supposedly music-oriented artists have decided that considerable attention will be given to radio promotion and creating high visibility at the retail level with various campaigns with the help of AOR or other promotional material being part of the marketing campaign."

In addition to the following 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 Greg Geller has been appointed to the new position of division vice president, music sales. His responsibilities will include selling in the two major territories of R.I.P. sales to provide video clips of "Go-Go's, The English Beat, Wall of Voodoo, Lords of the New Church, Suburban Lawns, R.E.M. and the Fleeshows. W&K Music Group will initially supply the copyright use of Air Supply's "Even the Nights Are Better," but will eventually sell the song to independent labels." I.R.S. and the Cast become the first major active film clips, and the group will work closely with its non-exclusive synchronization license to reproduce works from its catalogues on film or tape. W&K will pay Capitol, EMI and Liberty Records a pre-determined royalty for the use of its video products, and the agreement is applicable in addition to making union, guild trust and pension fund contributions.

Starting time: The new arrangement of 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 Fleeshows. W&K Music Group will initially supply the copyright use of Air Supply's "Even the Nights Are Better," but will eventually sell the song to independent labels. The group will work closely with its non-exclusive synchronization license to reproduce works from its catalogues on film or tape. W&K will pay Capitol, EMI and Liberty Records a pre-determined royalty for the use of its video products, and the agreement is applicable in addition to making union, guild trust and pension fund contributions.

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 such effort involving NBC's TV Services group — is now on indefinite hold last week when it was revealed that the Justice Department planned to file a civil antitrust suit to block it.

Caravan Pictures Corp., MCA/Universal and Warner Bros. were to invest in Warner Amex Satellite Entertainment Corpo.'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 demanding share of the pay cable market held by HBO has allowed the service to maintain its hold on the pay television market. HBO's highly 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..." The studios continue to believe the proposed transaction is both competitive. 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 press time as to whether those discussions had yet taken place or, if they had, what the outcome was.
Hux Breaker — The Fleshstones  
New York City's seminal garage rock band won critical love over last year with its "Roman Gods" LP, a challenging work heavily influenced by the 1960s raunch 'n' roll of bands like the Yardbirds and the Seeds. With "Huxbreaker," the guys get into more of a pop groove in the vein of Paul Revere & The Raiders, similar to Buffalo Springfield, the Black Skeeters, and 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.

As keyboardist for pop supergroup The Cars, Greg Hawkes has immeasurably aided the Boston-based act define its high-tech sound. After all, what would the Cars be without their producer, guitarist Rik Ocasek, who's one of 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-Meets-Eno" sonic sense. Jazz-rock, ambient music, avant-garde experimentalism — call it what you will, but the atmospheres Hawkes creates here is downright hypnotic and demands attention, especially from diehard fans of the Cars' electronic melodic sound.

TENDER MERCIES — Original Motion Picture Soundtrack — Liberty LO-51147 — Producers: various — List: 8.98 — Bar Coded
Like Sissy Spacek in Coal Miner's Daughter, actress 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 after a release from the clutches of four outstanding tracks to this LP, among them, Lefty Frizzell's "It Hurts To Face Reality" and the self-penned "I've Decided To Do It My Way." The result is a real country pleasure. The album features singers Charlie Craig and Craig Bickhardt. Hopefully, Duvall will follow Spacek's cue and record a complete album and tune up his charming, emotional vocals here leave the listener yearning for more.

KEEPIN' THE DREAM ALIVE — Todd Hobin — Ariels 9160 — Producer: Mark Doyle — List: 8.98
Todd Hobin possesses the kind of innocent vocal strength that makes you believe he when sings, "I ain't got no money, and I don't seem to care no more," on his most recent album for the Ariels label and it's precisely this believability that will help him bring the consideration he deserves. Pressed on virgin vinyl, "Keepin' The Dream Alive" is kind of a holdover from "Johnny's Pop," introducing the pop-rock artist, especially on tunes like the horn-laden "Talkin' Like A Fool," and the fun, catchy "I Wanna Be Lonely." Best cut here, however, is the rockabilly anthem, "Let It Roll."

HIGH ON AMERICA — High On Pop—Radio/TV/HighOnAmerica FA 109 — List: 8.98 — Bar Coded
Rally 'round the mediocr, boys, Paradise. 

Gus Hardin

For most entertainers, the formative years for their club days are viewed as drudgery; but Gus Hardin has quite a different perspective. Like, "I enjoyed it," she says of her 11 years spent singing in bars 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's hardened up through her years on the Tulsa circuit.

With longevity and a decidedly distinct 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 "a voice that's a cross between Tammy Wynette and a truck driver," and he played keyboard for her on an album project undertaken by Shelter Records in the early 70s.

Haridn continued her reign on the local circuit for ten years, 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'm a fan of my 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 why they were right."

Eventually, three executives from Giant Petroleum Co. formed a subsidiary, GPC Records, to promote and develop Hardin's career, and through that company, a tape found its way into the office of attorney Richard Gordon. Gordon played the demo to RCA division president Joe Galante, and RCA took an interest in the new talent, signing her and hooking up with Delbert McClinton, producer of Hardin's first album, and the collaboration resulted in Hardin's first album, a soft-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 cut on the platter — a gutsy foray into a raw band 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, "He's one of the few original artist songwriters and producers that's real and emotional. I got glimmers of it on this first album; we called him down to the studio on the strength of it. I never felt scared of people off, so I was singing very straight. It was a good experience never done it before; usually when I sing it's just balls to the wall. I can't sing little."
HOLMES NAMED COLUMBIA PICTURES MUSIC GROUP VP

LOS ANGELES — Bob Holmes has been named senior vice president and general manager of Columbia/Warner/Reprise Records 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 business.

LILLO (Capitol P-5245)


Hollis is rare in that he is the first black artist to have a single on the Billboard Top 100.

BAMBERGER NAMED EXECUTIVE VICE PRESIDENT—— Rev. Bamberger has been appointed executive vice president of Universal Records. He has been with Universal Records for five years and will be based in New York.

CUTT BLOW (Mercury MK 248)


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NEWS & REVIEWS

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 turf. Not dissimilarly, the summer season in concert has New York’s two heavyweight promoters, Ralph Santacruz and Joel Feld, squaring off 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 Delseter is prominent at the New York Coliseum, The Forest Hills 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 bookered into more than one venue, the turf war is heating up. It 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 man? Is it really safe 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 program at Central Park’s Wollman Rink, hits the $10 mark this summer. Tickets for the outdoor arena-type Joni Mitchell, The Beach Theater at $5.50. But music fans will be able to see some of the biggest acts around, including Eric Clapton, Elvis Costello, Men At Work, Culture Club, Chicago, Joni Mitchell, Bette Midler, Boston, Gire Gave, 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 the Slackers.

The Silverdome and which shows with Michael at least, the Beach Theater, the Black Box, 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 rousing good time.

JUDY BE GOOD — Shanachie recording artist and former Three Judy Mowatt recently made her New York solo debut at The Top of the Stairs. For an impromptu version of “One Love” with Mowatt is original Wailer Peter Tosh. It’s the kind of thing that makes you pine for the days when Bob Dylan and Peter Tosh hung out on the streets, that most honored of all urban traditions, hanging on the corner, reaching heights of religious zeal as youthful citizens vigorously defend their turf. Not dissimilarly, the summer season in concert has New York’s two heavyweight promoters, Ralph Santacruz and Joel Feld, squaring off 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 Delseter is prominent at the New York Coliseum, The Forest Hills 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 bookered into more than one venue, the turf war is heating up. It 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 man? Is it really safe 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 program at Central Park’s Wollman Rink, hits the $10 mark this summer. Tickets for the outdoor arena-type Joni Mitchell, The Beach Theater at $5.50. But music fans will be able to see some of the biggest acts around, including Eric Clapton, Elvis Costello, Men At Work, Culture Club, Chicago, Joni Mitchell, Bette Midler, Boston, Gire Gave, 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 the Slackers.

The Silverdome and which shows with Michael at least, the Beach Theater, the Black Box, 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 rousing good time.

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 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 the latter’s sting in a stage production of the musical Grease, Go-Go’s lead singer Belinda Carlisle is priming for her role in the next Goldie Hawn motion picture, Swing Shift. Reggae riddim men Sly Dunbar and Robbie 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... Anetha Franklin’s latest single, “What’s the Difference,” is one of the hottest cuts around July 14, a fortnight after the queen of soul performs a series of four shows at the Beverly Hilton 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 Gold 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 the shelves in mid-August, the tomes boasts over 500 b/w stills, 200 color shots, and over 500 pages of material of more than 50 articles written about Lord Ickes Jim Morrison & Co... Australian rockers INXS just departed Los Angeles after a lengthy visit to travel around Japan... Jazz drummer Tom Brechinle, a regular with Al Phunt and virtuoso Chick Corea, called up Points West a few weeks back to tell us he’s appearing with Vizuliti at Santa Monica’s At My Place on June 26. When he’s not pounding the skin with the Vizuliti, he’s touring with his father, Charlie, on the cross-country Swing & the World’s Hobbies’ Sociology Tour... A tribute concert in memory of Karen Carpenter is set for June 28 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 Bill James at (213) 463-7178... Mary Jacobs, lead singer for local unsigned pop-rock act The Blammo, has taken on the role of “Red Sonja” in the “Conan The Barbarian” segment of the Universal Studios tour and is the 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 move down pedestrians while blasting rock ‘n’ roll from its radio. Expect Christine to be Columbia Pictures’ big moneymaker this Xmas. Ochs is also going to meet with hot young superstar Sean Penn soon to discuss Penn’s dream project...

SYNCHRONICS SKIN-POUNDER — Mattel Electronics director of marketing Drug Pollock (l) shows virtuoso drummer Carmine Appice the plaque Mattel received from Licensing International of America for honoring its Synchronics Drum product, a portable battery-operated percussion kit... (continued on page 32)
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, West; Leonard Adelman, director, administration; and Alan N. Grumball, 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 George Michael, 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 to first refusal on Virgin product, including releases by XTC and Culture Club. In addition, he supervised Epic's interest in a series of vintage CBS recordings including "The Jackie Wilson Story," the three-volume "Rockabilly Stars," and the five-volume "Okeh Reissues."

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."

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 (Lilocrese Pizza, Glendale, Calif.); Ira Helliczer (Great American Music, Golden Valley, Minn.); Roy Imber (Elroy Enterprises, Roslyn, N.Y.); Tom James (Cremona, Portland, Ore.); Sterling Lanier (Record Factory, Brisbane, Calif.); Alton Levenson (Tur- ries Records & Tapes, Atlanta, Ga.); Mary Ann Livett (The Record Shop, Edina, Minn.); Ann Lief (Spec's Music, Miami, Fla.); Jeff Lynn (The Muscle Group, Minneapolis, Minn.); John Marmaduke (Hastings Books & Records, Amarillo, Texas); Carl Rosenbaum (The Flip Side, Inc., Arlington, Va.); and Ron 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 com- munity.

"Over the past five years Rusty has been responsible for recruiting and developing many songwriters whose catalogs have become an asset to the ASCAP repertoire," said Connie Bradley, ASCAP southern regional director. "All of us at ASCAP wish the best for him in his new career."
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 Television Deregulation Act of 1983, S-66, a wide-ranging Cable TV deregulation measure endorsed by the Federal Communications Commission. S-66 represents the first step in a series of measures to deregulate the cable industry nationwide, thus freeing cable operators of the many different state and local regulations now in effect.

Video Software

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 continuing move to make it a "drop-in, do-it-yourself, 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 Paramont Pictures Corp.'s Television and Video distribution division. Fischer comes to Sound Video after serving as president of EMI Records 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 director of the Computer division, based in Niles. Jacobs' departure from Denver comes at the same time that Sound Video has its records division operations there. According to the company, among the reasons for the move were a "drop-in, do-it-yourself" in the area and the desire to "establish a strong presence in video."

"Records have always been a major factor and our strong record distribution, marketing, and will remain so in our Niles location," read a statement from Sound Video's president, Jack Fox. "We've solicited many accounts and hope to maintain several accounts in the Denver market via special air freight delivery, which will begin this summer."

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 responsible for all video activities, including new-full-length video musical material. "Video is a truly hybrid art form that is evolving rapidly and often unpredictably. It is the perfect medium for this type of programming," said Eil Friesen, who announced the appointment. "It is for this reason that A&M recognized a need to consolidate our efforts in this vital and 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. Edward J. Kennedy, has been a major victory for the cable industry. Among other things, S-66 restricts local governments in their authority over cable operators once a license has been issued. For example, under the bill, local municipalities would have no say over rates or service 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 cable system buy backs would have to be made at a "fair market" price and license period comes to an end under the bill.

The bill, which has been the subject of heavy lobbying efforts by the National Cable Television Assn. (NCTA), was not without opposition, despite its lip- sided victory. American Telephone & Telegraph Co. is on record as having promised to push through an amendment sponsored by Sen. James Abdnor (R-S.D.) making cable operators offer nonessential 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 54-44 vote.

Another amendment, sponsored by Sen. Paul Tsongas (D-Mass.), which would have exempted cable operators 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 would have given the general authorities, the National League of Cities. A coalition of public interest and labor groups also opposed S-66.
THIS LISTING OF RECORDS OUTSIDE THE NATIONAL TOP 20 SHOWING STEADY OR UPWARD MOVEMENT IS DESIGNED TO KEEP RETAILERS AWARE OF THE LATEST REGIONAL SALES TRENDS.

**NORTHEAST**
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**
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

**BALTICMORG/WASHINGTON**
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**
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**
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**
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**
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**
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

Cash Box June 25, 1983
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): Burt 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, Aug. 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 reviews 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 shows give 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. Also noted its 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. And another day which CBS put up, both Fogelberg and Michael Jackson made Fogelberg's album shoot our top 15 in one week, and then it dropped 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, out of 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 spit."

SINGING IN THE RAIN — Anyone who likes to sing in the shower but can't remember the words will like "Slam-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 "Splish 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 Suda," which includes classic country fare like "Folsom Prison Blues," "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. 10027. The phone number is (212) 420-1202.

CROSSING THE PENTHOUSE THRESHOLD — Threshold, the space rock outfit led by Tonyine, 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 flaps 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, re-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

MERCHANDISING

PLAYLIST

This report does not include those videos in recurrent or old release.

HEAVY

3-4 PLAYS PER DAY

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>CLIP</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>Rod Stewart</td>
<td>Baby Jane</td>
<td>Warner Bros.</td>
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<tr>
<td>Loverboy</td>
<td>Hot Girls In Love</td>
<td>Columbia</td>
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<tr>
<td>Madness</td>
<td>Our House</td>
<td>Geffen</td>
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<tr>
<td>Duran Duran</td>
<td>Is There Something</td>
<td>Capitol</td>
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<tr>
<td>Men At Work</td>
<td>I Should Know</td>
<td>Columbia</td>
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<tr>
<td>ZZ Top</td>
<td>It's A Mistake</td>
<td>Capitol</td>
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<tr>
<td>David Bowie</td>
<td>She's A Beauty</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Michael Jackson</td>
<td>Gimme All Your Lovin'</td>
<td>EMI America</td>
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<tr>
<td>The Kinks</td>
<td>Let's Dance/China Girl</td>
<td>Epic</td>
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<tr>
<td>Eddy Grant</td>
<td>Billy Jean</td>
<td>Arista</td>
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<tr>
<td>Police</td>
<td>Every Breath You Take</td>
<td>A&amp;M</td>
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MEDIUM

2-3 PLAYS PER DAY

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<td>Bryan Adams</td>
<td>This Time</td>
<td>A&amp;M</td>
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<tr>
<td>Eurythmics</td>
<td>Sweet Dreams</td>
<td>RCA</td>
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<tr>
<td>Blackfoot</td>
<td>Teenage Idol</td>
<td>Alco</td>
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<tr>
<td>Fastway</td>
<td>Say What You Will</td>
<td>Columbia</td>
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<tr>
<td>Burning Sensations</td>
<td>Belly Of The Whale</td>
<td>Capitol</td>
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<tr>
<td>Roman Holiday</td>
<td>Stand By</td>
<td>Jive/Arista</td>
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<tr>
<td>Michael Sembello</td>
<td>Maniac</td>
<td>Casablanca</td>
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<tr>
<td>Goanna Band</td>
<td>Solid Rock</td>
<td>ABC</td>
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<tr>
<td>Quiet Riot</td>
<td>Metal Health</td>
<td>Pasha/CBS</td>
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<tr>
<td>Dave Edmunds</td>
<td>Slippin Away</td>
<td>Columbia</td>
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<tr>
<td>Kajagoogo</td>
<td>Too Shy</td>
<td>EMI America</td>
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<tr>
<td>A Flock Of Seagulls</td>
<td>Wishing</td>
<td>Jive/Arista</td>
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<td>Bow Wow Wow</td>
<td>Do You Wanna Hold Me</td>
<td>RCA</td>
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<td>Red Rockers</td>
<td>Affair Of The Heart</td>
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<td>pricey</td>
<td>It's Not Over Yet</td>
<td>Mercury</td>
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<td>Pingfield</td>
<td>The Sailboat Years</td>
<td>Virgin &amp; A&amp;M</td>
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<td>Styx</td>
<td>Keep Feeling</td>
<td>Arista</td>
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<td>The Human League</td>
<td>Fascination</td>
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<td>Karrakka</td>
<td>Screaming In The Night</td>
<td>Atlantic</td>
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<td>Del Leppard</td>
<td>Rock Of Ages</td>
<td>RCA</td>
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<td>Sparks w/Janet Wiedlin</td>
<td>Cool Places</td>
<td>A&amp;M</td>
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<tr>
<td>Dany &amp; John Gates</td>
<td>Family Man</td>
<td>Emi America</td>
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<td>INXS</td>
<td>Don't Change</td>
<td>MCA</td>
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<tr>
<td>Elton John</td>
<td>I'm Still Standing</td>
<td>Island</td>
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<td>Jukebox Armatrading</td>
<td>Keep Scrapping</td>
<td>Atlantic</td>
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<td>The Flax</td>
<td>Saved By Zero</td>
<td>A&amp;M</td>
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<td>Peter Tosh</td>
<td>Johnny B. Goode</td>
<td>Emi America</td>
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<td>U2</td>
<td>Two Hearts Beat As One</td>
<td>MCA</td>
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<tr>
<td>Zebra</td>
<td>Who's Behind The Door</td>
<td>Island</td>
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<tr>
<td>Journey</td>
<td>Faithfully</td>
<td>Columbia</td>
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LIGHT

1-2 PLAYS PER DAY

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<td>Greg Kihn Band</td>
<td>Tear That City Down</td>
<td>Beserkley/Elektro</td>
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<tr>
<td>Blue Rose</td>
<td>Don't You Know</td>
<td>Estate/CBS</td>
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<tr>
<td>Yello</td>
<td>I Love You</td>
<td>Elektra</td>
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<tr>
<td>These Days</td>
<td>Europe &amp; The Pirate Twins</td>
<td>Capitol</td>
</tr>
<tr>
<td>Modern English</td>
<td>Someone's Calling</td>
<td>Sire</td>
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<tr>
<td>Telephone</td>
<td>C.A.</td>
<td>Virgin (import)</td>
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<tr>
<td>Urth HEEP</td>
<td>Stay On Top</td>
<td>Mercury</td>
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<tr>
<td>Arcangel</td>
<td>Tragedy</td>
<td>Portrait</td>
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<tr>
<td>X</td>
<td>Breathless</td>
<td>Elektra</td>
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<tr>
<td>jaluka</td>
<td>Scattering</td>
<td>Warner Bros.</td>
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<tr>
<td>Alan Vega</td>
<td>Wipeout Best</td>
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<tr>
<td>Julu Thear</td>
<td>Whispering Your Name</td>
<td>EMI America</td>
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<tr>
<td>Belle Starr</td>
<td>Sign Of The Times</td>
<td>Stiff/Warner</td>
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<td>Marillion</td>
<td>He Knows You Know</td>
<td>Capitol</td>
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<td>Planet P</td>
<td>Static</td>
<td>Geffen</td>
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<td>Triumph</td>
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<td>Blasters</td>
<td>Life's A Game</td>
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<td>DNA</td>
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<td>Meat Loaf</td>
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<td>Mental As Anything</td>
<td>If You Leave Me, Can I Come Too?</td>
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<td>Roxxy Music</td>
<td>Can't Let Go</td>
<td>Zomba</td>
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<td>20/2</td>
<td>Jack's A Good Boy</td>
<td>Jive</td>
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<td>Bananarama</td>
<td>Don't Talk To Me About Love</td>
<td>Jive</td>
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<td>Allered Images</td>
<td>Party Therapy</td>
<td>CBS</td>
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<td>Ramones</td>
<td>Guitar, Talk, Love And Drums</td>
<td>Elektra</td>
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<td>Joe KIng Carrasco</td>
<td>Total Eclipse Of The Heart</td>
<td>Columbia</td>
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<tr>
<td>Gary Myrick</td>
<td>Flight Of The Harpies</td>
<td>Columbia</td>
</tr>
<tr>
<td>Bonni Tyler</td>
<td>Flight Of Icarus</td>
<td>Capitol</td>
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ADD'S

Stop In The Name Of Love

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<thead>
<tr>
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Cash Box/June 25, 1983
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. With their actual number of stations doubled, 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 out from 5.6 to 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 6.8, moving ahead of KROQ and increasing its CHR lead in L.A. ABC o&O KLOS-FM held steady with a 5.6; AOR

Penthouse Bows
Re-edited Version Of Threshold Cut

LOG 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 Perumundo 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 5.1 from a 4.9. Spanish station KALI lost a full point, moving down to 3.7 from 4.7.

KHTZ led the A/C derby, though their numbers were down, a 3.5 from a 3.9. Easy Listening station KFH, another A/C from 2.8, bumped behind. KMPC went from a 2.9 to KJOL slumped to a 2.7 from 3.2. KQKJ leveled at 2.8, while CHR-formatted KRTH was down, 2.5 from 2.7. Black radio remained less of a factor in the market as format leader KUTE checked in with a 2.2. A/C station KOFF gained from 2.4 to 2.7, while KDJS leaped 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 8.7. Its closest competitor, CHR outlet WBEM-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 WRRT dipped to 3.2 from 3.7. Urban station KSD gained, reflecting shows moving up slightly to 5.0 from 4.9. WLS-FM had a 5.1, down from 6.0, the AM side moving up to 3.8 from 3.5. The station steady at 4.5. Black station WBMX jumped a full point from 3.4 to 4.4. A/C outlet WDET continued its slide from 3.5 to 3.1, to a 4.7. Format controller WCLR-FM felt the rush slightly, as it went from 3.8 to 3.4.

Tal 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. KBBS was the closest competitor with its version of talk radio with a 5.7, up from 5.2. Three A/C stations were next — KFSX with a 4.4, down from 5.3. KGB-FM was tied, but moved up from its 4.4 from a 3.8; and KNBR was close behind with a 4.3, up from 4.0. KFRC stood alone in 3.9, while KRCB 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 listening, a 3.2 R&R and number 22. KFRC moved up 0.2, while KDNA dropped from 3.0 to 2.3. Both country stations gained in the Bay Area. KSAN-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 dozen stations with a 2.9, up from 2.4; all others were numbers. KRQ-FM relinquished their 3.7 lead as they dropped to a 2.8. KMEL was at 2.5, down from 2.6.

WJR continued to lead in Detroit, its unique "miscellaneous" format hit 10.4, up (continued on page 28)
### Most Added

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### Most Active

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<td>KBPI, WLYR, WBAB, WCHR, KISS, WFLY, WJYX, KSHE</td>
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Suburban Dealers Also Enjoy Sales Gain In Black Product

Disc-O-Mat's Silverman even tracked 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 guitar, which brought it up, especially in the black community. People started listening to the whole album and liked it."

Lee Erickson, assistant manager and rock buyer at the Tower Records store in the San Jose area located in Gilroy, 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. I think the use of the two main rock stations is playing 'Beat It.'"

Besides rock radio acceptance of "Beat It," Erickson pointed out that heavy 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 their artists' product.

Many retailers praised Motown's 25th Anniversary NBC-TV celebration for its enormous sales impact. "We saw a phenomenal response that was much greater than anticipated, especially in the suburbs," said Manny Serafin, manager 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 stores and the other two main rock stations is playing 'Beat It.'"

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-Bill Henry,berry, manager of the in-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 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 Barbra Streisand's former publicist, Lackman was 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 form 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. The Judiciary Committee's recognition of the need for definitive response to the ominous threat of audio record rentals.
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 sine 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 creative 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 string foothold young acts like Cameo, Evelyn King, The Gap Band, Shalamar, Jeffrey Osborne, 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 live 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 its 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 &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, 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-8)
BMA Focuses On Central Issues

by Michael Martinez

Since its formation five years ago in May 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 music segments fundamentally involved in planning and rallying 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 — 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 retaining 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 uncharted area like Nigeria."

He said that a series of conferences with international music marketing executives from around the globe scheduled for later in the 1983 will address the particular demands 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 updates will remain a top 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 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 increasing and vital part of the entertainment scene. The 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, claiming its programming practices “racist,” and MTV has repeatedly defended its policies by noting the channel 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, this is highly relevant to 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, DC.-based Black Entertainment Television (BET), revealed that BET would add six hours of “urban contemporary video music” in the fall. The two-hour music video show, entitled Video 360, appears in September and will be aired from 9-11 p.m. (EST) Mondays, Wednesdays and Fridays.

“BET’s decision to produce and televise six hours a week of music video is in response to a demand by black cable consumers who want to watch black and urban contemporary music video performances,” Johnson said in announcing the addition at last week’s National Cable Television Association (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 outlet that can serve as a primary vehicle to promote Black music videos.”

More 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-subtle reality 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, at all. It 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,” he said. “We are anticipating new artists coming out this year... And in our conversations that we’ve had with record labels, many have vouched 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 94 or at the latest September 94,” is also putting a heavy push into “urban contem- porary 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 artist 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 are celebrating concerts and a selective use of some video clips,” explained Jones. “There will be... a consistent programming of live video 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 an 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’re 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 WLIB. (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 Orphans.” 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 “45% of programming to black artists” since it first went out in July of last year.

“I don’t care if it’s 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, 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 BM3)

marketplace.

“We have to place a special emphasis on retail,” Smith said, “to let them know they are important and 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, in this effort, expand the black music market.

Having reduced his number of stores from eight to five and relocating those 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 scopes 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 the openness should also extend to radio, suggesting that the medium has become “so segmentalized 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.”

Cash Box/June 25, 1983

BM-6
PROUDLY SALUTES

BLACK MUSIC MONTH

RAY CAVIANO and RFC RECORDS continuing commitment to BLACK MUSIC. Always was. Always will be.

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 Petruss & Mauro Malauasi
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 Mel 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

Our strength is BLACK MUSIC.
RFC Records is exclusively distributed by Atlantic Records Recording Corp.
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Ray Caviano, President • RFC Records Inc. • 75 Rockefeller Plaza • New York, N.Y. 10019 • (212) 484-6422
HOT VINYL — Despite a strong showings 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, bearin the "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 #6, but the real story belongs to Eddy Grant, whose Ice/CBS album "Killer On The Rampage," is lifting 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 Debarges' "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 simple 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 abroad 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 Contemporay Albums chart, David Bowie's EMI America debut, "Let's Dance," is scaling upward at #31. 'THE KEY' UNLOCKS MAYHEM — A&M recording artist Jo-Anne Armatrading, on the European tour late in support to 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 Tendro 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 show in Vatican City, more than 5,000 fans sold out a show in Bologna and another 6,000 plus maga in Milan an SRO house. BLUES FEST — The Northfield on Long Beach State University's campus in California will turn into the site of a blues festival Sept. 18 as campus station, Kلون will present the fourth annual Long Beach Blues Festival. While Kлон is primarily a jazz and information station, festival producer Don Jacobson says he hopes to bring America's tradition of blues to a wider audience. Headliner for the fest is Albert King. Kлон's Bernie Feat will host the eight-hour event. Commemorative T-shirts, posters and programs are planned for 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 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, Randy Tatum, Mike Frankis, 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 Norwegian 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 Crompton, vice president of product development for the seafaring 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 Norwegian'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 Sman 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. In a move producing by Bob Rock, the duo of the rhythm section will also feature the Sly and Robbie, also features Mikey Chung, Wally Badarou and Gwen Guthrie on duets and backing vocals. Sly is also producing the Tootz and the Maytals LP, and both are working on the next album by Black Uhuru.

michael martinez
June 25, 1983

1. **JUICY FRUIT**
   
2. **SAVE THE OVERLORD WITH ME**
   
3. **ALL THIS LOVE**
   
4. **LOVE IS THE KEY**
   
5. **DO WHAT YOU FEEL**
   
6. **FLASHDANCE...WHAT A FEELING**
   
7. **BETTE MIDLER**
   
8. **KEEP ON LOVIN’ ME**
   
9. **CANDY GIRL**
   
10. **LET’S DANCE**
    
11. **B.Y.O.B. (BRING YOUR OWN BABY)**
    
12. **NOW WORKS FOR THE MONEY**
    
13. **TODAY I GIVE IN**
    
14. **BOOGIE DOWN**
    
15. **DON’T BE SERIOUS**
    
16. **WANNA BE STARTIN’ SOMETHIN’**
    
17. **COMMUNICATION BREAKDOWN**
    
18. **NEVER GONNA LET YOU GO**

**ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEE)**

**JUICY FRUIT** (Columbia 38-03867) 6.

**SAVE THE OVERLORD WITH ME** (Atlantic 38-04163) 7.

**ALL THIS LOVE** (Casablanca/Polystar/PolyGram 811 440-2) 8.

**LOVE IS THE KEY** (MCA 3118) 9.

**DO WHAT YOU FEEL** (Epic 34-03759) 10.

**FLASHDANCE...WHAT A FEELING** (Epic 34-03758) 11.

**BETTE MIDLER** (Columbia 38-03867) 12.

**KEEP ON LOVIN’ ME** (Sire/Elektra 7-99827) 13.

**CANDY GIRL** (New Edition/Sire/Elektra 7-99826) 14.

**LET’S DANCE** (EMI/A&M 2545) 15.


**NOW WORKS FOR THE MONEY** (MCA 30586) 17.

**TODAY I GIVE IN** (Champaign/Columbia 38-03867) 18.

**BOOGIE DOWN** (Ward Bros. 7-92624) 19.

**DON’T BE SERIOUS** (Springfields/Ward Bros. 7-92624) 20.

**WANNA BE STARTIN’ SOMETHIN’** (Jacks Off/Columbia 38-03867) 21.

**COMMUNICATION BREAKDOWN** (Junco/Michael George A&M 2545) 22.

**NEVER GONNA LET YOU GO** (Sergio Mendes & A&M 2545) 23.
1. CRAZY — MANHATTANS — COLUMBIA
2. BAD BOY — SKY — SALSOUL/RCA
3. LIFE (IS SO STRANGE) — WAR
4. SUPER LOVE — JOHNNY GILL — COTILLION/ATCO
5. CRAZY — MIKE GODFREY — WESTBOUND
6. CRAZY — TONYA MCBRIDE — JUMP
7. CRAZY — REGGIE BERRY — MERCURY
8. CRAZY — PHIL BONNER — CONCORD
9. CRAZY — KONG — WEAVER
10. CRAZY — TINA MORGAN — CAPITOL
11. CRAZY — ALLIE MILLER — COLUMBIA
12. CRAZY — ANGELA WILLIAMS — MERCURY
13. CRAZY — LEONARD WILSON — ATLANTIC
14. CRAZY — PAUL RATTERY — WYNDELWOOD
15. CRAZY — JOHN LINDSAY — WEAVER
16. CRAZY — JACQUES GLEN — KENT
17. CRAZY — ENZO CINQUETTA — WEAVER

1. HOTS — CLEVELAND — WJMO
2. HOTS — KANSAS CITY — KPRS
3. HOTS — SACRAMENTO — KDWB
4. HOTS — DETROIT — WJLB
5. HOTS — ATLANTA — WMFS
6. HOTS — PHILADELPHIA — WDAS
7. HOTS — BALTIMORE — WJZ
8. HOTS — MINneapolis — WCCO
9. HOTS — WASHINGTON — WAMU
10. HOTS — CHICAGO — WLS
11. HOTS — HOUSTON — KISS
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99. CRAZY — JOHN LINDSAY — WEAVER
100. CRAZY — LEONARD WILSON — ATLANTIC

**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 awe struck 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 executive vice president Jose Menendez and division vice president Don Ellis.

The outset of the week was marked by a MCA press conference and traditional press conferences for Mercury/PolyGram, CBS and Warner Bros., as well as some special events with featured 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), Ira Larrat (Canada), B.J. McKay (Australia), Waldemar Matuska & KTO (Czechoslovakia) and Western Union (West Germany).

The MCA afternoon showcase and the RCA evening show 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 two-hour set. Among the artists presented were Rayburn Anthony, Tommy Cash, Dick Feller, the 4 Guys, Chemal Handy, Stan Hitchcock, Stone Walls Jackson, Tommy Jennings, the Owens Brothers, Ray Pillow, Ronnie Prophet and Keeta Wright.

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

The final showcase of the week featured Cajun music and emcees Jimmy C. Newman and his Cajun country assemblage. The line-up included The Burrito Brothers, The Marshall Tucker family and Cajun comedian Dave Petiejan.

**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 events, including WWOR FM/Detroit and WPTR/Albany. Pete Axthelm of Newswave 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 Peel, 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, 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, Alyson 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 Sail Away," being certified gold by the Recording Industry Assn. of America (RIAA). Included (l-r) are: Royce and Jeannie Kendall of the group, Brien Fisher, producer; recording artist J遂 Sin, 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 artist 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 $564,700, 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 Lee Greenwood and Fricke, closed the concert with a version of "Will The Circle Be Unbroken?"

Profits from the June Jam 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 concert ran rather smoothly with the only real complaint emanating from the crowd when an admission to the concession stand temporary ran out of suntan oils. 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 tour concert that features Alabama, Juice Newton and The Trasher Brothers, presented the band with a check for $25,000 on stage. The show attracted fans from some 30 states as well as Italy and Sweden.

ALL THE FUN OF THE FAIR — The 12th annual Fan Fair provided an opportunity for country artists to mix with nearly 17,000 fans, signing autographs, participating in athletic competition. At the same time, the event gave executives a chance to network in the industry in one spot. Among those present were MCA president Irving Azoff and executive VP Jerry Sherrill, RCA executive vice president Jose Menendez and division vice president Don Ellis; and PolyGram president Gunter Hen- schl. A specialty line-up was presented at the afternoon and executive vice president Jack Kieran. Pictured in the top row are (l-r): Sherrill, 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 Lamer, 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, Newsweek 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.

Cash Box June 25, 1983
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, Coca-Cola; Tom Fogle, artist representative, Wynn; vice president marketing, CBS/Nashville.

Another one to note is that we go ahead and stand in the photo below. It was obviously hounded during Frick’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 their incursion, 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 secular crew has harassed the reporters from newspapers and 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 woman 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 barbeque party for 1,000 members of her fan club, and Wednesday she gave her autobiography to the fans, along with tickets 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 day, she performed on the RCA show and was scheduled for a part in a television series. Part of her Vegas-style concert involves a highly-choreographed patriotic number with dancing rifle-twirling, but she stepped the rifles and started over twice before completing the segment. Interestingly enough, the show is quite effective in presenting Merle as an entertainer in short skirts, although all of either clips exist, and a video presentation at the beginning of the show enhances the effort to mold him 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 Pfrimmer and RCA staff producer Bill Haynes — according to company president Arthur Braun. The move is a part of the pubber’s intensified efforts to augment the catalog with the material of already-established composers.

CONGRATULATIONS — To all industry families that have had a recent infant additions themselves, John Conlee and Jim 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 this week. 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 10 days. It’s the 13th year he has played the fair for 10 days running. No doubt a tradition with Tom Jones opened 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’s been up to since the last segment. Tom Jones, who is a member of the Late Night With David Letterman show. Yoder Slim Whitman also made a recent appearance on Letterman’s program.

NEVADA COUNTY — 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 in the Stars” series. In the early 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. Hellier Brewing Company in La Crosse, Wis., is taking part in the annual Summerfest in Milwaukee 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 Dixie Bettis Band, The Blasters, John Prine and Steve Goodman.

tom roland.

COUNTRY ALBUMS

| THE CLOSER YOU GET... | ALABAMA (RCA AHL-1462) | 64 | 15 |
| THE PIE | RONNIE MILSAP (RCA AHL-14670) | 40 | 10 |
| AMERICAN MADE | DARIUS RUCKER (Columbia 38603) | 39 | 10 |
| SHINE ON | GEORGE JONES (Columbia 38649) | 60 | 16 |
| PONCHO & LEFTY | MERLE HAGGARD/WILLIE NELSON (Columbia SRM-1-4062) | 77 | 22 |
| YELLOW MOON | DON WILLIAMS (MCA-5407) | 23 | 9 |
| POWER TO THE LIMIT | WILLIE NELSON (Columbia 38528) | 65 | 15 |
| SOMEBODY’S GONNA LOVE YOU | LEE GREENWOOD (MCA-5403) | 10 | 12 |
| CASTLES IN THE SAND | CRAIG THOMAS (Capitol EM15070) | 14 | 1 |
| WEST BY WEST | SHELLY WEST (Columbia 38775-1) | 8 | 14 |
| IT’S ONLY ROCK & ROLL FOR ME | WANNA JENKINS (RCA AHL-14872) | 13 | 10 |
| HIGH ON HEARTBREAKS | RICKY SKAGGS (Capitol KT-0574) | 32 | 12 |
| SOMETIMES I GET LUCKY | GENE WATERS (Columbia 38534) | 22 | 10 |
| FOLLER THAT LUV ME... | DIXIE CHICKS (Columbia 38583) | 16 | 9 |
| NEW LOOKS | T.J. THOMAS (Columbia 38531) | 22 | 6 |
| THE BEATLES | JOHN ANDERSON (Warner Bros. Curb 30032-1) | 18 | 16 |
| ALWAYS ON MY MIND | WILLIE NELSON (Columbia 387951) | 21 | 67 |
| CASH | HANK WILLIAMS, JR.’S CASH K 30697-1) | 22 | 44 |
| T.G. SHEPPARD’S GREATEST HITS | Curb K 30697-1) | 20 | 37 |
| STRONG WEAKNESS | BELL HARRIS (Curb 6010-1) | 51 | 6 |
| GONING WHERE THE HEART IS | JOHN CONNELLE (MCA-8035) | 29 | 7 |
| IF YOU’RE GONNA DO ME WRONG | VON GORDON (MCA-81001-1) | 21 | 7 |
| TODAY MY WORLD SLIPPED AWAY | VON GORDON (MCA-81001-1) | 32 | 13 |
| FEELS SO RIGHT | ALABAMA (RCA AHL-13390) | 33 | 17 |
| PRAISE THE LORD | THE STALLY BROTHERS (RCA A-1249) | 26 | 27 |
| SOME MEMORIES JUST WON’T DIE | MARTY ROBBINS (Columbia 38639) | 28 | 8 |
| SNAPSHOT | SYLVIA (Columbia AHL-14672) | 36 | 3 |
| MY HOME’S IN ALABAMA | JACKIE WILSON (Columbia 38534) | 35 | 155 |
| DREAM MAKER | VON GORDON (EMI-16081-1) | 37 | 30 |
| PERSONALLY | RONNIE MCDOWELL (Capitol 38514) | 38 | 14 |
THE COUNTRY MIKE

WNN WORK IT OUT — Kevin Harring, music director at WWWW-FM/Detroit, was in town for the 12th annual Fan Fair June 6-11. While in Nashville, Harring met with Chief Atkins backstage at the CBS show. Pictured are (l-r): Harring, Atkins and Joe Ocasey, vice president, national promotion, CBS/Nashville.

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.” Harring 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 “definitive for 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 buffer

COUNTRY RADIO HIGHLIGHTS

KTON — SALINAS — MARC HAHN — #1 — M. GILLEY
ADD5: R. Berry, St. James, C.T. Martin, backboard

WWW — WIKET — JERRY MAURRIT — #1 — M. GILLEY
ADD5: M. Williams, J.R., M. Gray, L. J. Dalton

WWNN — COLDWATER — DENNY BICE — #1 — M. GILLEY
ADD5: G. Strat, J. Lee, J. Conne, S. West

WKM — NASHVILLE — JANET FORT — #1 — M. GILLEY
ADD5: C. Pride, Kendalls, D. Strait, V. Goodin, Nitty Gritty Dirt Band

SINGLES REVIEWS
OUT OF THE BOX

WAYLON JENNINGS (RCA PB-13543)

Breakin’ Down (3:30) (Glamour Music — BMI) (J. Rainey) (Producer: W. Jennings)
Waylon’s latest single, already receiving airplay on both this tuna and the B-side, “Living Legends (A Din’ 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


TOM JONES (Mercury 812 621-7) I’ll Be Me (2:55) (Knox Music — BMI) (J. Clement) (Producers: G. Mills, S. Popovich)


SHAWN NIELSEN (Audioraph AG 45-465) Lights Of L.A. (3.00) (Warner Brothers Music Corp.) — ASCAP (J. McBee) (Producer: H. Tyner)


NEW AND DEVELOPING

PAULETTE CARLSON (RCA PB-13546)

Sounding more than a little like Steve Nicks, Carlson’s initial release brims with punch and verve, combining a crisp kick in a steady, pulsating beat with a fairly wispy overview of soprano instruments. Carlson’s sinewy tones add to the intensity, further propelled by “ehs” and “ahs” and the threading of guitar and steel passages between phrases.

ALBUM REVIEWS

NEW HORIZONS — Dottie West — Liberty LT 51445 — Producers: Snuff Garret, Steve Doff — 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 the guitar and drum arrangements that provide a pop influence on the latest addition to a distinguished career.
June via TV and radio spots, print ads and pop material featuring the mild-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 spots 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 11-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 press time. 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 Mills 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 Best.” 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 “Exerciser” on Wall of Voodoo’s “Call of the West” cassette.

The label has been responsible for some of the more interesting cassette innovations.

Pasterнак Int’l Formed

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

More Labels Bow Summer Programs For Cassettes

(continued from page 7)

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Argentina

BUENOS AIRES — The new album by chanteuse Sandra Mihanovich, to be released this month by the illustrious Polystar Microfon, appears to be one of the strongest bets for the current season. Maria Kamisky, president of Polystar, indicates that the sales expectation is very high, since the first LP cut by this artist for the label sold around 90,000 units. The record is being promoted by popular DJ Santiago Kielstein, who has launched several stars during the past 15 years.

ATC is promoting strongly the new kid-

ie character “Gomma Gomma,” created in Italy and currently being used at noon and 10 p.m. as a television program. The character was included in an album tagged “Tejejuegos,” with several songs that also appear in another highly rated chart by poet and musician Miguel Sampedro, Alltta the Stockbroker and Yip Yip Coyote.

David Sylvian releases his first music video as a solo artist. The video is titled “Forbidden Colors” and is released by Virgin on June 24. In his video’s version of the main theme from Merry Christmas, Mr. Lawrence, he is the record starring Bowie. It is due for British release this autumn. Sylvian has handled the video 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 Com-
pany producer Royal Recording. The band 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 the country since playing alongside Jon Mitchell in 1974.

Deca U.K. has changed its name to London Records.

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E.M.I. Bows 45
Backed With
Computer Program

LONDON — The latest gimmick in the U.K. record business seems to be the computer record. Last week, E.M.I. released Chris
Ivey’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, the music on 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 label, rele to a similar single, “Tell Me,” whose 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. seminul punk band.

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

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

by Chrissey Ivey

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

He was replaced by Rob Dickens, who has been responsible for signing acts for Warner Bros. Music. Dickens assumes the position of chairman of Music Divi-

Dickens 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 the Bunnymen.

Dickens will report to Siegfried Loch, senior vice president, WEA European division.

WEA International president Nesuhi Ertugun, welcoming Dickens, said: “Dickens has spent his entire professional career within Communications music companies, both in Britain and the U.S., and he will be delighted to be offering responsible companies 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.

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INTERNATIONAL BESTSELLERS

**Argentina**

- **Top Ten LPs**
  - 1. Discos del Sol
  - 2. Delta Blues
  - 3. Deseo
  - 4. Confidencias
  - 5. Directo Al Corazón
  - 6. Planta
  - 7. Entre El Agua Y El Fuego
  - 8. El Pajaro
  - 9. Len Atoncino
  - 10. Reto Al Destino

**Germany**

- **Top Ten LPs**
  - 1. The Eagles
  - 2. Bad Company
  - 3. Deep Purple
  - 4. Rainbow
  - 5. Led Zeppelin
  - 6. Van Halen
  - 7. Journey
  - 8. Black Sabbath
  - 9. AC/DC
  - 10. Queen

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**Great Britain**

- **Top Ten Singles**
  - 1. “Every Breath You Take” — The Police
  - 2. “Sweet Child O’ Mine” — Guns N’ Roses
  - 3. “Livin’ On A Prayer” — Bon Jovi
  - 4. “Stayin’ Alive” — Bee Gees
  - 5. “Don’t Stop ‘til You Get Enough” — Michael Jackson
  - 6. “We Are The Champions” — Queen
  - 7. “Vogue” — Madonna
  - 8. “The Power Of Love” — Céline Dion
  - 9. “Total Eclipse Of The Heart” — Bonnie Tyler
  - 10. “Take It Easy” — Eagles

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**Cash Box**/June 25, 1983
35 TOO LOW FOR ZERO 8.98
36 JUICY FRUIT MTUIME (Epix FE 38588) CBS 43 6
37 LOVE FOR LOVE WHISPERS (Soler/Elektro 9 60216-1) WEA 33 13
38 WHAMM! THE B-52's (Warner Bros. 9 23819-1) WEA 39 6
39 MADNESS 8.98
40 JULIO JULIO IGLESIAS (Columbia FC 38456) CBS 26 14
41 THE DISTANCE BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CBS 29 24
42 DURAN DURAN 8.98
43 WHAT BECOMES A LEGEND SEMI-SPLOIT? 8.98
44 SCANDAL 8.98
45 LOW RIDE EARL KLUGH (Capitol ST-1253) CBS 40 9
46 REACH THE BEACH THE FIXX (MCA-39001) MCA 50 6
47 BRANIGAN 2 8.98
48 OLIVIA’S GREATEST HITS VOL. 2 8.98
49 UNTOUCHABLES LAKESIDE (Soler/Elektro 9 60204-1) WEA 50 7
50 SPEAKING IN TONGUES TALKING HEADS (Sire 2 92883-1) WEA
51 METAL HEALTH QUIET RIOT (Pasha BFZ 38443) CBS 69 12
52 THE KEY JOAN ARMATRADING (A&M SP-4912) RCA 47 9
53 WE’VE GOT TONIGHT KENNY ROGERS (Liberty LD-5145) CBS 44 16
54 25 #1 HITS FROM 25 YEARS 8.98
55 NAKED EYES (EM) America ST-17089) CAP 63 4
56 SHABOO SHABOHAB INXS (Atco 7 90072-1) WEA 52 15
57 HEADHUNTER KROOKUS (Arista AL 9623) NO 70 11
58 MUMUR 8.98
59 SPECIAL BEAT SERVICE THE ENGLISH BEAT (A&M SP-10202) RCA 56 36
60 I’M SO PROUD DEVINCE WILLIAMS (Columbia FC 38629) CBS 67 4
61 FASCINATION THE HUMAN LEAGUE (Vrijn)A&M SP-12515 RCA 100 3
62 SERGIO MENDES (A&M SP-4937) CBS 71 7
63 PLEASURE VICTIM 8.98
64 KEKYED UP RONNIE MILSAP (RCA AFL-16674) RCA 64 9
65 BODY WISHES RIDG StewART (Warner Bros. 9 23877-1) WEA
66 WHITE FEATHERS KALUGOGOOGO (EM America ST-17094) CBS 103 4
67 PLANET P 8.98
68 THE GETAWAY CHRIS DEBURGH (A&M SP-4929) RCA 79 16
69 INFORMATION DAVE EDMUNDS (Columbia FC 38651) CBS 72 6
70 KINSPIRACY GREG KIBB L BEAN (Elektro 9 50241-1) WEA
71 PONCHO & LEFTY MERE HAGGARD/WILLIE NELSON (Epix FE 37956) CBS 74 22
72 MOUNTAIN MUSIC ALABAMA (RCA AFL-12212) CBS 55 39
73 KASHIF 8.98
74 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38653) CBS 76 7
75 GET NERVOUS PAT BENATAR (Chrysalis) CBS 36 86
76 CONFESSION BOB MARLEY & THE WAILERS (Island/Alto 7 90085-1) WEA 108 2
77 POWERSHIFT EARTH, WIND & FIRE (Columbia TC 38367) CBS
78 PLAYS LIVE PETER GABRIEL (Geffen 39012 F) CBS
79 TOO-RAY-EY KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS (Columbia TC 38395) CBS 51 20
80 THE HIGH ROAD ROXY MUSIC (Warner Bros. 9 23803-1B) CBS 73 13
81 STYLE CAMEO (Atlantic) CBS 59 8
82 ALWAYS ON MY MIND WILLIE NELSON (Columbia TC 37951) CBS 78 65
83 TOUGH ANGELA BOJILL (Atlantic 96191) CBS
84 TOUGHER THAN LEATHER WILLIE NELSON (Columbia QC 38424) CBS 77 15
85 HELLO, I MUST BE GOING PHIL COLINS (Atlantic 80032-1) CBS 54 31
86 HOOKED ON CLASSICS III — JOURNEY THROUGH THE CLASSICS PHILHARMONIC ORCHESTRA (RCA AFL 14508) CBS 80 10
87 HAVANA MOON CARLOS SANISTA (Columbia FC 38643) CBS 53 10
88 FIELD DAY MARSHALL CRENSHAW (Warner Bros. 9 23873-1) CBS 114 2
89 BUILT FOR SPEED STRAY CATS (EM America ST-17070) CBS 61 53
90 AFF AFTER THE FIRE (Epix FE 38263) CBS 55 17
91 MODERN HEART CHAMPAGNE (Columbia FC 38284) CBS 67 14
92 YOU AND I O’BRYAN (ST-13256) CBS 85 17
93 COMPUTER GAMES GEORGE CLAYTON (Software ST-12245) CBS 63 30
94 IN OUTER SPACE SPARKS (Atco 7 90055-1) CBS 94 10
95 BLINDED BY SCIENCE THOMAS DOBLY (Capitol ML-P10007) CBS 96 21
96 WHO’S GREATEST HITS (MCA-5408) CBS 92 10
97 SPRING SESSION M MISSING PERSONS (Capitol ST-12228) CBS 88 35
98 AEROSO SHAPPE-UP II JOANIE GREGGAND (Paradise/Planet FN 104) CBS 90 27
99 MEMORIES BARRERA (Capitol TC 38788) CBS 102 23
100 DEEP SEA SKIVING SAVANNAH (London 810 102-1 R-1) POL 69 11
New RIAA Statistics Show Decline In Shipments, Earnings From '79-'82

NEW YORK — According to statistics released last week by the Recording Industry Assn. of America (RIAA), record and prerecorded tape unit shipments declined 4.4% between 1981 and 1982, from 6.4 billion in 1981 to 6.3 billion in 1982. Shipments of compact discs were not included in the 1982 count. 

In 1981, shipments of phonograph records were valued at $3.3 billion, while shipments of magnetic and digital tapes were valued at $2.7 billion, according to RIAA statistics. RIAA also noted that shipments of compact discs were valued at $1.5 billion in 1981.

In 1982, the total value of all shipments was $6.5 billion, according to RIAA.

In addition, RIAA reported that the average retail price of records decreased by 1.9% from 1981 to 1982, while the average retail price of tapes decreased by 2.4%.

RIAA president Neil Bogart said the decline in shipments and earnings was due to a number of factors, including increased competition from other media, such as video cassette recorders (VCRs), and a decrease in the number of new releases.

However, RIAA said that despite the decline in shipments and earnings, the music industry remained strong, with record sales still well above the levels of the early 1980s.

RIAA also noted that the number of new releases in 1982 was slightly lower than in 1981, with 1,889 new releases in 1982 compared to 1,913 in 1981.

RIAA said that the decrease in new releases was due to a number of factors, including increased competition from other media, such as video cassette recorders (VCRs), and a decrease in the number of new releases.

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Circle Int’l ‘Conversion Expo’ Draws Southern California Ops
by Jeffrey Ressner

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 routine, the Expo also attracted representatives from the major manufacturers involved with change-y-game packages, including Cinematronics’ Gary Stern, Universal’s Bill Craven, Data East’s Mark McCusky, 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 cashbox assembly, a fully-operational 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 warranty 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 (continued on page 52)

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 continued 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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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 DISTRIBUTION is inaugurating an in-house program of game operation 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 Communications director Susan Bistine that, in addition to arranging low cost air travel packages, the manufacturers’ association is also arranging for “unbelievably low room rates in many other hotels, in addition to 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 “itty-bitty” 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 at 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 publish 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 Chicosky, who formerly managed the association. We will all miss you, Sophie — stay well and take care.

Spoke with Marion Mitchell, proxy of Morris Vending 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 distributors 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, which is why Gotthard’s “Super Orbital” and “Royal Flush Deluxe” are doing well. Morris Novelties 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.”

INDUSTRY NEWS

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. Conversion 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 standards” 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 pool tables, shuffle alleys and other coin amusements on their routes to give game room players a wide assortment of diversions.

Massachusetts Court Backs Vid Game Ban

L. ANGELES — The state Supreme Court of Massachusetts ruled last week that a town banning video games in stores and businesses 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 record, the low 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 setting four games in certain zones, with 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

Cash Box/June 25, 1983
New Equipment

Rockin' Video
Bally Midway recently released its highly touted new video game, "Journey," which is inspired 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 race, 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 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.

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 presy 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

Oct. 13-16: NAMA National Convention; annual convention; McCormick Place; Chicago, Ill.
Nov. 3-6: National Home Electronics Show; Arlington Park Exposition Hall; Arlington Heights, Ill. (Chicago suburb).
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<th>POP</th>
<th>COUNTRY</th>
<th>BLACK CONTEMPORARY</th>
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<tbody>
<tr>
<td>1. Flashdance... What A Feeling</td>
<td>IRENE CARA</td>
<td>MTUME (Epic 34-02578)</td>
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<td>2. Let's Dance</td>
<td>DAVID BOWIE (EMI America B-8158)</td>
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<td>3. Time (Clock of The Heart)</td>
<td>CULTURE CLUB (Ep. 34-03705)</td>
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<td>4. Overkill</td>
<td>MEN AT WORK (Columbia AE-1833)</td>
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<td>5. Family Man</td>
<td>DARYL HALL &amp; JOHN OATES (RCA PB-13070)</td>
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<td>6. Affair of The Heart</td>
<td>RICK SPRINGFIELD (RCA PB-13487)</td>
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<td>7. Don't Let It End</td>
<td>STYX (A&amp;M 2543)</td>
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<td>8. Faithfully</td>
<td>Journey (Columbia 38-03840)</td>
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<td>9. Beat It</td>
<td>MICHAEL JACKSON (Ep. 34-03759)</td>
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<td>10. Electric Avenue</td>
<td>EDDIE GRANT (Ica/Portrait/CBS 37-03793)</td>
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<td>11. I'm Still Standing</td>
<td>ELTON JOHN (Gaffen-7-29693)</td>
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<td>12. Always Something There To Remind Me</td>
<td>NAKED EYES (EMI America 8155)</td>
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<td>13. My Love</td>
<td>LIONEL RICHIE (Motown 1671)</td>
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<td>14. She's A Beauty</td>
<td>THE TUBES (Capitol B-5217)</td>
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<td>15. Never Gonna Let You Go</td>
<td>SERGIO MENDES (A&amp;M 2540)</td>
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<td>16. Every Breath You Take</td>
<td>THE POLICE (A&amp;M 2542)</td>
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<td>17. Wanna Be Startin' Somethin'</td>
<td>MICHAEL JACKSON (Ep. 34-03814)</td>
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<td>18. We Two</td>
<td>LITTLE RIVER BAND (Capitol B-5217)</td>
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<td>19. Too Shy</td>
<td>KAJAGOOGOO (EMI America B-8161)</td>
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<td>20. Come Dancing</td>
<td>THE KINKS (Arista AS 1054)</td>
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<td>21. The Woman In You</td>
<td>THE BEES GEES (RSD/PolyGram B13 173-7)</td>
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<td>22. Straight From The Heart</td>
<td>BRYAN ADAMS (Capitol B-5306)</td>
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<td>23. Baby Jane</td>
<td>ROD STEWART (Warner Bros 7-26908)</td>
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<td>24. Try Again</td>
<td>CHAMPAGNE (Columbia 38-03603)</td>
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<td>25. She Blinded Me with Science</td>
<td>THOMAS DOLBY (Capitol B-5204)</td>
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<td>26. Our House*</td>
<td>MADNESS (Gaffen-7-26668)</td>
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<td>27. Don't Pay The Ferryman*</td>
<td>CHRIS DEBURGH (A&amp;M 2511)</td>
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<td>28. Stand Back*</td>
<td>STEVE NICKS (Modern/A&amp;M 199803)</td>
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<td>29. Little Red Corvette</td>
<td>PRINCE (Warner Bros 7-29456)</td>
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<td>30. Cuts Like A Knife*</td>
<td>BRYAN ADAMS (A&amp;M 2553)</td>
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<td>Margo Green, Jones Music, Burbank</td>
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<td>Vic McCarthy, Catskill Amusement, Hurleyville</td>
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<td>CUTS LIKE A KNIFE — BRYAN ADAMS — A&amp;M</td>
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<td>HE'S A HEARTACHE — Janie Fricke — Columbia</td>
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<td>FREAK-A-ZOID — Midnight Star — Solar/Elektra</td>
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<td>ROCK OF AGES — De Leppard — Mercury/PolyGram</td>
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<td>CRAZY — Manhattans — Columbia</td>
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<td>PUTTIN' ON THE RITZ — Taco — RCA</td>
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