NARM CONVENTION CONVENES IN MIAMI BEACH
MUSIC SALES DROP IN '83
30,000 CONVERGE ON NAB MEET IN LAS VEGAS
50 NYC MARKET IN WINTER ARBS
SALUTES GOSPEL MUSIC
STEVE MILLER BAND LIVE!

ABRACADABRA • THE JOKER
LIVING IN THE USA • ROCK 'N ME
FLY LIKE AN EAGLE • JET AIR LINER
TAKE THE MONEY AND RUN...

MILLER'S MAGIC COMES ALIVE!

THE GREATEST HITS OF
STEVE MILLER IN CONCERT!

ON RECORDS AND HIGH QUALITY XDR CASSETTES
EDITORIAL

The Time Has Come

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

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

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

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

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

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ON THE COVER

One of the biggest success stories at the culmination of the decade will not doubt be that of Alabama. With its tight, subtle harmonies and penchant for Southern textures, the band has been able to redefine the boundaries between country and pop, moving seemingly at will between both. In the process, the group has had each of its four LPs attain platinum status, selling over eight million units, and the latest release, "The Closer You Get," reached the million mark after a mere four weeks in release. Consisting of Randy Owen, Teddy Gentry, Jeff Cook and Mark Herndon, the group from Ft. Wayne has also set record after record at the nation's box offices, selling out 10,000-20,000 seat venues in a matter of hours, but it has also been more than willing to plow a portion of its income back into the community, as exemplified by its June Jam. Last year's concert gave the group an opportunity to pump more than $200,000 into the local economy through donations to various Alabama charities.

TOP POP DEBUTS

SINGLES

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AFFAIR OF THE HEART

— Rick Springfield — RCA

55

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POP SINGLE

BILLIE JEAN

Michael Jackson

Epic

B/C SINGLE

ATOMIC DOG

George Clinton

Capitol

COUNTRY SINGLE

DIXIELAND DELIGHT

Alabama

RCA

JAZZ

PROCESION

Weather Report

Columbia

NUMBER ONES

POP ALBUM

THRILLER

Michael Jackson

Epic

B/C ALBUM

THRILLER

Michael Jackson

Epic

COUNTRY ALBUM

THE CLOSER YOU GET

Alabama

RCA

GOSPEL

THE JOY OF THE LORD IS MY STRENGTH

Douglas Miller And The True Way Choir

Gospereel Records

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2 COME ON DECEMBER
3 ALL THIS LOVE
4 YEAH
5 ONE ON ONE
6 BREAKING UP
7 BACK ON THE CHAIN GANG
8 BEAT IT
9 DER KOMMISSAR
10 DO ALL THIS LOVE REALLY WANT TO HURT ME
11 HUNGRY LIKE THE WOLF
12 LET'S DANCE
13 SEPARATE WAYS
14 SHELLED ME
15 WE'VE GOTTEN TONIGHT
16 TWILIGHT ZONE
17 I KNOW THERE'S SOMETHING GOING ON
18 STRAY CAT STRUT
19 DOWN AND OUT
20 THE JOURNEY
21 RED CORVETTE
22 I WON'T HOLD YOU BACK
23 I LIKE IT
24 I'VE GOT A ROCK 'N ROLL HEART
25 POISON ARROW
26 SOLITAIRE
27 WELCOME TO HEARTLIGHT
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30,000 Participants Expected At 61st Annual NAB Confab

by Jeffrey Resner

LOS ANGELES — A record crowd of 30,000, including 6,000 broadcasters, is expected for the 61st annual gathering of the National Assn. of Broadcasters (NAB), taking place at the Las Vegas Convention Center April 10-13. NAB President Edward O. Fritts upholds the promise of a big show, saying it will be the biggest in history.

Although the get-together features the usual programs of lawmakers, regulators, industry observers and experts, controversy may crop up when Rep. Timothy Wirth (D-Colo.) speaks at a luncheon on April 12. Although the Senate reaproved broadcast deregulation with incredible swiftness this year and the Federal Communications Commission (FCC) is dealing with the matter at a steady clip, Wirth—who serves as chairman of the House Telecommunications subcommittee—has made it known he intends to block crucial license renewal legislation.

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

A number of other government figures will address the meeting, including deregulation efforts at the NAB confab, including Sen. Bob Packwood (R-Ore.), Commerce Committee chairman, who is said to expect to reiterate his oft-mentioned quest for First Amendment rights for broadcasters; and FCC chairman Mark Dunlap, who will reiterate the convention to examine new racks, retail and even one-stop shops can deal with the growth of these new products.

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

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

“Packaging, merchandising and how we can make these lines profitable will be an important part of that session,” the NARM spokesman said.

The 25th Annual NARM To Probe Home Entertainment Issues

by Michael Martinez

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

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

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

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

New Products

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

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

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

He added, “Because that Wednesday (April 13) seminar will take in all those areas, coupled with input from our manufacturer members, we have the opportunity at the convention to examine new racks, retail and even one-stop shops can deal with the growth of these new products.”

Prerecorded Music Shipments, Value Drop Again In ’82

NEW YORK — Figures released by the Recording Industry Assn. of America (RIAA) show that both manufacturer shipments of records and prerecorded tapes (which include cassettes) continued to decline in 1982. Shipments of 576 million units, net after returns, were three percent less than the 619 million units shipped in 1981. When calculated at suggested retail list price, the $3.59 billion shipment value in 1982 was down one percent from $3.63 billion in 1981.

When calculated at wholesale prices levels, 1982’s volume of $2.1 billion was slightly less than 1981’s $2.18 billion. The figures showed a continued increase in prerecorded tape shipments, but to where they now represent 45% of total disc and tape album shipments, up from 39% in 1981. Meanwhile, LPs slid from 55% to 61% in 1981, and 8-track tapes dropped to three percent from 11% in 1981.

When broken down into individual configurations, LPs, including EPs, mini-albums and audiophile discs, dropped 11.2% in units from 273 million in 1981 to 241.5 million in 1982. At retail list price, LP value was down 10% from $2.1 billion in 1981 to $1.89 billion in 1982, while wholesale volume also showed a 10% drop from 14 billion in 1981 to $1.02 billion in 1982.

Prerecorded cassettes, the only category to show an increase, jumped 47% to 183 million units in 1982 from 124 million units shipped in 1981. Retail value at list was likewise up 45% from $954 million in 1981 to $1.38 billion in 1982, while wholesale volume also increased 45% from $268 million in 1981 to $382 million in 1982.

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

For the fourth straight year 8-track shipments showed a sharp decline, down 72% to 14 million units in 1982 from 52 million in 1981. Retail list value showed an 85% drop from $312 million in 1981 to $36 million in 1982, and wholesale volume declined 78% from $202 million in 1981 to $44 million in 1982.

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

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

WKTU Regains NYC Lead In Arb Winter Book

by Michael Glynn

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

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

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

Securing the top rock spot with a 4.5, WPLJ has now risen in a full share since last summer, while Doubleday’s WAPP, which made a most impressive debut with a 4.9
Gospel Music Week Agenda Ends For 1983 Edition

by Tom Roland

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

The combination of the radio seminar, with one traditionally held in August, concurrent with the Christian Artists Seminar in Estes Park, Colo., with the usual RIAA, BMI and SESAC — are set to hold various luncheons and receptions, while daily choral music workshops and a songwriters showcase have also been added.

Smith Tapped To Head Warner Amex Sports Network

NEW YORK — Former Elektra Asylum Records Board chairman Joe Smith has been appointed president and chief executive officer of Warner Amex Cable Communications, Inc.,'s Home Sports Entertainment (HSE) regional sports network. He will report to Dene Lewis, chairman and chief executive officer of Warner Amex Cable Communications, and will work closely with Warner Cable Communications, Inc.'s vice president of sales, Allen Shuman, Warner Amex Cable's operations officer, as the title tune, "I Want You More," and "Snow White," the classic, "I Want You More," and "Snow White," were held on the 1982 list. The films "I Want You More," and "Snow White," were held on the 1982 list. The films "I Want You More," and "Snow White," were held on the 1982 list. The films "I Want You More," and "Snow White," were held on the 1982 list.

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

Second Midwest Music Exchange Set For June

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

The expanded scope of the MMX includes college registrants receiving academic credits, and that the event is open to all individuals and groups that will be held at the convention center. The MMX also plans to increase participation from radio, the black music market, new music and Chicago's healthy jingles market. Record company administration, management, radio promoters, and record store buyers will also be areas covered during the three-day conflag.

For registration information, call (312) 440-8060. Talent competition applications may also be obtained by calling the same number.

Gold LP, Singles Certifications Up

NEW YORK — The Recording Industry Assn. of America (RIAA) certified ten gold albums, five platinum albums, and included in March. The RIAA also certified three gold and two platinum video awards in March, down from 14 golds and two platinums from a year ago.

Albums certified platinum included "Forever, For Always, For Love," by Epic recording artist Luther Vandross; and "Get Nervous," by Chrysalis recording artist Pat Benatar, which was also certified gold. Other gold albums were called "Wastin' For The Sun To Shine," by Epic recording artist Rickie Skaggs; "Friend Or Foe," by Epic recording artist Adam Ant; "Word Of Mouth," by Chrysalis recording artist Tony Toni Tone; "Rico," by Capitol recording group Duran Duran; "All The Great Hits," by Motown recording artist Diana Ross; "Pyromania," by Mercury/PolyGram recording group Def Leppard; "WW II," by RCA recording group The Who; and "Page," by Decca recording artist Christopher Cross; and "Children's Favorites," by various artists for Disneyland/Vista Records.

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

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

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

The other gold video awards went to Best Little Whorehouse In Texas, MCA Videocassette & MCA Videodisc, Inc., Def Leppard's Hysteria, MCA Videocassette & MCA Videodisc, Inc.; Fort Apache, The Bronx, Vestron Video Corp.; and The Cannonball Run, Vestron Video Corp.

In addition to the March certifications, the RIAA noted an error in the previously reported gold and platinum album totals for 1982. It said that "Rush's Signal" album on Mercury/PolyGram was certified gold and platinum on November 10, 1982, and that R. & G. and The Gang's "Alone One" album on Delta/PolyGram was certified gold that date. Thus, totals for 1982 should have been 130 gold and 55 platinum album awards.

First '83 RIAA Transportation Workshop Set

NEW YORK — The Recording Industry Assn. of America (RIAA) has scheduled its first of two traffic and transportation workshops for 1983. The workshop, which is sponsored by RIAA in cooperation with NARM, is titled "Basic Functions and Responsibilities of the Traffic Manager," and will take place April 28 from 9 a.m.-5 p.m. at the Ramada Inn in Edson, N.J.

The workshop is aimed at audio and video product shipping and receiving personnel and addresses duties of the carrier services group that will be rotated throughout the day to allow registrants to attend all of the topics are "Tariffs, Classifications and Freight Shipping," "Packaging and Shipping," "Small Shipment and Package Shipping," "Freight Claims," "Losses," and "Carrier Claims." Among the discussion leaders are Manfred Fleischer, Columbus House, Division of CBS; James Steigleimyer, RCA Records, Joseph Czechowski, CBS Records; David Goldstein, CBS/Fox Video; Robert Damian, MGM/UA Home Entertainment; Russell Dupuis, Pickwick International; and Donna Behme and Joseph Kisala from Behme Assoc., the traffic consultants to the RIAA.

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

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

Requests for the workshop are limited, requests should be made as soon as possible by sending a $100 check made out to RIAA to either Stephen Traiman, RIAA, 887 Seventh Avenue, New York, N.Y. 10010 (phone (212) 765-4330) or Mickey Grant, NARM, 1105-F Astor Blvd., P.O. Box 7970, Cherry Hill, N.J. 08034 (phone (609) 424-7404).

The RIAA/NARM Traffic & Transportation Workshop will be repeated in L.A.
To keep the music fresh and the new talent comin',
you gotta start from the basement up!
The MTV "Basement Tapes."

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

On the second Wednesday of each month at 11:00 pm (EST) we're showing these homegrown videos. MTV viewers then vote on their favorite. (Our first show saw almost 30,000 viewers phoning in to vote— in less than an hour!)

Each month the winning band receives an Akai video music system and qualifies for our final one-hour playoff program in September. The winner of the finals gets a recording contract and a promotion video from EMI America Records. The MTV "Basement Tapes" series is another way we keep our viewers hungry for new music. And a way we keep you up on what's going on by breaking new groups.

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

To enter, send a 3½" video of a master. Also include a bio of yourself and your band. Mail to: MTV Music Television, Basement Tapes, Warner Amex Satellite Entertainment Company, 1133 Avenue of the Americas, New York, New York 10036.
OUTSIDESIDE - The Tubes - Capitol ST-12250 - Producer: David Foster - List: 8.98 - Bar Coded

When The Tubes first hit the scene in the early '70s with songs like "White Punks on Dope" and "Mondo Bondage," the San Francisco combo was deemed the most outrageous group this side of Alice Cooper. But with the dawn of punk and new wave, the band seemed to move beyond mere cult status and became embraced by the rock mainstream. They're still at it, their best when doing goony tunes like "Wild Dope." (reminiscent of the rock mainstream. They're still that good at doing show-off stuff.)

**NEW DEVELOPING**


On this debut album for the newly-bowed D&D Records label, Los Angeles modern pop or rockers Dial M serves up a delectable array of ditties that every kid will want to hear and every kid that's cool, dextrous electronic key-boarder Hernando Corso, who does exactly what the title suggests. "The emotional, "everyman" vocal, buoyed by the KORG-type outlets will appreciate the dreary yet frenetic tone of "Beat Route" and the techno-funk rapping of "Time."

**NEW FACES TO WATCH**

Sandi Patti

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

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

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

She graduated in 1979 and secured a coveted position with Singspiration, a part of the Zondervan conglomerate that has since merged with The Benson Co. Within a short period of time, she joined Impact records, one of the Benson-distributed labels, releasing "Love Overliving" in early 1980.

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

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

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

"Musical style is universal," she states, "and gospel music is waking up and saying, there are so many varieties and styles that we have not tapped yet. And when you have different styles, you have the potential to attract more people. The difference comes in the lyrics, and gospel music is so close to the lyrics for a few years a little bit, but the last few years we've come around because there's still that need to say some eternal kinds of things."
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KAGNY & THE DIRTY RATS (Motown 1672MP)
A unique coalition of performers (Kagny) and a production/writing team (The Dirty Rats) scores strongly with this anthem of adolescent unrest. The LA-based collective pushes the tune forward with a stalwart blend of grit and determination. Look for Island Records.

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

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

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

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

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

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

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

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A 12” Single Non-Stop Rocker on
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*From the Album “LET ME IN YOUR LIFE” • SB-1004

NEWS & REVIEWS

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

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EXECTIVES ON THE MOVE

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

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

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

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

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

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

FOR DANCERS AND LOVERS
SOUTH BAY RECORDS PRESENTS

MARBELA SHAW
“NEVER GIVE UP ON YOU”*
(Special Mix) SB-22004

A 12” Single Non-Stop Rocker on
SOUTH BAY RECORDS
1818 S. Western Ave., L.A., CA 90006

*From the Album “LET ME IN YOUR LIFE” • SB-1004

NEWS & REVIEWS

Donlevy Named MD at ATV Northern Songs

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

Klein Named VP, Finance/Business, At Island Records

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

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Payola$, Loverboy Are Top 1983 Juno Awards Winners

by Jan Plater

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

Loverboy picked up four awards during the presentation, including best single, best composer and most promising group, while Loverboy, a big winner during the 1982 Junos, repeated his triumph the year winners and added album of the year to their collection of Junos.

PolyGram Classics, Gramavision... 

NEW YORK — PolyGram Classics has released a new deal with PolyGram Classics. First releases under the new deal will ship May 2, with the existing deals with Barry Feldman, national business, and CBS, which recently concluded dealing with RCA and CBS, respectively.

The agreement was disclosed in a joint statement by Jan Plater, executive vice president, and CBS, which recently concluded dealing with RCA and CBS, respectively.

It was disclosed that only six deals, including the new deal, will be independently distributed. Gramavision’s switch to a major comes to RCA and CBS, respectively.

PolyGram Classics currently markets and distributes Japanese imports of selected titles from PolyGram’s Verge, EmArcy, LMNT and Phillips catalogs, as well as the independent labels of the jazzy, poly manager, PolyGram Classics, Jonathan Rose, president, Gramavision, and Diana Calthorpe, vice president and general manager, Gramavision.

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

NEW YORK — The question of whether the supply of video production studios in New York exceeds the demand was put forth by the Videotape Production Association of Videotape user trade group at a recent panel discussion at Matrix Video Studio.

Despite that, no definite stock of the future. All those who made up the audience, including, among many, Carole Pope (True North Records) was female vocalist of the year honors.

A complete list of Juno winners included below:

ALBUM: “Eye of the Stranger,” Loverboy (CBS)

SINGLE: “Eye of the Stranger,” Loverboy (A&M)

(continued on page 32)

Sparks

The PALACE, L.A. — Describing the mood of Sparks’ latest box set release as if trying to get the memory back into a broken tannery. Incorporating ele- 

Sparks — the band of the same name — is a band of the same name. Last Thursday night, Russell Mael offers listeners a heady mix of different forms of coalesce in a furious, lively, yet weird, dance music.

Alternating between tunes from their 12th album, “Sparks In Outer Space,” and past cut hits, the group performed a set which had the audience begging, leaping and jumping around as much as was possible considering the place was sold out and bodies were crammed together pretty snug. Nevertheless, the band refused to slow their frenetic pace, and even when young ladies vaulted from the crowd to the stage and planted kisses on lead singer Ron Mael, he never skipped a beat.

In fact, the only thing seemed to get out of hand was when the singer began shaking hands with members of the audience and some joker pulled him into the throng. Slightly ruffled but actually in high spirits for wear, he rounded back on stage by a few boisterous and he showed that the incident was merely a minor annoyance by immediately breaking into a snappy dance routine mimicking a New York City street breaker.

The show was a tour de force in the performance. Go-Go’s rhythm guitarist Jane Wiedlin was introduced and helped crown “Cool Places,” the duo who appeared on Sparks’ new LP. Grinning from ear to ear and keeping up with Ron Mael’s dance steps, Wiedlin’s effin’ appoince and strong if squeaky voice added a nice shading to the proceedings, and she later returned to sing the combo’s KROQ staple, “Upstairs,” during the encore.

Most of the material presented during the show came from the group’s last three albums, their latest plus last year’s “Angst In My Pants” and the classic “Whomp That Woman!” One lone exception was because those are the only Sparks albums I own. After this gig, however, I think I’ll go out and buy a copy of their next album, the one I missed the first time around.

jeff resner

Prince

prince

Vanity 6

UNIVERSAL AMPHITHEATER, L.A. — For what seemed like weeks prior to the triumphant return of Prince to L.A., area newspapers and weeklies were overloading with articles analyzing, criticizing, debating and generally overintellectualizing the “what this means to pop, rock & R&B music” Critics called him a flamboyant “liberine,” whose music, beyond espousing a virtually no-holds-barred attitude towards sex, also spoke of liberating oneself from the preconceptions that society has put into our heads. If we are to see Prince’s most recent show, his audience is in our society with regard to color and gender. Prince, on the other hand, is not only completely accepting, but brokering.

Not that to say the critics were wrong, but trying to describe what makes a great per- formance more than straightforward. What, then, is the all-squealing with his constant, carefully orchestrated but impossibly energetic and sex-embellished “Controversy,” for across the floor and lounges atop the piano. It all seemed to make Rick Jagger look like a minor clychad, by comparison.

Every move, perhaps every gyration, was calculated, much in the same way that James Brown’s splits, Chuck Berry’s duckwalk or Bruce Springsteen’s slide under, Clarence Clemons’s manner’s legs. The lack of spontaneity certainly didn’t keep the collective euphoria from reaching near- oratory levels. In fact, everyone probably got off the most on what could have been the most corny, certainly moment of the performance. After Prince had cavorted on a bed at the top of the stage during the encore, “International Lover.” It was tiring just to watch the bed. But it was even more exhausting reveling in the power of the music. You would have to be deaf not to hear it.

L.A. City street breaker.

Perhaps the only way to put into perspective the show. And as a performer, there are few who could match him for his snake-like grace and good looks.

It’s a shame the same, or even half of that could not be said for openers Vanity 6, a trio of young ladies notorious for, among other things.

michael glyn

Tom Petty & The Heartbreakers

LOWE

THE MEMORIAL AUDITORIUM, BUFFALO, N.Y. — Since the album “Damn The Torpedoes,” Tom Petty has been at the top of the rock heap. With the release of his single, “You Got Lucky,” and his newest album, “Hard Promises,” Petty is in the top ten again. Following his intention of returning quietly to his native Gainesville, Fla., Petty received a rousing welcome from the crowd. In addition to doing many of his newer tracks, he mixed in more familiar material, improving new lyrics. Among the crowd, the standout new songs were “Change of Heart,” “Straight Into Darkness” and the title shuffling of “I Got Lucky.” Petty sang the first two verses of “The Walling,” which he introduced as his next favorite song, without any accompaniment except for his own guitar and played at a slower pace than normal until the band and crowd joined in. The show featured Petty sitting on a 10-minute introduction and over-powering light show.

During the encore, Petty waited through a full 15 minutes of applause before finally reappearing. The applause became louder and harder to bear for the remaining five minutes of a 10-minute introduction and over-powering light show.

PETTY

Opening for Petty was Nick Lowe with Paul Carrack, former member of Squeeze. Highly recommended, Lowe is a master of the country rock genre. Lowe sang a few cuts off the album, including the single, “Raging Eyes.” In an interview, Lowe mentioned several of his more well known compositions, including “Cruel To Be Kind.” Carrack concurred with Lowe by saying they had been looking at songs for their album, “Has This Been Going On?” from his days with Ace, and “I Need You.”

blanche goodman
Linda Barton
Barton Named VP, N.Y. Advertising,
At CBS Records

NEW YORK — Linda Barton has been ap-
pointed vice president, New York advertis-
ing, at CBS Records. In the new post, she
will be responsible for the following depart-
ments within the newly restructured, full-
service in-house advertising agency for the
label: advertising and copy, media plan-
ning and placement, advertising produc-
tion and traffic, video TV production and
local advertising production.

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

CRDI Expands Local
San Francisco Branch

LOS ANGELES — California Record Dis-
tributors (CRDI) is expanding its San Fran-
cisco branch. Among the labels being ad-
ded to the distributor’s San Francisco branch are the Fantasy Group, Concord Jazz,
Paxa, Palo Alto Jazz, Rainbow. Original Sound and Jazz America, Marketing, among others.

“With this expansion, we give all our
labels full sales and promotion from Seat-
tle to San Diego,” says the company’s presi-
dent, George Kocutt. “The closing of
Pacific Records & Tapes means we have
become the only truly independent dis-
tributor covering the entire West Coast.”

CRDI currently has branches in Glen-
dale, Calif. (in the Los Angeles area), Seat-
tle and San Francisco.

GOIN’ DEF ON THE ISLAND — Mercury/PolyGram recording act Def Leppard recently
performed at Long Island’s Nassau Coliseum. Pictured in the back row are (l-r): Joe Elliot of
the group; Jim Sobel, national promotion director, rock division, East Coast, PolyGram; and
Phil Colan, Rick Savage, Richard Allen and Steve Clarke of the group. Pictured in the
front row are (l-r): Jim Lewis, vice president, marketing, PolyGram; Randy Roberts,
national publicity, PolyGram; Mark Goodman, UJ; MVV: Carol Miller, DJ; WPLJ: Guenter Henster, president/chief operating officer, PolyGram; Sue DeBenedette, New York promotion manager, PolyGram; Dan Young, vice president, international af-
fairs, PolyGram; and Joe Grossman, national secondary director, PolyGram.
NEW VIDEO SOFTWARE RELEASES

The listing of new videocassette and videotape software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering guide. Product is reported in Cassettes and Disc groups, followed by manufacturer, catalog number and price. Some product listed may have been assigned either a catalog number or a price at previous.

Videodrome
Cassette - RCA MCA 71013 $39.95
PIRATES OF PENANCE
Cassette - MCA 71012 $39.95
TELL THEM WILLIE BOY IS HERE
Cassette - MCA 55064 $39.95
THIS ISLAND EARTH
Cassette - MCA 50076 $39.95
LET THE BALLOON GO
Cassette - MCA 55010 $39.95
BLACK BEAUTY (animated)
Cassette - World Vision 1010 $39.95

TOP 30 VIDEOCASSETTES

16 JANE FONDA'S WORKOUT
KVG/RCA Karl Video Corp. 042 $15 41
17 VICTOR VICTORIA
Walt Disney 11309 $19 33
18 TRON
Worldvision 45s 4322 $19 16
19 MISSING
MCA Distributing Corp. 71009 $17 16
20 STAR TREK II: THE WRATH OF KHAN
MGM Home Video PA 1170 $20 20
21 DINER
MGM/UA 20116 $21 19
22 HUNKY TONK MAN
Warner Home Video 11305 $26 2
23 VICE SQUAD
Embassy Home Entertainment 2002 $25 3
24 MOONRAKER
Embassy Home Entertainment $27 7
25 AMITYVILLE II: THE POSSESSION
Simon & Schuster $24 1
26 HALLOWEEN III: SEASON OF THE WITCH
MCA 71010 $24 4
27 FRIDAY THE 13TH PART 3
KVG/RCA Karl Video Corp. 1539 $23 8
28 STAR WARS
CBS/Fox 1103 $29 44
29 THE ROWDY SHERIFF
Paramount Home Video PA 1231 $27 14
30 THE OUTLAW
Paramount Home Video PA 1231 $27 14

Matsushita Bows Vid Disc That Can Record, Erase

LOS ANGELES - Matsushita Electric Industrial Co. recently previewed a videodisc system that has record and erase capacity, as well as the standard playback mode. Although this new technology will initially impact on the business world, Matsushita executives say the record/multimedia disc machines will always be more costly than videocassette recorders. But other companies, like Sony, claim that when its record/employee playback laser-disc units becomes economically practical for home use, they will sell for less than video-only consoles.

At the present time Matsushita is selling a recording video disc player for office filing purposes in Japan at a cost of approximately $85,000. The new record/erase playback laser disc machine is designed to replace other filing systems such as microfilm, microfiche and paper. The machine's price per gigabyte used in its new machine will be able to be erased and recorded over one million times. Besides Matsushita, RCA and Eastman Kodak are also involved with R&D on videodisc recording systems.

PUNCHING UP MORE ITALO GOLD - Larry Houser, manager of CBS/Fox Video, accepts the International Tape/Disc Assn. (ITA) Golden Videocassettes Award for Italy's change of president Henry Brief. For the 40th such award for CBS/Fox, it symbolizes more than $1 million in mass label revenue from sale and/or rental of a prerecorded videocassette.

Cash Box/April 16, 1983
The list below shows the steady or upward movement of records outside the national Top 20.

**NATIONAL BREAKOUTS**

1. JARREAU
2. AFTER THE FIRE
3. BRYAN ADAMS
4. TUBES
5. JULIO IGLESIAS
6. KENNY ROGERS
7. ZZ TOP
8. PETE TOWNSHEND

**REGIONAL ALBUM ANALYSIS**

**NORTHEAST**

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

**SOUTHEAST**

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

**Baltimore/Washington**

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

**WEST**

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

**NORTH CENTRAL**

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

**DENVER/PHOENIX**

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

**SOUTH CENTRAL**

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

*Cash Box/April 16, 1983*
MERCHANDISING

WHAT’S IN-STORE

STRAWBERRY SHORTS — Strawberries Records & Tapes recently hosted a "Robert Hazard/Robert Ellis Orrall Double Header" at the Memorial Drive outlet in Cambridge, Mass. — which promoted Hazard’s self-titled mini-LP and Orrall’s "Special Pain" mini-LP, both on RCA. Ten requisites competed for best time in running through an in-store obstacle course, and the winner was awarded an Odyssey II video game system worth $300. Later in the day, an appearance by Orrall coincided with free massages offered by a professional masseuse in order to ease — you guessed it — that “special pain.” In other Boston area Strawberries promotions, a Greg Kihn contest in conjunction with WGOZ awarded a trip to Jamaica to the tune of if your love’s in ‘Jeopardy,’ take her to Jamaica to

LENDING AN EARRING — Over 300 fans attended a recent in-store appearance by Golden Earring at the Sound Warehouse in Pasadena, Tex. — which the group’s "hot wall" are (L-R) Nick Van Clew, KLOL-FM, Cesar Zvidervijk, George Kooyman and Barry Hay of the group, Maria Limas, KLOL-FM, Brian Gwirtzman of the group, and Patt Morris, Photogram Records.

...promotion with WAFF is giving buyers of the band’s "Frontiers'" LP from $50-$300 coupons good on a Suzuki motorcycle, depending on the size of the bike. The coupons are attached to an entry blank to be submitted for a drawing to award a Suzuki. Recent in-stores at the chain include: Pia Zadora at the Westport store; Pia Zadora, Boston’s Copley Square, and The New Models, The Stompers and the eight-member Boston cast of Dancing In The Streets all at the grand opening of the store in Saugus, Mass.; PIA’S IN-STORE — PIA ZADORA’s in-store stop at the Copley Square Strawberries is part of an ambitious in-store tour put together by Maceyn Liman Marketing to support her current "Pia." LP. By tour’s end, Zadora will have appeared at the Tower outlets in San Francisco and Los Angeles, a Kemp Mill in Washington, D.C., a New Orleans Warehouse, Hastings in Houston and Dallas, a Recordland and Speak in Southern Florida, an Atlanta Record Bar, Harmony Hut in Waynesville, N.C., and Record Worlds in Hackensack, N.J. and Long Island, besides the Strawberries. According to independent marketer Lipman, Zadora is flying by private jet to each appearance, along with an entourage filling two limos. Some 2,400 T-shirts are being given out to whoever attends, and 500 posters have been provided to each store for the same purpose. In addition, a drawing at each store will give away a his and her bicycle worth $200 each to the winner, and a bike is also being given to each store manager as a thank you. Each store also receives a special 4 x 6 display poster of Zadora with the store’s name affixed, printed on photographic paper at a cost of $10. Lipman added that either two 25-inch television monitors or one large screen would be rented for each store in order to run a continuous loop of Zadora’s "The Clapping Song." He said that the Atlanta Record Bar appearance opened the store on Easter Sunday and drew 400 to an otherwise dead mall district. A band appearance in L.A. drew 1,000, a turnout there second only to Luciano Pavarotti. Lipman further stated that a heavily supported, 15-city Paul Anka in-store is in the works in support of the artist’s forthcoming "Killing Time," set for May 15-25.

HERE IN CAMELOT MUSIC — To honor the Campland, Ill’s-area own REO Speedwagon, a concert tie-in with the Market Place Mall Camzelot store in Champaign, starting this weekend, has several garment makers giving away a $1,500 Gary Richrath guitar ... The Ocean County Mall outlet in Toms River, N.J., and the Scotch Plains "Store of the Month" honors for 1982 and "Store of the Month" for February, both based on mall involvement. Manager Barry Nash was awarded a three week trip to Bermuda ... In Columbus, Ga., the Columbus Square Mall’s merchants association awarded manager Tom Rizzi the 1982 Sales Achievement Award for Toys, Hobbies and Entertainment. Chuck Woodding has been upped from computer operator to maintenance programmer in the data processing department, and Jay Chapman moves up to the newly created title of chief account from staff accountant.

DOCTORS’ NOTES — David Fritzell and Shelly West recently sat in the window at Radio Doctors in Milwaukee for an interview on station WMIL. The store’s merchandising coordinator, Wendy Birky, said that the in-store was probably the best in the store’s history. Many radio stations across the country also dropped by in between concerts in LaCrosse, Wis. and Kalamazoo, Mich. ... An "Escape the Human Race" promo in support of Red Rider’s current single will take place at the forthcoming "Radio Doctors Record Riot" at the State Fair Park in nearby West Allia. The event has 10 racers competing for a motorcyle ... Radio Doctors recently held a Tom Petty look-alike contest at the Park Avenue showcase club. Contestants were judged while singing a cappella to Petty music — but I wonder if they were hearing through headphones. A promotional sponsor in support of Greg Kihn is in the works. Participants will sing along to the instrumental version of ‘Jeopardy’ while on the air.

...jim bessman

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

Cash Box | April 16, 1983

HEAVY

ARTIST
Del Leppard
Dexys Midnight Runners
Ric Ocasek
Journey
Falco
After The Fire
Modern English
Michael Jackson
Bryan Adams

CLIP
Photograph
Come On Eileen
Something To Grab For
Separate Worlds (Wayne Apent)
De Kemissiar
The One Thing
Cuts Like A Knife

LABEL
Mercury
Mercury
EMI America
Columbia
RCA
A&M
Epic
Virgin/Arista
A&M

MEDIUM

ARTIST
The Flax
Red Rider
Ultrasound
Prince
Heaven 17
Thomas Dolby
Chris DeBurgh
Naked Eyes
The Flirts
Buckaroo
Michael Bolton
Jan Butler/Asia
Robert Hazard
Duran Duran
Echo & The Bunnymen
The Fixx

CLIP
Red Skies
Light/Human Race
Reggae Wild Wind
Little Red Corvette
Let Me Go
She Blinded Me With Science
Don’t Play The Ferry Man
Always Something There To Get To Me
Jukebox

LABEL
MCA
EMI America
EMI America
Virgin/Arista
A&M
EMI America

LIGHT

ARTIST
Divinyls
English Beat
Chuck Francour
Le Loux
Los Netto
Gary Moore
Molly Hatchet
Kajagoogoo
Eddy Grant
Psychadelic Furs
Golden Earring
Little Steven & The Disciples of Soul
Phil ‘N’ The Blanks
Scandal
Night Ranger
Madness
Saga
Bananarama
Peter Godwin
Takazaka
Culture Club
Tears For Fears
Gandharo Jeffreys
Suburbs
Strangeways

CLIP
Boy’s In Town
I Confess
Under The Boulevard
Fade Away
Always Going To Love You
What’s It Gonna Take
Touch Me
Electric Avenue
Run And Run
Under The Gun

LABEL
Chrysalis
I.R.S./A&M
EMI America
EMI America
PolyGram
EMI America
EMI America
PolyGram
EMI America
EMI America

ADDS

ARTIST
Men At Work
Planet P
Stray Cats
Joan Armatrading
Nick Lowe
Abba
Ric Ocasek
Sylvester

CLIP
Overkill
Why?
Run Away Boys
Drop Dead Pilot
Raging Eyes
All Of My Heart
Hard Up

LABEL
Columbia
EMI America
A&M
Columbia
PolyGram
EMI America

executed inexplaining in dealing with many of the home entertainment industry’s concerns, Davis says. Issues such as rentals, pricing and merchandising will undoubtedly continue to hit the headlines, times. But even as they usually will, there will be several private meetings between NARM regular and manufacturer members.

The NARM board’s annual meeting session on Monday morning, April 11, will concern itself with an update of the “Give The Gift Of Music” campaign. A presentation by Joe Cohen reviewing the success of NARM’s holiday convention, and St. Valentine’s Day TV advertising and in-store promotions, will drive, a discussion of future plans to institute the program and a review of NARM’s 1983 “Discover Grammy” campaign, with a prospectus for a future “Discover Grammy” plans. Cohen will additio

nally explore “Expanding the Prerecorded Music Market: The Unexplored Potential.”

While the 1982 NARM convention, held at Los Angeles’ Century Plaza Hotel, was marred by discussions of legislative issues facing the recording industry — such as home taping, counterfeiting and piracy — the location for this year’s has been condensed into a presentation Tuesday morning, April 12, by Stanley Gottlieb, president of the Recording Industry Assn. of America (RIAA).

According to Davis, Gottlieb’s discussion will center on the renewed fight in Congress to revamp current video and record rental business. His update is likely to include the March 24 Apalachia (NARM) Music copyright subcommittee headed by Sen. Charles Mathias (R-Md.), who chaired what has become known as the Mathias Amendment during last year’s congressional session (Cash Box, April 9).

In previous statements, Gottlieb repeatedly used the record rental situation in Japan as an example of how grave the problem could become and has characterized the dilemma in the U.S. as not “nearly as dramatic but growing.”

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

An industry statistical update is also due for presentation from Warner Communications, Inc. (WCI) and will be unveiled during the convention by Mickey Kapp, president of Warner Special products. The over 500 million annually due to home taping.

Other records president David Soloman will deliver the keynote address during the opening session, and according to Davis, will stress the new challenges in merchandising records and tapes with new product lines.

David Geffen, head of Geffen Records, is scheduled to deliver the keynote address during the opening session, which will also feature Lieberman Enterprises chairman David Lieberman moderating a “What Next” discussion on cassettes and Compact Discs.

Intense Sales Campaigns Set Retailers Differ On Merits Of Cassette Standardization

by Fred Goodman

NEW YORK — With the Compact Digital Disc (CD) being showcased around the country, the American music industry is poised for its latest and perhaps largest technological crapslot. With manufacturers touting the CD as the most significant sound advance since the invention of stereo, an intense sales campaign has been mounted to convince retailers and the public in general that the CD is the future and the quadraphonic sound of the ’80s.

Presently confined to limited preview markets as a test of both hardware and software, and a lack of information concerning mass-market roll out, it remains uncertain when, and how, the retailers will take place. Subsequently, retailers will be looking to have some of their questions about the CD answered at this week’s National Assn. of Recording Merchandisers (NARM) Convention.

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

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

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

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

Home Vid Game Firms Face Prospects Of-Shakeout in ’83

by Jeffrey Ressner

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

The smaller home video game companies seem to be in trouble, hanging in limbo,” said Jim McCullough, editor of Video Game News, in an article for the “Growth Configuration” panel discussion “In-Store Video Game Displays: The Next Generation of Game Computer Software” this week in Miami at the annual NARM convention.

“Shakeout will be a shakeout,” conceded Mitch Perils, game buyer for L.A.’s Show Industries and a member of the panel. “Companies need to expose their products through television advertising, but TV is so expensive that there’ll be a number of small companies that go under.”

The anticipated shakeout may already be beginning, judging from recent signs in the home game arena. Data Age, makers of the first rock ‘n’ roll video game, “Journey of Escape,” recently laid off approximately 14 employees, and initial retailers’ responses claim the Journey game fared poorly with the public, with many retailers promoting the new RCA Red Seal叶片 album, “Leontyne Price & Marilyn Home in Concert At The Met.” Pictured sitting at the autograph table are (l-r): Home, Levine and Price.

IN-STORE AT THE GOODY — Over 600 fans turned out last week’s in-store appearance by Leontyne Price, Marilyn Horne and James Levine at the midtown Manhattan Sam Goody store. The trio of stars was promoting their joint album, “Leontyne Price & Marilyn Home in Concert At The Met.” Pictured sitting at the autograph table are (l-r): Home, Levine and Price.

Home Vid Game Firms Face Prospects Of-Shakeout in ’83
Rescuing deserted housing in the South Bronx is part of what the Erma Cava Fund is all about. Then they turn it into comfortable, affordable housing for seniors in the area.

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

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

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

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

AMPEX
Ampex Corporation - One of the Signal Companies

Hall & Oates
Contribute to a Moving Experience.
Home Vid Game Firms Face
Prospect Of Shakeout In '83

1983 NARM PREVIEW

Home video game firms report entitled "The Industry," which is seeing more and more competition, are now facing a serious shakeout. The shakeout is likely to become more pronounced as the industry grows and more companies enter the market. The shakeout will be driven by several factors, including increasing competition, a saturated market, and a lack of clear market leaders.

Part of the reason behind Atari's move into exclusive distribution was the harsh degree of competition prevalent now throughout the industry. Not only is there an abundance of titles available for the staple of the market — Atari's Video Computer System (VCS) 2600 model — but over the past six months a number of exciting new hardware systems have emerged, including Coleco's exemplary ColecoVision, Mattel's compact Computer System, and others.

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

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

Besides the omnipresent "hit factor," retailers dealing in vid games have to consider other points such as advertising, returns, life cycles and pricing when choosing which games to purchase directly or through distributors. The all-important point of inventory control is becoming more and more crucial, however, in selling through the game items and keeping hot titles in stock.

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

Critical Thinking

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

Retailers and distributors will also be inundated with a number of special promotions and giveaways offered by manufacturers in order to call attention to their product. For example, 20th Century-Fox Games of the Century recently ran a T-shirt promotion tied into its new Rainbow Brite video game. And Imagic, which previously offered two catalog games to players for the price of one ("Atlantis" b/w "Riddle of the Sphinx" or "Cosmic Ark" b/w "Fire Fighter"), just initiated a giveaway in connection with its new "No Escape" VCS-compatible game. Through Dec. 31, Imagic will give a free $15.95 Zircon joystick to customers who purchase a new Imagic game and in a proof-of-purchase seal with $1.50 to cover postage and handling. Imagic is relying on the popularity of the Imagic store locator service, including counter cards, window banners and package stickers to make sure customers recognize the awareness of the promotion, offer which the company claims is the "highest premium ever for a single game promo." But no matter what kind of giveaway promotions, returns policy, advertising or other type of support is given to a video game cartridge, the only thing most retailers say will really help it sell through is the playsability. "It's not the gimmicks or the packaging or anything else that's responsible for making a hit," concluded Perlis. "Above all, it has to be a good game."
1983 NARM PREVIEW
Price The Prime Reason For Record Dealers To Add Video
by Michael Glynn

LOS ANGELES — Studios and independent producers continue to experiment with reduced pricing on prerecorded videocassettes; videodiscs (particularly CED) are still selling through at a healthy rate and stereo hardware, and software — from long-form programming to the new Video 45 — is rapidly proliferating. Has there ever been a better time for the record retailer who hasn't yet incorporated video in his product mix to consider doing so? Apparently not, according to the chairman and panelists of the April 13 morning discussion on "Merchandising Pre-recorded Video Software" during the 1983 National Assn. of Recording Merchandisers (NARM) Convention in Miami.

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

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

Although Silverman stressed that a "trade association is not supposed to discuss pricing," in accordance with federal antitrust statutes, there is little question that it will be the primary issue on most attendees' minds. Indeed, it has been so for video dealers ever since Paramount Home Video president Mel Harris first announced at the VSDA convention in August of last year that the studio would be testing the potential sales market for prerecorded videocassettes with the release of the video Star Trek II: The Wrath of Khan at $39.95. Following the phenomenal success of Star Trek I, Paramount reached new heights both in advance orders and overall sales with the release of An Officer And A Gentleman (at $39.95 for VHS and $29.95 in Beta) earlier this year. Almost simultaneously, Embassy Home Entertainment released Blade Runner at $39.95, enjoying similarly heavy sales. Most recently, Warner Home Video jumped on the bandwagon when the company announced it would experiment with the May releases of Best Friends and Lovesick at under $40 (Cash Box, April 9).

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

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

"You may be able to explain why one title is priced at $59.95 and another at $79.95 or $8.98, but what do you tell your customer when he asks why one videocassette is $39.95 and another $89.95? It creates a lot of confusion."

Manufacturers, of course, have argued that a wholesale move to lower pricing is impossible. "When a film comes in at $39.95 list price, I have no problem selling it, as opposed to a $69.95, $79.95 or $89.95 titles," stated another NARM video panelist, Larry Schaffer, owner of Miami's Vibrations Video. "For reduced list pricing to have any lasting effect on the business, it has to be uniform throughout the industry, not a shotgun type of thing.

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Dealers Note Varying Disc, Cassette Buying Patterns

(continued from page 18)

Cash Box/April 16, 1983

In this issue...

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Price The Primary Reason For Record Dealers To Add Video

(cropped from page 19)

and Jim Mirrillo of Warner Disney Telecommunications, have consistently maintained that royalties be reduced by as much as 50% or more with such legislation (Cash Box, March 19). No distributors have steadfastly opposed the Fair Marketing Amendment, most recently reaffirming their position during meetings last month in Washington D.C. between the Advisory Board of the VSDA and Motion Picture Assn. of America (MPAA) president Jack Valenti, as well as President Kemp Mill’s Harris (Cash Box, March 26). The dealers’ position is that repeal of First Sale “would likely result in higher video rental charges to consumers and threaten the survival of 8,000 video specialty stores” across the country.

While manufacturers and dealers remain divided over first sale, ensuring that suppliers will test reduced list at their own peril, the tapes agree on one area, the sale of videocassettes. “We do a tremendous job on CED, in particular, enthused Vibration Video’s Schaffer. ‘They fly out of here.’

Rather than making an unqualified pitch for the proven sales record of CED, however, numpy-merchandising director for RCA VideoDiscs and a NARM Video panelist, noted that just as record retailers get into selling software, ‘we’re not just selling in video, but how that’s important.’

The major software merchandisers, record retailers or video dealers to demonstrate that the system is a crucial factor in determining how successful you can become in selling, stated CED, ‘That and merchandising are among the same factors. Presently, merchandising is very important with a product like this, where many people don’t know what it is, much less how it works.’

Hardware Problems

While many record retailers prefer not to comment directly, Riley feels that at this stage in the life cycle of the CED system “we’re not far enough along to merchandise just the software.” The reluctant retailer, though, might be encouraged to know that CED “is far ahead of the tape people in sales per unit and per store.”

Riley: “Inventory is not a big problem for the record retailer,” summed up Riley. “It is the merchandising, presentation, merchandising and demonstrating the system, that is the key to selling CED.”

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

Longer form video programming, including in-concert and video compilation titles, have been around a good deal longer, and sales have been admittedly uneven, lagging behind top music videos and the more popular aerobic and workout titles.

There have been successes, to be sure. Olivia Newton-John’s Physical (which quickly packed up a Grammy video award this year) did MGMT/UA’s The Compleat Dazzle tapes pretty well. It was probably the most accurate to say that there has been a steady, if not overwhelming, increase in many markets and particularly.

“All our music video titles have kept pace with music video in the rest of the industry,” said Thorn EMI’s Santrizos, whose company has released such titles as Genesis: Live and Grace Jones: One Man Show. “I don’t want to damn it with faint praise, but it’s still very much a movie driven business.”

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

It becomes a self-energying situation,” Santrizos noted.

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

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

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Reed, Schneider And Wynette Set To Host ACM ‘Hat’ Awards

NAVILLE — Jerry Reed, John Schneider and Tammy Wynette have been selected as co-hosts for the 19th annual Academy of Country Music Awards show, scheduled for national telecast via NBC-TV from Knots’ Berry Farm in Buena Park, Calif., May 8. A Dick Clark Co production, the show will be directed by Gene Weed.

Dees Re-inks With BMI — Radio Personalitiesilo Dees, who recently renewed his performing rights license with Broadcast Music Inc. (BMI) and in- vited BMI to join the AM Driveway family, has recently inked with BMI. Dees in the Morning radio show on Los Angeles’ KISI-FM. Pictured at the KISI studio are (l-r): BMI’s Allan McDougal and Michael Simeran clowning with Dees.

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

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Indepedents Remain Up In Face Of Recent Changes

by Fred Goodman

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

“I don’t think it’s an exodus but a coin- cident,” said Ralph Kaffel, president of Fantasy Records. “It was two labels choosing to make similar moves in a short period of time.”

But despite the smaller independent market share, the moves were different in various respects. Chrysalis went to CBS in a dis- truction deal; Arista went to RCA in an ownership agreement. Obviously, those labels had their own reasons for doing those things. I don’t think it will have any effect on us if our distributors are still trying to stay functioning, solvent and solid.”

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

“It’s going to rock the boat,” said Duncan Brown, general manager of the Boston-based Rounder Distribution. “It will cer- tainly create opportunities and some label robbing. I have a feeling that larger dis- tributors might look at our stuff, but I don’t really think it’s their bread and butter.”

Conversely, Brian Ladd, who is one of the larger independent label managers, said he looked at a distributor like Rounder.

Good For Ladies

Similarly, Clay Pastorick, co-owner of the New York-based Gramavision label, which announced last week that it had reached a distribution agreement with PolyGram Classics (see story in this issue), said he had been interested in the independent web with mixed emotions.

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

Although understood to be firmly com- mitted to independent distribution, Motown Records has become mum on its future plans. Miller London, vice president of sales for Motown, had previously report- ed that if Pickwick were not to reopen, Motown had “other sources we planned to use for distribution.” (Cash Box, April 9).

Contacted again last week, London said the company had “no more comments” un- til he had investigated the ramifications of the changes. Boardwalk Records, one of the largest remaining hit-oriented in-

Milsap Forms Hit Agency

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

The agency, which quite naturally has established an exclusive booking agree- ment with Milsap, is currently planning a future expansion of the talent roster. HIT is located at 12 Music Circle South, Nashville, Tenn. (615) 256-7585.
The CAT Mobile Truck Rolls Along With Agfa Tape

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

Featuring an Otari MTR-90 16/24 track (2-inch) recorder, an Otari MX 5050 B track (1/4-inch) recorder, Soundcraft 800 Series console, Master Room XL305 reverberation chamber, 3 dbx Noise Reduction system, and other equipment, the CAT is a mobile recording studio with a 16-channel mixing board and a live LP entitled “Rhythm of the City.”

Ravenscroft virtually runs “The CAT” by himself, with the assistance of wife Marie and engineer Steve Moore. Recently, Ravenscroft uses Alfa 428 for “The CAT.”

SESSION MIX

At the Village Recorder In West Los Angeles, Epic recording artist Michael Simmons recorded the returning LP in 1983 which has been overdubbed for his next album in Studio “D.” Frank Rand is producer, with Terry Beck and Bob Peel assisting. In Studio “B,” overdubs and mixing were done on a new project by Mini Pops and Noche Caliente, with producers Jose Silva and engineer Heman Rojas, for T-kai International. Assisting were Cliff Jones, John Hamson, and Frank. Among other projects at Village were Fairligh overdubs and mixing for Faerie Tale Theatre, and some overdubs for Memphis’ Shelly Duvall produced, while Van Dyke Parks served as musical director and Joel Frazzoli and Dan Lorenzo assist. Lots of activity for the Kapp Recorders in Burbank in recent weeks. L.A.’s own Blasters recently wrapped up work on its new album for A&M. The band joins a group produced with James T. Hill. Engineer Jeff Sanders also mastered the LP and single at Kendun. Producer John Ryan has been working on the new Bill Wray album for EMI America/Liberty Records at the studio; he recently produced the Patrick Simmons “Arcade” LP, featuring the single “So Wrong,” for Elektra/Asylum. Among the other acts who’ve been at Kendun were Van Morrison, to work on his recently-released Warner Brothers album, “Inarticulate Speech of the Heart,” and Juan Gabriel, producing his own LP and single for Ariola International.

More mixing and remaking projects at Sigma Sound Studios in New York. EMI America/Liberty Records’ Naked Eyes, with producers Roger Brown and Peter Tosh were among the subjects of recent sessions. John “Jelly Bean” Benitez produces for Island Records. Jack Main engineering Glenn Rosenstein and Melanie West assisting. Madonna finished cutting and mixing her current album, “Like a Virgin,” as well, with Reggie Lucas producing, James Dougherty engineering and Linda Rovsek. Madonna’s maxed-out, dressing sidekick, act Planet P released tracks with Frankie Kevorkian producing, John Potoker engineering and Rosenstein assisting. Other sessions include Material, Level 42, Irene Cara, Deniece Williams, Tin Tin, Rocker’s Revenge and Souslous Forces.

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

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

Designed to provide constant de-essing with input levels varying as much as 15 db, de-essing is adjusted with a single threshold control per channel on the 536A. Dual LEDs along with a click-free in/out switch provide an accurate indication of de-essing action and allow de-essing to be introduced at any anytime during the recording process without audible side effects. The 536A also comes standard with active balance inputs and output level adjustment for a conversion/transport output option.

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

The LOVE ELIMINATORS — As part of its promotional tour in support of the “Eliminator” LP and the “Give Me All Your Lovin’” single on Warner Bros. Records, ZZ Top was in Chicago at the WEA branch office to meet local staff. A 7-foot standing are (left) Nick Massi, marketing coordinator, WEA Chicago, ZZ Top’s Billy Gibbons and Frank Beard; (right) Lesa Nelson, Warner Bros. promotion, Chio and Charlie Springer, Warner Bros. regional sales manager.

Independents Remain ‘Up’ In Face Of Recent Changes

(continued from page 21)

dependents, would not comment. However, those labels willing to discuss the independent market were confident, “I think I’ll be stronger,” said Herb Corsack, president of Aristas. “The market is still good for us,” he said. “It puts me in a solid position and allows me to step out.” Added Joe Fields, president of Sugar Hill, “It’s going to come out better and I think those distributors that are properly capitalized will be even more solid than they were before.”

Joe Robinson, president of Sugar Hill Records also felt the loss of Aristas and Chrisyalls would enhance his label. He added that the independent web still present an opportunity not available with the majors for up-and-coming artists and labels. “Nobody gets through the doors with anything new at the majors,” he said. “You’re still going to have more small independent’s coming up. There’s always someone, somewhere, enterprising enough to get into the studios and make hits and help the independents.”

Robinson wasn’t alone in still feeling that the future lies with independents. “I’m trying to think of any label who married a major and wasn’t cherry-picked,” said Anthoni Corsack, president of Aristas.

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

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

KHJ/ Los Angeles Drops Country Format

NASHVILLE — Following continuous rumors of an impending format change, KHJ/ Los Angeles abandoned its format in favor of a contemporary format, April 1, exiting from the three-way race that KHJ and KZLA have for the last few months. KHJ then went up into Kaizen, the new 24-track recorder and an Audio-Kinetics Q-Lock tape synchronization system. The studio has also been acoustically redesigned and is presently ready for booking.

Far away from the hubbub of Manhattan, Maui’s own Artists and Models has been playing to Columbus recording act Andre Cymone, working on their debut project, which has signed himself, with Pete Martinson serving as engineer. Country singer-songwriter John Prine was working on the new LP at the studio, with Bass Dachow assisting.

In Nashville, Breece Henderson, Jessie Burns, Sonny James and John Prine are among the acts who’ve been working at Sound Emporium. Henderson recently began work on this third single for the Union Station label, with Scott Tutt producing and Jon “Mr. Big” D’Amelio engineering. Churchill recording artist Jessie Burns returned for work on her forthcoming album, produced by Jim Williamson and Tony Migliore, with Williamson engineering and Bethany Potts assisting. Sonny James was in March to record his new Dimension Records single, produced by Rick Hutton and Martin engineering. Singer/songwriter John Prine, who is seeking a label deal, was in to record late last month with Rick Hutton. Singer/songwriter Mary Enyeart and Chicago-based engineer Hank Neuberg behind the board. And last but certainly not least, Sound Emporium owner Tony Migliore, who has been developing this new project for his next Churchill LP, with Williamson engineering and Potts assisting.

Popell Records Bows

LOS ANGELES — Popell Records recently gave president-a-gogo. First produced the label will be a single, “Primo Man,” by Lisa Popell, with an LP to follow. "Use Records" are planning a national promotion campaign for the label, and Steve Greenberg will serve as national sales and distribution director. So far, MS Distribution has been lining up records for the Midwest, and Norman Winter has been retained as national publicity consultant.

COUNTRY’S FIRST LADY RECORDS

63rd LP — Epic recording artist Tammy Wynette is recording her 63rd album to date with producer/husband George Richey at Woodland Sound Studios. The LP is slated for a June release.
CASH BOX
APRIL 16, 1983

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GOSPEL MUSIC WEEK
IN
NASHVILLE

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Back To The Basics

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

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

(continued on page GM-4)
Back To The Basics

(continued from page GM-3)

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

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

Further marketing attempts, which are proceeding in a much more competent manner than previous efforts, have brought forth the formation of labels such as Word Records' new Exit label, which has already caught the attention of some 250 college stations who have expressed an interest in the label's product for their regular programming efforts, the introduction of K-tel into the Christian market through the development of the Arkiv label with the cooperation of the industry at large, and even an upcoming attempt by Word at a 3-D album package. To top it off, the gospel labels have been a major source of aerobic fitness within the Christian community, providing records that can aid the listener in body development without subjecting him or her to suggestive material. They have also developed special gift cassette packages that carry the "Gift of Music" ideal a step farther.

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

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

by Michael Kirk

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

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

"One of the big secrets is that we had the album in-house for five months," said Johnson. "It was recorded at the Caribou Studio in Colorado in October and wasn't released until April of the following year. This gave us a lot of time to develop in-store merchandising and get our people excited about the album by playing it for them. This care and concern went from the music to the cover. Grant's previous five album covers had all been brightly colored and full bleed. "We decided to go with white and something more simple and classical for 'Age to Age,"' said Johnson. The result was a very tasteful cover that showed a portrait of Grant in a white dress with a white border around the picture.

A major plus in creating demand at the consumer level for the album before it was in the stores was that Grant embarked on a major spring tour and performed four of the songs from the album during her concerts, thereby whetting the appetites of her fans and Christian bookstore customers.

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

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

Recession Putting Squeeze On Black Gospel Labels, Acts

by Tom Roland

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

In the past when recessions have occurred, the gospel industry was always able to flourish as record buyers looked for a ray of promise or a piece of hope to which they could cling, and gospel music was able to convey a note of inspiration and a reason for optimism. This economic period has been much different, though, as black gospel manufacturers have sensed a serious downturn in labels, and depending on what company you're talking about, is either not as serious as the one faced by the secular labels or is even more serious.

James Bullard, of Word/Myrrh's black division, assessed his current market as "worse than any experience we've ever had. "'Usually gospel music is something that people buy more of or they continue to buy," he said, "because it kind of speaks to the condition that the country would be in at that time. It's something similar to a pacifier in a way that puts back what has been taken away. That's in years prior to this last year, but unemployment's worse than it's ever been before and the bottom just fell out." Bullard praised senior executive Stan Moser for his foresight, since Moser began belt-tightening measures a full year before the height of the crunch, and Bullard stated that, because of those efforts, the company has been able to survive on a lower volume.

He noted that sales of contemporary music forms, represented by artists such as Andr-ae Crouch and Patrick Henderson, have been hardest hit for two reasons: one is the fact that contemporary music speaks to younger buyers and unemployment among black teenagers has been even more striking than in other age brackets, and the other lies in the nature of the music itself.

"People are going back to the basics," he suggested, "something that gives them hope to hold on or inspiration to continue, that just speaks more to the inner soul." Jim Henry, of Pearl Records in

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Spiritual

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

**FEMALE VOCALIST**
1. Myrna Summers • Savoy
2. Shirley Caesar • Myrrh
3. Albertina Walker • Savoy

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

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

**Inspirational**

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

**FEMALE VOCALIST**
1. Amy Grant • Myrrh
2. Evie Tornquist • Word
3. Sandi Patti • Impact

**GROUP**
1. Imperials • Dayspring
2. Farrell & Farrell • New Pax
3. Petra • Star Song

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

GOSPEL SONG OF THE YEAR
Dove Award to the Writer(s)—Publisher(s)
How Majestic Is Your Name
Michael Smith—Meadowgreen Music—(ASCAP)
Sing Your Praise To The Lord
Richard Mullins—Meadowgreen Music—(ASCAP)

FEMALE VOCALIST OF THE YEAR
Amy Grant

GOSPEL INSTRUMENTALIST OF THE YEAR
Michael Smith

CONTEMPORARY GOSPEL ALBUM OF THE YEAR
Dove Award to Artist/Producer
Age To Age—Amy Grant
Myrrh Records—Brown Bannister—Producer

INSPIRATIONAL GOSPEL ALBUM OF THE YEAR
Dove Award to Artist/Producer
Heartmender/Danny Gaither
Daybreak Records—Joe Huffman—Producer
Lift Up The Lord/Sandi Patti
Impact Records—Greg Nelson—Producer

TRADITIONAL GOSPEL ALBUM OF THE YEAR
Dove Award to Artist/Producer
Chosen/The Goodmans
Canaan Records—Joe Huffman—Andy Tolbird—Producers

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

INSPIRATIONAL GOSPEL ALBUM OF THE YEAR
Dove Award to Artist/Producer
Touch Me Lord/Larnelle Harris
Impact Records—Greg Nelson—Producer

GOSPEL ALBUM OF THE YEAR—CHILDREN'S MUSIC
Dove Award to Producer/Record Company
Good Night—Sleep Tight/Word Records
Pam M. Hall—Producer

GOSPEL ALBUM OF THE YEAR—MUSICALS
Dove Award to Producer/Record Company
Man Of Destiny/Lillenas Records
Mosie Lister—Steve Mauldin—Joe Huffman—Tom Fettke Producers

GOSPEL ALBUM OF THE YEAR—BY A SECULAR ARTIST
Dove Award to Artist/Producer
He Set My Life To Music/Barbara Mandrell
MCA Records—Tom Collins—Producer

GOSPEL ARTIST OF THE YEAR
Amy Grant
Timing, Patience Key To Grant's Success

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

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

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

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

1983 Cash Box Gospel Advisory Board Members

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

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

Benson Co. To Expand Horizons In '83

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

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

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

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

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

(continued from page GM-4)

cover picture of Amy Grant (Cash Box, Aug. 7, 1982), and this "heightened awareness of Amy Grant on the secular level," said Johnson, adding that the timing was perfect to keep her momentum going. A major fall tour saw Grant once again performing before packed houses, and one promotional vehicle called the "Super-single," which combines 10 cuts from different artists. The album has been assembled so that radio programmers can pull individual cuts or play the LP in its entirety, providing a variety in styles and artists. The

Sparrow Records Bows New Look

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

Sparrow, the seven-year-old content-
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DOVE NOMINATIONS:

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

FEMALE VOCALIST OF THE YEAR
Barbara Mandrell

GOSPEL SONGWRITER OF THE YEAR
Scott Wesley Brown

GOSPEL INSTRUMENTALIST OF THE YEAR
Phil Keaggy
Michael Omartian

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

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

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

INTERNATIONAL ARTIST OF THE YEAR
Sheila Walsh

GRAMMY AWARDS:
BEST INSPIRATIONAL PERFORMANCE
"He Set My Life To Music" - Barbara Mandrell

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

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Black Gospel Acts, Labels Struggle To Overcome Recessions

An even larger concern is that of home tapes, and as the Gospel Trendline's Charlotte label chairman, Cedroldohn says is the most nagging problem facing the black gospel manufacturer. He cited one instance where a defective James Cleveland 8-track tape, on a typewritten label had been mailed back to Savoy. The man said he had purchased the material while attending a Cleveland concert.

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

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

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


Savoy Records Still Going Strong

Savoy Records has long been entrenched within the gospel field as one of the major recording sources for black inspirational material. Operating out of Baltimore, to meet that need has prompted the emergence of two new gospel-formatted stations in major markets — like WYNN in Chicago and WCBS/Boston. Last year, you couldn't give a gospel record away in Boston," he said.

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

But, he said, that the entry of such artists as Ben Moore, CandiStaton and former Supreme Cindy Birdsong into the gospel field is an indication of the potential lodged within the genre. Apparently there are some new and long-existing competing rinks are even beginning to program gospel music.

While he cited the emergence of WWRL, which programs gospel cuts by traditionally secular acts such as the Commodores, Temptations, Williams and Gladys Knight interspersed with gospel artists, as a welcome opportunity to draw new listeners, he expressed concern that their presence would draw away from artists who have devoted their entire lives to the gospel message.

The sentiment was echoed with heart-feltly by FredMendelson, "When they play Johnny Mathis and the O'Jays and Teddy Pendergrass, I think they're doing a disservice to the gospel artists," he said. "That also goes for record companies that support them by buying time on their station and by giving them free records. I don't deny their faith, but if a pop station will never play a James Cleveland album, then why should the gospel stations play Johnny Mathis? Gospel radio is being converted to a great degree.

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

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

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


Onyx Int'l Scores Big With Smallwoods

As the flagship for The Benson Co.'s thrust into the black gospel market, Onyx Records was the first to launch, with the entry of The Richard Smallwood Singers, now poised at #2 on the Cash Box Gospel Albums chart.

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

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

The label is currently locked into an expansion mode and attempting to further establish itself as a creditable product of the black gospel genre. Other artists for the company include Veranda Weiss Bell Armstrong, the Sacramento Community Choir, Al Hobb's Ethel & Family, Valencia J. B. Matas, The Gospel Soul Children, Mel Carter, Freddie Stone and Broke Benton.

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

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

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

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

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

Among the first releases along with Hawkins' solo debut, "Imagine Heaven," was a gospel rap record and an album by baritone Whitley Phipps delineating "The Neo-Gospel Experience." Lection was also innovative in the promotion of its artists by going full steam into the marketplace with many of the same techniques that have been used successfully to promote pop artists. This included in-store displays of postcards, posters and pamphlets, radio and press techniques that have rarely been used with gospel artists. The product was made available through a selected general record retailers, and there were even live performance dates with non-gospel acts.

Gospel music may yet overcome the spirit of the '80s both in inspirational terms and in sales, and with the experience they have gained.
BARBARA MANDRELL
1983 GRAMMY AWARD WINNER
"Best Inspirational Performance"
1983 DOVE AWARD NOMINEE
"Female Vocalist of the Year"
"Gospel Album of the Year / Secular Artist"
FOR THE ALBUM...

An incredible package featuring guest performances by:
THE BLACKWOOD BROTHERS
ANDRE CROUCH
DOTTIE RAMBO
B.J. THOMAS
Word Has Best Year Ever In '82 With A Variety Of Hits

to tell as well, especially in the first few months of 1983. Sales for Word's exercise album "Firm Believer" are continually strong, and the Imperials are a 250,000 selling act in thousands of units, along with Leon Patillo, John Earnest and others. Signaling Word's future is the children's market, the encouraging sales reports for "Christian Mother Goose" and "Kid's Praise."

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

As a result, Word, and Word-distributed labels, have enjoyed banner quarters. Word has recorded the best-selling Christian rock album of the past decade for Star Song. Marantha! Music's "God Of This Country" is also a street seller. A pact with the newly formed Reunion Records has already spanned a hit with Don Farrell, who is joined by Kathy Thomas on her first album. And of the home labels, Canaan Records' own Cathedrals has set all kinds of records this year.

That success has enabled Word to embark on an aggressive signig policy involving new and proven artists. Joining in this Word fold are Mylon LeFevre, Patti Roberts, White Heart, Joe England, Mark Kay, Steve and Bill Hall, with the Hall Band and Jennifer and Jenny, Athens, Chris and Good News. Becky Fender. Such proven Word artists as Don Kitch, Tom & The Imperials, and Kathy Thomas are also readying product for release in early summer of 1983.

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

Word is undertaking an ambitious effort with its newest label, Exit Records. The label is geared for artists that normally don't fit into the established CISA market. The artists do not normally play on the Christian concert circuit. Their evangelical outreach might take them to secular colleges or high schools, rock clubs, or park concerts. Their ministry is street-level.

Narrowly defined outreach might take them to secular colleges or high schools, rock clubs, or park concerts. Their ministry is street-level. The label's first major signing was a group from the label, the "Jesus 77s," recently completed a very successful date at the Intercollegiate Broadcasting Society (IBS) convention, a nationwide convention of college radio stations. The "Jesus 77s," playing alongside secular groups sponsored by university stations, performed on what has been made an impressive showing, with Exit Records signing up over 250 radio stations for servicing of Exit product.

(continued on page GM-14)

PRIORITY SUMMARY — At a recent get-together of CBS/Records Group people and Priority Records personnel, Richard Asher from the umbrella group I dropped in on Priority recording artist B.J. Thomas and label head Jerry Scroggins' current "Peach In The Valley" LP on the Cash Box Inspirational Gospel chart, was one of the top successes for Priority in 1982.

Priority Carves Out Niche In Gospel Via Sincere Approach

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

Sparrow Records Bows New Look

(continued from page GM-4)

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

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

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

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

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

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

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

New Birth Moves Ahead

In an attempt to strengthen its distribution efforts, New Birth Records completed an arrangement with The Benson Co. just one year ago, reaching a position as a major recording act in the interim. Their first release, "Is My Living In Vain?" was a major nugget in the gospel field, remaining at the top of the Cash Box charts for many months, as did Sound of Gospel's "You Brought The Sunshine." Boasting the presence of Mattie Moss Clark and Twinkie Clark, two noted black gospel performers, within the associative web of the act, the group has solidified its reputation even further with the release of its latest "Sincerely" LP.

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

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

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

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

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

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

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

Lection Bows With A Bang

(continued from page GM-19)

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

"We are as hopeful as we were when we entered the gospel market. However, the realities are that the penetrations are not consistent until the secular community accepts the non-traditional gospel artist. There are specific signs that this could happen, and one obvious sign is the fact that our neo-gospel acts have performed in front of non-traditional gospel audiences successfully in Washington, Baltimore, Chicago, D.C. and Baltimore have been extremely receptive to gospel product. This is not to say that others have not, but the strength lies in these areas." Haywood says that one of the biggest lessons that has come from working the first Lection releases is that while the hoopla associated with promoting records may work in most genres, when it comes to gospel, there is an added dimension that requires attention.

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

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

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

Lamb & Lion Sticks With The Progressive

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

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

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

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

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

Congratulations From Your Number One Record Company Where All Our Artists Are Number One Winners!

Savoy Records

Cash Box/April 16, 1983 GM-13
Word Publishing Continues Growth

A couple of years ago, Word Publishing had an unenviable reputation in the industry. Today that same division has 10 employees — with more coming — and there's still a battle cry: "We're the best," says Gary Wolfe, Word's director of publications and marketing. He says where the rest of the music industry went through a downturn recently, sales in the publishing division have never been better.

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

The additional personnel has enabled Word to pursue several new thrusts and initiatives. In addition to its long-standing traditions in the areas of Southern Gospel, light traditional and contemporary choral music, Gibson said new labels are actively seeking music in the areas of "high church" liturgical and secular contemporary strands — even to the extent of hiring two consultants for each field.

Gibson said the demand for quality music has so grown in recent years that Word recently took the unprecedented step of contacting 40 crackers and asking them for contributions to their catalogs. Unheard of! A number of Word composers have done exceptional work — and exceptional sales — in the past year, including Wait Harrah, arranger Bob Walters, the George Beverly Shea Chorale Series and Sonny Salsbury, and solo songbooks from Amy Grant, Joni Eareckson and the Imperials.

Finally, April 1983 saw the introduction of a new label, "Pioneer," with two evolutionary — and intriguing — concepts: the Electric Hymnal. Gibson debuted the concept at Music Convention this spring. For $14.95, a church received an overhead cel with the text to the particular song, slides containing words, praise music for both the accompanist and the director, and an accompaniment tape that features one side with automatic advance signals for sophisticated automatic slide projectors already programmed in, while the other side is for standard projectors.

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

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

Paragon/Benson Draws Top Writers

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

Last year saw some important moves with signing of songwriter/performer Billy Smiley as staff writer and Gary McSpadden of the Bill Gaither trio as a writer through an agreement with his Yellow House Music. Added to this impressive list were "Bob Bennett," "Carman," "Patrick Henderson" and "Bob Bennett," with Patrick handing gospel bookstore distribution and Cherry Lane marketing the material through the regular secular channels.

Currently, Paragon is working on a "Jesus Never Fails" youth musical, with production handled by Rosasco and John Lee.

RIVERSONG

The Cathedral Quartet
Candy Hemphill
The Singing Americans

HEARTLAND

John Blake
Lenny Le Blanc
Lewis McVay
Prodigal
...Is all it says it is.
LEADERSHIP.

Solid
Energetic
Dependable • Innovative
Responsive • Aggressive • Open
Committed • Flexible • Credible
Experimental • Dominant • Hungry • Experienced

Word. Continuing to take leadership seriously.

THE WORD RECORD & MUSIC GROUP
LOS ANGELES • WACO • WINONA LAKE • NASHVILLE • LONDON
Addition Of Radio Seminar Yields Comprehensive Gospel Music Week Schedule

provided for.

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

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

Light and The Benson Co. will receive the spotlight the following evening, presenting Dino, Bob Bailey, The Winans, Andrus Blackwood & Co., The Speer Family, Candy Hemphill, Vanessa Bell Armstrong, Sandy Patii and Larnelle Harris. The nightly concerts Tuesday, April 11, will culminate with a three-label showcase utilizing talent from Mal-Money Records and Word Records. Acts featured on the program include Wayne Watson, Matthew Card, Twila Paris, Karen Kelly, Rick Foster, Darrell Miller, Fullen, John Fisher, Leon Patillo, the Rael Nelson Singers and the Gaither Vocal Band.

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

Gospel Music Week Schedule

April 9 — Sunday
9:00 a.m. — Eye Opener Coffee & Danish — Ballroom, Radisson
9:30 a.m. — Keynote Address — Ballroom, Radisson
10:30 a.m. — "State Of The Industry" — Ballroom, Radisson
Noon — BMI Luncheon
2:00 p.m. — "The Role Of Research In Radio Sales" — Radisson
4:00 p.m. — "Sales, Sales & More Sales: Developing A Winning Sales Team" — Radisson
Choral Music Workshop — Franklin & Brentwood Rooms, Radisson
Publishers Session — Ballroom, Radisson
3:00 p.m. — New Product Showcase
8:00 p.m. — "A Month In The Life Of A Promoter" — Ballroom, Radisson
10:15 p.m. — "Get Acquainted Session," sponsored by Saturday Evening Post — Bellevue Room, Radisson
April 10 — Monday
2:00 p.m. — "Programming — A Review: Music Research I" — Radisson
Choral Music Workshop — Franklin & Brentwood Rooms, Radisson
Publishers Session — Ballroom, Radisson
3:00 p.m. — New Product Showcase
4:00 p.m. — "Sales, Sales & More Sales: Developing A Winning Sales Team" — Radisson
Choral Music Workshop — Franklin & Brentwood Rooms, Radisson
8:00 p.m. — "A Month In The Life Of A Promoter" — Ballroom, Radisson
10:15 p.m. — "Get Acquainted Session," sponsored by Saturday Evening Post — Bellevue Room, Radisson
April 11 — Tuesday
2:00 p.m. — "Sales, Sales & More Sales: Developing A Winning Sales Team" — Radisson
Choral Music Workshop — Franklin & Brentwood Rooms, Radisson
"New Technology" — Ballroom, Radisson
10:30 a.m. — "Visual Music — TV Production" — Ballroom, Radisson
Noon — ASCAP Luncheon
2:00 p.m. — "Music Research II: Ministry In Christian Radio" — Radisson
"Sales, Sales & More Sales" (continued) — Radisson
"Management, Promoters and Concerts" — Ballroom, Radisson
Choral Music Workshop — Franklin & Brentwood Rooms, Radisson
3:45 p.m. — "Gospel Music On The International Scene" — Ballroom, Radisson
4:00 p.m. — New Product Showcase — Radisson
6:00 p.m. — "Benson Company Reception — Radisson
Windstorm Magazine Reception — Radisson
8:00 p.m. — "A Month In The Life Of A Promoter" — Ballroom, Radisson
10:15 p.m. — "Get Acquainted Session," sponsored by Saturday Evening Post — Bellevue Room, Radisson
April 12 — Wednesday
8:00 a.m. — Merchandisers Breakfast — Jackson Room, Radisson
9:00 a.m. — "Advertising, Legal Questions On Contests & Promotions" — Polk Room, Radisson
"What Retail Wants From Gospel" — Ballroom, Radisson
10:30 a.m. — Annual GMA Membership Meeting
Noon — SESAC Luncheon (by invitation only)
2:00 p.m. — "Artists Interview Session — Tennessee Performing Arts Center"
"How Can I Make More Money For My Station?" — Radisson
4:30 p.m. — Wrap-Up Session — Ballroom, Radisson
8:00 p.m. — Dove Awards — Andrew Jackson Hall, Tennessee Performing Arts Center

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

GRAPHIC 3-D STUNT — Word Records is preparing the release of "Rock Of Ages," a compilation of various Rock artists including The Imperials, Randy Stonehill, White Heart and Maria Muldaur, among others. The album jacket, photographed in 3-D, will be only the second ever marked with such a cover and the first ever in gospel music. Three-dimensional glasses will be provided with the purchase of the LP. Pictured standing in the top row are (l-r): Word staffers Allen Weed, Roland Lundy, Walt Quinn and Mike Deworak. Pictured in the third row are (l-r): Dan Hickling, Brenda Boswell, Ken Wolgemuth, Gary Whitlock, Neil Joseph and Lynn Nichols. Pictured in the second row are (l-r): Tom Gonder, Kurt Kaiser, Melissa Heim and Ken Harding. Pictured in the front row are (l-r): Dan Johnson, Richard Headen, Jeff Moseley and Rob Deen.
continued to slump, from 3.1 to 2.9. WNEW-FM continued to make modest gains, moving from 2.1 to 2.2 after a 2.0 in the four Audits. The unconsolidated WLIW’s new music format has not been faring well, apparently, as the Long Island station’s figures dropped to 5.5, the same as island AOR outlet WABD.

The lone Top 40 outlet on the AM band in N.Y.C., WNBC, rebounded slightly to a 4.1 after dropping to 3.8 in last week’s Fast Talk book, while sister station WNYL continued to ride the A/C crown in the city, dominating book 9. The listener heavyhitters WMAT,F, WPTF, registered a 3.9.

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

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

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

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

On the country front, KZLA-FM overtook KLAC, as the former moved from 2.1 to 2.3, while the latter went in the opposite direction, from 2.4 to 2.1. KHJ, which recently switched back to Top 40 after two years as the only AM country radio station in L.A., slid from 1.4 to 1.2 (see separate story). Black Contemporary station WMRZ showed some upward movement, from 1.4 to 1.6, but not quite enough to beat out competitor KJLH, which went from 1.3 to 1.7. AM counterpart KDAY remained level at 1.0.

South in San Diego, beautiful music continued to reign in the Winter ‘83 Arbs, as Group W’s KQFY led the market with a 9.8. The AORs were not far behind, among the AORs was XTRA-FM, which scored heavily with its “new music” format, taking a mammoth leap from 3.5 to 6.2, making it second overall.

As a result, the two established AORs, KGB and KPR, both dropped, the former being knocked out of the #1 slot, from 6.6 to 5.4 and the latter from 5.1 to 4.6.

Like beautiful music, adult contemporary also found favor in San Diego’s Winter Book as KFMB-FM was up on the uprising, from 5.5 to 4.7. FM A/Cs advanced as well, with KFMB-FM moving from 4.2 to 4.6, KYXY pulling from 3.7 to 4.5, KBZT and KSDO-FM both notching up 6.0s, moving from 4.9 up to 6.0, respectively.

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

On the Black Contemporary side, KHRM dropped from 5.7 to 3.3 after improvements in three straight books. Country KGON-FM fell back to 2.4 after a 3.1 in the last book, overtaken by rival KCBO-FM, which pulled up to 3.6 after posting 2.2 in the last sweep. Its AM sister also moved ahead, to 3.9 to 3.5.

**Variety Rules Detroit**

Variety programming continues to rule the Motor City, as Detroit’s WJR led with a 9.1, although dipping slightly from the fall sweep’s 9.3. Runner-up in the market was beautiful music station WJWO, which also dropped, as it went from a 6.7 to 6.1. A/C station WNIC-FM staged a comeback, from 4.8 to 5.1, to capture the third spot in the market, followed by AOR WDF, which increased from 5.4 to 5.9. Competitor WKLZ slid from 4.3 to 3.9.

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

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

Urban Contemporary station WDRQ came back with a 5.9 after a 5.1 in the last book, but Black Contemporary station WDWE is still so well, WGPR tripped to 1.3 from 1.8, while WLBS backed up to 1.8 from 1.9.

New Top 40 station WZUM remained constant with a 5.5.

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

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

**30,000 Expected For 61st NAB Meet**

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

Other highlights of the NAB gathering include:

- The presentation of the association’s Distinguished Service Award to former NAB president Vincent A. Walkiewski, a partner in the Washington, D.C. communications law firm of Dow, Lahnes & Albertson.
- A general session, covering how to increase the nation’s productivity rate, moderated by commentator Howard K. Smith. Panelists Tackling the topic are Labor Secretary Raymond J. Donovan and AFL-CIO Secretary-Treasurer Thomas R. Donahue.
- A congressional panel moderated by CBS News Defense Department correspondent Bill Lynch, set to touch on national defense policies such as military spending, arms control and the MX missile system.
- The presentation of the Grover C. Caroll Award to Rosenthal, president, Broadcast Division, Harriscope Broadcast.
- The presentation of the RWSK award to Rack, former president, Broadcast Division, Harriscope Broadcast.

**NAB Convention Agenda**

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

**April 10 — Sunday**

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

**April 11 — Monday**

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

**April 12 — Tuesday**

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

**April 13 — Wednesday**

8:30 a.m. — Address by Senator Bob Packwood (R-Ore.), chairman of the Senate Commerce Committee — Room B-1
9:40 a.m. — Federal Communications Commission commissioners — Room A
10:45 a.m. — Film address by President Ronald Reagan — Room A
10:50 a.m. — Productivity panel with Labor Secretary Raymond J. Donovan and AFL-CIO Secretary-Treasurer Thomas R. Donahue — Room A
12:30 p.m. — Luncheon address by FCC Chairman Mark Fowler — Ballroom, Las Vegas Hilton

Cash Box/April 16, 1983
We bring you the music that brings in your audience.

There's a proven way to attract and hold today's demanding and discerning audience—give them the music they want to hear. The music licensed by BMI. BMI, the world's largest performing rights organization, licenses most of the music that audiences prefer, the majority of the music on last year's charts.

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Wherever there's music, there's BMI.
- PATRICK SIMMONS • ARCADE • ELEKTRA
  ADDS: WBAB, WMMS, KMET, KEZY, WSKS, NNEW, WOUR, WKLS, FYFE, WMMS.  MEDIUMS: WBAB, KEZY, FYFE.  PREFERRED TRACKS: Wrong.  SALES: Just shipped.

- MICHAEL BOLTON • COLUMBIA
  ADDS: None.  HOTS: None.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Seperate, Faithfully.  SALES: Better in all regions.

- MARTIN BRILEY • ONE NIGHT WITH A STRANGER • MERCURY
  ADDS: None.  HOTS: None.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Game.  SALES: Fair in Midwest.

- KIP WINGER • JEOPARDY • GEFFEN
  ADDS: None.  HOTS: None.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Open.
  SALEs: Just shipped.

- BRYAN ADAMS • CUTS LIKE A KNIFE • A&M
  ADDS: None.  HOTS: WBBLM, KNX, KSHE, WOUR, WSKS, KEZY, WSMS, WBAB.  MEDIUMS: WMMS.  PREFERRED TRACKS: Straight, Title.
  SALES: Moderate in all regions.

8 DURAN DURAN • RIO • HARVEST
  SALES: Good in all regions.

- MICHAEL BOLTON • MEDIUMS: WYFE, WBAB.  PREFERRED TRACKS: Game.  SALES: Fair in Midwest.

- MARTIN BRILEY • ONE NIGHT WITH A STRANGER • MERCURY
  ADDS: None.  HOTS: None.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Game.  SALES: Fair in Midwest.

- BRYAN ADAMS • CUTS LIKE A KNIFE • A&M
  ADDS: None.  HOTS: WBBLM, KNX, KSHE, WOUR, WSKS, KEZY, WSMS, WBAB.  MEDIUMS: WMMS.  PREFERRED TRACKS: Straight, Title.
  SALES: Moderate in all regions.

- PINK FLOYD • THE FINAL CUT • COLUMBIA
  ADDS: None.  HOTS: KSHE, FYFE, WKLS, WOUR, NNEW, WSKS, KEZY, KMET, WMMS, WBAB.  MEDIUMS: WMMS.  PREFERRED TRACKS: Open.  SALES: Good in all regions.

- PATRICK SIMMONS • ARCADE • ELEKTRA
  ADDS: WBAB, WMMS, KMET, KEZY, WSKS, NNEW, WOUR, WKLS, FYFE, WMMS.  MEDIUMS: WBAB, KEZY, FYFE.  PREFERRED TRACKS: Wrong.  SALES: Just shipped.

- ROXY MUSIC • THE HIGH ROAD • WARNER BROS.
  ADDS: None.  HOTS: KNX, WMMS, KEZY, WSLS, WKLS.  MEDIUMS: WMMS.  PREFERRED TRACKS: Roboto, Metal, Title.
  SALES: Good in all regions.

- CARLOS SANTANA • HAVANA MOON • COLUMBIA
  ADDS: None.  HOTS: WMMS, WBAB.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Open.  SALES: Moderate in all regions.

- STYX • KIRK WAS HERE • A&M
  ADDS: None.  HOTS: WMMS, WBAB.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Open.  SALES: Better in all regions.

- PETER TOWNSEND • SCOOP • ATCO
  ADDS: None.  HOTS: WMMS, WBAB.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Open.  SALES: Good in all regions.

- THE TUBES • OUTSIDE INSIDE • CAPITOL
  ADDS: None.  HOTS: WMMS, WBAB.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Open.  SALES: Good to moderate in all regions.

- DEF LEPPARD • PYROMANIA • MERCURY
  ADDS: None.  HOTS: WMMS, WMMS, WMMS.  MEDIUMS: WMMS.  PREFERRED TRACKS: Photograph.
  SALES: Good in all regions.

- ROXY MUSIC • THE HIGH ROAD • WARNER BROS.
  ADDS: None.  HOTS: WMMS, WBAB.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Open.  SALES: Moderate in all regions.

- CARLOS SANTANA • HAVANA MOON • COLUMBIA
  ADDS: None.  HOTS: WMMS, WBAB.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Open.  SALES: Good in all regions.

- STYX • KIRK WAS HERE • A&M
  ADDS: None.  HOTS: WMMS, WBAB.  MEDIUMS: WMMS, WBAB.  PREFERRED TRACKS: Open.  SALES: Better in all regions.

BRYAN ADAMS • CUTS LIKE A KNIFE • A&M
  ADDS: None.  HOTS: WBBLM, KNX, KSHE, WOUR, WSKS, KEZY, WSMS, WBAB.  MEDIUMS: WMMS.  PREFERRED TRACKS: Straight, Title.
  SALES: Moderate in all regions.
INTERNATIONAL PROFILE

ZuZu Sharke: Mixing Creative Adventure With The Mainstream

by Nick Underwood

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

ZuZu Sharke, alias Richard Derbyshire and Steve Hopkins, are attempting to do all these things and have been swimming against the mainstream music business for several years now. "I'm trying to get away from the idea of a conventional pop group. What we are is a writing and production unit who have a band in abeyance as it were, when required," explained Derbyshire. "This gives us the ability to change styles. ZuZu is for good credible pop songs without any heavy image to get the style across."

Derbyshire and Hopkins first teamed up several years ago when Richard was at college in Manchester studying for a degree in English. They both kindled playing, writing and production talents in each other. Several bands and many studio hours later, they began to pilot projects together and eventually formed a production company working out of their own 4 track Revolution studios in Manchester. The first major project which reaped them the results on vinyl was an eclectic album for RCA Records titled "Accelerate To The Mercurion," which was released in 1979.

A Big Surprise

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

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

However, their next major project, which, in Derbyshire's own words, "was a series of peculiar tunes heavily influenced by Parliament/Funkadelic and general American disco funk," did gain them the sort of attention which secured a singles deal with another major record company. The new ZuZu Sharke songs fixed the attention of Sad Cafe Manager, John (continued on page 38)

CASH BOX

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SUBSCRIBE TODAY!
(SEE FORM PAGE 36)

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

L.A. First Meets Industry Needs

LOS ANGELES — The entertainment industry places special demands on banking services, and the First Los Angeles Bank, with its special, multi-faceted services in this area, has been gearing up to the often-insurmountable challenge in trying to develop understanding and techniques to respond to the industry's financial needs. Having dealt with such demands the last 10 years, First Los Angeles has created a distinguished atmosphere — designed, equipped and furnished with technical and manpower resources to be conducive to the needs of the entertainment client.

Operational functions at the bank such as lending, collections, customer services, new accounts, wire transfers and customer investment are handled by entertainment bankers and support staff schooled in the particular needs of the leisure industry clientele.

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

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

Union Station Brings Quix To Country; Radio Likes Quality, Debates Need
by Tom Roland

NASHVILLE — Following the lead of rock counterparts who have introduced the high-grade vinyl in the production of albums by such acts as Asia, Fleetwood Mac and Dire Straits, independent country label Union Station Records established a two-fold precedent by mailing a 12-inch country single to selected radio stations across the nation pressed on Quix vinyl as opposed to the standard compound used by Voltaire/Harmony. The single was a four-song, 12-inch single released on a NASA-funded firm that produced Quix vinyl, said that to its knowledge, the single, branded "Ohio," is the first 12-inch single ever pressed on the high-quality compound, it was also the first country record of any kind every produced on Quix.

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

Tom McEntire, promotion director of Union Station, said that Quix "boasts that the higher quality pressing for an improved sound reproduction of the Henderson single, which he says is "eight weeks ahead of the first record," but he admits that the fact that Henderson had already established himself with a prior single has had a great deal to do with the record's progress. "It's a typical record, he said. 'I'd hate to see what would happen if we took any one of the compo- nents out of that. It's like if you ask what's a good record — it is the singer, the song or the production.'"

He added that one radio station went so far as to call the introduction of Quix in the country market "a stroke of genius." While even the editor found it a little over ecstatic, a Cash Box random poll of music directors found the radio response mixed from indifference to excitement, with several suggesting that the top 40% of the product derived from the Quix pressing were minimal when compared to the cost. The radio stations that had received copies of the 12-inch pressing seemed extremely pleased about the disc for use on FM stations, but they said there was hardly a difference at all in quality between the Quix 7-inch and the standard 45. They also seemed to feel that the higher quality was more crucial for FM stations than their AM competitors.

Gary Hightower, music director at KFDU/Victoria, said that he had dubbed the 12-inch to cart for the FM station where tape cartridges are used, but he noted that on AM, KFDI still utilizes the disc, and, because of the awkward size, the 12-inch platter was inappropriate for the AM single, so the 7-inch pressing is being used. "More power to them," he said. "I'm all for that. I go for a good, clean sound, that's one of the reasons we've set parts of the Vinileon collection to play vinyl at all any on the FM; the quality just doesn't hold up, and jocks are no longer being tough on records." Jason Cain, music director at WKPM-FM/Washington, D.C., agreed wholehearted- ly, noting that he thought the frequencies on the high end were much more distinct with the Quix vinyl. "I've got a thing about vinyl to begin with," he lamented. "I think it's time with petroleum shortages over to get back to cleaner vinyl. The quality of vinyl is getting really lax, there's a lot of good stuff out there, but I end up going through three or four copies to get a played copy.

He added that with an FM station, the quality of the copy becomes even more ap- parent, but he questioned the value of the more expensive Quix compound on a 7-inch pressing where its advantages cannot be used to its full potential.

On the other hand, Ernie Hadaway, music director at WKMF/Flint, suggested that the improvements were fairly minimal, and he added that it was probably not worth the additional costs incurred.

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

Jim Stricklin, of KBQR/Denver, was one of the only critics to have written Union Station Letter commending the label on the effort, and, predictably, he was excited about the introduction of the new grade of vinyl to the country industry. "I thought it was exceptional," he assessed. "I've been wondering for a long time when the country music industry would do something of that quality. (The 12-inch single) was a little un- familiar to radio programmers, but I thought it was a real commitment to excel- lence.

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

THE SHINING — Epic Records recently hosted a listening party in honor of George Jones' May 7 "Shine On" release, Dr. G.L. Burton of Woodville, Texas, called for Jones to discontinue his tour for at least two and a half weeks due to "severe stress and fatigue." Pictured at the reception are (l-r): Norm Anderson, director, Nashville opera- tions, CBS Records; Susan Burns, A&R manager, CBS; Roy Wunsch, vice president, marketing, CBS/Nashville; Frances Preston, vice president, BMI/Nashville; Bonnie Gar- ner, director, ASCAP/CBS/Nashville; Bob Oerman, The Teensean; Dale Franklin Cor- nellis, executive director, Nashville Music Association; Nick Schwahn, promotion manager, Epic; Bill Hey, executive director, Country Music Foundation; O.B. McClintock, writer on "Oi! George Stoped Drinkin' Today?"; Bob Millard, The Nashville Banner; MaryAnn McCready, director, product development, CBS/Nashville; and Rick Blackburn, senior vice president and general manager, CBS/Nashville.

CBS, Nashville Speedway Geared To Sponsor Marty Robbins 420 Tribute

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

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

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

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

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

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

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

Robbins' attraction to auto racing was almost as strong as his love for music. He began training for competitive stock car racing in 1958 and, by the 70s, he had worked his way to the Grand National divi- sion. He was named Rookie of the Year in 1972, and four years later he drove the pace car at the Indianapolis 500. In his last race, he drove a 1982 Buick at the Atlanta Journal 500 last November.

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

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(WLM 793)

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CASH BOX/ APRIL 16, 1983
A NEW D.A.C.T. — Columbia Records, along with its publicist, has been touting for some time that the David Allen Coe is a changed man, and if the advance cassette of his new "Castles In The Sand" album is any indication, they're probably right. His single is faring better than anything he's done in recent memory, but it's certainly not the lonesome King in the castle. Coe leads off with "Cheap Thrills," the one slip on the LP into his X-rated mode, but there's really nothing vulgar about the piece as he gently asserts that his tastes are a little different from the norm. On a more provocative note, "Missin' The Kid" is a father's admission of love for a child he wishes to see but refuses to visit because he doesn't want the kid to see his mother and father appear as strangers to each other. It's the kind of song that comes from a tender, experienced heart and shows the side of Coe that goes unnoticed by those who take the mystery-shrouded rhinoceros of a face at value. The kicker, though, provides clues as to why Coe sounds a bit like Bob Dylan and in advance as Coe's LP, since it's a duet with Lady J. Dalton covering Dylan's best-known gospel tune, "I'm Not The Only One." The song adds a few lyrics of his own, but Dalton is the surprise here, as her performance shows shades of Aretha Franklin (no kiddin') at her belt-it-out best. A Coe interview with Dan Miller on Nashville television was rerun April 3, showing that the common held notion that Coe is difficult to work with is no longer valid. The program held off one of the most candid and insightful discussions Miller has ever had, and with his "MORE WALL PLACERS" — Just four weeks since it was first released, Alabama's new album, "The Closer You Get," has reportedly crossed over million in sales, joining the first three releases, "Mountain Music," "Feels So Right" and "My Home In Alabama" at the platinum level. The group was selected by the readers of Playboy magazine as their favorite country group in the April issue.

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

FROM ANOTHER DOWN UNDER — No doubt following on the heels of the Australian invasion that has brought such greats as Tom and Ted LeGarde, who have attempted to launch themselves in the U.S. on several occasions, have dropped the LeGarde Twins moniker in favor of the name Australia to more closely identify themselves with their native land. During the first two weeks of April, the two-sons are. playing Meruza Corn's International Festivals of Country Music in England, Ireland, Sweden, Holland, Switzerland and Germany, and they've secured record deal for Australian and New Zealand release. Statewide, the brothers are set for the release of "Down Under Country," with a major television direct sale campaign slated over the coming months.

PLAYING POSSUM — Epic Records hosted a listening party for George Jones March 29 in honor of his newly released "Diamond At Work, Air Supply and the Little River Band to pop listeners, identical twins Tom and Ted LeGarde, who have attempted to launch themselves in the U.S. on several occasions, have dropped the LeGarde Twins moniker in favor of the name Australia to more closely identify themselves with their native land. During the first two weeks of April, the two-sons are. playing Meruza Corn's International Festivals of Country Music in England, Ireland, Sweden, Holland, Switzerland and Germany, and they've secured record deal for Australian and New Zealand release. Statewide, the brothers are set for the release of "Down Under Country," with a major television direct sale campaign slated over the coming months.

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COUNTRY RADIO

THE COUNTRY MIKE

MUTUAL NEWS — Louise Mandrell and the Osmond Brothers were the featured artists at the Mutual affiliates' luncheon held Sunday, April 10, at the Las Vegas Hilton. Other top-flight entertainers were on hand to perform, and all were accompanied by a 20-piece orchestra. The luncheon is an annual event scheduled just prior to the opening of the NAB Convention. A Mutual Broadcast System audience and facilities were there to discuss their programs and answer questions, as well as obtain broadcasters' feedback. Eric Boardman, Bill Hard, Rick Dees, Dick Purton, Gary Owens and Lee Arnold were among those in attendance. Speaking of Arnold, his weekly, three-hour country music program is now multicast on more than 300 stations affiliated with Mutual. Since the premiere of the program, artists who have performed and given exclusive interviews include: Janie Fricke, Lacy J. Dalton, Larry Gatlin & the Gatlin Brothers Band, Merle Haggard, Jerry Reed, Tammy Wynette, Charley Pride, Charlie Rich, John Conlee and Johnny Rodriguez. Upcoming concert segments from Billy Bob's are scheduled as follows: Gene Watson (April 9-10), and Joe Stampley (April 16-17). Ike Eagan is executive producer of the program. John Rivers is producer and Glenn Morgan is executive-in-charge of the production.

GET IT STRAIGHT — George Strait (l) was recently the featured guest on "The United Stations' The Weekly Country Music Countdown for the first time, supporting his current single, "All My Life." Strait is pictured with The United Stations' vice president of programming, Ed Salmon. Best Newscast, sales, and personalities categories of the 1982 United Stations' Program Awards, which took place March 24, are just recently became the listeners' choice for the second consecutive year.

STATION CHANGES — Mark Best, newly named Best Newscast, Satamon. Strait with Mutual. Since the Mutual affiliates' luncheon held Sunday, April 10, at the Las Vegas Hilton. In the 1982 Michigan United Press International Broadcast awards competition, WCXU/Detroit has been named Station of the Year for the second consecutive year. Also in the 1982 UPI awards competition, WCXU news director Mike Freedman was honored for his efforts. WCXU's "Country Morning." John France is now morning drive personality for KTOM in Salinas, Calif. Dean is the vice president of Community Pacific Broadcasting and was the general manager of KOXO and KQAX in Klamath Falls. Bob McKeith is now morning drive personality for KTOM. McKeith comes from KESE/Monterey, where he was program director. Jack Varney is the new music director of WHTN and will also do the afternoon drive slot. Varney has an extensive background in country music and has been affiliated with many other stations in the Huntington/Ashland market. John France is now an air personality for KWTM/Ft. Dodge, on the air daily from 10 a.m. to 6 p.m. For the last five years France did the all-night show on WHO/Des Moines, and prior to that he worked for KSO/Des Moines. Chris Stevens is now the program director for WZEP/DeFuniak Springs, Fla. Stevens was music director for WKTG and W9AM/DeFuniak Springs. WZEP is a 1,000-watt and just recently became a member of the Turner Broadcasting family. Larry Land is general manager, Deacon Padgette is sales manager, and Rex Novian is also in sales.

RAYS CHARLES (Columbia 38-03810) 

1/2 Time Like These (2:54) (Tom Collins Music Corp. — BMI) (R.J. Fleming, D.W. Morgan) (Producers: T. Collins)

TAMMY WYNNE (Epic 34-03811)


ELVIS PRESLEY (RCA PB-13500)

I Was The One (2:29) (Intersoucing Music — ASCAP) (A. Schroeder, C. DeMetrius, H. Blair, B. Peppers) (Producers: T. Brown, D. Briggs)

DAN SEAL (Liberty P-B-1496)


RICK WARD (Churchill CR 94020)


TOMMY BELL (Gold Sound GS-8015)


TEXAS VOCAL COMPANY (RCA PB-13504)


PROGRAMMER'S PICKS

<table>
<thead>
<tr>
<th>2:27 Collins</th>
<th>KKML/Amarillo</th>
<th>Old Man River — Mel McDaniel</th>
<th>Capitol</th>
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</thead>
<tbody>
<tr>
<td>2:50 Dene Hallam</td>
<td>WKHK/New York</td>
<td>Love Is On A Roll — Don Williams</td>
<td>MCA</td>
</tr>
<tr>
<td>2:43 Ron Norwood</td>
<td>KMPS/Seattle</td>
<td>Love Is On A Roll — Don Williams</td>
<td>MCA</td>
</tr>
<tr>
<td>2:46 Gary Stone</td>
<td>WDGY/Minneapolis</td>
<td>Finding You — Joe Stampley</td>
<td>Epic</td>
</tr>
<tr>
<td>2:41 Dale Elitch</td>
<td>KWTM/Ft. Dodge</td>
<td>Love Is On A Roll — Don Williams</td>
<td>MCA</td>
</tr>
<tr>
<td>2:51 Dan Hollander</td>
<td>WXDE/Lawrenceburg</td>
<td>Love Is On A Roll — Don Williams</td>
<td>MCA</td>
</tr>
<tr>
<td>2:51 Gary Hightower</td>
<td>KFDI/Wichita</td>
<td>Old Man River — Mel McDaniel</td>
<td>Capitol</td>
</tr>
<tr>
<td>2:33 Rick Carderell</td>
<td>WSLR/Akrön</td>
<td>I.O.U. — Lee Greenwood</td>
<td>MCA</td>
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<tr>
<td>2:46 Jeff Davies</td>
<td>KXLR/Little Rock</td>
<td>Only Love What's Left — Statler Brothers</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>2:56 Reggale Neal</td>
<td>WBQ/Bristol</td>
<td>Love Is On A Roll — Don Williams</td>
<td>MCA</td>
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<tr>
<td>2:41 Kwinn Herrington</td>
<td>WWW/Detroit</td>
<td>You're Out Doing What I'm Here Doing Without — Gene Watson</td>
<td>MCA</td>
</tr>
<tr>
<td>2:33 Bill Pyne</td>
<td>WOYK/St. Petersburg</td>
<td>Stranger In My House — Ronnie Milsap</td>
<td>RCA</td>
</tr>
<tr>
<td>2:33 Mark Tudor</td>
<td>WGT/Winston-Salem</td>
<td>Baby Man — Statler Brothers</td>
<td>Mercury/PolyGram</td>
</tr>
</tbody>
</table>

SINGLES OUT OF THE BOX

RAY CHARLES (Columbia 38-03810)

In Times Like These (2:54) (Collins Publications Corp. — BMI) (R.J. Fleming, D.W. Morgan) (Producers: T. Collins)

NEW AND DEVELOPING

YELLOW MOON — Don Williams — MCA 5407 — Producers: Don Williams, Garth Funds — List: 8.98 — Bar Coded

THE CANNONS (ComXel CP-105)


ALBUM REVIEWS

THE CANNONS (ComXel CP-105)


Cash Box/April 16, 1983
Payola$, Loverboy Top 1983 Juno Award Winners

INTERNATIONAL

Payola$, Loverboy Top 1983 Juno Award Winners

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Indie producer José Berstein has signed a contract with Almáss Records to distribute his work in the interior of the country, retaining the distribution in Buenos Aires. Previously, Berstein was distributed through RCA, and his previous launchings (mainly rock and funk music for night club dJs) will still be handled by Belgrano. Berstein is also beginning to open a retail store to service customers directly; the market for Berstein and other two labels operating with night club disc jockeys is currently opened when the foreign currency crisis forced the government to suspend imports — among them records. RCA is continuing the promo campaign in behalf of lark Silvana di Lorenzo, whose first album after a long absence, has been released recently. The chanteuse is currently travelling on weekends to several cities in the country and has scheduled a tour to other South American countries where her album is being released.

Interdisc has relaunched the Charly Garcia two-LP set as a single album, while maintaining available the previous format, which has sold in excess of 50,000 units. The LP is also being sold for 1,000,-17,000 while the former set continues in demand. The album is wrapped in a promo campaign with TV spots in four cities and a string of personal appearances by the artist, there is also a giveaway of stickers and T-shirts being sold, and the amounts to an expectation of another 50,000 records to be sold.

Phil Brown, owner and manager Leo Bentivoglio reports that Víctor Heredia will be staging his new version of the Pablo Neruda poems at the Astral Theatre stage next week. Los Zupay are enjoying big success at the Regina with “El inútil,” a play based on the unsuccessful revolu-

tions to Buenos Aires in 1806 and 1807. Their latest album is selling well.

CBS &R manager Beatriz Lupore—turned from the Latin American convention in Miami, reporting that the Pimpinela producers have released three albums in the U.S. and have been welcomed in all South America countries and will be promoted strongly. The recordings by Estela Raval and the Latinos are also well met by the CBS licensees and distributors in the area. The company is now preparing the launching of the new album by María Martin, which is expected to turn into another strong seller.

miguel sennoff

United Kingdom

LONDON — The Humble Jesus festival’s first single so far this year on Virgin April 15th — titled “Fascination.” The new piece comes in three different forms, a 7’ extended 12” and “Fascination Dub” in the style of their “Love And Dancing” dance mix, which has been dedicated to drag dancing — Texan boogie band ZZ Top’s latest LP is set for UK release next month. The album features eleven band-written tracks produced by Bill Ham and is the Top’s first LP to be released this year.

Following this year’s 15th annual international Festival of Country Music held at London’s Wembley complex over the last three weeks, all the major country music events are taking place in town this week. The Country Music Association (CMA) of America’s 14th annual convention and trade show reception in honor of Jo Walker-Meador, while Gilety’s Club of Pasadena, Texas, has hired London’s Texas Lone Star Saloon for a reception for the U.K. media to meet Johnny Lee and Wandel Adkins. And Tulsa’s own Jim Helley has hired a host restaurant for him and his company to host a dinner in honor or Don Williams’ gala concert at the Royal Albert Hall. American funksters Dynast is release a new single on Solar through WEA this week titled “Does That Ring A Bell.” The single was produced by band member Leon Sylvers III who also produces labelmates, Shalarm. The legendary Jim Capaldi has announced his new band that will be featured on WEA in- ternational titled “That’s Love,” produced by his former Traffic colleague Steve Winwood.

Colin Bell, formerly head of Press at Phonogram Records has just joined Lon- don-based A&M as marketing manager. Replacing Bell at his previous post is Chrysalis press man Hugh Birley as Broadcasting, music bit luminay and friend-of-the-stars Jimmy Henney is set to shortly announce plans for a major new U.K. radio promotion. Henney’s backing is a six figure investment program. Henney has reportedly revealed that he will announce his new plans from a golf course somewhere in East Africa.

German band Kowalski whose stage act includes the use of pyrotechnics and simulated shock-horror violence in a similar vein to the American rock-shock movies, are touring the U.K. shortly. Kowalski is apparently causing much controversy in Europe. Their Conny is the producer of Europe’s new pop-popping venture, backed by a six figure investment program. Henney has reportedly revealed that he will announce his new plans from a golf course somewhere in East Africa.

Argentina

MOST PROMISING MALE VOCALIST: Kim Mitchell (Anthem)
MOST PROMISING FEMALE VOCALIST: Lydia Taylor (Falcon)
BEST CHILDREN’S ALBUM: “When You Cream A Dream,” Rob Schneider (Capitol)
INTERNATIONAL ALBUM: “Business As Usual,” Claudio Baglioni (A&M)
INTERNATIONAL SINGLE: “Eye of the Tiger,” Survivor (CBS)
PRODUCER: Bill Henderson and Brian Garfunkel (CBS)
RECORDING ENGINEER: Bob Rock (Journey) (A&M)
ALBUM GRAPHICS: Dean Motter (Metal On Metal, Avril) (Attic)

EMI Records U.K. Restructures Its Management Staff

LOS ANGELES — In a restructuring of EMI Records (UK) operations, Richard Robinson, EMI UK Records operations regional director, and his entire department, was cut from the company, while Cliff Busby, most recently managing director of EMI Records (UK), joins his current role as director of sales, Europe & International, which was effective April 1.

Additionally, Peter Jamieson, most recently managing director of EMI Music’s Australian operations, was on April 1, appointed to the position held by Robinson and Busby, taking the title of managing director EMI Records opera-

tions, UK and Ireland.

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

CBS Canada Garners Gold And Platinum

NEW YORK — Several CBS Records Canada titles achieved platinum and gold status this week, with the release of the album “Get Lucky” by Loverboy, which was certified platinum, and “Frontiers” by Journey, “Midnight Love” by Marvin Gaye, “Friday Night” by Adam Ant, and “The Clash,” which were all certified gold. Singles certified gold were “Rosanna” by Toto, “Sexual Healing” by Marvin Gaye and “Goody Two Shoes” by Adam Ant.

CBS Records Canada

INTERNATIONAL BESTSELLERS

Argentina

International Bestsellers

Top Ten 45s
1. “Weirdo” — Pimpinela — CBS
2. “Ojo Da Tigre” — Survivor — CBS
3. “Diamanda” — Sivon — Polygram
4. “La Marcha Da La Bronca” — Pedro Pablo — Music Hall
5. “Use” — Cada Manzana — Music Hall
6. “Me Taras Podrida” — Los Locos de Amor — EMI
7. “La Da Da” — Trío — Polygram
8. “La Asamblea” — Sil订n — Polygram
9. “Bajo Alas” — Astor — RCA
10. “Francesca” — Melissa — Music Hall

Top Ten LPs
1. “La Lucha” — Lucha A Acu Da — Interdisc
2. “Pimpinela” — Pimpinela — CBS
3. “Star Show” — Inmedia — Interdisc
4. “Diamanda” — Diamanda — Polygram
5. “En Argentina” — Mercedes Sosa — Polygram
6. “Por Que Te Sobraste” — Sauron — EMI
7. “Por La Simpleza De Mi Gente” — Sergio Deen — Polygram
8. “Sanra Mihanovich” — Sanra Mihanovich — Polygram
9. “Britten E” — Dario Badan Bazar — Polygram
10. “Luna” — Cada Manzana — Music Hall

International Bestsellers

Argentina

Top Ten 45s
1. “Vaccio Enamorada” — María ayax — Arivon
2. “L’Italiano” — Toto Cutugno — Carosello
3. “Charly Garcia” — Charly Garcia — Polygram
4. “Shack The Monkey” — Peter Gabriel — PolyGram/Charisma
5. “Sara Quesola” — Sara Quesola — Arivon
6. “Viva Seco” — Viva Seco — EMI
7. “Corlettia” — Corlettia — Durium
8. “América” — Dario Badan Bazar — Polygram
9. “I Didn’t Know” — PolyGram/Charisma
10. “Volare” — PolyGram/Charisma

Top Ten LPs
1. “Santamente” — Santiamente — Various Artists — Record
2. “The Jovian Collection” — EMI/Parlophone
3. “L’Arca Di Noo” — Franco Ballotta — EMI
4. “Aldo” — Claudio Baglioni — Polygram
5. “Acquercio” — Tinoquino — GMS/Carisma
6. “Bustine” — Gustavo Dell’Acqua — Polygram
8. “Studone” — Studone — WEA/Berlin
9. “Mamma Maria” — Riccò — Polygram
10. “Peter Gabriel” — Peter Gabriel — PolyGram/Charisma

Italy

International Bestsellers

Argentina

Top Ten 45s
1. “Let’s Dance” — David Bowie — EMI America
2. “Is There Something I Should Know” — Duran Duran — EMI
3. “Static Like A Child” — The Style Council — Polygram
4. “Boxerbeat” — The Jobeckers — RCA
5. “To Some Unknown World” — The Rackets — Epic
6. “Speed Dreams” — Eurythmics — RCA
7. “Hallelujah” — Meat Loaf — EMI
8. “Rip It Up” — Orange Juice — Polygram
10. “Two Hearts Beat As One” — U2

Top Ten LPs
1. “Tears For Fears” — Mercury
2. “War” — U2
3. “Sweet Dreams” — Eurythmics — RCA
4. “The Final Cut” — Pink Floyd — Harvest
5. “John Mayall” — EMI
8. “True” — Spandau Ballet — Polygram
9. “American Fool” — John Vaughn — Mercury
10. “Quick Step And Side Kick” — Thompson Twins — Arista

Melody Maker
**BLACK CONTEMPORARY**

**TOP 75 ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album Title</th>
<th>Label</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Thriller</td>
<td>Michael Jackson</td>
<td>Epic (DE 38112)</td>
<td>1982</td>
</tr>
<tr>
<td>2</td>
<td>LION'S RIDE</td>
<td>Youngblood (16004-MC)</td>
<td>Warner Bros.</td>
<td>1982</td>
</tr>
<tr>
<td>3</td>
<td>POWERLIGHT</td>
<td>Earth, Wind &amp; Fire</td>
<td>Columbia (TC 3637)</td>
<td>1982</td>
</tr>
<tr>
<td>4</td>
<td>COMPUTER GAMES</td>
<td>George Clinton &amp; Parliament</td>
<td>Capitol (ST-12246)</td>
<td>1982</td>
</tr>
<tr>
<td>5</td>
<td>Hands on Hi</td>
<td>Prince</td>
<td>Warner Bros. (Bro. 9 23720-7)</td>
<td>1982</td>
</tr>
<tr>
<td>6</td>
<td>ALL THIS LOVE</td>
<td>Def-And (Motown 60120)</td>
<td>Motown</td>
<td>1982</td>
</tr>
<tr>
<td>7</td>
<td>TOO TOUGH</td>
<td>Aniello Del Arena</td>
<td>Arista (AS 9616)</td>
<td>1982</td>
</tr>
<tr>
<td>8</td>
<td>LOVE FOR LOVE</td>
<td>Whispers (ISO 9261-7)</td>
<td>Island/Atlantic</td>
<td>1982</td>
</tr>
<tr>
<td>9</td>
<td>TOUCH THE SKY</td>
<td>Siedah Garrett &amp; Robby Robinson</td>
<td>Columbia (TC 36045)</td>
<td>1982</td>
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<tr>
<td>10</td>
<td>FOREVER, FOR ALWAYS, FOR LOVE</td>
<td>Luther Vandross</td>
<td>Epic (FE 23825)</td>
<td>1982</td>
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<tr>
<td>11</td>
<td>TO THE MAX</td>
<td>Con Funk Shun/Ray Parker, Jr.</td>
<td>Columbia (ST-12265)</td>
<td>1982</td>
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<tr>
<td>12</td>
<td>SWEAT</td>
<td>Michael Jackson</td>
<td>Epic (FE 23826)</td>
<td>1982</td>
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<td>13</td>
<td>MIDNIGHT LOVE</td>
<td>Marvin Gaye</td>
<td>Columbia (TC 36197)</td>
<td>1982</td>
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<td>14</td>
<td>PROPOSITIONS</td>
<td>The Fat-Jays</td>
<td>Epic (EPC 23828)</td>
<td>1982</td>
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<tr>
<td>15</td>
<td>ON THE ONE</td>
<td>Dazz Band</td>
<td>Motown 6331-LI</td>
<td>1982</td>
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<td>16</td>
<td>STEVIE WONDER'S RAINBOW OF FAME</td>
<td>Stevie Wonder</td>
<td>Atlantic (7 8049-1)</td>
<td>1982</td>
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<tr>
<td>17</td>
<td>THE RAINBOW &amp; THE BLUES</td>
<td>Little Richard</td>
<td>22 Hill (MAD-M 7411)</td>
<td>1982</td>
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<td>18</td>
<td>GAB PARADISE</td>
<td>The Gap Band</td>
<td>Epic (EPC 23829)</td>
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<td>19</td>
<td>YOU AND I</td>
<td>Isley Brothers</td>
<td>Casablanca (ST-12265A)</td>
<td>1982</td>
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<td>SURFACE THRILLS</td>
<td>The TEMPTATIONS</td>
<td>Motown 6332G</td>
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<td>CHAKA KHAN</td>
<td>Warner Bros. (Bro. 9 23721-1)</td>
<td>Motown</td>
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<td>MOODY JET</td>
<td>Champaign</td>
<td>Columbia (28438)</td>
<td>1982</td>
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<td>23</td>
<td>HEARTBEATS</td>
<td>Yarbrough &amp; Peoples</td>
<td>Capitol (ST-12265B)</td>
<td>1982</td>
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<td>24</td>
<td>THE OTHER SIDE OF THE RAINBOW</td>
<td>Sheila E.</td>
<td>Warner Bros. (Bro. 9 23732-7)</td>
<td>1982</td>
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<td>25</td>
<td>THE BEST IS YET TO COME</td>
<td>Grover Washington Jr.</td>
<td>Warner Bros. (Bro. 9 60215-1)</td>
<td>1982</td>
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<td>26</td>
<td>THIS IS YOUR LIFE</td>
<td>Harvey</td>
<td>Warner Bros. (Bro. 9 60216-1)</td>
<td>1982</td>
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<td>27</td>
<td>KISSING TO BE CLEVER</td>
<td>Culture Club</td>
<td>Virgin/Epic (EPC AR 3838)</td>
<td>1982</td>
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<td>28</td>
<td>KNOCKOUT</td>
<td>Michael Jackson</td>
<td>Epic (FE 23830)</td>
<td>1982</td>
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<td>29</td>
<td>KASHIF</td>
<td>Arista (AS 9620)</td>
<td>Arista</td>
<td>1982</td>
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<td>30</td>
<td>JUST ASN'T GOOD ENOUGH</td>
<td>Jennifer Taylor</td>
<td>Beverly Glen GG 1001</td>
<td>1982</td>
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<td>31</td>
<td>LOOSES</td>
<td>Evelyn King</td>
<td>RCA-A (L-4337)</td>
<td>1982</td>
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<td>32</td>
<td>STICKY SITUATION</td>
<td>Ronnie Spouse</td>
<td>Columbia (TC 36745)</td>
<td>1982</td>
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<td>33</td>
<td>WHAT THE TIME</td>
<td>Omar &amp; Oona</td>
<td>Warner Bros. (Bro. 9 23721-1)</td>
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<td>34</td>
<td>TYPHON</td>
<td>Tyrone Davis</td>
<td>RCA-A (L-630)</td>
<td>1982</td>
</tr>
</tbody>
</table>

**WATER POWER** — Members of Columbia Records group Earth, Wind & Fire recently made a set of radio station spots to promote their latest LP vinyl offering, “Power Light.” One of the stops was at Chicago’s WBMX. Pictured are (l-r): Ron Ellerson, president, Effective Music Management; Verline White and Philip Bailey of the group. (L to R: Left to right: Ron Ellerson, president, Effective Music Management; Verline White and Philip Bailey of the group. (L to R: Left to right: Ron Ellerson, president, Effective Music Management; Verline White and Philip Bailey of the group.)

**THE RHYTHM SECTION**

**ALL THAT JAZZ** — Bop is in the air out in the West Coast way. The full agenda of events surrounding the Playboy Jazz Festival (June 18-19 at the Hollywood Bowl) and the Monterey Jazz Festival’s (Sept. 16-18) grow into corporate sponsorship for the first time ever means that jazz buffs can look forward to a wider array of talent and events. But those festivals aren’t the only jazz shows to look forward to. The UCLA Jazz Club, part of the UCLA Center for the Performing Arts, will present the seventh annual Julian “Cannonball” Adderley Concert, set for Thursday, April 14, in the Wadsworth Theatre. Brother Nat Adderley will bring a quintet to perform along with organist Jimmy Smith’s quintet and special guest Ernie Watts at the concert, which will raise money for the Julian Adderley Memorial Scholarship Fund of the UCLA Center for Afro-American Studies, sponsoring the show in conjunction with the UCLA Jazz Club. Nat Adderley’s quintet is to feature Sonny Fortune (alto sax), Larry Willis (piano), Walter Booker (bass) and Jimmy Cobb (drums). Red Holloway (tenor sax), Phil Upchurch (guitar), Buck Clark (percussion) and Mike Baker (drums) will work out with the bluesy Smith, who will bring his aggregation together with the Adderley quintet to provide a backdrop for the multi-faceted talents of Watts. Watts is to perform as a featured soloist with the Gerald Wilson Big Band, the upcoming Playboy Jazz Festival, which has shown its most substantial pre-sale ticket sales ever. The event will be sponsored by the $30 box seats having been sold prior to any announcement of the performance 

**MILLS BEHIND THE BOARD**

**All-Africa/Warner Bros./PolyGram recording artist**

**Stephanie Mills (r) with producer Phil Ramone in the studio during sessions for**

**her May 1983 album, which includes the single "Do You Love Him," the same theme song from the Search For Tomorrow TV soap.**

**line-up, tickets for $15.90, $15.50 and $7 seats are what remain. Replacing the**

**Buddy Rich Big Band on the bill will be the Tonight Show Orchestra, led by**

**trumpeter Doc Severinsen, marking the first time the outfit has performed live since leaving New**

**York for Los Angeles. The Greater Los Angeles Community will be treated to a host**

**of entertainment that will be offered to the public at no charge, including the**

**King Harbor Billy Cus (he’s emcee of this year’s fest) Celebrity Tennis Tournament (May 14-15)**

**sponsored by Playboy, a charity benefit for those battling leukemia. There will be another**

**comfortable and well organized event that will be the highlight of the four days that**

**will culminate with a chance to open one of the Playboy Festival dates; an Air Force Band jazz**

**concert for senior citizens at the Watts Labor Action Center; and a series of seminars on the**

**idiosyncrasy of jazz. Further up the coast in Monterey, the annual Monterey Jazz Festival has**

**more than separatist feelings; it is a second quarter century featuring a roster of some of**

**the classic names in the jazz, blues and R&B business. Although he will not be appearing in the**

**Playboy Jazz Fest May 20, included are such past Apple stalwart, then Baby Rich and band will be**

**a glimpse of some of the people who have**

**managed to bring to the forefront big band music**

**over the past 25 years, Monterey Jazz Festivals profits of $365,000 have gone toward education**

**and jazz. Judges for this year’s competition, who will perform during the screening**

**May 20, include Festival regulars Bill Berry (trumpet) and Mundell Lowe (guitar), Ray**

**Pizz (piano), George Bohanon (trumpone), Shelly Manne (drums), Tee Carson**

**and Andy Simpkins (bass).**

**12 INCHES OF OBSCURA** — With their strong impact on the dance music scene, Larry Blackmon and his group of zanies known as Cameo have managed to bring a little closer to the dance rock floor, as has Prince, The System and The Time, to name an obvious 9. On their Atlanta Artists label debut, Call Me, they make an auspicious debut, with the tune "Style," which will immediately remind club and radio spinners of "Be Yourself" from the "Cannonball" album. The effervescent groove brings rock to the party with "Style" and "Down on Me," the band has been able to break away from the root value of traditional R&B. Shaw’s vocal lift finds each seam in the rhythm, yet is articulate emotionally. Johnny Bristol’s production will make you sweat.
33 WORKING GIRL

CHER (21PolyGram [T 127]) 36 8
34 DO YOU REALLY WANT TO HURT ME

CULTURE CLUB (Epic 3-03368) 35 10
35 STICKY SITUATION

TYRONE BRIDGES (Believe In A Dream/CBS ZS 03351) 38 7
36 WE'VE GOT THE JUICE

AMA (Atlantic/Atlantic 7-89867) 40 9
37 LISTEN TO YOUR HEART

DANA RICHARDS (Zoo York WSR 03355) 44 8
38 CAN I TAKE IT

ONE WAY MCA-52164 39 9
39 LITTLE RED CORVETTE

PRINCE & THE REVOLUTION Bros. 27-92476 48 6
40 SAVE THE OVERTIME FOR ME

NIGHTS & THE PINS (Columbia 2-57056) 49 3
41 CANDY GIRL

CANDY GIRL (New Edition/Streetwise SWRL 2208) 62 4
42 COME AND GET YOUR LOVE TO ME

JANET JACKSON (A&M 52122) 30 11
43 BETWEEN THE BRIDES

THE ISLEY BROTHERS (1-New CBS ZS 03379) 63 2
44 KEEP IT CONFIDENTAL

FEELS SO GOOD

YARBOROUGH & PEOPLE (Total Experience/Pyramid 204) 61 2
45 BAD TIME TO BREAK UP

WILLIAM NELSON (Atlantic/Warner Bros. 7-29805) 50 9
46 HE'S A PRETENDER

MARCIAL WELLIN (Gordy/Motown 1662) 51 1
47 REACH OUT

MARCIA WALTERS (Atlantic/Atlantic 7-89865) 58 3
48 CHECK IT OUT

DYNASTY/Sister/Electric Love/Island 7-69843 32 9
49 YOU WANNA GET BACK YOUR LADY

PONTER SISTERS (Pharlap RB-13452) 56 7
50 PASS THE DUTCH HOUSE

MUSICAL YOUTH (MCA-52149) 21 17
51 TIL TOMORROW

LEON GAYE (Columbia 3-03589) 45 9
52 HEARTBEATS

YARBOROUGH & PEOPLE (Total Experience/Pyramid 204) 31 18
53 YOU AIN'T GOING ANYWHERE BUT GONE

WOLF RYDER (Sugar/Island/Olga 7444) 39 5
54 I'M GIVING YOU ALL OF MY LOVE

TAVARES (Columbia 2-57041) 65 2
55 REMEMBER WHEN

DEBRA HURD (Geffen 7-29710) 65 4
56 SIDE BY SIDE

C LaSALLE (RCA Fire 3M-30214) 64 8
57 LOOKING FOR THE PERFECT BEAT

SOUL FORCE WHITE (Tommy Boy RB-338) 57 12
58 SEXUAL HEATING

MARVIN GAYE (Columbia 3-03320) 66 2
59 REACH OUT (P) 

GEORGE DUKE (Epic 3-03766) 70 4
60 THAT'S THE WAY I FEEL 'BOUT YOUR LOVE

RODNEY FRANKLIN (Columbia 3-03551) 55 8
America's new chart throes!

DIANE RICHARDS
"LISTEN TO YOUR HEART"

FROM THE ALBUM "LISTEN TO YOUR HEART"—DIANE RICHARDS/FW 38533

( single
WS4-3535)

ZOO RECORDS/HAMMOND MUSIC ENTERPRISES, INC./311 WEST 57TH ST./NEW YORK 10019

1. JARREAU — WARNER BROTHERS
2. ARENA, WAPL — WILSON, LANDER
3. ADD — WYLDE, NATIONAL
4. KONG, EARTH, FIRE, & WIND — ADDS:brothers
5. ADD — KONG, EARTH, FIRE, & WIND — ELF
6. ADD — KONG, EARTH, FIRE, & WIND — AFIRE
7. ADD — KONG, EARTH, FIRE, & WIND — SMOKE
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100. ADD — KONG, EARTH, FIRE, & WIND — L.A.

Cash Box/April 16, 1983

www.americanradiohistory.com
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ZuZu Sharke: Mixing Creative Adventure With The Mainstream

Stimpson, who immediately helped secure them a singles oriented deal. ZuZu Sharke’s debut single titled “Big Boys” turned out to be a heavily synthesized, electro-pop record released in the summer of last year.

Unfortunately, the relationship between ZuZu Sharke and their record company didn’t develop in the way they had hoped. Derbyshe, being the fairly standard, impassioned individual, felt the original concept of ZuZu Sharke was being “massively compromised” by what he sees as a common malaise in most large record corporations which is, he feels, a general inability of people in positions of power to communicate properly with each other in the same building. On a creative level he also felt the label wanted ZuZu Sharke to “act as if.”

Unfortunate Compromise

Despite the unfortunate compromises which went amiss and resulted in the termination of the deal between ZuZu Sharke and their record company, Derbyshe is still confident and confident that he’s ever been before. At two-hundred three years of age he stoichiometrically accepts that all ZuZu’s past are temporary, inconsequential, restraining Ron Hatfike and Bobby Heller from claiming the classification of the band, which is currently negotiating for another recording contract with several labels. Granted March 28, the order demands that the two stop “holding themselves out as agents or representatives of” ZuZu Sharke.

The group, consisting of Ronald Miller, Donald Cobb, Nicholas DiStefano and junior producer, had negativedly submitted a tape to Hatfike, who produces Fats, and Dr. Hook, and the producer then expressed an interest in the band, although no evidence whether oral or verbal had been set. When Hatfike and Heller learned that the act was interested, they went amiss and resulted in ZuZu Sharke’s being offered record contracts with six different labels. The arrangement is that they would be represented by one label and their contract would be signed with a major label. Without a bit of prudence it appeared that they could be managed by a major label. Requirements — prior artist management background, administrative abilities, solid record experience, knowledge of record business (pop, rock & roll, rock agency connections. Resume necessary. Salary to be discussed. Position available immediately. Contact Mr. D. Peterson (213) 468-2711.

We have been representing recording artists, record labels, music publishers since 1953. National advertising and distribution. Band records released through Record Promotion Enterprises, 1307 Lostmansville Road, Cincinnati, Ohio 45232.

GAMES IN THE COUNTRY — Texans by the thousands converged upon the “Video Country” exhibit, hosted by radio station KVAL/Victoria during the recent 37th annual Victoria Jazzee Live Stock Show, the big attraction being a bank of “Super Pac-Man” video games, the machines were made available through the help of San Antonio and Stroud Vending of Victoria; Additionally, the regional marketing rep for Wrangler Jeans and eight local merchants provided 92 pairs of jeans, which were awarded to those Super Pac-Man players who were wearing specially illustrated patches that were circulated by KVAL. Approximately 250 promotional announcements were made on behalf of Super Pac-Man and Wrangler by KVAL during the week preceding the show, and the station also broadcast live while the Stock Show was in progress.

COAST TO COAST

(continued from page 12)

The heat was definitely on, Junior said. “We got a bit paranoid and wanted all the tracks to turn out better than the first album. When we first started working we asked a couple of girls from the McDonald’s near the studio to come and listen, and that really helped keep things in perspective. I also had a lot of friends come in. So by the second week we really didn’t give a damn because people would hear the rough tracks and flip out. ‘Scoring so strongly with his first single, ‘Mama Used To Say,’ also preserved the neophyte with a few complications. A staunch individualist, Junior vowed he would refrain from cutting a sound-alike follow-up, ‘I tend to think people want you to stick to one thing,’ he said, ‘but that’s not us. I can’t criticize what we did the first time, and we could’ve come with a second album sooner, but we wanted to do it better.’ Towards that end, Junior and his producer, Bob Carter, stopped seeing each other for six months to gain a little breathing room better. """""""The last time we saw each other was two weeks ago and I found we were writing differently,"""" he said. """"There was more attention to the vocal arrangements. We found we had something more hard-hitting as opposed to a recreation of the first album."""" Although using the same musicians for the first album, Carter and Junior added the Kool & The Gang horn section on two tracks, and tapped Halcutt 100’s Blair Cunningham and the Gap Band’s Glenn Nightengale for cameos.

The group has also been added to the upcoming projects for the junior producer’s song for his next album with Thin Lizzy’s Phil Lynott. Additionally, the songwriter has been trying to forge a marriage of funk and Edwardian music, which he hopes to unveil within the next year. But despite being a searcher, Junior admits to a sense of achievement. """"Yeah, I’m satisfied,"""" he said. """"I always wanted to make music that people would play and play and play, and we hope to get to that stage. I don’t think there’s another Junior out there, and it’s great when you get that feeling."""" — fred goodman
AROUND
THE ROUTE
by Camille Compasio
A number of new machines made their
debut at the recently held AOE '83 con-
vention (3/25-27) in Chicago; many of
them were videos, of course, but there
were a few pins in the assortment, along
with a shuffle alley (Williams' new "Big
Strike"), a laser disc model (Cinematronics'
"Dragon's Lair"), and even a ukebox (the
Loewen NSM "State Line 200"). There was really more of
a variety of equipment shown than many
of us expected, and it was evident that
manufacturers are making a concerted
effort to respond to the current market
climate. Some economically priced pins
were featured, including Gottlieb's
current "Super Orbit" and Williams' new
"Time Travel" Conversion kits were on
the hot roil at AOE '83. Although there
are those factories who do not subscribe
to this concept there are others in the in-
dustry who feel conversion kits are at
least a temporary solution in today's oper-
a ting environment. Data East, at a
special distributors meeting on Friday,
March 25, introduced its "multi-
conversion kit," the company's first in
the U.S. market (Data East has pro-
duced a lineup of interchangeable up-
right and cocktail cabinets). The new kit
contains 3 PC boards, tape deck, wiring
(continued on page 41)

A Company First
Williams Names Four Rowe Int'l
Outlets As Official Distributors

CHICAGO — On Saturday, March 12, at the
Fort Lauderdale Marriott Hotel, Williams
Electronics, Inc. appointed four Rowe Inter-
national outlets as official distributorships
of the Williams product line, marking the single
largest appointment of this nature in the com-
pany's history.

"Based on the deep commitment by Rowe
to the industry, its suppliers and its people and
also on the outstanding job Rowe has done for
us as a Florida distributor, we feel this joint
venture will serve to further strengthen our
sales and marketing functions," stated Joe
Dillon, director of sales for Williams. "We
have always been very selective in appointing
distributors to represent our product line and
we know that Rowe's corporate structure and
dedicated personnel will enhance our network."

The day-long event saw the appointment of
Rowe offices in Kenner, Louisiana; Memphis,
Tennessee; West Columbia, South Carolina;
and Nashville, Tennessee. In attendance as
representatives of these regions were: Chris
Kanelikas, branch manager from Kenner;
Ron Harris, branch manager from Memphis;
Bill Gilliam, branch manager from the South
Carolina office; and Wilson Bracey of the
Nashville office. All four received Williams
distributor plaques.

Ottumwa, Iowa Is
'Video Game Capital'

CHICAGO — Ottumwa, Iowa is perhaps best
known for being the fictional home town of
Radar O'Reilly, a character from the popular
TV series M*A*S*H, and also as the site of the
Video Olympics which was featured in a re-
cent segment of ABC-TV's That's Entertainment. As of March 19, however, this
American city has achieved an additional dis-
tinction as "Video Game Capital of the
World" by official proclamation of Iowa
Governor Terry Branstad, the Amusement
harnesses and a complete graphics package, and can be utilized on all Data East games. Rock-Ola introduced its "Levee" video game, Gottlieb presented a pinball conversion kit, which is the first in this category of equipment. Starting with "Super Orbital" and continuing on all future Gottlieb pinball machines of the standard size, operators will be able to purchase a full game and a kit (the kit going for 50% of the price of the full game) to make the conversion.


A couple of new staff appointments were announced during the course of the convention. Bill Reiter has joined the Sega organization as sales manager and Edrick Haggans was named marketing manager at Data East.

Delaine Springfield, New Jersey, where we spoke with Tony Yula, Mondial's general manager who couldn't have enough about Atari's "Pole Position," which he considers a "top game" and, most certainly, one of the current best sellers at Mondial. Firm is also doing very good business with Gottlieb's "Qbert" and Cheex's "Ice Hockey." New games coming from the Cot- tileh "Mid Planets" video game, and Tony told us the factory's "Super Orbital" single level pin is attracting a lot of attention. (Cot tileh, a floor level pin is the lowest priced pinball on the market," he said, "and we expect it to stimulate a lot of interest in pins.

According to the current issue of AMOA's "Location" publication, the twenty year old AMOA "JB" (Jukebox) Awards were recently made a registered trademark of the association. The trade will witness the manifestation of this new distinction on Oct. 29 when the 1983 AMOA "JB" Awards will be presented at the New Orleans Hilton Hotel, during AMOA Expo '83. The "JB's" are currently being redesigned.

Happy to learn that Bally Midway's Paul Calamari, who's been ailing for a few weeks, is well enough to get on the road to recovery and due back in the office very shortly.

Senior Citizens In Cincy Get Video Games

CHICAGO — A group of senior citizens in Cincinnati, Ohio, have become so taken with video game play that they are planning competitions, requesting TV coverage from PM Magazine, developing "training sessions" with youngsters and are even intending to arrange a trip to a local arcade.

All of this came about through the efforts of Pioneer Vending of Cincinnati. The firm donated a humpier pool table and a video game to Riverview, a non-profit United Church of Christ retirement home. While some residents of the home are in wheelchairs or bed-ridden, many are persons who just require a little help with housekeeping tasks. The home is constantly in search of activities that will uplift the morale of residents and keep them active without taking too great a toll physically.

Riverview Home administrator Charles E. Flynn, in a highly complimentary letter to Winkie Westerhaus, vice president of Pioneer Vending Company, said, "Video games are a natural, for as an activity they promote healthy competition. As therapy, they provide good visual stimulation, build self-confidence and provide a good workout for those with arthritis."

Riverview's video game program began in December of '82, when the home actively sought someone to donate a game and Pioneer answered the call. A tournament among residents may soon be in the offing, as well as a visit to an area game arcade where residents can be exposed to many different games.

Personal from this as well as other nursing and retirement homes have cited various instances of improved physical conditions resulting from video game play. One case involved an elderly man who was confined to a wheelchair and had difficulty performing simple tasks but developed dexterity, agility and enthusiasm from playing "Ms. Pac Man" and was ultimately able to walk with a cane. Stroke victims have also been known to benefit from the games by re-developing hand-eye coordination.

Video games among this segment of our population bring not only entertainment and competition but positive physical and mental benefits as well.
Joint Trade Group Meetings Held In Chicago

CHICAGO — The three national trade associations, representing the manufacturing, distributing and operating levels of the coin machine industry, held a joint meeting in Chicago, just prior to the March 25-27 AOE trade show, to discuss the coordination of programs and activities and government attacks through regulation, legislation and taxation.

It was unanimously recognized that the industry’s survival was predicated upon strength in collective and unified activity at all levels in response to each level of government. A major point that was stressed at the meeting was the necessity for membership and active participation in the respective national trade associations that represent manufacturers, distributors and operators. Additionally, in response to the enormous pressure emanating from the city and county jurisdictions, the three trade organizations agreed to undertake a unified and joint program to assist operators in the defense of their industry. Several states were recognized as having effective state operator associations; however, the majority of the states were stated as not being so fortunate. Therefore, the three trade groups will shortly announce details of a program of direct involvement in the organization of an industry association in every state as a further defense measure and a means of solidifying the future of the coin machine industry.

To coordinate this effort, a central office has been established in Chicago to provide a single source and point of access for operators and state associations. Further details, including address, telephone numbers etc., will be announced at a later date. A National Association Committee comprised of the executive directors of AGMA, AVMDA and AMGA, will serve as coordinating body for this project.

Reiter To Sega

SAN DIEGO — Bill Reiter has joined Sega Electronics, Inc. in the position of sales manager. He comes to the new post from Tony Corp., where he served initially as national accounts sales manager before moving up to director of marketing and ultimately to director of new market development. Prior to Tony, Reiter served in various senior sales capacities at CBS, Ideal Toy Company and Mattel.

In making the announcement, Bob Rosenbaum, vice president, marketing and sales, commented: “We are pleased to welcome Bill Reiter. He is a real heavyweight in the sales area, and we are confident he will make significant contributions to Sega’s overall sales and communications efforts.”

INDUSTRY NEWS

Bubbling Over

“Bubbles,” a lively cartoon animation video game with simultaneously challenging waves of play, is being released by Williams Electronics, Inc.

Commenting on the new piece, Ron Crouse, vice president and director of marketing for Williams, says, “Novices and experts alike will enjoy the game from the very start, and the more adept and ambitious player can advance to more waves as play progresses. Everything from prowling sponges and brushes to bubble bursting razor blades, broom-riding cleaning ladies and menacing insects work to thwart the player’s bubble as it cleans the sink of greases, crumbs and ants so it can grow in size and power. When all the food is eaten, a spectacular which fills the sink and, if it’s big enough, the bubble will go down the drain and resurface in the next sink.”

Via Williams’ most advanced game adjustment system, Bubbles can be adjusted to nine levels for difficulty of play, and detailed bookkeeping information is provided to help operators optimize game adjustments for maximum earnings in all types of locations. Operators can even customize the game attract message for each location.

The bookkeeping totals and game adjustments are backed by a complete series of diagnostic tests to check entire systems in a matter of minutes, and there are complete pricing settings for any price per play combination.

Bubbles is available in upright, cocktail — or in mini-upright by special order. Further information may be obtained through factory distributors or by contacting Williams Electronics, 3401 N. Calif. Ave., Chicago, Ill. 60618.

New Equipment

New Joystick

Wico Corp. has announced plans for the late April introduction of “The Boss” joystick, which is the company’s first in a new line of popularly priced game controls for home video game and personal computer systems. The Boss joystick is the only popularly-priced control on the market today that features professional style components, including a high quality PC board with five button-leaf switches, according to the company. Drawing on its extensive experience in the design and manufacture of commercial joystick game controls, Wico developed The Boss “to accommodate the growing demand for popularly-priced home video game controls,” said Gordon Goranson, Wico president. The Boss is designed to have a suggested retail price of $19.95, it’s backed by an extended, limited warranty.

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Construction of durable, high impact plastic, The Boss features a comfortable, ergonomically designed grip handle “to fit hand and mind,” with a thumb-action fire button. Four non-skid rubber feet and a five foot cord enable players to enjoy convenient, table top play action.

The unit was engineered for direct plug-in compatibility with Atari’s 2600 home video system, the Atari 400 and 800 home computers, Sears Video, Commodore VIC-20 and VIC-64 home computers. Product distribution to department stores, specialty stores and mass merchandisers nationwide is scheduled for May, according to Goranson.

To further serve the popular-priced market, Wico plans to expand The Boss line to include other professional-quality game controllers. The new line features distinctive package graphics targeted to the popular-price consumer.
**MANUFACTURERS EQUIPMENT**

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

**BALLY**
- Flash Gordon (2/81)
- Eight Ball Deluxe (4/81)
- Fireball II (5/81)
- Embryon, w.b. (7/81)
- Fatman (8/81)
- Medusa (10/81)
- Centaur (10/81)
- Electra (12/81)
- Vector (2/82)
- Mr. & Mrs. Pac-Man (5/82)
- Rapid Fire (5/82)
- Spectrum (8/82)
- SpeakEasy, 2-pl. (9/82)

**GAME PLAN**
- Coney Island (3/80)
- Super Nova (4/80)
- Lizard (6/80)

**GOTTLIEB**
- Forcell (1/81)
- Pink Panther (3/81)
- Mars (6/81)
- Volcano (8/81)
- Black Hole (10/81)
- Haunted House (2/82)
- Devil's Dare (4/82)
- Cavern Pin/Video (5/82)
- Rocky (8/82)
- Spirit (9/82)
- Funk (11/82)
- Qbert's Quest (2/83)

**STERN**
- Nineteen (1/81)
- Free Fall (2/81)
- Lightning (4/81)
- Split Second (7/81)
- Catacomb (9/81)
- Viper (11/81)
- Orbitor (4/82)

**WILLIAMS**
- Jungle Lord (4/81)
- Pharaoh (7/81)
- Solar Fire (9/81)
- Barracuda (10/81)
- Hyperball Pin/Video (2/82)
- Cosmic Gunfighter (7/82)
- Defender (2/83)
- Warlock (2/83)
- Joust, 2-pl. (3/83)

**VIDEO GAMES**

**AMSTAR**
- Laser Base (7/81)

**ATARI**
- Asteroids Deluxe (4/81)
- Asteroids Deluxe Cabaret (4/81)
- Centipede (6/81)
- Centipede Cabaret (6/81)
- Red Baron (8/81)
- Red Baron, sit-down (8/81)
- Tempest 10/81
- Tempest Cabaret (10/81)
- Dig Duq (4/82)
- Dig Duq Cabaret (4/82)
- Kid Kangaroo (6/82)
- Gravitor (8/82)
- Pole Position (12/82)
- Millipede (12/82)
- Liberar (12/82)
- Quantum (12/82)
- Xevious (2/83)

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

**Cocktail Tables**

**AMSTAR**
- Phoenix

**ATARI**
- Asteroids Deluxe (4/81)
- Centipede (6/81)
- Temple (10/81)
- Dig Duq (4/82)

**SEGAE/GREMLIN**
- aftermarket enhancements included

**BALLY/MIWAD**
- Radroach (2/81)
- Bugsy (4/81)
- Wizard of Wor (6/81)
- Omega Race (6/81)
- Turbo (1/82)
- Ms. Pac-Man (2/82)
- Super Zaxxon (4/82)
- Space Invaders (5/82)
- Zaxxon (8/82)
- Super Pac-Man (8/82)
- Hologram (11/82)

**CENTURIA**
- Copter (2/81)
- Ms. Pac-Man (2/82)
- Bally Pin/Video (2/82)
- Ms. Pac-Man (2/82)
- Bally Pin/Video (2/82)
- Ms. Pac-Man, 2-pl. (3/82)
- Ms. Pac-Man (2/82)
- Bally Pin/Video (2/82)
- Ms. Pac-Man, 2-pl. (3/82)
- Ms. Pac-Man (2/82)
- Bally Pin/Video (2/82)
- Ms. Pac-Man, 2-pl. (3/82)
- Ms. Pac-Man (2/82)
- Bally Pin/Video (2/82)
- Ms. Pac-Man, 2-pl. (3/82)

**ELCON**
- Conversions booth size (9/81)

**GAME PLAN**
- Space Invaders (5/81)

**GAMETÉCNICS**
- Time Pool (1/82)

**GOTLIEB**
- New York, New York (3/81)

**SEGA/GREMLIN**
- Carnival
- Space Firebird
- Astro Blaster (4/81)
- Frogger (5/81)
- Zaxxon (5/82)
- Pingo (1/83)

**STERN**
- The End (1/81)
- Berzerk (2/81)
- Scramble (5/81)

**TAITO/AMERICA**
- Crazy Climber (5/81)
- Zaxxon (5/81)
- Ms. Pac-Man (2/82)

**THOMAS AUTOMATICS**
- Triple Punch (6/82)

**WILLIAMS**
- Defender (4/81)
- Joust (10/82)

**PHONOGRAPHs**
- Centurí 2001
- Low-NSM Consul Classic
- Low-NSM Prestige E5-2
- Low-NSM Festival
- Low-NSM 252-1
- Rock-Ola Grand Salon II Console (9/80)
- Rock-Ola 484 (11/80)
- Rock-Ola 481 Max 2 (1/81)
- Rock-Ola Deluxe (10/82)
- Rock-Ola 481 Deluxe (10/82)
- Rock-Ola 476, furniture model
- Rowe R-85 (10/80)
- Rowe Jewel
- Rowe R-87 (10-82)
- Rock-Ola 482/80
- Stern/Seaburg Da Vinci (7/81)
- Stern/Seaburg VMC (11/81)
- Varejo Time Video-Jukebox
- Williams-Cabaret
- Wurlitzer-Tarock
- Wurlitzer-Atlanta
- Wurlitzer Silhouette

**POOL & FOOSBALL**
- Irving Kaye Silver Shadow
- Irving Kaye Lion's Head
- Dynamo Model 3
- Dynamo-The Toyournament Foosball (5/82)
- TS Tournament Eight Ball
- U.B.I. Bronco
- Valley Cougar
- Valley Tiger, Bumper Pool (6/82)
- Valley Cougar Cheyenne (8/82)

**CONVERSION KITS**
- including interchangeable games & enhancement kits

- Bally Midway, Pac-Man Plus (12/82)
- Cinematronics, Brix (1/83)
- Intravention, Encore Retrofit-Kit (1/83)
- Data East, Burger Time
- Data East, Bump 'N' Run (2/83)
- Rock-Ola, Levers (3/83)
- Sega, Turbo (1/83)
- Sega, Monster Bash (11/82)
- Stern, Lost Tomb (2/83)
- Universal, Lady Bug
- Universal, Mr. Do

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Cash Box/April 16, 1983

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THE JUKEBOX PROGRAMMER

April 16, 1983

POP

1  JEOPARDY  GREG JOHN BAND (Bassett/Taylor/Elektra 7-28648)
2  HUNGRY LIKE THE WOLF  DURAN DURAN (Capitol B-5185)
3  BILLIE JEAN  MICHAEL JACKSON (Epix 34-03059)
4  ONE ON ONE  DARYL HALL & JOHN OATES (RCA PB-13421)
5  BEAT IT  MICHAEL JACKSON (Epix 34-03759)
6  MR. RCBCO  STX (J&M 2526)

COUNTRY

1  DIXIELAND DELIGHT  ALABAMA (RCA PB-13446)
2  YOU DON'T KNOW LOVE  JANIE FRANKIE (Columbia 36-03486)
3  AMERICAN MADE  OAK RIDGE BOYS (MCA-52176)
4  SWINGIN'  JOHN ANDERSON (Warner Bros. 7-29786)
5  YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING  REBA MCENTIRE (Mercury/PolyGram 810-233-76)
6  JOSE CUERVO  SHELBY WEST (Warner/Viva 7-29776)
7  SOUNDS LIKE LOVE  JOHNNY LEE (Elektra/Asylum 7-6849)
8  DOWN ON THE CORNER  JERRY REED (RCA PB-13422)
9  GONNA GO HUNTING TONIGHT  HANK WILLIAMS, JR. (Elektra/Curb 7-68466)
10 LUCILLE  WAYLON (RCA PB-13459)

BLOND EARRING (21/PolyGram T1103)
12  I'VE GOT A ROCK 'N ROLL HEART  ERIC CLAPTON (Warner Bros. 7-29760)
13  EVEN NOW  BOB SEGER (Capitol B-5213)
14  DER KOMMISSAR  AFTER THE FIRE (Epix 34-03559)
15  I KNOW THERE'S SOMETHING GOING ON  FRIDA (Atlantic 7-99984)
16  CHANGE OF HEART  TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-3218)
17  YOU ARE  LIONEL RICHIE (Motown 1657MF)
18  LET'S DANCE  DAVID BOWIE (EMI America B-6158)
19  LITTLE RED CORVETTE  PRINCE (Warner Bros. 7-29746)
20  BACK ON THE CHAIN GANG  PRETENDERS (Sire 7-28640)
21  I WON'T HOLD YOU BACK  TOTO (Columbia 38-03597)
22  SHE BLINDED ME WITH SCIENCE  THOMAS DOVLVY (Capitol B-5204)
23  DO YOU REALLY WANT TO HURT ME  CULTURE CLUB (Epix 34-03368)
24  PHOTOGRAPH  DEF LEPPARD (PolyGram 811 215-7)
25  BREAKING US IN TWO  JOE JACKSON (A&M 2510)
26  WELCOME TO HEARTLIGHT  KENNY LOGGINS (Capitol B-38555)
27  OVERKILL*  MEN AT WORK (Columbia AET-1633)
28  LITTLE TOO LATE  PAT BENATAR (Chrysalis/CBS VS 0536)
29  SOLITAIRE*  LAURA BRANIGAN (Atlantic 7-68968)
30  I DON'T CARE ANYMORE  PHIL COLLINS (Atlantic 789877)
31  STRAY CAT STRUT  STRAY CATS (EMI America B-6122)

BLACK CONTEMPORARY

1  BILLIE JEAN  MICHAEL JACKSON (Epix 34-03059)
2  ATOMIC DOG  GEORGE CLINTON (Capitol B5201)
3  TONIGHT  WHISPERERS (Solar/Elektra 7-68492)
4  ON THE ONE FOR FUN  DAZZ BAND (Motown 1659MF)
5  TOO TOUCH  ANGELA RINFAL (Atlantic A-1031)
6  YOU ARE IN MY SYSTEM  THE SYSTEM (Miracle/also WGT 79937)
7  MS. GOT THE BODY  CON Funk SHUN (Motorcity/PolyGram 76196)
8  I LIKE IT  DeBARGE (Motown 1645)
9  MORNIN'  JARREAU (Warner Bros. 7-29720)
10 ONE ON ONE  DARYL HALL & JOHN OATES (RCA PB-13421)
11  I'VE MADE LOVE TO YOU A THOUSAND TIMES  SMOKY ROBINSON (Tamla/Motown 1655 TF)
12  LITTLE RED CORVETTE  PRINCE (Warner Bros. 7-29736)
13  YOU ARE  LIONEL RICHIE (Motown 1657 MF)
14  LOVE ON MY MIND TONIGHT  TEMPTATIONS ( Gordy/Motown 1666)
15  TRY AGAIN  CHAMPAGNE (Columbia 38-03563)
16  BOTTOM'S UP  THE CH-LITES (LARC LR1015)
17  LAST NIGHT A DJ SAVED MY LIFE  DEEPDEEP (Sound Of New York, S.N.Y. 5102)
18  I JUST GOTTA HAVE YOU (LOVER TURN ME ON)  KASHFIR (Arista A5 1042)
19  BEAT IT  MICHAEL JACKSON (Epix 34-03759)
20  I'M FREAKY  O'BRYAN (Capitol B-5203)
21  NEVER SAY I DO  CLIFF DAVIDSON & RENEE DIGGS (Ep/Record NB-12-173-1)
22  SHE'S OLDER NOW  BETTY WRIGHT (Epix 34-03333)
23  THE GIRL IS FINE (SO FINE)  FATBACK (Spring/PolyGram SP 3030)
24  NOBODY CAN BE YOU  STEVE AARONSTINE'S HALL OF FAME (Atlantic 7-89786)
25  SAVE THE OVERTIME (FOR ME)*  GORDY/KAY&THE PIPS (Columbia 38-07061)
26  GOT TO FIND MY WAY BACK TO YOU  TAVARES (RCA PB-13433)
27  UNDERLOVE  MELBA MOORE (Casino B-5208)
28  TRY MY LOVING (GIMME JUST ENOUGH)*  KIDD (A&M 2529)
29  DO YOU REALLY WANT TO HURT ME  CULTURE CLUB (Epix 34-03368)

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I.O.U. — Lee Greenwood — MCA
Vic McCarthy (Coketown Amusements, Inc., Hurleyville)
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