Louise Mandrell
MAZE FEATURING FRANKIE BEVERLY

WE ARE ONE (ST-12262) THE ALBUM THAT BRINGS EVERYTHING TOGETHER, FEATURING THE SINGLE "LOVE IS THE KEY" (B-5221)

ARRANGED AND PRODUCED BY FRANKIE BEVERLY FOR AMAZEMENT MUSIC CO.
All The Way

Of late, there has been a growing feeling across the nation that the worst of the recession might be over, and even here in the music industry, it's beginning. Reports both here and abroad seem to indicate that some of the various sectors of the industry — most visibly, the distributors — is there growing feeling of confidence among the consumers out there.

Sure, much of the excitement has come to from the strong second quarter releases, but it's more than that. There seems to be more of a willingness on the part of consumers today to spend money. It's still far from any kind of full recovery, but perhaps we have finally turned the corner and once again have customers who are not thinking only in terms of cutting back expenses.

The buzz that seems to have started around the beginning of the second quarter must not be allowed to peter out. The music industry thrives on excitement, and for the first time in a long while, it seems that we are on the verge of a breakthrough. The ranks of the industry have been thinned considerably over the past three or so years, but for those who have managed to survive, this may be the moment we have been waiting for.

So let's get on with it. There is a lot of good product out there now, and there is much, much more that will soon be on the streets. In addition, the tour season really seems to have blossomed into something quite out of the ordinary, and even farther off in the future, there is still the untapped potential of the Compact Disc.

It's taken a long time and a lot of hard work to come this far. Let's see if we take it all the way.
Alphabetized Top 100 Singles (Including Publishers and Licensees)

**May 7, 1983**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Publisher/License</th>
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<td>Baby It's Cold Outside</td>
<td>Mariah Carey</td>
<td>ASCAP/Carole Bayer - BMI</td>
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<td>Back On The Chain Gang</td>
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**Additional Information**

- **Cash Box Top 100 Singles**
- **CASH BOX Top 100 Singles**
- **Alphabetized Top 100 Singles**
- **Including Publishers and Licensees**

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*www.americanradiohistory.com*
EMOTIONAL PLATINUM — Capitol recording artist Billy Squier recently was presented double platinum albums for sales of his current “Emotions In Motion” following a SRO show in Las Vegas. Pictured during the presentation are (l-r): Doug Lubahn of Squier’s group, Stewart Young, manager; Jeff Golub, Bobby Chouinard and Alan St. Jon of the group; Don Zimmerman, chief operating officer of the Recorded Music Group; Squier; and Jim Mazza, president of Capitol and chairman of EMI America/Liberty Records.

Motown ‘Vote Of Confidence’ Encourages Indie Distributors

by Michael Martinez

LOS ANGELES — The opening of a distribution branch by Motown Records to service the West Coast, and the company’s decision to distribute other indie labels, are generally viewed as positive by independent distributors, who feel that the move is a vote of confidence in the indie distribution network.

The move by Motown is especially comforting to distributors in light of recent defections by Arista Records and Chrysalis Records to branch operations, an occurrence largely credited to causing the closure of distribution branches by Pickwick, which formerly handled Motown distribution in Los Angeles and Atlanta.

Although Motown opened up its own branch operation for the West Coast, dubbed Together Distributors, the label turned over its Atlanta and southeast business to M.S. Distributors, which now will service the area from its facilities in Chicago, with plans to open offices in Atlanta in the near future.

Those contacted most firmly believed that Motown would continue its distribution activity to the West Coast, noting that it was interested in a national network, it might have opened a branch in Atlanta as well. Motown and A&M Records jointly operated a branch in Atlanta until 1979, when A&M joined RCA’s distribution network.

Like M.S. other distributors contacted by Cash Box said that rather than being a cause for panic, the Pickwick closure represented an opportunity for business from indie labels left without distribution arrangements in the regions that American Can Company handles them.

With Arista and Chrysalis at RCA and CBS, respectively, many distributors noted that they would now be able to devote more time to other viable independents such as Motown, Fantasy, Boardwalk Entertainment Co., Prelude, Tommy Boy, Sugar Hill and others.

In efforts to become more attractive to new labels, and to established labels currently distributed through major branches, independent distributors, during a meeting at the recent National Association of Recording Merchandisers (NARM), will be highlighting music from the album. The so-called “call announcement” telepromotion is the phone company’s first tie-in with a record label and will be supported by TV spots and in-store promotions. It will be continued weekly to keep up-to-date. According to Gross, a new studio album from John Denver, due in July, would also be heavily advertised and merchandised to coincide with a major Denver U.S. tour, in New York, Gross’ East Coast counterpart.

Jack Maher, noted RCA’s current mini-LP campaign involving new product by Robert Hazard, Robert Ellis Orrall, The Mood and The Rockers. Posters and an eight-song sampler album featuring these artists have been sent to retailers, and descriptive flyers are available for handouts.

Consumer Confidence Growing

Labels Ready To Capitalize On Upbeat Mood At Retail

by Jim Bessman

NEW YORK — The current upbeat mood reported by many record retailers, largely resulting from the strength of recently released product (Cash Box, April 30), has not gone unnoticed by manufacturers. While not all of the labels contacted by Cash Box were able to divine these marketing strategies for keeping the long-hoped-for momentum going, several showed extensive forthcoming campaigns designed to keep the dealers’ ball rolling into summer.

“We feel that same upsurge in consumer confidence that the retailers see in their increased in-store traffic,” said Perry Cooper, Atlanta general manager; Jeff Golub, Bobby Chouinard and Alan St. Jon of the group; Don Zimmerman, chief operating officer of the Recorded Music Group; Squier; and Jim Mazza, president of Capitol and chairman of EMI America/Liberty Records.

Azoff Named As MCA Disc Group Head, Corporate VP

by Michael Glynn

LOS ANGELES — Irving Azoff, one of the music industry’s most powerful personal managers as chairman of L.A.-based Front Line Management, has been named president of MCA Records Group and vice president of MCA, Inc. In his new post, Azoff will oversee MCA’s worldwide record operations and will be directly involved in all of MCA’s corporate activities, according to president and chief operating officer Sid Sheinberg.

Until Azoff’s appointment last week, the position of MCA Records Group head had been left vacant since former president Gene Froelich left a few months back to return to his corporate duties. Now, reporting to Azoff will be MCA Records president Bob Siner, MCA Distributing Corp. president Al Bergamo, Backstreet Records president/Universal Amphitheater director Danny Bramson and MCA Music president Levis Levy.

Prior to joining MCA, Azoff had built one of the most impressive client rosters in the field of pop and rock artist management with Front Line. Azoff founded the company in 1974. Among the organization’s acts are former Eagles Don Henley, Glenn Frey, Joe Walsh, Don Felder and Timothy B. Schmit, Stevie Nicks, Dan Fogelberg, Styx, Chicago, Christopher Cross, Michael

‘Universal’ Receiver Draws Mixed Reaction From Manufacturers Of Competing AM Stereo Systems

by Harry Weinberg

NEW YORK — The unveiling of a “universal” AM stereo receiver by Sony and Sansui at the recent National Assn. of Broadcasters (NAB) Convention in Las Vegas has drawn mixed reactions from many in the radio industry. While Motorola, the company whose system seemed to have the lead in the race to become the AM stereo standard, dismissed the new receivers as obstacles to the spread of AM stereo, manufacturers of competing systems greeted the new receivers with enthusiasm.

To date, the establishment of AM stereo was faced with the fundamental problem that the four competing systems — developed by Motorola, Magnavox, Kain Communications and Harris Communications — were mutually exclusive, i.e., signals sent out on any of the systems would not come through in stereo on receivers built to receive another system’s signal. Whether the new universal receivers will clear up or cloud the situation depends on who is doing the talking.

“This is indicative of the frustration in trying to bring AM stereo to listeners,” said Chris Payne of Motorola. “There must be a more economical way to develop a mass market system. We will converge to a single standard anyway.”

Wayne Cornils, vice president of the radio division for the National Assn. of Broadcasters (NAB), agreed with the industry’s view that “we will converge to a single standard anyway.”

Hirschberg, developer of the AM stereo system for Harris Communications in Quincy, Ill., was among spokespersons for three of the four broadcast systems newing that local radio stations should choose the system that works best for them instead of being “foisted upon them by nonmanufacturers.” He further noted that marketing of the universal receiver will “definitely expedite AM stereo.”

Many stations were waiting,” continued Hirschberg, “and now with these receivers, there will be a demand for equipment to get AM stereo on the air.”

This is in the best interests of the American consumer,” commented Lew Slanger, vice president of audio product planning for Magnavox. Leonard R. Kahn, president and founder of Kahn Communications, voiced similar sentiments: “We’re very pleased. This makes sense economically. The consumer has a better service and the station’s not stuck with useless equipment.”

AM stereo receivers utilizing the Motorola decoder only will be in all 1984 General Motors cars. Also, the new CD-Blue from Samsung Electronics product for home use. The universal receivers will be available by next year. Sony begins marketing a portable unit in August and will incorporate FM stereo with the same AM stereo receiver for $550. Magavox intends to capitalize on the expanded AM frequency range with the introduction of a high-end universal AM stereo/FM stereo tuner in September. Retail is set at $400.

Irving Azoff
BUSINESS NOTES

Court Backs AFM On Dues, Delegates

NEW YORK — The U.S. Court of Appeals for the Seventh Circuit has rejected an appeal filed by members of a Chicago-local of the American Federation of Musicians of the United States and Canada (AFM) claiming that the AFM’s convention delegate structure is illegal. The court’s ruling further upholds a 1980 amendment to the AFM By-Laws that affected minimum work dues and was the cause of the appeal.

The 1980 amendment addressed the union’s and its affiliated locals’ financial problems. It established minimum work dues of one percent of each member’s scale wages, half of which was payable to AFM and the other half to the member’s local. In addition, it increased work dues of all locals which already had work dues by one percent.

The amendment was passed at the 1980 AFM Convention by voice vote. Members of the Chicago AFM Local 10-208 sued the local and AFM in U.S. District Court in Chicago, claiming that the dues increase was illegal and that the delegates who passed it did not have the authority of the entire union to do so. They further sought a reapportioning of the AFM Convention on a one-man, one-vote basis to replace the old method of allotting a maximum of four delegates to each affiliated local on the basis of its membership.

A District Court had previously ruled in favor of the unions, and last week the Court of Appeals held that the current AFM delegate apportionment was reasonable. AFM president J. W. Fuenteslaud cited the “legally sound and the only practical result possible.” He said that the court’s approval of AFM convention practices extended to all international unions, which can continue to conduct business by representative government.

BMA Sets A&R Workshop In New York


Robert Wright, RCA Records vice president, A&R, black music division, is the moderator for the panel discussion, which will allow the panelists to share their A&R experience. Other panelists are Randy Mueller, producer of Sky and Brass Construction, Michael Murphy, of the recording group The System and the producer of the group Attitude; Howard King, producer of Glenn Jones; and Hubert Eaves, producer of D-Train.

There is a donation for the session of five dollars for BMA members and seven dollars for non-members. Further information can be obtained by calling from Dwania Kyles at (212) 930-4464, or Vivian Scott at (212) 246-4670.

Imagic To Produce Coleco-Compatible Carts

LOS ANGELES — Coleco Industries has licensed software-only manufacturer Imagic to produce games compatible with its ColecoVision home video game system, and Imagic is set to unveil two of these amusements at the upcoming Summer Consumer Electronics Show (CES) in Chicago this June. According to spokespeople for Imagic, the two ColecoVision-compatible pieces—"Nova Blast" and "Moon Sweeper"—will be just part of the company’s CES display, which will showcase between 12 and 19 new games for various hardware systems. Imagic plans to offer the ColecoVision-compatible items to consumers by the Christmas selling season, with Nova Blast available soon in an intellivision format and Moon Sweeper also manufactured for Atari’s 2600 Video Computer System (VCS).

In March, 1983, Coleco celebrated the millionth ColecoVision hardware console to roll off the production line, and industry experts project there may be as many as 2.5 million ColecoVision units out by mid-summer. Market estimates have put ColecoVision’s potential share of the television machines in the marketplace, while Atari has about 10 million VCS gameplaying units installed.

Hal David Re-elected ASCAP President

THE NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) board of directors has re-elected Hal David as president. In addition, it has re-elected Arthur Hamilton and Irwin Z. Robinson as vice presidents, Morton Gould as secretary, George Dunning as assistant secretary, Leon J. Brottleras treasurer and Edward Murphy as general manager. AASCAP member since 1943, David has sat on its board of directors since 1974. He served as vice president for a year prior to being elected president in 1980.

TOSH SIGNS WORLDWIDE DEAL WITH EMI — Reggae star Peter Tosh stepped over in the UK, recently to promote his current single, "Johnny B. Goode," and "More Africa." He also took time to sign a new worldwide, long-term recording contract with EMI Records (U.K.). Pictured are (l-r): Paul Katz, business, EMI; Cliff Busby, managing director, EMI (U.K.); Roger Drage, business director affairs, EMI; and Robert Urband, Tosh's attorney. Pictured sealed scrutinizing is Tosh.
PolyGram Records and Paramount Pictures... magic happens when a great record company and a great movie company work together.

ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE

• Paramount's feature film a smash hit in over 1200 theatres in every major market in the country

• First 10 days album sales over 500,000

• Hit single, "Flashdance...What A Feeling," performed by Irene Cara: R&R®, Cashbox®, Billboard®

• Many retail accounts report total sell-out every day

• Some accounts report fastest-breaking album in their history

• New hit songs performed by Laura Branigan, Kim Carnes, Donna Summer and others

• "Maniac," performed by Michael Sembello, already being played on many Top 40 stations
Steve Arrington

With the recent release of "Steve Arrington's Hall of Fame: I" on Atlantic Records, the former Slave vocalist has begun to realize the dreams that he had "since the day I first listened to Beechwood 4-5769." The dream that began with the Marvelettes' early '60s single had to do with Arrington developing his own talents as a musician and reaching his potential, a lengthy process he feels is essentially still in the words and music to his album's lead track and first single, "Nobody Can Be You." The star is a statement proclaims that "everyone is a star" and encourages the listener to find out his individual gift and take it to the limit. "I realized that I needed to use the gifts I was given," he says, explaining his reason for leaving Slave and forming his Hall Of Fame.

Arrington had joined Slave with the release of the band's third album, "The Concept," in 1978 and remained through three more until leaving the fold in March of 1982. "When I was in Slave, I couldn't explore the mostly modern alternate person. But in my own group, I'm concentrating on the group as a whole. We're trying to come up with a positive thing both consciously and subconsciously, even if the words of the songs are not all about us," he says.

Now 27, Arrington had begun his performing career by the time he was eight and beating on the bongos in his brother's soul group. But he did not limit his musical interests to any one genre, and following his family move to Troy, Ohio, he explored the progressive rock sounds of Yes, the burning intensity of Hendrix and the heavy bass and drums of Grand Funk Railroad before expanding into fusion jazz acts like the Mahavishnu Orchestra.

"It like all types of different atmospheres because it makes you feel different things," states Arrington, who says he's joined much from a Berkeley stay during which he played with Latin percussionist Coke Escovedo and backed Escovedo's brother, Pete, and sister-in-law, Sheila Escovedo. He also met up with Carlos Santana and his musical milieu, and includes many of these musicians in the lengthy credit box on his LP.

All of these influences, past and current, make up the Hall Of Fame, though Arrington singled out John Coltrane for the debut album's "Hall Of Fame."

"Coltrane was one of the greatest musicians ever to walk the face of the earth. Arrington explains, "I learned so much from him. He wasn't afraid to reveal the pain, love, emotion, sensitivity, confidence. For me, music should reflect that essence of his music, that if you want, there are no boundaries.

Arrington says that each succeeding album will be dedicated to a musician through an Amplified Hall Of Fame. "It's a way to "give thanks to the people before us and our peers now." He hopes to continue the tribute and honors those 'great artists who reflect some kind of life situation in their music that you can relate to in your own life.'

Kix

Donnie Purnell, bass guitarist and founder of the Hagerstown, Md.-based hard rock group Kix, is the first to concede that the second Atlantic Worldwide album, "Cool Kids," is a marked departure from its 1981 debut. "I don't think we're any faster, real high energy," he explains, "Maybe one song slowed down to 90 miles per hour to brought to earlier productions. Drummer Jimmy Chaffant's use of electronic drum machines provides more variation in the hard and heavy scope of Kix to encompass a far broader stylistic range.

Part of the difference is the sound. Although he is uncredited on the album jacket, Solley's overdubbed keyboard work helps give many of the songs either a distinctly early '60s British feel or the new pop music touch that he has brought to his earlier albums. From the romantic, the hard and heavy scope of Kix to encompass a far broader stylistic range.

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BMI brings out the best in music.

Congratulations to all BMI Academy Award winners.

BEST ORIGINAL SCORE
John Williams
"E.T.—The Extra-Terrestrial"

BEST ORIGINAL SONG SCORE
Leslie Bricusse (co-writer)
"Victor/Victoria"

BEST SONG
Will Jennings (co-writer)
"Up Where We Belong"
from "An Officer and a Gentleman"

BMI

Wherever there's music, there's BMI.
synthesizer effects. Tough horns and a chorus hook that recalls Earth, Wind & Fire may prove to open popular programmers ears.

LEON HAYWOOD (Casablanca 812 164-7) I'm Out To Catch (4:12) (Urban Music/Child Care Music — BMI) (R. Caslon) (Producer: L. Haywood)

This dance track features the sexy voice of Karen Brooks, an admitted "Bad mama Jama" who suits Haywood — producer of Carl Carlton's "Bad Mama Jama" first line, Brooks’s plays the Friday night hitt to the hill and pulls a classic role reversal when she puts the make on Haywood during a dinnert-cidden spoken pickup scene.

PEACHES & HERB (The Entertainment Co. 38-03872)

Remember (4:27) (Songs of Manhattan Island Music Co/Sandy Linzer Music BMI) (D. Wolfert, S. Linzer) (Producer: D. Wolfert)

Peaches & Herb make a concerted effort at reviving the flame in their latest duet, and easily conjure up those old feelings. The poignant melody is supported by simple keyboard instrumentation, letting each singer's vocal state its case with utmost conviction.

GRAMAVISION RECORDS

Jay Hoggard Love Survives GR 0726

Jay Hoggard's next album is a slice of the R&B market! Following his previous crossover successes, Hoggard moves closer yet toward making a music album that has R&B, Adult Contemporary and R&B radio all aimed at streamlining to garner success in the contemporary music market.

James Newton James Newton GR 0262

This double LP is a musical excursion that won him top honors in the Downbeat critics & readers poll. James Newton's technique of driving and texturing his big band Gramavision release a special event. The most accomplished & original music now playing act — the New York Times. Featuring Anthony Davis, Slide Hampton, Billy Hart, Jay Hoggard.

Bob Moses When Elephants Dream of Music GR 003


Gramavision Records' Best Sellers...

Tony Dagradi: Lunar Eclipse — GR 8103

Dorsey Lake & Jump Up: Jump Up! — GR 8106

Gary Davis, James Tondreau, Abdul Wadud & Vl Unknown Rivers — GR 8201

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Gramavision is Marketed by Polygram Classics Inc. (615) 262-5585. Polygram Classics Inc. (W.E.D. M.) Contact your Polygram Representative.

NEW & DEVELOPING

FINIS HENDERSON (Motown 1669 MF)

Skip To My Lou (4:07) (Rustomatic Music/Steel-Chest Music — ASCAP) (F. Hamilton) (Producer: A. McKay)

The feathery falsettoed Henderson tangles himself Cinderella's prince, Romeo, and the knight in shining armor bearing the kiss to wake up his sleeping beauty, all to a playful funk groove. While not as foxy as the folk dance song from which this entry gets its title, Henderson's effort serves a similar purpose equally well.

NEW & DEVELOPING

GOSPEL

FOREVER — Cynthia Clawson — Priority 7UL 70383

Producer: John Rosasco

List: None — Bar Coded

Like Melissa Manchester, Clawson is able to cover a wide variety of musical styles, encompassing lush ballads, R & B-inflected pop and dramatic and synthesizer-laden productions. She's in top form here, applying her powerful vocal chords with force and conviction while enlisting the aid of such stalwart studio figures as Abraham Laboriel, Marty Paich, Paulinho Da Costa and former Imperial Russ Taft. The disc provides a provocative glimpse at the aging mother in "Ruby," as well as an innovative cover of the Get Happy standard that does not doubt owes its inspiration for its vocal arrangement to Donald Fagen.

SWEET DREAMS (ARE MADE OF THIS) — Eurhythmics — 8 — AFL1-1681

Producer: D.A. Stewart — List: 898 — Bar Coded

"Sweet dreams are made of this/Who am I to disagree?" go the opening lines from the title song on the debut LP of Eurhythmics, founded by former Tourist members: Anne Lennox and D.A. Stewart, and indeed it's difficult to find anything to disagree with on this haunting, forceful showcase of musical effects matched with potent rhythms that have already catapulted the group to Top 10 status in Britain, and it won't be long before this act moves headway in the U.S. marketplace, especially with the proliferation of KROQ-type radio stations. Best cuts on the long-playing are "Over做好 "The Walk," the funky R&B-glazed dance-oriented "Wrap It Up," the paradigm "This Is The House," and its preening, romantic "Love Is A Stranger."

HELLO TO LONDON — Moscow — 8 — AFL1-1682

Producer: D.A. Stewart — List: 898 — Bar Coded

"Hello to London" is a clubby r&b groove with a bouncy beat that defines the dance-oriented album. "No More Foolin'" features the group's vocal harmony and rhythm section as a rhythmic masterpiece. "Butterfly" demonstrates the group's ability to create catchy hooks and memorable tunes.

HAPPY — Andy Gibb — 8 — AFL1-1683

Producer: Frankie Sullivan

List: As Above — Bar Coded

Gibb's third LP, his first for the PolyGram label, goes Otis Redding on "Sittin' On The Dock Of The Bay." While the title song is a stellar effort, the overall album is weak. Gibb甚至还 didn't catch the PolyGram train at all.

SWEET DREAMS IS A LIE — Bruce Springsteen — 8 — AFL1-1684

Producer: Bruce Springsteen

List: As Above — Bar Coded

"Sweet Dreams Is A Lie" is a powerful, dramatic ballad that features Springsteen's distinctive vocal style and emotional delivery. Other standout tracks include "Mystery Train" and "Born In The U.S.A."

PolyGram Gears Up Push For Flashdance LP by Jeffrey Resnner

LOS ANGELES — In what closely resembles the activity of 1980’s hit film and song Flashdance, the motion picture entitled Flashdance is being distributed extremely well at the box office with its themes, “Flashdance" and "What A Feeling,” is making analogous inroads on the Cash Box Pop Sings chart, this week at #13 bullet. Interestingly enough, the opening tune from both Flashdance and Flashdance is crooned by the same artist, Irene Cara.

Beginning its third week in movie theaters across the country, Flashdance—a musical about a Cinderella character employed as a riveter who’s also a dynamic dancer—became the top grossing movie during its second week of release, according to several film distributor reports. Playing in over 1,100 theaters, the flick had grossed more than nine million dollars by the end of its fortnight run.

The Casablanca/PolyGram original soundtrack recording has also been enjoying a positive consumer response, debuting last week at #95 bullet on the Cash Box Pop Sings chart and this week jumping to #26 bullet, as well as entering the Black Contemporary Albums chart at #53. Reports indicate that many of the LP’s from house, radio spots and radio ads to coincide with the movie’s release during mid-April, but, in reality, it was surprised by the overwhelming public reaction to the film following its premiere.

SOLD OUT

"The movie opened on April 15, the album was in stores April 14, and by the 19th every phone in our office was lit up," explained Losh. "Retailers told us that every store in the country had sold out every piece of Flashdance product. Orders have been coming in by the boxful, and right now we’re making a concentrated effort to rush production on more LPs and tapes. Everything we were doing at a leisurely pace before has been stepped up tremendously, and we’re working like beavers to maintain in-store visibility."

PolyGram is preparing three times the quantity of trim fronts usually distributed for point-of-purchase displays, and is also parceling out one-sheet posters designed by Paramount to promote the film. In addition, the record company is conducting national radio time buys. According to Harry Losh, senior vice president of marketing for PolyGram Records, the label designed plans for point-of-sale promos, retro spots and radio ads to coincide with the movie’s release during mid-April, but, in reality, it was surprised by the overwhelming public reaction to the film following its premiere.

10
Music that soars.

Congratulations to all BMI 1983 Dove Award winners.

Male Vocalist of the Year
Larnelle Harris

Inspirational Gospel Album of the Year
"Lift Up The Lord"/ Sandi Patti

Contemporary Gospel Album of the Year (Black)
"I'll Never Stop Loving You"/ Leon Patillo

Traditional Gospel Album of the Year (Black)
"Precious Lord"/ Al Green

Female Vocalist of the Year
Sandi Patti

Traditional Gospel Album of the Year
"Feeling At Home"/ Rex Nelom Singers

Inspirational Gospel Album of the Year (Black)
"Touch Me Lord"/ Larnelle Harris

Gospel Album of the Year by a Secular Artist
"He Set My Life To Music"/ Barbara Mandrell

Wherever there's music, there's BMI.
Azoff Named As MCA Disc Group Head, Corporate VP

NEW YORK — Murray Azoff has been promoted to assistant to the president of CBS Records Group, a position he has held since 1980. Azoff began his career in music in the early '70s as an executive for Warner Bros. Records, where he continued to work until 1979, when he joined CBS's Columbia Records as assistant to the president.

Azoff has extensive experience in the music industry, holding public relations positions at Screen Gems/Columbia, RCA Records, and Paramount Pictures prior to joining ASCAP. She has also been a recording artist, writer, and performer, and for Columbia Records with her sister Lois as the Sherry Sisters.

We expect Ms. Sherry to make a significant contribution to ASCAP, and demonstrate the same energy and dedication that she has demonstrated in the past," said David in commenting on Sherry's appointment.

Sherry Named To Asst. To President Post At ASCAP

CITY OF HOPE HONORS AZOFF — Newly appointed MCA Disc Group head Murray Azoff will be feted at the City of Hope tribute dinner scheduled for June 30 at Los Angeles' Century Plaza Hotel, where the City of Hope Music Industry Fellowship will be established in his honor. Pictured are (l-r): Larry Solters, Front Line Management and West Coast co-chairman of the dinner; Cy Leskie, MGM-UA Home Video Entertainment Group and Walter Venable, CBS/Records Group and East Coast chairman of the dinner.

For The Record

LOS ANGELES — In the April 23, 1983 issue of Cash Box, an independent distributor, Motown Records and Pickwick Distribution, Associated Distributors of Phoenix, Ariz., was omitted from the list of Motown distributors.

Sherry Named To Asst. To President Post At ASCAP

CITY OF HOPE HONORS AZOFF — Newly appointed MCA Disc Group head Murray Azoff will be feted at the City of Hope tribute dinner scheduled for June 30 at Los Angeles' Century Plaza Hotel, where the City of Hope Music Industry Fellowship will be established in his honor. Pictured are (l-r): Larry Solters, Front Line Management and West Coast co-chairman of the dinner; Cy Leskie, MGM-UA Home Video Entertainment Group and Walter Venable, CBS/Records Group and East Coast chairman of the dinner.

For The Record

LOS ANGELES — In the April 23, 1983 issue of Cash Box, an independent distributor, Motown Records and Pickwick Distribution, Associated Distributors of Phoenix, Ariz., was omitted from the list of Motown distributors.
Now BMI is keeping its Open Door open even later.

Starting May 5, the BMI offices in New York, Nashville and Los Angeles will be open on Thursday nights from 5 to 8 p.m. We're making it even easier for writers and composers to join the world's largest performing rights organization.

BMI has traditionally welcomed writers of all kinds of music, even when others didn't. So remember, if you're about to form an affiliation, anyone can hold an "open house." But only BMI has had an Open Door policy, for over forty years.

Wherever there's music, there's BMI.
LOTS OF AWARDS — Songwriters affiliated with Broadcast Music Inc. (BMI) were recently honored at a number of events held in New York. Pictured in the top row are (l-r): Chuck Mangione with the 1983 Entertainment Award presented at the Sidewalks of New York Awards Dinner by the Big Brothers organization and BMI President E. T. Tischler; Cramer, Alan Menken (who wrote the score for the musical Little Shop of Horrors and BMI’s Musical Theatre director Allan Becker at a reception honoring Menken. Pictured in the bottom row are (l-r): BMI Performing Rights Administration assistant vice president Pat Fabbio, songwriter Dave Bartholomew, Cramer and BMI writers relations — jazz — representative Brian McLaughlin at a luncheon where Bartholomew was presented with a BMI Cumulative Award Pin for his songs “Ain’t That A Shame” and “I’ll Hear You Knocking,” both of which have also won BMI Million Performance Awards; and singer/songwriter Peter Allen with his Special Motion Picture Music Citation for his Oscar-winning composition, “Arthur’s Theme (The Best That You Can Do),” from the movie Arthur, which was presented after one of his recent concerts at New York’s Radio City Music Hall.

ASCAP Sues Texas Tech University On Charge of Copyright Infringement

NEW YORK — For the first time, the American Society of Composers, Authors and Publishers (ASCAP) has sued a college or university on copyright infringement grounds. On behalf of ASCAP copyright owners, the society filed the infringement suit against Texas Tech University for unauthorized performances, which included a live commercial concert and recorded music in various university facilities.

Specifically at issue is use of 15 compositions by Texas Tech in Lubbock, Texas, on several occasions in 1982 and 1983. These songs are “Fire” by Bruce Springsteen; “Tuxedo Junction” by Buddy Feyne, Erskine Hawkins, William Johnson and Julian Dash; “The Lady Is A Tramp” by Richard Rodgers and Lorenz Hart; “Boogie Woogie Bugle Boy” by Don Raye and Hughie Prince; “Right Time Of The Night” by Peter McCann; “This Guy’s In Love With You” by Hal David and Burt Bacharach; “It Never Rains In Southern California” by Albert Hammond and Mike Hazeldine; “Africa” by David Paich and Jeffrey Porcaro; “More Love” by William “Smoky” Robinson; “You Can’t Change That” by Ray E. Parker, Jr.; “We’ve Got Tonight” by Bob Seeger; “Back Home Again” by John Denver; “Missing You” by Dan Fogelberg; “Wishing You Were Here” by Peter Cetera; and “Heart Of The Night” by Paul Cotton.

Under U.S. Copyright Law, most performances of copyrighted music at colleges and universities, outside the classroom, must have the permission of the copyright holders. Most schools participate in a model license system worked out by ASCAP and a committee of educational groups led by the American Council on Education. According to ASCAP, Texas Tech is the largest university in the country that does not abide by the copyright law, and is virtually itself in refusing to take a license.

“ASCAP regrets the need to sue an educational institution,” said ASCAP president Hal David. “ASCAP and the colleges are both dedicated to supporting creativity, culture and education. We have made repeated efforts to work with the university for several years without success. We are now obliged to bring suit against the university so that Texas Tech and all other universities can be made to be fair to those schools that respect the law by paying license fees.”

Record, Tape Collector Address Correction

LOS ANGELES — The correct address for the Record and Tape Collector, Inc. is 1817-C Whitehead Rd., Baltimore, Md. 21207. The telephone number is (301) 944-1822.

WONDER GAP — Stevie Wonder (l-r) recently dropped by the Total Experience studio in Los Angeles, where the Gap Band is working on its next LP and lead singer Charlie Wilson (r) is laying tracks for his first solo album. Wonder stopped to the mike with Wilson during the recording.

COAST TO COAST

POUNTS WEST — If someone asked you to check out a group called The Violent Femmes, you'd probably envision hard-core ladys with leather and spandex, grinding out ear-splitting guitar riffs and screaming mercilessly into the night. But the Femmes are actually a trio of midwestern guys who play chiefly acoustic instru-

ments, with about their half dozen songs and a single LP already out on L.A.’s Slash label, which has already received critical acclaim. Led by 19-year-

old Gordon Gano — who serves as lead vocalist, guitarist and songwriter — the group just wrapped up a gig at New York’s Downtown Café and made an appearance in Los Angeles playing its unique hybrid of minimalist-punk-folk-skiffle-rockshaded music at venues such as Club Lingerie and The Music Machine. We recently spoke to Gano about his work and he told us music’s been an impor-

tant part of his life since he was a tot. “When I was a little, tiny kid about two or three years old, we used to go out to see my uncle who was a singer and he was a great showman. I don’t think a month has gone by when I didn’t write a song. When I was 15 years old, I was singing all over the place. I probably have somewhere between a hundred or two hundred backlogged now.” Although Gano is not yet out of his teens, his songs and performances have been compared to Lou Reed & The Velvet Underground, and Woody Guthrie by overzealous journalists anxious to peg the Femmes into a conven-

tient pigeonhole. Yet though reporters have been a bit analogy-crazy when describing the group’s sound, they’ve also pointed out that the Femmes merely share some common traits with these stellar artists while delivering their own, original material. “We are the next Bob Dylan,” Gano told a Minnesota audience last year, and when we asked if he was goading or was serious he gave us a cryptic smile. “Both.” Along with mates Brian Ritchie on bass/vocals and Victor DeLorenzo on percussion, Gano seems destined to achieve widespread notoriety once the buzz about the band gets louder and that appears imminent. Listening to the debut LP has about the same impact as watching Rebel Without A Cause or reading Catcher In The Rye for the first time — youthful running wild, testosteronc bubbling within and all like that. Short Cuts: The mysterious San Francisco-based combo The Residents is set to begin a 10-week tour of Europe on May 23 through Denmark, Belgium, France, Switzerland, Italy, Spain, England and Scotland. The band of rockers, whose 10-year career has been marked by just a few live shows, including last Oc-
tober’s curious “Mose Show” in L.A. and S.F., recently signed a distribution deal with Phonogram/Decca for Europe while still maintaining domestic ties with Ralph Records. Just out by the combo is a collection of vintage material called “Residue.” A 40-deal U.S. tour is in the works; the band plans to hit the road at the beginning of May.

SHANACHEE RECORDS JUST ISSUED THREE GREENSLEEVES-U.S. LPs: “Lilting Lovers” by The Future, “Day To Day Living” by Black Uhuru founding member Don Carlos and “Live At The Bill’s Room” by The Femmes. Several DJ toasts (raps) by Yellow Man, Eek-A-Mouse, Toyon, Wellon Irie and others. I.R.S. has an EP coming out in June by The Alarm, a Clash-like quartet slated to tour this summer with U-2 before the company filed Chapter XI, video game firm Data Age stated it was approached by the Rolling Stones, Fleetwood Mac and Styx to make rock ‘n’ roll versions of the band’s music in the fashion of its “Journey Escapes” car-

tridge. And in 1979, Bumbers Starlight Bowl made headlines when the city’s council members stopped such performers as Patti Smith and Todd Rundgren from giving concerts at the venue, due to the artists’ allegedly attracting crowds of homosexu-

als and drug users. Well, this year city officials have asked the hotel, apartment and a citizen’s advisory group have banned Bette Midler, Kiss, the Charlie Daniels Band, Toto and about six other acts from gigging at the Bowl, saying they want-

ed to screen out “disruptive” shows. After Bette Midler’s recent appearance at Club Lingerie, L.A.’s beloved reggae/rap/funk team The Skanksters took off for a tour of the south, playing about 14 shows in various clubs around Dallas, Houston, Austin, Oklahoma City, and about six other dates in New Orleans at the NOLA Jazz Festival. When the group returns to Southern California in May, they’ll get ready to enter the studios and lay down tracks for a 12-inch single or EP release. The单位, a new album, “Bluesology” should be in stores the week of May 9, and judging from an advance cassette we heard, it’s a killer. Starting off with a “Girl’s Got To Do” and romping through other tunes like “Everybody’s Wrong If My Hair Is Wrong” and “They’re All Out Of Liquor. Let’s Find Another Place,” vocalist Patty Donahue and com-

poser/guitarist Chris Butler again tackle contemporary issues with a cynically humorous fashion, aided by ace producer Hugh Padgham at the control.

GABBA GABBA L.A. — Long island bad boys The Ramones recently filled up Hollywood’s Palladium with thousands of blitzkrieg boppers while on a tour support-

ing the new “Subterranean Jungle” LP. Pictured here are (l-r): Johnny Ramone, Joey Ramone and Dee Dee Ramone.

For more on the news, see the (continued on page 49)
Of the 136 Oscars awarded for musical achievement, 112 have been won by ASCAP writers and composers. ASCAP congratulates Henry Mancini, Buffy Sainte-Marie, and Jack Nitzsche, for keeping the tradition alive and bringing to 114 the number of Oscars won by ASCAP members.
TALENT ON STAGE

B

ow Wow Wow

HOLLYWOOD PALAMID, L.A. — Bow Wow Wow has returned to the states from under the shadow of Adam Ant, whom current group members Matthew Ashman, Leigh Gorman and Donny Lacoste had backed as the original Ants, and former manager Malcolm McLaren. Through carefully handling (they returned to America for live performances seven times in one year alone, according to RCA, the band's label), Bow Wow Wow has now firmly established their own identity and has amassed enough of a following to fill the more than 4,500 capacity Palladium here April 24.

The band has achieved success on its own terms, too. Once criticized heavily for "imitating" the Burundi-based percussion beat Adam Ant launched his own career upon, Bow Wow Wow stuck with its sound and adopted the brassy pop of "Goody Two Shoes." Consumers and critics alike have come around not only to accept but to appreciate the band's tribal new wave, and the packed Palladium dance floor erupted in a frenzy each time the band was launched into one of its tom-tom-driven numbers.

It was the big radio (read KROQ) number, but the response to the group's songs of recognition from the audience, inclding "Aphrodiasis," from the "new When The Girls Are Mad," "I Just Need To Get Through Get Together," and "I Want Candy," the recurrence of the '60s hit. Playing in front of a day glo, cartoonish backdrop of a monstrous (ferocious?) cassette, the band also bounced through its initial hit, the once controversial "C-30, C-69, C-90," from "Cassette Pet."

More than one onlooker at the show noted how the youthful group has gained in confidence and professionalism since it first came to the States. Anabela Lwin, the 17-year-old Eurasian nymphette and lead singer, in particular, has now reached a point where she no longer needs the additional support (diversion?) of teen dance. Already a proficient dancer, the 19-year-old was able to capture the crowd now simply with her own charismatic presence.

Ashman's modernized American Indian dress, Lwin certainly cuts a striking figure on stage with her shaggy mohawk hairstyle. It is easy to forget whether a band has truly arrived is the number of copycats in the crowd who don a look that is a cross between the band and disinterested youngsters in the Palladium audience attest to the fact that Bow Wow Wow is now a lot more than a mere phenomenon.

-- michael glyn

USCIAL YOUTH

THE RITZ, NYC — Musical Youth did three sold-out 50,000, including a guest spot on Saturday Night Live. This special midnight tap after show at The Ritz was low priced at $2.75 due to the group's practice in England of playing before its own age group at less than adult rates. It was a great idea, though pouring rain and poor promotion may have been to blame for the only few showing up. But the stools' celeb tables were filled, only this time with youngsters drinking out of coke bottles stuck into the wine bucket.

Another break from the norm at this club was the short 10 minute wait for the group to walk out (on stage) to the raucous instrumental that established their musicianship right off. Yes, these kids, ages 11-16, really know how to play, very well as it turns out. Their peers attested to their prowess so loudly that when lead vocalist Dennis Seman began singing "Children of the Dawn," he was all but drowned out by screams, as price-sized guitarist Kelvin Grant who sang on "Young Generation," as were both when they shared the vocals on "Pass The Dutchie!"

"Pass The Dutchie!" was offered much too early, however, just halfway through the set, instead of saving the best for last. Unfortunately, in the rush of the rest of the set went downhill. Material was one problem. On a romantic song like "Heartbreaker," which sounds fine on the record, it's hard to take words on the order of "I want somebody to love" very seriously when half the band is barely paying attention. Another problem was the group's delivery. Outside of Seman, who is all smiles, energetic and thoroughly outgoing, the rest of the group rarely moved a facial muscle. Outside or their left stations Kelvin Grant's wasted for this group to come to, plus a in this regard, though, only because he is the smallest, youngest, and therefore, cutest.

Jim besman

return To Forever

UNIVERSAL AMPHITHEATRE, L.A. — When you're a musical act, like Youth, that the Kinks, comes to town, everybody who was ever a Kinks fan and then some gets revved up to the show, with a new mix of the music that made them cult bastions and new songs that reflect the music of today. Their growth. The climamer begins as the curtain rises, and the shouting commences.

Since their split in 1976, when Return To Forever began as one of the most pivotal fusion bands of the early-to-mid-70s, the fans left it in its wake have eagerly awaited the band's return to play, to once again conquer their imagination.

Well, they came, they played, but one can only imagine what the first RTF's two-nights of sold out shows might have been like if they had truly shown how they've grown as musicians.

The show was not devoid of success, as the group from the outset rekindled the spirit of adventure so crucial to their early successes before moving on to solo careers. Keyboardist/leader Chick Corea with Stanley Clarke on bass, guitarist Al Di Meola, and percussionist Lenny White will never have their musicianship taken from the Kinks', but on this night they seemed to strive for the same in-concert effect.

Make no mistake, the audience wanted to re-live the energy of yesteryears, evidenced by the heavy applause following each tune. But musically, the interplay was too egotistical, too often suppering the conceited concept.

It was still a heartening experience to see fine musicians, who have gained momentum in their individual endeavors, regrouping as a people for the first time. Corea has not lost any of his campy veneer on synthesizer, if Clarke's fingers are not quite as agile this perhaps faster he'd get his tick. DiMeola is ever the sonic soldier; nobody works harder or with more resolve than his. It is ironic that despite the electric excursions everyone had come to see, the truth Return To Forever, which showed their growth individually and as a unit, was played on the acoustic, soothing sound tapestry of "Romantic Warrior," which continued their concept that this is not a peren- nially great band.

-- michael martinez

Initial Bowie '83 U.S. Tour Dates Are Announced

LOS ANGELES — A partial list of David Bowie's 1983 U.S. tour dates in the West Coast and the Midwest has been announced. July 15, Bowie will appear at the San Francisco Civic Auditorium, followed by appearances July 12 and 13 at Montreal, Canada, venue, July 16 and 19, the EM America recording artist is set to appear at the Philadelphia Spectrum, on the Rock and Roll Hotel 27th, he'll play at New York City's Madison Square Garden; the 29th will see him perform at Chicago's Rosemont Horizon; July 30th, he'll gig at Detroit, Mich.'s Joe Louis Arena; on the first of August, Bowie arrives in Chicago to play the Rosemont Horizon, and August 19th he'll be in Texas at the Reunion Arena.

The Madames' Motels — Capitol Records' Martha Davis (l), who fronts the Motels, recently announced Esther Wong (r), owner of the Madames' Wongs nightclubs in L.A., with a gold record for her support when the group first started. The gold award was for The Motels' "All Four One" album.

Stage Production Of Harry Chapin's Work Set For Fall

LOS ANGELES — Chapin: Works & Music will premiere in Chicago this fall as a theatrical stage production produced by Kragen & Company in conjunction with the Apollo Theatre Group of the Windy City. Ken Kragen, head of Kragen & Company will serve as executive producer on the project and has named Sam Weisman as director. Kragen & Company vice president Ken Yates and Stuart Oken of the Apollo Group will serve as producers.

Chapin: Works & Music will feature the probing work of the late Harry Chapin, whose prose songs examined the plights and pleasures of everyday folk. Working closely with Weisman on the show will be Chapin's widow Sandy.

The cast will consist of three men and two women, with four of the members coming from Chapin's touring band comprising the cast members. Chapin's brother, Tom, currently on Broadway, Pump Boys & Dinettes, will supervise musical arrangements and orchestrations.

Chapin, who began his association with Kragen in 1975 and remained a management client with Kragen until his death in 1981, has been active in many charities pertaining to the record business, including the Chicago Food Depository and World Hunger Year.

Pride Tour To Hit Southern States,Canada

NASHVILLE — On the heels of his single release "More And More," singer Charley Pride has scheduled personal appearances spanning several of Canada's provinces as well as some southern states in the U.S.

The tour begins in Alberta, Canada, at the beginning of May with performances in Edmonton May 1 and Calgary May 2, before moving to Fort Hood, Texas, May 6 and the Wheeling, W.Va.-based Jamboree U.S.A. on May 7. The Pride entourage returns to Canada May 11 for a concert in Sydney, Nova Scotia, prior to moving on to the province of Newfoundland for performances in Stephenville, Gander and St. John's on the 11th, 13th and 14th respectively.

Following his expedition into the Maritimes, Pride travels to Texas for shows in McAllen on May 23 and Corpus Christe June 10. The tour then moves back to Texas for shows in Austin, Texas June 13 and 14, San Antonio, June 16, 18 and 20 and El Paso June 23, 24 and 25. In New Mexico, Pride will appear June 27 and 28 in Albuquerque, June 29 in Farmington and July 7 in Santa Fe.

The tour will range in length from two to four weeks, with most dates seeing five to seven performances on different nights.

-- Cash Box/May 7, 1983
WHEN YOU'RE ASKING SOMEONE TO SHELL OUT 6 TO 9 BUCKS AN ALBUM, THERE'S NO ROOM FOR DEADBEATS.

GOLD & PLATINUM
Everybody's Favorite Colors

Double Platinum Plus: Sold Out U.S. Tour Sponsored By Canada Dry
New Single — FAMILY MAN PB 13507

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Coming Soon — The Platinum Sales Sensation JOHN DENVER & THE MUPPETS...

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Robert Hazard
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Video — MTV.

Robert Ellis Orrall
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LP Top 50 and Climbing.
U.S. Tour — May.

The Rockats

MAKING WAVES

Double Platinum Plus: Sold Out U.S. Tour Sponsored By Canada Dry
New Single — FAMILY MAN PB 13507

MAKING WAVES

RICK SPRINGFIELD
LIVING IN OZ

— Best Added LP & Single — AFFAIR OF THE HEART PB 13497
AOR Breaker CHR Breaks: Platinum Bound.
Video — MTV.

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1 JARREAU (Warner Bros. 9 23060-1) 4
2 HUNTER JOE SAMPLE (MCA 5397) 3 8
3 PROCESSION WEATHER REPORT (Columbia PC 38427) 2 8
4 DEAN RUSSELL GEORGE WINSTON (Windham Hill CH 1029) 5 21
5 THE BEST IS YET TO COME GEORGE BENSON (Warner Bros. 9 23015-1) 4 22
6 LOW RIDE (Capitol ST-12253) 15 2
7 TWO OF A KIND LOU REED/ALICE TUNGSETH (Capitol ST-12244) 6 27
8 GUARDIAN OF THE LIGHT GEORGE DUKE (Jazz-Early 257) 6 23
9 QUARTET (Windham Hill CH 2051) 9 15
10 DREAM OF TOMORROW LONNIE LUST SMITH (Windham Hill CH 3378) 12 6
11 DAVE GRUSIN AND THE NY LA DREAM BAND (SRT 11003) 7 12
12 WINTER INTO SPRING GEORGE DUKE EARLY E-30517) 13 41
13 SHADYWAY (Windham Hill CH 1022) 8 12
14 FINISEE JOHN SIFLIER (Musician Erika 9 60197-1) 11 12
15 ISLAND FIRE WILSON FELDER (MCA-5408) 21 2
16 COME WITH ME TAI PARSONS (Concord Jazz Picante CJP 200) 17 8

17 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23016-1) 14 28
18 THE YOUNG LIONS VARIOUS ARTISTS (Warner Bros. 9 61819-1R) 19 3
19 NEW WAVE RARE SILENCE (Warner Bros. 9 3018-1Y-1 1) 20 3
20 STEPS AHEAD (Musician/Erika 9 60168-1) 24 2
21 SOLID COLORS LI Z STORY (Windham Hill CH 11023) 18 7
22 STREET THEMES CHARLES EARLAND (Warner Bros. 9 3547) 23 7
23 RIT? LEE RITENOUR (Warner Bros. 9 61827-1) 16 24
24 INCognito (Warner Bros. 9 61823-1) 23 30
25 HOME AGAIN SUGAR LINING (Warner Bros. 9 Erika 9 60021-1) 29 23
26 ASPHALT GARDENS VARIOUS ARTISTS (Paiso ABO 4025) 28 11
27 OFFRAID PATTY LITTEL GROUP (ECM-1-1216) 22 51
28 AUTUMN GEORGE WastON EASTON (Tuttle/Ernstae M-1309) 26 4
29 CASCADAS (Concord Jazz Picante CUP) 25 20
30 ON THE WAY TITO PUENTE AND HIS LATIN ENSEMBLE (Concord Jazz Picante CUP-207) 1 9

JAZZ - Top 30 Albums according to <a href="http://www.americanradiohistory.com">www.americanradiohistory.com</a>

### On Jazz

**Our Heavenly ‘Fatha’** — Known as “Fatha” because of his innovative and fatherly contributions to modern jazz piano play, Earl Hines died of a heart attack April 22 in Oakland, Calif. He was 77. A veteran of the seminal years in jazz, Hines will always be remembered for the new ideas he created and the various incarnations of his own touring band that propagated the same spirit. Hines first developed his unique style while playing with the Louis Armstrong big band in the ‘20s, being credited with lifting the “elevator” out of the rhythm section and into harmonic instrument style. In 1928, Hines again pioneered when his first big band became the first all-black aggregation to tour the South. Then during the ‘30s and ‘40s, Fatha led a Chicago-based big band that served as the seed bed for various big bands through the years.

**Weather in L.A.** — Columbia Records said Weather Report was recently at the Universal Amphitheatre in L.A. to support its “Procession” LP and was later greeted by label execs. Pictured are (l-r): Bob Willcox, vice president, merchandising, Columbia; Mauri Lathlow, vice president, CBS Records International; Joe Zawinul of the group; and Debbie Newman, director, artist development/video, Columbia.

**PolyGram Gears Up Push For Flashdance LP**

PolyGram, which released the film, is also taking steps to promote the music featured in Flashdance. All of the movie's company's 90- and 250-cable television and radio spots are using the Cara tune to identify the motion picture, and studio senior vice president of worldwide marketing Gordon Weaver called the Flashdance music “the backbone” of the film's marketing campaign.

**Aero Records Bonds**

NEW YORK — Aero Records, Inc., a new independent label, has been formed by Michael Cusick, who most recently headed Award/Townhouse Records. Aero and its sister label, Easy Street, will operate out of 141 East 63rd Street in New York City.

**MCA To Release 9 LPs**

LOS ANGELES — MCA Records recently announced plans to release nine albums during May including titles by The Fixx, B.B. King and the original soundtrack from the movie Dr. Detroit.

**BMI Expands Hours**

LOS ANGELES — In an effort to become more responsive to songwriter and affiliate member needs, Broadcast Music, Inc. (BMI) has announced that starting May 5, staff in the company's major offices in New York, Los Angeles and Nashville will be available each Thursday until 8 p.m. to accommodate its expanded roster.
OPEN YOUR EYES TO A NEW GLADYS KNIGHT & THE PIPS.
Starting with the hot and funky beat of their smash single, "Save The Overtime (For Me)," Gladys Knight & The Pips have created an album that combines the legendary sound of their past with the extraordinary sound of their future.

THE NEW SOUND OF GLADYS KNIGHT & THE PIPS. "VISIONS."
FEATURING THE HIT, "SAVE THE OVERTIME (FOR ME)." ON COLUMBIA RECORDS AND CASSETTES.
Producer Profile

**Dennis Mackay: Going From Fusion To Rock And Back**
by Michael Glynn

LOS ANGELES — Jazz fusion fans have no doubt come across producer/engineer Dennis Mackay’s name on the back of albums by John McLaughlin (and his various projects, from Mahavishnu Orchestra to Shakti), Return To Forever and Billy Cobham. In fact, over the course of the 16 years he’s worked in studios both here and in Europe, Mackay’s gained a reputation as a fusion technician, so it’s not surprising to hear that among his most recent production projects is a new album by RFT guitarist Al Di Meola.

However, Mackay certainly does not lack for experience on the rock side of recording, having engineered albums by David Bowie’s for producer and mentor Ken Scott early on in his career, progressing through production work for Paul McCartney, John Lennon, and Van Halen. In addition, he’s spent a fair amount of time with the likes of Eric Clapton, Bob Dylan, and David Bowie.

**SESSION MISSION**

Getfenn recording act Sammy ‘Three Lounges’  is a Jambands.com Top 20 band. Recording artist Randy Crawford were both working at Village Records in West L.A. in mid-April. Hall was laying down vocals, overdubbing, background vocals and mixing on a session titled “20,” for the project is titled “The L.A. Jam.” On the same date, the Plant recently did the Wreckin 25th Anniversary TV Special at the Pasadena Civic and a date for the Warner Bros. motion picture “Swingin’ Stuff” features jazz violinist Al Di Meola. "I have been interested in recording Al for some time," says Hall. "I wanted to bring out his talent as a rock musician and not just his great playing on the flute."

**Kihn Band guitarists Dave Carpender has been busy producing an album EP by Eric Blakely and The Blame, with Gary Mankin engineering. Among the other acts at Hyde, John Darrow with the Flying J, recording the single “Dirty Phone Calls” with Gary Cremlan engineering; pop band The Squares, doing a demo with John Dubbert and Billy Lee Underwood, Ky.

**Bear West**

**ON JAZZ**

**Welk VP Bill Hall Dies Of Heart Attack**

NASHVILLE — Following a heart attack, The Welk Group’s vice president and Nashville music manager, Bill Hall, was hospitalized for respiratory complications in February and March, and was 55 years old.

A 1954 graduate of the Lamar College of Technology (now Lamar University), Hall began his career in the music industry when he formed Big Bopper Music and Nashbeau in the early 1960s. Successful releases included the album “Swingin’ Stuff” and “The Nashville All-Stars,” which also owned Beaumont’s Gulf Coast Recording Studio, where he co-produced Dickey Lee’s million-selling “Patches” single. Additionally, he managed George Jones for a short time, producing his classic “Why Baby Why.”

Most of one the most respected and shrewdest publishers in Nashville, Hall moved to the music center in 1967, two years after his affiliation with Warner Bros. Records. Upon his retirement, he moved his publishing operation into the SESAC building, and, one year later, purchased Manager of the Year and producer of the Year, was also a director in the Complete Entertainment Corporation, a company he founded last year along with Charley Pride.

Under his guidance, The Welk Group became one of the most powerful publishing corporations in the industry, gaining recognition as the Cash Box Country Publisher of the Year last year.

In June 1981, the publishing conglomerate held an impressive 14 positions on the country singles chart. The staff currently maintains 14 writers in the Nashville office, including Dickey Lee, Bob McDill, Don Williams, Tommy Rocco, Kenny Chater and others.

Hall also headed many of the company’s activities in the purchase of invaluable catalogs, including the Pi-Gam/CChess Hill catalog, obtaining a controlling interest in the Brawley/Trigg catalog and Ricky Skaggs. The Welk Group controls such copyrights as “Swinging,” “Never So Loved In A World Mountain Rain,” “Good Ole Boys Like Me,” “The Wayward Wind” and Reba McEntire’s recent #1 record, “I’ve Thought About Leaving.”

“Jazz was the one of the pioneers people in the world,” noted Welk executive vice president and chairman Dean McEntire. "He was the best music publisher I ever have met. He had an incredible ability to deal with people. He was a greatarranger, a great businessman I ever met. He had an incredible song sense and I’m going to miss him dearly.”

The Welk Group has asked that those who wish to send flowers instead make a donation to the American Heart Association, the American Cancer Society in Nashville.
Playboy HotRocks Show Set For Playboy Channel

LOS ANGELES — Two MTV: Music Television executives have left the Warner Amex Satellite Entertainment Company (WASEC), to develop Playboy's HotRocks, a monthly series of hour-long music segments featuring acts on the Playboy Channel in July. Fred Selbst, who directed MTV activities in 1981 before being promoted to a president creative services post at WASEC, and Alan Goodman, who produced MTV's animated logo and theme music prior to becoming WASEC's creative director, will work on the Playboy project with producer Buzz Potamkin, who served as supervising producer of the "I Want My MTV" commercials. The Playbuc music programs will be produced under the banner of Fred/Alan Inc., in conjunction with Buzzcomics/Inc.

Selbst and Goodman, who are the first MTV execs to leave the basic cable network for their own production firm, say the HotRocks show won't use video DJs and that its format won't be strictly Top 40.

"This is going to be the hottest party tape on TV," said Goodman, "a step beyond and above video music, the way viewers of The Playboy Channel want it."

"We'll be using video clips which clearly focus on group sexual implications in the content of pop music," elaborated Siebert, "and we've already amassed about 50-60 video clips without interference and understanding." Siebert added that the programming will include older, established acts like Rod Stewart, as well as newer groups such as Berlin.

ITALA's 3rd Home Video Seminar in Europe Set Oct. 2

LOS ANGELES— The International Tape/Disc Assn's Third Annual European Home Video Seminar will be held Oct. 2-3 in the New Palais des Cannes, France in conjunction with the VIDCOM Exposition.

Topics and speakers for the seminar will be announced shortly, and the full program will be included in brochures to be mailed by VIDCOM on or about June 11 to prospective VIDCOM attendees. The program will also be mailed to all ITA members, included in the next issue of the ITA News Digest.

Welcoming Reception

The seminar itself will be preceded by a welcoming cocktail reception on Oct. 1. Following the conclusion of business sessions, those attending the ITA meetings will be held Oct. 2-3 in the New Palais des Cannes, France in conjunction with the VIDCOM Exposition.

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### TOP 15 VIDEO GAMES

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<thead>
<tr>
<th>Rank</th>
<th>Game</th>
<th>Store</th>
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<tbody>
<tr>
<td>1</td>
<td>MS. PAC-MAN atari CX2675</td>
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<td>2</td>
<td>CENTIPEDE atari CX2676</td>
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<td>3</td>
<td>DONKEY KONG JR. Coleco 2601</td>
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<td>4</td>
<td>PIAFALLI Activision AX018</td>
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<td>5</td>
<td>FROGGER Parker Bros. 5300</td>
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<td>6</td>
<td>RIVER RAID Activision AX020</td>
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<td>7</td>
<td>ZAXXON Coleco 2435</td>
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<td>8</td>
<td>PHOENIX Atari CX2673</td>
<td>6</td>
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<td>9</td>
<td>STRAWBERRY SHORTCAKE</td>
<td>9</td>
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<tr>
<td>10</td>
<td>MUSICAL MATCHUPS Parker Bros. 5910</td>
<td>9</td>
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<tr>
<td>11</td>
<td>SEA QUEST Activision AX022</td>
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<td>12</td>
<td>SPIDER FIGHTER Activision AX021</td>
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<td>13</td>
<td>VENTURE Coleco 2457</td>
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<tr>
<td>14</td>
<td>DEMON ATTACK Imagine 3200</td>
<td>15</td>
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<td>15</td>
<td>MOUSE TRAP Coleco 2149</td>
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### TOP 15 MIDLINES

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<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>LED ZEPPELIN (IV)</td>
<td>Atlantic SD 19129</td>
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<tr>
<td>2</td>
<td>THE DOORS (Elektra EKS 74007)</td>
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<td>3</td>
<td>WINELIGHT Grover Washington, Jr.</td>
<td>Elektra 6E 305</td>
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<td>4</td>
<td>LOOK SHARP! Joe Jackson (A&amp;M SP-6-4907)</td>
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<td>5</td>
<td>FLEETWOOD MAC (Reprise MSK 2281)</td>
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<tr>
<td>6</td>
<td>THE CARS (Elektra 6E 135)</td>
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<td>7</td>
<td>SO FAR Crosby, Stills, Nash &amp; Young (Atlantic SD-19119)</td>
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<td>8</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARV David Bowie (RCA AYL1-3843)</td>
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<td>9</td>
<td>MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)</td>
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<tr>
<td>10</td>
<td>SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)</td>
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### Regional Album Analysis

#### NATIONAL BREAKOUTS

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<thead>
<tr>
<th>Region</th>
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<tr>
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<td>2 RICK SPRINGFIELD</td>
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<td></td>
<td>3 THOMAS DOLBY</td>
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<td>4 ZZ TOP</td>
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<td>7 LAURA BRANIGAN</td>
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<td>8 JULIO IGLESIAS</td>
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<td>9 JOAN RIVERS</td>
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<td>10 JOAN ARMATADING</td>
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<td>11 WHISPERs</td>
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<td>12 LAURA BRANIGAN</td>
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<td></td>
<td>13 EARL KLUGH</td>
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<td></td>
<td>14 BRYAN ADAMS</td>
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<td>15 WHO</td>
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#### BALTIMORE/WASHINGTON

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<td></td>
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#### REGIONAL ANALYSIS

- **NORTHEAST**
  - 1 THOMAS DOLBY
  - 2 FLASHDANCE
  - 3 RICK SPRINGFIELD
  - 4 JULIO IGLESIAS
  - 5 JOAN ARMATADING
  - 6 JOAN RIVERS
  - 7 ZZ TOP
  - 8 AFTER THE FIRE
  - 9 LAURA BRANIGAN
  - 10 CARLOS SANTANA

- **SOUTHEAST**
  - 1 FLASHDANCE
  - 2 ZZ TOP
  - 3 THOMAS DOLBY
  - 4 RICK SPRINGFIELD
  - 5 JOAN RIVERS
  - 6 WHISPERs
  - 7 JULIO IGLESIAS
  - 8 PLANET P
  - 9 LAURA BRANIGAN
  - 10 TUBES

- **BALTIMORE/WASHINGTON**
  - 1 FLASHDANCE
  - 2 THOMAS DOLBY
  - 3 RICK SPRINGFIELD
  - 4 AFTER THE FIRE
  - 5 EARL KLUGH
  - 6 TUBES
  - 7 WHISPERs
  - 8 ZZ TOP
  - 9 JOAN ARMATADING
  - 10 LAURA BRANIGAN

- **NORTHWEST**
  - 1 BRYAN ADAMS
  - 2 ZZ TOP
  - 3 RICK SPRINGFIELD
  - 4 THOMAS DOLBY
  - 5 TUBES
  - 6 WHO
  - 7 AFTER THE FIRE
  - 8 JULIO IGLESIAS
  - 9 FLASHDANCE
  - 10 LAURA BRANIGAN

- **DENVER/PHOENIX**
  - 1 CARLOS SANTANA
  - 2 ZZ TOP
  - 3 THOMAS DOLBY
  - 4 RICK SPRINGFIELD
  - 5 WHISPERs
  - 6 LAURA BRANIGAN
  - 7 TUBES
  - 8 INXS
  - 9 FLASHDANCE
  - 10 JULIO IGLESIAS

- **SOUTH CENTRAL**
  - 1 THOMAS DOLBY
  - 2 ZZ TOP
  - 3 CARLOS SANTANA
  - 4 TUBES
  - 5 RICK SPRINGFIELD
  - 6 WHISPERs
  - 7 EARL KLUGH
  - 8 JULIO IGLESIAS
  - 9 FLASHDANCE
  - 10 JOAN RIVERS

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
CAMELOT CELEBRATES "MTV DAY" — Recent appearances by popular MTV video jockey Martha Quinn highlighted "MTV Day" events co-sponsored by Camelot Enterprises, Inc., Warner Amex Cable of Canton and Akron, Ohio, and MTV. Picture standing at a dinner prior to the Galaxy appearances are (l-r): Paul Burnett, director, media production and communication, Camelot Enterprises; Larry Hodgson, regional director of Camelot; Steve Zimmerman, district supervisor, Camelot Music; John Fagan, sales manager, Central Region, Warner Amex Satellite Entertainment Co.; and Geoff Mayfield, communications specialist, Camelot Enterprises. Picture seated are (r-l): June Fagan, sales director; president of the Entertainment Center; Steve Zimmerman, district supervisor; and Nancy Weber, sales manager, Warner Amex Cable Communications, Canton.

ATARI SAYS "BUG-OFF TO MUNICH" — Atari is launching a high-score "Bug-Off" contest on May 1 in support of its new "Centipede" game cartridge. Entrants have until June 30 to send in a photo of their highest score on either the Atari 2600 or 5200 cartridge, along with a purchase receipt and an entry blank. The top 20 2600 winners will receive an Atari 2600 SuperSystem, while the top 50 2600 players will get Atari 5200 Track-Ball controllers and a choice of two 5200 game cartridges. The top five in each of the two groups will also be flown to San Francisco to participate in the U.S. Centipede Championships, where they will vie for an Atari "Millipede" coin-op arcade game, to be awarded to the winner in each division. The two divisional champs will then fight it out for the right to represent the U.S. in the Atari World Championship Competition in Munich, Germany, in the middle of September. To hype the contest and spur sales, dealers are being provided with merch kits which include a "Bug-Off" easel card, 300 entry forms, Centipede giveaway buttons and an advertising package containing co-op ad slicks, radio scripts, and mailers. The ad campaign will include print in Sports Illustrated, People, Electronic Games, Scholastic and Jr. Scholastic, Boy's Life, and Rolling Stone, together with heavy radio spotlighting on top contemporary music formats in the top 27 Atari markets.

ROCKAMERICA'S IN-STORE FOCUS — RockAmerica, the video pool that distributes music video clips to some 30 record stores, along with over 200 clubs and 25 universities, is increasingly tying in its promotional clout with record retailers. A recent Lena Lovich promotion, which utilized a specially compiled video compilation tape, worked so well that RockAmerica chief Edward Steinberg reports that a new promotion, in support of Pink Floyd's "The Final Cut," LP, is already in the works, with another, in support of Eddy Grant's "Killer On The Rampage," likely. The Lovich effort, made by RockAmerica in conjunction with Still Records, London, and Epic Records, U.S., was built around a videotape containing all six Lovich videos — "Say When," "Lucky Number," "Bird Song," "Angels," "Toy" and the recent single "It's You, Only You." Interview tapes made while the girl was in London and starred in her London musical, Mata Hari, was also included, and she even made a commercial at RockAmerica's Manhattan studio, which was inserted into the middle of the tapes. The tape instructed viewers to send postcards to RockAmerica with the name of her new "No Man's Land" album, which was mentioned at the end of the tape just to make sure everyone knew. The first 100 correct postcards earned the sender a free picture disc of the song "Blue Hotel." According to Steinberg, the record company had originally wanted to give away three albums, but his main goal in creating RockAmerica was to turn people on to his favorite artists and spur sales of those artists' product. So not only did he mix the album giveaway, he instituted a $100 surcharge on copies of the Lovich special. But this fee was immediately cancelled when the retail or club account submitted documentation of advertising taken out supporting "Lene Lovich Night" club promotions, which were held in some of RockAmerica's serviced clubs in conjunction with local radio stations and record stores. "We were inducing them to do extra promotion," explains Steinberg. "I don't want the extra money. I want promotion of those artists I like and want to help. But it is a battle with the record company explaining to them that you're trying to promote their artists." The companies seem to be getting the idea now. For the Pink Floyd promotions, Columbia is providing 250 huge posters of album photo showing a soldier with a knife in his back for each of RockAmerica's subscribers. The label will also send 20 additional posters and 50 album flats as giveaways for each retail outlet ordering the half-hour tape, which contains seven video cuts culled from the new LP and preceding "The Wall." Although Columbia has asked Steinberg not to charge the extra $100, he feels that many accounts will promote the video in the pattern set by the Lovich promotion and an earlier one-hour David Bowie special. The special tape prices are $65, subscription rates are $350 per month for clubs, which brings two hours of new clips on half-hour highgrade stereo tape. Steinberg notes that record stores have a slightly cheaper subscription rate, since they generally don't do the kind of business done in clubs. Older tapes are available to new subscribers, but only as an add-on to the mandatory new tapes as Steinberg is primarily interested in pushing new music. What distinguishes RockAmerica from other video programming services such as MTV is that it offers imported and independently produced clips as well as those put out by the major American labels. Thus, many of his retail accounts are such "freed" stores as Boston's Newbury Commons, Chicago's Wax Trax, Los Angeles' Vinyl Fetish and New York's Rocks in Your Head. "We distributed Stray Cats "Runaway Boys," back in April 81 when it came out in England. MTV added it to their playlist just last week," Steinberg also notes that Duran Duran's uncensored "Girls On Film" video was on the
You have the power to cure leukemia and cancer. It takes genius, which is displayed every day by scientists working in the T.J. Martell Laboratory at Mt. Sinai Medical Center in New York and at the U.S.C. Cancer Center in Los Angeles.

It takes concern, which you have shown since the establishment in 1975 of the T.J. Martell Foundation for Leukemia and Cancer Research—the only charitable organization supported solely by contributions from the entertainment industry.

It takes money, too. Your contributions to date total $4,500,000. The return on your investment is the profound progress achieved toward understanding and con-
YOU COULD BE THE CURE.

quering leukemia and cancer. The cure is getting closer and closer.

The power to make it real is as close as your checkbook.

Please join your friends and colleagues at the annual T.J. Martell Foundation Humanitarian Award dinner in honor of radio veteran Scott Muni of NEW-FM/ New York; Saturday, May 21, 1983 at the New York Hilton.

A contribution of $10,000 makes you a Foundation Patron. A contribution of $5,000 makes you a Scott Muni Fellowship Sponsor. Every penny makes you a hero.

T.J. Martell Foundation for Leukemia and Cancer Research, 730 Fifth Avenue, New York, NY 10019. For further details, contact Muriel Max, Director of Development, 212-245-1818.

Scott Muni of WNEW-FM, recipient of the 1983 T.J. Martell Humanitarian Award.
FINALLY... Adult contemp leader WYNW/New York, without a program director for some time, has appointed Rich Torcasso to that post, effective May 16. Torcasso comes to WYNW from Big Apple KQWW/New York, and (formerly KTRS/St. Louis). Fred Frank Osborn commented: "Rich has had a wide variety of programming experiences, and his success in diverse situations make him the perfect man for the job."

STATION IN STATION... WYFF/Radio pioneer takes programming helm at WMET/Chicago this week. Meyer and new assistant PD Bruce Wheeler came in tandem from KAZY/Denver. Maxine Sartorl jumps into radio as well. Both WYFF/TV (former WLBN) and KAZY/TV are owned by the same group.

Jhani Kaye operations and program manager for KOST-FM/Los Angeles, will do the same for sister station KFY. Kaye replaces Tom Bigby. New PD at WQPF/Rosco is Tom Pollack. "Mr. Pollack is a professional," says Bigby. New move takes Pollack from WQXR/AM and FM/New York. Ed Wodka joins KJRT/Seattle as vice president and general manager. It's quite a year for radio anniversaries. In addition to WTHU's country 10th mention here last week, WBYX/MAWOMEN/Butler, PA hit its 10 year mark this year. WMNR/Philadelphia celebrates 15 years as a rock 'n' roll cornerstone, and its hometown Phillies have a happy 100th this season. Pat St. John of WPLJ/New York now 10 years off the station, while still maintaining strong connections for his 15 years. Tom Doyle of KXEL/San Francisco made National Secretaries Day, April 27, one to remember for 25 secretaries in the Bay Area — by taking them to lunch. Disney Studios is coordinating promotion of Ray Bradbury's Something Wicked This Way Comes with radio in a unique way. In addition to presenting screenings in local markets, the studio has produced a new radio adaption of the story, narrated by Orson Welles and introduced by Bradbury. The feature will air on approximately 158 stations in the U.S., including KROK/Pasadena, and will also be fed by National Public Radio to interested affiliates.

NETWORK NEWS — Frank Cody, new program director of NBC's Source Network, has acquired exclusive worldwide broadcast rights to the US concerts, to be taped for a future feature. The company's Off The Record with Mary Turner airs its 100th program this week. "We're really looking forward to this weekend and running six consecutive weekends is Drake-Chenault's History of Country Music... Progressive Radio Net welcomes Frank Guida as staff producer while the former WCBS/AM weekender recently voiced his 1,000th Blimp and marked his 700th production at the same time.

Cars: Family values as Richard Gere and Greg Hawkes have been driving alone lately (Hawkes' solo LP due this week) but were united for a special taping of Rock and Roll Tonight seen recently... Tonight is simulcast on top AORs around the country.

CONSULTANT'S CORNER — Atlanta-based Burkhart/Abrams/Michaels/Douglas and Assoc. is offering a two day mini-conference for stations in the 18+ demographic on May 23 and 24. Dubbed "The Adult Radio Forum," it will take place at the Atlanta Marriott Airport Hotel... Al Brady Law retained by NBC Radio to consult affiliates in New York, Chicago and San Francisco, as well as the Source Network... Jeff Pollack's consulting firm expands its client list with SA FM in Adelaide, Australia. The station is the second in Australia for Pollack.

KEEPING JAZZ ALIVE — Pressures from federal budget cuts have forced National Public Radio (NPR) to cut back on its programming, including the inexplicable decision to cancel Jazz Alive, effective September of this year. Five years in the running, the show is being dropped in favor of a less successful feature May 27, NPR at 6:00, reacting strongly to the decision, Southern California's KSBR is spearheading a letter of protest campaign. Industry individuals are asked to write to National Public Radio, 2025 M Street NW, Washington, D.C. 20036, and to Dr. George Kennedy, Program Manager, Program Coordination, National Board of Directors, University of Southern California, 330 Engineering Building, Iowa City, Iowa 52242.

Cbs News Cancellating Its Landline Service

NEW YORK — CBS Radio Networks will be dropping its Landline Service to its northern tier affiliates in favor of satellite transmission as of Oct. 1, 1983. This action is not expected to interrupt delivery of network programming. Advertising director Robert Williamson, to Richard Breaciat, senior vice president of the CBS Radio networks, "The majority of offices in the northern tier will be well into the satellite conversion process. In fact, we expect that most stations in the northern tier will be ready for satellite-only transmission well in advance of our target date."

The area covered by the northern tier states include Maine, New Hampshire, Vermont, New York, Massachusetts, Rhode Island, Connecticut, Minnesota, most of Michigan, Illinois, Wisconsin, North and South Dakota, parts of Wyoming and Idaho, Montana, Washington, Oregon, Northern California and Reno.
FASTWAY • COLUMBIA
ADDs: KSJO, KLOL, WMMS, WCCC, WOUR, HOTS: WMMS, MEDIUMS: WBAB. PREFERRED TRACKS: Open.
SALES: Just shipped.

THOMAS DOLBY • THE GOLDEN AGE OF WIRELESS • CAPITOL
ADDs: None. HOTS: WYFE, WMMS, KNX, KLOL, WHFS, KBPI. MEDIUMS: WPLR, WCCC, WBLM, WBAB. PREFERRED TRACKS: Blindfold, Submarines.
SALES: Good to moderate in all regions.

JOAN ARMATRADING • THE KEY • A&M
SALES: Moderate to fair in all regions.

BERLIN • PLEASURE VICTIM • GEFFEN
ADDs: None. HOTS: KNAC. MEDIUMS: WOUR, KNX, WMMS, KBPI. MEDIUMS: KEZY, KNX. PREFERRED TRACKS: Seat Me.
SALES: Fair in all regions.

MICHAEL BOLTON • COLUMBIA
ADDs: None. HOTS: WYFE, WMMS, WMMS. MEDIUMS: WPLR. PREFERRED TRACKS: Fool’s.
SALES: Fair in all regions.

DANNI LEAL • ONE NIGHT WITH A STRANGER • MERCURY
ADDs: KLOL, HOTS: WOCC, KBPI. MEDIUMS: WPLR, WYFE, KEZY, KNX, WBLM, KNB. PREFERRED TRACKS: That’s Love.
SALES: Fair in all regions.

MARTIN BRILEY • LET’S DANCE • EMI AMERICA
ADDs: None. HOTS: WYFE, KBPI. MEDIUMS: WPLR, KNX, WMMS, KEZY, WHFS, WNEW, KBPI, WBLM. PREFERRED TRACKS: Tooze.
SALES: Good in all regions.

DAN CAPALDI • THE CALL • MERCURY
ADDs: None. HOTS: WYFE, WMMS, WMMS, KNX, KBPI. MEDIUMS: WPLR, WYFE, KEZY, WHFS, WNEW, KBPI. PREFERRED TRACKS: Title, Fire.
SALES: Good in all regions.

ROBERT JOHN • COLUMBIA
ADDs: None. HOTS: WOCC, KBPI. MEDIUMS: WPLR, WYFE, KEZY, KNX, WMMS, KBPI. PREFERRED TRACKS: Title.
SALES: Moderate to moderate in all regions.

KROKUS • HEADHUNTER • ARISTA
ADDs: None. HOTS: KNX, WBLM, KNB. MEDIUMS: WMMS, KBPI, KBPI, WYFE, WMMS, WCCC, WYFE, KLOL. PREFERRED TRACKS: Screeching.
SALES: Moderate to fair in all regions.

JOURNEY • FRONTIERS • COLUMBIA
ADDs: None. HOTS: WOCC, WMMS, KEZY, KNX, WYFE, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WCCC, WYFE, KLOL. PREFERRED TRACKS: Separate, Faithfully.
SALES: Good in all regions.

GREG KHN BAND • KINSHIP & BESERKLEY • A&M
ADDs: None. HOTS: KNX, WNEW, KNB. MEDIUMS: WMMS, KBPI, WMMS, KBPI, KEZY, WNEW. PREFERRED TRACKS: Jeopardy.
SALES: Good to moderate in all regions.

INKS • SHANBOO SHOGABAH • ATCO
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WMMS, KBPI, KEZY, WNEW. PREFERRED TRACKS: Electric.
SALES: Fair in all regions.

MONIKA • PEARL • RED EYE
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WMMS, WMMS, WMMS.
SALES: Moderate in all regions.

MADNESS • GEFFEN
ADDs: WMMS, HOTS: WYFE, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, KEZY, WNEW, KBPI. PREFERRED TRACKS: Don’t Call Me Eddy.
SALES: Moderate in all regions.

JOHN STORP • OPEN • KLOS
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WMMS, WMMS.
SALES: Moderate to moderate in all regions.

CARL OSE • INSTRUMENTAL • A&M
ADDs: None. HOTS: WYFE, KNX, WSKS, WMMS, KBPI. MEDIUMS: WBLM, WMMS, KBPI. PREFERRED TRACKS: Talking, Telling.
SALES: Moderate to fair in all regions.

STYX • KILROY WAS HERE • A&M
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WMMS.
SALES: Moderate to fair in all regions.

CARLOS SANTANA • HAVANA MOON • COLUMBIA
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS, WMMS, WMMS, KNX, KBPI. MEDIUMS: WBLM, WMMS, KBPI, KBPI. PREFERRED TRACKS: Title.
SALES: Good to moderate in all regions.

PATRICK SIMMONS • ARCADE • ELEKTRA
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WMMS, WMMS. PREFERRED TRACKS: Affair.
SALES: Moderate in all regions.

RIDGECREST • LIVING IN THE OC • RCA
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WMMS, WMMS. PREFERRED TRACKS: Title, Poison, End, Robot.
SALES: Good to moderate in all regions.

RICK SPRINGFIELD • LIVING IN THE OC • RCA
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WMMS, WMMS. PREFERRED TRACKS: Title, Poison, End, Robot.
SALES: Good to moderate in all regions.

THE TUBES • OUTSIDE INSIDE • CAPITOL
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WMMS, WMMS. PREFERRED TRACKS: Title, Poison, End, Robot.
SALES: Moderate to fair in all regions.

ULTRAVOX • QUARTET • COLUMBIA
ADDs: None. HOTS: WYFE, WMMS, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WMMS, WMMS. PREFERRED TRACKS: Title, Poison, End, Robot.
SALES: Good to moderate in all regions.

ZEBRA • ATLANTIC
ADDs: WYFE, WMMS, WMMS, WMMS, WMMS. MEDIUMS: WPLR, WYFE, WMMS, WMMS, WMMS, WMMS, KNX, KBPI, KBPI. PREFERRED TRACKS: Open.
SALES: Fair in all regions.

MOST ADDED

LP Chart Position

LP Chart Position

LP Chart Position

MOST ACTIVE

LISTED ALPHABETICALLY BY ARTIST
Country Labels Depend On 45s
As LP Airplay Stays Limited

by Tom Roland

NASHVILLE — As manufacturing costs have been on the rise, record labels have become increasingly reliant on the sales of albums and cassettes to insure their profit margins. This places less importance on the single as a saleable item. In some respects, the configuration is almost viewed as a promotional tool since its profit margin is exponential or nil, yet the single remains the primary vehicle for album sales in the country market.

As LP airplay does not represent the country format, yet its use remains rather limited at most stations, and major label promotion representatives seem to all but ignore the LP in their dealings with the stations, continuing to concentrate their efforts on the single. In a random survey of 10 stations conducted by Cash Box, seven of the programmers indicated that they did not play the LP cuts, and only two of those who did not said that his station will begin to program them within two weeks.

Frank Leffel, national promotion director for PolyGram’s country division, suggested that his label probably has the longest album mailing list of any of the major record companies, sending PolyGram LP copies to nearly 1,900 radio stations across the country. Because of the volume of singles released, Leffel said, it’s impossible for even a well-staffed field team in monitoring each of those outlets. Leffel indicated that there is no way to be sure that those albums are being used for on-air play and not added to a program director’s collection at home.

No LP Cuts

Whether or not there is a growing interest in album airplay in smaller and medium markets, Leffel said that outlets in major markets (where album airplay would provide the most significant results in additional sales) have shown practically no interest in playing cuts off the LP. “WMAQ (in Chicago) doesn’t play any LP cuts,” he said. “They did for a while, then they made it pull it back. At WDFN in Kansas City, they play them very, very seldom.”

Your FM stations that are coming on, thank God, do seem to be playing more and more LP cuts, but there are still very few LP cuts on the rotation list that will really break them on through.”

Leffel also said that they try to encourage programmers to play album cuts, but Harry Heatlie, assistant promotion director for RCA, noted that at a company with a larger roster, album cuts are rarely mentioned unless the station can place the subject up. “When you have records that you’re working,” he noted, “by the time you get through talking about that you’ve pretty much taken up as much of their time as they can afford to give you.”

Heatlie suggested that in some cases, feedback from stations that do pull tracks from various albums is a determining factor, but a number of the stations pull tracks off a second or third single from the package. “We like to have album cuts played,” he added, “but we don’t like to see where the rumors that a station like WDOD (in Chattanooga) will play albums on Friday or Saturday night in their entirety. With the kind of market situation, we catch a lot of heat from retailers because of stations doing that, and they (the retailers) don’t want us to get to the point where they won’t report our records.”

Tony Tamburrano, national promotion director at MCA, estimated that not more than three out of every 100 albums a label sends material, and he added that without some mention of the album, even that airplay is of little use to the manufacturer. “There are several good barometer stations out there that play album cuts that we stay in constant contact with,” he said, citing WPLD/Atlanta and KIKK and KILT/Houston. “Other than that, the airplay is basically shortsighted for the simple reason that nobody knows it’s an album cut. WJKZ/Nashville is one of the few stations that play them and when they play an album will tell you this is from Alabama’s new album. ‘The Closer You Get...’ The majority of the stations that play them don’t and are the people don’t know if it’s an album or single or what. It’s the old thing of the radio station is not in the business to sell records, so they could care less.”

Of the 10 stations that Cash Box contacted, only three do not play album cuts, and one of those, KWEN/Tulsa, is planning to implement LP material within the next two weeks, according to music director Rob Ryan. At the other two stations, WWKX-FM/New York and WCSOS-FM/Columbia, both are willing to play an album cut on a major artist when they are sure that the record will be released later as a single. WWKH did that with both the current Alabama single and the latest Eddie Rabbitt release. “We play the hits,” assessed music director John Brejot.

Burning Out

Glen Garrett, MD at WCOS, noted that at one time the station had programmed album material, but that several records which had received heavy airplay burned out prematurely before the label later released them as singles, most notably “Love In The First Degree” by Alabama (“Who’s Missed It For The Two Months” by Ronnie Milsap. “That doesn’t exactly please the label,” he said. “plus it’s a gamble.”

At the other stations, several varying philosophies emerged, with most music directors using album cuts to add a “fresh” sound to the station or to distinguish it from competitors. Two Tennessee stations—WJKZ/Nashville and WDVE/Lawrenceburg—utilize album product for daily or weekly features. At the former station, music director Janet Bozeman features one album per day, playing five cuts from a particular release during the mid-day show, while the station’s clock regularly gives the DJ some discretion as to where to place LP cuts within their respective show. On the other end, at WDVE, the station airs a 30-minute program weekly, featuring the music of one artist. According to music director Dan Hollandier, the station mixes in four to five

LIBERTY’S SEALS — EMI America/Liberty Records recently signed singer Dan Seals to a recording contract with Liberty. Formerly a member of England Dan and John Ford Coley, Seals’ first single under the new deal, “Everybody’s Dream Girl,” has just been released, and an LP is set for the summer. Pictured standing at the signing are (l-r): Kyle Lehning, producer; Paul Lovelace, national country promotion director, EMA/Liberty, and Dick Williams, vice president, promotion, EMA/Liberty. Pictured seated are (l-r): Lynn Shults, division vice president, C&W promotion, EMA/Liberty; Seals; and Rupert Perry, president, EMA/Liberty.

Academy Of Country Music Names ‘Hat’ Award Winners In 12 Categories

NASHVILLE — The Academy of Country Music (ACM) last week announced a dozen initial winners for the 18th annual “Hat” Awards, including each of the instrumental categories, the two category awards and Country Night Club of the Year. The remaining artists awards will be presented live via NBC-TV from Knott’s Berry Farm in Buena Park, Calif., May 9.

Lae Arnold, of Mutual Broadcasting’s WHN/New York, was named Disc Jockey of the Year for the first time, unseating last year’s winner, Arch Yancey, and KNXU/Houston, KIKK/Houston, a Viacom property, was cited as the Radio Station of the Year, while another Houston staple, Gilley’s club in nearby Pasadena won for the third time in the Country Night Club of the Year area.

Most of the instrumental winners were something less than a surprise since they have been eligible for years, consecutively. Nevertheless, the Ricky Skaggs Band achieved honors as the Best Touring Band.

ICWMA Sets Concerts To Tout Its Awards

NASHVILLE — The International Country and Western Music Association (ICWMA) has established an international fan-voted awards presentation. It plans to hold the first International Country and Western Music Awards Gala July 17-21 in Ft. Worth. The gala, a five-day concert event, is expected to feature many of the artists who won the organization’s awards (winners will be announced in May), with television specials slated to document the festival in several different countries.

Organized by Nashville music executives Rick Lloyd, Ralph Murphy and Peter Sullivan, the event has been planned to draw 100,000 visitors to the Dallas/Ft. Worth area and command the largest worldwide television audience ever for a country-oriented program.

Balloting for the awards is conducted through consumer publications in Australia, New Zealand, Scandinavia, Germany, the Benelux countries, the United Kingdom, Ireland and Canada. The voting has been structured with two categories, asking participants to select the best national male and female vocalists as well as the best group in addition to the top international acts. Although American artists are eligible for the international awards, the U.S. audience has been precluded from voting for the first Hat, and James Burton scored for the first time in the Specialty Instrument category for his dobro work, although he has previously been voted Top Guitarist on two separate occasions.

At Bravo took this ninth trophy for Guitarist of the Year, Archie Francis scored for the eighth time as Drummer of the Year, and J.D. Maness was credited for the seventh time as Steel Guitar Player of the Year. Johnny Gimble was cited as a fiddler for the fifth year in a row, Hargus “Pig” Robbins received his sixth keyboard award, and Red Wootten capped his third Hat for his bass playing. The Desperados were named for the second consecutive year as Top Non-Touring Band.

Radio and club awards were determined by a vote of trade publications and promotion representatives within the industry, while the trophies for instrumentalists were selected by the academy’s 20 voting members, a combination of musicians and artists who are members of the academy.

A national telecast will feature the remaining awards is scheduled for May 9 in a Dick Clark Company production that will feature 60,000 entries, well over last year’s 60,000. Nevertheless, the Ricky Skaggs Band achieved honors as the Best Touring Band.

Columbia Gives Wopat LP Direct Mail Push

NASHVILLE — In an effort to take advantage of an existing market for the Dukes Of Hazard star’s product, Columbia Records is undertaking a direct mail campaign to support Tom Wopat’s self-titled debut album aimed at his fan club, which numbers an estimated 60,000.

The mailing consists of an 8 1/2” x 11” card depicting graphics from the album, a brief biography, a mail-order coupon and a four-color picture of Wopat accompanied by a short message to his fans. Cincinnati Fulfillment will handle distribution of the mailings through a list compiled by Susan Kroll, who maintains responsibility for answering the artist/artist’s fan mail.

Columbia also plans to test market a mail-order campaign for the album in a handful of selected smaller markets via TV Guide and other magazines. The intent of reaching fans who are already familiar with him through his television role.
NEW COMPLEXION FOR TOP 10 — The Top 10 of the Cash Box Country Singles chart is somewhat unique this week in that fully five of the Medley’s artists represented are artists who have not been in that area of the chart for some time in the form that their current single was recorded in. The five artists are either 1) in the Top 10 for the first time, 2) in the Top 10 for the first time in several years of their career, or 3) a duet many years ago. For instance, Johnny Rodriguez, at #9, has his first Top 10 single in nearly four years, with “Foolin’” his first to reach the plateau since “Down On The Rio Grande” peaked at #8 May 19, 1979. Vern Gosdin, who has entered on the chart with songs on several independent labels, is positioned at #6 with his first Top 10 single, “If You’re Gonna Do Me Wrong (Do It Right)” on Complet. B.J. Thomas also reaches #5 in his first appearance on the country Top 10, with “What About Me” on Kellie Wayward’s label Stiff Video Love, although he’s attained that status on numerous occasions on the pop and gospel charts before. Two females have also made the upper strata of the weekly listing for the first time as solo artists, although they’ve made their mark in the popular music field. Shelly West was poised at #13 in her first effort without the aid of partner David Frizzell with “Jose Cuervo.” At #7, Louise Mandrell is in the Top 10 for the first time since her husband Randy Owen, at #8, had several solo efforts before he had been included in the “Romance” and Some Of My Best Friends Are Old Songs,” but this is the first to reach the Top 10.

GIMME A BREAK — Janie Frickie’s (r) entry appeared on Morning Brees, a local talk TV show on WDOM-TM Washington, D.C., with country Hall of Famer Merle Travis. She is also scheduled to appear as the performer on the upcoming Marty Robbins Country Music (ACM) “Hat” Awards show its fits Atkins personally as well as reflecting a growing concern among performers about the mogeulation. The “C.G.P.” attack the end of Atkins’ name stands for “Country Guitar Player.” . . . ALSO IN TRAINING — Boxcar Willie unveiled his most recent project, a travelling railroad museum, April 27 at tourist haver, the corner of Division and 16th where souvenirs overruns people 100-. His museum is enclosed within a 35-foot trailer, featuring railroad artifacts, paintings, pictures, awards, posters, belt buckles and other paraphernalia from some 38 countries worldwide. The trailer is scheduled for exhibition at a number of fairs and shopping malls during the summer months. The same day as his unveiling, Boxcar Willie also taped That Good Old Nashville Music and appeared on The Nashville Network’s Live Music Special. The television program, on May 1 in a benefit in Mason City, Iowa, for the Hobo Foundation (do hobos actually maintain an office?). Proceeds from the event will go to help erect a permanent museum in Bett, Iowa, that pays homage to the hobie way of life.

MAKE WHERE? — Following the procession of the single to #1 two weeks ago, MCA records distributed some 500 pins and key chainsouting the Oak Ridge Boys’ American Made. Recipients may want to keep the pin in the wrapper as a collector’s item; the plastic says “Made In Taiwan.”

GRIT AND BEAR IT — The Super Grit Cowboy Band appeared at the Cheyenne club in Dallas and virtually everybody attended. The group showed some potential as the Lies of country music, with several visual effects including an exploding firepet on either side of the stage. The theatres were held to a minimum though, and the music was much more tasteful than that of the rock and roll act, and those who did attend the venue were very responsive to the band’s affinity for two-stepping tunes, keeping the floor well-traveled during the evening.

NEW ADDRESS — The Nashville Music Assn. (NMA) has moved to 1815 Division. The organization’s new mailing address is: P.O. Box 25309, Nashville, Tenn. 37202-5309. The phone number remains the same, (615) 242-9662.

BARN PARTY — Masked country singer Grinn has set his second annual Barn Party, a two-day festival at Ellis Farms in Orville, Ala., for July 22-23. With ticket prices at $16 in advance, the event includes a barbecue, pony rides, horse shoe contests, a talent contest and a pie eating contest.

ICWMA Sets Concerts

The first in the awards presentation to emphasize the organization’s effort in making the affair an international concern. Neumo TV will have their own special show this fall, featuring all the award winners. Mr. and Mrs. of the group will be inducted into the Country Music Hall of Fame as a group. The ICWMA also anticipates a meeting for country disc jockeys with legendary broadcaster Bill Mack named to preside at the meeting.
THERE'S NOTHING ORDINARY ABOUT "COMMON MAN"

The latest smash single from John Conlee

Featured on both of these best-selling albums...
COUNTRY RADIO HIGHLIGHTS

WACL — PEORIA — PAUL JACKSON — #1 — G. STRAIT
ADDS: K. Rogers, D. Bell, G. Jones, A. Badale, T. Tucker, Texas Vocal Company, R. Bailey

WDBX — CHATTANOOGA — JERRY POND — #1 — G. STRAIT

WYNX — BATON ROUGE — PHIL WILLIAMS — #1 — J. CONLEE
ADDS: G. Jones, Syria, K. Rogers, S. Warner, D. Bell, Bar B Band

WSLR — AKRON — RICK CARDARELLI — #1 — G. STRAIT
ADDS: M. McDaniel, W. Nelson/B. Lee, D. Paron, Sylvia, R. Charles

WAXX — EAU CLAIRE — BERT O'BRIEN — #1 — R. MCENTIRE
ADDS: Sylvia, D.S. Sanders, R. Price, K. Rogers, G. Jones, J. Glaser, D. Bell

SINGLES REVIEWS

OUT OF THE BOX

ALABAMA (RCA PB-13524)
The Southern-bred quartet kicks in with another tune destined to cross over to the pop market, adding their thick harmonies and a distorted guitar line to a tune which was previously released by Don King two years ago. A synthesized snare hammer homes a strong backbeat while the backing vocal lines bear more than a semblance of similarity to the Eagles’ early country rock outings. There last single set a record for a country debut, making this title track an easy ‘pick to click’

EARL THOMAS CONLEY (RCA PB-13525)

JERRY REED (RCA PB-13527)

ED BRUCE (MCA-52210)

LARRY GATLIN AND THE GATLIN BROTHERS BAND (Columbia 38-03885)
Easy On The Eye (3:20) (Larry Gatlin Music — BMI) (L. Gatlin) (Producers: J. Crushtuch, L. Gatlin)

ATLANTA (MDJ 48431)
Atlanta Burned Again Last Night (2:54) (Publisher: none listed) (J. Stevens, J. Dotson, D. Rowe) (Producers: M. Bogdan, L. McBride)

GARY ALLEN (Grand Prize GP-5207/NSD GP-5207)
Tulsa Turnaround (2:40) (Unart Music Co. — BMI) (L. Collins, A. Harvey) (Producer: none listed)

MITCH CLARK (Comstock NR14615)
Hidden Messages (2:40) (White Cat Music — ASCAP) (M. Clark) (Producer: P. Parker)

NEW AND DEVELOPING

WAYNE MASSEY (MCA 52211)
The soapstar proves here that his talents run far deeper than merely emceeing TNW’s Nashville After Hours. Massey’s near-perfect good looks have already made him a target of females, and lyrically. “Lover In Disguise” should also strike a resonant chord with the ladies, bearing a storyline similar to “Behind Closed Doors.” A desperate plea of urgency caps off a fine performance on his new single.

ALBUM REVIEWS

TAKE IT TO THE LIMIT — Willie Nelson with Waylon Jennings — Columbia FC 38562 — Producer: Chips Moman — List: None — Bar Coded
Willie Nelson has released duet recordings with a who’s who of country royalty as of late, from Webb Pierce to Dolly Parton, but on his latest effort he returns to his most widely recognized partner. As implied by the billing, Nelson’s behind-the-beat vocals and concisely pick dominate, with Jennings adding a dash of outlaw flavor where appropriate. Liberal use of pop-influenced sax, possibly as a hold to A/C radio, and a selection of mainly tried-and-true songs make the package a logical successor to ‘WW II’

PROMOTIONS GALORE — As a kick-off for the upcoming Mother’s Day Weekend, WSIX-AM/Nashville, in conjunction with Rivergate Mall and Di-Dee Diaper service, is holding the first annual Diaper Olympics. On May 7, just moments before the events begin, the Di-Dee Diaper Service Bear will nast the Olympic torch through Rivergate Mall. The first four heats are designed to test the skills of babies 12 months and younger; they are the three-yard crawl, the ball throw, the father/grandfather diaper change and knock the blocks. Then children 12 to 24 months will participate in the five-yard tote. The ball throw, the five-yard toy pull and the Di-Dee Diaper bear. Each winner will receive a stuffed Di-Dee bear, and the Rivergate Mall Merchant’s Assn. has donated a number of baby- and parent-related door prizes. WSIX-AM air personalities Gerry House and Paul Randall will serve as emcees for the Olympics. . . . WWVA/Wheeling and Rav Ranches recently built what has been reported as the nation’s largest roast beef sandwich. The sandwich weighed 367.7 pounds and was prepared on a six-foot-long bun. After weighing in, the sandwich was cut with a two-man saw and distributed to the audience . . . Scott Miller, air personality at WWVA (and also the disk jockey, to our knowledge, to have a fan club organized on his behalf), walked an estimated 40 miles from New Philadelphia, Ohio, to St. Clairsville, Ohio, Friday, April 15, to launch the grand opening of the new Schwartz Mobile Homes Sales.

HISTORY OF COUNTRY RADIO

WSM/Nashville is scheduled to air Music special over six consecutive weekends, beginning Saturday, April 30. Additional stations signed for spring runs of the special include WBAA/Kalamazoo, WQES-FM/Miami, WBRL-FM/Cincinnati, WSLI-FM/Cincinnati, WRB-BF/Syracuse, WSUN/Tampa, KEEN/San Jose, Francisco, WNGA-FM/Albany, WRNL/Richmond, WONE/Dayton, KLRA/Little Rock, KAER-FM/Sacramento, KFL/Dayton, WTD: Toledo, KYA/Anchorage and CFCW/Edmonton, Canada.

STATION PROFILE — KYVO/Tulsa is a 50,000-watt clear channel station whose coverage extends into Kansas, southern Missouri, and western Arkansas by day and at night they are able to reach 38 states including Alaska and across the border into Mexico. KOVD is owned by Southwest Sales Corp. Jack Cresse serves as station manager, Billy Parker is operations director as well as program director and Richard Kaye is music director. Parker is also a well known country music artist and in past years has been presented with various awards from the Academy of Country Music (ACM). The station also provides its listeners with a wide variety of activities including square dance news, rodeo news, bluegrass music and livestock reports. The station line-up is as follows: Jack Fox, 5-9 a.m.; Parker, 9-11 a.m.; Kaye, 11 a.m.-3 p.m.; Bobby Lester, 3-7 p.m.; Ron Evans, 7-11 p.m. and Arien Sanders, 11 p.m.-5 a.m.

STATION CHANGES — Jon Rivers is now program director for KLIF/Dallas. Preceding this position Rivers was at KLUV/Dallas and can be credited with over thirteen years of experience in the Dallas market. Rivers is also host for Powerline and producer for the country music program Lee Arnold On A Country Road.

THE IMMEDIACY OF RADIO COVERAGE — Please send all information regarding promotional campaigns, station personnel changes, awards and any other noteworthy activity to Country Mike, Cash Box, 21 Music Circle East, Nashville, Tennessee 37203.

PROGRAMMERS PICKS

Rob Hough KTTB/Springfield All My Life — Kenny Rogers — Liberty
Bill White WEEW/Pittsburgh I Always Get Lucky With You — George Jones — Epic
Jay Richards WPTR/Albany Snapshot — Sylvia — RCA
J.D. Cannon WFMN/Indianapolis All My Life — Kenny Rogers — Liberty
Marvin Paul KNAL/Victoria I Always Get Lucky With You — George Jones — Epic
Al Jamison KFV/Wichita All My Life — Kenny Rogers — Liberty
Rhubarbe Jones WLWI/Montgomery I Always Get Lucky With You — George Jones — Epic
Mike Carta WIL/St. Louis Highway 40 Blues — Ricky Skaggs — Epic
Mike Clements WPLO/Atlanta All My Life — Kenny Rogers — Liberty
Bill Warren KLC/Cleveland After The Great Depression — Razzy Bailey — RCA
Duncan Stewart WLBD/Worland I Always Get Lucky With You — George Jones — Epic
David Haley WOJS/Jackson Don’t Your Mom’e Ever Sleep At Night — Steve Wariner — RCA
Tiny Hughes WROZ/Evansville In Times Like These — Barbara Mandrell — MCA
Jason Cain WPX/Washington, D.C. Everybody’s Dream Girl — Dan Seals — Epic
Rob Ryan KWN/Tulsa In Times Like These — Barbara Mandrell — MCA
BLACK CONTEMPORARY

TOP 75 ALBUMS

1. THRILLER
   Michael Jackson ( Epic/DE 38122) 4/30

2. LIONEL RICHIE
   Music of the Night (MCA NC 25039) 5/30

3. POWERLIGHT
   Earth, Wind & Fire (Columbia TC 38987) 3/10

4. LOVE FOR LOVE
   Burt (Warner Bros. 9 0016-1) 5/6

5. COMPUTER GAMES
   GEORGE WASHINGTON (Capitol ST-12249) 4/23

6. L T L WALKING
   Odds/End (Moton 6012C) 7/28

7. 1999
   Prince ( Warner Bros. 9 2725-1F) 6/25

8. JARREAU
   ( Warner Bros. 9 29001-1) 9/6

9. MODERN HEART
   CHAMPASAN (Columbia FC 38284) 11/7

10. TOO TOUGH
    (Atlantic AL 9565) 8/15

11. STEVE ARRINGTON'S HALL OF FAME
    (Motown 7 3005-1) 13/10

12. TO THE MAX
    CON FUNK SHUN (RCA -5418) 10/25

13. SPEED
    (Mirage Atlantic 7 90016-1) 12/11

14. KASHIF
    (Atlantic A 2602) 4/16

15. TOUCH THE SKY
    SAMBA'S (Tama/Motion 6050TL) 15/15

16. YOU AND I
    LARRY GAYE (Motown 6051 ML) 20/14

17. SURFACE THRILLS
    THE WRIGHT BACK (Gordy Motion 6022 ML) 25/9

18. PROPOSITIONS
    THE BAR-KAYS (RCA -5418) 18/28

19. ON THE ONE
    DIZZ BAND (Motown 6051 ML) 20/14

20. FOREVER, FOR ALWAYS,
    FOR LOVE (Vanguard/TVG 10505-1) 23/7

21. H2O
    DANNY BROWN & JOHN OATES (Epic AF 1-3824) 22/20

22. THE RHYTHM & THE BLUES
    XX HILL (Malaco Majil 7411) 24/22

23. IS THIS THE RIGHT BACK?
    PATRICK (Warner Bros. 9 2726-1F) 27/5

24. HEARTBEATS
    YAMBROUGH & PEOPLES (Tabu/CBS 4 38066-1) 27/5

25. KIDDO
    (A&M SP-5-4904) 29/6

26. MIDNIGHT LOVE
    MARVIN GAYE (Columbia FC 38197) 21/25

27. STONETONE
    TYRONE BRADEN (R耍an/Atlantic/Tabu/CBS 4 38066-1) 28/8

28. GAP BAND IV
    THE GAP BAND (Experience/Powerplay/Tabu TE-1003-1) 25/48

29. STYLE GAME
    (Jamaica A 2602) 4/16

30. NONA
    NONA HENDRYX (RCA APL-4555) 35/5

31. JANET JACKSON
    (A&M SP-4-4907) 32/33

32. THE BEST IS YET TO COME
    CARRIE WASHINGTON, JR. (Eska 9 6202-1T) 32/22

33. INSTANT FUN
    INSTANT FUN (Hollywood/EMI 8506) 36/13

34. JUSTAIN AINT ENOUGH
    DOUBLE CHOP (Beverly Glen BG 1001) 34/28

35. RICKY JUICE ATCHA
    YOU RETTY WRIGHT (Epic AF 38585) 43/3

36. KISSING TO BE CLEVER
    CLE TOUS CLUCHE (Virgin/Epic ARE 38098) 37/10

37. DON'T PLAY WITH FIRE
    BURKE (Capitol ST-12540) 39/23

38. GUARDIAN OF THE LIGHT
    STEVIE WOOD (Epic TE 38513) 48/3

39. GLASS ORDER
    ODZE (Motown 6037ML) 45/4

40. EVERY HOME SHOULD
    HAVE LEE SNAPP (P związane Bros. 9WS 3691) 40/31

41. MAGIC #
    BLUE (Mirage Atlantic 7 90017-1) 46/4

42. WHAT TIME IS IT?
    THE WATER (Warner Bros. 9 23701-1) 44/34

43. EVERY SIDE OF THE RAINBOW
    MILBA MOORE (Capitol ST-12243) 31/28

44. EVERYBODY LOVES A WINNER
    BEE GEE'S (RCA MFL-7508) 50/4

45. GET LOOSE
    EARL KLUH (Capitol ST-12255) 49/35

46. KILLER ON THE RAMPAGE
    (Imperial/AF 38245) 57/2

47. A LADY IN THE STREET
    SOUL LABELLE (Malo 94) 54/4

48. THE MUSIC IS MUSICAL
    YOUTH (MCA -5389) 60/2

49. LOST IN SPACE
    THE ROCKETEERS (Capitol ST-12528) 60/2

50. 12TH STREET HITS
    THE COMMODORES (Atlantic A 2602) 47/23

51. WILD NIGHT
    ONE WAY (MCA-5396) 55/22

52. LET ME IN MY LIFE
    JOY WILLIAMS (South Bay 58-1064) 59/20

53. AIN'T NO THING LIKE LOVE
    GRACE JONES (Island A 1207) 53/12

54. BLUES IN MY BEDROOM
    LYNN WILLIAMS (Waddy/Peter Pan T4 12121) 59/17

55. JEFFREY OSBORNE
    A POTION OF LOVE (MCA-5408) 63/47

56. GENTLE FIRE
    WILTON FELDER (MCA-5408) 71/9

57. MAN PARRISH
    (Island A 1207) 61/11

58. ASPHALT GARDENS
    DESIGN, OUTCOME (Palo Alto 81105) 73/2

59. ALL THE SAME TIME
    MARCUS MILLER (Island A 1207) 70/2

60. GREATEST HITS
    RAY PAINTER, JR. (Atlantic A 2602) 58/21

61. S.O.S. III
    THE BAND (Television/CBS 4 38302) 68/24

62. LIVIN' IN THE NEW WAVE
    (Columbia FC 38123) 62/27

63. WATERFALL
    DONNIE WARWICK (Atlantic A 1006) 65/29

64. BLAST
    RAYMOND JOHNSON (Epic AF 39072) 66/21

65. WINDSOUND
    RONNY CRAWFORD (Warner Bros. 9 0014-1) 67/47

THAT'S THE WAY SHY

56. JOLENE
    JOHN DENVER (Atlantic A 1207) 68/24

57. LIVIN' IN THE NEW WAVE
    (Columbia FC 38123) 62/27

58. WATERFALL
    DONNIE WARWICK (Atlantic A 1006) 65/29

59. BLAST
    RAYMOND JOHNSON (Epic AF 39072) 66/21

60. WINDSOUND
    RONNY CRAWFORD (Warner Bros. 9 0014-1) 67/47

STARS POINT TO POINT

Cash Box/May 7, 1983
<table>
<thead>
<tr>
<th>Week</th>
<th>Track Title</th>
<th>Artist</th>
<th>Label</th>
<th>Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>34 NEVER SAY I DO</td>
<td>CLYDE DAVIDSON &amp; RENEE DISEGGI</td>
<td>Soundcheck Int'l</td>
<td>24</td>
</tr>
<tr>
<td>31</td>
<td>35 FRUITY JUICY</td>
<td>MTUME (Epic)</td>
<td>35</td>
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<tr>
<td>30</td>
<td>36 TRY MY LOVING (GIMME JUST ENOUGH)</td>
<td>KIDD (A&amp;M 2529)</td>
<td>35</td>
<td></td>
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<tr>
<td>29</td>
<td>37 REACH OUT</td>
<td>MICHAEL WALDEN (Atlantic)</td>
<td>30</td>
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<tr>
<td>28</td>
<td>38 I'VE MADE LOVE TO YOU A THOUSAND TIMES</td>
<td>RON ROBINSON (Tennis/Mottos 1655)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>39 THIS IS YOUR TIME</td>
<td>RON ROBINSON (Atlantic)</td>
<td>30</td>
<td></td>
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<tr>
<td>26</td>
<td>40 UNDERLOVE</td>
<td>DEBBIE DELORE (Capitol B-5280)</td>
<td>25</td>
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<tr>
<td>25</td>
<td>41 I'AM FREAKY</td>
<td>O'BRYAN (Capitol B-5203)</td>
<td>20</td>
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<tr>
<td>24</td>
<td>42 SHE'S OLDER NOW</td>
<td>BETTY WRIGHT (Epic 35-0323)</td>
<td>20</td>
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<tr>
<td>23</td>
<td>43 STICKY SITUATION</td>
<td>TYRONE BRUNSON (Capitol B-5251)</td>
<td>20</td>
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</tr>
<tr>
<td>22</td>
<td>44 ON THE ONE FOR FLOUR</td>
<td>DAZZ BAND (Mottos 1659)</td>
<td>20</td>
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<tr>
<td>21</td>
<td>45 DIDN'T KNOW ABOUT LOVE (TOLL I FOUND YOU)</td>
<td>CULTURE CLUB (Epic 33-0398)</td>
<td>20</td>
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<tr>
<td>20</td>
<td>46 REMEMBER WHEN</td>
<td>MEADOW BRISBY (Capitol B-5274)</td>
<td>20</td>
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<tr>
<td>19</td>
<td>47 B.O.Y.B. (Dance With Baby)</td>
<td>JANICE SLEDGE (Cofflovakto 3-99885)</td>
<td>20</td>
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</tr>
<tr>
<td>18</td>
<td>48 DON'T ALL THIS LOVE</td>
<td>DAVE GABORGE (Capitol B-5285)</td>
<td>15</td>
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<tr>
<td>17</td>
<td>49 SPACE COWBOY</td>
<td>JUNI MAWICK (Tommy Boy TB-833)</td>
<td>15</td>
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<tr>
<td>16</td>
<td>50 WALKIN' THE LINE</td>
<td>BRASS CONSTRUCTION (Capitol 5210)</td>
<td>15</td>
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<tr>
<td>15</td>
<td>51 ELECTRIC ALTEN</td>
<td>EDY GRANT (Cofflovakto 37-0379)</td>
<td>15</td>
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<tr>
<td>14</td>
<td>52 MAGIC A</td>
<td>BLUE MAGIC (Mirageo 37-99914)</td>
<td>15</td>
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<tr>
<td>13</td>
<td>53 CANDY MAM</td>
<td>HEBE JANE GIRLS (Mottos 1670)</td>
<td>15</td>
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<tr>
<td>12</td>
<td>54 BANGING THE BOOGIE</td>
<td>RENEE &amp; ANGELA (Capitol B-5202)</td>
<td>15</td>
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</tr>
<tr>
<td>11</td>
<td>55 RAY CHARLES</td>
<td>FONZI THORNTON (RCB-13464)</td>
<td>15</td>
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<tr>
<td>10</td>
<td>56 FUNKEL</td>
<td>MICHAEL HENDERSON (Buzard/Artis BDA-801)</td>
<td>15</td>
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</tr>
<tr>
<td>9</td>
<td>57 PEANUT BUTTER</td>
<td>GUY SCOTT REYNOLDS (World 45-97835)</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>58 WORKING GIRL</td>
<td>HERMA HUSTON (MCA-52168)</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>59 WHO'S GETTING IT NOW</td>
<td>OWEN CHANCE (MCA-94376)</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>60 LET'S DANCE</td>
<td>DAVID BOWIE (EMI America 8-158)</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>61 I'M A PRETENDER</td>
<td>TIAH (Private PUL 8086)</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>62 SOMETHING NEW</td>
<td>HERBY GORDY (Mottos 1682)</td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>

**Top 100 Black Contemporary Singles**

1. **Action** - A Little Bit of Joy (Rhino/Varsh/Anchorage/Pep/EMI/Wiz/ASCAP/BMI)
2. **Love** - I'm Made Naked (EMI/A&I/ASCAP)
3. **Love** - I Love You (EMI/A&I/ASCAP)
4. **Love** - I've Made Love (EMI/ASCAP)
5. **Love** - I'm Not Afraid (EMI/A&I/ASCAP)
6. **Love** - I'm So Happy (EMI/A&I/ASCAP)
7. **Love** - I'm So Happy (EMI/A&I/ASCAP)
8. **Love** - I'm So Happy (EMI/A&I/ASCAP)
9. **Love** - I'm So Happy (EMI/A&I/ASCAP)
10. **Love** - I'm So Happy (EMI/A&I/ASCAP)

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

1. **Action** - A Little Bit of Joy (Rhino/Varsh/Anchorage/Pep/EMI/Wiz/ASCAP/BMI)
2. **Love** - I'm Made Naked (EMI/A&I/ASCAP)
3. **Love** - I Love You (EMI/A&I/ASCAP)
4. **Love** - I've Made Love (EMI/ASCAP)
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7. **Love** - I'm So Happy (EMI/A&I/ASCAP)
8. **Love** - I'm So Happy (EMI/A&I/ASCAP)
9. **Love** - I'm So Happy (EMI/A&I/ASCAP)
10. **Love** - I'm So Happy (EMI/A&I/ASCAP)
GOSPEL

Country Labels Depend On 45s As LP Airplay Stays Limited

Stan Davis, of WVAM/Altoona, and Al Hamilton, of KEBC/Oklahoma City, called their album play "the spice of the format," feeling the listener's bit of variety in the station's menu. WVAM plays one album cut per hour, while KEBC gives its audience one per shift. KPH/Wichita also throws in album tracks "where there is extra time on the clock," according to music director Al Jamison, who emphasized that they are not programmed at all during the crucial drive-time shifts.

ASCAP Sues Diner On Infringement Charge

NEW YORK — American Society of Composers, Authors and Publishers (ASCAP) publishers have sued a diner in a Middle River, Md., for copyright infringement. The plaintiffs claim that their copyrighted compositions were performed without permission at the Chesapeake Diner on Jan. 8.

The action was directed against James S. Guidian and William W. Guidian, owners of the diner. The songs at issue are "Riders In The Sky" by Stan Jones; "Third Rate Romance" by Russell Smith; "Bluest Heartache Of The Year" by Warren Wilberton, Jr.; and "Tulsa Time" by Danny Flowers.

The lawsuit is part of ASCAP's continuing efforts to license users of copyrighted music, and was brought under provisions of the U.S. Copyright Act of 1976.

COUNTRY COLUMN

(continued from page 26)

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

IN THE CARDS — Gospel songwriter Michael Card was recently named Songwriter of the Year at the Gospel Music Assn. (GMA) Dove Awards and also won a Dove for Song of the Year for "El Shaddai," which was recorded by Amy Grant. At a luncheon during the week, ASCAP presented Card with trophies for the three Dove nominations he had. Pictured are (l-r): Connie Bradley, southern regional executive director, ASCAP; Card; Mike DeMonico, director, Milk & Honey Records (Card's label); and John Sturdvant, director of affiliate relations, ASCAP.

MOTOWN NABs HENDERSON — Motown Records recently signed Fims Henderson to an exclusive contract. First product under the deal will be a self-titled LP produced by Al McKay and due for release this month. Pictured at the signing are (l-r): Jay Lasker, president, Motown; Henderson seated; Miller London, vice president, sales, Motown; and Skip Miller, vice president, promotion, Motown.

Stevie Wonder, on the cusp of a major comeback, and his wife, Paul, have welcomed a baby boy. The as-yet-unnamed child was born at St. Joseph's Hospital in West Orange, N.J., on March 20, according to his manager. Wonder's last studio album, "In A Time," was released in 2005.

Country cuts from a new piece of product with some of the artist's older material to provide a tasteful overview of his work.

"KBBQ/Diner" seemed the most heavily involved with LP tracks, as music director Hightower suggested that any LP selected from an album instead of leaving the choice of cuts wide open for the jocks to decide. "You have to go through and do like you do the rest of your music — pick out the best," he said. "Obviously, one person will not always 'hear' the best cut, so you have to get some input from other people who have heard the album." Hightowerresearches night clubs in particular, and said that he had programmed a cut from Kenny Rogers' "Share Your Love" LP two years ago on the basis of club response.
New Measures Used To Combat Bogus Tickets

(continued from page 6)

the situation is so slight it only accounts for 1/10 of one percent of total sales. "It's small, but it's still a problem," explained Schmitt, who added that highly developed photo-technology is the prime method used to produce dummy dummies. Another setback is the robbery of the paper stock during shipment from the mills to the printing plants.

"We had one box stolen late last year, but most of that stock is out by now," said Schmitt. "We've used the same stock now for two years, and we'll be changing over to a different kind of paper within the next six months. Of course, we'll continue to develop new stocks, special inks and printers with variable type, and hopefully that will block counterfeiters," Schmitt said, however, that even when copycats get nabbed by the police, the punishment is usually minimal. "We spent about $100,000 on detectives to track down the biggest offenders, and they closed in on one about a year and a half ago in Connecticut. Unfortunately, the judge gave him a limited sentence and it wasn't long before he was on the street again. It's extremely difficult with these machines and the machinery in deep counterfeits out of action."

Card to Eradicate

Another service, Ticketmaster, has also seen some problems with fraudulent tickets, and company chief executive officer Fredric Rosen says he doesn't see the problem going away. "We handle over 25 million tickets each year in 26 cities, and I think the biggest problem is how the blank ticket stock is controlled at the ticket centers. We have very tight procedures and believe the best solution is a preventative attitude, staying on top of the problem. We use a certain safety stock which is very hard to counterfeit, and also employ heavy security measures to make sure the stock doesn't get into the wrong hands. Our stock is kept under lock and key, we know where every ticket is in our system and how it was pulled for use. In two weeks, we're going on line in Los Angeles with digital computer equipment that will give us a much tighter rein."

Despite all the precautions, however, Rosen doesn't believe ticket counterfeiting can be completely eradicated. "Let's face it," he concluded, "they can't stop people from counterfeiting anything, so how can ticket counterfeiters possibly be stopped? Nevertheless, we can control the blatant abuses and monitor gates to filter out what's good and what's bad. I don't see the problem going away, although you can classify the worst abuses. Even that takes a lot of work and costs a lot of money."

Ticketmaster is handling sales of the "US 83" concert this year (Cash Box, April 5) and according to the show's promoters, three different anti-piracy devices will be used on the tickets to block bogus receipts. Dr. Peter Ellis, one of the founders of UNUS (Unite Us in Song), the group sponsoring the mega-event, said that last year's US Festival had 10% of its total tickets plagiarized. This year's tickets will be printed on a certain stock which, when torn, will emanate a color; in addition to another, secret protective device, the tickets will have a "code" that can only be read by a specific light system, possibly laser.

New Laser System

Another company experimenting with the possible use of laser-read, encoding systems, Light Signatures, says it's currently building a portable terminal for the banking industry for use with credit cards, which could be utilized by the entertainment trade for tickets in 1984. According to company chairman Ron Katz, the system "would perfect reproductions" at a very low cost to ticket manufacturers. Katz says the inexpensive measure would be implemented in the production stage of making tickets, and that a pass through the machine would merely project the code directly onto the ticket.

Light Signatures is also involved with a project to reduce the pirating of record albums and tapes, debuting its system on May 23, Pat Benatar album, "Get Nervous." Using reply cards sent in by consumers to monitor any counterfeit products, Katz said the record label received around 125,000 responses that served to certify their purchases were genuine.

Although all previous Pat Benatar albums are known to have been counterfeited, no one has yet found a pirated "Get Nervous" record in the marketplace," commented the Light Signatures chief. Recently, the company worked with Arista to put its anti-counterfeiting device on the next Alan Parsons and Barry Manilow LPs, as well as continuing its association with Chrysalis for the upcoming Benatar concert LP due out in September.

Acme Music Bows

NEW YORK — William F. Clinton and Martin Thau have formed The Acme Music Corporation in New York, and holding the respective positions of president and vice-president. The independent label's first release is a 12-inch dance single, "Jam Hot (Rhumba Rock)," by Johnny Dynell and New York 88.

The address for the new company is 251 W. 10 St., Suite 4C, New York, N.Y. 10014. The phone numbers are (212) 741-5236 and (212) 505-8270.

Labels Ready To Capitalize On Current Upbeat Mood At Retail

(continued from page 5)

resident of marketing Harry Losk was basking in the "deja vu" caused by the instant "Futuristic Soul" Soundtrack smash, which also helped him bring back memories of the "Saturday Night Fever" bonanza (see story, page 10). Now he revealed that new record prominently in the "feedback we're also getting that veneer and pizza's com- ing through industry..." He said, "when you look at the industry's strong March-April performance, he added that "it is incumbent upon us to a) produce this quality product and b) merchandise ad to get deal to put it up front." Here he mentioned PolyGram's "N Roll & New Music" program involving 126 catalog items, including recent better sellers like Def Leppard, Dynix Midnight Runners and ABC, as well as hot prospects like The Call, Martin Briley, Jon Butler and Tears For Fears. A generic poster for the album has been developed for the campaign, but regular trim fronts have been sent out so that dealers can tailor their displays according to the different marketplace.

Giselle Minnoli, director of customer merchandising for CBS Records, listed "Anybody, Anytime" — a contribution to the Olivia Newton-John's "Grease" — as well as upcoming "Let's Dance," the Olivia Newton-John show's companion album. "We're going to see some killed dates, and we'll be using this opportunity to distribute the paper stock," she stated, echoing Atlantic's Cooper. One re-grouping is already taking place, and is in support of Julio Iglesias's surprising "Julio" U.S. album. "In response to the tremendous enthusiasm over him caused by his TV appearances and press coverage, 'Julio' is now a priority record in the field," Minnoli estimated. "Many US bus stop posters have recently been reduced and sent out to retailers along with major promotions."

Big Promos Ahead

CBS is also mightily backing new product at Men At Work and Pink Floyd and is preparing for the forthcoming Jane is Don't Break My Heart" with the group's women. The company has created two Men At Work artist posters sized 33"x48", a size usually reserved for superstarrs. A double-sided mobile of the "Cargo" LP's biplane is the first mobile put out by CBS in a long time, according to Minnoli. As for Pink Floyd's "The Final Cut," two superstar-sized posters have also been introduced with the die-cut 12"x12" corrector printed on the boarder on the back of the LP, with the cassette box attached.

The Pink Floyd cassette attachment is part of a concerted effort by CBS to key in on cassette merchandising together with the LP, Both the Men At Work and Fonda cassettes and records are being double merchandised on easelback displays. Double column rack header cards are being provided, and there are available cards with the cassettes attached for all three releases.

While merchandising is being addressed in the Warner Bros. marketing plans supporting current product as well. "At our May 23, "The Final Cut," premiere, we made a large number of in-store play copies would be made available, and that branch distribution and consumer contests in the works with prizes being trips to Atlantic City or Las Vegas. Francis also wants to send group leader Franke Previte out on a "video tour" promoting the album." For the this show and bring along his way the video that actors go around selling their new albums."

Vince Cosgrove, vice president of marketing for MCA Records, joined Bollin in an interview recently with Cash Box, which is the price of the label's first "premier editions" in new product from the Fox and Allen Collins Band (Cash Box, April 23). He added that this price point, which will be noted in a heavy print and radio ad schedule, is first for the label.

Cosgrove also mentioned the phenomenon of the Olivia Newton-John "Greatest Hits, Vol. 2" package, which has been on the charts for 32 weeks but is currently being promoted via a TV mail order fundment campaign, "While we are trying to reach the greatest possible market out there, we also hoped for a spillover into retail. It must be happening because the album's been up," Cosgrove said. Cosgrove said that future promotional plans were being firm on much advertising, "including" according to Mr. Warner Bros., Wagner found himself faced with the "very fortunate problem" of coping with the "backlog of requests over the past couple of weeks this year.

"Trying to find where to get all this stuff in the stores is a real trip," said Wagner. He added, however, that some serious breakthroughs are expected, and coordinators recently met in attempting to "prioritize the artists and figure out who gets what, and when."

Concluded Wagner, "We wish we had this problem all the time."
INTERNATIONAL

PolyGram Canada Backs Pan Flutists Zamfir, Crisan
by Jan Plater

TORONTO — PolyGram Inc. (Canada) reports it's enjoying tremendous success with internationally renowned pan flutist Gheorghe Zamfir. Although albums by Zamfir have been released the world over, his greatest recognition has been achieved right here in Canada.

Total sales of his four records are now approaching one million units and still moving out in the thousands every week. His most recent recording, "Romance," is now platinum, as are the albums "Solitude" and "Quintet." Meanwhile, the first release, "The Lonesome Shepherd," has now achieved well over triple platinum status.

Hoping to follow up on the popularity of Zamfir and the pan flute with Canadian audiences, PolyGram has just introduced Horea Crisan domestically with release of his album, "The Magic Of The Pan Flute." Rumanian-born like Zamfir, Crisan was schooled in the pan flute's musical tradition from an early age. In 1971, he fled his homeland and settled in Hamburg, West Germany. There he honed his talents for two years with the Hamburg Philharmonic before moving on to the prestigious German Radio Symphony Orchestra with which he has performed for the last 10 years. While rehearsing for this album, one of the tracks he was working on came to the attention of James Last, who suggested they record it together. Crisan agreed, and they scored a major European hit with the single "Bluebird."

WEA U.K. Testing Compilation LP At Retail

LONDON — Following sales success of a direct-response TV marketed compilation LP "Laughter And Tears," WEA Records U.K. is set to release the package as a conventional record/cassette, re-titled "The Laughter And Tears Collection".

The album's conventional release will be backed by a substantial full-scale television campaign with peak time slots booked for May 3 in the UK followed by a major roll-out throughout May and June.

WEA marketing manager Stewart Till said: "The direct-response LP was an enormous success, and it became clear that many people would be attracted to it because it was in the shops. We thus decided to give it a conventional release. Our campaign commences in the London area meaning that this direct-response project achieved the most success."

The LP includes international artists Randy Crawford, George Benson, Roberta Flack, Rose Royce, Chic, Percy Sledge, fern Kinney, Patti Austin and James Ingram.

MIGUEL MUGS FOR ANDY — CBS recording artist and European singer Miguel Rose (I) got together with photographer/artist Andy Warhol recently, and now Andy's doing covers for Rose's forthcoming foreign language LPs as well as producing video clips in support of the albums.

REED FEED — RCA recording artist Lou Reed recently visited France, Great Britain, Holland and Italy in a round of promotional activities in support of his new album, "Legen-
dary Hearts." Pictured standing at an RCA reception in Amsterdam (l-r): Tiber Benkardt, manager, promotion and press, RCA Holland; J.P. Bommel, manager, international marketing, publicity and video; RCA Records Ron Connors, vice president, finance and operations, RCA European Regional Office; Don Burkhime, managing director, RCA Netherlands (B.V.) and RCA Belgium (S.A.); Greg Rogers, director, marketing, RCA European Regional Office, and Hans Vliemenos, controller, RCA Benelux. Pictured seated are (l-r): Sylvia Reed, Reed's wife; Reed, and Eric Kronfeld, Reed's manager.

INTERNATIONAL BESTSELLERS

**Italy**

- **TOP 45s**
  - 1. "Tutto Sanremo '83" - Various Artists - Ricordi
  - 2. "The Final Cut" - Pink Floyd - EMI/ Harvest
  - 3. "The John Lennon Collection" - EMI/Parlophone
  - 4. "Accorderia" - Quoqquii - CGD/Marcascan
  - 5. "L'Arca Di Noe" - Franco Battelli - EMI
  - 7. "Tango" - Massimiliano Armani - Virgin

- **TOP LPs**
  - 1. "Fantasy" - Akiko Nakanishi - Warner/Pioneer
  - 3. "Reincarnation" - Yumi Matsuyaka - Toshiba/EMI
  - 4. "Morning" - Noriyasu Nakamura - Warner/Pioneer
  - 5. "Vitamin P.O.P." - EPO - RVC
  - 6. "Ninja" - Tatsuya Fuji - Victor
  - 7. "Another Papa" - Christopher Cross - Warner/Pioneer
  - 8. "Pitts" - Bigbang - CBS/Japan

**Japan**

- **TOP 45s**
  - 1. "Leads" - David Bowie - EMI America
  - 2. "Build It" - Michael Jackson - Epic
  - 3. "In the Church Of The Poison Mind" - Culture Club - Virgin
  - 4. "Prize A" - F.P. Thibault - CBS/Eric
  - 5. "True" - Spandau Ballet - Reformation
  - 6. "Love" - R.E.M. - EMI
  - 7. "Blue Monday" - New Order - Factory
  - 8. "House That Jack Built" - Tracey - Reformation
  - 9. "Breakaway" - John Farnham - RCA

**United Kingdom**

- **TOP 45s**
  - 1. "Let's Dance" - David Bowie - EMI America
  - 2. "Build It" - Michael Jackson - Epic
  - 3. "In the Church Of The Poison Mind" - Culture Club - Virgin
  - 4. "Prize A" - F.P. Thibault - CBS/Eric
  - 5. "True" - Spandau Ballet - Reformation
  - 6. "Love" - R.E.M. - EMI
  - 7. "Blue Monday" - New Order - Factory
  - 8. "House That Jack Built" - Tracey - Reformation
  - 9. "Breakaway" - John Farnham - RCA
Dennis Mackay: Going From Fusion To Rock And Back

(continued from page 20)

"I've wanted to get away from this a bit," says Mackay, referring to his fusion work, "and get back into more of a rock 'n' roll thing. Of the 50 or so albums I've worked on 25 have been fusion."

So to Mackay, the major difference between producing fusion and rock is in the ways in which the two types of musicians approach not only their craft, or style of playing, but the recording process as well.

"Fusion artists, for one, will never give you a tape ahead of time," he explains. "There is so much energy released in the studio that, in many cases, they'd prefer to create their own sound. On the other hand, with a rock artist like Pat Travers, for example, he'll give me a tape in advance and a week to ten days before we go into the studio we'll go into pre-production. We know exactly what's going to be laid down by the time the tape starts running."

There is one other big difference, according to Mackay.

"Fusion artists such as Stanley Clarke and Chick Corea are playing for other musicians as much as they are recording," he notes. "For example, with the new Al DiMeola L.P., we were looking for something a little different from what he's done in the past, something more along the type of work that Peter Gabriel's been doing. We'd gotten Phil Collins for one track, and we had Bill Bruford and Tony Levin playing, too. But at one point, we were listening to the tracks and Al said: 'Dennis, I'm not playing very much.' It wasn't necessarily an ego thing, it's just that he was thinking that he might be alienating a portion of his audience, those people who read Guitar Player or Down beat and play themselves." Despite the fact that he'd like to bring out more rock LPs, Mackay remains a big enough fan of fusion to have spent half his career working in it. He respects and adores recognized experts like DiMeola enough to have worked on seven albums with him.

"Al is totally dedicated to his music, an absolute perfectionist," he enthuses. "For instance, we went to Maui for a week's vacation together and he draws me into a bathroom to play a melody for 30 seconds so I can hear it under the right acoustical conditions. On his vacation he's always thinking about his music."

Although concentrating on producing, Mackay still engineers much of the time. He began engineering at London's Trident Studios, under Scott's tutelage for three of the seven years he was there. In addition to Bowie, he worked on LPs by guitarist Mick Ronson ("Slaughter On 10th Avenue," "Play Don't Worry"), Mahavishnu Orchestra (all albums from "Birds Of Fire" onward), Supertramp ("I recorded the strings on 'Crime of the Century'") Billy Cobham, and Average White Band, among others.

"The first call I received to both produce and engineer was from John McLaughlin for his 'Inner Worlds' album," Mackay recalls. "We did it at the Chateau, and they'd just wired it so there were a lot of problems, soundwise. But you can't tell people who are fans of the album that." During the mid-'70s, he co-produced and/or engineered albums by the likes of (RTF's) Lenny White, Tommy Bolin, Brand X, Jeff Beck, Steve Winwood, in addition to McLaughlin, Cobham, Return To Forever, Alphonso John's Little Kingdom in the U.S. and the John McLaughlin Band in the U.K. After producing Pat Travers "Putting It Straight" LP in '77, Mackay would do increasingly more recording production work, for Judas Priest ("Stained Class"), Jack Bruce, Ironhorse, Kayak and others.

In fact, he worked at Randy Bachman's Legend Studios in the state of Washington for two years, from 1980 to 1981, before moving down to L.A., where he is based right now.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week Of Entry</th>
<th>Peak Chart Position</th>
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<tr>
<td>JULIO</td>
<td>JULIO IGLESIAS (Columbia FC 36940)</td>
<td>CBS</td>
<td>4/30 1983</td>
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<td>SPRING SESSION M</td>
<td>MISSING PERSONS (Capitol ST-12228)</td>
<td>CAP</td>
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<td>BOB MARLEY &amp; THE WAILERS (Columbia FC 35929)</td>
<td>RCA</td>
<td>4/30 1983</td>
<td>27 14</td>
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<td>ALL THIS</td>
<td>SOLOMONE (Interscope FC-61-1025)</td>
<td>IND</td>
<td>4/30 1983</td>
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<td>BUILT FOR SPEED</td>
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<td>CARLOS SANTANA (Columbia FC 38492)</td>
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<td>I MUST BE GOING</td>
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<td>LOVE FOR LOVE</td>
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<td>FRIEND OR FOE</td>
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<td>RIDING THE CHAIR</td>
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Senate Hearings On Rentals Begin

Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), said landlords can use video disc rentals to-Gortikov, president of the Recording Industry Assn. of America (RIAA), said landlords can use video disc rentals to...
Modified `Galaxians' Challenged

Court Backs Bally Midway's Right To Block 'Speed-Up' Kits

CHICAGO — Bally Manufacturing Corp. announced that its subsidiary, Bally Midway Mfg. Co., received a favorable ruling from the United States Court of Appeals for the Seventh Circuit in Chicago, Ill., affirming its right as owner of the copyright in a video game to enjoin the sale of unauthorized speed-up kits for the copyrighted game.

The court, in this important decision, affirmed a lower court's ruling in the case of Midway Manufacturing Co. vs. Artic International, Inc. that a speeded-up "Galaxian" video game is a derivative work based upon the original Bally Galactic game under the copyright laws. Creation of the speeded-up Galactic derivative work was held to infringe Bally's rights as the copyright owner. The court further concluded that the owner and operator of a Galactic game who uses a speed-up kit on the game is a direct infringer of Bally's rights and liable for copyright infringement. Further, the court ruled, someone who sells the Galaxian speed-up kit is also liable as a contributory infringer.

Glenn K. Seidenfeld, Jr., vice president and general counsel of Bally, stated, "The court's opinion reiterates the view that video games are 'audiovisual works' eligible for copyright protection under the 1976 Copyright Act. In so holding, the court noted that 'every other Federal Court has confronted this issue has reached the same conclusion.'"

Bally said it will continue active enforcement against infringers of its video games. Such infringers can be enjoined, as well as being held liable for damages, operating profits, attorneys' fees and costs. The court's opinion further strengthens the copyright owner's rights, according to Bally.

Atari, Williams Pact

CHICAGO — Atari, Inc. of Sunnyvale, Calif., and Williams Electronics, Inc. of Chicago, Ill., have jointly announced a long-term agreement by which Atari will have right of first refusal to market home video and computer games based on Williams' coin-operated amusement games. Financial details were not disclosed.

In related agreements, Atari has acquired the home video and computer rights to market "Moon Patrol" and "Joust," two popular arcade hits made by Williams.

Commenting on the agreement, Raymond E. Kassar, chairman and chief executive officer of Atari, said, "Williams' proven talent in game design has produced such hits as 'Defender' and 'Robotron.' We are confident that our arrangement with Williams will provide Atari the opportunity to market many new, exciting games for the home market.'"
INDUSTRY NEWS

Dynamo Corp. To Sponsor Football Foodshipp Championship Tournament To Culminate With Finals In Chicago, Nov. 19-21

LOS ANGELES — Dynamo Corp. has committed to sponsor a national football tournament that will culminate with a World Football Championship, Nov. 19-21 in Chicago. The championship tournament will follow a series of local and regional contests to determine representation at the Chicago championships.

The local competitions will serve as preliminaries to the regional tournaments, which will be held in 16 major metropolitan areas across the country and feature nearly $50,000 in guaranteed prize money, with individual prizes ranging from $2,000-$5,000. Winners in the regional tournaments, to begin in May, will qualify for the national championships.

To assist operators and locations with local promotions, Dynamo is making available, at no charge, a comprehensive tournament promotion kit. Contained in this package is virtually everything needed by an operator to organize, promote and manage his own tournament. Also included are step-by-step instructions, sign-up sheets, elimination charts and a How to Promote booklet offering helpful hints and many other tournament promotion ideas.

Pros Available

To further assist the operator, Dynamo has developed a network of professional football players, in major cities, who, for a minimal fee, will help an operator stimulate income by conducting demonstrations and player clinics and providing general assistance to ensure the success of local tournaments.

Exidy Offers Promotions

CHICAGO — Exidy is currently offering easily installed conversions for "Venture," "Hurd Hat" and "Pepper II," at a minimum cost to the operator. The conversions include a new logic board, control panel, side panel art, marquee header art and an instruction manual for each particular game.

The conversions are in limited supply. Further details may be obtained by contacting Exidy, 390 Java Drive, Sunnyvale, Calif. 94086.

Bally Declares Dividend

CHICAGO — The board of directors of Bally Manufacturing Corp. declared a regular cash dividend of five cents a share on the company's Common Stock, payable May 20, 1983, to stockholders of record on May 2, 1983.

CALENDAR

May 20-22: Music and Amusement Assn.; annual convention; Concord Hotel; Keamsheka, N.Y.


June 9-12: Amusement & Music Operators of Tennessee; state convention; The Peabody; Memphis.

June 9-12: Amusement & Music Operators of Tennessee; state convention; The Peabody; Memphis.

June 16-18: Ohio Music & Amusement Assn.; annual convention; Hyatt Regency Columbus; Columbus.


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

— Ira Betelman

The firm closed the Omaha office a while back, and is still with the Lieberman organization and astutely servicing her accounts — as usual. She recently marked her 46th year in the record business, 31 of which have been spent with Lieberman! Felicitations, Ev!

Operator dialog. Jim Trucano of Black Hills Novelty in Gillette, Wyo. reports that his business is down about 10%-15% in comparison to last year at this time, but he is not complaining, his feeling being that many of his colleagues are a lot worse off. It appears the "video bubble has burst," as Jim noted, which is a contributing factor to reduced collections for many operators. However, on his particular route that Black Hills Novelty is hitting a comeback that could even up the score. Of the last 15 new amusement pieces we purchased, 10 were pinballs," he said, adding that the economically priced pins (recently released by Bally, Gottlieb and Williams) are a "great idea for the operator." Pool tables and shuffle alleys are on the upsurge at Black Hills Novelty, with the shuffle alleys being down a little compared to last year, they are still a "mainstay of the industry." In terms of R.O.I., Jim told us he took into consideration that Gottlieb Williams pins that bring the best return on investment for him and the top two on the list were jukboxes, the next two were pins and the fifth was video. "What's in store for the remainder of the year, Cash Box asked? "Renewed interest in shuffle alleys, pins and music systems will cause a lot of the newer operators, who came in on the wave of the video games explosion, to fall by the wayside, while the solid core of operators will continue to survive," I am optimistic about the future of our business in the sense that we will be getting back to the basics of operating, which will be a much healthier atmosphere for all of us."

The April 7-10 FAVA State convention in Tampa, Fla. witnessed the usual full turnout of attendance and exhibitor participation. It is noted as one of the industry's most successful annual State functions. Of special significance to this year was the outstanding line-up of special guest speakers, hosted by such firms as Atari, Bally Midway, Centuri, Gottlieb, Nintendo and Williams, with guest speakers on hand to answer questions and assist attending operators.

Dateline: Canada, site of the second "Satam's Hollow Super Show," continues... (continued on page 45)
Space Wars
Cinematronics, Inc. of El Cajon, Calif., recently released its latest video game, "Cosmic Chasm," a space-themed, X-Y video housed in a totally new cabinet design. The model was sample-shipped to distributors in early April and subsequently put into full production at the factory.
The play theme centers on the Cosmic Chasm space station, which has been seized by a hostile enemy force. The player’s mission is to maneuver a ship through the tunnels and chambers of the station to reach the central power core, and then destroy the core and escape, retracing the same path to the point of entry before the chain-reaction explosion destroys the entire station. The successful completion of this mission will lead to 23 new and greater challenges.
Points are scored by destroying enemy ships, completing the chasm and destroying the space station core. The player uses a thrust button to maneuver the ship, fire guns to destroy the enemy and a shield to block the enemy attack. The game’s cabinetry and design, in brilliant graphics and bold color, reflect a complete departure from the factory’s previous products.
Cosmic Chasm will be available through the firm’s distributor network, and further information may be obtained by contacting Cinematronics, 1841 Friendship Drive, El Cajon, Calif. 92020.

Major League Thrills
The introduction of the new Bally Midway “Grand Slam” pinball machine was perfectly timed to coincide with the official opening of the baseball season. The factory displayed the new piece at the recently held Amusement Operators Expo (AOE) in Chicago to a very receptive audience.
Grand Slam’s cabinetry and design characterize the firm’s recent American pastime which is further carried through in the play features of the game. Hits, runs, powerhouse play, the fly away target that was so successful in Bally’s recent “Speakeasy” pinball game and many other scoring features contributed to the appeal of this new model. Bally Midway has also enhanced it with an economical price tag.
When four play the game, the readout shows the first and second players’ runs while they play, and flashes the runs for the third and fourth players when it’s their turn at bat. All of the major league excitement of baseball comes alive in Grand Slam for the rookie as well as the pinball pro.
Further information about the new model may be obtained through factory distributors or by contacting Bally Midway Mfg. Co. at 10601 W. Belmont Ave., Franklin Park, Ill. 60131.

Knowledge Game
Exidy has introduced a new “trivia I.Q.”-type game called “Fax” at the March Amusement Operator’s Exhibition (AOE) in Chicago. Fax challenges the quick reflexes and memory of players on subjects such as history, sports, entertainment and general knowledge. Two thousand questions are included with the game, and Exidy plans to provide readily available plug-in EPROMs with completely new questions at a nominal cost. “Solid state” technology, full color video graphics and animation, audio and durable lighted pushbutton control panels give the Q&A amusement a modern feel.
Operator options include time (one to four minutes), bonus time (16, 20, 30 or 40 seconds), bonus levels (10K-40K), and price per player. Four categories challenge the player, who can count on facing three different skill levels.
Exidy is located at 390 Java Drive in Sunnyvale, Calif. 94086. The company’s telephone number is (408) 734-9410.

Multi-Conversion Kits
The new Data East “Multi Conversion Kit,” unveiled by the company at a special Distributors Breakfast Meeting at the Hyatt Regency O’Hare on March 25 and previewed at the March 25-27 AOE convention in Chicago, allows operators to convert any low revenue producing raster monitor machine to the Data East Interchangeable Game System for under $1,345, depending on quantity, as noted by the company.
Unlike other game conversions that convert one dedicated game into another dedicated one, the Data East Multi Conversion Kit converts a dedicated game into an interchangeable game system, according to the company. Thus, by buying a Multi Conversion Kit, the operator is not converting to one game but converting to all of Data East’s games, including such hits as “Burgertime” and “Bump ’N’ Jump.”
The Multi Conversion Kit consists of a compact Master P.C. Board Cage, a Micro Cassette Deck for inputting game software, Marquee and Minitor Plex Modifications, Control Panel Graphics and all necessary decals and harnesses to convert a low-revenue-producing machine into the Data East Interchangeable Game System. The company stressed that after this initial conversion, the operator only needs to buy a different Game Package to convert to yet another game.
A new Game Package costs between $395 and $495 depending on quantity and requires only five to ten minutes installation time. The Data East Game Package includes a game cassette (software), a key module (descrambler) and a marquee.
With a staff of 70 game designers from Data East-Japan, the firm is committed to the continued production of viable games to serve the more than 35,000 coin-operated Data East Interchangeable Game System machines in use worldwide.
Further information may be obtained by contacting Data East Inc., 470 Gianni St., Santa Clara, Calif. 95050.

For the Kiddies
Comedy Cartoon Factory of Valley Stream, N.Y. is currently marketing a coin-operated cartoon unit, geared to the young set (ages four-to-ten) and featuring such popular cartoons as “Mighty Mouse,” “Heckle & Jackie” and “Deputy Dawg” in full sound and color. The model is encased in an arcade style cabinet measuring 2’½ x 2’½ x 7’½. The firm’s runs 2½ minutes each.
Further information may be obtained by contacting Comedy Cartoon Factory, Inc., 460 Sunrise Highway, Valley Stream, N.Y. 11580. The telephone number is (516) 872-9262.

AROUND THE ROUTE
(continued from page 44)

Cash Box/May 7, 1983
**MANUFACTURERS
EQUIPMENT**

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

**CENTURION
Route 16 (4/81)
Pleasures (7/81)
Swimmer (10/82)**

**ELCON
Dimensions booth size (9/81)**

**GAME PLAN
Shark Attack (5/81)**

**GAMETECNICS
The Pool (1/82)**

**GDI
The Thief (4/82)
Stiller (8/82)**

**GOTTIEB
New York, New York (3/81)**

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

**STERNE
The End (1/81)
Berzerk (2/81)**

**TAITO AMERICA
Crazy Climber (5/81)
Zarion (5/81)
Gym**

**THOMAS AUTOMATICS
Triple Punch (6/82)
Ozzy Chu (7/82)**

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

**PHONOGRAPHOS**

**CONVERSION KITS**

(including interchangeable games & enhancement kits)

Bally Midway, Pac-Man Plus (12/82)

Centurion, Brix (1/83)

Intrepid Marketing, Encore Reto-Kit (1/83)

Data East, Burger Time

Data East, Bump 'N Jump (2/83)

Rock-Ola, Levers (8/82)

Space Firebird, VS-2000 (11/82)

VMR, VS-2000 Video Jukebox

Wurlitzer Cabaret

Wurlitzer Tarock

Wurlitzer Atlanta

Wurlitzer Silhouette

**POOL,FOOSBALL,SHUFFLE**

Irving Kaye Silver Shadow

Irving Kaye Lion's Head

Dyno Model 37

Dyno Model 21 Tournament Foosball (5/82)

TS Tournament Eight Ball

U.S. Bristol

Valley Cougar

Valley Tiger Cat Bumper Pool (8/82)

ValleyToy Cheyanne (8/82)

Williams Big Strike shuffle alley

**CONVERSION KITS**

(Balling interchangeable games & enhancement kits)

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Intrepid Marketing, Encore Reto-Kit (1/83)

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THE JUKEBOX PROGRAMMER
May 7, 1983

POP
1 BEAT IT MICHAEL JACKSON (Epic 34-03759)
2 COME ON EILEEN Dexys Midnight Runners (Mercury/PolyGram 76189)
3 MR. ROBOTO STYX (A&M 2625)
4 DER KOMMISSAR AFTER THE FIRE (Epic 34-03599)
5 LET'S DANCE DAVID BOWIE (EMI America 8-8158)
6 JEOPARDY GREG KAHN BAND (Beaver/Eleka 7-28948)
7 SHE BLINDED ME WITH SCIENCE THOMAS DOLBY (Capitol B-8204)
8 EVEN NOW BOB SEGER (Capitol B-5213)
9 LITTLE RED CORVETTE PRINCE (Warner Bros. 7-29746)
10 ONE ON ONE DARYL HALL & JOHN OATES (RCA PB-13421)
11 TWILIGHT ZONE GOLDEN EARRING (21/Poligrafiano 11103)
12 I WONT HOLD YOU BACK TOTO (Columbia 38-03597)
13 OVERKILL VEN A TRABAJO (Columbia AE7-1623)
14 HUNGRY LIKE THE WOLF DURAN DURAN (Capitol B-5185)
15 PHOTOGRAPH DEF LEPPARD (Mercury/PolyGram 811 215-7)
16 RIO DURAN DURAN (Capitol B-5215)
17 SEPARATE WORLDS (WORLDS APART) JOURNEY (Columbia 38-03513)
18 SOLITAIRE LAURA BRAGGAN (Atlantic 7-89688)
19 BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)
20 I KNOW THERE'S SOMETHING GOING ON FRIDA (Atlantic 7-99894)
21 AFFAIR OF THE HEART RICK SPRINGFIELD (RCA PB-13497)
22 FLASHDANCE... WHAT A FEELING IRENE CARA (Casablanca/PolyGram 811 440-7)
23 IT MIGHT BE YOU (THEME FROM "TOOTSIE") STEPHEN BISHOP (Warner Bros. 7-29793)
24 WE'VE GOT TONIGHT KENNY ROGGERS AND SHEENA EASTON (Liberty B-1492)
25 MY LOVE LIONEL RICHIE (Motown 1677)
26 TIME (CLOCK OF THE HEART) CULTURE CLUB (Epic 34-03796)
27 YOU ARE LIONEL RICHIE (Motown 1677)
28 STRANGER IN MY HOUSE* RONNIE MILSAP (RCA PB-13470)
29 ALWAYS SOMETHING THERE TO REMIND ME* NAKED EYES (Epic America 8155)
30 CHANGE OF HEART TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52183)

COUNTRY
1 WHATEVER HAPPENED TO OLD-FASHIONED LOVE B.J. THOMAS (Cleveland International/Epic 38-03492)
2 JOSE CUEROV SHELBY WEST (Warner/Viva 7-29778)
3 LUCILLE WAYLON (RCA PB-13485)
4 COMMON MAN JOHN CONLEE (MCA-52178)
5 TOUCH ME TONI JONES (Mercury/PolyGram 810 445-7)
6 IF YOU'RE GONNA DO ME WRONG VERN GOSDEN (complete CP-102)
7 AMARILLO BY MORNING GEORGE STRAIT (MCA-52162)
8 I'M MOVIN' ON EMMYLOU HARRIS (Warner Bros. 7-29729)
9 MORE AND MORE CHARLEY PRIDE (RCA PB-13451)
10 SAVE ME LOUISE MANDRELL (RCA PB-13450)
11 LITTLE OLD-FASHIONED KARMA WILLIE NELSON (Columbia 38-03674)
12 OUR LOVE IS ON THE FAULTLINE CRYSTAL GAYLE (Warner Bros. 7-29719)
13 YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT GENE WATSON (MCA-52191)
14 THE RIDE DAVID ALLAN COE (Columbia 38-03778)
15 MY LORDS LOVES ME LEON VERETTE (RCA PB-13466)
16 YOU TAKE ME FOR GRANTED MERLE HAGGARD (Epic 34-03723)
17 YOU CAN'T RUN FROM LOVE EDDIE RABBITT (Warner Bros. 7-29712)
18 IT HASN'T HAPPENED YET ROBBIE CASH (Columbia 38-03705)
19 STRANGER IN MY HOUSE ROBBIE CASH (Columbia 38-03705)
20 YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING REBA Mcentire (Mercury/PolyGram 810 338-7)
21 SINGING THE BLUES* GAIL DAVIES (Warner Bros. 7-29726)
22 PERSONALLY RONNIE MCDOWELL (Epic 34-03526)
23 DIXIELAND DELIGHT ALABAMA (RCA PB-13446)
24 POOL FOR YOUR LOVE* MICKEY GILLEY (Epic 14-03783)
25 AMERICAN MADE OAK RIDGE BOYS (MCA-52179)
26 WE'VE GOTTEN TONIGHT KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
27 SWINGIN' JOHN ANDERSON (Warner Bros. 7-29788)
28 GONNA GO HUNTIN' TONIGHT HANK WILLIAMS JR. (Elektra/Curb 7-68946)
29 SOUNDS LIKE LOVE JOHNNY LEE (Elektra/Asylum 7-69848)
30 YOU DON'T KNOW LOVE JANE FRICKE (Columbia 38-03498)

BLACK CONTEMPORARY
1 TONIGHT WHISPERS (Solar/Eleka 7-69842)
2 ATOMIC DOG GEORGE CLINTON (Capitol B-5201)
3 BEAT IT MICHAEL JACKSON (Epic 34-03759)
4 TRY AGAIN CHAMPAIGN (Columbia 38-03563)
5 MORNING* JARREAU (Warner Bros. 7-29720)
6 LITTLE RED CORVETTE PRINCE (Warner Bros. 7-29746)
7 BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)
8 LOVE ON MY MIND TONIGHT TEMPLATIONS (Gordy/Motown 1666)
9 BOTTOM'S UP THE CHI-LITES (ARC LR1015)
10 I JUST GOTTA HAVE YOU (LOVER TURN ME ON) KASHIF (Arista AS 1042)
11 YOU ARE IN MY SYSTEM THE SYSTEM (Mercury/Kasbo W7G 79937)
12 SAVE THE OVERTIME (FOR ME) GLADYS KNIGHT & THE PIPS (Columbia 38-03761)
13 ON THE ONE FOR FUN DAZZ BAND (Motown 1659F)
14 ON ONE DARYL HALL & JOHN OATES (RCA PB-13421)
15 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS Z54 03757)
16 NEVER I SAY DO CLIFF DAVIDSON & RENEE DIXON (Roadside RB-12-173-1)
17 THE GIRL IS FINE (SO FOOLISH) FATBACK (Spring/PolyGram SP 5303)
18 MY LOVE LIONEL RICHIE (Motown 1677)
19 TOO TIGHT ANGELA BOFILL (Arista AS 1031)
20 MS. GOT-THE-BODY CON FUNK SHUN (Mercury/PolyGram 76198)
21 CANDY GIRL NEW EDITION (Streetwise SWRL208)
22 SHE TALKS TO ME WITH HER BODY BAR-KAYS (Mercury/PolyGram 810 436-7)
23 I LIKE IT DelBARGE (Motown 1645)
24 SIDE BY SIDE EARTH, WIND & FIRE (Columbia 38-03814)
25 RAID LAKESIDE (Solar/Eleka 7-69836)
26 YOU ARE LIONEL RICHIE (Motown 1657F)
27 NOBODY CAN BE YOU STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89875)
28 JUICY FRUIT* MTUME (Epic 34-03578)
29 ALL THIS LOVE* DelBARGE (Gary/Motown 1660)
30 WE'VE GOT THE JUICE ATTITUDE (IRFC/Atlantic 7-89879)

OPERATORS PICKS
Margot Green (Jones Music, Burbank)
LOVE IS ON A ROLL — Don Williams — MCA
Vick McCarthy (Catskill Amusement, Hurleyville)
STRANGER IN MY HOUSE — Ronnie Milsap — RCA
Ruse Mawdley Jr. (Russell-Hall, Inc., Holyoke)
FLASHDANCE... WHAT A FEELING — Irene Cara — Casablanca/PolyGram

RECORDS TO WATCH
I STILL LOVE YOU IN THE SAME OLD WAY — Moe Bandy — Columbia
IN THE MIDDLE OF THE NIGHT — Mel Tillis — MCA
SHE'S A BEAUTY — The Tubes — Capitol
STRAIGHT FROM THE HEART — Bryan Adams — A&M
STYLE — Cameo — Atlanta Artists/PolyGram

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ColorSourds* is a unique combination of music and color that advances the reading capabilities of children. Instead of getting turned off to school because they can't read, kids master reading in an exciting new way... while listening to popular music.

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