

# CASHBOX

July 23, 1983

NEWSPAPER \$3.00

NEW FACES TO WATCH  
Patrick Simmons



**BALLY MIDWAY MFG. CO.**  
Dick Konopa  
Tom Nleman  
Larry Berke



# new faces to WATCH

On September 10, 1977, Cash Box introduced the unique weekly feature, New Faces To Watch. Debuting acts are universally considered the lifeblood of the recording industry, and over the last five years, Cash Box has been first to spotlight new and developing artists, many of whom have gone on to chart-topping successes.

Having chronicled the development of new talent these five years, it gives us great pleasure to celebrate their success with our fifth annual New Faces To Watch supplement. We will again honor those new artists who have rewarded the faith, energy, commitment and vision of their labels this past year, as we have always done. But seeing the changes these last five years have brought to the record industry, we will also be stepping back and presenting a five year overview of New Faces, including a reprint of select, original profiles as well as an updated summary including chart histories, gold and platinum achievements, grammy awards, and revised, up-to-date biographies.

The supplement's layout will be an easy reference pull-out form, making it a year-round historical guide for the industry. We know you will want to participate in this tribute, showing both where we have been and where we are going. The New Faces To Watch supplement will be included in the August 13 issue of Cash Box, on sale August 8th. The advertising deadline is August 1st.

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# CASH BOX

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## EDITORIAL

## Let's Get Going

The announcement last week that the National Assn. of Recording Merchandisers (NARM) will go ahead with plans to start its "Gift of Music" campaign in earnest this year was welcome indeed. As the culmination of nearly five years of development, NARM's decision to go all out in Los Angeles for the three-month period preceding the Christmas season couldn't have come at a better time.

With the music industry's "recovery" being touted in the press (including **Cash Box**), something like this could really add some visible credibility to that claim. So far, in many quarters the recovery has really been more of a "so-called recovery," based more on one or two albums and a lot of uplifted spirits than any significant increase in sales.

But this could change if NARM's initial concept of a large gift-giving market out there is indeed on the money. By all of the existing logic of the music industry, a virtually untouched market worth "millions" annually is out there waiting to be tapped.

So if we are to make this a real "recovery," maybe NARM's trip is worth a sincere effort. So often in the past the record industry has been its own worst enemy behind a selfish quest for more dollars. This time around, we should all realize that we can only prosper if the industry itself is healthy.

If all goes as NARM plans, the "Gift of Music" campaign in Los Angeles will generate enough momentum to "bust out of L.A." and go nationwide. And if this happens, maybe the "recovery" will be something we can all relate to.

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### ON THE COVER

When it comes to hit video games, Bally Midway Mfg. Co. has been maintaining an enviable track record, starting with the historic "Space Invaders" that triggered a "video games explosion" that catapulted this category of coin-operated amusement equipment to new heights in the public eye. And then there was "Pac-Man" (with "Galaxian" and other hits and near-hits in between), which went on to establish new records in sales and popularity for the firm.

Pictured on this week's cover are two of Bally Midway's most current releases — "Mappy," a light-hearted, fun-type video game; and "Journey," named for the internationally famous rock group. The "Journey" video games has been the subject of an extensive promo campaign tied in with the group's current concert tour. Journey has been carting its namesake video game along on its concert tour, which has served to generate increased player interest in the game.

Bally Midway execs Dick Konopa, sales manager; Tom Nieman, vice president, marketing; and Larry Berke, director of sales, are pictured with the two machines.



## TOP POP DEBUTS

### SINGLES

63

HUMAN NATURE — Michael Jackson — Epic

### ALBUMS

117

GET IT RIGHT — Aretha Franklin — Arista

### POP SINGLE

EVERY BREATH YOU TAKE  
The Police  
A&M

### B/C SINGLE

INSIDE LOVE (SO PERSONAL)  
George Benson  
Warner Bros.

### COUNTRY SINGLE

PANCHO AND LEFTY  
Willie Nelson & Merle Haggard  
Epic

### JAZZ

IN YOUR EYES  
George Benson  
Warner Bros.

## NUMBER ONES



The Police

### POP ALBUM

SYNCHRONICITY  
The Police  
A&M

### B/C ALBUM

THRILLER  
Michael Jackson  
Epic

### COUNTRY ALBUM

THE CLOSER YOU GET  
Alabama  
RCA

### GOSPEL

YOU BROUGHT THE SUNSHINE  
The Clark Sisters  
Sound of Gospel

# CASHBOX TOP 100 SINGLES

July 23, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
<b>1</b> EVERY BREATH YOU TAKE THE POLICE (A&M 2542)	7/16	<b>34</b> DON'T LET IT END STYX (A&M 2543)	30	<b>67</b> TRY AGAIN CHAMPAIGN (Columbia 38-03583)	52
<b>2</b> ELECTRIC AVENUE EDDY GRANT (Portrait/CBS 37-03793)	2	<b>35</b> SLIPPING AWAY DAVE EDMUNDS (Columbia 38-03877)	10	<b>68</b> WE TWO LITTLE RIVER BAND (Capitol B-5221)	40
<b>3</b> FLASHDANCE... WHAT A FEELING IRENE CARA (Cesabele/PolyGram 811 440-1)	3	<b>36</b> PUTTIN' ON THE RITZ TACO (RCA PB-50727)	5	<b>69</b> SHE BLINDED ME WITH SCIENCE THOMAS DOLBY (Capitol B-5204)	42
<b>4</b> NEVER GONNA LET YOU GO SERGIO MENDES (A&M 2540)	4	<b>37</b> BEAT IT MICHAEL JACKSON (Epic 34-03759)	18	<b>70</b> BOOGIE DOWN JARREAU (Warner Bros. 7-29624)	77
<b>5</b> TOO SHY KAJAGOOGOO (EMI America B-8181)	5	<b>38</b> PIECES OF ICE DIANA ROSS (RCA PB-13549)	5	<b>71</b> CHINA RED ROCKERS (Columbia 38-03786)	60
<b>6</b> OUR HOUSE MADNESS (Geffen 7-29668)	9	<b>39</b> JUICY FRUIT MTUME (Epic 34-03578)	7	<b>72</b> ROLL ME AWAY BOB SEGER AND THE SILVER BULLET BAND (Capitol B-5235)	41
<b>7</b> WANNA BE STARTIN' SOMETHIN' MICHAEL JACKSON (Epic 34-03914)	8	<b>40</b> LAWYERS IN LOVE JACKSON BROWNE (Asylum 7-89828)	3	<b>73</b> TONIGHT I CELEBRATE MY LOVE PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	80
<b>8</b> SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 6047)	15	<b>41</b> THE SALT IN MY TEARS MARTIN BRILEY (Mercury/PolyGram 812 165-7)	45	<b>74</b> SHY BOY (DON'T IT MAKE YOU FEEL GOOD) BANANARAMA (London/PolyGram 810 112-7)	76
<b>9</b> ALL THIS LOVE DeBARGE (Gordy/Motown 1680)	10	<b>42</b> WISHING (IF I HAD A PHOTOGRAPH OF YOU) A FLOCK OF SEAGULLS (Jive/Arista VS 2008)	11	<b>75</b> HOLD ME 'TIL MORNIN' COMES PAUL ANKA (Columbia 38-03897)	81
<b>10</b> IS THERE SOMETHING I SHOULD KNOW DURAN DURAN (Capitol B-5233)	12	<b>43</b> THE BORDER AMERICA (Capitol B-5238)	5	<b>76</b> CANDY GIRL NEW EDITION (Streetwise SWRL 2208)	70
<b>11</b> COME DANCING THE KINKS (Arista AS 1054)	13	<b>44</b> THE WOMAN IN YOU THE BEE GEES (RSO/PolyGram 813 173-7)	10	<b>77</b> TOTAL ECLIPSE OF THE HEART BONNIE TYLER (Columbia 38-03906)	87
<b>12</b> TIME (CLOCK OF THE HEART) CULTURE CLUB (Epic 34-03769)	7	<b>45</b> AFTER THE FALL JOURNEY (Columbia 38-04004)	3	<b>78</b> DO YOU COMPUTE DONNIE IRIS (MCA 52230)	82
<b>13</b> SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA PB-13533)	17	<b>46</b> DEAD GIVEAWAY SHALAMAR (Soler/Elektra 7-89819)	4	<b>79</b> THAT'S LOVE JIM CAPALDI (Atlantic 7-89849)	69
<b>14</b> LET'S DANCE DAVID BOWIE (EMI America B-8158)	6	<b>47</b> WHITE WEDDING BILLY IDOL (Chrysalis/CBS VS4-42697)	10	<b>80</b> WEST COAST SUMMER NIGHTS TONY CAREY (Rocshire RSS 001C)	89
<b>15</b> STAND BACK STEVIE NICKS (Modern/Atco 7-99883)	19	<b>48</b> HUMAN TOUCH RICK SPRINGFIELD (RCA PB-13576)	3	<b>81</b> LEGAL TENDER THE B-52's (Warner Bros. 7-29579)	88
<b>16</b> SHE'S A BEAUTY THE TUBES (Capitol B-5217)	11	<b>49</b> FAKE FRIENDS JOAN JETT AND THE BLACKHEARTS (Blackheart/MCA-52240)	3	<b>82</b> LITTLE RED CORVETTE PRINCE (Warner Bros. 7-29746)	75
<b>17</b> MANIAC MICHAEL SEMBELLO (Cesabele/PolyGram 812 518-7)	24	<b>50</b> THE METRO BERLIN (Geffen 7-29638)	8	<b>83</b> DON'T YOU GET SO MAD JEFFREY OSBORNE (A&M 2561)	—
<b>18</b> 1999 PRINCE (Warner Bros. 7-29898)	21	<b>51</b> THE SAFETY DANCE MEN WITHOUT HATS (Beckstreet/MCA BSR-52232)	5	<b>84</b> TIP OF MY TONGUE THE TUBES (Capitol B-5258)	—
<b>19</b> BABY JANE ROD STEWART (Warner Bros. 7-29608)	20	<b>52</b> HOW DO YOU KEEP THE MUSIC PLAYING JAMES INGRAM AND PATTI AUSTIN (Qwest/Warner Bros. 7-29818)	12	<b>85</b> INSIDE LOVE (SO PERSONAL) GEORGE BENSON (Warner Bros. 7-29649)	73
<b>20</b> (KEEP FEELING) FASCINATION THE HUMAN LEAGUE (A&M 2547)	23	<b>53</b> IT'S INEVITABLE CHARLIE (Mireg/Atco 7-99882)	5	<b>86</b> JOHNNY B. GOODE PETER TOSH (EMI America B-8159)	90
<b>21</b> FAMILY MAN DARYL HALL & JOHN OATES (RCA PB-13507)	18	<b>54</b> MIDNIGHT BLUE LOUISE TUCKER (Arista ASI-9022)	6	<b>87</b> COLD BLOODED RICK JAMES (Gordy/Motown 1687GF)	—
<b>22</b> CHINA GIRL DAVID BOWIE (EMI America B-8185)	27	<b>55</b> AFFAIR OF THE HEART RICK SPRINGFIELD (RCA PB-13497)	15	<b>88</b> WHO'S BEHIND THE DOOR ZEBRA (Atlantic 7-89821)	—
<b>23</b> IT'S A MISTAKE MEN AT WORK (Columbia 38-03959)	25	<b>56</b> ALL TIME HIGH RITA COOLIDGE (A&M 2551)	4	<b>89</b> FAITHFULLY JOURNEY (Columbia 38-03840)	74
<b>24</b> TAKE ME TO HEART QUARTERFLASH (Geffen 7-29603)	26	<b>57</b> PROMISES, PROMISES NAKED EYES (EMI America B-8170)	2	<b>90</b> WAITING FOR YOUR LOVE TOTO (Columbia 38-03981)	—
<b>25</b> HOT GIRLS IN LOVE LOVERBOY (Columbia 38-03941)	28	<b>58</b> WAR GAMES CROSBY, STILLS & NASH (Atlantic 7-89812)	5	<b>91</b> SAVE THE OVERTIME (FOR ME) GLADYS KNIGHT & THE PIPS (Columbia 38-03761)	79
<b>26</b> ROCK OF AGES DEF LEPPARD (Mercury/PolyGram 812 370-7)	32	<b>59</b> HOW AM I SUPPOSED TO LIVE WITHOUT YOU LAURA BRANIGAN (Atlantic 7-89805)	4	<b>92</b> THE CLOSER YOU GET ALABAMA (RCA PB-13524)	78
<b>27</b> SAVED BY ZERO THE FIXX (MCA-52213)	29	<b>60</b> STAND BY ROMAN HOLLIDAY (Jive/Arista JSI-9038)	6	<b>93</b> OVERKILL MEN AT WORK (Columbia AE7-1633)	85
<b>28</b> I'M STILL STANDING ELTON JOHN (Geffen 7-29639)	22	<b>61</b> SPACE AGE WHIZ KIDS JOE WALSH (Full Moon/Warner Bros. 7 29611)	8	<b>94</b> MY LOVE LIONEL RICHIE (Motown 1677)	84
<b>29</b> CUTS LIKE A KNIFE BRYAN ADAMS (A&M 2553)	31	<b>62</b> DON'T PAY THE FERRYMAN CHRIS DeBURGH (A&M 2511)	13	<b>95</b> PHOTOGRAPH DEF LEPPARD (Mercury/PolyGram 811 217-7)	91
<b>30</b> ROCK 'N' ROLL IS KING ELO (J&J/CBS ZS4 03984)	33	<b>63</b> HUMAN NATURE MICHAEL JACKSON (Epic 34-04026)	—	<b>96</b> LOVE NEVER FAILS GREG KIHN BAND (Beserkley/Elektra 7-89825)	83
<b>31</b> STOP IN THE NAME OF LOVE THE HOLLIES (Atlantic 7-89819)	34	<b>64</b> EWOK CELEBRATION MECO (Arista ASI-9045)	4	<b>97</b> I.O.U. LEE GREENWOOD (MCA-52199)	86
<b>32</b> ALWAYS SOMETHING THERE TO REMIND ME NAKED EYES (EMI America B8155)	14	<b>65</b> EUROPA AND THE PIRATE TWINS THOMAS DOLBY (Capitol B-5238)	6	<b>98</b> BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)	92
<b>33</b> I'LL TUMBLE 4 YA CULTURE CLUB (Epic 34-03912)	43	<b>66</b> BLAME IT ON LOVE SMOKEY ROBINSON & BARBARA MITCHELL (Temple/Motown 1684)	4	<b>99</b> THEME FROM DOCTOR DETROIT DEVO (Beckstreet/MCA BSR-52215)	94
				<b>100</b> SOLITAIRE LAURA BRANIGAN (Atlantic 7-89868)	93

Affair Of The Heart (Vogue — BMI/Bibo — ASCAP)	55
After The Fall (Twist And Shout — ASCAP)	45
All This Love (Jobete — ASCAP)	9
All Time High (Blackwood — BMI)	58
Always Something (Intersong/Blue Sees/Jec — ASCAP)	32
Baby Jane (Rod Stewart/Anteater — ASCAP)	19
Beat It (Mijac — BMI)	37
Billie Jean (Mijac — BMI)	98
Blame It On Love (Cherdex — BMI)	88
Boogie Down (Aljreueu — BMI/See This House — ASCAP)	70
Candy Girl (Boston — ASCAP/Street Sounds — BMI)	78
China (Very Safe/Deed Heroes — BMI)	71
China Girl (Jones/Bug/James Osterberg/Fleur — ASCAP/BMI)	22
Cold Blooded (Stone City — ASCAP)	87
Come Dancing (Devrey — P.R.S.)	11
Cuts Like A Knife (Irving/Adems Communications/Calypto Toonz — BMI)	29
Dead Giveaway (Spectrum VII, L.F.S. III — ASCAP)	48
Do You Compute (Beme — ASCAP)	78
Doctor Detroit (Nymph/Devo/Adm. by Unichappell — BMI)	99
Don't Pay The (Rondor — BMI)	82
Don't Let It End (Styglan/Adm. by Almo — ASCAP)	34
Don't You Get So Mad (Almo/Merch 9/Grevity Raincoat — ASCAP/Heymaker — BMI)	83
Electric Avenue (Greenheart — ASCAP)	2
Europa And The Pirate (Participation — ASCAP)	85
Every Breath You Take (Megnetic — BMI)	1
Ewok Celebration (Werner-Temeriens/Benthe)	84

Fake Friends (Jett Pack — BMI)	49
Faithfully (Twist & Shout — ASCAP)	89
Family Man (Virgin/Adm. by Cheppell/Josef Weinberger, PRS/TBP/Adm. by April — ASCAP)	21
Fascination (Virgin/Cheppell/Sound Diegrams/WB — ASCAP)	20
Flashdance (Cheppell/Famous/GMPC/Cerub/Alcor — ASCAP)	3
Hoid Me 'Til (Squawako/Foster Frees — BMI)	75
Hot Girls In Love (Deen Of Music/Blackwood — BMI)	25
How Am I (April/Is Hot — ASCAP/Blackwood — BMI)	59
How Do You Keep (WB — ASCAP)	52
Human Nature (Porcara/John Bettis — ASCAP)	63
Human Touch (Vogue — BMI)	48
I.O.U. (Vogue c/o Walk/Hopl Sound/MCA — BMI/ASCAP)	97
I'll Tumble (Virgin — ASCAP/Adm. by Cheppell)	33
I'm Still Standing (Intersong — ASCAP)	28
Inside Love (Music Corp. of America/Keshif — BMI)	85
Is There Something (Trlic)	10
It's A Mistake (April — ASCAP)	23
It's Inevitable (T.J.T./Crumpet — ASCAP)	53
Johnny B. Goode (Arc — BMI)	86
Juicy Fruit (Mtume — BMI)	39
Lawyers In Love (Night Kitchen — ASCAP)	40
Legal Tender (Boo-fent Tunes — BMI)	81
Let's Dance (Jones — ASCAP)	14
Little Red Corvette (Controversy — ASCAP)	82
Love Never Fails (Rye Boy — ASCP)	96

Maniac (Intersong/Famous/Warner Bros. — ASCAP)	17
Midnight Blue (Chartel)	54
My Love (Brockman — ASCAP)	94
Never Gonna (ATV/Mann & Well — BMI)	4
1999 (Controversy — ASCAP)	18
Our House (Nitty/WB — ASCAP)	6
Overkill (April — ASCAP)	93
Photograph (Zomba Enterprises — BMI)	95
Pieces Of Ice (WB/Jemm/Bibo — ASCAP)	38
Promises, Promises (Rondor (London) Ltd./Adm. by Almo — ASCAP)	57
Puttin' On The Ritz (Schellplatten GMBH)	36
Rock 'N' Roll (April — ASCAP)	30
Rock Of Ages (Zomba Enterprises — BMI)	26
Roll Me Away (Gear — ASCAP)	72
Save The Overtime (Richer/Cheppell/Bub's — ASCAP/Jin-Ken/Irving/Ljjesrika — BMI)	91
Saved By Zero (Colgems/EMI — ASCAP)	27
She Blinded Me (Participation — ASCAP)	69
She's A (Foster Frees/Rehtekul Veets/Decomposition/Boone's Tunes — BMI/ASCAP)	18
She Works Hard (Sweet Summer Night/See This House — ASCAP)	74
Shy Boy (MCA — ASCAP)	74
Slipping Away (April — ASCAP)	35
Solitair (Youngster Musikverleg/Gmbh — GEMA)	100
Space Age (Wow & Flutter — ASCAP/Merlene — BMI)	81
Stand Back (Welsh Wit — BMI)	15

Stand By (Zomba Ent. — BMI)	60
Stop In The Name (Stone Age — BMI)	31
Sweet Dreams (Sunbury)	13
Take Me To Heart (Narrow Dude/Bonnie Bee Good/WB — ASCAP)	24
That's Love (Warner Bros. — ASCAP)	79
The Border (April/Russell Beller/Poison Oak — ASCAP)	43
The Closer You Get (Irving/Down 'N Dixie/Chinnichop — BMI)	92
The Metro (Berlin Era — BMI)	50
The Safety Dance (Off Beckstreet/Les Editions Chapeau — BMI)	51
The Selt In My Tears (Rere Blue/Miserable — ASCAP)	41
The Woman In You (Gibb Bros./Unichappell — BMI)	44
Time (Virgin — ASCAP/Adm. by Cheppell)	12
Tip Of My Tongue (Decomposition/Boone's Tunes/V-2/Seggfire — ASCAP)	84
Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI)	73
Too Shy (Trlic)	5
Total Eclipse (Lost Boys — BMI)	77
Try Again (Walkin — BMI)	67
Waiting For Your Love (E-Balestin/Hudmer — ASCAP)	90
Wanna Be Startin' (Mijec — BMI)	7
War Games (Gold Hill — ASCAP)	58
We Two (Screen Gems — EMI — BMI)	68
West Coast Summer (Rockoko)	80
White Wedding (Rare Blue/Bonolodi — ASCAP)	47
Who's Behind The Door (Riddy-Diddy — ASCAP)	88
Wishing (Zomba — BMI)	42



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



**FIXED GREEK STYLE** — All were happy at the fan reception to MCA recording act *The Fixx's* performance recently at the L.A. Greek Theatre. Pictured standing following the show are (l-r): Irv Azoff, president, MCA Records Group; David Brown and Adam Woods of the group; Jerry Sharrell, executive vice president, MCA Records; and Myron Roth, executive vice president, MCA Records Group. Pictured seated are (l-r): Zach Horowitz, vice president, business affairs, MCA; Jamie West-Oram and Rupert Greenwald of the group; Larry Solters, vice president, artist development, MCA; and Cy Curnin of the group.

## NARM Bows Plan For Debut Of 'Gift Of Music' Push In L.A.

by Richard Imamura

LOS ANGELES — After nearly five years in the making, the National Assn. of Recording Merchandisers (NARM) "Give the Gift of Music" campaign will be launched in early September in Los Angeles. Set to run for about three months, the campaign will feature a full-blown, generic media push designed to boost sales by convincing consumers that prerecorded music can be an ideal gift for any occasion.

"This will be a full-fledged test of the 'Gift of Music' concept," explained NARM vice president Dan Davis. "Given all that we've learned over the years from our studies and regional tests, plus a very cooperative and powerful retail base, we'd like to start the campaign in L.A. and then bust out nationally."

Set to run from Sept. 12-Dec. 11, the

campaign has been designed to exploit a gift-giving market that NARM research has claimed can increase sales by "millions" of dollars annually. "We want to create that excitement that the music industry needs," Davis added. "There are a lot of birthday, anniversary and what I would call 'no-reason' gifts given outside of the standard holidays, and with what we've learned over the past few years, I think we're ready to give it our best shot."

The main theme of the campaign — developed by the consulting firm of Drossman Yusteln Clowes, Inc. — will be "Give the Gift That Really Moves People." While the logo will still bear the theme "Give the Gift of Music," the new theme will be the one used as the punch line in the media ads.

"We will still retain the original 'Give the Gift of Music' theme on the logo," Davis explained, "but we also want to emphasize the fact that music does 'move' you — both emotionally and physically. The ads will

(continued on page 20)



Give the gift of music.

## U.S. Import Firms Turn To Domestic Product For Profit

by Jim Bessman

NEW YORK — Major U.S. record importers are looking at domestic product as a means of increasing their market shares. While spurred somewhat by major U.S. labels' newfound savvy in hastily signing up hit British product for U.S. release, the importers' expansion into handling domestic product shows a natural progression in applying skills and knowledge gained from importing specialty product to similar independent and major domestic releases.

"The major labels are getting a little smarter in finding new talent overseas and putting it out more quickly," noted Howard Gabriel, vice president of marketing at New York's Important Records. "That leaves us out in the cold."

Barry Korbin, president of Important, also perceived a decline in the import business. "It has gone down because of restrictions put on by the majors. A lot of importers have gone out of business, since there is only so much to go around. But the decline in the import business has opened our minds to the domestic scene."

According to Gabriel, importation of records is "now becoming almost a secondary thing" at important. While the company has long sold domestic independent specialty product, it currently is the exclusive distributor for dB Records (Pylon, Chris Stamey), has a pressing and distribution pact with heavy metal label Megaforce Records (Man Of War, Metallica), and owns its own Relativity Records label (Talsa, Roman Grey, Cargo, Private Sector, Indoor Life). Relativity manager Walter O'Brien noted that the original plan was for the label to pick up European product passed on by the majors such as Cargo, but that "hometown stuff" like New Jersey's Private Sector and upstate New York's Talsa was "giving us credibility" as a domestic label.

"With the majors picking up everything released in the U.K. regardless if it is good, bad or indifferent, we have to cover our behinds," continued Korbin. "We basically formed in 1979 as an importer since we like the music abroad, but now we are finding so much in America that isn't publicized

and are having great success in selling domestic independents."

Korbin added that from this success in indie sales, it is a "natural jump" to selling major label product. Thus, important has recently begun one-stopping some major label product and currently carries CBS, RCA and RCA-distributed titles. Other major label product is expected to be handled shortly.

Gabriel said that the move into major label distribution takes advantage of both the demise of many one-stops and independent distributors as well as its already-established country-wide network of distribution to chains and "key accounts" who specialize in retailing the specialty import and domestic product which has been important's strength. When the company's Seattle sales office opens this week, it will have a total of two stocking warehouses, in New York and Los Angeles, and it will have four sales offices, the others being in Atlanta, Chicago, and Austin.

"We have 18 salesmen in six offices," added Gabriel. "We can offer national distribution for independent labels and we can also sell some major label product to the same customers who buy independent product."

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## Racks Spur MCA Re-Issue Of Jett's 'Album' Cassette

by Michael Martinez

LOS ANGELES — A new cassette version of Joan Jett and the Blackhearts' MCA debut LP, "Album," shipped Monday, July 18, to some dealers, particularly rack jobbers, who pulled the original tape from accounts' shelves because of an unlisted bonus track that stores deemed objectionable.

Only available on the cassette version of "Album," currently #39 bullet on the **Cash Box** Pop Albums chart after three weeks, the tape version contains an "unlisted surprise for fans," according to a statement from Jett manager Kenny Laguna's office. On the blank tape at the end of the cassette's side one is a cover of the Rolling Stones' "Star, Star" from the group's 1973 "Goat's Head Soap" album.

The lyrics of "Star, Star" promote exuberant carnal encounters between young girls and rock stars, especially through a chorus too pungent for print here.

Laguna's office said that when they learn

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## AOR Stations Facing Changes Behind CHR

by Harry Welinger

NEW YORK — Contemporary Hit Radio's (CHR) success with new music has forced the hand of album rock radio and created a confusing time for traditional rockers slow to respond to the call of an audience hungry for hit material. A **Cash Box** survey of AOR stations found them to be introducing changes gradually, while cautiously eyeing the future of the format.

"We're going through an evolution right now," stated Frank Holler, program director of WCOZ in Boston. "In the same way that AORs had to stop playing Carly Simon in order to play AC/DC, stations are going to have to ease out of a steady diet of hard-edged rock to get into the product that's out now."

Bill Nosal, PD for WCCC in Hartford, Conn., echoed Holler's comments, "A sta-

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**RCA ON TARGET WITH THE JONES GIRLS** — RCA Records has signed *The Jones Girls* to an exclusive worldwide recording contract. The group's label debut LP is entitled "On Target" and is set for September release. It is currently being produced by Fonzi Thornton and Robert Wright, division vice president, black music A&R, RCA Records, who also brought them to the label. Pictured celebrating the signing are (l-r): Myrna Williams, manager of the group; Greg Geller, division vice president, music operations, RCA; Basil Marshall, director, black music product management, RCA; Brenda Jones of the group; Wright; and Valerie and Shirley Jones of the group.

## NBC Video Show Pays Labels For Promo Vid Clips

by Michael Glynn

LOS ANGELES — NBC's upcoming late night TV show, *Friday Night Videos*, is providing, in the words of producer David Benjamin, "a way of defraying part of the costs" for label-produced music clips by paying record companies standard usage fees.

In what is considered an industry first, Benjamin and *Friday Night Videos* executive producer Dick Ebersol are offering fixed rates to air promo clips, either exclusively or non-exclusively, on the show, which debuts July 29 in the 12:30 a.m. spot formerly occupied by SCTV.

Previously published trade reports set the fee paid by *Friday Night Videos* for "world premiere" rights, with a built-in period of exclusivity, at \$3,000, while licensing on a non-exclusive basis was said to

(continued on page 14)

## BUSINESS NOTES

## Agenda Set For European ITA

LOS ANGELES — HiFi, 8 mm, digital and other new developments in videocassette recorder technology will be among the topics discussed at the third annual European Home Video Seminar, Oct. 2-3, at the New Palais des Festivals, Cannes, France. Sponsored by the International Tape/Disc Assn. (ITA), the seminar will also cover home computers, computer software and video games, in addition to exploring the advances made in Europe in cable, direct broadcast satellite (DBS) and other new technologies.



**THE GOLD OF OZ** — Controversial rock figure Ozzy Osbourne recently received two Ampex Golden Reel Awards for his platinum selling "Blizzard Of Oz" and "Diary Of A Madman" LPs. Along with the special awards, Osbourne also received a pair of \$1,000 checks that will be awarded to the singer's favorite charity. In efforts to dispell strident rumours that he uses animals as sacrificial fodder during performance, \$1,000 each was donated to the L.A. and New York offices of the Society for the Prevention of Cruelty to Animals (SPCA). Pictured with Osbourne (r) is Ampex Golden Reel awards coordinator Cher Cunningham.

The preliminary schedule of speakers and panellists for the two-day seminar, which is being run in conjunction with the VIDCOM '83 exhibition Oct. 3-7, includes Paramount Home Video president Mel Harris; Peter Kuyper, MGM/UA Home Video, ancillary rights, president; Charles Digate, Texas Instruments, European manager, home computers; Roel C. Buis, PD Magnetics president; and Dr. Jay J. Brandinger, RCA Videodisc Systems vice president and general manager.

Additional speakers include Christian Blanckert, Thompson-Brandt, managing director for SDRM; Tom Meakin, CBS Electronics (UK), vice president and managing director; Nicholas Santrizos, Thorn EMI Video, inc. president; Frank Lipsik, Tele Cine Video (France) president; Gianni Biego, Domovideo (Italy) managing director; Denis Bleber, Highgold International (South Africa) president; Victor Blaiak, VIP France president; Datty Ruth, VCL Video Services, GmbH (West Germany); Peter Hutchings, 3M Europe product director; and Elizabeth Greenspan, Motion Picture

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## Showtime To Air US Festival Footage

LOS ANGELES — Showtime, the Viacom-owned national cable TV service, is scheduled to present highlights of the 1983 US Festival during four 90-minute segments, Aug. 19-22.

The six-hour pay-TV event will generally follow the line-up of the four-day US Festival, which was held May 28-30 and June 4 at Glen Helen Regional Park in Devore, Calif. On Aug. 19, Showtime telecasts US Festival/Day 1 (May 28), with The Clash, Men At Work, Stray Cats, Flock of Seagulls, English Beat, Oingo Boingo, Wall of Voodoo, INXS and Divinyls. On Aug. 20 will be US Festival/Day 2 (May 29), featuring hard rock acts Van Halen, Scorpions, Triumph, Judas Priest, Ozzy Osbourne, Motley Crue and Quiet Riot. The rock and pop segment of the US Festival closes Aug. 21 with Day 3 (May 30), starring Stevie Nicks, Joe Walsh, The Pretenders, Missing Persons, U2, Quarterflash, Berlin and Little Steven & The Disciples of Soul.

(Day 3 headliner David Bowie did not grant video rights for his performance to US Festival organizers, UNUSON Corp. and, therefore, does not appear.)

Day 4, or country day at the US Festival, will be seen Aug. 22. Waylon Jennings, Alabama, Emmylou Harris, Hank Williams, Jr., Ricky Skaggs, Thrasher Brothers and Riders In The Sky are the performers.

The fest footage will be shown twice each programming day beginning at 10 p.m.

## Sponsors Set For VSDA, Aug. 28-30

LOS ANGELES — Six leading video software suppliers will be sponsoring a series of events during the second annual Video Software Dealers Assn. (VSDA) convention at the Fairmont Hotel in San Francisco, Aug. 28-30.

RCA/Columbia Pictures Home Video hosts the welcoming cocktail reception and dinner-dance on the convention's opening night, while breakfast on the following morning, Aug. 29, will be sponsored by MGM/UA Home Video. MCA Home Video is holding a luncheon on the afternoon of Aug. 29, and Paramount Home Video will be putting on a cocktail party and buffet dinner that evening, closing the second day of the convention's festivities.

The VSDA installation and Awards Luncheon on Aug. 30 will be hosted by Vestron Video, while the final night's Awards Banquet is sponsored by CBS/Fox Video.

Registration for the VSDA convention is open to VSDA members only. For information or membership, convention registration and exhibiting, contact the VSDA at 1008-F Astoria Blvd., Cherry Hill, N.J. 08003. The phone number is (609) 424-7117.

## CBS Wins Injunction In Parallel Importer Case

NEW YORK — A federal judge in New York last week granted a request by CBS Records for a preliminary injunction preventing Jimmy's Music World, Inc. from importing and selling import copies of Michael Jackson's "Thriller," as well as any other recorded product involving CBS copyrights in the U.S. The action resulted from a suit filed July 8 in U.S. District Court for the Second District of New York against the Manhattan retailer and its owner David Sutton, as a response to the defendants' alleged unauthorized importation and distribution of copies of the Jackson LP which were manufactured in Canada. In addition to the injunction, CBS is asking for \$50,000 as damages for alleged copyright infringement together with costs and legal fees.

This is the first time that CBS has taken legal action against a retailer regarding copyright infringement involving imported records. The label has previously won a final consent judgment against Important Record Distributors Inc. of New York involving similar charges of infringement of CBS Records sound recording copyrights based on unauthorized importing and distribution. Important admitted liability for copyright infringement and was permanently enjoined from handling such product.

Last year, CBS also was granted a restraining order against Scorpio Record Distributors of Philadelphia regarding parallel imports.

## Dealers Cautious On Coleco's New ADAM Computer

by Jeffrey Ressler

LOS ANGELES — It's no secret the home video game software market, faced with over-saturation of titles and a shakeout of manufacturers, has suffered over the past few months while the home computer field has been abuzz with impressive activity. With so many record retailers feeling they've been "burned" by gamemakers on returns, dating, fill, profit margins and other crucial areas, how many music merchants will be interested in stocking home computer equipment? This question is particularly apropos considering the fact that Coleco Industries, creators of the innovative and tremendously successful ColecoVision game unit, plans to bow its complete family computer system known as ADAM during the fourth quarter giving consumers a keyboard, memory console, letter quality printer and software package for around \$600 (or \$400 if the consumer already owns a ColecoVision game player).

Although Coleco firmly believes its "bundling" of computer devices into one complete system will revolutionize the industry, competitors and other skeptics are asking if Coleco can produce the item on time, in sufficient quantities, and with few defects. In particular, some critics are voicing concern that the high-speed digital data pack drive used in the memory console is unproven, the printer is too noisy, and the software support may initially be slow. Another bone of contention raised by some retailers is the proposed markup for

(continued on page 26)

## CBS Records Group Has Best 2nd Quarter

NEW YORK — Second quarter 1983 figures released by CBS Inc. show that the CBS Records Group had its highest second quarter profits ever in the three month period ending June 30, with revenues increasing nine percent from the previous year. The strong performance of the segment helped push second quarter 1983 income from continuing operations up 21% and net income up 36% from the same period a year ago.

In the second quarter of this year, CBS Records Group totalled \$280.3 million in estimated revenues, up from the \$257 million from the prior year. The Group also showed \$28.2 million in estimated income, more than an eight-fold increase from the \$3.4 million from last year's second quarter. First half figures show similar increases

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## MTV Puts Playlist Info Hotline Into Operation

LOS ANGELES — Effective July 20 at 11 a.m. (ET), MTV: Music Television is putting into operation a 24-hour "Playlist Information Phone Line," giving callers up-to-the-minute information on the cable music service's weekly playlist.

Developed specifically and exclusively for the use of record retailers, and the music industry in general, the "Playlist Information Phone Line" provides news of premiere and debut videos, hot videos, changes in rotation and clips added for the week. The messages, approximately two minutes long, will be updated every Wednesday at 11 a.m. (ET), running through the following Tuesday at 11 a.m. (ET).

The MTV "Playlist Information Phone Line" number is (212) 869-1MTV.

## REVIEWS

## ALBUMS

## OUT OF THE BOX

robert plant  
The Principle of Moments



**THE PRINCIPLE OF MOMENTS** — Robert Plant — Atlantic — 90101-1 — Producer: Robert Plant — List: 8.98 — Bar Coded

In a recent interview, Plant said he would never try to regroup Led Zeppelin due to the death of band drummer John Bonham, but with his solo career in full swing — this waxing takes honors as Most Added of the week on FM — there seems little reason to believe he needs a group identity to explore his musical consciousness now. "Big Log," a hypnotic, hallucinogenic ballad accented with a consistent clapping clamor, has been getting the most airplay; but AOR should also turn an ear to the catchy "Horizontal Departure" and the tense "Wreckless Love." Phil Collins guests on drums for all but two numbers, which are pounded by Jethro Tull skinsman Barriemore Barlow.

## FEATURE PICKS

## POP

**PRIVATE COLLECTION** — Jon and Vangellis — Polydor/PolyGram — 812 174-1 Y-1 — Producer: Vangellis — List: 8.98 — Bar Coded

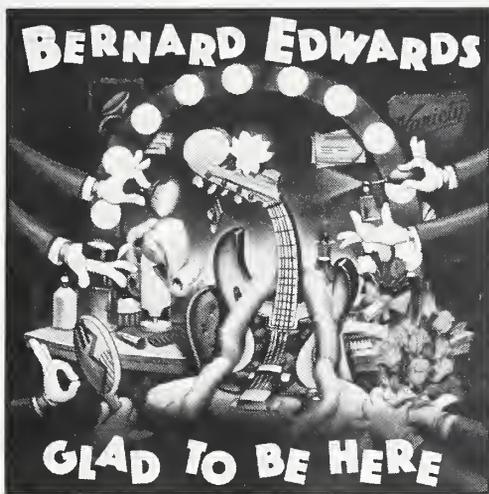
With the astounding success of the soundtrack to the Oscar-winning motion picture *Chariots of Fire*, Vangellis Papathanassiou earned worldwide recognition as a brilliant keyboardist who could mix the milieus of classical, avant garde and ambient music into a savory pop smash. On his third outing with collaborator Jon Anderson, (formerly of Yes), Vangellis performs a dreamy opus called "Horizon," which clocks in at over 22 minutes, a charming lullaby-love ballad entitled "And When The Night Comes" and a synth-driven gospel song, "He Is Sailing." While nowhere near as accessible as the *Chariots* score, expect Vangellis' newfound following in the U.S. to take a chance on this adventurous, affecting effort.

**SIXTEEN** — Stacey Lattisaw — Cotillion/Atlantic 90106-1 — Producer: Narada Michael Walden — List: 8.98 — Bar Coded

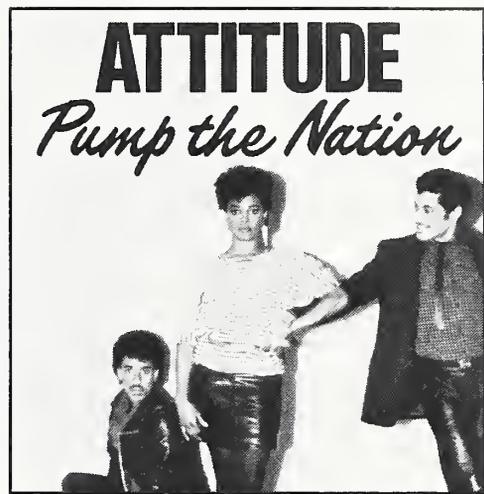
The diminutive teenage songbird from Washington, D.C. is inching her way into the R&B Top 40 again with the first single from her latest album, a string-laden, MORish track called "Miracles" currently #47 bullet on the *Cash Box* B/C charts. Urban radio should also warm up to a sassy duet with guest artist Kathy Sledge, "What's So Hot 'Bout Bad Boys," the Supreme-ly satisfying "Million Dollar Babe" and the ultra-funky title cut, which features innovative percussion by

(continued on page 6)

# WATCH THESE MOVES!



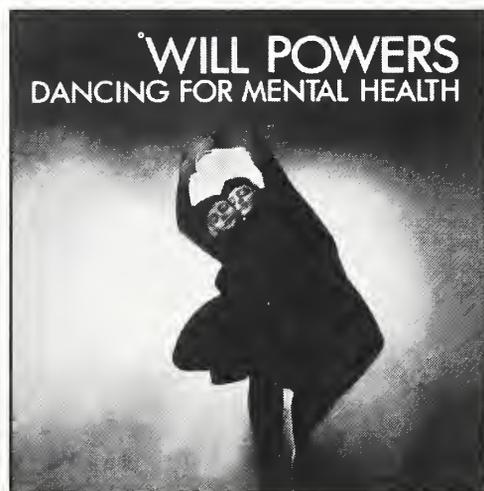
Bernard Edwards  
"Glad To Be Here"  
80079  
Includes the single,  
"Your Love Is Good To Me"  
7-89803  
Produced by Bernard Edwards for  
The Chic Music Organization, Ltd.



Attitude  
\*\*"Pump The Nation"  
80096  
Includes the single,  
"Love Me Tonight"  
7-89823  
Produced by David Frank  
& Mic Murphy for Science Lab Productions.



Stacy Lattisaw  
"16"  
90106  
Includes the single,  
"Miracles"  
7-99885  
Produced by Narada Michael Walden  
for Perfection Light Productions.



Will Powers  
\*\*\*"Dancing For Mental Health"  
90102  
Includes the single,  
"Adventures In Success"  
7-99868  
Produced by Lynn Goldsmith.  
Mixed by Todd Rundgren for  
Alchemedia Productions, Inc.

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## REVIEWS

## ALBUMS

(continued from page 6)

producer Narada Michael Walden and joyous keyboard work from fusionist David Sancious. Although Lattisaw's vocals grow more sophisticated with each succeeding album, her exuberant style is clearly for the young at heart.

**THE PROPHET RIDES AGAIN — Dennis Brown — A&M SP-4964 — Producer: Joe Gibbs — List: 8.98 — Bar Coded**

Along with Jimmy Cliff and Peter Tosh, Brown ranks as one of the most beloved figures in the world of contemporary reggae, with a string of hit Jamaican singles, including "No Man Is An Island," "Westbound Train," "Ride On Ride On," "Money In My Pocket" and "Ain't That Loving You," several of which earned him attention from pop quarters. On his new disc — produced by genre genius Joe Gibbs — Brown funkifies the roots music, giving it much more commercial viability but diluting its traditional tone. But, hey, with Eddy Grant at the top of the charts with his "New (Reggae) Music," there's no reason why Brown can't attract the same audience with this endeavor. "Out of the funk we got a brand new sound," he proclaims on the first track, "Tell me how you feel about the deal." Sounds good to us.

**DAVID ESSEX — Mercury/PolyGram 912 936-1 M-1 — Producer: David Essex — List: 8.98 — Bar Coded**

Leap-frogging between careers as an actor and a singer, Essex has garnered plaudits in both fields, with thespian credits like the role of Che Guevara in the musical *Evita* and the part of burned-out rocker Jim McLaine in the movies *That'll Be The Day* and *Stardust* making him a viable dramatic star while hits such as "Rock On," "Oh, What A Circus" and "Out On The Street" gave him credibility in pop circles. On this self-titled LP, U.S. fans are treated to the artist's 1980 single success, "Silver Dream Machine," in addition to nine other offbeat, Bowiesque pop-rockers. Best cuts include the hook-laden "Me and My Girl (Nightclubbing)" and the slower-paced, seductive "Romance." Some may balk at Essex's self-consciousness here but at least he has the moves down right.

**SHOWPEOPLE — Marl Wilson — London/PolyGram 810 118-1 R-1 — Producer: Tony Mansfield — List: 8.98 — Bar Coded**

With her blonde, bouffant B-52ish hairdo and her sanguine, Nancy Sinatra-vocals, U.K. sweetheart Marl Wilson has captured the attention of BBC radio and telly audiences, especially with the Wall of Sound-styled "Just What I Always Wanted." A competent brass and string background accompanies most of the selections on Wilson's American debut appearance, which may end up embraced more by MOR and A/C outlets than the traditional pop marketplace. Nevertheless, a few campy cuts like "(Beware) Boyfriend" and "The End of the Affair" may be sandwiched between The Go-Go's and The Waitresses at the new music-minded stations.

## BLACK CONTEMPORARY

**MR. NICE GUY — Ronnie Laws — Capitol ST-12261 — Producer: Ronnie Laws — List: 8.98 — Bar Coded**

Highly respected in the worlds of jazz, funk, R&B and fusion, Ronnie Laws tempers fine alto sax work with a smooth tenor vocalese, and on this LP, he also shows off his considerable prowess on electric keyboards and bass. Crossover possibilities permeate the vinyl, with tunes

## NEW FACES TO WATCH

## Patrick Simmons

The name Patrick Simmons should be familiar to anyone who's a fan of the recently disbanded, soft pop California supergroup the Doobie Brothers. One of the founding members of the group, Simmons not only sang lead and played guitar, he also composed several of the biggest Doobie Brothers hits. Including the first big single, "Black Water," which attained gold status in 1975 and was Top Five nationally.

With the break-up of the Doobie Brothers, Simmons has taken the opportunity to shine on his own with the current solo debut album, "Arcade." Accompanied by former bandmates Mike McDonald, Tom Johnston, Cornelius Bumpus, John McFee, Willie Weeks and Jeff "Skunk" Baxter — as well as seasoned session players Victor Feldman, Nicky Hopkins, Lee Sklar and the Tower of Power horn section — Simmons' initial venture covers a mighty lot of ground, everything from gutsy electric power-rock ("Out On The Streets") to slow, amorous ballads ("Why You Givin' Up"). In a tour spanning Japan and America over the rest of the summer and the start of fall, Simmons and his back-up crew hope to explore different genres like gospel, funk, blues, folk and pop, while concentrating on rock 'n' roll roots music.

"Part of the reason why my album is so varied is because I worked with a band that was so varied through the years," explains the eclectic guitarist who sees his new career as a way to begin his creative life anew while learning from his past experiences. "It's like starting over, in a way... and it's also a continuation of what I've been doing for such a long time. I worked with so many capable people during that period I was with the Doobie Brothers. I think it really helped me to become a better musician, to become a little more aware of ways to work in the studio, ways to work with other people — in general, get a better attitude and perspective."

Simmons has been developing his attitudes and perspectives on music since he was a tot growing up in Aberdeen, Wash. His family moved to San Jose, Calif. when he was quite young, and before he reached age 10 he had

like "Rolling" and "Big Stars" (the latter dedicated to flautist sire Herbert Laws Sr.) prime jazz playlist stuff, danceable ditties such as the mid-tempo "Can't Save Tomorrow" and the quirky, new wavesque title track keeps the action moving in an entirely different groove. Laws' high-spirited verve unfurls the various genres, giving the album its solid sense of direction.

**SKYYLIGHT — Skyy — Salsoul/RCA SA 8562 — Producers: Randy Muller and Solomon Roberts Jr. — List: 8.98 — Bar Coded**

The follow-up to last year's triumphant "Skyline" sports a similarly punny title, but unfortunately the album doesn't have the sonic bite of the earlier work. The lead track, "Bad Boy," stalled on the B/C charts at #30, probably due to the inclusion of a silly bridge, but that doesn't necessarily portend badly for the fate of the album, which boasts much more exciting numbers such as the jubilant "Hey Girl" and the growling "She's Gone."

**ON THE RISE — S.O.S. Band — Tabu/CBS FZ 38697 — Producers: Various — List: None — Bar Coded**

On its fourth album, this R&B octet scores with the hit single "Just Be Good To Me," which has already ascended to the #28 bullet position on this week's **Cash Box**



picked up a guitar and started mimicking boyhood idols Little Richard, Elvis Presley and Ricky Nelson. From early rock he turned his attentions toward country & western, but when he entered high school it was back to rock and blues, but this time from England with the Beatles and Rolling Stones constantly on the Simmons turntable. Later on in the '60s, it was the psychedelic folk-rock of the Byrds, Grateful Dead and Jefferson Airplane that turned on the Simmons soul, and by the end of the decade, he had joined a trio known as the Doobie Brothers. The group went on to become one of the most successful pop bands of the '70s, and when the break-up went down, Simmons comfortably settled into work at his Santa Cruz farmhouse and began planning his solo project.

"I've been playing since I was five years old, and I hope I don't have to stop because I'm not in the Doobie Brothers," says the artist. "That 'uh, oh, he's not in the superstar band now, so I guess he better not play anymore' attitude. I don't want to feel that. I love to play music."

"It really doesn't have anything to do with trying to establish something. If I can get the gigs and people want to come see me, if I can get a band that's interested in playing, if it's fun and creative and there's energy there — that's what it is for me."

Black Contemporary charts. S.O.S. made a major crossover coup with its #1 Pop and B/C song, "Take Your Time (Do It Right)," three years ago, and could conceivably receive attention from both formats on its recent endeavor. The first side of "On The Rise," produced by Jimmy Jam and Terry Lewis, is all dance floor fodder, while the flip, given studio assist by Gene Dozier, is softer, more melodic material ideal for the turntable when the vivacious partying is past.

## JAZZ

**CITY KIDS — Spyro Gyra — MCA-5431 — Producers: Jay Beckenstein and Richard Calandra — List: 8.98 — Bar Coded**

To some, Spyro Gyra makes the perfect mellow sound — playful, light and soothing — while others contend the band puts out nothing but innocuous cocktail lounge jazz. Whatever the consensus, the group has proven to be among MCA's strongest cards in the field, along with The Crusaders, and its album "Incognito" remains on the charts after an incredible 41 weeks. An admirable horn section, led by former Blood, Sweat & Tears player Lew Soloff, gives the platter a rich texture. Besides the title tune, listen for the slick "Nightlife" and the idyllic "Islands In The

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## REVIEWS

## SINGLES

## OUT OF THE BOX



**BILLY JOEL (Columbia 38-04012) Tell Her About It (3:35) (Joel Songs — BMI) (B. Joel) (Producer: P. Ramone)**

Joel takes another surprise turn in the first single from his upcoming album, "An Innocent Man." Rather than continuing his experiments in new rock as in recent releases, this one harks back to his urban rock 'n' roll roots. He opens with a falsetto straight out of Smokey Robinson & The Miracles and then proceeds to offer friendly advice via the sound of '60s Motown — horns, back-up vocals, rhythms and all.

## FEATURE PICKS

## POP

**MICHAEL JACKSON (Epic 34-04026) Human Nature (4:05) (Porcara Music/John Bettis Music, admn. by WB Music Corp. — ASCAP) (S. Porcara, J. Bettis) (Producer: Q. Jones)**

The MJ team goes for broke with a fifth single from the multi-platinum "Thriller." This cut represents the softer side of the LP as Jackson's voice wraps around one of its better arrangements. Here he finds himself in the Big Apple, anxious to bust out and "take a bite." Looks like another winner.

**THE TUBES (Capitol P-B-5258) Tip Of My Tongue (3:35) (Composition Music/Boone's Tunes/V-2 Music/Sagglfire Music admn. by April Music Inc. — BMI/ASCAP) (The Tubes, Synder, White) (Producer: D. Foster)**

The Tubes are on a roll with a spicy pop funk follow-up to "She's A Beauty." A brassy arrangement and Fee Waybill's soul-inflected vocals stand out in a tune that vividly illustrates this long-time cult favorite's commercial viability and versatility.

**HERB ALPERT (A&M AM-2562) Garden Party (3:51) (Carbert Music, Inc. — BMI) (E. Gunnarsson) (Producer: H. Alpert)**

Alpert's trademark trumpet tones pop out of a slow ballad instrumental format like mid-day sun through an overcast sky. Latin percussion and background party voices help make an otherwise languorous afternoon a lively affair.

**SCANDAL (Columbia 38-03987) Win Some, Lose Some (3:47) (Irving Music Inc./Adams Bros. Communications/Calyppo Toonz — BMI) (B. Adams, J. Valance, E. Kagna, P. Dean) (Producers: R. Chertoff, V. Poncia)**

Milking the group's impressive five-song debut EP for all its worth, Scandal's third single is more deliberate in pace and delivery than the preceding "Goodbye To You" and "Love's Got A Line On You." Unchanging is the remarkable vocal presence and power of singer Patty Smyth, whose sassy sexiness should take both song and group far.

(continued on page 11)

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CASH BOX

*salute*

**RFC**<sup>TM</sup>  
**RECORDS**

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*August 1983*

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REVIEWS

ALBUMS

(continued from page 8)

Sky," both penned by keyboardist Jeremy Wall, to seduce radio in the weeks to come.

NEW AND DEVELOPING

**GLAD TO BE HERE** — Bernard Edwards — Atlantic 80079-1 — Producer: Bernard Edwards — List: 8.98 — Bar Coded

As part of the nucleus forming the disco-jazz-funk-pop act Chic, bassist Bernard Edwards (along with partner Nile Rodgers) has been responsible for some of the wildest dance tracks heard over the last few years. On his first solo venture, the mastermind of motion serves up some state-of-the-art R&B, starting with the lengthy, percussion-powered scorcher "Your Love Is Good To Me" and ending with "Glad To Be Here," which celebrates the creation of a new dance step. Radio won't pass up this LP as they did Rodgers' solo disc, and you can bet Edwards' duet version (with Jocelyn Brown) of Smokey Robinson's classic "You've Really Got A Hold On Me" will be an all-time favorite in no time. A galaxy of talented performers, including Ray Chew, Yogi Horton, Fonzi Thornton, Eddie Martinez and Luther Vandross guest on the platter.



REVIEWS

SINGLES

(continued from page 8)

**BLACKFOOT** (Atco 7-99851)  
**Teenage Idol** (3:31) (Bobnal Music, Inc. — BMI) (Medlocke, Sprles) (Producer: A. Nalli)

Southern Rock lives, albeit with a few added synth effects to open the track. A young runaway realizes his dream of making it in the big city as a teen idol, but his mini triumph is underscored by a caring father left behind. The tale ought to spin well on AORs and CHRs with an edge.

**MALCOLM McLAREN** (Island 7-99864)  
**Double Dutch** (3:20) (Copyright Control) (McLaren, Horn) (Producer: T. Horn)

Malcolm McLaren's global village skips rope with this African-adopted dance track that's also being billed as the "official theme of the American Double Dutch League." McLaren sings/raps a brief explanation of the intricate jump-rope technique while extolling the merits of various top teams. An affecting chorus sung by members of a Zulu tribe in Kwazululand highlights the fun.

**THE BOBS** (Kaleidoscope K1801-B)  
**Out Of The Mouths Of Bobs** (MacLen Music, Best of Breed Music — ASCAP) (Lennon-McCartney, Madsen-Greene) (Producer: R. Greene)

As it states right on the label, "all sounds on this record were produced by the mouth of other parts of the body," but it's not quite your traditional capella. The Bobs are an innovative quarter from the Bay Area with a unique approach to getting a song across. This four-track, seven-inch EP contains three originals and an inspired version of the Beatles' "Helter Skelter."

BLACK CONTEMPORARY

**RENE & ANGELA** (Capitol P-B-5249)  
**Keep Runnin'** (3:37) (A La Mode Music Admr. by Arista Music, Inc. — ASCAP) (Rene, Angela) (Producers: B. Watson, R. Moore, A. Winbush)

Trapped by repressed desire, Rene & Angela convey utter despair and frustration in a recurrent churchy duet chorus, then break off to exchange solo verses staking out their respective personal claims. A forceful arrangement includes a flighty string section that gives the impression of a caged bird.

**GLADYS KNIGHT & THE PIPS** (Columbia 38-04033)

**You're Number One (In My Book)** (3:38) (Richer Music/Chappell Music — ASCAP, Mr. Dapper/Unichappell Music — BMI) (W. Raglin, W. Zimmerman, D. Meyers, L. Sylvers III) (Producers: W. Raglin, W. Zimmerman)

Nearly every release from these pros is satisfying, and this second single from the "Visions" LP is no exception. A loving ballad with appropriately classy production is the mode here as Gladys reminds her man who gets top billing. The subtle string effects play sweetly against the backing Pips.

**MARGIE JOSEPH** (HCRC HC7-31900-1A)  
**Come And Make Love With Me** (4:16) (Muscle Shoals Sound Publishing — BMI) (T. Jones III, D. Weatherspoon, Jr.) (Producers: T. Jones III, D. Weatherspoon, Jr.)

Joseph last scored big with "Knockout," and this insistent ballad sounds like a TKO of its own. She's in fine voice and the simple, sweet production gives her room to shine. A breathy stop and piano flourish is a fitting finale to the track.

12-INCH SINGLES

**CLUB HOUSE** (Atlantic DMD 659)  
**Do It Again/Billie Jean** (7:30) (MCA/Mijac — ASCAP/BMI) (Becker & Fagen, Jackson) (Producers: Scalera, Interlandi, La Bionda)

One of two medleys on the street covering the same tunes (the other by Slingshot on Quality), weaving the two tunes around the Jackson-penned bass line. The strong response and radio/chart battle being waged by the different versions perhaps speaks strongest to the continued appeal of "Billie Jean," which despite having sold over a million copies, refuses to wear out.

**THE RAKE** (Profile 7024)  
**Street Justice** (8:00) (Protoons/Blatte-Gottlieb Music — ASCAP) (Blatte, Gottlieb, Rifkin) (Producers: Blatte, Gottlieb, Rifkin)

The rap version of *Death Wish*. A lurid tale of a workin' Joe who gets no satisfaction in court when his family is terrorized, and decides to take matters into his own hands and "beat the punks on the battlefield." The final verse finds The Rake on death row, savoring his vengeance. Decide for yourself.

NEW AND DEVELOPING

**HAYSI FANTAYZEE** (RCA JH-13534)  
**Shiny Shiny** (3:42) (Carbert Music, Inc./Rare Blue Music, Inc. — ASCAP) (Caplin, Garner, Healy) (Producers: C. Langer, A. Winstanley)

Don't let the name of the group and tune suggest Kaja-googoo, since this colorful English duo is as free spirited and lively as its like-named compatriots are formalized. Kate Garner and Jeremiah Healy's winsome singsong ditty is a potpourri of various musical and thematic elements and has all the fun of a carnival. From the forthcoming album "Battle Hymns For Children Singing," it should appeal to all ages.



Parties In L.A.



**ALIVE AT THE PALACE** — The world premiere of *Staying Alive in Hollywood* last week rekindled much of the glamour of Tinseltown's finest affairs as stars from the movie, music and television industries gathered to celebrate the follow-up to Saturday Night Fever, the film that catapulted disco from a hot music form to a worldwide phenomenon. Following the premiere at Mann's Chinese Theatre on Hollywood Blvd., a gala bash was

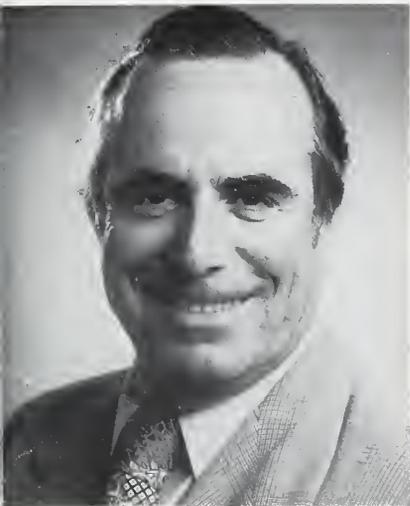
held at The Palace on Vine St. Again, many of Hollywood's brightest were on hand. Pictured at the Palace party are (l-r): John Travolta, star of *Staying Alive*; Sylvester Stallone, director/co-producer/co-writer of *Staying Alive*; Frank Stallone, who wrote a number of the songs in *Staying Alive*; Mr. T., well-known actor; Olivia Newton-John, who will co-star with Travolta in an upcoming film; and Travolta.



**WOMHOPPERS BASH** — Following the announcement of the U.S. distribution pact between Motown Records and the MCA Records Group, MCA Inc. chief operating officer Sid Sheinberg and MCA Records Group president Irv Azoff hosted a gala reception July 7 at *Womhoppers* on the Universal lot. Label brass and artists were out in force for the reception, which also featured entertainment by Motown recording group *Ozone*. Pictured at

the reception are (l-r): Sheinberg; Berry Gordy, Jr., founder and chairman of the board, Motown; Iris Gordy; Azoff; Azoff; Berry Gordy; recording artist Lionel Richie; Mrs. Lionel Richie; Jay Lasker, president, Motown; Azoff; Gordy; recording artists Jose Feliciano and Stevie Wonder; Lasker; and recording artist Rick James.

Cash Box photos by Debbie Leavitt



Al Shulman



Tim Bowen

## Shulman, Bowen Named At CBS

LOS ANGELES — Al Shulman and Tim Bowen have been named to vice president posts at CBS Special Products (CSP) and CBS Songs, International (CSI), respectively. Shulman was promoted to the position of senior vice president/general manager of CSP, and Bowen was named vice president/general manager of CSI.

In his new post, Shulman will be responsible for overseeing the activities of CSP, which markets records and tapes in non-traditional outlets.

He joined CBS in 1942 with the manufacturing operations arms of CBS Records and subsequently held positions in planning and production for Epic/Okeh Records and Columbia Record Prods. He joined CSP when it was formed in 1962 and has

headed it ever since. In 1964, he was named vice president, CSP, the position he held until his current appointment.

As vice president/general manager of CSI, Bowen will oversee all International activities of this division of CBS Songs. Based in New York, he will direct the division's offices in the United Kingdom, Australia and Canada, in addition to the regional offices in Europe and Latin America.

He first joined CBS in 1976 with a position in the business department of CBS U.K. In 1979, he was named director, business affairs, for CBS U.K., and in 1982, was appointed vice president, business affairs, CBS Records International.

## LeMel Named VP, Music Director, At Columbia Film

LOS ANGELES — Gary LeMel recently joined Columbia Pictures as vice president and director of music, and will be responsible for music operations for featuring films.

Before joining Columbia Pictures, LeMel was senior vice president of A&R at The Boardwalk Entertainment Company, formerly headed by Neil Bogart, and is credited with signing Joan Jett.

He also served as vice president at Jerry Weintraub's Management III and was vice president of First Artists Music when the song "Evergreen" became a top seller and "A Star Is Born" became a #1 album.

LeMel is credited with supervising all music for *A Star Is Born*, a Barbra Streisand film, and *The Main Event*.

The executive started his music career as a musician, singer and recording artist before becoming an independent record producer.

## Horowitz Named VP Business, Law At MCA Records

LOS ANGELES — Zach Horowitz was recently named vice president, business affairs and law, at MCA Records, according to Myron Roth, executive vice president at the company.

Horowitz will now be responsible for directing negotiations and contact preparation for talent and music properties for the record label, and also supervise all business relationships with artists, producers and other persons contracted with MCA.

Until his new post, Horowitz had been with CBS Records since 1976, first as a lawyer with the legal department and since 1981 as director of business affairs, West Coast. Prior to that he was with a Los Angeles law firm.

## Baren Named Head Of Dove Films Music Division

LOS ANGELES — Clare Baren, veteran music video producer/director, has been named to head a newly established music division of Dove Films. The division will be devoted exclusively to the production of films for music, utilizing Dove's Hollywood soundstage and production facilities.

"We're going after the whole world of films and video for music," said Baren of the new Dove Films unit. "We're interested in multi-camera concert coverage, film bios, shorts and documentaries, as well as cable programming and, of course, conceptual clips. With our stable of directors, no project will be out of reach."

Already lined up for the Dove Music film & video staff is noted cinematographer Vilmos Zsigmond, who has worked on such films as *Close Encounters of the Third Kind*, *The Deer Hunter* and *The Rose*, to name a few. Zsigmond has been directing national commercials for the past year-and-a-half, joining live action director Cai Bernstein, who founded the production company 15 years ago.

In addition to Zsigmond and Bernstein, designer/director Mark Sallsbury, creator of the new wave Levi's and Suzuki television spots, and Mark Rasmussen, a cable TV cameraman/director who has worked on more than 800 television spots, are also on the directorial staff.

Baren, who previously served as head of the Radio and Television production departments at CBS, A&M and Capitol record labels, will also direct on some of the promos. In the past, Baren produced and/or directed music video clips by The Motels, Tim Curry, Chuck Mangione, Supertramp, The Police, The Tubes and Peter Allen, among others. She has been the recipient of numerous awards, including four Andys, two Lulus, three International Television Commercial awards and 10 Cillos.

## EXECUTIVES ON THE MOVE



Helmanson

Ralfalzen

Hayes

Mirando

**Masson Appointed** — Eugene Masson has been appointed attorney in the legal affairs department of PolyGram Records. His background includes posts at the law firm of Townley And Updike, and at CBS Records.

**Helmanson Appointed** — Sue Helmanson has been appointed director, advertising services, Gotham Advertising, CBS Records. She has been associate director, media/tour support, CBS Records since 1978.

**Changes At CRI** — CBS Records International has announced the appointment of Robert Jamieson as vice president, managing director, CBS Records Australia. He will assume the role of chief executive officer, the position recently vacated by the retirement of A.W.T. Smith. Jamieson has been managing director, CBS Records Australia. Also announced was the appointment of Phillip J. Ralfalzen as regional vice president, operations, Latin American Operations. Before joining the firm in 1980, he was director of technical operations with CBS in the United Kingdom. The appointment of James Hayes as vice president, CBS Electronics, for CRI was also announced. He had been vice president, planning and communication, CRI. Ralph Mirando was named director, industrial engineering. He joined CBS Records in 1970 as a staff industrial engineer for CRI and most recently was manager, industrial engineering, manufacturing.

**Changes At RCA** — The appointment of Peter Jones as director, branch marketing/national accounts, has been announced by RCA Records. He had been vice president of marketing for Alfa Records on the west coast. And the appointment of Lou Tatulli as director, associated labels & national sales administration, was also announced. For the past five years, he was manager, sales administration for RCA Records. Alan S. Wolmark has been appointed director, national album promotion. He comes to RCA Records from Atlantic Records where he was associate director of national album promotion since 1981.



Jones

Tatull

Walmark

Tayrien

**A&M Promotes Tayrien** — A&M Records has announced the promotion of Jill Tayrien to associate director of west coast publicity. She has been with A&M for two years acting as tour publicist.

**Changes At EMI/Liberty** — EMI America/Liberty Records has announced the appointments of Tod Jodka and Norm Osborne to local promotion managers in Boston and San Francisco respectively. From 1980 to present Jodka has been local promotion manager for Elektra/Asylum Records in Boston. In 1976 Osborne joined Elektra/Asylum Records and served as local promotion manager in Detroit and Los Angeles as national director of country promotion in Nashville.

**Word Appoints Rhodes** — Word Inc.'s print music division, has announced the appointment of Debra Rhodes as assistant Director of Marketing for the print music division of Word, Inc. Prior to her association with Word, she worked with Cynthia Clawson and Ragan Courtney as a personal representative and was employed by Linda Miller and Associates.

**Webb Appointed** — Derek Webb has been promoted to dance music coordinator in addition to his retail marketing research duties at Solar Records.

**Tucker Promoted** — Tony Tucker, previously office manager for the Philadelphia based record company Emerald International has been named vice president of operations. He has an extensive background in marketing and computer science.

**Pugh Resigns from Emerald** — Eddie Pugh has resigned from the Emerald International label, based in Philadelphia. Pugh has left to pursue other interests and will be assisting on special projects with the company. No immediate plans have been made for a replacement.

**Saslow Named** — Steve Saslow has been named director of marketing for The Nashville Network. He joins GWSC from Gillespie Advertising Inc. of Princeton, NJ, where he served as an account executive.

**Howard To Arbitron** — Susan Howard has been named account executive, Arbitron Eastern Television Station Sales in New York. She joins Arbitron from MMT Sales, Inc. where she served as television sales rep.

**Jensen Promoted** — Peter Jensen has been promoted to midwest regional sales supervisor for the Magnetic Tape Division of Agfa-Gevaert, Inc. He will be based in the Oak Brook, Ill. Marketing and Training Center. He has been with the company for five and a half years.

**Sherwin Named** — Jane Sherwin has been named vice president of The Goddard Company, the Los Angeles based public relations firm. She joined the firm as an account executive in 1980.

**Ricker Named** — Roger Ricker, is now heading the newly formed office of "Financial Planning for the Music Industry" at the Nashville Agency of National Life of Vermont.

## Rick Springfield, Sparks

BRENDAN BYRNE ARENA, E. Rutherford, N.J. — Give Rick Springfield credit. Sure, most of his audience in the three quarters full Byrne Arena was young females, many so young that they had to tow their mothers along. Then again, it might have been the other way around, as women of all ages screamed in unison at Springfield's every move. And while it would be easy to say that the attraction lies mostly in the singer's cuddly daytime drama looks, let's face it; this guy knows how to craft a hit song that stays with you after the first hearing.

He also gives his audience the kind of high energy drama in performance that Bruce Springsteen gives his. Like Springsteen, Springfield's performance is intensely physical, meticulously enacted and flawlessly executed, if a bit overdone. Every guitar pose, every light change, every dynamic stop and start, is designed to keep listeners on their feet yelling, and his devoted following here didn't sit down once while mouthing along the words to exceptionally strong song fare.

The show would have been perfect if not for a lapse midway when Springfield sat on a stool to be more "intimate" with the audience. This bit worked well on his last tour as a lead-in to a moving tribute to his late father, but here it preceded "Me & Johnny," a lackluster tune from the current LP "Living In Oz," in which the writer recalls his rowdy youth and dates himself by including Presley and The Stones among his boyhood idols. This was then followed by an atrocious version of Little Richard's "Lucille," which was poorly chosen, poorly sung and poorly played by Springfield's otherwise razor-sharp band. The randomness of the screams only underscored the weakness of this portion of the show.

But "Don't Talk To Strangers" quickly snapped everyone's attention back to Springfield's talents. The "Jessies' Girl" encore made full use of everything in his command — when a strobe light flickered during the brief intermission break, the effect was stunning.

Sparks proved a perfect opening act for this crowd, and that says plenty. Of course song titles like "Rocket Girls" and, particularly, "Mickey Mouse" help plenty in winning over Springfield's age group. So do the group's cartoon appearance, sound, and onstage antics. So did the guest appearance of Go-Go girl Jane Wiedlin, who danced and chirped her way through their hot "Cool Places" duet.

Jim Bessman

## Fifties Show

GREEK THEATRE, L.A. — Package revival shows always seem to have a strange aura about them. On one hand, a good time is always had by all due to the pre-sold nature of the performances these artists present; yet, on the other hand, the obviously finite nature of these said same performers tinges the fun with just a trace of near morbid sadness. In other words, the likes of Chuck Berry ain't gonna be around forever even if the man's lanky Nubian prince frame is still more than capable of bending at the knees and duck-walking across the stage while his guitar makes those glorious "ringin' ol' bell" sounds.

But let's start at the beginning. Fabian, in white slacks and sweater with matching So. Cal. tan and trim physique, was emcee. After laying the groundwork with Bob Seger's (!) "Old Time Rock & Roll" anthem, the

evening's first artifact was introduced: Freddie "Boom Boom" Cannon. Artifact is a lousy word to describe this hyper-kinetic performer. Cannon (like the rest of his colleagues this evening) has, simply put, still got it. The voice is still there with genuine enthusiasm to match. "Palisades Park" ended his all too brief, four-song set as the crowd leapt to its feet. It suddenly gave one cause to wonder why country and/or gospel become the only havens aging (and it is only a number) rock stars have. Pity. With the right material and producer Cannon could still be capable of making chartable noise. Or is it that these children of the Philly-based *American Bandstand* don't want it any different? Remember Rick Nelson's "Garden Party" incident?

Hey, there goes Freddy now amid cheers, a few tears and some confusion by people who were in the embryonic stage at the time of the classic hit as to exactly what or where Palisades Park even was. No matter... Freddy Cannon is still where the action is. Up next, Mary Wells.

"My Guy," yup, that was her biggy. A very personable young lady here ("young," in truth, because she was, after all, only 18 when she first broke). No calcification evident in her voice either — why then can't she join her other "mature" sisters (Franklin, Reeves, Ross, Knight et al) and make viable records today? Sure it must be nice to be able to get a crowd instantly excited when the back-up band eases into that distinctive "Canadian Sunset" intro to "My Guy," but what price glory when your voice and delivery could more than easily compete with any femme soul star hacking her way through the B/C logjam.

Well, Mary's four songs are history, but here comes Fabian again to tell us about the next group up, which sold in excess of 45 million records worldwide mainly with one single: that penultimate oldy but goody "Little Darlin'." The Diamonds were hot! Not necessarily because their voices were in fine form, which they were, but because they went out of their way to deflate that "holy icon" aspect that "oldies" take on over the ensuing years. "Hey folks, these songs were fun then, and they're simply fun now too," seemed to be the message here. And remember, before Chubby Checker offered rock history *The Twist*, The Diamonds had teenage America doing "The Stroll." This evening's audience tried to do it again in the aisles, conga-line style but nobody had the steps right and nervous ushers cooled them out even further. The Diamonds' set was, again, much too truncated, and then came Fabian to announce a brief intermission. So much for part one.

Fabian actually took the stage himself, or as he modestly put it, "You're stuck with me now for a couple of songs." "Turn Me Loose" and "Tiger" were done and done well to boot. It's too late to consider Fabian a pop music joke anymore. Hey, the kid can sing and a more humble, personable host for this type of show has yet to be found. Fabian was a natch; good looks, sincere charm and just a trace of self-deprecation made his rap anything but mawkish or embarrassing.

The unofficial clown princes of all R&B quartets were up next: The Coasters. "Searchin'," "Yakity Yak," "Charlie Brown" and "Poison Ivy" were done. The house went wild and justifiably so. After over two decades, The Coasters haven't lost one iota of their patented nuttiness or their musical chutzpah. It's a near mystical experience seeing and hearing thousands of strangers united for one brief moment when they belted the line "Why is everybody always pickin' on me?" A definite high water mark among the evening's performers, but after the waving and bowing was over a hush fell... there was only one act left to go.

If Presley was The King, then Chuck Berry is most certainly The Kaiser. It was a hot night, still hovering in the 80s when Berry hit the stage, but what cool suddenly

ascended over the foot light! Resplendent in white and Gibson hollow body guitar, the man got a standing ovation and nobody, but nobody, bothered to sit back down after the Intro to "Roll Over Beethoven" shot out. Some might say that Chuck Berry is only going through the motions, only doing a formalized shtick: some pre-Hendrix guitar irreverencies, the obligatory water fowl waddle, a parcel of instantly recognizable hits and over and over. But isn't it all still so amazing? Aren't Berry's lyrics the closest to pure poetry rock 'n' roll has ever gotten? Isn't his guitar style some sort of granite cornerstone that the likes of Keith Richards can only write illegible graffiti on? And couldn't one make a case for the fact that The Beatles and all that British Invasion stuff might have taken for the obscurely worse if Chuck Berry had decided to remain a hairdresser. Who, after all, had one of his recordings added to the Earth paraphernalia aboard NASA's Mariner space probe? Let Chuck Berry screw around on stage to his heart's delight, let him wave his privates at the I.R.S. and let him be the stuff genuine folk heroes are made of: Chuck Berry, a broken mold, an intact crown.

Harald Taubenreuther

## Dave Edmunds, S.R. Vaughan, M. Crenshaw

THE BOARDWALK, ASBURY PARK, N.J. — With Dave Edmunds playing his second-to-last date on his American tour and Stevie Ray Vaughan fine-tuning for his New York debut the following night at Manhattan's new First City, this triple-bill emerged as a chance to view evolution on the road in a setting more indicative of Middle America than Gotham. And a summer night in this past-its-prime resort town proved an appropriately faded backdrop, living proof of what it is people seek to shake off when they come to hear rock 'n' roll.

Although he's been making records for many years, 1983 appears to signal a transitional period in the career of headliner Dave Edmunds. A long standing Yank-o-phile, much of Edmunds' work as a recording artist sounds as if the singer/guitarist's greatest ambition in life is to be mistaken for a rough-hewn Tennessee rocker. And while Edmunds' debt to such Americans as John Fogarty was in abundant evidence throughout his performance, so was the growing influence of more modern and distinctly British pop.

In what was presumably a nod to territorial imperative, Edmunds began his set with "From Small Things (Big Things One Day Come)," penned for him by hometown hero Bruce Springsteen, before launching into an hour-long set that included familiar material like "I Knew The Bride," "Girls Talk" and "Crawl'n' From The Wreckage." Sprinkled throughout were features for the sidemen, including a cover of "Fine, Fine, Fine" spotlighting keyboardist Geraint Watkins on accordian, and "Loud Music In Cars," which provided guitarist Billy Bremner a showcase for his outstanding vocal abilities.

Departing from his familiar territory, Edmunds offered two tunes from his recent "Information" album; "Slippin' Away" and the album's title track. Both showed the guitarist and his stop-on-a-dime band capable of achieving a far wider sound, marked by broad harmonies and quasi-techno keyboard riffs. Following this possible glimpse into the future, Edmunds and company retreated to the tried-and-true for their two encores, which included "Teen-age Rock 'n' Roller" and "Let's Talk About Love."

Show opener Stevie Ray Vaughan and Double Trouble have been highly touted

since the Texas guitarist's star rose in the media this winter via his work on David Bowie's "Let's Dance" and his subsequent signing to CBS by A&R legend John Hammond (the industry's equivalent to the Good Housekeeping Seal of Approval). Despite being limited to half-an-hour in front of a still in-coming crowd, Vaughan and his band turned in a gritty set of blues.

Sandwiched between Edmunds and Vaughan was tunesmith Marshall Crenshaw, whose expanded band now includes brother John Crenshaw on keyboards. The transition to a foursome has aided Crenshaw's live sound immensely, and he has gained in stage presence over the last two years. Yet Crenshaw's meter is finely crafted if somewhat simplistic 2:20 pop singles, and that can spell trouble if you're not a physically riveting performer, which Crenshaw is not. However, the wit and humor displayed between compositions offered the crowd a sense of cohesion and personality lacking in the delivery of tunes. **fred goodman**

## Suburbs

THE RITZ, NYC — The Suburbs' second flight to the big city since February provided further evidence that this Minneapolis quintet, formerly with the influential Midwestern Twin/Tone Records label, is now one of PolyGram's hottest prospects. Hitting the stage to the fading strains of Glen Miller's "In The Mood," The 'burbs served up their own brand of dance music that had the dance floor equally jumping, if to a somewhat different step.

"Waiting," the group's recent 12-inch that is included in two versions on PolyGram's pickup of Twin/Tone's "Dream Hog" EP, was a perfect set kickoff. Like so much of the band's material, this song breaks down into several distinct instrumental and vocal parts repeated in sequence above the supercharged funk rhythm unit of drummer Hugo Klaers and bass guitarist Michael Halliday. Guitars and keyboards combined in bright horn section-type riffs that eventually diverged in opposite directions, then came back again. Meanwhile, keyboardist Chan Poling and guitarist Beej Chaney effectively handled the songs lyrics, giving the surreal imagery an appropriate intonation.

From there the set proceeded full throttle. Most noteworthy were Chaney's "Yo Sa Ba I Noni," which he said was inspired by a Japanese folk song heard at a Gotham sushi bar; "Rattle My Bones," which is a reworking of the old "Dem Bones" spiritual ("the head bone is connected to the headphones"); and "Roll Over City," a thematic blend of "Dancin' In The Street" and "Saturday Night Fever" in which Poling, who looks like Lurch from *The Addams Family* to begin with, even snapped his fingers like him while hovering sideways over his acoustic baby grand and leaning into the standup microphone next to it.

The most visual moment of the set came when the group toned down the energy level and Chaney climbed up onto Poling's piano. Seeking to make more than musical contact with his audience, Chaney checked to see how everyone was doing. The response triggered him to roar like a lion and leap into the air and on to the stage, charging over to fellow guitarist Bruce Allen. The pair then led the band back up to the original high intensity, hardcore dance level.

When this group began in the late '60s, they were minimalist, anarchic punk, and used to end a song almost before it started. Wild Man Chaney used to wear his hair in a shoulder length mane to go with his leopard skin Tarzan outfit.

Jim Bessman

## ARTIST PROFILE

## Steve Miller: It's Still About Music, Even After 15 Years

by Fred Goodman

NEW YORK — Transient public tastes and what sometimes appears to be an insatiable appetite for fads can conspire to make a recording career a here-today-gone-tomorrow affair. That, coupled with the burn-out factor caused by a steady diet of recording, promoting, performing and writing, has made longevity in rock an exception and not the rule.

But for the soon-to-turn-40 Steve Miller, the issue is no longer survival as an artist. His 15-year recording career has produced as many albums and a 10-year string of hit singles that began with "The Joker" and included "Take The Money And Run," "Rock 'N Me," "Fly Like An Eagle," "Jungle Love," "Swingtown" and the incredibly successful "Abracadabra," which was a major hit in virtually every record market in the world. Initially a blues group, the Steve Miller Band has managed to remain in the forefront of the pop music field from the halcyon days of underground FM radio through to the present. In a recent conversation with *Cash Box*, the Texas-raised Miller credited his earliest exposures to music with giving him the tools to reach a broad audience.

"My whole life has been spent listening to jazz, blues and country music," said Miller. "I was real exposed to every music

## Simmons Starts 'Arcade' Tour

LOS ANGELES — Elektra/Asylum recording artist and former Double lead guitarist Patrick Simmons opened his national tour July 15 here at the Beverly Theatre. Out in support of his debut solo LP, "Arcade," Simmons later will be touring with Kenny Loggins and Jefferson Starship. The artist is scheduled to end his touring on Sept. 3 at the Cape Cod Arena with Jefferson Starship.

Joining Simmons on the tour trail will be former Manfred Mann lead singer and member of the group Night Chris Thompson. Other members of Simmons new band include Stephen Bennett (bass), Dale Ockerman (keyboards), Rex Stemm (guitar) and Jim Fox (drums).



Steve Miller

in Texas, and my roots are black music. My father was a doctor and a music fan, and T-Bone Walker used to come over to the house all the time, and he taught me to play lead guitar when I was 11-years-old. I'm one of just a handful of people who really knows how to play Delta blues. I didn't study it, I just grew up playing it. Plus radio was very regional at the time, and in Texas, that meant black music. So when I went to Chicago, I didn't have to study Muddy Waters tunes because I already knew them.

"Plus I like dance music," he added. "I've played professionally since 1956. Now how in the hell do you do that? By making people dance. And before I got a record contract, there wasn't a bar in the world I couldn't go into and just take over. We used to come in and steal jobs from Top 40 bands by playing rhythm and blues and shuffles."

Although Miller has always scored well on black charts, even he was surprised by the crossover and worldwide success of the single "Abracadabra," which, unbeknownst to Miller when he penned the tune, proved to be a word that crosses into many languages other than English.

"Making 'Abracadabra,' I had no idea it was going to be a jukebox hit," Miller said.

(continued on page 21)



**MEETING OF THE MINDS** — Following the July 1 signing of a distribution pact between MCA Records Group and Motown Records, executives of both companies met a week later at the Sheraton Universal Hotel to hammer out the particulars of the transition. Hosting the meetings were Al Bergamo, president, MCA Distributing Corp., and Jay Lasker, president, Motown Records. Pictured at the left are (l-r): Lasker, MCA Records Group president Irv Azoff and Bergamo. Pictured at the top, right, is Azoff kicking off the meetings with the opening address. Pictured at the bottom, right, is Lasker addressing the meeting.



## COAST TO COAST

**EAST COASTINGS** — Auspicious start: Led Zeppelin frontman Robert Plant's first American tour will be an arena-only affair, featuring Phil Collins on drums... Speaking of guest drummers, we note that Southside Johnny, who lost a major part of his back-up to The Disciples of Soul, debuted at The Pier in New York with Mirage president Jerry Greenberg behind the traps. The Joker's first LP for Mirage, "Trash It Up," produced by Nile Rodgers, is set for mid-August release... Former Record World editor Mike Sigman is closing down his PR and consulting firm and moving to the West Coast as general manager of the L.A. Weekly... Jim Sotet has departed his slot as national promo man at PolyGram after five years on the case. Sotet says he's taking a week off, then setting up his own independent promotion outfit. "It will give me a

chance to work records I like," he told us... The Juggernaut Group has been formed by veteran promo man Juggy Gayles and his son, Ron Resnick, as a full-service promotion and marketing consultant on records, publishing and video. The Group is based at 67-45R 190th Lane, Flushing, N.Y. 11365. The telephone number is (212) 454-6593... That really says it all: New York AOR WNEW-FM, co-promoter of this summer's Pier concert series in New York, recently included the series schedule in one of its regular mailings to listeners. The station managed to fly its programming colors high by misspelling the names of Chaka Khan, Lenny White, Willy Colon and Jaco Pastorius. Not surprisingly, they spelled Jorma Kaukonen right, though... Getting



**SHOOTOUT AT THE DANCETERIA** — Jeffrey Lee Pierce of The Gun Club pulls the trigger during the band's recent appearance at New York's Danceteria.

Cash Box photo by Henk Guild

David Bowie on the cover of *Time* may have been the publicity coup of the year, but we also noted an optimistic news story on the industry in the same issue. Our only beef is the still slavish attention to the rock market, with the article intimating that black and urban music only becomes important and commercially viable when it crosses over. And the statement that "the dead discos have been displaced" is patently incorrect. Call it what you want, it's still dance music. Relabeling it may make segregationists more comfortable, but it doesn't change the music... WBAI DJ, writer and man-about-town David Jackson will be spinning discs in the backroom at Harlem's legendary Small's Paradise every Thursday night, beginning this week. Opening night festivities will also include a photo exhibit by former Apollo theater photographer Gordon Anderson and the "Bio-Bar," a promising combination of cultural history and alcoholic mayhem featuring such concoctions as the "Tricky Sam" and an "Invisible Man"... Anybody notice a striking similarity between "It's Your Rock" by Fantasy Three on Specific and "On The Radio" by The Crash Crew on Bay City Records? Both 12-inch labels are out of Englewood, N.J., and the titles, released just days apart, are so much alike that we

(continued on page 34)

**POINTS WEST** — *Staying Alive*, the sequel to the movie *Saturday Night Fever*, premiered at Mann's Chinese Theatre on July 11 to a sellout crowd, with monies garnered from the opening night festivities earmarked for autism research, director Sly Stallone's charity choice. Following the screening, a star-studded dance party was held at the Palace in Hollywood, where Stallone, John Travolta, Shelly Duval, Brooke Shields, Kristy McNichol (with Ina Liberace), Dolly Parton, Peter Falk, Leonard Nimoy, Robert Stigwood, Dudley Moore, and others cavorted. The club floor was packed, and take our word that it's no mean feat dancing next to Mr. T and Tina Turner... Van Halen's lead gruntsmith David Lee Roth will be one of the featured speakers in A UCLA Extension program called "Video: The New Game in Entertainment". Other orators scheduled for the July 23 event include vid producer Robert Lombard, TV producer Tom Lynch and Video Software Dealers Assn. executive VP Dan Davis... Slash Records signed two local bands recently: East L.A.'s Los Lobos, whose EP should contain songs in both English and Spanish and will be co-produced by T-Bone Burnett and The Blaster's Steve Berlin, and Green On Red, whose new LP is set to be produced by the Flesheaters' Chris D. Both Los Lobos' and Green On Red's records are due in late September... Doll Congress is playing a series of gigs this summer, including confirmed dates July 21 at North Hollywood's The Plant, July 23 at Santa Monica's Madame Wong's West and Aug. 2 at the renowned Club Lingerle... Metal Blade and Enigma Records are sponsoring a Win A Date with Betsy contest. Betsy is lead vocalist of the group Blitch. In order to win a date with the sultry singer, entrants must explain why Betsy is such a bitch. Metal Blade, which'll issue the band's debut LP, "Be My Slave," on July 25, can be reached at 22458 Ventura Blvd. #E, Woodland Hills, Calif. 91364... Bob Reno and Stephen Metz, exec producers of *Borrowed Time*, a feature film based on the Bobby Darin biobook, will be auditioning performers to play the lead at the end of July. Although the script for the movie is still being rewritten, financing has reportedly been confirmed and principal photography is planned for fall... Ex-Specials members Fun Boy Three performed July 9 & 10 at the Palace, doing their own tunes "The Lunatics Have Taken Over The Asylum" and "It Ain't What You Do (It's The Way That You Do It)," in addition to classics like George & Ira Gershwin's "Summertime" and The Doors' Oedipal fantasy, "The End." Both shows were sold out... Reachout International Records (ROIR), the "cassette-only" label, has three tapes skedded for this month: "One Way System" by U.K. dubster Adrian Sherwood, "Babes In Arms," a collection of rarities by Detroit's



**BIPITY-BOPPIITY-BOOM** — A Simmons drum clinic was held recently at L.A.'s Guitar Center which attracted several of the music industry's leading skinbashers, including Jim Keltner, Mitch Mitchell, Tony Beard and Chester Thompson.

Cash Box photo by Debbie Leavitt

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**QUARTERFLASH MEETS THE PRESS FOR VIDEO TAPING** — Geffen recording act Quarterflash called a press conference recently and videotaped the event as part of the forthcoming video for its single, "Take Another Picture." The video, shot in Hollywood, Calif., was produced and directed by Frank Delia for the Los Angeles-based Wolfe Co. Shown here answering questions from the press are (l-r): Quarterflash members Rich Gooch, Jack Charles, Rindy Ross, Marv Ross, Rick D. Giallonardo and Brian David Willis.

## NBC Show To Pay Vid Royalties

(continued from page 5)

be \$1,250 per clip. Benjamin said that while he would not confirm those figures, he did point out that the reputed exclusivity period of 38 hours was "slightly inaccurate," adding only that it was more than 24 hours and less than 48.

Benjamin stated that he'd first discussed the concept of a flat payment for clips with Ebersol while he was with CBS Records. "I was sitting over at CBS, where I was vice president of business affairs, and Dick Ebersol came in and said he wanted to use a number of our videos. I answered, 'Fine. Do you want them in the same form as MTV?,' which takes them on a quit claim

basis . . . and we let them deal with publishers since music video rights on cable TV are still undefined. He said that he didn't, so we set about figuring out what we felt would be a fair rate to charge to take care of everything."

He added that since many of the areas concerning video usage, such as synchronization rights, remain hazy, differing from situation to situation, a set fee seemed like a simple and reasonable solution.

"It's been a complicated and time-consuming problem to try to work out," Benjamin explained. "We had to hire an extra person at CBS just to concentrate on (video usage)."

Did Benjamin believe that *Friday Night Video's* plan to pay for clips would make other labels happy? "I would think so," he replied. "We're giving them a chance to do things right . . . You have to understand, from the label's point of view, these clips are very expensive. They will cost \$30,000 to \$35,000 and in several cases much, much more, and they'd like to recoup any part of that that they can."

Laura Reitman, director of video programming for A&M Records, agreed. "The most important aspect of what (*Friday Night Videos*) is doing is that it assigns a value for the production," she said.

Reitman also concurred that sorting out who gets what with regard to video clips has been a confusing task, since there is no established way of dealing. "Each label handles it differently. For our part, it's all A&M's responsibility to secure synchronization rights for our tapes . . . There's no mechanical for broadcast use at this point."

As far as synch licenses are concerned, however, Reitman pointed out, "It's still a matter of negotiation . . . it's unresolved at this point. It needs to be clarified and that will happen with time and exposure. So far, I haven't encountered any problems getting a synch license, but that doesn't mean it couldn't happen."

"There's a lot of inconsistency because there is no definition," she continued. "We have to address these things sooner or later."

So, regardless of whether *Friday Night Videos* pays for the clips or not, the labels are still saddled with the task of hashing these problems out. Still, it's another "opportunity" for licensing, as A&M's Reitman put it, along with such fairly new vehicles as the Video Jukebox and the Sony Video 45.

As Capitol director of business affairs Vic Rappaport pointed out, *Friday Night Videos* promotes product, like MTV, as well as pays for it.

"It may not make things any easier for us but it's precedent setting for the future," he concluded. "You get two benefits for the price of one."

## TOP 30 VIDEOCASSETTES

	Weeks On Chart	7/16	Weeks On Chart
<b>1 48 HOURS</b> Paramount 1139	1	4	
<b>2 SOPHIE'S CHOICE</b> CBS/Fox 9076	2	5	
<b>3 HIGH ROAD TO CHINA</b> Warner Home Video 11309	5	4	
<b>4 THE TOY</b> RCA/Columbia Home Video 10538	4	6	
<b>5 FIRST BLOOD</b> Thorn EMI 1573	3	10	
<b>6 BEST FRIENDS</b> Warner Home Video 11265	6	8	
<b>7 THE LORDS OF DISCIPLINE</b> Paramount Home Video 1433	8	7	
<b>8 VERDICT</b> CBS/Fox 1188	—	1	
<b>9 MY FAVORITE YEAR</b> MGM/UA 00188	9	7	
<b>10 AN OFFICER AND A GENTLEMAN</b> Paramount Home Video 1467	7	21	
<b>11 MAD MAX</b> Vestron VA4030	—	1	
<b>12 KISS ME GOODBYE</b> CBS/Fox 1217	11	4	
<b>13 STING II</b> MCA Videocassette 17015	14	4	
<b>14 LOVESICK</b> Warner Home Video 20011	12	8	
<b>15 FRANCES</b> Thorn EMI 1621	10	5	
<b>16 STILL OF THE NIGHT</b> CBS/Fox 4711	16	8	
<b>17 ROAD WARRIOR</b> Warner Home Video 11181	13	22	
<b>18 AIRPLANE II</b> Paramount Home Video 1489	18	11	
<b>19 TIMERIDER</b> Pacific Arts Video PAVR528	17	8	
<b>20 I, THE JURY</b> CBS/Fox Video 1186	20	3	
<b>21 BLADE RUNNER</b> Embassy 1380	15	20	
<b>22 CREEP SHOW</b> Warner Home Video 11306	22	18	
<b>23 CLASS OF '84</b> Vestron V-5022	23	2	
<b>24 VIDEODROME</b> MCA 71013	19	9	
<b>25 ROCKY III</b> CBS/Fox 4706	21	30	
<b>26 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	25	55	
<b>27 SAVANNAH SMILES</b> EMBASSY HOME ENTERTAINMENT 2058	—	1	
<b>28 THAT CHAMPIONSHIP SEASON</b> MGM/UA 00221	—	1	
<b>29 THE BOAT (DAS BOOT)</b> RCA/Columbia Home Video 10149	26	25	
<b>30 ONE FROM THE HEART</b> RCA/COLUMBIA 10463	—	1	

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

## NEW VIDEO SOFTWARE RELEASES

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

<b>HERCULES GOES BANANAS</b> Cassette — Unicorn 128 . . . . . \$49.95	<b>HIGH ROAD TO CHINA</b> CED — Warner Home Video DC 11309 . . . . . \$29.98
<b>THE FABULOUS JOE</b> Cassette — Unicorn 129 . . . . . \$49.95	<b>NIGHT SHIFT</b> CED — Warner Home Video DC 20006 . . . . . \$29.98
<b>PEPPER AND HIS WACKY TAXI</b> Cassette — Unicorn 130 . . . . . \$39.95	<b>THE OUTSIDERS</b> CED — Warner Home Video DC 11310 . . . . . \$34.98
<b>ADVENTURES OF CURLEY AND HIS GANG</b> Cassette — Unicorn 131 . . . . . \$49.95	<b>THE ROAD WARRIOR</b> CED Warner Home Video DC 11181 . . . . . \$29.98
<b>CURLEY AND HIS GANG IN THE HAUNTED MANSION</b> Cassette — Unicorn 132 . . . . . \$49.95	<b>THE WORLD ACCORDING TO GARP</b> CED — Warner Home Video DC 11261 . . . . . \$39.98
<b>HERE COMES TROUBLE</b> Cassette — Unicorn 133 . . . . . \$49.95	<b>BEST FRIENDS</b> Laserdisc — Warner Home Video LV 11265 . . . . . \$29.98
<b>HAMMETT</b> Cassette — Warner Home Video 22026 . . . . . \$69.95	<b>FIREFOX</b> Laserdisc — Warner Home Video LV 11219 . . . . . \$39.98
<b>HARPER</b> Cassette — Warner Home Video 11075 . . . . . \$59.95	<b>HIGH ROAD TO CHINA</b> Laserdisc — Warner Home Video LV 11309 . . . . . \$34.98
<b>THE OUTSIDERS</b> Cassette — Warner Home Video 11310 . . . . . \$69.95	<b>NIGHT SHIFT</b> Laserdisc — Warner Home Video LV 20006 . . . . . \$29.98
<b>THE RAIN PEOPLE</b> Cassette — Warner Home Video 11058 . . . . . \$59.95	<b>TO KILL A CLOWN</b> Cassette — Media Home Entertainment M241 . . . . . \$59.95
<b>YOU'RE A BIG BOY NOW</b> Cassette — Warner Home Video 11312 . . . . . \$59.95	<b>TINTORERA . . . TIGER SHARK</b> Cassette — Media Home Entertainment M237 . . . . . \$54.95
<b>BEST FRIENDS</b> CED — Warner Home Video DC 11265 . . . . . \$29.98	<b>SURVIVAL RUN</b> Cassette — Media Home Entertainment M246 . . . . . \$54.95
<b>CREEPSHOW</b> CED — Warner Home Video DC 11306 . . . . . \$29.98	<b>ALICE GOODBODY</b> Cassette — Media Home Entertainment M198 . . . . . \$49.95
<b>FIREFOX</b> CED — Warner Home Video DC 11219 . . . . . \$39.98	

## European ITA Meet

(continued from page 6)

Export Assn. of America (UK), European anti-piracy counsel.

Sessions already set for the seminar include "Lower Prices For Pre-recorded Video Cassettes: Will They Succeed In Creating a Sales Market In Europe?"; "What Does It Take Today to Secure Program Rights For Home Video Advances, Royalty Rights, Length of Term, Theatrical Exhibition, etc."; "Home Computers and Their Relationship To Home Video"; and "The Booming Blank Tape Market and the Video Game Market In Europe."

Among the other topics which will be discussed in sessions are "Video Tapes/CED Arrives in Europe"; "The Compact Audio Disc/How Long Before It Becomes a Business? How Will It Compete With the Video Disc? How Will It Affect Tape?"; "The Potential Market For Licensed Public Exhibition of Pre-recorded Cassettes and Discs"; "The Pre-recorded Video Market In Japan"; "Update On Piracy"; "The European Market For Computer Software"; "Bringing Music To Home Video"; and "Cable and Direct Broadcast Satellite/Where Do They Stand and How Do They Compete With Home Video."

Cocktail receptions for European Home Video Seminar registrants will be held on the evenings of Oct. 1-3. They will be sponsored by N.V. Philips of the Netherlands, the Rank Plilmcom Video Group, Ltd. of the UK and RCA Videodisc Systems of the U.S.

The fee for the seminar is \$395 for ITA member companies and \$475 for non-members. Attendance will be limited to 300. Further information can be obtained by contacting Karen Dove at ITA's U.S. office, suite 2270, 10 Columbus Circle, New York, N.Y. 10019. The phone number is (212) 956-7110. In Europe, registration info is available from Arnold Norregaard, Bellevue Studio, Dortheavej 71, Copenhagen, NV, Denmark. The telephone is 01-192000.

AUGUST 28-30



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## SUNDAY, AUGUST 28

9:00 AM — 6:00 PM	<b>REGISTRATION</b>
1:00 PM — 6:00 PM	<b>EXHIBIT AREA VISITING</b>
7:00 PM	<b>WELCOMING COCKTAIL RECEPTION</b> Host: <i>RCA/Columbia Pictures Home Video</i>
8:00 PM	<b>DINNER</b> Host: <i>RCA/Columbia Pictures Home Video</i>

## MONDAY, AUGUST 29

8:00 AM	<b>BREAKFAST</b> Host: <i>MGM/UA Home Video</i>
9:15 AM	<b>OPENING BUSINESS SESSION</b> <ul style="list-style-type: none"> <li>• Keynote Speaker</li> <li>• Nielsen Survey Report</li> <li>• Merchandising for Sales and Rental</li> <li>• The Growth Profit Centers: Accessories and Games</li> </ul>
12:15 PM	<b>LUNCHEON</b>
1:45 PM	<b>WORKSHOP SESSION</b> <ul style="list-style-type: none"> <li>• Advertising — The Low Cost Approach</li> </ul>
2:30 PM — 6:30 PM	<b>EXHIBIT AREA VISITING</b>
7:30 PM	<b>COCKTAIL BUFFET</b> Host: <i>Paramount Home Video</i>

## TUESDAY, AUGUST 30

8:00 AM	<b>REGULAR AND ASSOCIATE MEMBERS BREAKFASTS</b>
9:00 AM	<b>BUSINESS SESSION</b> <ul style="list-style-type: none"> <li>• Keynote Speaker</li> <li>• Manufacturer Panel Session</li> <li>• Distributors and Retailers Panel</li> <li>• Computerizing Your Business</li> </ul>
12:30 PM	<b>INSTALLATION LUNCHEON</b> Host: <i>Vestron Video</i>
2:00 PM	<b>WORKSHOP SESSION</b> <ul style="list-style-type: none"> <li>• Brown Bag Video. . .or how to promote sales and rentals without becoming a Dirty Bookstore</li> </ul>
3:00 PM — 6:00 PM	<b>EXHIBIT AREA VISITING</b>
8:00 PM	<b>VSDA AWARDS BANQUET</b> Host: <i>CBS-Fox Video</i>

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## TOP 15 VIDEO GAMES

	Weeks On 7/16 Chart	
1 <b>ENDURO</b> Activision AX 026	1	6
2 <b>CENTIPEDE</b> Atari CX2676	2	17
3 <b>MS. PAC-MAN</b> Atari CX 2675	3	19
4 <b>KEYSTONE KAPERS</b> Activision AX025	4	10
5 <b>PITFALL!</b> Activision AX 108	6	34
6 <b>FROGGER</b> Parker Bros. 5300	5	34
7 <b>ZAXXON</b> Coleco 2435	7	34
8 <b>DONKEY KONG JR.</b> Coleco 2601	9	17
9 <b>VENTURE</b> Coleco 2457	10	16
10 <b>PHOENIX</b> Atari CX2673	11	19
11 <b>RIVER RAID</b> Activision AX020	8	28
12 <b>OINK!</b> Activision AX023	13	12
13 <b>DOLPHIN</b> Activision AX024	12	5
14 <b>GORF</b> Coleco 2499	15	4
15 <b>ROBOT TANK</b> Activision AX028	—	1

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

## TOP 15 MIDLINES

	Weeks On 7/16 Chart	
1 <b>LED ZEPPELIN (IV)</b> (Atlantic SD 19129)	1	21
2 <b>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS</b> David Bowie (RCA AYL 1-3843)	2	13
3 <b>TAPESTRY</b> Carole King (Epic PE 34946)	5	49
4 <b>PRETENDERS</b> (Sire SRK 6083)	3	11
5 <b>THE CARS</b> (Elektra 6E 135)	4	24
6 <b>FLEETWOOD MAC</b> (Reprise MSK 2281)	9	27
7 <b>WHO ARE YOU?</b> The Who (MCA 3050)	11	5
8 <b>SUPER HITS</b> Marvin Gaye (Motown 301)	8	6
9 <b>MEATY, BEATY, BIG AND BOUNCY</b> The Who (MCA 37001)	12	25
10 <b>THE DOORS</b> (Elektra EKS 74007)	10	24
11 <b>LOOK SHARPI</b> Joe Jackson (A&M SP-4919)	6	44
12 <b>WHO'S NEXT?</b> The Who (MCA 3151)	15	2
13 <b>TOM PETTY AND THE HEARTBREAKERS</b> (MCA SR 52006)	—	1
14 <b>LET THERE BE ROCK</b> AC/DC (Atco SD-36151)	13	9
15 <b>HITS!</b> Boz Scaggs (Columbia FC 36841)	7	5

**COMPILED FROM:** Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati, Columbus • Charts — Phoenix • Gary's — Virginia • Sound Video, Unltd. — Chicago • Record Theatre — Cincinnati • Tower Records — Sacramento, Seattle • Disc-O-Mat — New York City • Massachusetts One-Stop — Boston.



This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                        |                                       |
|------------------------|---------------------------------------|
| 1 <b>DONNA SUMMER</b>  | 9 <b>QUIET RIOT</b>                   |
| 2 <b>THE FIXX</b>      | 10 <b>ROD STEWART</b>                 |
| 3 <b>EURHYTHMICS</b>   | 11 <b>QUARTERFLASH</b>                |
| 4 <b>DIANA ROSS</b>    | 12 <b>KROKUS</b>                      |
| 5 <b>JOAN JETT</b>     | 13 <b>RICKIE LEE JONES</b>            |
| 6 <b>HUMAN LEAGUE</b>  | 14 <b>SERGIO MENDES</b>               |
| 7 <b>STAYING ALIVE</b> | 15 <b>MERLE HAGGARD/WILLIE NELSON</b> |
| 8 <b>ELO</b>           |                                       |

### NORTHEAST 1.

- 1 **DONNA SUMMER**
- 2 **HUMAN LEAGUE**
- 3 **STAYING ALIVE**
- 4 **DIANA ROSS**
- 5 **EURHYTHMICS**
- 6 **JOAN JETT**
- 7 **THE FIXX**
- 8 **ROD STEWART**
- 9 **ELO**
- 10 **SERGIO MENDES**

### SOUTHEAST 2.

- 1 **DONNA SUMMER**
- 2 **THE FIXX**
- 3 **JOAN JETT**
- 4 **ROD STEWART**
- 5 **DIANA ROSS**
- 6 **EURHYTHMICS**
- 7 **QUIET RIOT**
- 8 **MIDNIGHT STAR**
- 9 **ARETHA FRANKLIN**
- 10 **HUMAN LEAGUE**

### BALTIMORE/ WASHINGTON 3.

- 1 **DONNA SUMMER**
- 2 **HUMAN LEAGUE**
- 3 **EURHYTHMICS**
- 4 **PHYLLIS HYMAN**
- 5 **DIANA ROSS**
- 6 **MARSHALL CRENSHAW**
- 7 **ZEBRA**
- 8 **THE FIXX**
- 9 **O'JAYS**
- 10 **STAYING ALIVE**

### WEST 4.

- 1 **DONNA SUMMER**
- 2 **JOAN JETT**
- 3 **THE FIXX**
- 4 **HUMAN LEAGUE**
- 5 **EURHYTHMICS**
- 6 **DIANA ROSS**
- 7 **QUARTERFLASH**
- 8 **ELO**
- 9 **QUIET RIOT**
- 10 **RICKIE LEE JONES**

### MIDWEST 5.

- 1 **DONNA SUMMER**
- 2 **DIANA ROSS**
- 3 **ELO**
- 4 **STAYING ALIVE**
- 5 **EURHYTHMICS**
- 6 **THE FIXX**
- 7 **QUARTERFLASH**
- 8 **ROD STEWART**
- 9 **HUMAN LEAGUE**
- 10 **RICKIE LEE JONES**

### NORTH CENTRAL 6.

- 1 **DONNA SUMMER**
- 2 **EURHYTHMICS**
- 3 **MERLE HAGGARD/  
WILLIE NELSON**
- 4 **KROKUS**
- 5 **THE FIXX**
- 6 **KAJAGOOGOO**
- 7 **SERGIO MENDES**
- 8 **CROSBY, STILLS & NASH**
- 9 **RICKIE LEE JONES**
- 10 **JOAN JETT**

### DENVER/PHOENIX 7.

- 1 **DONNA SUMMER**
- 2 **QUIET RIOT**
- 3 **STAYING ALIVE**
- 4 **KROKUS**
- 5 **JOAN JETT**
- 6 **QUARTERFLASH**
- 7 **ELO**
- 8 **ROD STEWART**
- 9 **EURHYTHMICS**
- 10 **THE FIXX**

### SOUTH CENTRAL 8.

- 1 **DONNA SUMMER**
- 2 **DIANA ROSS**
- 3 **THE FIXX**
- 4 **JOAN JETT**
- 5 **KROKUS**
- 6 **STAYING ALIVE**
- 7 **FASTWAY**
- 8 **QUIET RIOT**
- 9 **HUMAN LEAGUE**
- 10 **QUARTERFLASH**

WHAT'S IN-STORE

**FOURTH OF JULY FOLLOW-UP** — A *What's In Store* mini-survey of major retailers indicates that holiday sales kept pace with or slightly bettered that of a year ago. As **Bruce Shortz**, vice president of marketing at Amarillo's Western Merchandisers, explains, July 4 is "historically not a great retail event" but, rather, one for which "you can usually plan to be down a bit because everyone is out of town or else waiting for the big sales that start up on the following week." True to form, Shortz could only report weekend sales as being "even" with last year. At the Budget Records & Tapes chain centered in Denver, president **Evan Lansky** reported a "pretty good" sales story due to a strong month-of-June spillover. He noted, however, that not all stores were open and that those that did well often were aided by other traffic pullers nearby. "Monday holidays are hit-and-miss propositions and hard to predict," explained Lansky. "The stores that stayed open reported decent sales depending on whether other stores were open nearby. For instance, we have a store next to a liquor store that does \$16 million annually, so it was very busy. But we had a lot of stores in markets where nobody else was open that didn't do so well." Lansky also cited the excellent weather in his territory as having a negative sales effect, and also noted that his stores in centers anchored by Target suffered from that mass merchant's decision not to run its normal insert in the Sunday paper. But **Record Bar's** director of purchasing, **Steve Bennett**, said everything at the chain "went fine," with figures up three-four percent average



**ADAMS VISITS CAMELOT** — A&M recording artist **Bryan Adams** recently visited the North Canton, Ohio headquarters of Camelot Enterprises. He was in the vicinity to headline at Canton's *Galaxy Entertainment Center* and open for *Journey* in Cleveland. Pictured are (l-r): **Paul David**, president and founder, Camelot; **Chuck Gullo**, Cleveland branch manager, A&M; and Adams.

per store from last year, a "real good sign," considering the exceptionally good July last year. He noted, however, that the week was very good only up through the holiday itself, which is traditionally poor for the chain due to "everyone being out." Bennett credited **The Police's** "Synchronicity" for sparking the fireworks, but found "no noticeable dropoff" in sales of the next three bestsellers. He added that a major special product sale also helped out, specifically a Savoy and Maxell sale in June that was carried over through the beginning of July, and an ensuing sale on all non-recorded product.

**WHERE IN CAMELOT** — Camelot Music's annual summer convention is set to kick once again at Ohio's Salt Fork State Park on Friday, July 22, with registration, orientation, keynote speech and presentation of five-year management awards. Among the sessions scheduled for the six-day session are a presentation by human resources director **Dan Chu** concerning personnel matters, a data processing discussion, and a CD demonstration, all on Saturday, and a session on the Coleco ADAM computer component on Tuesday. On Sunday, new managers will be bussed to Canton for a tour of the warehouse and headquarters and the nearby Mellet Mall flagship store. Meanwhile, all home office and warehouse personnel will be invited to the park; this year they have also been given Monday off to enjoy the facility for a second day. Camelot Enterprises president **Paul David** delivers his address on Monday, when 15-year service awards will be made. Outside of the business events scheduled, there will be plenty of free time available for field and home office personnel to get acquainted and enjoy the many leisure time activities, as well as check out music and non-music vendor exhibits. Nightly entertainment is being provided by various labels, but the names of the acts, as well as the keynote speaker, were not finalized at press time.

**PIZZA PIES** — Licorice Pizza has a nifty ongoing bumper sticker promotion underway, tying-in the chain's "Think Licorice Pizza First" theme with new release product by hit artists. The first is in support of **Loverboy's** "Keep It Up" LP and features the album title in small caps beneath a "Think Loverboy" strip, all in red below the "Think Licorice" theme and next to the chain's waitress-with-platter symbol. The stickers are being produced in cooperation with the artist's record companies and are tied-in with heavy ad campaigns. A minimum of 10,000 stickers is anticipated for each artist. Upcoming stickers is anticipated for each artist. Upcoming stickers will feature the **Kinks**, **Iron Maiden**, **Police**, **Asla** and **Joan Jett** . . . The 37-chain recently beefed up its blank audio and video tapes sales strategy with five training seminars put together by Maxell and its sales rep Jack Carter Assoc. The seminars were spread out to cover the entire Southern California Pizza territory and focused on sales and merchandising techniques, tape formulations and applications, and Maxell tape specifics. . . **Lee Greenwood's** mom brought her boy along during a recent trip to the Garden Groves outlet, which according to vice president of marketing **Lee Cohen**, is particularly strong with country product. Cohen says that Mrs. Greenwood is a regular customer there who has a lot of friends, many of whom turned out for the informal, word-of-mouth in-store appearance. . . Licorice Pizza is tying-in with PolyGram Records, Southern California Red Onion restaurants, Mann movie theaters showing *Staying Alive*, and The Sports Connection fitness center in a *Staying Alive* Summer Fun contest offering a grand prize of \$100 in food and beverages each month for a year at any Red Onion. Five memberships to The Sports Connection are also being given away, along with 20 pairs of tickets to showings of *Staying Alive* at a Mann Theatre. In addition, all winners will get a *Staying Alive* poster. All restaurants and theatres will have special coupons entitling viewers of the movie who also go to a Red Onion to as much as a three dollar break on the soundtrack album and cassette at any Pizza. Contest entry blanks are included on the reverse side of the coupon. The contest runs through July 31; coupons are good through Sept. 30. During the contest period, PolyGram and Licorice Pizza will also sale-price the *Flashdance* and *Return Of The Jedi* soundtracks. Pizza stores have mounted huge wall displays and posters featuring these albums, and including contest information together with Mann Theatre locations. Red Onion also has *Staying Alive* displays and is passing out 50,000 flyers containing contest information and coupons at public beaches. In addition, the restaurants are holding dance contests three nights a week in which soundtracks, posters, and movie tickets are being awarded. A final dance contest will be held at Red Onion, where all of the contest prizes will be awarded and Licorice Pizza gift certificates worth \$100 will be given to the final dance contest winners.

jim bessman



July 23, 1983

Playlist

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

HEAVY 3-4 PLAYS PER DAY

ARTIST	CLIP	LABEL
Zebra	Who's Behind The Door	Atlantic
The Flxx	Saved By Zero	MCA
Stevie Nicks	Stand Back	Modern/Atco
Elton John	I'm Still Standing	Geffen
Kajagoogoo	Too Shy	EMI America
Dave Edmunds	Slipping Away	Columbia
Police	Every Breath You Take	A&M
The Kinks	Come Dancing	Arista
David Bowie	China Girl	EMI America
ZZ Top	Gimme All Your Lovin'	Warner Bros.
Men At Work	It's A Mistake	Columbia
Duran Duran	Is There Something	Capitol
Loverboy	I Should Know	Columbia
Rod Stewart	Hot Girls In Love	Warner Bros.
	Baby Jane	

MEDIUM 2-3 PLAYS PER DAY

ARTIST	CLIP	LABEL
Quarterflash	Take Me To Heart	Geffen
Donnie Iris	Do You Compute	MCA
Charlie	It's Inevitable	Mirage/Atco
Flock Of Seagulls	Nightmares	Jive/Arista
Ian Hunter	All The Good Ones Are Taken	Columbia
Men Without Hats	The Safety Dance	Backstreet/MCA
Bonnie Tyler	Total Eclipse Of The Heart	Columbia
Marshall Crenshaw	Whenever You're On My Mind	Warner Bros.
Stevie Ray Vaughan	Love Struck Baby	Epic
Tears For Fears	Change	Mercury
Journey	After The Fall	Columbia
Joan Jett & The Blackhearts	Fake Friends	Blackheart/MCA
Iron Maiden	Flight Of Icarus	Capitol
Marillion	He Knows You Know	Capitol
Bryan Adams	This Time	A&M
Eurythmics	Sweet Dreams	RCA
Blackfoot	Teenage Idol	Atco
Fastway	Say What You Will	Columbia
Burning Sensations	Belly Of The Whale	Capitol
Roman Holiday	Stand By	Jive/Arista
Michael Sembello	Maniac	Casablanca
A Flock Of Seagulls	Wishing	Jive/Arista
The Human League	(Keep Feeling) Fascination	Virgin/A&M
INXS	Don't Change	Atco
U2	Two Hearts Beat As One	Island/Atco
Fun Boy Three	Our Lips Are Sealed	Chrysalis

LIGHT 1-2 PLAYS PER DAY

ARTIST	CLIP	LABEL
Rick Springfield	Human Touch	RCA
Frank Stallone	Far From Over	Casablanca
Red Rockers	Good As Gold	Columbia
Naked Eyes	Promises, Promises	EMI America
Robert Hazard	Change Reaction	RCA
Lita Ford	Out For Blood	Mercury
Johnny Koonce	Don't Make Me Wait	A&M
Krokus	Eat The Rich	Arista
Arcangel	Tragedy	Portrait/CBS
Bananarama	Shy Boy	London
Mental As Anything	If You Leave Me, Can I Come Too?	Oz/A&M
Alan Vega	Wipeout Beat	Elektra
Uriah Heep	Stay On Top	Mercury
EBN/OZN	AEIOU	Elektra
Mitch Ryder	When You Were Mine	Riva/PolyGram
Heaven 17	Live So Fast	Virgin/Arista
Curves	Friday On My Mind	Allegiance
Culture Club	I'll Tumble 4 Ya	Virgin/Epic
Chris deBurgh	Ship To Shore	A&M
Tony Banks	This Is Love	Atlantic
Spandau Ballet	True	Chrysalis
Lindsay Buckingham	Holiday Road	Warner Bros.
Shooting Star	Straight Ahead	Virgin/Epic
Robert Palmer	You Are In My System	Island/Atco
ELO	Rock 'N' Roll Is King	Jet/CBS
Polecats	Make A Clrcult With Me	Mercury
Slickee Boys	When We Go To The Beach	Line
Haysi Fantayzee	Shiny Shiny	RCA
New Order	Blue Monday	Factory
The Difference	PMT (She's AvoIding You)	Enigma
Donna Summer	She Works Hard For The Money	Mercury
The Hollies	Stop In The Name Of Love	Atlantic
Yello	I Love You	Elektra
Telephone	C.A.	Virgin(Import)

ADDS

ARTIST	CLIP	LABEL
Asla	Don't Cry	Geffen
Dave Edmunds	Information	Columbia
Joe Walsh	I Can Play That Rock 'N' Roll	Full Moon/Warner Bros.
U-B-40	I've Got Mine	A&M
Back Seat Sally	Prove It	Atlantic
DFX2	Emotion	MCA
Divinyls	Only Lonely	Chrysalis
Bob Marley & The Wailers	Buffalo Soldier	Island
"Weird" Al Yankovic	I Love Rocky Road	Rock 'n' Roll/CBS



**DOLBY FEATURED AT NEW TOWER'S FIRST IN-STORE** — Capitol recording artist Thomas Dolby's recent in-store appearance at New York's Tower Records outlet was the first in-store ever at the new outlet. WNEW-FM co-sponsored the event. Pictured standing are (l-r): Ray Brill, customer service representative, Capitol; Arthur Field, New York promotion manager, Capitol; Arthur Field, New York promotion manager, Capitol; Richard Neer, former program director and air personality, WNEW-FM; Dolby, Mathew Koenig, manager, Tower; and Mary Hyde, tape manager, Tower. Pictured kneeling are (l-r): John Maxwell, Tower; and Barry Glassgold, salesman, Capitol.

## AOR Outlets Facing Changes As 'New Music' CHR Leads

(continued from page 5)

tion has to go through a transition to get re-oriented to the mainstream," he said. Nosal blamed the format's homogenization for the current confusion. "AOR got tired," he remarked, "and it's time we got back into more diversified music."

Because of the singles success of album-image bands like Thomas Dolby, Human League and Madness, AORs found they were sharing playlists with his stations in a market — or losing out altogether. "AORs woke up to the fact that CHR stations are stealing audiences," noted WCMF program director Trip Reeb. "CHR's could do this by not being afraid to play new artists." Reeb advised that stations need to look beyond format boundaries. "AOR in general has to become more current and less afraid to play records that previously were patently excluded," he said.

"AOR got caught up in narrowcasting," said Holler, "and as a result a lot of great records that didn't fit in the mix got taken off." As a station's appeal began to limit itself in sound, some economic realities hit home. "Stations found you can't make money appealing to 18-24 males," noted Reeb, "so you need to open things up to continue a successful pattern. Audience-wise, we're gonna be better off."

While many album-rock outlets are adding Michael Jackson, Prince, Eurythmics and even a track or two from the *Flashdance* soundtrack, stations are seeking a careful way to incorporate a wider range of music while maintaining their base as an album-oriented, artist-oriented force. "We have to remember AOR and CHR are two different things," said Dave Lange, program director of WSHE in Miami. "AOR works on artists, not on songs, AOR was behind the Police, Bob Seger and U2 before they had their major successes," he noted. "We've built a base over the years, and if a station switches to a markedly different sound, they'll lose their older audience." Holler at WCOZ agreed. "It's hard to play new things without people screaming 'you've changed format,'" he said, "but he is also acutely aware of his station's emerging role, 'We're album-oriented, but we're not going to handicap ourselves by ignoring new product that's available.'"

Stations found that adding certain records before CHR's strengthened their customary image. "We try to lead on a lot of records, Thomas Dolby being a good example," related Susie Austin, music director of Milwaukee's WLPX. "We feel an act has to have an AOR image to be added," she said, "and we don't deal with acts that don't fit. We do draw that line." Reeb of WCMF noted the reluctance among many

PDs to go early on new music. "We're going to be led on a few records. It has to happen," he remarked, but saw a turnaround. "It's time to bring the format around to doing the leading in the market."

Lange sees similarities between the current situation and the early-to-mid 1970s, when such artists as Elton John and Boston broke simultaneously on AOR and hit radio, with MTV as an important new factor. "AOR is now one leg of the triangle — AOR, CMR, MTV — for an act to break," he observed. Lange cited Duran Duran as a current example. "They happened on AOR and MTV, as did Men At Work."

Programmers are conscious of MTV's impact, but some feel AOR in general may be too concerned with the cable station's omnipresence. "It is a confusing time," admitted WCCC's Nosal, "but so many stations are overreacting to MTV and their new music mix." Nosal recommended stations "stop grasping at straws," and warned, "some of this new music is not necessarily the answer. I mean, thank goodness for new acts, but so much of it has no real feeling."

Stations are finding it tough to break out of their hard rock mold, with some programmers dayparting the hard guitar sounds to strike a happy balance with the more dance-oriented tracks that are making headway, yet in heavy metal territories like the Midwest, stations are having an easier time with new music. "Groups like Quiet Riot are a staple in our format," said Milwaukee's Austin, "but we were early on Naked Eyes. You just have to decide on what's right and stick with it."

Programmers agree AOR's future lies in the somewhere in the mainstream. Holler suggested the term AOR may not even be applicable any longer. "With playlists sharing titles, there is no longer a distinction from just saying the term," he remarked. WCMF's Reeb said, "A station's still got to rock, but looking ahead, the key is to broaden the station and be more open. Things got so stale; it's got to be better."

Lange at WSHE sees two styles of AOR emerging. "Stations that have longevity in a market have enough 25-34 numbers to continue more along traditional AOR lines," he theorized, "but if it's willing to accept new artists, it will continue to succeed and will be more of an 18-34 force. Then there will be AOR-style stations that are strong in 12-24 exclusively, and to maintain that they must play more teen-oriented material like *Flashdance* and face stiff competition from CHR's."

"A station can't just focus on what people like," concluded Holler, "it has to look at what they're going to like. That's what we have to look at, the bands that are coming up."

## AIRPLAY

**TALK TO YA LATER** — There continues to be a flurry of radio activity in the Big Apple, and heading the list is the departure of WABC operations manager Jay Clark, who was asked to resign his post last week. The move had been expected since GM Jim Havilland revamped the exec staff. The ops position will be eliminated with programming duties falling to Mark Mason, who will retain his title as program director. The station has been trying to find its niche in the market since its drastic format switch to talk last year, and even had a half-point jump in the recent spring Arbs. *Airplay* checked in with Clark, who said he welcomed the opportunity to do some soul-searching. "ABC has treated me well over the years," he remarked, "and it was time for a change." Clark will announce his future plans in the next few weeks, and said he's looking at "three



**JUST LIKE THAT** — Profile Records recording group Run D.M.C. visited New York's KISS-FM to cut promo spots and chat up its hit, "It's Like That." Pictured at the station's studios are: Kurtis Blow, group producer; Chuck Leonard, KISS-FM; D.M.C.; Run; and Manny Bella, national promotion director, Profile.

separate opportunities" . . .

WHTZ's anticipated market splash is having a ripple effect down the dial, as Michael Ellis leaves his music director slot at WKTU to do the same for the new station. KTU, by the way, which is known in NYC as "The Hot One," is expanding on that slogan and proclaiming the station's the place where "The Hits Are Hotter." Will WHTZ have to change format before it gets on the air? . . . Richard Neer has resigned as program director of AOR veteran WNEW-FM as the station regrouping in the aftermath of WPLJ's surprising "evolution." Neer will continue as morning drive announcer. A replacement is being sought. . . And, by the way, the scuttlebutt on WPLJ is that they will report as a CHR outlet rather than a "new" AOR. Sounds like the format switch is official.

**MORE STATION STUFF** — WPIX-FM looks to solidify its new-found status in New York as the new A/C leader with a tape delay broadcast of Diana Ross' free outdoor extravaganza in Central Park this Thursday, July 21. Starfleet Blair is handling the audio portion of the multi-media event. . . KLOS/Los Angeles is getting its hand in the video music explosion. Every Friday, starting at 1 a.m., the station simulcasts a 90-minute rock video feature called *Goodnight L.A.* with KABC-TV (Channel 7). The station is also encouraging local unsigned bands to send videos (high-quality, please) for possible inclusion on the program. . . Lots of stations around the country are worried MTV's making too much of an impact and drawing listeners away. KKQB-FM, a CHR outlet in Houston, is meeting the "problem" head-on. It has begun a daily *MTV Hour* as part of the Gary Michael Knight night-time shift. They're not simulcasting MTV audio, but airing new music cuts from the MTV playlist as an outlet for those cuts that rarely get play in KKQB's regular rotation. An interesting twist. . . Byron Baylog joins WDMT/Cleveland as station manager, from his national sales manager position at WMMS. The change is effective this week. . . WIOD/Miami has a new program director in Marc Kuhn. He joins the Cox Broadcasting station from WWDB in Philly and has an extensive background in news/talk radio. Kuhn also starts this week. . . Al Beard is the new Public Affairs Director at WFYR/Chicago. . . Inner City's DOR outlet WLBS/Detroit recently held a "Kiss-A-Thon" in conjunction with a local appearance by The B-52's and in support of the group's latest LP, "Whammy" . . . Let the sunshine in: WFBR/Baltimore, broadcasters of the Oriole's games, recently went solar as part of the city's Energy Awareness weekend. The Orioles pulled the plug on the station, as well as Memorial Stadium's public-address system, from the local utility company and plugged into the world's largest portable solar generator, the Solar Genny One. Hope it was a sunny day. . . The Bobby Poe Music Survey, sometimes called the "Oscars" of radio, recently named Y100 as radio station of the year. The station's now a double winner, having picked up the honor in 1974.

**BOWIEBABLE** — EMI Records is making an interview disc available to stations to support the U.S. tour and media. Cleverly dubbed "Let's Talk," the record includes tracks from the current LP.

**NETWORK NEWS** — ABC's Rock Radio Network plans to broadcast *Men At Work* live via satellite from Washington, D.C., to its affiliates. WPLJ/New York, KLOS/Los Angeles, WLS/Chicago, WIFJ/Philadelphia, WCOZ/Boston and WRIF/Detroit are among the stations carrying the concert. Ty Ford of WIYY/Baltimore and Dave Thompson of WRQX will host, and those stations will also air the broadcast. . . Effective Aug. 1, Rob Sunde joins ABC Net as director of the ABC Information Network. Sunde comes to the network from WCBS Newsradio in New York, where he was director of news operations and programs. . . Earl Caldwell, columnist for New York's *Daily News*, has been named a commentator for CBS Radio's *Spectrum* feature. He replaces Roger Wilkins as the feature's liberal commentator. . . Dick Bartley, America's oldest king, hosts RKO Radoshows' *Solid Gold Saturday Night* and will spotlight Jackle Wilson, Jay and the Americans and Jan and Dean in individual upcoming tributes. . . The web, by the way, had the only increase in network numbers in the recent Radar 27 reports.

**AP NEWS NEWS** — In the broadcast network's first venture into weekday news capsules, AP Network News has named Jack Doniger morning drive anchor, and has also named Bob Hopper the afternoon anchor. Doniger has been with AP for four years. Hopper joined the net this year after more than five years as news director for KMJM/St. Louis.

**UNITED WE STAND** — United Stations August line-up for its Dick Clark-produced *Rock, Roll & Remember* feature includes Abba, Three Dog Night, Ray Stevens and Petula Clark. The network syndie's *Great Sounds* program will feature Ray Anthony, Helen Forrest, Les Baxter and blues great Joe Williams next month.

harry weinger

# CASH BOX ROCK ALBUM RADIO REPORT

robert plant  
the principle of moments



— **ROBERT PLANT • THE PRINCIPLE OF MOMENTS • ES PARADIS**  
**ADDS:** WPLR, WOUR, WBLM, KEZY, KSHE, WMMS, WSKS, WKLS, WYFE, WNEW, KMET.  
**HOTS:** KMET, WYFE, WKLS, WMMS. **MEDIUMS:** KEZY.  
**PREFERRED TRACKS:** Log.  
**SALES:** Just shipped.

THE POLICE SYNCHRONICITY



**1 THE POLICE • SYNCHRONICITY • A&M**  
**ADDS:** None. **HOTS:** KMET, KBPI, WNEW, WHFS, WYFE, WKLS, WCCC, WSKS, KNAC, WMMS, KSHE, KEZY, WBLM, WOUR, WPLR. **MEDIUMS:** None.  
**PREFERRED TRACKS:** Breath.  
**SALES:** Good in all regions.

## MOST ADDED

Chart Position

- 7 DAVID BOWIE • LET'S DANCE • EMI AMERICA.**  
**ADDS:** KMET, WNEW, WHFS, WYFE, WKLS, WCCC, KNAC, WMMS, KEZY, WBLM, WOUR, WPLR. **MEDIUMS:** KBPI. **PREFERRED TRACKS:** Chine, Title.  
**SALES:** Good in all regions.
- 92 CHARLIE • MIRAGE**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** WKLS, WCCC, WSKS, WMMS, KEZY, WBLM, WPLR. **PREFERRED TRACKS:** Inevitable.  
**SALES:** Fair in Midwest.
- 54 MARSHALL CRENSHAW • FIELD DAY • WARNER BROS.**  
**ADDS:** None. **HOTS:** WHFS, WSKS, WOUR. **MEDIUMS:** WNEW, WKLS, WCCC, KNAC, WMMS, KEZY, WBLM, WPLR. **PREFERRED TRACKS:** MInd.  
**SALES:** Moderate to fair in all regions.
- 72 CROSBY, STILLS & NASH • ALLIES • ATLANTIC**  
**ADDS:** None. **HOTS:** WCCC, WSKS, WMMS, KEZY, WPLR. **MEDIUMS:** WNEW, WYFE, WKLS, WBLM, WOUR. **PREFERRED TRACKS:** Games.  
**SALES:** Moderate to fair in all regions.
- 4 DEF LEPPARD • PYROMANIA • MERCURY**  
**ADDS:** None. **HOTS:** KMET, WKLS, WCCC, WMMS, WBLM. **MEDIUMS:** KBPI, WOUR, WPLR. **PREFERRED TRACKS:** Ages, Photograph.  
**SALES:** Good in all regions.
- 15 DURAN DURAN • CAPITOL**  
**ADDS:** None. **HOTS:** KMET, WNEW, WCCC, KNAC, WMMS, WBLM, WPLR. **MEDIUMS:** KBPI, WYFE. **PREFERRED TRACKS:** Should Know.  
**SALES:** Good to moderate in all regions.
- 63 DAVE EDMUNDS • INFORMATION • COLUMBIA**  
**ADDS:** None. **HOTS:** KBPI, WMMS. **MEDIUMS:** WNEW, WYFE, WCCC, KNAC, KEZY. **PREFERRED TRACKS:** Slipping, Title.  
**SALES:** Fair in all regions.
- 65 ELO • SECRET MESSAGES • JET**  
**ADDS:** WPLR.  
**HOTS:** WSKS, KSHE, KEZY. **MEDIUMS:** WNEW, WOUR, WMMS. **PREFERRED TRACKS:** King. **SALES:** Good to moderate in all regions.
- 33 EURYTHMICS • SWEET DREAMS • RCA**  
**ADDS:** WYFE. **HOTS:** WHFS, KNAC, WMMS. **MEDIUMS:** KBPI, WNEW, WPLR. **PREFERRED TRACKS:** Say.  
**SALES:** Moderate in all regions.
- 69 FASTWAY • COLUMBIA**  
**ADDS:** None. **HOTS:** KMET, WSKS, WMMS. **HOTS:** KMET, WSKS, WMMS. **MEDIUMS:** WYFE, WCCC, KSHE, WPLR. **PREFERRED TRACKS:** Say. **SALES:** Moderate in all regions.
- 24 THE FIXX • REACH THE BEACH • MCA**  
**ADDS:** None. **HOTS:** KMET, KBPI, WNEW, WYFE, WKLS, WCCC, WSKS, KNAC, WMMS, KSHE, KEZY, WBLM, WOUR, WPLR. **MEDIUMS:** WHFS. **PREFERRED TRACKS:** Zero.  
**SALES:** Good to moderate in all regions.

LP Chart Position

- 42 A FLOCK OF SEAGULLS • LISTEN • JIVE**  
**ADDS:** None. **HOTS:** KBPI, KNAC. **MEDIUMS:** WNEW, WYFE, WKLS, WCCC, KEZY, WBLM. **PREFERRED TRACKS:** Wishing, Nightmares.  
**SALES:** Moderate in all regions.
- 48 PETER GABRIEL • PLAYS LIVE • GEFEN**  
**ADDS:** None. **HOTS:** WNEW, KNAC. **MEDIUMS:** KMET, WHFS, WCCC, WSKS, WOUR. **PREFERRED TRACKS:** Swimming.  
**SALES:** Fair in all regions.
- 156 IAN HUNTER • ALL THE GOOD ONES ARE TAKEN • COLUMBIA**  
**ADDS:** WBLM, KSHE, WYFE. **HOTS:** WMMS, WOUR. **MEDIUMS:** WYFE, WNEW, WKLS, WCCC, WSKS, KNAC, KEZY. **PREFERRED TRACKS:** Title.  
**SALES:** Moderate to fair in all regions.
- 116 INXS • SHABOOH SHOOBAH • ATCO**  
**ADDS:** None. **HOTS:** WOUR. **MEDIUMS:** WYFE, WKLS, WCCC, WMMS, WBLM, WPLR. **PREFERRED TRACKS:** Thing, Change.  
**SALES:** Fair in all regions.
- 149 DONNIE IRIS • FORTUNE 410 • MCA**  
**ADDS:** WSKS. **HOTS:** WMMS. **MEDIUMS:** KMET, WCCC, KSHE, KEZY, WBLM, WPLR. **PREFERRED TRACKS:** Compute.  
**SALES:** Fair in Midwest and South.
- 20 IRON MAIDEN • PIECE OF MIND • CAPITOL**  
**ADDS:** None. **HOTS:** KMET, WKLS, WMMS. **MEDIUMS:** WYFE, WCCC, WSKS, KSHE, WBLM, WOUR, WPLR. **PREFERRED TRACKS:** Icarus, Title.  
**SALES:** Good to moderate in all regions.
- 39 JOAN JETT • ALBUM • BLACKHEART**  
**ADDS:** None. **HOTS:** WYFE, WKLS, KNAC, WOUR, WPLR. **MEDIUMS:** KMET, WNEW, WHFS, WCCC, WSKS, WMMS, WBLM. **PREFERRED TRACKS:** Feké.  
**SALES:** Good to moderate in all regions.
- 17 THE KINKS • STATE OF CONFUSION • ARISTA**  
**ADDS:** None. **HOTS:** WNEW, WYFE. **MEDIUMS:** KMET, WKLS, WCCC, KNAC, WMMS, KSHE, KEZY, WBLM, WPLR. **PREFERRED TRACKS:** Denclng. **SALES:** Good to moderate in all regions.
- 8 LOVERBOY • KEEP IT UP • COLUMBIA**  
**ADDS:** None. **HOTS:** KMET, KBPI, WYFE, WKLS, WCCC, WSKS, WMMS, KSHE, KEZY, WBLM, WOUR, WPLR. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Hot.  
**SALES:** Good in all regions.
- 6 MEN AT WORK • CARGO • COLUMBIA**  
**ADDS:** None. **HOTS:** KBPI, WNEW, WYFE, WKLS, WSKS, KEZY. **MEDIUMS:** WCCC, WMMS, KSHE, WBLM, WPLR. **PREFERRED TRACKS:** Overkill, Mistake.  
**SALES:** Good in all regions.
- 185 GARY MYRICK • LANGUAGE • EPIC**  
**ADDS:** WSKS. **HOTS:** None. **MEDIUMS:** KMET, WNEW, WYFE, WKLS, KNAC, WMMS, KEZY, WOUR, WPLR. **PREFERRED TRACKS:** Guitar.  
**SALES:** Fair in West.

## MOST ACTIVE

LP Chart Position

- 5 STEVIE NICKS • THE WILD HEART • MODERN A&M**  
**ADDS:** None. **HOTS:** KMET, WNEW, WYFE, WKLS, WCCC, WSKS, WMMS, KSHE, KEZY, WBLM, WOUR, WPLR. **MEDIUMS:** None. **PREFERRED TRACKS:** Stand.  
**SALES:** Good in all regions.
- 40 QUARTERFLASH • TAKE ANOTHER PICTURE • GEFEN**  
**ADDS:** None. **HOTS:** KBPI, WYFE, WCCC, WSKS, WMMS, KEZY, WPLR. **MEDIUMS:** WNEW, KSHE. **PREFERRED TRACKS:** Teke Me.  
**SALES:** Good to moderate in all regions.
- 31 QUIET RIOT • METAL HEALTH • PASHA**  
**ADDS:** None. **HOTS:** KMET. **MEDIUMS:** WYFE, WKLS, WCCC, WSKS, WMMS, WBLM, WOUR. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate in all regions.
- 50 R.E.M. • MURMUR • I.R.S.**  
**ADDS:** WMMS. **HOTS:** WHFS, WKLS, KNAC. **MEDIUMS:** KMET, WNEW, WSKS, KEZY, WBLM, WOUR, WPLR. **PREFERRED TRACKS:** Redlo, Cetepult, West.  
**SALES:** Moderate in all regions.
- 147 SHOOTING STAR • BURNING • VIRGIN**  
**ADDS:** WCCC. **HOTS:** WSKS, KSHE. **MEDIUMS:** WCCC, WKLS, WMMS, KEZY, WBLM, WPLR. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in Midwest.
- 19 TALKING HEADS • SPEAKING IN TONGUES • SIRE**  
**ADDS:** None. **HOTS:** KMET, WNEW, WHFS, WCCC, KNAC, WMMS, WOUR. **MEDIUMS:** WYFE, WKLS, WSKS, WBLM, WPLR. **PREFERRED TRACKS:** Burning.  
**SALES:** Good in all regions.
- 21 U2 • WAR • ISLAND**  
**ADDS:** None. **HOTS:** KMET, KBPI, WHFS, KNAC, WBLM. **MEDIUMS:** WYFE, WCCC, WSKS, WMMS, WOUR, WPLR. **PREFERRED TRACKS:** Hearts, New Year's.  
**SALES:** Good to moderate in all regions.
- 100 STEVIE RAY VAUGHAN • TEXAS FLOOD • EPIC**  
**ADDS:** WNEW. **HOTS:** WHFS. **MEDIUMS:** WKLS, WCCC, WSKS, WOUR, WPLR. **PREFERRED TRACKS:** Whiz.  
**SALES:** Moderate to fair in all regions.
- 58 JOE WALSH • YOU BOUGHT IT, YOU NAME IT • FULL MOON**  
**ADDS:** WKLS. **HOTS:** WSKS, WMMS, KSHE. **MEDIUMS:** KMET, WNEW, WYFE, WCCC, KEZY, WBLM, WOUR, WPLR. **PREFERRED TRACKS:** Whiz. **SALES:** Moderate to fair in all regions.
- 18 ZZ TOP • ELIMINATOR • WARNER BROS.**  
**ADDS:** None. **HOTS:** KMET, WCCC, WSKS, KSHE, WBLM, WOUR. **MEDIUMS:** WYFE, WKLS, WMMS, WPLR. **PREFERRED TRACKS:** Gimme.  
**SALES:** Good to moderate in all regions.
- 66 ZEBRA • ATLANTIC •**  
**ADDS:** None. **HOTS:** KMET, WYFE, WCCC, KSHE, WBLM. **MEDIUMS:** WSKS, WMMS, KEZY. **PREFERRED TRACKS:** Door.  
**SALES:** Good to moderate in all regions.

## TOP 30 ALBUMS

	Weeks On 7/16 Chart		Weeks On 7/16 Chart
<b>1 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	1 6	<b>17 PASSION, GRACE &amp; FIRE</b> JOHN McLAUGHLIN, AL DI MEOLA, PACO De LUCIA (Columbia FC 38645)	24 2
<b>2 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	2 6	<b>18 STEPS AHEAD</b> (Musician/Elektra 9 60168-1)	16 12
<b>3 THE GENIE</b> THEMES & VARIATIONS FROM THE TV SERIES "TAXI" BOB JAMES (Columbia FC 38678)	3 8	<b>19 THE BEST IS YET TO COME</b> GROVER WASHINGTON, JR. (Elektra 9 60215-1)	20 33
<b>4 THINK OF ONE...</b> WYNTON MARSALIS (Columbia FC 38641)	8 4	<b>20 DECEMBER</b> GEORGE WINSTON (Windham Hill C-1025)	18 32
<b>5 LOW RIDE</b> EARL KLUGH (Capitol ST-12253)	4 13	<b>21 PROCESSION</b> WEATHER REPORT (Columbia FC 38427)	23 19
<b>6 JOURNEY TO A RAINBOW</b> CHUCK MANGIONE (Columbia FC 38686)	7 6	<b>22 ALL THE MAGIC!</b> LESTER BOWIE (ECM 23789-1)	17 6
<b>8 STAR PEOPLE</b> MILES DAVIS (Columbia FC 38657)	6 10	<b>23 DAVE GRUSIN AND THE NY/LA DREAM BAND</b> (GRP A 1001)	25 23
<b>9 THE HUNTER</b> JOE SAMPLE (MCA 5397)	10 15	<b>24 TWO OF A KIND</b> EARL KLUGH/BOB JAMES (Capitol ST-12244)	21 38
<b>10 FRIENDS</b> LARRY CARLTON (Warner Bros. 9 23834-1)	9 8	<b>25 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill C-1019)	27 52
<b>11 LES FLEURS</b> RAMSEY LEWIS (Columbia FC 38787)	12 4	<b>26 ASTRAL ISLAND</b> HERBIE MANN (Atlantic 7 80077-1)	28 2
<b>12 MIRAGE A TROIS</b> THE YELLOWJACKETS (Warner Bros. 9 23813-1)	11 10	<b>27 LIGHT BLUE: ARTHUR BLYTHE PLAYS THELONIOUS MONK</b> ARTHUR BLYTHE (Columbia FC 38661)	29 3
<b>13 GUARDIAN OF THE LIGHT</b> GEORGE DUKE (Epic FE 38513)	13 14	<b>28 JAMES NEWTON</b> (Gramavision/PolyGram GR8205)	26 6
<b>14 DREAM OF TOMORROW</b> LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	14 17	<b>29 INCOGNITO</b> SPYRO GYRA (MCA-5268)	30 41
<b>15 LOVE SURVIVES</b> JAY HOGGARD (Gramavision/PolyGram GR8204)	19 5	<b>30 QUARTET</b> HERBIE HANCOCK (Columbia C2 38375)	22 26
<b>16 AUTUMN</b> GEORGE WINSTON (Windham Hill C-1012)	15 15		

## ON JAZZ

**ROB WASSERMAN GOES IT ALONE** — Despite the number of virtuoso bassists presently on the scene, that cumbersome looking instrument has yet to make great strides in getting beyond the rhythm section. In the past few years, and owing in great part to the efforts of ECM Records, several young bassists, such as **Dave Holland** and **Peter Warren**, have recorded solo or spotlight albums. And although it's too early to term the growing number of solo bass albums a genre, **David Grisman** sideman **Rob Wasserman** recently threw his hat in the ring with his own "Solo" on Rounder Records. In New York to talk up the disc, Wasserman stopped by to fill us in on how he came to make a solo bass album, and where he's headed. "The main thing for me," assessed Wasserman, "is that even though I've played free jazz, I like songs. None of the other bassists making solo recordings are working with tunes; mostly they build off melodic fragments. When I made 'Solo,' I wanted something that was real concise and with no overdubs: I wanted it to be real true-to-life and acoustically pure. Instead of using pickups, we just miked it closely." Although the Bay Area native spent time in jazz drummer **Charles Moffet's** group, his interest in tunes traces back to his work with such vocalists as **Van Morrison**, **Dan Hicks** and **Marla Muldaur**. "I was always inspired by singers," he said. "Except for **Charles Mingus**, who has always been my soulful inspiration — I always thought he was the ultimate. And I think of the bass as a voice for me. I listen to a lot of pop, and it all sinks in." Aside from his work with the vocalists, Wasserman was a member of the L.A. group **Mystic Nights of the Oingo Boingo**, a theatre/music group that eventually became **Oingo Boingo**. "They were real theatrical," the bassist recalled. "I remember playing in a gorilla outfit." The idea to do solo work started when he departed Oingo Boingo, and Wasserman started writing melodies, and filling them out chordally. His first gig proved to be hairy, working as a last minute sub for **The Knack**. Much to his surprise, Wasserman was able to master the massive sound system, and received a positive response from the audience. Continuing to perform solo, Wasserman received an invitation to join the Grisman group when the mandolinist heard him perform at the Keystone Korner in San Francisco. "He hired me for the **Grappelli** tour, and I've been with him ever since," said Wasserman. "He's given me a lot of space in the group." Happily, Grisman's interests in producing and writing film scores has allowed Wasserman to continue pursuing his own interests and solo concerts over the four year association. "'Solo' is my big thrill," he said. "I just debuted at the Great American Music Hall in San Francisco and that was real encouraging. Plus the album has been added to 50 play lists, and Rounder was sort of surprised." That response from radio has been particularly gratifying for Wasserman as well, who waited a long time in order to make the album he wanted. "I sent out demos for a few years," Wasserman said, "and I had a couple of offers contingent on the inclusion of a couple of duets, but I held out." And although Wasserman is pleased with the response and continues to perform solo, he is thinking about his next album, which will focus on duets with vocalists. "I'm putting it into the formative stages now," he said. "I want to talk to some of the people I know like **Bobby McFerrin** and **Van Morrison**. The main concept is to put the acoustic bass in different contexts." Despite his dedication to exploring new areas with the instrument, Wasserman sees himself as a musician first, and bassist second. "I'm not a bass fanatic," he declared. "There's a lot of territory I don't know

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**MTV TURNS A DEF EAR** — PolyGram Records recently presented MTV executives with platinum records for their support of Def Leppard's "Pyromania" album. The Mercury/PolyGram disc has so far sold over two-and-a-half million copies. Pictured in the front row at the reception are (l-r); group managers **Cliff Bernstein** and **Peter Mensch**; **Harry Losk**, senior vice president, marketing, PolyGram; **Shelly Rudin**, senior vice president, sales, PolyGram; **Guenter Hensler**, president and chief operating officer, PolyGram; **Mel Ilberman**, executive vice president, PolyGram; **Dom Fioravanti**, vice president/general manager, MTV; and **Len Eppard**, vice president, press and video communications, PolyGram. Pictured in the back row are (l-r): **Gale Sparrow**, director of talent and artists relations, MTV; **Buzz Brindle**, director of music programming, MTV; **Randy Roberts**, national singles sales director, PolyGram; **John Sykes**, director of programming, MTV; **Julian Goldberg**, executive producer, MTV; **Chip Rachlin**, director of acquisitions, MTV; **Les Garland**, vice president of programming, MTV; and **Jeff Peisch**, news director, MTV.

## NARM Bows Plan For Debut Of 'Gift Of Music' Push In L.A.

(continued from page 5)

feature things like people laughing, crying and in love, as well as juggling, exercising and dancing."

The campaign itself, plotted out in detail by members of NARM's Gift of Music Advisory Board, the Gift of Music steering committee and some prominent local retailers during meetings in Los Angeles early last week, will rely heavily upon television advertising — both broadcast and cable — but will also include extensive radio and print promotion.

Four television spots — one 30 seconds and three 10 seconds — will be used during the campaign. On the local level, time buys will be made with various cable systems for use on MTV and with regional broadcast TV programs. These spots, which will be shown on a regular basis throughout the campaign, will be augmented with national MTV buys, as well as *Saturday Night Live* and *Rock 'N' Roll Tonight* on NBC-TV.

"The television ads will run primarily towards the end of the week — Wednesday, Thursday, Friday and Saturday — because we want to build momentum for the weekend sales," Davis said. "They will all be prime time or close fringe time, not at 3 a.m. The latest will probably be around 1-1:30 a.m."

Radio ads during the campaign will be run on a number of the locally powerful music stations to cover the local angle. Nationally, at least three spots per show will

## Norman Acquires Kenton Rights

**LOS ANGELES** — Gene Norman, of GNP Crescendo Records, has purchased the masters to 17 of Stan Kenton's self-produced albums originally recorded on the jazzist's own Creative World label. In addition, Norman also leased another 50 Kenton albums originally recorded on Capitol.

Finally, Norman, who had a long professional and social relationship with Kenton, also purchased a 50% interest in three publishing companies started by the late artist — **Leslie Music**, **Anton Music** and **Benton Music**.

be run on Casey Kasem's syndicated *American Top 40* show.

Local print advertising will gravitate most heavily to the Los Angeles *Times*, the area's biggest metropolitan daily with a circulation of nearly 1.1 million. "We will try to get the back page of the 'Calendar' (entertainment) section at least once during September, October and November," Davis said, "and we will create, in conjunction with the *Times*, a special supplement for insertion into the Sunday 'Calendar' section (a large, tabloid that features entertainment listings for the entire week). At this point, we think it will be sometime around the Oct. 16 Issue."

### Lavish Luncheon

Also in conjunction with the *Times*, NARM will host a lavish luncheon/press conference around Sept. 16 to publicize the launch of the campaign.

Print advertising will also include use of two local, entertainment-oriented throwaways, the *L.A. Weekly* and the *L.A. Reader*. (Both are similar in concept to the Sunday *Times* Sunday "Calendar" section.)

For the individual dealers, NARM will provide its usual wide array of point-of-purchase materials, all of which will be distributed free. The aim here will be complete coverage, a situation where the message that music makes a good gift will seemingly be everywhere. "They (the dealers) will get the materials," Davis emphasized. "They don't even have to call us; we will make sure they get them."

While Davis declined to mention any goals in terms of extra units sold, he said that NARM will "monitor" the campaign on a weekly basis to try and gauge any effects. "The retailers have been very cooperative in this respect," Davis said. "They will give us specific breakdowns on their sales for the week, and that information will be very helpful in our evaluation of the campaign later."

A full-fledged "Gift of Music" theme was first officially introduced at the NARM convention in Las Vegas in 1979. At that time, the "Give the Gift of Music" theme and logo were unveiled and the industry was first mobilized around the gift-giving concept.

## Steve Miller: It's Still About Music, Even After 15 Years

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"I fiddled around with it for two years and couldn't make my mind up about it until I had the lyrics. And it really surprised me when it took off all over the world. The single sold 40,000 copies in Poland and was a hit in Russia as well as the Far East, South America and just about everywhere."

Miller's success, coupled with his experience, has brought him to a point where he can make albums the way he wants to. That relaxed atmosphere has worked as a creative spur, and the guitarist finds himself with a wealth of material to choose from for his next few albums.

"We cut so many tracks the last time we were in the studio people were starting to say, 'What the hell are they doing?'" remarked Miller. "And every track was far out. The band has gotten to the way it was in the old days when an album was cut in a day. After all, what's an album? It's 40 minutes of music, and if you've got your stuff together, there's no reason you shouldn't be able to cut a good album in three days."

### Same Solo

"I've had a long time to develop," he added. "There have been periods where I spent weeks and weeks and weeks recording the same guitar solo. But now I like the first take better than the 27th."

While Miller prefers keeping things spontaneous, he eventually settles on the tracks he wants for an album, and then carefully reworks and edits them.

"I edit to the max," he said. "It's an art to learn to simplify, and I really learned the principles of editing from studying literature. The weakness of many new artists is that they're naturally nervous and tend to overproduce. I try to get it down to where the ideas are implied rather than obvious."

Aside from his ability to remain popular in the face of changing musical times,

## Easton Hits U.S., Canada Concert Trail

LOS ANGELES — EMI recording artist Sheena Easton will embark on her first extensive tour of the U.S. and Canada in more than a year Aug. 6. The trek will include 38 concerts in 28 major cities, such as Los Angeles, New Orleans, Dallas, and ending in Miami Oct. 1.

In conjunction with the tour, Easton will be releasing her new single "Telefone (Long Distance Love Affair)" from her "Best Kept Secret" LP to be released in August.

The artist's summer tour will be followed by a concert sojourn through the Far East in October, November and December in places like Japan, the Philippines, Malaysia, Singapore, Thailand, Taiwan and Hong Kong.

Miller can lay claim to another equally intriguing rarity: he is self-managed and has been for many years. And while he freely admits that handling those chores himself may have cost him a few missed opportunities, he feels the situation has helped him to survive as an artist.

"It's true that I haven't been able to take advantage of certain opportunities," he reflected. "When I go out on the road, there's nobody out there pounding. In a way, I think I've benefited, because I've never pushed myself over the top to the point where people say, 'Okay, that's it. We don't wanna hear another Steve Miller single no matter how great it is.' The physical limitations have kept me from overexposing myself. And that's the point where everybody wants to keep pushing you because it's all gravy and there are no start-up costs. Just burials. Could you imagine all the past groups that would be around today if they'd taken a year off instead of growing to hate each other? And by being in control of myself, I don't have some very persuasive guy saying, 'Steve, you can get \$120,000! Just sign your name on the socks!' or 'Just do the beer deal, babe, and your house is paid for and your mother is taken care of for life!'"

### On The Road Again

"When I go out on the road, life gets real simple. I do a few interviews, we have a rehearsal, and I come in and play. The calls stop, my accountant doesn't call me, my lawyer isn't there, and so on. And I just go play."

"It's actually silly how few people are involved in this thing. There's no secretary, no office, no anything. And it's great. We just act like there's a lot going on."

With 26 years as a professional musician under his belt, one wonders what keeps Miller working when money and further acclaim are superfluous. And while the guitarist admits having had his bouts with doubt, rewards still remain.

"When I took my time away, I wasn't sure anymore what I wanted to do," he said. "'Circle of Love' didn't have a real good critical reception here, but in Europe it was just horrible. I spent a lot of time just wandering around after that, and it would have been a great time to say, 'Hey, I don't have to subject myself to this. I'll just go home and run through my money vault. Ha! Ha! Ha!'"

"But I put 'Abracadabra' together because it kind of bugged me. And I went out and toured and discovered the obvious: I really like playing music. I don't like buying and selling and doing business or any of that stuff. What I like to do is what I do best, and that's walking out on a stage and entertaining people and having a good time. As long as I don't let greed or opportunity just force me to go crazy on it. And when I'm playing and doing it right, I get real healthy, and my problems go away."



**FOR THE CHILDREN** — The Oak Ridge Boys — William Lee Golden, Richard Sterban, Joe Bonsall and Duane Allen — held their fifth annual Stars For Children Benefit Concert June 25 in Dallas/Ft. Worth. The concert, which raised over \$400,000 for the prevention of child abuse, featured not only the Oak Ridge Boys, but Rosanne Cash, Lee Greenwood and the Commodores. Pictured backstage are (l-r): Ken Kercheval, of the television series Dallas; comedian George Lindsey; Sterban; Milan Williams of the Commodores; Allen; Thomas McClary, Commodores; Bonsall; Walter "Clyde" Orange, Commodores; Golden; Ronald LaPrea, Commodores; Charlene Tilton, Dallas; Greenwood; Christopher Atkins, Dallas; and recording artist Lynn Anderson.

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	7/16
<b>1 YOU BROUGHT THE SUNSHINE</b> THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	4	37
<b>2 JESUS I LOVE CALLING YOU NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	1	4
<b>3 PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	9	15
<b>4 THE JOY OF THE LORD IS MY STRENGTH</b> DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospearl Records PL-18008) "Pass Me Now"	5	27
<b>5 I FEEL LIKE GOIN' ON</b> KEITH PRINGLE (Hope Song HS-2001) Title Cut	6	12
<b>6 SACRAMENTO COMMUNITY CHOIR LIVE</b> (Onyx/Benson R-3824) Open	8	9
<b>7 THE RICHARD SMALLWOOD SINGERS</b> (Onyx/Benson R 3803) "I Love The Lord"	7	44
<b>8 WHEN IT RAINS IT POURS</b> F.C. BARNES AND SISTER JANICE BROWN (Atlanta Int'l 10041) Open	10	14
<b>9 ROUGH SIDE OF THE MOUNTAIN</b> F.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	3	10
<b>10 HEAR MY VOICE</b> RANCE ALLEN GROUP (Myrrh 6737) Open	12	4
<b>11 LEAD ME</b> THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	2	13
<b>12 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II</b> (Myrrh MSB 6700) "I Know A Man"	—	1
<b>13 JAMES CLEVELAND AND THE CLEVELAND SINGERS</b> (Savoy 7080) Open	13	5
<b>14 PRECIOUS LORD</b> AL GREEN (Hi/Myrrh MSB-6702)	—	1
<b>15 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	11	16

### Inspirational

	Weeks On Chart	7/16
<b>1 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) Open	1	62
<b>2 MORE THAN WONDERFUL</b> SANDI PATTI (Impact R 3818) Title Cut	4	5
<b>3 PEACE IN THE VALLEY</b> B.J. THOMAS (Myrrh MSB-6710) "Pray For Me"	2	27
<b>4 MORE POWER TO YA</b> PETRA (Sat Song SSR0045) Open	3	27
<b>5 LIFT UP THE LORD</b> SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	5	47
<b>6 MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	6	6
<b>7 WHITE HEART</b> (Myrrh/Word MSB-6735) Open	7	7
<b>8 I PUT AWAY MY IDOLS</b> DION (Dayspring DST 4109) "No Other Name But Jesus"	10	11
<b>9 PASSIN' THE FAITH ALONG</b> THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	9	5
<b>10 STEP OUT OF THE NIGHT</b> ANDRUS BLACKWOOD & CO. (Greentree R 3942) "A Stone's Throw Away"	8	22
<b>11 WALLS OF GLASS</b> RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	—	1
<b>12 WAR OF LOVE</b> SHEILA WALSH (Sparrow SPR 1067) Open	12	4
<b>13 THE CRUISE FAMILY</b> (Priority BJU 38335) Open	11	7
<b>14 STAND BY THE POWER</b> IMPERIALS (Dayspring DST-4100) Open	14	38
<b>15 HE SET MY LIFE TO MUSIC</b> BARBARA MANDRELL (MCA/Songbird MCA 5330) Open	15	16

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.

## Grant Sets Tour

NASHVILLE — Gospel music Artist of the Year and Grammy Award-winner Amy Grant is currently on a summer tour with her final performance taking place July 31 in Colorado. In addition to stops in Atlanta, St. Louis, Dallas and Hawaii, Grant will be recording at the Carlbou Ranch in Colorado her seventh album for Myrrh Records.



## For The Record

Last week's story on the closing of Priority Records contained an erroneous reference to MCA's elimination of its gospel label, "Sparrow Records." That label should have been MCA/Songbird. Sparrow, which is distributed by MCA, is still active with one album, Sheila Walsh's "War Of Love," on this week's Cash Box Gospel Albums chart.

**CROUCH SEES LIGHT** — Sandra Crouch (l), twin sister of Andrae, recently signed a label agreement with Light Records. She is currently recording her first album, "We Sing Praises," for the label. She has previously recorded as a percussionist for such acts as Gladys Knight, Diana Ross and the Supremes, The Jackson Five and Neil Diamond. Crouch is pictured with Light Records President Ralph Carmichael.

## Country Radio Stable Across The Nation In Spring Arbitron Sweep

by Lee Stevens

NASHVILLE — Advance numbers from the first 15 markets released by Arbitron for the Spring Book reflected relative stability in country radio's overall market share in 13 of those markets with gains or losses of less than one share point in each market. Only Cleveland and San Diego diverged from the pattern of market status quo by more than a full share.

Markets showing country gains were New York, San Francisco, Detroit, Washington D.C., Miami, St. Louis, Baltimore, Seattle and Cleveland. Country losses were posted in Los Angeles, Chicago, Philadelphia, Pittsburgh, Atlanta and San Diego.

As in the Winter Book, the Cleveland country stations showed the greatest changes with a market gain of a full three points. All three had lost ground in the Winter Book, although WHK retained the top position then with a 3.8 share, coming off a 5.1 share in the Fall Book. In the Spring Book, former leader WHK slipped to third place with a 3.5 share, while WWWE and WKSW-FM placed gains of 1.7 and 1.6 to take first and second places respectively — WWWE at a 4.6 and WKSW close behind with a 4.5 share. With Cleveland country showing great fluctuations in the last two books, a battle for the country laurels is clearly under way.

San Diego country lost 1.8 shares of the market in the Spring Book with KSON-AM & FM up only slightly to take a 2.0 and 2.6 respectively. KCBQ-AM & FM lost more than the competition gained, however, putting all four stations within a 0.7 difference. KCBQ-AM dipped 0.8 to a 2.7 share, while KCBQ-FM skidded to a 2.3 share from its leading 3.6 rating in the Winter Book.

In the other California races, both KLAC and KZLA-FM saw modest declines. KLAC fell 0.1 and KZLA-FM dropped 0.3, giving each station a 2.0 share of the Los Angeles market. San Francisco's KSAN lengthened its lead over the competition by plussing a 0.8 share point, taking the station to a 4.1. KNEW dropped 0.2 for a 2.7 share.

In Pittsburgh, WDSY-FM overtook WEEP recapturing the lead the FMer lost in last Fall's book. WEEP fell 0.9 share points to a 1.7 while WDSY-FM used a modest 0.2 gain to post a 2.3 share. Philadelphia's only country outlet, WFIL, continued a decline with a 0.5 drop to 2.3.

New York's two country stations each gained 0.3 shares, with WHN holding its lead over WKHK-FM by a half-point. The AM station went to a 2.4 share while the FMer advanced to 1.9.

Chicago's AM station, WMAQ, refused to give up its leading position despite two FM signals. WMAQ lost two-tenths of a point to win at a 3.3 share. WJEZ-FM was up with a 1.7 share while WUSN-FM dropped a half-point to a 2.1 share.

WCXI and WCXI-FM exchanged a half-point, the AMer dropping to a 2.4 and the FM moving up to a 1.8 share. WWWW-FM's gain of 0.2 gave country its modest 0.2 market gain. W4 continued to lead the Detroit country scene with its 3.6 share.

In the nation's capital, country music won back some of the market it lost in the Winter Book, thanks to WMZQ-FM's impressive 1.4 gain. That gain, coupled with WPXK-FM's loss of 0.6, puts WMZQ on top with a 4.1 share of Washington's numbers. WPXK's 3.2 standing compared to a 5.0 as recently as the Fall Book.

St. Louis powerhouse WIL-FM remains ahead of the two AM country stations despite the one point gain of KSD. WIL-FM added 0.4 for a 6.2 while its sister station WIL-AM lost 1.2 points taking it dangerously close to the market cellar at a 1.1 share. The Gateway City's other AMer, KSD, took on a full point to post a 4.4 share.

In the Seattle area, both KMPS-AM & FM had healthy gains. KMPS-AM added a half-point moving to a 2.1 share, while KMPS-FM took the market lead with a 1.1 addition for a 4.3 share. KRPM, which had held a slim 0.1 lead over the city's FMer in the Winter Book, relinquished the top spot by falling back nine-tenths of a point to 2.4.

In the remaining two-station races, WKHX-FM in Atlanta widened its lead over WPLO by a full point as it moved up to a 9.7 share. WPLO dropped back to a 2.9 share. Both Miami area stations WQAM and WKQS-FM added one-tenth of a point, the former moving to 1.8 and the latter up to 3.2. WPOC-FM in Baltimore remained on top despite its loss of four-tenths of a point and WCAO's gain of nine-tenths. WPOC fell to a 5.8 while WCAO was up to a 4.1 share.

All figures represent average quarter hour listening for all persons, 12+, Monday-Sunday, from 6 a.m. to midnight, which were tabulated during the spring ratings period March 17-June 8.



**WORTH A MILLION** — Six Broadcast Music Inc. (BMI) "million air" awards were presented to the Chappell/Intersong country music division for songs that logged more than one million broadcast performances. Pictured displaying the awards are (l-r): Pat Rolfe, vice president, Intersong; Henry Hurt, vice president/general manager, Nashville division, Chappell/Intersong; Celia Hill, general professional manager, Chappell/Intersong; and Jody Williams, professional manager, Chappell.

## Jennings, Reed On National Tour Sponsored By Maxwell House Coffee

by Lee Stevens

NASHVILLE — RCA labelmates Waylon Jennings and Jerry Reed have been giving each other a hand since the two first met in the studio some 20 years ago when the latter was a studio musician who played on several of the former's first Nashville sessions. Now the "Outlaw" and the "Alabama Wild Man" are on a tour together for the Maxwell House Coffee "Give 'Em A Hand" series of charity concerts.

Maxwell House is using the concerts to promote its new vacuum packed coffee bag. Jennings and Reed are packing in the fans for their 27 joint appearances, which began July 1 in Asheville, N.C. and will "whoosh" to an end at Opryland in Nashville on Sept. 18. As part of the tour promotion, Maxwell House is using a media blitz of television, radio, print and in-store displays for each concert market, offering two dollars to local charities for each empty coffee bag deposited at the concerts. The individual charities could net up to \$10,000 each for the effort.

Additional publicity is being generated by joint interviews with the two stars on local television and radio. The two have also interviewed one another on a special promo record released by RCA for distribution to the press and radio.

Both singers have other concert dates as solo acts throughout the summer and fall. RCA has released itineraries showing Jennings with seven other dates confirmed, while Reed is scheduled for 17 shows outside the shared-billing tour.

There's also interesting double chart action surrounding the artists. Both sides of their current singles are charted in **Cash Box**. Jennings' "Breakin' Down" is bulleting this week at #30, with the flip side, "Living Legends," still climbing at #71. Reed's "She's Ready For Someone To Love Her" is now charted with a bullet at #46. The side may surpass its flip, "Good Ole Boys," which peaked at #33 on July 2 and 9 and is falling at #63 this week. No other artists currently have both A- and B-sides simultaneously charted.

In addition, Jennings is represented by three albums on the **Cash Box** chart. "It's Only Rock 'N' Roll," which contains the #1 single "Lucille," peaked at #8 this month and this week drops to #14. His dual efforts with Willie Nelson, "Take It To The Limit" (Columbia) and "WWII" (RCA), are respectively at a bullet #3 and a tenacious #72. "WWII" has been on the **Cash Box** Top 75 Album chart for 40 weeks. Reed's newly released "Ready" album is currently jockeying for a chart position.

The first of three recently recorded duets

## Pancho & Lefty Gold

NASHVILLE — Epic Records' "Pancho & Lefty" album by Merle Haggard and Willie Nelson has been certified gold by the Recording Industry Assn. of America (RIAA), signifying sales of 500,000 units.

by the pair will be released on July 22, a remake of the '60s hit by R&B artists Sam & Dave, "Hold On I'm Coming." The other two cuts, being held for future release, are the classic "Mystery Train" and the oddly titled "Fadey-Do." Rick Hall and Chips Moman

(continued on page 30)

## Mac Named To GM Position At United Talent

NASHVILLE — United Talent Agency owners Loretta Lynn and Conway Twitty have announced the appointment of Reggie Mac as general manager for the agency to replace Jimmy Jay, who is stepping down after 12 years.

Mac, who has been with the company for 10 years, takes the position after serving as both a talent agent and assistant manager.

Jay left the agency to pursue private interests in the field on concert promotion. He has joined his sons, Jeff and Jerry Davis, in the United Prods. promotion firm which has already booked its first Nashville promotion, the Beach Boys in a scheduled Aug. 14 concert at Hermitage Landing's floating stage. United Prods. will also promote all Conway Twitty dates. The new firm's offices will be in Hendersonville, Tenn.

"Jimmy Jay has been with us from the beginning and worked hard at building this company. Now he has other things he wants to pursue, and we wish him well," said Lynn and Twitty in a joint statement.

According to Mac, the first order of business will now be to expand the company's artist roster with established and newcomer acts. "We plan to make United Talent what we first intended it to be... the biggest and best talent agency in Nashville, with the emphasis on service to all of its clients."

## Columbia Sets Media Push For Atkins LP

NASHVILLE — Columbia Records will attempt this month to reach both mall order record buyers and retail shoppers in a unique sales campaign for Chet Atkins' latest album, "Work It Out With Chet Atkins."

Beginning July 18, a three-week "Sweat With Chet" television campaign will be introduced to the Dallas, Houston and Tulsa markets. Retail locations in the same areas will be supplied with customized displays mentioning the TV campaign.

There will also be a print/mail order campaign in *TV Guide* included in the same markets, as well as Nashville, Knoxville and Chattanooga. A similar print campaign aimed at the hard-core country consumer will be included in *Country Rhythms* magazine.

As a consumer motivator for both campaigns, Columbia will include "Sweat With Chet" headbands with each mall order.



**WELCOME ADDITION** — Paulette Carlson, who was signed to RCA after Duane Allen of the Oak Ridge Boys brought her to the attention of label executives, is currently going strong with her single, "You Gotta Get To My Heart," which is currently #56 on the **Cash Box** Country Singles chart. Pictured at the RCA Nashville offices are (l-r): Tony Brown, director, A&R; RCA Nashville; Allen; Noel Fox, head of Silverline Prods.; Carlson; and Joe Galante, division vice president, RCA Nashville.

TOP 75 ALBUMS

	Weeks On Chart	7/16		Weeks On Chart	7/16
1 THE CLOSER YOU GET ALABAMA (RCA AHL 1-4662)	1	19	40 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	39	159
2 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	2	26	41 PERSONALLY RONNIE McDOWELL (Epic FE 38514)	40	18
3 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JEN- NINGS (Columbia FC 38562)	3	11	42 NATURALLY COUNTRY MEL McDANIEL (Capitol ST-12265)	43	12
4 KEYS UP RONNIE MILSAP (RCA AHL 1-4670)	4	14	43 TODAY MY WORLD SLIP- PED AWAY VERN GOSDIN (A.M.I.-LP-1502)	38	17
5 SHINE ON GEORGE JONES (Epic FE 38406)	6	13	44 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	44	3
6 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA MCA-5403)	7	16	45 DREAM MAKER CONWAY TWITTY (Elektra 60182-1)	45	42
7 WEST BY WEST SHELLY WEST (Warner/Viva 9 23775-1)	8	18	46 LAST DATE EMMYLOU HARRIS (Warner Bros. 9 23740-1)	46	37
8 BURLAP & SATIN DOLLY PARTON (RCA AHL 1-4691)	18	5	47 TOM JONES COUNTRY (Mercury/PolyGram SRM-1-4062)	48	40
9 CASTLES IN THE SAND DAVID ALLAN COE (Columbia FC 38535)	5	12	48 COUNTRY CLASSICS CHARLEY PRIDE (RCA AHL 1-4662)	53	17
10 YELLOW MOON DON WILLIAMS (MCA-5407)	10	13	49 CLASSIC CONWAY CONWAY TWITTY (MCA-5424)	49	6
11 TOUGHER THAN LEATHER WILLIE NELSON (Columbia FC 38248)	9	19	50 JUST SYLVIA SYLVIA (RCA AHL 1-4312)	50	68
12 AMERICAN MADE OAK RIDGE BOYS (MCA-5390)	12	23	51 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1070)	51	123
13 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	13	9	52 GREATEST HITS RAZZY BAILEY (RCA AHL 1-4679)	42	10
14 IT'S ONLY ROCK & ROLL WAYLON JENNINGS (RCA AHL 1-4673)	11	14	53 ON MY OWN AGAIN DAVID FRIZZELL (Viva 9 23868-1)	62	2
15 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	21	8	54 RADIO ROMANCE EDDIE RABBITT (Elektra 60160-1)	54	39
16 SNAPSHOT SYLVIA (RCA AHL 1-4672)	20	7	55 TRUE LOVE CRYSTAL GAYLE (Elektra 60200-1)	58	34
17 STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 9 60223)	17	22	56 LYIN', CHEATIN', WOMAN CHASIN' ... LORETTA LYNN (MCA-5426)	—	1
18 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	19	41	57 HEART TO HEART MERLE HAGGARD & LEONA WILLIAMS (Mercury/PolyGram 812 183-1M-1)	57	2
19 HIGHWAYS & HEART- ACHES RICKY SKAGGS (Epic FE 37996)	15	43	58 MERLE HAGGARD'S GREATEST HITS (MCA-5386)	55	8
20 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	24	72	59 GREATEST HITS DOLLY PARTON (RCA AFL 1-4422)	59	42
21 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LP-51143)	14	20	60 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	—	1
22 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	22	40	61 HEY BARTENDER JOHNNY LEE (Full Moon/Warner Bros. 9 23889-1)	—	1
23 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	23	71	62 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	47	86
24 FOOL FOR YOUR LOVE MICKEY GILLEY (Epic FE 38583)	16	13	63 MARTY ROBBINS' BIGGEST HITS (Columbia FC-38309)	56	6
25 SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia FC 38603)	28	12	64 COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)	64	52
26 GREATEST HITS JOHN CONLEE (MCA-5405)	26	13	65 MICHAEL MARTIN MURPHEY (Liberty LT-51120)	60	46
27 STRONG WEAKNESS THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	31	31	66 WISH YOU WERE HERE TONIGHT RAY CHARLES (Columbia FC 38293)	61	21
28 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Complcat CPL-1-1004)	32	11	67 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	63	84
29 PARADISE CHARLEY McCLAIN (Epic FE 38584)	34	9	68 A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	65	47
30 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697-1)	25	48	69 MASTER OF THE ART RAY PRICE (Viva 9 23782-1)	66	5
31 LOST IN THE FEELING CONWAY TWITTY (Warner Bros. 9 23869-1)	37	2	70 PERFECT STRANGER T.G. SHEPPARD (Warner/Curb 9 23726-1)	67	40
32 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	33	122	71 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM 1-4047)	68	54
33 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	36	41	72 WW II WAYLON AND WILLIE (RCA AHL 1-4455)	71	40
34 SOMETIMES I GET LUCKY GENE WATSON (MCA-5384)	27	10	73 I WAS THE ONE ELVIS PRESLEY (RCA AHL 1-4678)	69	7
35 AFTER ALL THIS TIME MEL TILLIS (MCA-5378)	35	8	74 TOP OF THE WORLD EARL SCRUGGS (Columbia FC 38295)	72	12
36 NEW LOOKS B.J. THOMAS (Cleveland Int'l/Columbia FC 38561)	29	13	75 OUR BEST TO YOU DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva 9 23754-1)	70	27
37 GOING WHERE THE LONELY GO MERLE HAGGARD (Epic FE 38092)	30	36			
38 DELIA BELL (Warner Bros. 9 23838-1)	41	10			
39 OLD FAMILIAR FEELING THE WHITES (Warner/Curb 9 23872-1)	52	2			

**MOMENTOS OCCASION** — Some of the 72,000 fans from 39 states and nine foreign countries who joined the Statler Brothers for their July Fourth celebration in Staunton, Va. went home with souvenirs not available from the shops. The Staunton-Augusta County Chamber of Commerce Foundation for Economic Education held a celebrity auction during the event which brought the charity money and the fans unusual items. A lock of Loni Anderson's hair went for \$20.60, not as impressive as the \$51.05 paid for an autographed tongue depressor from M\*A\*S\*H's sometimes "female" star, Jamle Farr. Barbara Mandrell's Initialed silver belt buckle notched a \$112 price, while a blue sequined stage costume once filled by sister Louise Mandrell raised \$101.05. Hank Snow's blue bow tie brought \$25. Gary Hand from Linwood, N.J. carted home the big seller, an autographed acoustic guitar used by the Statlers while recording their current "Today" album. Hand had high bid at \$1,117.05. If you've noticed the odd nickels on several of the bids, there is an explanation. Hand added them to all of his bids in honor of his son Doug's fifth birthday, which was, of course, on the Fourth.

**HEARD IT ON THE RADIO** — Barbara Mandrell's Aug. 5 performance of her Las Vegas show, "The Lady Is A Champ" (Cash Box, July 16), sold out in three hours! Sources at the Nashville Songwriters' Assn. International (NSAI) say another show has been added for Saturday, Aug. 6. The opening night show, Aug. 4, a benefit for NSAI, is by invitation only and includes a champagne reception at the Tennessee State Museum located in Nashville's Performing Arts Center.

**BRING ON THE DARK GLASSES** — Nashville writers and artists are becoming more and more involved in movies, Broadway productions and video. Paul Richey Prods. has an agreement with Facts Prods. of New York to provide musical scores, secure artists and provide creative input for an up-coming film to be shot on location in Jonesboro, Tenn. Country music artists already set to be featured in *The Witch of Hominy Hill* are B.J. Thomas, Tammy Wynette, Johnny Rodriguez, George Jones, Janie Fricke, Tanya Tucker and, singing the title song, Ed Bruce. When released in the spring of 1984, the film will boost a score by Jerry Taylor with music by Taylor and Richey ... Meanwhile, Charlie Daniels has completed the video for his new single, "Stroker Ace," the title tune of the new Burt Reynolds movie. Daniels gets credit for writing this one, so read the end credits before the curtain closes.



**DYNAMIC DUO** — Willie Nelson (l) joins Merle Haggard on stage during Haggard's set at the Atlanta portion of Nelson's three-pronged Fourth of July picnic celebration. Reason for the duet: a harmonious rendition of their hit, "Reasons To Quit."

soundtrack will be heard on MCA with vocals by Lee Greenwood and Ed Bruce ... Felice and Boudleaux Bryant, best known for writing the classic "Rocky Top," are reportedly working on a country musical for Broadway production. Tom Armstrong, a co-writer of Drake-Chenault's 52-hour saga, *The History of Country Music*, already has an option for his Broadway bound script, *It's A Funny Old World*. Monies for the production are now being raised. Armstrong's book was co-authored by Beverly Beard; the music, by Harold Bradley ... On television, watch for the Nashville Network's *You Can Be A Star* with Grand Ole Opry member Jim Ed Brown and Richard Reid sharing hosting honors. The show will give unknowns a chance to perform for millions of viewers and will open the possibility of winning a recording contract. Celebrity judges during the current taping include Sonny James, Lynn Anderson, Razzzy Bailey, Little Jimmy Dickens, Johnny Russell and Cash Box Nashville vice president Jim Sharp ... By the time you read this you've either seen or missed Nashville Network's first special, *The Barbara Mandrell/Conway Twitty Celebrity Softball Classic*, on July 16. Fear not, you'll have a second chance at viewing on Aug. 20.

**CLARK ON COUNTRY** — After thanking Academy of Country Music (ACM) president Charlie Cook for not introducing him as "America's oldest teenager," Dick Clark went on to regale a luncheon of ACM members and the press in Los Angeles with a 30-minute talk that touched on a variety of subjects. At the first of what the ACM hopes to establish as a monthly affair, Clark threw out such tidbits as his country roots (he was "Cactus Dick" at the beginning of his media career), the fact that he sees country reaching the mainstream ("the outsiders are now on the inside") as welcome progress from the "in-breeding" that once characterized the music and his experience that country TV shows today still have to go the "syndication or cable route" ("ABC won't even talk to you").

**SOME THINGS JUST WON'T WAIT** — An overenthusiastic fan at Hank Williams Jr.'s concert in Rapid City, S.D. worked herself not into a frenzy, but into labor. The baby was born during the concert, then both mother and child were taken to a hospital for required medical care. Both were reported in good condition the next morning. No word on whether the new spectator was charged for an admission ticket ... Jordan David Wills made his world debut in a more orthodox fashion by being born in Nashville's Vanderbilt Hospital on July 1. The son of RCA artist David Wills and his wife, Deborah, Jordan David entered his parents' heart chart at 9 pounds.

**DREAMMAKERS** — Sylvia has offered her help in a new organization called "Dreammakers." The group of volunteers works to collect money in order to give terminally ill children a chance to have a dream come true. In the past the group has sent one boy to a Dallas' Cowboys football game and brought another to Opryland where he met idol Roy Clark of *Hee Haw* and was made an honorary policeman by Nashville's mayor. Sylvia will perform a special pre-game concert on Aug. 8 at a Nashville Sounds baseball game with proceeds going entirely to Dreammakers.

**IF YOU SEE A RED FACE, IT'LL BE MINE** — In the caption for the picture accompanying last week's *Country Mike* column, I mistitled Tom Jones' latest single. Had I looked at the chart facing the column, I would have known it is "It'll Be Me." Apparently my mistake didn't hamper the hit — it moves up to #45 this week.

lee stevens

# TOP 100 COUNTRY SINGLES

July 23, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
<b>1</b> PANCHO AND LEFTY WILLIE NELSON & MERLE HAGGARD (Epic 34-03842)	7/16	<b>36</b> LET'S GET OVER THEM TOGETHER MOE BANDY FEATURING BECKY HOBBS (Columbia 38-03970)	7/16	<b>68</b> FOOL FOR YOUR LOVE MICKEY GILLEY (Epic 34-03783)	49/17
<b>2</b> I ALWAYS GET LUCKY WITH YOU GEORGE JONES (Epic 34-03883)	5/13	<b>37</b> SO SAD EMMYLOU HARRIS (Werner Bros. 7-29583)	42/5	<b>69</b> BABY I'M YOURS TANYA TUCKER (Ariste AS1-9046)	80/2
<b>3</b> YOUR LOVE'S ON THE LINE EARL THOMAS CONLEY (RCA PB-13525)	4/12	<b>38</b> IT AIN'T REAL MARK GRAY (Columbia 38-03893)	47/4	<b>70</b> CHEAP THRILLS DAVID ALLAN COE (Columbia 38-03997)	82/2
<b>4</b> HE'S A HEARTACHE JANIE FRICKE (Columbia 38-03899)	7/11	<b>39</b> HOW COULD I LOVE HER SO MUCH JOHNNY RODRIGUEZ (Epic 34-03972)	41/9	<b>71</b> LIVING LEGENDS WAYLON JENNINGS (RCA PB-13543)	77/3
<b>5</b> SNAPSHOT SYLVIA (RCA PB-13501)	8/10	<b>40</b> TULSA BALLROOM DOTTIE WEST (Liberty P-B-1500)	51/3	<b>72</b> DON'T SEND ME NO ANGELS WAYNE KEMP (Door Knob DK-83-200)	72/4
<b>6</b> THE CLOSER YOU GET ALABAMA (RCA PB-13524)	6/12	<b>41</b> THE EYES OF A STRANGER DAVID WILLIS (RCA PB-13541)	43/6	<b>73</b> SON OF THE SOUTH BILL ANDERSON (Southern Tracks ST 1021)	73/6
<b>7</b> LOVE SONG OAK RIDGE BOYS (MCA-52224)	1/11	<b>42</b> NEW LOOKS FROM AN OLD LOVER B.J. THOMAS (Cleveland Int'l/CBS 38-03985)	44/6	<b>74</b> SOMETIMES I GET LUCKY AND FORGET GENE WATSON (MCA-52243)	—/1
<b>8</b> I LOVE HER MIND BELLAMY BROTHERS (Werner/Curb 7-29645)	11/8	<b>43</b> BABY, WHAT ABOUT YOU CRYSTAL GAYLE (Warner Bros. 7-29582)	53/4	<b>75</b> EASY ON THE EYE LARRY GATLIN AND THE GATLIN BROS. (Columbia 38-03885)	52/11
<b>9</b> LOST IN THE FEELING CONWAY TWITTY (Werner Bros. 7-29636)	12/10	<b>44</b> NO FAIR FALLIN' IN LOVE JAN GRAY (Jamex J-45-010)	60/2	<b>76</b> YOU CAN'T RUN FROM LOVE EDDIE RABBITT (Werner Bros. 7-29712)	56/15
<b>8</b> OH BABY MINE THE STATLER BROTHERS (Mercury/PolyGram 811 488-7)	13/9	<b>45</b> IT'LL BE ME TOM JONES (Mercury/PolyGram 812 631-7)	46/9	<b>77</b> ALABAMA ROSE NORMAN WADE (Delivery LTSD GD 777)	83/3
<b>11</b> I WONDER WHO'S HOLDIN' MY BABY TONIGHT THE WHITES (Werner/Curb 7-29659)	2/15	<b>46</b> SHE'S READY FOR SOMEONE TO LOVE HER JERRY REED (RCA PB-13527)	55/4	<b>78</b> LYIN', CHEATIN', WOMAN CHASIN'... LORETTA LYNN (MCA-52219)	57/9
<b>12</b> YOU'RE GONNA RUIN MY BAD REPUTATION RONNIE McDOWELL (Epic 34-03946)	14/13	<b>47</b> I.O.U. LEE GREENWOOD (MCA-52199)	54/5	<b>79</b> LOVE DON'T KNOW A LADY BILLY PARKER (Soundweves SW-4708)	84/3
<b>13</b> LEAVE THEM BOYS ALONE HANK WILLIAMS, JR. (Werner/Curb 7-29633)	15/8	<b>48</b> YOU'RE NOT LEAVIN' HERE TONIGHT ED BRUCE (MCA-52210)	16/16	<b>80</b> BORN TO LOSE LITTLE ROY WIGGINS (O'Brien OB 334)	—/1
<b>14</b> A FIRE I CAN'T PUT OUT GEORGE STRAIT (MCA-52225)	17/8	<b>49</b> WILD MONTANA SKIES JOHN DENVER & EMMYLOU HARRIS (RCA PB-13562)	21/11	<b>81</b> INSIDE STORY RONNIE ROGERS (Epic 34-03953)	87/3
<b>15</b> ATLANTA BURNED AGAIN LAST NIGHT ATLANTA (MDJ A4831)	18/7	<b>50</b> DONT YOU KNOW HOW MUCH I LOVE YOU RONNIE MILSAP (RCA PB-13564)	62/3	<b>82</b> WHEN YOU LEAVE THAT WAY, YOU CAN NEVER GO BACK SAM NEELY (MCA-52226)	59/6
<b>16</b> IN TIMES LIKE THESE BARBARA MANDRELL (MCA-52006)	19/10	<b>51</b> WHAT AM I GONNA DO MERLE HAGGARD (Epic 34-04006)	—/1	<b>83</b> I BETTER GO HOME CHARLIE BANDY (RCI 2379)	88/2
<b>17</b> HEY BARTENDER JOHNNY LEE (Full Moon/Elektre 7-29605)	3/14	<b>52</b> PARADISE TONIGHT CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007)	74/2	<b>84</b> TAKE MY LOVE AND RUN DEALER'S CHOICE (Door Knob DK 83-197)	86/2
<b>18</b> WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS DAVID FRIZZELL (Werner/Vive 7-29617)	22/7	<b>53</b> ARE YOU LONESOME TONIGHT JOHN SCHNEIDER & JILL MICHAELS (Scotti Bros./CBS Z54-03945)	75/2	<b>85</b> HANK AND LEFTY EDDIE THOMPSON (Stergen SG 2199)	—/1
<b>19</b> WAY DOWN DEEP VERN GOSDIN (Compleat CP-108)	24/9	<b>54</b> UNWED FATHERS TAMMY WYNETTE (Epic 34-03971)	65/5	<b>86</b> ALABAMA GIRL HARRY LYNN SHIELDS (Mr. Music MN-017)	89/3
<b>20</b> NIGHT GAMES CHARLEY PRIDE (RCA PB-13542)	23/8	<b>55</b> ALL MY LIFE KENNY ROGERS (Liberty P-B-1495)	67/3	<b>87</b> THIS AIN'T TENNESSEE AND HE AIN'T YOU LORI ST. JAMES (Copperfield CG-45-119)	90/4
<b>21</b> WHY DO I HAVE TO CHOOSE WILLIE NELSON (Columbia 38-03965)	25/5	<b>56</b> YOU GOTTA GET TO MY HEART PAULETTE CARLSON (RCA PB-13546)	65/5	<b>88</b> A LITTLE AT A TIME THOM SCHUYLER (Capitol P-B-5239)	91/3
<b>22</b> I'M ONLY IN IT FOR THE LOVE JOHN CONLEE (MCA-52231)	27/6	<b>57</b> A PLACE I'VE NEVER BEEN THE MARSHALL TUCKER BAND (Warner Bros. 7-29619)	66/4	<b>89</b> THE MEMORIES THAT LAST RAY PENNINGTON (EMH 0022)	93/2
<b>23</b> GOIN' DOWN HILL JOHN ANDERSON (Werner Bros. 7-29585)	30/5	<b>58</b> MY FIRST COUNTRY SONG DEAN MARTIN (Warner Bros. 7-29584)	58/5	<b>90</b> I'VE COME BACK CRISTY LANE (Liberty P-B-1501)	94/2
<b>24</b> DREAM BABY LACY J. DALTON (Columbia 38-03926)	29/5	<b>59</b> HOMETOWN TOMATOES GUY CLARK (Warner Bros. 7-29595)	71/3	<b>91</b> ONE MORE GOODBYE, ONE MORE HELLO DONNIE RECORD (Brier Rose 1001)	—/1
<b>25</b> PRECIOUS LOVE THE KENDALLS (Mercury/PolyGram 812 300-7)	31/10	<b>60</b> WHY YOU BEEN GONE SO LONG JERRY LEE LEWIS (MCA-52233)	70/4	<b>92</b> LADY OF THE EIGHTIES JEANNE PRUETT (Audiograph AG-467)	97/2
<b>26</b> OVER YOU LANE BRODY (Liberty PB-1498)	32/9	<b>61</b> WE'RE STRANGERS AGAIN MERLE HAGGARD & LEONA WILLIAMS (Mercury/PolyGram 812 214-7)	68/4	<b>93</b> BABYSITTIN' WITH THE BLUES BILL HERSH (Comstock COM 1710)	—/1
<b>27</b> THE JOGGER BOBBY BARE (Columbia 38-03809)	35/6	<b>62</b> TOO HOT TO SLEEP LOUISE MANDRELL (RCA PB-13567)	76/2	<b>94</b> THAT WAS THEN, THIS IS NOW PORTER WAGONER (Werner/Vive 7-29596)	—/1
<b>28</b> POOR SIDE OF TOWN JOE STAMPLEY (Epic 34-03966)	38/4	<b>63</b> GOOD OLE BOYS JERRY REED (RCA PB-13527)	45/10	<b>95</b> I'M IN LOVE ALL OVER AGAIN CINDY HURT (Churchill CR 94013)	98/2
<b>29</b> FLIGHT 309 TO TENNESSEE SHELLY WEST (Werner/Vive 7-2959)	39/4	<b>64</b> WHAT I LEARNED FROM LOVING YOU LYNN ANDERSON (Permian P-82001)	88/2	<b>96</b> WILL YOU STILL LOVE ME TOMORROW GENE KENNEDY & KAREN JEGLUM (Door Knob DK 83-199)	96/3
<b>30</b> BREAKIN' DOWN WAYLON JENNINGS (RCA PB-13543)	36/7	<b>65</b> LOVE IS ON A ROLL DON WILLIAMS (MCA-52205)	28/15	<b>97</b> KISS ME JUST ONE MORE TIME FLOYD BROWN (Megnum MG-1002)	99/2
<b>31</b> SHOT FULL OF LOVE NITTY GRITTY DIRT BAND (Liberty P-B-1499)	37/7	<b>66</b> EVERYBODY'S DREAM GIRL DAN SEALS (Liberty P-B-1496)	48/13	<b>98</b> POTENTIAL NEW BOYFRIEND DOLLY PARTON (RCA PB-13514)	61/13
<b>32</b> IF I DIDN'T LOVE YOU GUS HARDIN (RCA PB-13532)	9/15	<b>67</b> DON'T YOUR MEM'RY EVER SLEEP AT NIGHT STEVE WARINER (RCA PB-13515)	50/12	<b>99</b> A TASTE OF THE WIND JAMES & MICHAEL YOUNGER (MCA-52222)	63/9
<b>33</b> THE LOVE SHE FOUND IN ME GARY MORRIS (Werner Bros. 7-20682)	37/6			<b>100</b> KEEP ON KEEPIN' ON THE CHUCK WAGON GANG (Copperfield CG-45-118)	69/10
<b>34</b> WALK ON KAREN BROOKS (Warner Bros. 7-29644)	10/13				
<b>35</b> HIGHWAY 40 BLUES RICKY SKAGGS (Epic 34-03812)					

A Fire I Can't (Music City — ASCAP) .....	4	Homegrown Tomatoes (GSC/April — ASCAP) .....	59	Love Don't Know A Lady (Hitkit/Merlene — BMI) .....	79	That Was Then, This Is Now (Sister John — BMI) .....	94
Alabama Girl (Chip 'N' Dale — ASCAP) .....	86	How Could I Love (Boquillas Canyon/Atlantic—BMI) 34		Love Is (Roger Cook/Big Ears/Bruised Oranges — BMI/ASCAP) .....	65	The Closer You Get (Irving/Down 'N' Dixie/Chin-nichap/Adm. in U.S. & Canada by Cereers — BMI) 6	
Alabama Rose (Anti Bellum — BMI) .....	77	I Always Get Lucky (Shade Tree — BMI) .....	2	Love Song (Youngun — BMI) .....	7	The Eyes Of A Stranger (Dick James — BMI) .....	41
A Little At A Time (Debdave/Briarpatch — BMI) .....	88	I Better Go Home (Plannin Gold — BMI) .....	83	Lyn' Cheat'n' (Music City — ASCAP) .....	78	The Jagger (Evil Eye — BMI) .....	27
All My Life (Warner/WB Gold — BMI/ASCAP) .....	55	If I Didn't (Unichappell/Van Hoy/Posey — BMI) .....	32	My First Country Song (Twitty Bird/c/o Tree — BMI) 58		The Love She (Southern Nights — ASCAP/Comblne — BMI) .....	33
A Place I've Never (Marshall Tucker — BMI) .....	57	I Love Her Mind (Bellamy Brothers/Famous — ASCAP) .....	8	New Looks From (Honey Man/Tree — BMI/Petewood — ASCAP) .....	42	The Memories That Last (Almarie — BMI) .....	89
Are You Lonesome (Bourne/Cromwell — ASCAP) .....	53	I'm In Love All Over Again (Ray Stevens — BMI) .....	95	Night Games (Royalhavan — BMI/G.I.D. — ASCAP) 20		This Ain't Tennessee (ATV — BMI) .....	87
Are You Child's — BMI) .....	99	I'm Only In It For (Posey/Golden Bridge/Unichappell/VanHoy — BMI/ASCAP) .....	22	No Fair Fallin' (Sweet Baby — BMI) .....	44	Too Hot To Sleep (Warner-Tamerlane/Three Ships — BMI/John Bettis, Adm. by W.B. — ASCAP) .....	62
Atlanta Burned Again (Unnamed) .....	15	Inside Story (Sister John — BMI) .....	81	Oh Baby Mine (Edwin Morris/e div. of MPL — ASCAP) .....	10	Tulsa Ballroom (Peso/Wallet — BMI) .....	40
Baby I'm Yours (Blackwood — BMI) .....	69	In Times Like These (Tom Collins — BMI) .....	16	One More Goodbye (Tree/Duchess/Posey — BMI) 91		Unwed Fathers (Tree — BMI/Bruised Orange/Big Ears — ASCAP) .....	54
Babysittin' With The Blues (Munro — PRO) .....	93	I.O.U. (Vogue c/o Welk Group/Chrisweld/Hopi Sound/MCA — BMI/ASCAP) .....	47	Over You (Colgems-EMI/Father — ASCAP/BMI) .....	26	Walk On (Warner-Tamerlane/Babbling Brooks — BMI) .....	34
Baby, What About You (Elektra/Asylum/Mopage/Cotillion/Moon & Stars — BMI) .....	43	It Ain't Real (Irving/Down 'N' Dixie/Fece The Music/Warner-Tamerlane — BMI) .....	38	Paradise Tonight (Unart/Land Of Music/Blue Texas — BMI) .....	52	Way Down Deep (ATV/Hookit — BMI) .....	19
Born To Lose (Pear Int'l — BMI) .....	50	It'll Be Me (Knox — BMI) .....	45	Pancho And Lefty (United Artists/Columbia — ASCAP) .....	7	We're Strangers Again (Shade Tree — BMI) .....	61
Breakin' Down (Glentan — BMI) .....	30	I've Come Back (Jeffrey's Rainbow — BMI) .....	90	Poor Side Of Town (EMP — BMI) .....	28	What Am I Gonna Do (Shade Tree — BMI) .....	51
Cheap Thrills (Hall-Clement c/o Welk — BMI) .....	70	I Wonder Who's (Hall-Clement/Laurel Mountain c/o Welk Group — ASCAP) .....	11	Potential (April/Stephen A. Kipner — ASCAP/ATV — BMI) .....	98	What I Learned (WB/Russell Smith — ASCAP) .....	64
Don't Send Me No Angels (Tree — BMI) .....	72	Keep On Keepin' On (Millhouse — BMI) .....	100	Precious Love (Visa — ASCAP) .....	25	When You Leave (Music City — ASCAP) .....	82
Don't You Know (Kelso Herston — BMI) .....	50	Kiss Me Just One More Time (Drew Merk/Concluded — BMI) .....	97	She's Ready For (Bibo/Chappell — ASCAP/Somebody's — SESAC) .....	46	Where Are You (Peso/Wallet — BMI) .....	18
Don't Your Mem'ry (Tom Collins — BMI) .....	87	Lady Of The Eighties (Bellamy Brothers/Famous — ASCAP) .....	92	Shot Full Of Love (Hall-Clement c/o Welk — BMI) .....	31	Why Do I Have (Willie Nelson — BMI) .....	21
Dream Baby (Combine — BMI) .....	24	Leave Them Boys (Tree/Forrest Hills/Tenye Tucker — BMI) .....	13	Sometimes I Get (Blue Creek/Booth & Wetson/One The House — BMI) .....	74	Why You Been Gone (Acuff-Rose — BMI) .....	60
Easy On The Eye (Larry Gatlin — BMI) .....	75	Let's Get Over (Screen-Gems-EMI/Blackwood — BMI) .....	36	Son Of The South (Stallion/Lowery — BMI) .....	73	Wild Montana Skies (Cherry Mountain — ASCAP) .....	49
Everybody's Dream (Warner House/WB Gold/Pink Joy — ASCAP/BMI) .....	66	Living Legends (Waylon Jennings — BMI) .....	71	So Sad (Acuff-Rose — BMI) .....	37	Will You Still Love (Screen Gems-EMI — BMI) .....	96
Flight 309 To Tennessee (Peso/Mighty — BMI) .....	29	Lost In The Feeling (Old Friends — BMI) .....	9	Snapshot (Tom Collins — BMI) .....	5	You Can't Run (Debdave/Briarpatch — BMI) .....	76
Fool For Your Love (Jensning/Bleck Sheep — BMI) 68				Take My Love And Run (Chip 'N' Dale — ASCAP) .....	84	You Gotta Get To My Heart (United Artists — ASCAP) .....	56
Goin' Down Hill (John Anderson — BMI) .....	23					You're Gonna (Tree/Tree Group — BMI) .....	12
Good Ole Boys (Hall-Clement c/o Welk — BMI) .....	63					You're Not Leavin' (Chappell/Bibo/Vogue/c/o Welk — ASCAP/BMI) .....	48
Hank And Lefty (Writers — BMI) .....	85					Your Love's (Blue Moon/April—ASCAP/Full Armor — BMI) .....	3
He's A Heartache (Bobby Goldsboro — ASCAP/House Of Gold — BMI) .....	4						
Hey Bartender (El Camino — BMI) .....	17						
Highway 40 (Jack & Bill/Amanda-Lin/ c/o Welk Group — ASCAP) .....	35						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

**THE COUNTRY MIKE**

**CMA DISC JOCKEY NOMINEES** — The finalists for the Country Mike Assn. (CMA) Disc Jockey of the Year Awards have been selected. The nominations were made following balloting among all CMA members in the Audio/Video Communications and Disc Jockey categories. The tabulations are conducted by the national accounting firm of Deloitte, Haskins & Sells. A winner from each market will be selected by a panel of anonymous judges, all of whom will be broadcasting leaders. They will review air checks from each finalist, and the winners will be announced on the CMA Awards show Oct. 10. The nominees, listed alphabetically, include: Major Markets — **Charlie Chase, WSM/Nashville; Charlie Cook, KLAC/Los Angeles; Jim London, WPKX/Washington, D.C.; Al Risen, WSM/Nashville; and Rusty Walker, WZZK/Birmingham.** Medium



**BROADCAST LIVE** — Charlie Douglas (r) plays host to Epic artist Ronnie McDowell for a recent broadcast. Douglas has since joined Nashville's Music Country Radio.

this act of nature did not dampen Reed's spirits. Since he could not perform musically, he did the next best thing... he made his way to the station and sat in as a guest DJ. Reed was on the air for approximately one-and-a-half hours, and during this time he played announcer and also talked with listeners who called into the station. Reed's stint as a DJ was a huge success with the listening audience, as well as the regulars at W/4.

**WHN PICNICS WITH WILLIE** — When Willie Nelson recently held his picnic at Giants Stadium in New Jersey, WHN gave its full support by offering a promotional tie-in. Contest winners received pairs of tickets to the show, as well as brunch prior to the concert. They were accompanied by **Del De Montreux** and **Lee Arnold**, air personalities from the station. Willie, himself, made listeners winners while he was a guest disc jockey on the station the week before the concert. Additionally, WHN broadcast the Lee Arnold show live from the stadium that morning and coverage was continued throughout the day with live reports and a special program that immediately followed then concert for the benefit of those driving home. WHN presented Willie with a special plaque that named him the artist of WHN's decade of country music. An estimated 50,000 concert goers were all given a copy of that plaque in the form of an illustrated lithograph.

**STATION CHANGES** — At the end of last month, **Charlie Douglas** joined the staff of Music Country Radio Network. Douglas, perhaps one of the most well-known names in country radio, is now serving as primary host, program director and operations manager. On-air he has replaced **Chuck Morgan**, who left the air in March to join the Texas Rangers as sales manager. Douglas has worked the Miami, San Diego, Buffalo and Hartford markets, but most recently, was at **WWL/New Orleans** for eight years, where he created the "Charlie Douglas Road Gang." Douglas, a native of Georgia, has been named "DJ Of The Year" by a total of 21 organizations, including AFTRA, CMA and ACM.

juanita butler

**PROGRAMMERS PICKS**

<b>Pete Adlam</b>	<b>WSDS/Dover</b>	<b>Sometimes I Get Lucky And Forget</b> Gene Watson — MCA
<b>Susan Duran</b>	<b>WNOE/New Orleans</b>	<b>The Memories That Last</b> — B.J. Thomas — Cleveland Int'l.
<b>Andy Witt</b>	<b>WTSO/Madison</b>	<b>Don't You Know How Much I Love You</b> — Ronnie Milsap — RCA
<b>Bill Stedman</b>	<b>WHK/Cleveland</b>	<b>Don't You Know How Much I Love You</b> — Ronnie Milsap — RCA
<b>Gary Hightower</b>	<b>KFDI/Wichita</b>	<b>Sometimes I Get Lucky And Forget</b> — Gene Watson — MCA
<b>Janet Fort</b>	<b>WSM/Nashville</b>	<b>Don't You Know How Much I Love You</b> — Ronnie Milsap — RCA
<b>Jason Kane</b>	<b>WPKX/Washington, D.C.</b>	<b>New Looks From An Old Lover</b> — B.J. Thomas — Cleveland Int'l
<b>Tim Williams</b>	<b>KOKE/Austin</b>	<b>Don't You Know How Much I Love You</b> — Ronnie Milsap — RCA
<b>Bill Berg</b>	<b>WWVA/Wheeling</b>	<b>Breakin' Down</b> — Waylon Jennings — RCA
<b>Dan Williams</b>	<b>KEED/Eugene</b>	<b>Too Hot To Sleep</b> — Louise Mandrell — RCA
<b>Rob Ryan</b>	<b>KWEN/Tulsa</b>	<b>Breakin' Down</b> — Waylon Jennings — RCA
<b>Coyote Calhoun</b>	<b>WAMZ/Louisville</b>	<b>Paradise Tonight</b> — Charly McClain/ Mickey Gilley — Epic
<b>Duncan Stewart</b>	<b>WDLW/Boston</b>	<b>Baby I'm Yours</b> — Tanya Tucker — Arista
<b>Bill Warren</b>	<b>KLIC/Monroe</b>	<b>Gone But Not Forgotten</b> — Randy Wright — MCA

**COUNTRY RADIO HIGHLIGHTS**

**KSD — ST. LOUIS — BILL COFFEY — #1 — W. NELSON/M. HAGGARD**  
ADDS: J. Denver/E. Harris, J. Rodriguez, J. Schneider/J. Michaels, J. Pruett, M. Bandy/B. Hobbs

**KNIX — PHOENIX — JOHN BUCHANON — #1 — W. NELSON/M. HAGGARD**  
ADDS: M. Haggard, R. Milsap

**KFKF — KANSAS CITY — RICK TURNER — #1 — W. NELSON/M. HAGGARD**  
ADDS: M. Bandy/B. Hobbs, J.L. Lewis, D. Martin, D. Willis, R. Milsap

**KWJJ — PORTLAND — MARK ANDREWS — #1 — W. NELSON/M. HAGGARD**  
ADDS: T.T. Hall, M. Haggard, S. West, J. Stampley, R. Milsap

**KSOP — SALT LAKE CITY — WADE JESSEN — #1 — W. NELSON/M. HAGGARD**  
ADDS: T.T. Hall, T. Jones, M. Haggard, G. Clark

**SINGLES REVIEWS**

**OUT OF THE BOX**

**GENE WATSON WITH THE FAREWELL PARTY BAND (MCA 52243)**

**Sometimes I Get Lucky And Forget (2:50)** (Blue Creek Music/Booth & Watson Music/On The House Music — BMI) (E. Rowell, B. House) (Producers: R. Reeder, G. Watson)

This title cut from Watson's new album is a good, old-fashioned drink-and-forget-her song. The production's use of steel guitar and piano keep it staunchly in the country camp. The medium tempo should make it a jukebox dance favorite. The **Cash Box** Country Singles chart already reflects action with Watson debuting this one at #74.



**FEATURE PICKS**

**REBA McENTIRE (Mercury 812 632-7)**

**Why Do We Want (2:37)** (King's X Music/Reba McEntire Music — ASCAP) (D. King, D. Woodward) (Producer: J. Kennedy)

**THE SOUTHERN GENTLEMAN SONNY JAMES AND SILVER (Dimension DS 1045)**

**A Free Roamin' Mind (2:27)** (Marson — BMI) (C. Smith, S. James) (Producers: Herston, James)

**WAYNE MASSEY (MCA-52246)**

**Say You'll Stay (WB Gold Music Corp./Hoosier Music/New Albany Music — ASCAP/BMI)** (K. Blazy, J. Dowell, T. DuBois) (Producers: J. Dowell, M. Daniel)

**ROY CLARK (Churchill CR-94501)**

**Southern Nights (3:16)** (Marsaint Music Inc./Warner-Tamerlane Publ. Corp. — BMI) (A. Toussaint) (Producer: R. Clark)

**MARLOW TACKETT (RCA PB-13579)**

**I Spent The Night In The Heart Of Texas (3:10)** (Jack & Bill Music Co., c/o The Welk Music Group — ASCAP) (B. Mevls, D. Willis, D. Pfrimmer) (Producer: H. Shedd)

**JOHNNY ROWLAND (Alliance AR 003)**

**Walkin Like You're Talkin (2:42)** (Dobbins Music — BMI) (J. Rowland) (Producers: J.R. Rowland, M. Poston)

**MEL McDANIEL (Capitol P-B-5259)**

**Hot Time In Old Town Tonight (2:30)** (Blbo Music Publ./Partnership Music c/o The Welk Music Group — ASCAP) (H. McCullough) (Producer: L. Rogers)

**TOM T. HALL (Mercury 812 835-7)**

**Everything From Jesus To Jack Daniels (2:56)** (Hallnote Music — BMI) (T.T. Hall) (Producer: C. Atkins)

**TAMMY CHAPERRO (Compass C-0061)**

**It's A Sin (2:25)** (Tom Collins Publ. — BMI) (R. Fleming, D. Morgan) (Producer: L. Morton)

**NEW AND DEVELOPING**



**WICKLINE (Cascade Mountain 3030)**

**True Love's Getting Pretty Hard To Find (2:40)** (Cascade Mtn. Music — ASCAP) (B. Wickline) (Producers: R. Wickline, B. Wickline, S. Gavin)

Wickline last charted in **Cash Box** over a year ago. This new single from the album "Wickline" should bring the name to the charts again. An up-tempo number with crisp production, it has the feel of a locomotive moving full steam ahead. Its lyric thrust makes a point, especially for those without "true love."

**ALBUM REVIEWS**

**SOUTHERN FRIED — Bill Anderson — Southern Tracks STL-001 — Producers: Bill Anderson and Mike Johnson — List: 6.98**

This six-song mini-LP contains songs previously released as singles leading off with the still topical "Laid Off." The current "Son Of The South" single is currently #73 on the **Cash Box** Country Singles chart here, too. One of the notable facts about the album is that all but one of the cuts are up-tempo. Anderson delivers only one of his trademark whispering recitations, the tender "Thank You Darling." The Po' Folks are augmented by strings and female singers on several cuts.

## Dealers Cautious On Coleco's New ADAM Computer

(continued from page 6)

the ADAM, which is reportedly quite small despite the "nice profit window" touted by Coleco during the unveiling of the product at the Summer Consumer Electronics Show in Chicago held in June.

Amarillo, Texas' Western Merchandisers, Inc. president John Marmaduke told **Cash Box**: "I don't think most record stores are going to be in the computer business. They don't like the margins, and they don't like the obsolescence. I think it's always going to be a sideline. We've tried carrying Timex and Commodore home computers with varying degrees of success."

Western Merch's vice president of marketing, Bruce Shortz, added that his company won't initially be delving into ADAM. Shortz explained: "ADAM is an expensive commodity. It has some very intricate and sophisticated operating features that are not readily handled at that price by untrained or unskilled salespeople. I tried selling Timex computers in our stores and that's a very simple unit. At \$49.95 you don't have to explain it, consumers either want it or they don't. But at \$600, you're going to have to do some explaining. Even with Coleco's extensive national advertising campaign, I don't think you're going to see Joe Customer walk into a record store and ask for two ADAMS and a Mickey Gilley tape. It doesn't work that way."

"As far as ADAM is concerned, I'm a little cold on it. That doesn't mean we're not going to do some experimenting or have no adventuresome spirit. We still have a financial spirit we have to account to, and I'm going to account to the financial spirit first. The adventuresome spirit can go the way of more saleable commodities that are lower priced."

Steve Fierro, purchasing director of general merchandise, video, for the Glendale, Calif.-based Licorice Pizza chain, says his stores will not be carrying ADAM hardware and is currently trying to sell through its stock of home video game systems. Since the chain is also attempting to blow out game cartridges through a series of "Super Sales," Fierro remarked that it will be a while before he starts selling computer items. "I'm sure a day will come when we'll carry computer software programs," he said. "What we're looking for is a little more market solidification. We'll be taking a real hard look at the situation in 1984. We're not going to go with ADAM now because we're finding it's hard to sell video game hardware at a \$149 price point. People will go to computer stores to buy their mainframes. That doesn't mean we won't be carrying software for ADAM; I would imagine that if the digital data packs became a real viable product and ADAM takes off the way the industry thinks it's going to, we may stock it. Whatever's hot, we're going to carry."

At the Tower Records headquarters in Sacramento, Calif., the iconoclastic president Russ Solomon stated his company is in the process of conducting "preliminary experiments" selling computer software and has no immediate plans to carry any hardware. With the controversy raging over the future of home video game product, Solomon expressed extreme displeasure about the state of that particular trade. "I think it's a waste of time," he said. "I'm just trying to think of ways to excise ourselves from it. We're just sitting on it. But it was never a terribly important part of our business anyhow; it was just an item like Discwashers or carrying cases."

Several retailers and distributors who asked not to be identified were irate over the dealer cost of Coleco's ADAM system and the profit margins that could be garnered from sales of it. Preliminary advertising repeatedly stressed the fact that the total stand-alone computer system was "designed to retail for one package price of \$600 or less," while the ColecoVision ADAM expansion module that hooks up to previously purchased game units would be available "for only about \$400." Yet some merchants have expressed concern that the wholesale price of the stand-alone system to non-mass-merchandise dealers could fall in the \$560-\$570 range, while the dealer cost of the expansion module to dealers might be approximately \$415, leaving little, if any, profit margin. Of course, since the ADAM systems are not on the marketplace yet, official Coleco price policy is not available regarding the ADAM line. However, the company stated it has received solid commitments from retailers for 500,000 units of the home computer system, which could ship as early as the end of next month if all goes according to schedule.

One Southern California distributor of electronic equipment whose accounts include several record outlets said the price structure on the ADAM "may be too hard for anybody to deal with." He speculated the retail price of the system might be upped by about \$100 to offer retailers greater sales incentive and remarked that even a \$700 ADAM would be a good deal for consumers. "It looks like it's going to be an excellent product, said the distributor, who requested anonymity. "The only way Coleco can prevent it from taking a big market share would be really poor treatment of the people who are going to be distributing, selling and buying it. I would think between now and the time ADAM actually hits the market, Coleco will make clear what they want to be doing, and the product should sell itself. (Even if the retail price was over \$600) it's still going to be less than competing computer systems and should do more. There's a lot of interest in the ADAM by a lot of our accounts, and it's something people are looking towards as being big this Christmas."



**PARACHUTE CLUB LANDS AT RCA** — RCA Records has pacted Canadian group The Parachute Club via a worldwide manufacturing and distribution deal with Canada's Current Records. The group's debut LP, set for a late summer release, is being produced by Daniel Lanois, who also produced RCA/Current band Martha and the Muffins. Pictured at the signing are (l-r): John Ford, vice president/general manager, RCA Records of Canada; Lorraine Segato and Billy Bryans of the group; and Brian Keevil, president, Current.

## U.S. Import Firms Turn To Domestic Product For Profit

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At the moment, Gabriel sees only a "smattering" of major label product that qualifies, for example, titles by Elvis Costello and The Police. Important's domestic buyer, Paul Marotta, noted a "picking and choosing procedure whereby he would go after specific product that other one-stops generally don't carry, including "specialty items" like picture discs, "odd pieces" like the new Frank Zappa album by the London Symphony Orchestra sans Zappa, and CBS catalog by such artists as Terry Riley and Phillip Glass, "which my accounts are used to buying but other one-stops might not have."

Marotta cited a company desire to expand to full-line major label distribution, along the lines of "the more you have to sell, the more chance there is to make a sale." He estimated that there was an average of 25 independent releases a week, then noted that "Columbia comes up with 15 at a shot." He agreed that this might make it more difficult to make each indie release come to life, but added that the two categories "can be mutually compatible to a retail store. Billy Joel and Flipper records can be mentioned and sold in the same sales conversation, as both are products sold in a record store." But Marotta admitted potential problems in the public not perceiving important as a major label one-stop, despite its success in handling "indie mainstream product" like soundtrack LPs.

Kobrin detailed another possible concern with important's one-stopping in the practice of transshipping. "Time factor is a problem," he said, "but retailers can buy some initial product from local suppliers for the day of release then fill the rest through us." As for adding to the potential for some retailers to pit their suppliers

against each other, Kobrin said that "if the problem has existed in the past, it will in the future. But retailers want to buy records from people they feel comfortable with. If an account is dealing with us, they know that we'll stick with the kind of records we believe in and can help promote, like the new Pete Shelley, for instance. We're on it, we give a good price, we know the artist and care about the record. I don't think other one-stops are geared to doing this kind of thing."

Important is not alone in its development from primarily an import house to distribution of domestic and import product. In JEM Records' case, the New Jersey company is picking up where Pickwick and Motown left off, and foresees increased involvement in domestic acts seeking independent distribution. JEM Records Texas opened July 1 as merger of JEM and Dgan Distribution, which was set up by Pickwick Dallas branch chief Don Gillespie to handle most of the Pickwick-distributed lines following the demise of the distrib. According to Gillespie, now the president of JEM Texas, the operation is picking up new labels daily and now has 76 distributed throughout Texas and Oklahoma, including Applause, Allegiance, Boardwalk, First American, GNP Crescendo, Hannibal, HCRC, Kid Stuff, Sesame Street, Starland and JEM's own Passport and VC labels.

JEM president Marty Scott looks at JEM Texas, which employs 11 people serving sales and promotions functions in Houston and Dallas, as the "prototype of JEM in the future." As he sees it JEM will carry, as does JEM Texas, import labels, independently distributed labels and the small independent labels. Scott said that the Reseda, Calif.-based JEM Records West would follow JEM Texas' lead this

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**NEW MUSIC SEMINAR HIGHLIGHTS** — The 4th Annual New Music Seminar brought together close to 3,000 attendants to the New York Hilton. I.R.S. president Miles Copeland delivered the keynote speech ahead of a variety of panels comprised of top representatives of the new music world and addressing all aspects of it. In addition, several new music acts performed during the event. Pictured are (l-r): Ivan Doroshuk of recording

group Men Without Hats; Gil Friesen, president, A&M Records; Bruce Lundvall, president, Elektra Records; Ron Goldstein, president, Island Records; Marvin Schlacter, president, Prelude Records; Rick Carroll, Carroll, Schwartz and Groves; Frankie Crocker, WBLS-FM; Bill Hard, The Hard Report; Lee Abrams, Burkhart, Abrams & Assoc.; and Copeland. Over 2,500 attended the confab.

## TOP 75 ALBUMS

	Weeks On Chart	7/16		Weeks On Chart	7/16
<b>1 THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	1	31	<b>38 CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	52	2
<b>2 BETWEEN THE SHEETS</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 18674)	2	8	<b>39 CONFRONTATION</b> BOB MARLEY & THE WAILERS (Island/Atco 7 90085-1)	36	6
<b>3 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	3	10	<b>40 LAST NIGHT A D.J. SAVED MY LIFE</b> INDEEP (Sound of New York SNY 1201)	38	6
<b>4 JUICY FRUIT</b> MTUME (Epic FE 38588)	4	10	<b>41 SATURDAY NIGHT</b> OLIVER CHEATHAM (MCA-5410)	47	4
<b>5 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 60216-1)	7	6	<b>42 POWERLIGHT</b> EARTH, WIND & FIRE (Columbia TC 38367)	44	21
<b>6 ALL THIS LOVE</b> DeBARGE (Motown 6012G)	6	39	<b>43 IT'S ME AGAIN</b> LEON HAYWOOD (Casablanca/PolyGram 810 304-1 M-1)	43	5
<b>7 WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	5	11	<b>44 JOHNNY GILL</b> (Cotillion/Atco 7 90103)	49	3
<b>8 LOVE FOR LOVE</b> THE WHISPERS (Solar/Elektra 9 60216-1)	8	17	<b>45 INSIDE LOOKIN' OUT</b> JUNIOR (Mercury/PolyGram 812 325-1 M-1)	50	3
<b>9 I'M SO PROUD</b> DENISE WILLIAMS (Columbia FC 38622)	10	8	<b>46 A LADY IN THE STREET</b> DENISE LaSALLE (Malaco 7412)	42	15
<b>10 JARREAU</b> (Warner Bros. 9 23801-1)	9	15	<b>47 CONVERSATIONS</b> BRASS CONSTRUCTION (Capitol ST-12268)	37	10
<b>11 MARY JANE GIRLS</b> (Gordy/Motown 6040GL)	11	11	<b>48 THE SONGSTRESS</b> ANITA BAKER (Beverly Glen BG 10002)	54	3
<b>12 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	28	2	<b>49 MUSIC</b> "D" TRAIN (Prelude PRL 14109*0898)	33	8
<b>13 UNTOUCHABLES</b> LAKESIDE (Solar/Elektra 9 60204-1)	13	11	<b>50 COMPUTER GAMES</b> GEORGE CLINTON (Capitol ST-12246)	48	34
<b>14 1999</b> PRINCE (Warner Bros. 9 237201F)	14	36	<b>51 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398)	53	21
<b>15 WHEN WILL I SEE YOU AGAIN</b> THE O'JAYS (Philadelphi Int'l/CBS FZ 38518)	16	4	<b>52 FICKLE</b> MICHAEL HENDERSON (Buddah/Arista BDS 6004)	41	9
<b>16 GODDESS OF LOVE</b> PHYLLIS HYMAN (Arista AL 8-8021)	18	7	<b>53 TELL MR. BLAND</b> BOBBY BLAND (MCA-5425)	59	4
<b>17 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	12	12	<b>54 H2O</b> DARYL HALL & JOHN OATES (RCA AFL 1-4348)	51	31
<b>18 LIONEL RICHIE</b> (Motown 6007ML)	15	41	<b>55 IS THIS THE FUTURE?</b> FATBACK (Spring/PolyGram SP-1-6738)	56	16
<b>19 TOO TOUGH</b> ANGELA BOFILL (Arista AL 9616)	19	27	<b>56 SHINE ON ME</b> ONE WAY (MCA-5428)	—	1
<b>20 KILLER ON THE RAMPAGE</b> EDDY GRANT (Ice/Portrait B6R 38554)	20	13	<b>57 TO THE MAX</b> CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	40	36
<b>21 KASHIF</b> (Arista AL 9620)	17	17	<b>58 SOMETHING NEW</b> NEW HORIZONS (Columbia FC 38709)	69	2
<b>22 "ROSS"</b> DIANA ROSS (RCA AFL 1-4877)	48	2	<b>59 NONA</b> NONA HENDRYX (RCA AFL 1-4565)	62	16
<b>23 BOTTOM'S UP</b> THE CHI-LITES (LARC LR 8103)	23	11	<b>60 VICTORY</b> LARRY GRAHAM (Warner Bros. 9 23878-1)	—	1
<b>24 MODERN HEART</b> CHAMPAIGN (Columbia FC 38284)	21	18	<b>61 RISE</b> RENE & ANGELA (Capitol ST-12267)	58	8
<b>25 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	30	4	<b>62 JANET JACKSON</b> (A&M SP-6-4907)	57	39
<b>26 LOST IN SPACE</b> JONZUN CREW (Tommy Boy TBLP 1001)	24	12	<b>63 SWEAT</b> THE SYSTEM (Mirage/Atlantic 7 90062-1)	65	22
<b>27 SERGIO MENDES</b> (A&M SP-4937)	31	9	<b>64 TWO EYES</b> BRENDA RUSSELL (Warner Bros. 9 23839-1)	45	5
<b>28 YOU AND I</b> O'BRYAN (Capitol ST-12256)	25	21	<b>65 MIDNIGHT LOVE</b> MARVIN GAYE (Columbia FC 38197)	55	36
<b>29 BET CHA SAY THAT TO ALL THE GIRLS</b> SISTER SLEDGE (Cotillion/Atco 7 90069-1)	29	11	<b>66 REMEMBER</b> PEACHES & HERB (Columbia FC 38746)	—	1
<b>30 IT'S SO DELICIOUS</b> STARPOINT (Boardwalk NB-33266-1)	35	5	<b>67 GROOVE PATROL</b> HIGH INERGY (Gordy/Motown 6041GL)	70	5
<b>31 STEVE ARRINGTON'S HALL OF FAME</b> (Atlantic 7 80049-1)	32	21	<b>68 LOW RIDE</b> EARL KLUGH (Capitol ST-12253)	60	12
<b>32 25 #1 HITS FROM 25 YEARS</b> VARIOUS ARTISTS (Motown 5-308ML2)	27	8	<b>69 LOOKING AT YOU, LOOKING AT ME</b> NARADA MICHAEL WALDEN (Atlantic 7 80058-1)	63	7
<b>33 STYLE</b> CAMEO (Atlanta Artists/PolyGram 811 072-1M-1)	22	12	<b>70 GLASSES</b> OZONE (Motown 6037ML)	68	15
<b>34 GET IT RIGHT</b> ARETHA FRANKLIN (Arista AL8-8019)	—	1	<b>71 SURFACE THRILLS</b> THE TEMPTATIONS (Gordy/Motown 6032GL)	72	19
<b>35 LET'S DANCE</b> DAVID BOWIE (EMI America SO-17093)	26	10	<b>72 ON THE ONE</b> DAZZ BAND (Motown 6031 ML)	66	25
<b>36 BLUES 'N' JAZZ</b> B.B. KING (MCA-5413)	34	7	<b>73 FOREVER, FOR ALWAYS, FOR LOVE</b> LUTHER VANDROSS (Epic FE 38235)	71	41
<b>37 THE RHYTHM &amp; THE BLUES</b> ZZ HILL (Malaco MAL 7411)	39	33	<b>74 TOUCH THE SKY</b> SMOKEY ROBINSON (Tamil/Motown 6030TL)	61	26
			<b>75 DREAM OF TOMORROW</b> LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	64	11



**IT'S LIKE THIS** — "What It Be Like" will join the 12-inch single derby as the song's performer, Wendell Morrison, recently signed with Toplight Records based in New York City. Pictured at the signing are (l-r): (standing) Jack Kreisberg, president of the label; Del Baker, BB Prods.; and Irv Lukin, vice president and general manager of the label; (seated) Steve Bogen, BB Prods.; and Morrison.

## THE RHYTHM SECTION

**LAWS OF CREATIVITY** — The odds of one family producing four superstars in distinctly separate careers is highly unlikely. But one can look at the celebrated and talented **Jackson** family, whose high watermark is currently manifested by **Michael Jackson**, and see that there are at least three other careers (**Jermaine**, **Janet** and **LaToya**) that could evolve into stardom on the horizon. Other families also have their solo successes, such as the **Sylvers**, **Pointer Sisters** and last, but certainly not the least, the **Laws** family. While **Hubert** has distinguished himself as gem in jazz, classical and fusion music and brother **Ronnie** has earned kudos as a pop performer, **Eloise** and **Debra** have displayed enough talent to give credence to the misguided folklore that black people come by their creativity genetically. For Eloise and Debra, it is the high industry esteem in which their brothers are held that has overshadowed their potential, rather than any lack of talent hindering their ascension to the limelight. Expectations for these attractive and savvy ladies run high. But despite the industry almost literally pitting the family members against the other in the vinyl marketplace, the Laws are still a family, and brothers Ronnie and Hubert have helped and plan to continue helping each sister reach their potential. It is shared love and respect that propels the sisters. "We give to each other," Debra told **Cash Box** recently. "It's not about competition, because I'm a fan of Eloise." "We're just family," said Eloise. "When I was making my first LP (a self-titled LP on Liberty Records), she (Debra) asked if she could do backing vocals." Mutual admiration is not false among the Laws family as Hubert has insisted that they perform on his LPs and in concert. Both sisters look up to their brothers. "When we were featured on Hubert's LPs," said Debra, "just being able to work with him was a thrill. It seemed to help both of us with our confidence because our contribution to him was legitimate." Eloise and Debra each possess quite separate, innate magnetism, Eloise as Dahomey queen and Debra as a wholesome ebony siren. Musically, Eloise, though she cringes at such reference, has earned industry respect as a jazz interpreter, with a robust but sultry voice trained classically and through singing Texas gospel. Debra, who claims no formal training, said that a combination of the family influence and pop radio shaped her musical fiber. She's a raw talent of oft unbridled energy. Although Eloise's debut LP and the follow-up on Capitol, "All In Time," showed bits and pieces of her identity, she will be involved with her next LP as a writer and in production. "To interpret someone else's songs is very difficult," Eloise said. "Today, the most successful songs are those written by the artist performing," she added. Debra is also trying her hand as a composer for her follow-up LP to the moderately successful "Very Special" debut LP on Elektra/Asylum Records. Consistent with past practice, another Laws is expected to help her, as brother Ronnie will be producing the project. Both sisters have been woodshedding together, having performed at the fourth annual "Images of Black Women," held in April at the University of Southern California in Los Angeles, where they both reside, and more recently, in early June at a benefit concert at **Howard Rumsey's** financially ailing **Concerts By the Sea** in Redondo Beach, Calif. Local critics who attended the affair were split on the Laws' performance, which was headlined by Eloise with a quartet of musicians. While one critic was "saddened" by the show, calling the choice of material, arrangements and backing vocals "intolerable," another critic said that the spirit of trying to help **Concerts** should not be ignored. As Eloise put it in the interview with **Cash Box**, "I got labeled jazz because of my brothers, but I hate being called a jazz singer. Maybe if people just listened to me they'd discover that I had my own sound." And sister Debra, "A lot of times the reason you perform is because of the feeling."

**WAITING FOR 'AMERICA'** — **Barry White** has quietly evolved into an artist of social conscience. From the love moan hath come the social outcry, and this evolution will reach a new plateau with White's "Dedicated" LP, a combination of the man's patented orchestral soul flourishes and the new synth pop feel that has helped make British rock bands American hits. But it is his expressed regard for America, and not superficial pop music, that distinguishes White's writing, arranging, performance and production on this LP. In fact, the first single from the new album is titled "America," an uptempo dirge that laments the inaction of all people in this time of need. Scheduled for an early August release, "America" follows in the wake of White's "Change" LP and will explore the present day realities of justice, equality and liberty in the love messenger's own style. But that's not all. "One Nation Under God" is the name of a special junket to Israel that will feature the best in gospel music. In addition to White, the Rev. **James Cleveland**, **Andrae Crouch**, **Shirely Caesar** and the **Southern California Community**

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# TOP 100 BLACK CONTEMPORARY SINGLES

July 23, 1983

	Weeks On 7/16 Chart		Weeks On 7/16 Chart		Weeks On 7/16 Chart
<b>1</b> INSIDE LOVE (SO PERSONAL) GEORGE BENSON (Werner Bros. 7-29649)	5	10	<b>34</b> I'M OUT TO CATCH LEON HAYWOOD (Cesalence/PolyGram 812 164-7)	34	11
<b>2</b> JUICY FRUIT MTUME (Epic 34-03578)	2	16	<b>35</b> SUPER LOVE JOHNNY GILL (Cotillion/Atco 7-99859)	38	7
<b>3</b> FLASHDANCE... WHAT A FEELING IRENE CARA (Cesalence/PolyGram 811 440-7)	4	11	<b>36</b> GET DOWN SATURDAY NIGHT OLIVER CHEATHAM (MCA-52198)	39	10
<b>4</b> ALL THIS LOVE DeBARGE (Gordy/Motown 1660)	1	14	<b>37</b> LET'S DANCE DAVID BOWIE (EMI America B-8158)	22	14
<b>5</b> SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 370-7)	11	8	<b>38</b> TONIGHT I CELEBRATE MY LOVE PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	44	3
<b>6</b> WANNA BE STARTIN' SOMETHIN' MICHAEL JACKSON (Epic 34-03914)	8	8	<b>39</b> I NEVER FORGOT YOUR EYES LARRY GRAHAM (Werner Bros. 7-29620)	26	8
<b>7</b> KEEP ON LOVIN' ME WHISPERS (Soler/Elektra 7-69827)	7	11	<b>40</b> BAD MOTOR SCOOTER THE CHI-LITES (LARC LB-81023)	46	7
<b>8</b> BOOGIE DOWN JARREAU (Werner Bros. 7-29624)	9	8	<b>41</b> YOUR THING IS YOUR THING NEW HORIZONS (Columbia 38-03887)	42	9
<b>9</b> LOVE IS THE KEY MAZE FEATURING FRANKIE BEVERLY (Capitol B-5221)	3	14	<b>42</b> IN THE GROOVE RONNIE LAWS (Capitol B-5241)	47	5
<b>10</b> SAVE THE OVERTIME (FOR ME) GLADYS KNIGHT & THE PIPS (Columbia 38-03761)	10	16	<b>43</b> WEAK AT THE KNEES STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89831)	40	9
<b>11</b> HOW DO YOU KEEP THE MUSIC PLAYING JAMES INGRAM AND PATTI AUSTIN (Qwest/Werner Bros. 7-29618)	15	11	<b>44</b> LIFE (IS SO STRANGE) WAR (RCA PB-13544)	48	5
<b>12</b> TONIGHT I GIVE IN ANGELA BOFILL (Ariste AS 1060)	13	12	<b>45</b> REMEMBER PEACHES & HERB (Columbia 38-03872)	32	10
<b>13</b> ELECTRIC AVENUE EDDY GRANT (Ice/Portrait CBS 37-03793)	14	17	<b>46</b> CANDY MAN MARY JANE GIRLS (Gordy/Motown 1670)	24	16
<b>14</b> BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS ZS4 03797)	12	16	<b>47</b> MIRACLES STACY LATTISAW (Cotillion/Atco 7-99855)	55	4
<b>15</b> FREAK-A-ZOID MIDNIGHT STAR (Soler/Elektra 7-69828)	20	7	<b>48</b> IS THIS THE FUTURE? FATBACK (Spring SPR-3032)	54	5
<b>16</b> CRAZY MANHATTANS (Columbia 38-03939)	19	6	<b>49</b> NEW YORK, NEW YORK GRAND MASTER FLASH AND THE FURIOUS FIVE (Sugar Hill SH-457)	45	10
<b>17</b> DO WHAT YOU FEEL DENIECE WILLIAMS (Columbia 38-03807)	6	14	<b>50</b> THE HAUNTED HOUSE OF ROCK WHODINI (Jive/Ariste JSI-9031)	58	5
<b>18</b> B.Y.O.B. (BRING YOUR OWN BABY) SISTER SLEDGE (Cotillion/Atco 7-99885)	16	12	<b>51</b> SKIP TO MY LOU FINIS HENDERSON (Motown 1669)	56	6
<b>19</b> DEAD GIVEAWAY SHALAMAR (Soler/Elektra 7-69819)	27	4	<b>52</b> SHINE ON ME ONE WAY (MCA-52228)	57	5
<b>20</b> DON'T BE SO SERIOUS STARPOINT (Boardwalk NB 12-178-7)	21	11	<b>53</b> NEVER GONNA LET YOU GO SERGIO MENDES (A&M 2540)	43	14
<b>21</b> GET IT RIGHT ARETHA FRANKLIN (Ariste ASI-9034)	28	3	<b>54</b> CANDY GIRL NEW EDITION (Streetwise SWRL 2208)	49	18
<b>22</b> YOU AND I O'BRYAN (Capitol B-5224)	23	11	<b>55</b> CHOOSEY LOVER THE ISLEY BROTHERS (T-Neck/CBS ZS4 03994)	73	3
<b>23</b> BEAT IT MICHAEL JACKSON (Epic 34-03759)	18	18	<b>56</b> SAY YOU DO JANET JACKSON (A&M 2545)	51	11
<b>24</b> DON'T YOU GET SO MAD JEFFREY OSBORNE (A&M 2561)	30	2	<b>57</b> ON THE LINE G.T. (A&M 2554)	68	4
<b>25</b> COMMUNICATION BREAKDOWN JUNIOR (Mercury/PolyGram 812 397-7)	25	7	<b>58</b> (KEEP FEELING) FASCINATION THE HUMAN LEAGUE (A&M 2547)	64	5
<b>26</b> STONE LOVE KASHIF (Ariste ASI-9033)	29	8	<b>59</b> TURN THE MUSIC UP LAKESIDE (Soler/Elektra 7-69816)	66	4
<b>27</b> MY LOVE LIONEL RICHIE (Motown 1677)	17	15	<b>60</b> TIME (CLOCK OF THE HEART) CULTURE CLUB (Epic 34-03796)	53	12
<b>28</b> JUST BE GOOD TO ME THE S.O.S. BAND (Tebu/CBS ZS4 03955)	33	4	<b>61</b> WE ARE THE JONZUN CREW THE JONZUN CREW (Tommy Boy TB-834-7)	69	3
<b>29</b> RIDING THE TIGER PHYLLIS HYMAN (Arista ASI-9023)	35	9	<b>62</b> CRAZY DAZE MOTIVATION (De-Lite/PolyGram DE 827)	72	3
<b>30</b> BAD BOY SKYY (Selsoul/RCA S7 7057)	31	6	<b>63</b> COLD BLOODED RICK JAMES (Gordy/Motown 1687GF)	—	1
<b>31</b> PIECES OF ICE DIANA ROSS (RCA PB-13549)	41	4	<b>64</b> GET IN TOUCH WITH ME COLLAGE (Soler/Elektra 7-69829)	50	8
<b>32</b> IT'S LIKE THAT RUN D.M.C. (Profile 7019)	37	8	<b>65</b> ROCKIT HERBIE HANCOCK (Columbia 44-03978)	—	1
<b>33</b> I CAN'T STAND THE PAIN THE O'JAYS (Philadelphia Int'l./CBS ZS4 03892)	36	7	<b>66</b> PARTY TIME KURTIS BLOW (Mercury/PolyGram 812 687-7)	80	3
			<b>67</b> VIDEO BABY THE EARONS (Boardwalk NB-12-179-7-5)	67	5
			<b>68</b> IS THIS THE END NEW EDITION (Streetwise SWRL 1111)	83	2
			<b>69</b> IT'S YOU I LOVE PAMELA NIVENS (Sun Valley 8A01)	75	4
			<b>70</b> HIGH-RISE ASHFORD & SIMPSON (Capitol B-5250)	—	1
			<b>71</b> BLAME IT ON LOVE SMOKEY ROBINSON & BARBARA MITCHELL (Temla/Motown 1684)	78	3
			<b>72</b> BAD LADY STONE CITY BAND (Gordy/Motown 1681)	74	4
			<b>73</b> HOT LINE TYRONE BRUNSON (Believe In A Dream/CBS ZS4 03937)	79	3
			<b>74</b> DON'T WAIT ANOTHER NIGHT CHANGE (Atlantic/RFC 7-89828)	77	4
			<b>75</b> SMALL TOWN LOVER CHERI (21/PolyGram T1-109)	84	2
			<b>76</b> I.O.U. FREEEZ (Streetwise SWRL 2210)	—	1
			<b>77</b> TRANSFORMATION NONA HENDRYX (RCA PB-13559)	85	2
			<b>78</b> KEEP GIVING ME LOVE "D" TRAIN (Prelude PRL 8084)	89	2
			<b>79</b> LOVE ME TONIGHT ATTITUDE (Atlantic/RFC 7-89823)	82	3
			<b>80</b> BABY I WILL MICHAEL LOVESMITH (Motown 1685)	88	2
			<b>81</b> SPACE COWBOY JONZUN CREW (Tommy Boy TB-823)	52	15
			<b>82</b> PRETTY GIRLS, EVERYWHERE WYND CHYMES (RCA PB-13517)	90	2
			<b>83</b> BUFFALO SOLDIER BOB MARLEY & THE WAILERS (Island/Atco 7-99882)	63	7
			<b>84</b> ALL NIGHT LONG MARY JANE GIRLS (Gordy/Motown 1690GF)	—	1
			<b>85</b> YOU BROUGHT THE SUNSHINE (INTO MY LIFE) THE CLARK SISTERS (Westbound/Elektra 7-89810)	—	1
			<b>86</b> TRY AGAIN CHAMPAIGN (Columbia 38-03563)	59	24
			<b>87</b> GOTTA BROKEN HEART AGAIN DEBRA HURD (Geffen 7-29581)	—	1
			<b>88</b> FOR YOU L.T.D. (Montage MV 908)	—	1
			<b>89</b> (YOU'RE A) GOOD GIRL LILLO (Capitol B-5245)	—	1
			<b>90</b> PARTY RIGHT HERE DAZZ BAND (Motown 1680MF)	—	1
			<b>91</b> MUSIC "D" TRAIN (Prelude PRL 8068)	65	14
			<b>92</b> RAID LAKESIDE (Soler/Elektra 7-69836)	62	18
			<b>93</b> STRUTT MY THANG OZONE (Motown 1668)	61	14
			<b>94</b> READY FOR SOME ACTION JUNE POINTER (Planet/RCA YB-13522)	60	9
			<b>95</b> ON THE OUTSIDE LOOKING IN THE REDDINGS (Believe In A Dream/CBS ZS4 03916)	71	5
			<b>96</b> ON THE DANCE FLOOR NEW GUYS ON THE BLOCK (Sugar Hill SH-797)	70	9
			<b>97</b> SHE BLINDED ME WITH SCIENCE THOMAS DOLBY (Capitol B-5204)	81	12
			<b>98</b> SWEAT THE SYSTEM (Mirege/Atco 7-99891)	86	10
			<b>99</b> TURN ME OUT ESTHER PHILLIPS (Winning WROH-1001)	76	5
			<b>100</b> KEEP ON DOIN' GLENN JONES (RCA PB-13519)	87	9

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

All Night Long (Stone City — ASCAP) . . . . .	84	Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP) . . . . .	3	Keep On Doin' (Steelchest/Sinode — ASCAP) . . . . .	100	She Works Hard (Sweet Summer Night/See This House — ASCAP) . . . . .	5
All This Love (Jobete — ASCAP) . . . . .	4	For You (Council Rock/Blue Amberco — BMI) . . . . .	18	Keep On Lovin' (L.F.S. III/Spectrum VII — ASCAP) . . . . .	7	Shine On Me (Perk's/Duchess (MCA) — BMI) . . . . .	52
B.Y.O.B. (O'Lyric/Tree — BMI) . . . . .	18	Baby I Will (Jobete — ASCAP) . . . . .	80	Let's Dance (Jones — ASCAP) . . . . .	37	Skip To My Lou (Automatic/Steel-Chest — ASCAP) . . . . .	51
Bad Boy (Alligator — ASCAP) . . . . .	30	Bad Boy (Alligator — ASCAP) . . . . .	30	Life (Far Out — ASCAP) . . . . .	44	Small Town Lover (Hygroton/PRO — Canede) . . . . .	75
Bad Lady (Stone City — ASCAP) . . . . .	72	Get Down (Perk's/Duchess/MCA — BMI) . . . . .	36	Love Is The Key (Amazement — BMI) . . . . .	9	Space Cowboy (T-Boy/Boston — ASCAP) . . . . .	81
Bad Motor Scooter (Unichappell/Angelshell — BMI) . . . . .	40	Get In Touch (Spectrum VII/Yours, Mine, & Ours — ASCAP) . . . . .	64	Love Me Tonight (Science Lab — ASCAP) . . . . .	79	Stone Love (Music Corp. of America/The New Music Group/Kashif — BMI) . . . . .	26
Beat It (Mijac — BMI) . . . . .	23	Get It Right (Uncle Ronnie's/April/Thriller Miller — ASCAP) . . . . .	21	Miracles (Rare Blue — ASCAP) . . . . .	47	Strutt My Thang (Old Brompton Road — ASCAP) . . . . .	93
Between The Sheets (April/Bovine — ASCAP) . . . . .	14	Good Girl (Bush Burnin' — ASCAP) . . . . .	89	My Love (Brockman — ASCAP) . . . . .	27	Super Love (Perren-Vibes — ASCAP/Bull Pen — BMI) . . . . .	35
Blame It On Love (Chardax — BMI) . . . . .	71	Gotta Broken Heart (Ecnlrp — BMI) . . . . .	87	Never Gonna (ATV/Mann & Weil — BMI) . . . . .	53	Sweat (Green Star/Science Lab — ASCAP) . . . . .	98
Boogie Down (Aljarreau — BMI/See This House — ASCAP) . . . . .	8	High-Rise (Nick-O-Va! — ASCAP) . . . . .	70	New York New York (Sugar Hill — BMI) . . . . .	49	The Haunted House (Zombe Ent. — ASCAP) . . . . .	50
Buffalo Soldier (Bob Marley/Almo — ASCAP) . . . . .	83	Hot Line (Band Of Angels — BMI) . . . . .	73	On The Dance (Sugar Hill — BMI) . . . . .	96	Time (Virgin Adm. by Chappell — ASCAP) . . . . .	60
Candy Girl (Boston Int. — ASCAP/Streetsounds — BMI) . . . . .	54	How Do You Keep (WB — ASCAP) . . . . .	11	On The Line (Irving — BMI) . . . . .	57	Tonight I Celebrate (Almo/Prince Street/Screen Gems EMI — BMI/ASCAP) . . . . .	38
Candy Man (Stone City — ASCAP) . . . . .	46	I.O.U. (Pending) . . . . .	76	Party Right Here (Jobete/Ujima/Three Go — ASCAP) . . . . .	90	Tonight I Give In (Blue Harbor/Christel Glen/Koppelman-Bandler/Nurk Twins — BMI) . . . . .	12
Choosey Lover (Bovina — ASCAP) . . . . .	55	I'm Out To Catch (Jim-Edd/Child Care — BMI) . . . . .	34	Party Time (Neutral Gray/Original JB/Fency Footworks — ASCAP) . . . . .	66	Transformation (Eat Your Heart Out — BMI/Joan Tone — CAPAC) . . . . .	77
Cold Blooded (Stone City — ASCAP) . . . . .	63	I Can't Stand The Pain (Mighty Three — BMI) . . . . .	33	Pieces Of Ice (WB/Jamm/Blbo — ASCAP) . . . . .	31	Try Again (Walkin — BMI) . . . . .	86
Communication Breakdown (Junior/SaMusic/PRS/Colegms-EMI — ASCAP) . . . . .	25	I Never Forgot (Colgems-EMI — ASCAP) . . . . .	39	Raid (Circle L — ASCAP) . . . . .	92	Turn Me Out (Screen-Gems/Colgems-EMI — ASCAP) . . . . .	99
Crazy (Mighty M/Anderson/Williams — ASCAP) . . . . .	16	In The Groove (Slap Shot/Mighty Methieson — BMI) . . . . .	42	Ready For Some (Warner-Tamerlane/May Twelve — BMI) . . . . .	94	Turn The Music Up (Circle L — ASCAP) . . . . .	59
Crazy Daze (Delightful — BMI) . . . . .	62	Inside Love (Music Corp./Kashif — BMI) . . . . .	1	Remember (Songs Of Manhattan Island/Sendy Linzer — BMI) . . . . .	45	Video Baby (Earonic/Marvin Gardens — ASCAP) . . . . .	67
Dead Giveaway (Spectrum VII & L.F.S. III — ASCAP) . . . . .	19	Is This The End? (Boston Int'l/Streetsounds — ASCAP) . . . . .	68	Riding The Tiger (Gratitude Sky — ASCAP/Pologrounds — BMI) . . . . .	29	Wanna Be Startin' (Mijac — BMI) . . . . .	6
Do What You (Black-Eye/Mycenae — ASCAP) . . . . .	17	Is This The Future? (Sign Of The Twins/Fired-Up — ASCAP) . . . . .	48	Rockit (Hancock/OAO — BMI) . . . . .	59	We Are The Jonzun Crew (T-Boy/Boston Int'l — ASCAP) . . . . .	61
Don't Be So (Harrindur/Llydydiane/Adm. by Ensign) . . . . .	20	It's Like That (Protoons/Rush-Groove — ASCAP) . . . . .	32	Save The Overtime (Richer/Chappell/Bub's — ASCAP/Jin-Ken/Irving/Ljjesrike — BMI) . . . . .	10	Weak At The Knees (Konglather — BMI) . . . . .	43
Don't Wait Another (Little Macho/Hot Urban — ASCAP) . . . . .	74	It's You I Love (Simmons Family — ASCAP) . . . . .	69	Say You Do (A la Mode/Arista — ASCAP) . . . . .	56	You And I (Jobete/Black Bull — ASCAP) . . . . .	22
Don't You Get (Almo/March 9/Greivly Reincoat — ASCAP/Haymaker — BMI) . . . . .	24	Juicy Fruit (Mtume — BMI) . . . . .	2	She Blinded Me With (Participetion — ASCAP) . . . . .	97	Your Thing Is (Troutman's — BMI) . . . . .	85
Electric Avenue (Greenheart — ASCAP) . . . . .	13	Just Be Good (Flyte Tyme/Avant Garde (Almo) — ASCAP) . . . . .	28				
Fascination (Virgin/Chappell/Sound Diagrams/WB — ASCAP) . . . . .	58	Keep Giving Me Love (Trumar/Huemer/Diesel — BMI) . . . . .	78				

# MOST ADDED SINGLES

- COLD BLOODED — RICK JAMES — GORDY/MOTOWN**  
KDKO, V103, WLOU, KGFJ, WGCI, WRAP, WPAL, WPLZ, WJLB, WWIN, WSOK, WGPR, KSOL, KMJQ, KDIA, KDAY, KUKQ
- HIGH-RISE — ASHFORD & SIMPSON — CAPITOL**  
KDKQ, WZEN, KGFI, WYLD, WEDR, WPAL, WSOK, WGPR, WJMO
- CHOOSEY LOVER — THE ISLEY BROTHERS — T-NECK/CBS**  
KDKO, WWDM, WUFO, WPAL, WJLB, WIGO
- I.O.U. — FREEEZ — STREETWISE**  
KGFJ, WEDR, WPAL, WPLZ, KUKQ
- ROKIT — HERBIE HANCOCK — COLUMBIA**  
WWDM, WGCI, WJLB, WRKS, KSOL
- ALL NIGHT LONG — MARY JANE GIRLS — GORDY/MOTOWN**  
V103, WGOI, WBMX, WGPR, KSOL
- TONIGHT I CELEBRATE MY LOVE — PEABO BRYSON/ROBERTA FLACK — CAPITOL**  
KDKO, WWDM, KOKA, KSOL, KDAY

# MOST ADDED ALBUMS

- GET IT RIGHT — ARETHA FRANKLIN — ARISTA**  
OK100, WSOK, WPLZ, WPAL, WDAO, WEDR, WRBD, KGFJ
- "16" — STACY LATTISAW — COTILLION/ATCO**  
OK100, WWIN, WPAL, WDAO, WEDR, WRBD, WLE, WLOU
- SHINE ON ME — ONE WAY — MCA**  
KMJQ, OK100, WGPR, WSOK, WPAL, WRBD, WLE

# UP AND COMING

- THE CROWN — GARY BYRD AND THE G.B. EXPERIENCE — WONDIREC-TION/MOTOWN**  
**NEVER LET YOU DOWN — MAZE FEATURING FRANKIE BEVERLY — CAPITOL**  
**TOO MUCH MISTER — NATALIE COLE — EPIC**  
**AIN'T NOBODY — RUFUS AND CHAKA KHAN — WARNER BROS.**

# BLACK RADIO HIGHLIGHTS

## V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Naw Edition, Sister Sladga, Run D.M.C., Mtuma, O. Cheatham, Lakeside, War, I. Cara, R. Laws, Manhattans, O'Bryan, Motivation, S. Arrington, A. Franklin, S.O.S. Band. ADDS: R. James, Newcleus, W. Faldar, Raddings, Mary Jane Girls, L.T.D., L. Jackson. LP ADDS: Michael Jackson.

## WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — MTUME

HOTS: I. Cara, Run D.M.C., G. Benson, J. Ingram/P. Austin, Grand Master Flash, Midnight Star, Michael Jackson, S. Arrington, Naw Edition. ADDS: Isley Brothers. LP ADDS: Isley Brothers.

## WWIN-AM — BALTIMORE — CURTIS ANDERSON, PD — #1 — G. BENSON

HOTS: Fatback, R. Laws, Midnight Star, S. Arrington, G. Knight & The Pips, Run D.M.C., Cheri, Junior, A. Bakar, S.O.S. Band, Manhattans, A. Franklin, D. Summer. ADDS: R. James, P-Crew, W. Jackson, W. Lambert. LP ADDS: D. Ross, S. Lattisaw, D. Summer, Wynd Chymes, Skyy.

## WUFO — BUFFALO — MARK VANN, MD — #1 — F. HENDERSON

HOTS: I. Cara, Whispers, G. Benson, Michael Jackson, P. Hyman, D. Summer, Jonzun Crew, Janet Jackson, Maza, Starpoint, L. Graham, Manhattans, Midnight Star, Change, Collage, S.O.S. Band, E. Grant, Shalamar, Run D.M.C., A. Bofill. ADDS: Isley Brothers, O'Jays, One Way, K. Blow, Earth, Wind & Fire.

## WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — MICHAEL JACKSON

HOTS: G. Benson, I. Cara, Run D.M.C., Manhattans, J. Ingram/P. Austin, Grand Master Flash, Fatback, Whispers, B. Marlay, L. Graham, Mtuma, D. Summer, Midnight Star, O. Cheatham, Junior, Jonzun Crew, G.T., Jarraau, Starpoint, Shalamar. ADDS: A. Franklin, Freeez, D. Ross, J. Osborre, New Edition, R. Jamas, Isley Brothers, Ashford & Simpson. LP ADDS: S. Lattisaw, A. Franklin, New Edition, B. Summers, Ona Way, D. Summer.

## WBMX — CHICAGO — LEE MICHAELS, PD — #1 — G. BENSON

HOTS: Whispers, E. Grant, A. Bofill, Michael Jackson, P. Hyman, J. Ingram/P. Austin, Jarreau, D. Summer, Naw Horizons, L. Haywood, Jonzun Crew, G. Jones, Starpoint, O'Bryan, Kashif, Skyy, F. Henderson, War, Run D.M.C., A. Franklin, Fatback, Freeez, Human League, Manhattans. ADDS: Chi-Lites, G.T., Whodini, Motivation, Mary Jane Girls, Clark Sisters, S. Lites, Lillo, H. Ray.

## WGCI — CHICAGO — RICHARD PEGUE, PD — #1 — CLARK SISTERS

HOTS: Whispers, L. Haywood, J. Ingram/P. Austin, D. Summer, O. Cheatham, G. Benson, Grand Master Flash, A. Bofill, M. Miller, Midnight Star, A. Franklin, F. Henderson, S. Arrington, Michael Jackson, Isley Brothers, Jonzun Crew, Freeez, Kashif. ADDS: R. James, Mary Jane Girls, Lillo, Slingshot, H. Hancock, Run D.M.C., Imagination.

## WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — MICHAEL JACKSON

HOTS: D. Summer, G. Benson, E. Grant, S. Mandas, Whodini, Kashif, O'Bryan, Jarreau, Human League, Isley Brothers, Manhattans, Police, J. Ingram/P. Austin, A. Franklin, A. Bofill, Fatback, Midnight Star, Dazz Band, D. Ross, G. Knight & Tha Pips. ADDS: J. Spicer, Shalamar, S.O.S. Band, R. Laws, S. Arrington.

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

HOTS: Jarraau, A. Bofill, G. Benson, Grand Master Flash, Paaches & Herb, Michael Jackson, O'Jays, Manhattans, D. Summer. ADDS: L.T.D., Ashford & Simpson, G.T. LP ADDS: A. Bofill.

## WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — MIDNIGHT STAR

HOTS: Naw Horizons, S. Arrington, J. Ingram/P. Austin, S.O.S. Band, Whodini, J. Gill, Isley Brothers, Fatback, Michael Jackson. LP ADDS: A. Franklin, R. Laws, Manhattans, S. Lattisaw, Skyy.

## WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — O. CHEATHAM

HOTS: I. Cara, Whodini, Midnight Star, One Way, D. Summer, J. Gill, Manhattans, Run D.M.C., S.O.S. Band. ADDS: Slingshot, G. Byrd, Mary Jane Girls, Maze, R. James, The System, L. Prentiss, Earth, Wind & Fire, Spice, M. Handerson, Ashford & Simpson. LP ADDS: D. Summer, One Way, Midnight Star, D. Ross, Lakeside.

## WJLB — DETROIT — J. MICHAEL MCKAY, MD

HOTS: Isley Brothers, G. Knight & The Pips, Michael Jackson, D. Williams, Mary Jane Girls, Janet Jackson, Whispers, G. Benson, T. Dolby, Manhattans, Jarreau, Mtume, Kashif, A. Bofill, P. Hyman. ADDS: R. Jamas, H. Hancock, Rufus & Chaka, Isley Brothers, Midnight Star, J. Ingram/P. Austin.

## WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — S. ARRINGTON

JUMPS: 8 To 5 — Michael Jackson, 9 To 6 — Jarreau, 11 To 7 — DeBarge, 17 To 8 — Midnight Star, 19 To 14 — Changa, 24 To 17 — D. Summer, 26 To 18 — O'Jays, 45 To 19 — Jonzun Crew, 40 To 20 — Newcleus, 46 To 21 — Jr. Tucker, 28 To 23 — Skyy, 41 To 25 — One Way, 49 To 26 — A. Franklin, 50 To 27 — S. Lattisaw, 44 To 29 — Rock Master Scott, 37 To 30 — B. White, 38 To 31 — Whodini, 39 To 36 — Collage, 43 To 37 — S. Dash, 45 To 38 — Motivation, 47 To 39 — Service, 48 To 40 — D. Ross, Ex To 41 — Shalamar, Ex To 42 — Manhattans, Ex To 43 — L.T.D., Ex To 44 — P. Bryson/R. Flack, Ex To 45 — N.M. Waldan, Ex To 46 — T. Houston, Ex To 47 — K. Blow. ADDS: Shock, Private Sector, New Edition. LP ADDS: S. Lattisaw, One Way, Crown Heights Affair, A. Franklin.

## KMJQ — HOUSTON — JIM "SNOMAN" SNOWDEN, PD — #1 — MIDNIGHT STAR

JUMPS: 20 To 8 — S.O.S. Band, 17 To 9 — D. Summer, 13 To 10 — Manhattans, 24 To 14 — New Edition, Ex To 15 — Isley Brothers, Ex To 17 — A. Franklin, Ex To 21 — O. Cheatham, 30 To 22 — Glass Band, 28 To 25 — D. Ross, 39 To 27 — K. Blow, Ex To 28 — H. Hancock, 35 To 29 — Shalamar, Ex To 30 — Lakeside, Ex To 32 — One Way, Ex To 33 — J. Osborn, Ex To 34 — N. Hendryx. ADDS: Dazz Band, Motivation, R. Jamas, Slingshot. LP ADDS: One Way, N. Hendryx, L. Haywood, D. Summer.

## KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — D. SUMMER

ADD: F. Handerson, P. Hyman, G. Benson, D. Williams, Mtume, Junior, Jarreau, Manhattans, Michael Jackson. ADDS: G. Byrd, R. Jamas, Rufus & C. Khan, J. Osborn, P. Bryson/R. Flack, Serge, Clark Sisters, Yaz, S. Robinson/B. Mitchell, C-Bank.

## KGJF — LOS ANGELES — GEORGE MOORE, PD — #1 — F. HENDERSON

HOTS: G. Benson, P. Hyman, J. Ingram/P. Austin, I. Cara, Michael Jackson, Junior, D. Summer, Kashif, Starpoint. ADDS: Rufus & C. Khan, L. Jackson, Ashford & Simpson, Maze, Earth, Wind & Fire, R. Jamas, Thunderflash, Fraaaz. LP ADDS: A. Franklin, New Edition, S. Mendes.

## WLOU — LOUISVILLE — NEAL OREA, PD — #1 — A. FRANKLIN

HOTS: Starpoint, D. Summer, Midnight Star, J. Gill, Chi-Lites, I. Cara, Fatback, Collage, P. Wynne, Run D.M.C., R. Laws, O'Bryan, K. Blow, Dazz Band, Ona Way, G.T., New Guys On The Block, War, Lakeside, Manhattans. ADDS: G. Byrd, R. Jamas, B. White, N. Cole, Zoom!, Bryan & Zan, D. Joseph, G. Guthrie, Shalamar. LP ADDS: S. Lattisaw.

## WDIA — MEMPHIS — BOBBY O'DAY, PD

HOTS: G. Benson, Grand Master Flash, Mtume, Naw Horizons, Chi-Lites, J. Ingram/P. Austin, Manhattans, Run D.M.C., Kashif, Sister Sladga, D. Summer, O'Jays, S.O.S. Band. ADDS: A. Franklin, J. Osborne, J. Gill, O. Chaatham.

## WEDR — MIAMI — GEORGE JONES, PD — #1 — CHI-LITES

HOTS: Janet Jackson, Naw Horizons, Sister Sladga, Junior, Midnight Star, J. Pointer, New Guys On The Block, Nawcleus, D. Summer, J. Brown, M. Wycoff, Jarreau, Manhattans, J. Gill, Change, Rocket, Skyy, Shalamar, Jonzun Crew, Rock Master Scott. ADDS: New Edition, T. Houston, N. King, Ashford & Simpson, Freeez, D. Hurd, Gift Of Dreams, S.O.S. Band. LP ADDS: S. Lattisaw, Crown Heights Affair, A. Franklin.

## WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — I. CARA

HOTS: J. Ingram/P. Austin, O'Bryan, Naw Horizons, Starpoint, Midnight Star, B. Williams, Michael Jackson, Skyy, "D" Train, P. Hyman, F. Handerson, A. Franklin, D. Ross, Cheri, Toto, J. Osborne, Peaches & Herb, H. Hancock, Isley Brothers. ADDS: Chi-Lites, Ashford & Simpson, W. Jackson, G. Chandler, Hiroshima, N. Hendryx, Police, Earth, Wind & Fire.

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

HUMPS: 7 To 4 — Fraeez, 12 To 7 — M. Sembello, Ex To 14 — Police, 26 To 15 — Whodini, Ex To 28 — S.O.S. Band, Ex To 30 — S. Lattisaw. ADDS: H. Hancock, A. Franklin, J. Osborne.

## WRAP — NORFOLK — CHESTER BENTON, PD — #1 — MTUME

HOTS: J. Ingram/P. Austin, Junior, Starpoint, Grand Master Flash, D. Summer, L. Graham, A. Bofill, Whispers, G. Benson, L. Haywood, Jarreau, Michael Jackson, J. Gill, O'Jays, S. Lattisaw, Midnight Star, K. Blow, Shalamar, P. Bryson/R. Flack. ADDS: R. James, Rufus & C. Khan, War, G.T., G. Byrd, Lakeside. LP ADDS: D. Ross, L. Graham.

## KDIA — OAKLAND — JEFF HARRISON, PD — #1 — MTUME

— "D" Train, H. Hancock, D. Summer, G. Benson, A. Baker, Midnight Star, S. Mendes, Clark Sisters, J. Ingram/P. Austin, Manhattans. ADDS: Rufus & C. Khan, Junior, R. James.

## KUKQ — PHOENIX — STEVE SMITH, PD — #1 — G. BENSON

HOTS: O'Bryan, Kashif, Midnight Star, Jarraau, Naw Horizons, P. Nivens, D. Summer, Junior, J. Gill, Manhattans, Kajagoogoo, Shalamar. ADDS: R. Jamas, Fraeez, D. Hurd, Culture Club, M. Lovesmith. LP ADDS: D. Summer.

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

HOTS: I. Cara, G. Knight & Tha Pips, Michael Jackson, DeBarge, K. Blow, Manhattans, Fatback, A. Franklin, Midnight Star. ADDS: Tamptations/Four Tops, Blue Magic, T. Houston, P-Crew, D. Richards. LP ADDS: S. Lattisaw, War, Ona Way.

## WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — I. CARA

HOTS: S.O.S. Band, Midnight Star, Run D.M.C., D. Summer, Starpoint, Michael Jackson, Junior, G. Benson, J. Ingram/P. Austin, Whispers, Jarraau, Fatback, O'Bryan, L. Graham, A. Franklin, O. Cheatham, P. Hyman, Blue Magic, H. Hancock. ADDS: R. James, N. Cole, B. Edwards, Freeez, F. Handerson, Cheri, G.T., Jonzun Crew, Human Laagua. LP ADDS: A. Franklin.

## KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — I. CARA

HOTS: G. Benson, Mtuma, D. Summer, J. Ingram/P. Austin, Kashif, A. Bofill, Junior, P. Hyman, Starpoint. ADDS: H. Hancock, R. Jamas, Attituda, N. Hendryx, Mary Jane Girls, Rufus & C. Khan, P. Bryson/R. Flack, Hiroshima, T. Brunson, Ona Way, G.T.

## WSOK — SAVANNAH — JAY BRYANT, PD — #1 — GRAND MASTER FLASH

JUMPS: 6 To 2 — J. Spicar, Ex To 28 — Isley Brothers, Ex To 29 — New Edition, Ex To 30 — D. Ross. ADDS: L.T.D., Maza, Ashford & Simpson, R. Jamas. LP ADDS: A. Franklin, One Way, D. Ross, L. Graham.

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

HOTS: I. Cara, G. Benson, Whispers, E. Grant, D. Summer, J. Ingram/P. Austin, A. Bofill, Jarreau, Starpoint, Run D.M.C., Midnight Star, Manhattans, T. Brunson, Chi-Lites, N. Hendryx, New Horizons, Reddings, D. Ross, War. ADDS: Lillo, L. Jackson, N. Cole, K. Blow, P. Bryson/R. Flack, Lakeside, S. Lattisaw, A. Franklin, Motivation. LP ADDS: B. Jamas, Yellowjackets.

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

HOTS: O'Jays, S. Lattisaw, J. Gill, Kashif, G. Benson, Jarreau, Manhattans, Starpoint, J. Osborne, D. Summer, Whispers, War. ADDS: F. Handerson, S. Robinson/B. Mitchell, D. Ross, D. Hurd, Jazzy, Yaz, D. Joseph. LP ADDS: D. Summer, A. Franklin, Junior, One Way, S. Lattisaw.

## MCA To Release New Jett Cassette In Wake Of 'Star Star' Controversy

(continued from page 5)

ned of the consumer backlash, management, Jett and MCA "worked day and night" to correct the problem. The new cassette, sans "Star, Star," will carry the catalog number MCAC-5445. The original cassette carries the number MCAC-5437. The new one can also be identified by a red plastic norelco box instead of the black plastic and will have "Album Version Only" incorporated into the artwork.

Apparently, customers of various mass merchandiser accounts, serviced by rack jobbers Lieberman and Pickwick, complained of the lyrics in "Star, Star." In one case, an irate parent returned the tape to a store and said she didn't want her child to listen to such "c—p."

### Tapes Pulled

The result was both companies removing the "Album" cassette from accounts' shelves. According to Van Vanyo, vice president of national buying for Lieberman, "most of the Jett product was pulled from a substantial number of accounts." According to some sources, a portion of those accounts include Kmart, Sears and Woolworth's.

Bob Kronenberg, buyer for Pickwick's rack office in Los Angeles, said that the Jett cassette was ordered removed from mass merchandiser stores serviced by the rack, including Zody's, Sears and Montgomery Ward.

According to Vanyo, Kronenberg and other dealers contacted by **Cash Box**, MCA field sales staff notified them last week that they would be servicing an album version for cassette and would take back the original cassette in a piece-by-piece exchange.

But a spot check by **Cash Box** reveals that perhaps it is the racks and their accounts that are most sensitive to the colorful language in "Star, Star." As one record retailer put it, "After all we still carry the Stones' 'Goat's Head Soup' in catalog."

"We're a little more liberal than mass merchandisers," said Rick Giering, a buyer at Denver-based Dan Jay Music, the wholesaler for the Budgets Records, Tapes and Video franchise chain. "We sell triple X movies and used to sell paraphernalia, so it's no big deal."

"The salesman from MCA notified me this week about the cassette cut and the fact they would be releasing another version of the tape," said Phil McConnell of Washington D.C.-based Waxie Maxie chain. "But we won't pull it off the shelf. It has been pulled from other places, ac-

ording to the MCA salesman, but if we keep stocking it, we'll be one of the only ones around that do."

McConnell said that he was told that MCA would continue filling orders for the original cassette because the company has apparently pressed several units.

Some dealers contacted said that as of last week, the Jett LP and cassette were selling at a one-to-one clip, with some dealers noting cassette sales running 60%-40% over LPs.

## Jennings, Reed

(continued from page 22)

produced the three songs for RCA.

Jennings' next album project, tentatively to be released in September, is "Waylon & Company." Already filmed up for inclusion are guest vocalists Mel Tillis, Emmylou Harris, Jessi Colter, Hank Williams, Jr. and Willie Nelson. Other guest deals are currently in the works.

This summer, Jennings has dropped his characteristic reluctance to grant interviews. He'll be featured in articles and/or cover pictures for no less than eight magazines. Watch for fall issues of *Rock Bill*, *Genesis*, *Family Weekly*, *Country News*, *Inside Country Music*, *Country Song Roundup*, *Country Rhythms* and *Guitar Player*. "Outlaw Waylon" will talk and sing on a future edition of TWA's in-flight airline show, *Music In The Air*, and on the syndicated radio show *CBS Radio Radio*. On the tube, he's still heard on 22 episodes a year of *The Dukes Of Hazzard* as the narrator/balladeer and singing the title song. Among his recent television interviews was a July 10 airing of Nashville WSMV-TV's *Miller and Company* with Channel Four's Dan Miller. The expanded interview (a full hour) produced a bit of controversy when Jennings criticized the Country Music Assn. (CMA) and The Nashville Network.

Reed continues to boost his acting career with his current role in the comedy *The Survivors*, with Robin Williams and Walter Matthau. His "wild man" antics are later to liven up the third of the *Smokey* movies, this one without Burt Reynolds. Reed will have the title role in *Smokey Is The Bandit*. He has already appeared in a March episode of *Mama's Family* on NBC-TV and will be seen in August on *Solid Gold's Country Special* and in September on the syndicated Multimedia special, *25 Years Of Country Gold*. The latter show will feature the duet "Hold On I'm Coming" with Jennings. Both artists will have solo spots on the September special as well.



**DAY OF RECKONING** — Austin, Texas-based group D-Day was recently in a London studio putting the finishing touches on the debut LP it will release on A&M Records. Bob Sargeant is producing the project. Pictured are (l-r): De Lewellen and Glover Gill of the group; Sargeant; and John Keller, David Fore and Will Fivash of the group.

## U.S. Import Firms Turn To Domestic Product For Profit

(continued from page 26)

week, doubling in size with the reported pick up of the independent labels formerly distributed by Motown's now-defunct Together Distribution.

### Pick Up Smaller Labels

Scott further predicted that JEM would soon pick up any small and major label artists for distribution, due to its new strength following the closure of the major independent labels. "When contracts are up at the end of the year, a lot of labels will want to leave their major distributors when they see that nothing is going to happen," explained Scott. "And we're already seeing a lot of artists coming in to talk with us as successful alternative. Many of these acts have had major label releases but were dropped because they sold only 40,000-60,000 copies. That doesn't make them a failure, just not a big success. The majors can't make a profit at that level or wait five or six albums for an act to break, but we don't have their overhead, so it gives us a great

opportunity to sell a lot of records."

Both Important's Marotta and JEM Texas' Gillespie warned against downplaying the continued importance of imports to their respective companies. "Domestic sales account for 35% of our billings, up from 15-20% last July," noted Marotta. "But I don't see a downward trend to our import sales, just a larger increase in domestic sales through selling more titles and going after more titles."

"And even though we are affected by restrictions on parallel imports," Marotta added, "the gap is being filled by new products like German and Scandinavian new wave."

Gillespie reported that imports are "stronger than they've ever been," mostly due to catalog products "though we have some hits."

He added that Michael Marrone, from JEM's New Jersey sales staff, would be moving shortly to Texas to handle all import sales.

## Aztec Camera Hits The U.K.

by Chrissy Iley

LONDON — Simon & Garfunkel and Bob Dylan are credited with being the seminal influences on a new strand of British music. It is a very thin strand comprising just one band — Aztec Camera, a Scottish band striving unashamedly for a West Coast (California) feel.

The band uses this influence to make a highly original sound. It is not, despite U.K. music press allegations, "new hippies." Although the band's songs do have the melodic West Coast feel to them, they are not by any means trying to mimic Dylan. They go against the grain rather than with it; they strive to be different.

Aztec Camera is currently on a short U.S. tour, where it hopes to find an American producer to cultivate a more American sound.

The band will be performing tracks from its current album, "High Land, Hard Rain," which is an accumulation of its work to

date. Dates so far have included the New Music Seminar and Danceteria in New York.

The lyrics written by lead vocalist Roddy Frame are mostly inspired by love. They are either highly sensitive or totally obscure (I am not sure which). Aztec Camera likes to be subversive and no one is sure how to label the band. It plays on that.

Most U.K. bands, anxious for U.S. recognition, establish an essentially English sound, but not Aztec Camera — it has cultivated an unusual blend.

Frame told **Cash Box**: "I would say Simon & Garfunkel is my major inspiration, but I don't like all West Coast stuff. I think the Eagles are very overrated."

This short tour is only a forerunner to a larger one planned for this fall. Frame tells **Cash Box** the band hopes to support James Taylor on a major U.S. tour.

Aztec Camera is on Rough Trade Records.



**T. MAC PACT** — The Welk Music Group recently entered a sub-publishing agreement with T. Mac Ltd. to represent the works of British composer Tony Macauley in the United States. Pictured are (l-r): Dean Kay, executive vice president of the Welk firm; Gaylon Horton; Rob Matheny; and Macauley (at the piano).

## THE RHYTHM SECTION

(continued from page 27)

**Choir** will be on hand for this Holy Land gospel festival. The festival was organized by White and Unlimited Gold president **Rod McGrew** with the Holy Land Pilgrimage Foundation. The religious music festival will open Aug. 21 at the Sultan's Pools in Jerusalem and then at the Roman Theatre in Caesarea Aug. 23-24.

**SHORT CUTS** — The fifth annual "Stars For Children" benefit show, which played June 25 at Reunion Hall in Dallas, featured the **Commodores**. Founded by the **Oak Ridge Boys**, "Stars For Children" was created to aid in the identification and, ultimately, the prevention of child abuse. It marks the first time a non-country act has been asked to participate in the show. Appearing with the Commodores, who later this summer will release their 13th Motown LP, the first completely sans **Lionel Richie**, will be **Rosanne Cash**, **Lee Greenwood**, **George Lindsay** and the Oaks... On the blues, there is the Mississippi "Delta Blues Festival" set for September in Greenville... Long Beach, Calif. last week proclaimed Friday, June 18, 1983 Budweiser SuperFest Day in the seaside city, which is the first stop of the national SuperFest tour... Canada's R&B bastion **Powder Blues** is set to appear July 15-16 at the Montreaux Jazz Festival in Switzerland. The band is also set for July 10 at the Northsea Jazz Festival in Holland and will be at Dingwalls in London July 8-9.

michael martinez

## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — The record market is showing a slow upsurge after several months of very low figures. Statistical data released by the Chamber of Record Producers for May reports a sale of 15,244 singles (against 12,023 in April), little more than 152,000 albums (against 127,000 in April) and nearly 444,000 tapes (the best gain, since the April's 311,000). If compared with the same month of 1982, there is a decrease of around 55% in singles, 40% in albums and 13% in tapes, meaning that the cassette configuration is increasing its share of the market.

The battle against piracy is being conducted with energy by the Chamber, reported **Nestor Selasco**, president of CAPIF, to **Cash Box**. One of the ideas being introduced is the signature of a loyalty contract by dealers, which would establish a legal link and an explicit acceptance by dealers that counterfeit product should not be carried. The Chamber has been advertising in newspapers against piracy, claiming that illegal copies are amounting to 25% or more of the whole sales volume, which is already depressed. A campaign in joint effort with Sadalc, the author rights collecting society, is being blueprinted and will be unveiled at a press conference in the near future.

The Record Supermarket, a joint venture by the major labels, is also on the way up. **Marlo Kaminsky**, head of Microfon and president of the retail organization (with three branches, one in Buenos Aires, one in the city of Rosario and one in Cordoba) reports a \$10,000 dollar sale in only two days, which is real money at this moment. The Supermarket has been plagued by internal and external theft in the recent past, but the situation is now safe, said Kaminsky, and the next step is to open a fourth branch at Ciudad Fravega, to be one of the biggest appliance stores in Buenos Aires. Although the Supermarket idea has been strongly resisted by regular retailers, it has two irresistible attractions to labels: it sells catalog items not carried by dealers and it pays in cash as soon as the records are sold.

**Alberto Cortez** is the visitor of the week, and sales of the tickets to his shows have been so good that three more dates have been added to the original schedule. Sicamericana hosted a press conference and cocktail party honoring him.

miguel smirnoff

### United Kingdom

**LONDON** — **Pete Townshend** and publishers Faber and Faber launched a new publishing association. The aim of the Townshend Imprint will be to produce around six-10 titles a year covering a wide range of subjects, including Townshend's

own writing and writers in the rock field, as well as developing new writers. Townshend believes there is potential to develop publishing in an exciting way and will concentrate on new creative writing that has potential for use in music, film and videos.

One project he plans is with artist **Peter Blake**, designer of **The Beatles'** "Sgt. Pepper" album cover, for a videodisc. Townshend would write the music, Blake would create the images, and they are looking for a poet to write the words. "This will not affect my work with **The Who**," Townshend told **Cash Box**. "I am having a meeting with **Roger Daltrey** this week to discuss the new album. What I can't face up to doing is an album without the glory of live shows, but that is something I have to adjust to."

A press reception was held at Abbey Road's famous Number 2 studio to celebrate its doors being opened to the public for a limited period. The public will be able to see an exciting presentation featuring film clips and promotional videos with previously unreleased recordings of **The Beatles** at Abbey Road.

Culture Club is being lined up for a U.K. tour early in the fall. The group begins a schedule of Stateside concerts on Aug. 27 and then launches into its British venture.

Their new single will be issued by Virgin in mid-September and a new album, entitled "Colour by Numbers," is scheduled for release on Oct. 7. . . **The Ramones'** controversial video for "Psycho Therapy," the first video to cause major censorship problems on MTV, has run into similar problems on U.K. TV.

**Elvis Costello** and **The Attractions** are setting out for a major U.K. tour in October. Their four-piece line-up will be augmented by **The TKO Horns**, who are featured on the forthcoming "Punch The Clock" album. . . **Echo and the Bunnymen** played the remote Western Scottish Isle of Skye last week, whose population is less than the seating capacity at London's Royal Albert Hall. . . **the Liverpudlians**, who had a Top 10 hit last year with "The Cutter," plan a typically perverse tour in which they will play New York, Boston, Denmark and Iceland after their U.K. tour ends on July 19. The new single, "Never Stop on Korova," distributed by WEA, is described by vocalist **Ian McCulloch** as "a post-election protest song."

**Shalamar's** new album, "The Look," on Solar Records has its U.K. release July 22. It is the follow-up to last year's platinum selling "Friends". . . **ABC** has expanded its repertoire and come up with a new venture. The group released a 60-minute video film, **Mantrap**, on PolyGram Music Video. It combines concert footage with a story line that weaves a cast of characters into luscious European locations.

chrissy illey

## Ariola Germany Revamps Promotion Staff, Expands Media Operation

**MUNICH** — New members have been added to an expanded promotion team at Ariola Germany in an effort to meet the growing demands of the company's media partners, according to domestic promotion chief Hans Scherer and international promotion head Klaus-Peter Schleinitz.

Creation of new positions on the promotion team was required for greater concentration and more individual service. Promotion managers and special promoters have been added to Ariola's promo department to compliment radio, TV and press promoters.

The conception of complete promotion campaigns for certain projects will be the responsibility of Manfred Zwelacker and Use Kanthak, serving as public relations managers. Zwelacker will cover new trends and international repertoire at the company while Kanthak will handle domestic product in the MOR sector.

Robert Gierer, who until recently has handled broadcast stations in Southwestern Germany for EMI, switches to Ariola as a special promoter for projects in the domestic repertoire. Classical and standard repertoire will be handled by Peter Sauerbrey.

Local broadcast promotion is also being developed with a regional office in Frankfurt already established. Berne Weiss will take over the Frankfurt office, leaving a post at A&M.

Jane Smith has joined the team in Cologne while Guenter Staff has started

### NYC 'Scratch' Music Labels Open In U.K.

by Chrissy Illey

**LONDON** — New York scratch music will make big inroads into London this month. Police manager Miles Copeland's IRS agency has formed a new label, IRS Deuce. It is based in England, but will feature all New York club acts as yet unreleased in the States.

The acts will be like those that inspired Malcolm McLaren, who has used similar techniques on his "Duck Rock" album. Real scratch music will now have a chance to be heard in the U.K.

Scratch has been described as a producer's music, with indulgent use of overdund and drum machines on already existing records. It is basically dance music for clubs.

Richard Law of Deuce added, "It is music appealing to black people, written by white people and fronted by black people." Its real roots are widely disputed.

The first single out on the label is **The Beat Girls'** rendition of the **Man Parrish** number, "Be Bop Don't Stop."

Its aim is to show the U.K. what is happening in NYC.

working in Berlin.

Holger Decken, who until recently headed the Ariola regional office in Berlin, has assumed responsibility for radio and dance club promotion in the Munich headquarters. His predecessor, Gerd Dornieden has moved to the position of head of radio promotion.

Marlon Kroh has taken over international TV promotion and has a background in Ariola's TV department.

### Early Summer Sales In Tokyo: Mixed Results

by Koza Otsuka

**TOKYO** — Some dealers reported sales gains while others said that sales were down for the first week of the summer here in a survey by the **Cash Box** Tokyo office. Some of the seven dealers in the Tokyo metropolitan area survey said that sales increases were due to the prominent return of LPs over prerecorded cassettes, breaking a trend of dominance by cassettes in recent years.

Other dealers reported that the new digital CD (Compact Disc) showed a substantial growth during the opening summer week but has been moderated by the diffusion among users.

A wide variety of product — from domestic pop favorites to jazz, classical and movie soundtracks — did well throughout the week. Titles by artists such as **Tatsuro Yamashita**, **Seiko Matsuda** and **Hiroko Yakushimaru**, in addition to the **Flashdance** and **Star Wars** soundtracks, all were cited as solid sellers during the opening week.

"Generally speaking," said a spokesman for retail chain **Asakusa-Yorodo**, "sales were not strong in the week." While the dealer said that some traditionalist titles sold well, he added, "On the other hand, the CDs released during that period seemed to move slow."



**THE DATELINE** — "Dateline: Tokyo," due for release in Japan on Warner/Pioneer during August, was going through the final studio stretch under the guidance of artist **Brock Walsh** (l), an exclusive MCA Music writer, and producer **Andrew Gold** (r).

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Y Como Es El** — Jose Luis Perales — Music Hall
- 2 **Paraiso** — Pomada — RCA
- 3 **Ovidame** — Pimpinela — CBS
- 4 **Directo Al Corazon** — Luis Miguel — EMI
- 5 **Hay Que Salvar Nuestro Amor** — Silvana Di Lorenzo — RCA
- 6 **Como El Primer Dia** — Alberto Cortez — Music Hall
- 7 **Para Volverte A Ver** — Dyango — EMI
- 8 **Cambias Mi Amor** — Valeria Lynch — PolyGram
- 9 **Dulve Apasionada** — Los Locos de Amor — EMI
- 10 **De Repente Sola** — Cacho Castana — RCA

#### TOP TEN LPs

- 1 **Cada Loco Con Su Tema** — Joan Manuel Serrat — Microfon/Ariola
- 2 **Superestrellas** — various artists — PolyGram
- 3 **Fame Live** — various artists — RCA
- 4 **Telejuegos** — various artists — ATC/Interdisc
- 5 **Quereme** — Valeria Lynch — PolyGram
- 6 **Sentir** — Maria Martha Serra Lima — CBS
- 7 **Pimpinela** — Pimpinela — CBS
- 8 **Hagamos El Amor** — Sandra Mihanovich — Microfon
- 9 **Directo Al Corazon** — Luis Miguel — EMI
- 10 **Fame** — soundtrack PolyGram

— Prensario

### Italy

#### TOP TEN 45s

- 1 **Do You Really Want To Hurt Me** — Culture Club — Virgin
- 2 **Billie Jean** — Michael Jackson — CBS/Epic
- 3 **Juilet** — Robin Gibb — PolyGram/Polydor
- 4 **Non Slamo Soll** — Miguel Bose' — CBS
- 5 **Let's Dance** — David Bowie — EMI
- 6 **Neil 'Aria C'E'** — Umberto Tozzi — CGD
- 7 **I Like Chopin** — Gazebo — Baby
- 8 **Amlco E'** — D. Baidan Bembo & C. Caselli — CGD
- 9 **Vamos a la playa** — M. & J. Righiera — CGD
- 10 **Dolce Vita** — Ryan Paris — Disco Magic

#### TOP TEN LPs

- 1 **1983** — Lucio Dalla — RCA
- 2 **Milano-Madrid** — Miguel Bose' — CBS
- 3 **Thriller** — Michael Jackson — CBS/Epic
- 4 **Calore** — Renato Zero — RCA/Zerolandia
- 5 **Bollicine** — Vasco Rossi — Carosello
- 6 **The Final Cut** — Pink Floyd — EMI/Harvest
- 7 **Guccini** — Francesco Guccini — EMI
- 8 **Let's Dance** — David Bowie — EMI
- 9 **30 X 70** — various artists — CGD
- 10 **Synchronicity** — Police — CBS/A&M

Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 **Wherever I Lay My Hat (That's My House)** — Paul Young — CBS
- 2 **IOU** — Freeez — Beggar's Banquet
- 3 **Baby Jane** — Rod Stewart — Warner Bros.
- 4 **Moonlight Shadow** — Mike Oldfield — Virgin
- 5 **War Baby** — Tom Robinson — Panic
- 6 **Flashdance... What A Feeling** — Irene Cara — Casablanca
- 7 **Come Live With Me** — Heaven 17 — B.E.F./Virgin
- 8 **Dead Giveaway** — Shalamar — Solar
- 9 **It's Over** — The Funk Masters — Master Funk
- 10 **Forbidden Colours** — Davis Sylvian/Riuchi Sakamoto — Virgin

#### TOP TEN LPs

- 1 **Synchronicity** — The Police — A&M
- 2 **Thriller** — Michael Jackson — Epic
- 3 **Let's Dance** — David Bowie — EMI America
- 4 **Body Wishes** — Rod Stewart — Warner Bros.
- 5 **Fantastic** — Wham! — Innervision
- 6 **Cribs** — Mike Oldfield — Virgin
- 7 **Secret Messages** — ELO — Jet
- 8 **In Your Eyes** — George Benson — Warner Bros.
- 9 **Too Low For Zero** — Elton John — Rocket
- 10 **The Luxury Gap** — Heaven 17 — B.E.F./Virgin

—Melody Maker



# Cash Box Top Albums/101 to 200

July 23, 1983

	Weeks On Chart	7/16
101 ONE NIGHT WITH A STRANGER	104	11
102 DIANA ROSS ANTHOLOGY	105	8
103 IN OUTER SPACE	97	14
104 STEVE ARRINGTON'S HALL OF FAME	106	20
105 WHEN WILL I SEE YOU AGAIN	116	4
106 SNAPSHOT	109	6
107 GODDESS OF LOVE	117	6
108 GET LUCKY	112	89
109 NO PARKING ON THE DANCE FLOOR	141	3
110 THE HIGH ROAD	102	17
111 AEROBIC SHAPE-UP II	96	31
112 KEYPED UP	93	13
113 BRANIGAN 2	88	16
114 YOU AND I	107	21
115 GET NERVOUS	99	36
116 SHABOOH SHOOBAH	101	19
117 GET IT RIGHT	—	1
118 MAMA AFRICA	134	6
119 COMPUTER GAMES	110	34
120 NEVER KICK A SLEEPING DOG	131	3
121 THE GENIE	113	8
122 GREATEST HITS	126	145
123 AFTER EIGHT	143	3
124 MODERN HEART	120	18
125 BUILT FOR SPEED	119	57
126 ATF	118	21
127 SIOGO	127	6
128 SPECIAL BEAT SERVICE	111	40
129 OCTOPUSSY	144	4
130 WORKS	123	8
131 DEEP SEA SKIVING	129	15
132 KIHNSPIRACY	108	21
133 GREATEST HITS	125	37
134 TOO-RYE-AY	115	24

	Weeks On Chart	7/16
135 THINK OF ONE . . .	147	3
136 SOMEBODY'S GONNA LOVE YOU	130	12
137 SPRING SESSION M	121	39
138 BOTTOM'S UP	138	11
139 GOOD AS GOLD	142	10
140 NIGHT AND DAY	136	54
141 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	145	97
142 WHO'S GREATEST HITS	132	14
143 HELLO, I MUST BE GOING	137	35
144 DAWN PATROL	139	27
145 STYLE	133	12
146 BURLAP & SATIN	150	5
147 BURNING	158	3
148 SIDE KICKS	146	23
149 FORTUNE 410	161	3
150 PLANET P	135	16
151 POWER	149	21
152 SWEAT	154	21
153 HAVANA MOON	148	14
154 BET CHA SAY THAT TO ALL THE GIRLS	155	11
155 AMERICAN FOOL	159	64
156 ALL THE GOOD ONES ARE TAKEN	171	2
157 THREE LOCK BOX	152	31
158 HIGH ADVENTURE	156	45
159 RECORDS	153	31
160 THE HUNTER	157	18
161 TODAY	163	6
162 ANOTHER PERFECT DAY	174	2
163 FAREWELL TOUR	—	1
164 BLUES 'N' JAZZ	165	6
165 A DECADE OF HITS	178	2
166 MICHAEL BOLTON	164	11
167 CLASSICS — THE EARLY YEARS	166	5

	Weeks On Chart	7/16
168 WITH SYMPATHY	167	8
169 JANE FONDA'S WORKOUT RECORD — FOR PREGNANCY, BIRTH AND RECOVERY	140	10
170 SHINE ON ME	—	1
171 PRIDE	177	12
172 ESCAPE	160	103
173 NO GUTS . . . NO GLORY	151	19
174 SCRIPT FOR A JESTER'S TEAR	176	5
175 POWER AND THE GLORY	183	5
176 RHYTHM OF YOUTH	—	1
177 HIGH & DRY	179	4
178 NEVER SURRENDER	162	26
179 CANDY GIRL	—	1
180 AEROBIC SHAPE-UP	170	66
181 FRIENDS	172	7
182 SUPERMAN III	184	2
183 KATE BUSH	—	1
184 WILD & BLUE	168	21
185 LANGUAGE	188	2
186 AMERICAN MADE	192	23
187 THE ALARM	—	1
188 FIERCE HEART	182	8
189 STAR PEOPLE	173	10
190 XL 1	—	1
191 WHAT GOES AROUND	—	1
192 CHARLIE	—	1
193 SPIRIT OF PLACE	187	6
194 NONA	198	14
195 EINZELHAFT	180	15
196 STRONG STUFF	196	22
197 MODERN ROMANS	169	15
198 MIDNIGHT AT THE LOST AND FOUND	175	8
199 ARCADE	181	14
200 CASTLES IN THE SAND	186	6

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	42	Crenshaw, Marshall	54	Haggard & Nelson	49	Little River Band	95	Palmer, Robert	171	Styx	22
Adams, Bryan	12	Crosby, Stills & Nash	72	Hall & Oates	11	Loggins, Kenny	158	Parton, Dolly	146	Summer, Donna	23
Aerobics (Greggains)	111,180	Culture Club	27	Heaven 17	98	Loverboy	8,108	Pink Floyd	75,130	Sylvia	106
After The Fire	126	Daniels, Charlie	165	Hendryx, Nona	194	Madness	59	Planet P	150	System	152
Alabama	46,79	Davis, Miles	189	Hollies	191	Marillion	174	Police	1	Taco	123
Alarm	187	de Burgh, Chris	94	Human League	29	Marley, Bob	53	Prince	9	Talking Heads	19
Anderson, John	184	DeBarge	47	Hunter, Ian	156	Marsalis, Wynton	135	Quarterflash	40	Tears For Fears	84
Armstrong, Joe	77	Def Leppard	4,177	Hyman, Phyllis	107	Mary Jane Girls	96	Quiet Riot	31	Thompson Twins	148
Arrington, Steve	104	Dexys Midnight Runners	134	Idol, Billy	70	Maze	56	R.E.M.	50	Tosh, Peter	118
B-52's	51	Diamond, Neil	167	Iglesias, Julio	55	Meat Loaf	198	Red Rockers	139	Toto	62
Bananarama	131	Dio	71	INXS	116	Men At Work	6,34	Richie, Lionel	25	Triumph	178
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# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — 203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close WEDNESDAY

### COIN MACHINES

**MATA HARI**-\$695, Evel Knivel-\$495, Strikes & Spares-\$595, Airborne Avenger-\$295, Atarians-\$225, Dolly Parton, Getaway-\$395, Thunderbolt-\$395, Nugent-\$695, Hot Tip-\$495, Wheels II-\$395, Sheets-\$295, Racer-\$295, M-4-\$495, Anti Aircraft-\$295, MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

**WANT** — Seeburgh LS2 and up. For Sale — Belly Dixielands new 6 card bingo \$1,995. Belly Six Card Bingos used Stockmarket, Tickertape Ball, Wellstreet, Blue Chip, Nashville, Hillyer, Vido Games, Popeye, Pole Position etc. Hi Lo Double Up Pokers brand new \$1,595 Golden Mini Pokers \$1,292. Corona winner Circle 6 Player Horse Game \$2,995. Bally Slot Machines (used for export), contact Hillside Gaming Corporation, 1422 North Broad Street, Hillside, New Jersey 07205 Tele — (201) 926-0700.

**FOR SALE:** One penny falls like new \$4,000.00, Used OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. D. & P. MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-848-1846.

**FOR SALE:** Food Fight \$1795, Liberator \$1465, MS Pec Man \$1895, BurgerTime \$1195, Super Pec Men \$1625, Kozmik Krooz'r \$1595, Bump 'N' Jump \$1695, Galage \$1525, Wacko \$1495, Satan's Hollow \$1295, Sinistar \$1895, Moon Patrol \$1325, Joust \$1595, Mazer Blazer \$1795, Cosmic Chasm \$1895, Jungle King \$1065, Front Line \$1495, Popeye \$1325, Star Trek \$1795, Congo Bongo \$1595, Subroc 3D \$1425, Whirlly Bucket (Ticket Model) \$1725, Chexx \$1995, Leprecheun Moppet Video \$1125, Grand Slam \$1395, Millpede \$1825, Zevious \$1895. Call or write New Orleans Novelty Co., 3030 No. Arnoult Rd., Metairie, LA 70002. Tele: (504) 888-3500.

**DYNAMD POOL TABLES** 4x8 - \$1,000 each. 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

**FOR SALE:** Stock Markets, Ticker Tapes, and HI Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold end Draw poker games. Antique slots for legal areas. Call Wassick Diet. area code 304 - 292-3791. Morgantown, W. Va. 26505.

**FOR SALE:** New and used Sircoma Draw Pokers, also Status, Omega and Speak Easy, Draw Pokers, like new. Call (717) 248-9611 Guerrini's, 1211 W. 4th St., Lewistown, PA. 17004

### RECORDS-MUSIC

**FREE CATALOG:** New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainview, New York 11803.

**NATIONAL RECORD DISTRIBUTION** with promotion for independent labels or artists. Best prices. Call, write for details. 40 years in music industry. General Broadcasting Service, 38 Music Square East, Suite 216, Nashville, TN. 37203 (615) 242-5001.

**JUKEBOX OPERATORS** — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644, (714) 537-5939.

**MUSIC AND AMUSEMENT INDUSTRY** — Low cost life insurance available to you: \$100,000. First Annual Premium: age 35, \$96; age 45, \$139; age 55, \$261. Call (212) 245-4497 collect or write: EBS Group, 250 West 57 St suite 1229, New York, NY 10107. We write all life risks up to \$10 million.

**EPIPHANY**, Shanachie, Rhino, Rough Trade, Frontier, more than 450 Independent Labels plus thousands of cut-out and budget albums and tapes \$2.99 and under! FREE information on 450+ page catalogs. SQUARE DEAL RECORDS, Box 1002, Dept CB, San Luis Obispo, CA 93406.

**FOR EXPORT:** All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LDT, 1468 Coney Island Avenue, Brooklyn, NY 11230. Cable: EXPODARO, NEW YORK.

### SERVICES COIN MACHINE

**ACE LOCKS KEYED ALIKE:** Send locks and the key you want them mastered to: \$1.35 each, 10% D/C in lots of 100 or more. RANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending.



**NO HATS ALLOWED** — Backstreet Records recording artists Men Without Hats recently performed at The Ritz in New York as part of the New Music Seminar. Pictured backstage in the front row are (l-r): Alan McCarthy of the group; Michael Goldstone, marketing director, Backstreet; and Marc Durand, producer/manager of the group. Pictured in the back row are (l-r): Stefan Doroschuk, Ivan Doroschuk and Colin Doroschuk of the group; and Danny Bramson, president, Backstreet.

## CBS Records Has Best 2nd Quarter

(continued from page 6)

with Records Group revenues of \$576.9 million estimated for the first half of 1983 compared to \$553.1 million for the same period in 1982, and income up to \$67.6 million estimated this year from last year's \$23 million.

Overall CBS operations showed income from continuing operations in the first quarter of 1983 to be \$58.7 million, or \$1.98 per share, up from \$48.6 million, or \$1.74 per share, in the same period a year ago. Net income this quarter of \$58.7 million or \$1.98 per share, compared with \$43.2 million, or \$1.56 per share, a year ago. Revenues of \$1.06 billion were seven percent better than the \$996.4 million from the second quarter last year.

Figures for the first six months of 1983 showed that CBS's income from continuing operations was \$76.5 million, or \$2.58 per share, which is 11% higher than \$68.8 million, or \$2.46 per share, from the same period in 1982. Net income for the first half this year was \$76.5 million, or \$2.58 per share, 30% higher than \$58.9 million, or \$2.11 per share, for the same period a year ago. Revenues this year were \$2.10 billion, up from \$1.98 billion a year ago.

In a prepared statement, Thomas H. Wyman, CBS chairman, president and chief executive officer, said that the company's earnings performances were in line with its goal of "a solid earnings turnaround" this year and were ahead of earlier projections. Besides crediting the increases in the Records Group, he noted increases in CBS Columbia and CBS

Publishing Groups as well as the stable position of the CBS Broadcast Group.

With the release of the second quarter and first half results, the CBS Board declared a cash dividend of 70 cents a share on CBS common stock, payable Sept. 12 to shareholders of record Aug. 24.

## Multimedia Music Group Inks King

NASHVILLE — Multimedia Music Group, a recently formed music publishing division of Multimedia, Inc., has announced the signing of its first publishing agreement with singer/songwriter Don King.

King, who has previously released two albums on Epic Records and two on Con Brio, has been in the studio working on new material that will be used by Multimedia Music Group in securing a new recording contract for the artist. King's most recent LP, "Whirlwind," included the hit singles, "I Still Miss Someone," "The Closer You Get" and "Running On Love."

Multimedia Program Prods. president Don Dahman said, "The creation of Multimedia Music Group was inevitable considering our expertise in television production, our strong commitment to the music industry and the steady merging of music and video."

In addition to Multimedia Music Group and Multimedia Program Prods., parent company Multimedia, Inc. has under its umbrella five television stations, 12 radio stations, 20 newspapers and more than 90 cable franchises.

## ON JAZZ

(continued from page 20)

**DEWARS DOES IT** — Dewar's White Label, a company that has consistently linked itself to jazz over the last few years via support of publications like NYC/Jazz and the underwriting of last year's Greenwich Village Jazz Festival, has gone one step further. Supporting the Village Fest again this year, the liquor firm used a press conference sponsored to promote the fest to reveal that they are making donations of \$1,000 apiece to four New York area jazz organizations. Receiving checks at the reception, held at the New York University Library, were: **Rob Ottenhoff**, general manager of Newark Public Radio Station WBGO; **Dave Bailey**, executive director of New York's Jazzmobile, which sponsors free outdoor jazz concerts; **Rhona Newfield**, co-ordinator of jazz interactions, operator of the 24-hour Jazz Line; and **Ed Berger**, curator for the Institute of Jazz Studies at New Jersey's Rutgers University. Incidentally, the Festival kicks-off on Aug. 26 and runs through Sept. 5, and encourages club-hopping via discount passes. A free concert in Washington Square Park gets things rolling on the 26th.

fred goodman

## COAST TO COAST

### EAST COASTINGS

(continued from page 13)

assume it's the same group at the same session employing the same musical track with a slightly different vocal arrangement... **Man Parrish** is in New York producing **Sandy Dillon** for MainMan Records... The reunited **Animals** were in NYC last week and hosted a press conference to discuss their upcoming American tour and two-record deal with I.R.S. Although this is the group's second reunion project ("Before We Were So Rudely Interrupted" was done for United Artists six years ago), bassist **Chas Chandler** says there are some significant differences this time around. "We just all happened to be in London together at the same time," he said of that album, adding that there was no tour or thought of follow-up. As to their commitment this time around, **Alan Price** suggested that it is "already long-term. We've been at it for six months and by the time we finish the tour, it will be 16 months." Pledging that they would perform their older material without becoming an oldies act, the group allowed that they had "modernized" their sound for their first recording with four younger musicians. As for the issues of age and a possible generation gap, **Eric Burdon** remarked that he was "proud to see fathers and sons and mothers and daughters at my concerts." He cited **Muddy Waters** as an example that age need not be a factor, saying that "Muddy was an old man when I first saw him, but he was still an old man when I last saw him. But his music was a timeless, ageless thing. Unfortunately, the media is tuned to youth, youth, youth. But an artist should still be creating when he's 96 years old. He should be propped up in bed with the paintbrushes strapped to his hands and a 16-year-old girl in the corner."

fred goodman

### POINTS WEST

(continued from page 13)

revolutionary rock act **MC5**; and "...Revisited" from German girl group **Malaria**. All cassettes can be ordered through ROIR at 611 Broadway, suite 214, in NYC... The latest issue of **Rock** magazine (Box 3915, Beverly Hills, Calif. 90212) has an unusual photo-spread designed by **Slobhan Fahey**, **Keren Woodward** and **Sarah Dallin** of **Bananarama**. The ladies, who met while studying fashion journalism at the London's Institute of Art, hired the models, photographer and make-up artist for the shoot, in addition to picking out the clothes, writing copy and posing for a few pics themselves. In the layout, the trio explains the difference between the "Hard Times" look, "Rag-A-Muffin" fashion, the "Coal Miner" style and the "Buffalo Gal" dress code... Speaking of Buffalo Gal stuff, Island has just released a new 12-inch single by the **Richard Simmons** of scratch and roll, **Malcolm McLaren**. The single, "Double Dutch," celebrates the dance-sport-art of rope-jumping and included with the record is an American Double Dutch League order form for T-shirts, competition rule books and official singles and doubles team ropes.

jeffrey resner

# CASH BOX

July 23, 1983

## AROUND THE ROUTE

by Camille Compasio

Next scheduled video game from **Williams Electronics, Inc.** is called "MOTORACE U.S.A." Game theme involves a motorcycle race, realistically portrayed and loaded with features that will challenge and excite the player. Ad mgr. **Nancy Goodwin** notes that the new model has been testing extremely well, and Williams is very excited about it. The factory, by the way, will resume production on Monday, July 25, following the annual summer vacation shutdown. Still, it'll be ready for sample shipment to distributors very shortly — so, watch for it!

Everything is coming together just beautifully for **AMOA Expo '83**, as we learned from executive veepee **Leo Droste**. Exhibit space has been sold out since mid-June (**Cash Box**, July 2), and there are still a number of firms on the waiting list. Because of the high interest in this year's event, **AMOA** has been speeding up much of its convention-related mailings. Leo told us that a full packet of show data (reservation forms, details on the education program, etc.) will be mailed out the latter part of July. Show dates are Oct. 28-30 at The Rivergate Convention Center in New Orleans.

(continued on page 36)

## Tax, Registration Proposal

### Florida's 'Pac-Man Bill' Beaten As Ops Rally Behind FAVA

by Jeffrey Ressler

LOS ANGELES — Legislation proposed by the Florida House sub-committee on Finance and Tax known as PCB #11 — "The Pac-Man Bill" — which would have imposed tariffs and registration fees on amusement machines, has been killed in the Sunshine State's Senate. The bill was conceived to collect a five percent sales tax on the gross revenues produced by each machine, as well as a mandatory \$120 registration charge as a means of insuring compliance.

The proposal also gave permission to eliminate tax-exempt status upon the purchase of jukeboxes and coin-op games. Having passed in the Florida House of Representatives by a 77-38 vote, the bill was the subject of heated controversy between operators and politicians over the past few months, and although it was killed in the Senate, there is a chance similar measures could be reintroduced in next year's session of the Legislature.

Officers of the Florida Amusement

(continued on page 37)

### Gottlieb Changes Name To Mylstar

CHICAGO — D. Gottlieb & Co., noted manufacturer of coin-operated games, officially changed its name after 56 years to Mylstar Electronics, Inc., effective July 3.

The announcement was made by **Boyd W. Browne**, president of the company, which is a subsidiary of Columbia Pictures Industries, Inc.

"The name change reflects our plans to grow in the coin-operated field, as well as expand our opportunities to enter other high-technology segments of the entertainment industry," **Browne** said. "Our 1983 hit video game **Q\*bert** demonstrated that we know how to capture the imagination of to-

day's game-playing audience. Under the Mylstar banner, we expect to continue to produce many more successes."

The name Mylstar was chosen "because it evokes the image of an organization where exciting new products are being created to meet tomorrow's entertainment needs," **Browne** added.

The company, headquartered in Northlake, Ill., also maintains manufacturing facilities in Bensenville, Ill. and Fargo, N.D. It was founded in 1927 by **David Gottlieb** and remained family-owned for 49 years, until 1976, when it became a subsidiary of Columbia Pictures. Columbia was later acquired by Coca-Cola.



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# COIN MACHINE

## AROUND THE ROUTE

(continued from page 35)

Frank Pellegrini, who was formerly in game sales at Bally Midwest-Chicago, recently joined Atari as regional sales manager for the Midwest area and is working out of the Downers Grove, Ill. office.

Dateline Denver, where we spoke with Marty Cerin, general manager of Mountain Coin Machine Distributors, just prior to his departure for Des Moines, Iowa. Firm recently finalized its acquisition of American Distributors in Des Moines, and Marty was going out there to set up the new bookkeeping system and attend to other details. When asked about present business at Mountain Coin, Marty echoed the sentiments of most distributors these days — "business is slow, but we're holding our own." With the exception of Atari's "Pole Position," there isn't an abundance of hit sellers right now; however, the distrib has Cinematronics' new "Dragon's Lair" laserdisc on test, and it's doing superbly — on 50-cents play. "We're very enthusiastic about this piece," Marty added. . . . Our next call was to Cinematronics' marketing director, Tom Campbell, in El Cajon, Calif., who was out of the office at the moment. His secretary said there were about 20 phone messages awaiting him (ours was number 21) so I don't think we'll be able to get any comments from him about the new laserdisc until next week's column!

Bally Midway's service manager, Andy Ducay, notes that arrangements are in the works for the seventh annual, weeklong, Bally Midway service school. Dates are Sept. 26-30, at the Howard Johnson O'Hare Int'l in suburban Schiller Park, Ill. More details later.

As part of the extensive promo campaign recently launched in behalf of Atari's exciting new "Star Wars" video game, the firm's marketing veepee Don Osborne will be in New York City, July 19-21, accompanied by a member of the firm's technical staff who participated in the creation of the game. While in town the pair will do a full line-up of interviews and, most likely, some p.a.s as well.

## Sega 'Champion Baseball' A 'Champ' On The Streets

CHICAGO — San Diego-based Sega Electronics, Inc. reports that the company's latest video game, "Champion Baseball," is rapidly becoming as popular in the U.S. as it has been — and still is — in Japan.

"The Champion Baseball phenomenon in Japan appears to be repeating itself here in the U.S.," said Bob Rosenbaum, vice president of marketing and sales. "Champion Baseball is a tremendous street location piece because the game is oriented to adults, as well as younger video game players."

Rosenbaum went on to emphasize that "Champion Baseball has conclusively proven itself to be a consistently strong earner in street locations throughout the country. This is extremely important news to all operators."

The new piece is available in both upright and cocktail table models through factory distributors. Further information may be obtained by contacting Sega Electronics at 16250 Technology Drive, San Diego, Calif. 92127 or by phoning (619) 485-4464.



**GERMAN MARATHON** — Playing for 101 hours, Manfred Jetzki, 38-year-old fitter from Budingen, won the International Bally Wulff Flipper Marathon held recently in Frankfurt, Germany. Thirty-four entrants from five European countries participated — with most of the "pinball matadors" giving up after around 80 hours. In all, the



contestants played over 60,000 games. Jetzki won a trip to Chicago and a flipper machine. Second place went to Harry Jeschke of Frankfurt (94 hours 33 minutes) and Jurgen Muller was third. Pictured are (l-r): the triumphant Jetzki and third place winner Muller getting a shave.

## OMAA Convention Draws Manufacturer, Distrib Participation

CHICAGO — More than 104 operating companies, along with representatives from major manufacturing and distributing firms throughout the country, participated June 16-18 in the annual Ohio Music & Amusement Assn. (OMAA) state convention and trade show at the Regency Hyatt in Columbus. The 1983 show marked the state group's move to a more spacious convention site that provided better facilities for the equipment exhibit that highlights this event each year.

Exhibits opened at 3 p.m. each day, with a wide assortment of coin-operated equipment, services and related products displayed in some 40 or so booths. A popular feature, and a first time effort for OMAA, was "Technicians Lane." There, manufacturers like Atari, Bally Midway, Gottlieb, Sega, Stern, Taito America and Williams, clustered in a prominent section of the exhibit area, each provided service experts and technicians to answer questions and give other assistance. (This feature was so popular OMAA intends to repeat it in '84.)

This year's convention format emphasized such topics as education, methods for improving business practices, legislative matters and taxation in a schedule of "meaty" seminars and business conferences. Sessions included an OMAA/Valley Pool League conference, a video trouble-shooting seminar conducted by Sega's Darrell Walker; a breakfast meeting featuring Ohio's Tax Commissioner, JoAnne Limbach; a video service seminar conducted by Gottlieb's Chris Jennings and a special management seminar with AMOA secretary John Estridge conducting. Glenn Braswell, executive director of the Amusement Game Manufacturers Assn. (AGMA), delivered the keynote address at the annual membership luncheon. Other guest speakers included AMOA president Wesley Lawson and executive vice president Leo Droste.

Ohio's Attorney General, Anthony J. Celebrezze, Jr., officiated at the installation of OMAA officers for the 1983-84 term, which was held during a Friday evening banquet. The new officers announced were: Richard E. George, president; Larry Van Brackel, first vice president; William Levine, second vice president; Harold Laughlin, secretary; Norman Borkan, treasurer; James H. Hayes,

## Rudowicz To Bally Distg.

CHICAGO — Mike Rudowicz recently joined Bally Distributing Corp., a subsidiary of Bally Manufacturing Corp. as vice president of marketing, a newly created position. He comes to Bally from Rowe International where he was southeast regional manager-distribution operations for four years.

According to Bally Distributing president Charles Farmer Jr., Rudowicz' responsibilities will encompass continuing analysis of the game industry and the creation of new areas of profitability. "This key addition to our staff reaffirms our commitment to growth, especially in other market areas," stated Farmer.

board chairman; Judith A. Martin, executive director and Paul A. Corey, executive vice president.

Another highlight of the OMAA state convention was the lavish array of valuable prizes awarded during the two-day conclave. Included in this year's line-up, which was valued at over \$25,000, were "Millipede" (Atari), "Mad Planets" (Gottlieb); "Star Trek" (Sega); a Rowe jukebox; "Bubbles" (Williams); "Front Line" (Taito America); a Bumper pool table (Valley); a Dynamo foosball and a Bally Midway "Journey" video. Additional prizes included Cinematronics, Stern and Venture Line conversion kits and an assortment of other items.

William A. Westerhaus of Pioneer Service in Cincinnati and Benny Goldflies of JCS Enterprises in Dayton were the recipients of OMAA's "Good Neighbor Award" for their charitable efforts in their home communities.

## Data East Conversion Seminars A Success

CHICAGO — Exceeding all expectations, the current series of conversion seminars sponsored by Data East USA has been "phenomenally successful," according to company sources. Coming from one of the most experienced firms today in the field of video games conversions, Data East USA seminars have drawn enthusiastic responses wherever they have been held (Cash Box, July 16).

Included in the seminars are discussions of such topics as "How difficult are conversions to accomplish?" "How good are converted games?" and "What are the economics of game conversions?" Heading up the program are Data East sales vice president Mark P. McCleskey and the firm's two new regional sales managers, Jolly Backer and Steve Walton.

The format of the meetings, held in distributor showrooms across the country, includes a discussion on installing either the Data East Multi Conversion Kit or the P.C. Board Kit. Data East's P.C. board conversion kits are interchangeable with one another by the use of a simple plug adapter.

Technical considerations for conversions and an explanation of the financial pros and cons of the different conversions are also examined. The technical discussion is followed by a videotape presentation focusing on the Data East Multi Conversion systems.

The final segment is a question-and-answer period based on the day's sessions. These have produced a great deal of response, including such queries as "What cabinets are best to convert?" and "Can I write off a Data East game package as 'expense' for income tax purposes?" These subjects are covered during the sessions.

Further information about the program may be obtained through factory distributors or by contacting Data East, Inc., 470 Gianni St., Santa Clara, Calif. 95050.

The newly initiated "Honorary Buckeye" award went to H. Frank Fogelman, vice chairman of Sega Electronics, for his support and annual participation in the OMAA state convention over the past nine-year period.

Preceding the official opening of the show was the third annual Edward Shaffer Memorial Golf Tourney, which featured such famous sports figures as baseball Hall-of-Famer Willie Mays, NFL All-Pro Safety Tom Hannon of the Minnesota Vikings, Cleveland Browns running back Mike Pruitt, and NFL Hall of Fame president Earl Schreiber teeing off with OMAA president Richard E. George.

## SERVICE TIPS

The following service tip was submitted by Bally Midway on the subject of Fly-Away Target Adjustment on the Grand Slam pinball machine. The symptom of this problem occurs when the fly-away targets do not reset. There are two possible causes:

**Problem:** On the top of the playfield under the fly-away chrome bracket, each individual fly-away target's latching cam must clear its respective switch blade by 3/32 of an inch when resetting. Failure to clear the entire switch blade by 3/32 with the small end of the triangular base latching cam will prevent the target from resetting.

**Remedy:** Under the side of the playfield, loosen and adjust the fly-away reset coil as follows:

- Loosen top two screws in slots on reset coil bracket.
- Manually pull in reset coil plunger.
- Swivel reset coil bracket so that each latching cam on the targets clears its respective switch blade by 3/32 of an inch.
- Re-tighten reset coil bracket (two screws)
- Release coil plunger.

**Problem:** Switch blade tension is too tight, not permitting target to fall down when the target latching cam clears the switch blade.

**Remedy:** Loosen tension on lower switch blade — remembering to check for proper contact with upper switch blade when latched.

Any questions regarding these procedures may be directed to Andy Ducay, Bally Midway Manufacturing Co., (312) 451-9200.



**COINBIZ REPS AT ACU-I** — "Amusement Game Trends and Revenues" was a main topic at the recently held conference of the Assn. of College Unions-International (ACU-I) in Hot Springs, Va., and a number of luminaries from the coin machine industry were present to elaborate on the subject. Pictured at the conference table are (l-r): Jim Jarocki, advertising and sales promotion manager, Bally Midway; John H. Cwan, executive director, Student Auxiliary Services, Wright State University; Jim Hayes, president, Gem Music and Vending; and Frank Seminsky, president, Alpha-Omega Amusement and Sales.

## Bally Common Stock Purchase Warrants Set

CHICAGO — Bally Manufacturing Corp. has filed a Registration Statement with the Securities and Exchange Commission in connection with a proposed offering of 1,600,000 Common Stock Purchase Warrants. Each warrant will entitle the holder to purchase one share of Bally Common Stock at \$40 per share through Jan. 4, 1988. The company's presently outstanding warrants, which have terms identical to those covered by the Registration

Statement filed, are traded on the American Stock Exchange.

Application will be made to list the warrants covered by the Registration Statement filed on the American Stock Exchange. The company's Common Stock is traded on the New York Stock Exchange. Managing underwriter for the offering will be Bear, Stearns & Co.

## New Equipment

### Money Maze

"Money Money," the latest arcade video game produced by Zaccaria of Italy, offers a light-hearted theme in a semi-3D environment with outstanding speech and sound effects accompanying the play action.

This is a cutesy, multi-phase maze game centering on a mysterious businessman (Mr. X) who is picking up money and depositing it in the bank while facing a number of challenging obstacles in the process. The phases include a garden maze, skyscraper rooftops, a shark-infested channel, a dangerous canyon roadway and ultimately, the bank, and to further stimulate the player's interest there are well synchronized music, speech and other sound effects during the course of play.

The game begins with Mr. X in a garden maze where the player must maneuver him to avoid villains and pick up money. If things get too tough, however, Mr. X can be maneuvered to a flask containing a magic potion that will make him temporarily impervious to the villains.

After this phase has been successfully completed, Mr. X must climb a ladder to the top of the skyscraper and jump from roof to roof as he proceeds toward the bank, with the villains still chasing him. His objective is to pick up as much money as he can, and timing is important in this phase since a missed jump is catastrophic.

Mr. X will climb down from the rooftops in the next phase and try to swim across a shark-infested channel of water. Money is stored on buoys in the water so the player must employ expert maneuverability to collect as much as possible. However, the sharks become more dangerous as more money is collected.

In the canyon phase, Mr. X gets into his car and drives toward the bank. He must follow the winding road — speeding up, slowing down, and steering his car to avoid falling boulders and

rocks from the canyon side. Large segments of the roadway must be jumped, which requires timing and maneuvering skills on the part of the player.

At the end of the roadway is the bank, and all of the money (points) that has been picked up on the way is doubled in the bank. Play then goes back to phase one in the garden maze, only this time Mr. X is chased by scorpions as well as the other villains. Bonus points are awarded for the completion of certain phases.

Further information may be obtained by contacting Bhuzac Int'l, Inc., exclusive agents for Zaccaria in the U.S., at 384A Foster City Blvd., Foster City, Calif. 94404 or by phoning (415)341-5200.



Money Money

## Florida's 'Pac-Man Bill' Beaten As Ops Rally Behind FAVA

(continued from page 35)

Vending Assn. (FAVA), including Larry Rosenquist, Manley Lawson, Stanley Seymour and Doney Tatum, worked in conjunction with attorney Edward Jaffry and executive director Robert Rhinehart to help persuade legislators the bill was unfair. The FAVA members struck a four-point compromise on PCB #11, after six meetings with the Finance and Tax staff and sub-committee and four re-drafting sessions. The compromise maintained FAVA's responsibility of collecting taxes based on rentals of equipment, keeping that equipment in a leasing program to avoid taxation on the purchase, balancing reporting responsibility with locations, and reducing the harsh regulatory fee of \$120 annually to just five dollars a year. Following the bill's passage in the House, it went to the Senate, where it was the subject of several special sessions before its ultimate demise on the Senate floor. However, spokespersons for FAVA believe "the possibility" exists that a different bill restricting and/or taxing game and music equipment may come up again in 1984, and the association's board of directors plan to meet shortly to prepare the group's official course of action for the future.

According to FAVA's first vice president, Manley Lawson, the association will attempt to form a Political Action Committee (PAC) to ensure further governmental cooperation, as well as compiling a comprehensive statistical sample of coin-operated machinery in the Florida area.

"Operators haven't gathered enough accurate information about our industry," said Lawson. "Many polls just take the earnings from the top machines, the cream of the crop and average them out. What's really needed is an average of all collections from operator's machines, not just the 'Pole Positions' but also the eight-year-old 'Pongs' and the

devices that read your pulse. The Amusement and Music Operator's Assn. (AMOA) "Cost of Doing Business" survey is helpful, but we need to get more regional information about Florida coin-ops. We've conducted several polls before; however, we've never tried to get statistically accurate as we will with our prospective analysis."

Besides organizing PACs and studies of collections, Lawson said FAVA will be actively following the moves made by state politicians to regulate or legislate the areas coin-op business.

"This is an ongoing battle," said the association's first vice president, "and we're taking an offensive rather than a defensive stance. After all, the nature of politics says if you don't get what you want this year, try it again next year; there's no question in my mind something like the 'Pac-Man Bill' will try to go through when the state legislature meets again next April and May. If it's not a tax, it will be something else."

Lawson gave credit to the hundreds of operators and location owners in Florida who responded to FAVA requests for the defeat of PCB #11 by writing, calling or wiring their congressmen. Over \$15,000 in contributions was raised by the organization to combat the bill, and Lawson claimed the state trade group achieved the strongest "show of strength in numbers" ever amassed to voice concern over restrictive legislation. He further stated some larger operators had individual employees send letters to the Senate, such as Eli Witt in Tampa, which mailed off approximately 125 messages to politicians, and Miami's Wometco, which dispatched about 350 letters to the powers that be.

"From my point of view, when it comes to politicians, facts don't mean nearly as much as votes," remarked the FAVA exec, "and we had a lot of voters responding to this proposed bill."

## AMOA EXPOSITION 1983

... "Reflecting A Proud Industry" ...



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

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

**PINBALL MACHINES**

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

**GOTTLIEB (see MYLSTAR)**

**MYLSTAR**  
 Mars (6/81)  
 Volcano (8/81)  
 Black Hole (10/81)  
 Haunted House (2/82)  
 Devil's Dare (4/82)  
 Caveman Pin/Video (5/82)  
 Rocky (8/82)  
 Spirit (9/82)  
 Punk (11/82)  
 Q\*bert's Quest (2/83)  
 Super Orbit (4/83)  
 Royal Flush Deluxe (4/83)  
 Amazon Hunt (5/83)

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

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

**ZACCARIA**  
 Soccer King (7/83)

**VIDEO GAMES (upright)**

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

**ATARI**  
 Centipede (6/81)  
 Centipede Cabaret (6/81)  
 Red Baron (8/81)  
 Red Baron, sit-down (8/81)  
 Tempest (10/81)  
 Tempest Cabaret (10/81)  
 Dig Dug (4/82)  
 Dig Dug Cabaret (4/82)  
 Kid Kangaroo (6/82)  
 Gravitar (8/82)  
 Pole Position (12/82)  
 Millipede (12/82)  
 Liberator (12/82)  
 Quantum (12/82)  
 Xevious (2/83)  
 Food Fight (4/83)  
 Star Wars (7/83)

**BALLY/MIDWAY**  
 Omega Race (8/81)  
 Omega Race Mini-Myte (8/81)  
 Omega Race sit-in capsule (8/81)  
 Galaga (11/81)  
 Galaga Mini-Myte (11/81)  
 Kick-Man (1/82)  
 Kick-Man Mini-Myte (1/82)  
 Ms. Pac-Man (2/82)  
 Ms. Pac-Man Mini-Myte (2/82)  
 Bosconian (2/82)  
 Bosconian Mini-Myte (2/82)  
 Tron (8/82)  
 Tron Mini-Myte (8/82)  
 Solar Fox (8/82)  
 Solar Fox Mini-Myte (8/82)  
 Satan's Hollow (10/82)  
 Blueprint (11/82)  
 Blueprint Mini-Myte (11/82)  
 Super Pac-Man (11/82)  
 Burger Time (11/82)  
 Domino Man (12/82)  
 Baby Pac-Man, pin/vld (12/82)  
 Bump 'N' Jump (2/83)  
 Journey (4/83)  
 Mappy (6/83)

**MANUFACTURERS EQUIPMENT**

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

**CENTURI**  
 Pleiades (7/81)  
 Vanguard (9/81)  
 Challenger (11/81)  
 The Pit (3/82)  
 Loco-Motion (3/82)  
 D-Day (3/82)  
 Tunnel Hunt (7/82)  
 Swimmer (10/82)  
 Time Pilot (12/82)  
 Gyruus (5/83)

**CINEMATRONICS**  
 Armor Attack (5/81)  
 Solar Quest (10/81)  
 Jack The Giantkiller (4/82)  
 Naughty Boy (5/82)  
 Cosmic Chasm (4/83)  
 Dragon's Lair, laserdisc (7/83)

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

**DYNAMO**  
 Lil Hustler (12/81)

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

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

**GAMETECNIKS**  
 Tri-Pool (1/82)

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

**GOTTLIEB (see MYLSTAR)**

**INTERLOGIC, INC.**  
 Roc 'N' Rope (6/83)

**INTREPID MARKETING**  
 Beezer (1/83)

**MYLSTAR**  
 New York, New York (2/81)  
 Reactor (7/82)  
 Q\*bert (12/82)  
 Mad Planets (3/83)  
 Krull (5-83)

**NAMCO AMERICA**  
 Sweet Licks (4/82)

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

**NINTENDO**  
 Donkey Kong (9/81)  
 Donkey Kong Jr. (8/82)  
 Popeye (12/82)  
 Mario Bros. (6/83)

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

**SEGA/GREMLIN**  
 Space Odyssey (7/81)  
 Space Fury (7/81)  
 Frogger (9/81)  
 Eliminator (12/81)  
 Turbo (1/82)  
 005 (1/82)  
 Eliminator 4-player (2/82)  
 Zaxxon (4/82)  
 Turbo Mini-Upright (5/82)  
 Zektor (8/82)  
 Subroc 3-D (8/82)

Pengo (10/82)  
 Tac/Scan (10/82)  
 Buck Rogers (12/82)  
 Super Zaxxon (12/82)  
 Monster Bash (12/82)  
 Star Trek (2/83)  
 Star Trek, cockpit (2/83)  
 Champion Baseball (6/83)

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

**STERN**  
 Super Cobra (7/81)  
 Moon War (10/81)  
 Turtles (11/81)  
 Strategy X (11/81)  
 Jungler (2/82)  
 Frenzy (5/82)  
 Tazz-mania (5/82)  
 Tutankham (7/82)  
 Dark Planet (11/82)  
 Lost Tomb (2/83)  
 Bagman (2/83)  
 Mazer Blazer (3/83)

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

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

**UNIVERSAL USA**  
 Space Panic (1/81)  
 Cosmic Avenger (8/81)  
 Lady Bug (12/81)

**U.S. BILLIARDS**  
 Quasar (4/81)

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

**ZACCARIA**  
 Money Money (7/83)

**COCKTAIL TABLES**

**AMSTAR**  
 Phoenix

**ATARI**  
 Tempest (10/81)  
 Dig Dug (4/82)

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

**CENTURI**  
 Pleiades (7/81)  
 Swimmer (10/82)  
 Gyruus (5/83)

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

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

**GAMETECNIKS**  
 Tri-Pool (1/82)

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

**GOTTLIEB (see MYLSTAR)**

**MYLSTAR**  
 Q\*bert (6/83)

**SEGA/GREMLIN**  
 Carnival  
 Space Firebird  
 Astro Blaster (4/81)  
 Frogger (11/81)  
 Zaxxon (5/82)  
 Pengo (1/83)  
 Champion (6/83)

**STERN**  
 Berzerk (2/81)  
 Scramble (5/81)

**TAITO AMERICA**  
 Crazy Climber (5/81)  
 Zarzon (5/81)  
 Qix (10/81)

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

**WILLIAMS**  
 Joust (10/82)  
 Bubbles (3/83)

**PHONOGRAPHS**

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

**POOL, FOOSBALL, SHUFFLE**

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

**CONVERSION KITS**

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

# THE JUKEBOX PROGRAMMER

indicates new entry

July 23, 1983

## POP

- 1 **EVERY BREATH YOU TAKE**  
THE POLICE (A&M 2542)
- 2 **FLASHDANCE . . . WHAT A FEELING**  
IRENE CARA (Ceselance/PolyGram 811 440-7)
- 3 **ELECTRIC AVENUE**  
EDDY GRANT (Ice/Portrait/CBS 37-03793)
- 4 **WANNA BE STARTIN' SOMETHIN'**  
MICHAEL JACKSON (Epic 34-03914)
- 5 **TIME (CLOCK OF THE HEART)**  
CULTURE CLUB (Epic 34-03796)
- 6 **NEVER GONNA LET YOU GO**  
SERGIO MENDES (A&M 2540)
- 7 **TOO SHY**  
KAJAGOOGOO (EMI America B-8161)
- 8 **COME DANCING**  
THE KINKS (Ariste AS 1054)
- 9 **SHE'S A BEAUTY**  
THE TUBES (Capitol B-5217)
- 10 **IS THERE SOMETHING I SHOULD KNOW**  
DURAN DURAN (Capitol B-5233)
- 11 **STAND BACK**  
STEVIE NICKS (Modern/Atco 7-99863)
- 12 **OUR HOUSE**  
MADNESS (Geffen 7-29668)
- 13 **LET'S DANCE**  
DAVID BOWIE (EMI America B-8158)
- 14 **I'M STILL STANDING**  
ELTON JOHN (Geffen 7-29639)
- 15 **ALWAYS SOMETHING THERE TO REMIND ME**  
NAKED EYES (EMI America 8155)
- 16 **SHE WORKS HARD FOR THE MONEY**  
DONNA SUMMER (Mercury/PolyGram 812 604-7)
- 17 **DON'T LET IT END**  
STYX (A&M 2543)
- 18 **CUTS LIKE A KNIFE**  
BRYAN ADAMS (A&M 2553)
- 19 **SWEET DREAMS (ARE MADE OF THIS)**  
EURYTHMICS (RCA PB-13533)
- 20 **TAKE ME TO HEART**  
QUARTERFLASH (Geffen 7-29603)
- 21 **FAMILY MAN**  
DARYL HALL & JOHN OATES (RCA PB-13507)
- 22 **(KEEP FEELING) FASCINATION**  
THE HUMAN LEAGUE (A&M 2547)
- 23 **DON'T PAY THE FERRYMAN**  
CHRIS DeBURGH (A&M 2511)
- 24 **HOT GIRLS IN LOVE**  
LOVERBOY (Columbia 38-03941)
- 25 **ALL THIS LOVE**  
DeBARGE (Gordy/Motown 1660)
- 26 **IT'S A MISTAKE**  
MEN AT WORK (Columbia 38-03959)
- 27 **1999**  
PRINCE (Werner Bros. 7-29896)
- 28 **ROCK 'N' ROLL IS KING**  
ELO (Jet/CBS ZS4 03964)
- 29 **ROCK OF AGES\***  
DEF LEPPARD (Mercury/PolyGram 812 370-7)
- 30 **SAVED BY ZERO\***  
THE FIXX (MCA-52213)

## COUNTRY

- 1 **PANCHO AND LEFTY**  
WILLIE NELSON & MERLE HAGGARD (Epic 34-03842)
- 2 **I ALWAYS GET LUCKY WITH YOU**  
GEORGE JONES (Epic 34-03883)
- 3 **YOUR LOVE'S ON THE LINE**  
EARL THOMAS CONLEY (RCA PB-13525)
- 4 **SNAPSHOT**  
SYLVIA (RCA PB-13501)
- 5 **LOVE SONG**  
OAK RIDGE BOYS (MCA-52224)
- 6 **HE'S A HEARTACHE**  
JANIE FRICKE (Columbia 38-03899)
- 7 **ATLANTA BURNED AGAIN LAST NIGHT**  
ATLANTA (MDJ A4831)
- 8 **LOST IN THE FEELING**  
CONWAY TWITTY (Werner Bros. 7-29636)
- 9 **I LOVE HER MIND**  
BELLAMY BROTHERS (Werner/Curb 7-29645)
- 10 **I WONDER WHO'S HOLDING MY BABY TONIGHT**  
THE WHITES (Werner/Curb 7-29659)
- 11 **LEAVE THEM BOYS ALONE**  
HANK WILLIAMS, JR. (Werner/Curb 7-29633)
- 12 **WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS**  
DAVID FRIZZELL (Werner/Vlve 7-29617)
- 13 **THE CLOSER YOU GET**  
ALABAMA (RCA PB-13524)
- 14 **OH BABY MINE**  
STATLER BROTHERS (Mercury/PolyGram 811 488-7)
- 15 **HEY BARTENDER**  
JOHNNY LEE (Full Moon/Elektra 7-29605)
- 16 **GOOD OLE BOYS**  
JERRY REED (RCA PB-13527)
- 17 **YOU'RE GONNA RUIN MY BAD REPUTATION**  
RONNIE McDOWELL (Epic 34-03946)
- 18 **HIGHWAY 40 BLUES**  
RICKY SKAGGS (Epic 34-04812)
- 19 **THE LOVE SHE FOUND IN ME**  
GARY MORRIS (Werner Bros. 7-20682)
- 20 **NIGHT GAMES\***  
CHARLEY PRIDE (RCA PB-13542)
- 21 **GOIN' DOWN HILL\***  
JOHN ANDERSON (Werner Bros. 7-29585)
- 22 **IN TIMES LIKE THESE**  
BARBARA MANDRELL (MCA-52206)
- 23 **WHY DO I HAVE TO CHOOSE\***  
WILLIE NELSON (Columbia 38-03965)
- 24 **I.O.U.**  
LEE GREENWOOD (MCA-52199)
- 25 **IF I DIDN'T LOVE YOU\***  
GUS HARDIN (RCA PB-13532)
- 26 **LOVE IS ON A ROLL**  
DON WILLIAMS (MCA-52205)
- 27 **ALL MY LIFE**  
KENNY ROGERS (Liberty PB-1495)
- 28 **FOOL FOR YOUR LOVE**  
MICKEY GILLEY (Epic 14-03783)
- 29 **YOU CAN'T RUN FROM LOVE**  
EDDIE RABBITT (Werner Bros. 7-29712)
- 30 **POTENTIAL NEW BOYFRIEND**  
DOLLY PARTON (RCA PB-13514)

## BLACK CONTEMPORARY

- 1 **FLASHDANCE . . . WHAT A FEELING**  
IRENE CARA (Ceselance/PolyGram 811 440-7)
- 2 **INSIDE LOVE (SO PERSONAL)**  
GEORGE BENSON (Werner Bros. 7-29649)
- 3 **WANNA BE STARTIN' SOMETHIN'**  
MICHAEL JACKSON (Epic 34-03914)
- 4 **JUICY FRUIT**  
MTUME (Epic 34-03578)
- 5 **SHE WORKS HARD FOR THE MONEY**  
DONNA SUMMER (Mercury/PolyGram 812 370-7)
- 6 **KEEP ON LOVIN' ME**  
WHISPERS (Soler/Elektra 7-69827)
- 7 **ALL THIS LOVE**  
DeBARGE (Gordy/Motown 1660)
- 8 **LOVE IS THE KEY**  
MAZE FEATURING FRANKIE BEVERLY (Capitol B-5221)
- 9 **HOW DO YOU KEEP THE MUSIC PLAYING**  
JAMES INGRAM AND PATTI AUSTIN (Qwest/Werner Bros. 7-29618)
- 10 **ELECTRIC AVENUE**  
EDDY GRANT (Ice/Portrait/CBS 37-03793)
- 11 **BOOGIE DOWN**  
JARREAU (Werner Bros. 7-29624)
- 12 **CANDY MAN**  
MARY JANE GIRLS (Gordy/Motown 1670)
- 13 **CRAZY**  
MANHATTANS (Columbia 38-03939)
- 14 **TONIGHT I GIVE IN**  
ANGELA BOFILL (Ariste AS 1060)
- 15 **SAVE THE OVERTIME (FOR ME)**  
GLADYS KNIGHT & THE PIPS (Columbia 38-03761)
- 16 **BETWEEN THE SHEETS**  
THE ISLEY BROTHERS (T-Neck/CBS ZS4 03797)
- 17 **I'M OUT TO CATCH**  
LEON HAYWOOD (Ceselance/PolyGram 812 1647)
- 18 **DON'T BE SO SERIOUS**  
STARPOINT (Boardwalk NB 12-178-7)
- 19 **STONE LOVE**  
KASHIF (Ariste ASI-9033)
- 20 **FREAK-A-ZOID**  
MIDNIGHT STAR (Soler/Elektra 7-69828)
- 21 **GET IT RIGHT**  
ARETHA FRANKLIN (Ariste ASI-9034)
- 22 **I NEVER FORGOT YOUR EYES**  
LARRY GRAHAM (Werner Bros. 7-29620)
- 23 **REMEMBER**  
PEACHES & HERB (Columbia 38-03872)
- 24 **COMMUNICATION BREAKDOWN**  
JUNIOR (Mercury/PolyGram 812 397-7)
- 25 **DEAD GIVEAWAY**  
SHALAMAR (Soler/Elektra 7-69819)
- 26 **DON'T YOU GET SO MAD\***  
JEFFREY OSBORNE (A&M 2561)
- 27 **NEVER GONNA LET YOU GO**  
SERGIO MENDES (A&M 2540)
- 28 **B.Y.O.B. (BRING YOUR OWN BABY)**  
SISTER SLEDGE (Cotillion/Atco 799885)
- 29 **BAD BOY**  
SKYY (Selsoul/RCA S7 7057)
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