MIDEM PREVIEW
SUPREME COURT HEARS 'BETAMAX'
CANADIAN STUDY BACKS BLANK TAPE LEVY
MTV: HELPING THE LITTLE GUY
DEALERS EXPAND VARIABLE PRICING
Hi, D.J.'s, a million thanks for waiting . . .
'cause "There's Still A Few Good Love Songs Left In Me."

Connie
EDITORIAL

The First Glimpse

With the international music industry converging this week on Cannes, France for the annual MIDEM gathering, it is a good time to step back and look at the overall picture. While the tough times worldwide are reflected in the decreased number of participating companies and their scaled down delegations, it is still a more hopeful scene than the past few years.

While it is certainly true that fewer records and prerecorded tapes are being sold today than in the boom years not too long ago, it is also clear that the mood has changed from pessimism, or even desperation, to one of optimism that the worst may be over. Many changes, some of them painful, have altered the face of the industry over the past few years, but we are stronger for it.

The music industry is now more businesslike to be sure, but it still retains the creative spark that makes it unique. A proper balance has been struck. In addition, with the introduction of the new Compact Disc (CD), this world will be spotlighted at MIDEM, we may be looking at the system of the future.

So it is with a cautious confidence that the music industry should converge on its annual international gathering. While these still may not be the best of times, they may indeed be the first glimpses of the light at the end of the tunnel. Cash Box certainly sees it that way.

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ON THE COVER

Total Experience. The concept implies diversity, pervasive con- tent, and when referring to Total Experience Records, lots of fun. For Total Experience president Lonnie Simmons and his growing stable of artists — The Gap Band, Robert “Goodie” Whitefield, Bar- trough & Peoples and Switch — the past year has been a rewarding one.

Having become an affiliated label with PolyGram Records, the company went on to release the only black music album to reach platinum during 1982 (which was released during that period), “Gap Band IV.” A new career was born in the form of Goodie, whose “You And I” is currently #4 on the Cash Box B/C Albums chart. A career was renewed in the form of Yarbrough & Peoples’ “Heartbeats.” The #9 bullet on the Cash Box B/C chart. And the promise represented by Switch during the coming year would seem to solidify its coverage of the dimensions of black music.

TOP POP DEBUTS

SINGLES

38 WE’VE GOT TONIGHT — Kenny Rogers and Sheena Easton — Liberty

ALBUMS

86 NEVER SURRENDER — Triumph — RCA

POP SINGLE

DOWN UNDER — Men At Work — Columbia

NUMBER ONES

B/C SINGLE

PUT IT IN A MAGAZINE — Sonny Charles — HighRise

COUNTRY SINGLE

TALK TO ME — Mickey Gilley — Epic

JAZZ

THE BEST IS YET TO COME — Grover Washington Jr. — Elektra

MOUNTAIN MUSIC

Allama — RCA

GOSPEL

PRECIOUS LORD — Al Green — Hi/Myrrh

GREAT SONGS

From CASH BOX 1983 TO 1985

—— a compilation of CASH BOX’s most remembered entries —

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<tr>
<th>Weekly Chart</th>
<th>1/22 93</th>
<th>12/25 92</th>
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<tbody>
<tr>
<td>1. I'VE ALWAYS</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>2. YOU ARE SO BEAUTIFUL</td>
<td>90</td>
<td>90</td>
</tr>
<tr>
<td>3. WHEN LOVE IS NEW</td>
<td>80</td>
<td>80</td>
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<tr>
<td>4. GOODBYE TO YOU</td>
<td>70</td>
<td>70</td>
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<td>5. I THOUGHT ABOUT YOU</td>
<td>60</td>
<td>60</td>
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<td>6. BUTTERFLY</td>
<td>50</td>
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<tr>
<td>7. I'VE BEEN TO MEXICO SO MANY TIMES</td>
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<tr>
<td>8. YOU'RE THE ONE</td>
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<td>9. THE WAY I FEEL ABOUT YOU</td>
<td>20</td>
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<tr>
<td>10. DON'T LET ME Be</td>
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<td>10</td>
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**ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

<table>
<thead>
<tr>
<th>Track</th>
<th>Publisher</th>
<th>Label</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Penny For (Kenny) North/Downtown</td>
<td>ASCAP</td>
<td>ASCAP</td>
<td>4</td>
<td>Adidas</td>
<td>Harlem/Cassell</td>
<td>4</td>
</tr>
<tr>
<td>All Right (Another Page)</td>
<td>ASCAP</td>
<td>ASCAP</td>
<td>10</td>
<td>All</td>
<td>Love Me (Red Cloud)</td>
<td>10</td>
</tr>
<tr>
<td>All You Need Is Love</td>
<td>PolyGram</td>
<td>PolyGram</td>
<td>10</td>
<td>All</td>
<td>Some Things</td>
<td>10</td>
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**Exceptions to heavy radio activity this week**

- **1. I'VE ALWAYS**
- **2. YOU ARE SO BEAUTIFUL**
- **3. WHEN LOVE IS NEW**
- **4. GOODBYE TO YOU**
- **5. I THOUGHT ABOUT YOU**
- **6. BUTTERFLY**
- **7. I'VE BEEN TO MEXICO SO MANY TIMES**
- **8. YOU'RE THE ONE**
- **9. THE WAY I FEEL ABOUT YOU**
- **10. DON'T LET ME Be**
First Quarter Retail Sale, Shelf Prices Holding Steady
by Jim Bessman

NEW YORK — Few of the 20 retail chains included in this year's first quarter survey reported any pricing changes in their shelf sale listings. But unlike last quarter's survey (Cash Box Oct. 2, 1982), which actually showed average price increases across the board, the new survey does in fact stick fairly close to the previous one.

Both last quarter's average shelf and sale prices for midprice product showed slight decreases, from $10.76 to $10.67 for shelf and $4.37 to $4.22 for sale. At $9.88 list, average shelf price dropped from $10.23 to $9.88, though average sale price rose from $6.35 to $6.54. Product listing for $13.98 averaged a penny lower this time at $13.87 shelf, and two cents higher at $10.94 sale.

Singles average $1.78, three costs higher than last quarter. Average price for 12" singles is now $4.53, down $.16 from last quarter's $4.69.

Two categories included in the current survey were not in last quarter's. Product listing for $9.98 now averages $9.13 at shelf and $7.17 at sale, while that listing at $15.98 averages $14.79 shelf, $12.75 sale.

Gaps in the accompanying chart represent either unavailable data or variable pricing.

As for variable pricing, the survey found that the chains are relying on the practice more frequently due to differences in manufacturers' prices and to varying market conditions.

Variable pricing policies are described below on a chain-by-chain basis:

Bad Records — $9.89 sale product is either $6.99 or $9.98.

Budget Tapes & Records — Prices vary throughout the chain. $5.99 product ranges from $4.99 to $5.49 shelf, with sale usually three for $13.99 list. $9.98 list shelf from $7.99 to $8.99, though RCA and A&M product is $8.19-$8.29. The $8.88 sale price ranges from $5.99-$6.99 depending on promotion.

$9.89 list generally shelf from $8.69-$8.99, with sale prices one dollar lower.

Optimism Over Recovery, CD Debut Mark 17th MDEM Fest
by Nick Underwood

LONDON — As the build-up to the 17th annual MIDEM gets underway, the latest official projections reveal that the largest contingent at this year’s festival will be British, with 265 U.K. music companies in attendance. The U.S. follows with 207 companies attending out of a grand total of 1,293 participants at the 1983 MIDEM.

The worldwide music business is already beginning to converge in Cannes for this annual event. Between Jan. 24-28 the latest head count shows that 5,810 music people are arriving from 57 different countries, marking a significant improvement over previous years.

Despite being recessionary difficulties in many territories throughout the world, the general mood is stoically optimistic — with a positive undercurrent that the worst is over for most people and the steady decline in record sales can be halted by sound consolidation of resources and a flexible approach to diversifying with new and existing technology.

Symbolic Site
The new high-tech Palais des Festival above symbolically marks a refreshing new note of optimism for the future, especially as this inauguration year of the new Palais also marks the launch of the Compact Disc (CD) before the international music industry. Phillips is leading the onslaught with one of the biggest stands, while CD hardware is being showcased by other VCR manufacturers — Toshiba and Sony. Aside from the tremendous opportunities for music people to buy into the CD market, CD manufacturers, the companies, strengthen old ties, promote globally and renew foreign acquaintances, the festival this year is offering a comprehensive spectrum of live music.

(continued on page 40)

MTV Giving A Shot To Small Labels And Unsigned Acts
by Michael Glynn

LOS ANGELES — At a time when new signed and small independent label acts have fewer outlets opened to them than ever before, Warner Amex’s MTV Music Television, the 24-hour stereo cable channel, stands as perhaps their best friend.

With radio all but closed due to tight formats, and major labels cutting back drastically on new signings, as well as artist development services for those already signed, MTV offers invaluable national cable exposure to virtually any clip that “fits the format,” which is basically rock, according to MTV music director Buzz Brundle.

“We try to be pretty open-minded,” explained MTVision’s Brundle. “If we like the clip, we’ll put it on and let the audience decide.”

As a result, a number of fledgling acts, and even a few veteran groups or individual artists who’ve never broken beyond a regional following, have been invited directly from MTV exposure, receiving record company interest and, in some cases, a label contract. One of the recent successes has been Portrait/CBS recording group Saga.

“I was at a NARM (National Assn. of Recording Merchandisers) convention two years ago while the band’s video to ‘MTV director of talent and artist relations’ Gail Sparrow said Petra Schwartz, who works with marketing and promotion for CBS, Saga’s Canada-based management company.

“Then they were looking to do something for their new label, ‘Where You Step’ and ‘Don’t Be Late’” played for more than a year.”

MTV, which is on Maze Records in Canada, began to be approached by a number of record companies in the U.S. before linking with CBS Epic/Portrait/Associated labels (E/P/A) division. The band’s debut album for Portrait, “Worlds Apart,” has risen to #34 bullet on the Cash Box Pop Albums chart and Schwartz credits the LP’s performance in part to the ongoing support that MTV has given.

Because MTV had been with us since the beginning, they started playing the video of our last single, ‘On The Loose,’ immediately after we booked them,” Sparrow said. “Consequently, in virtually every MTV market we went into play (as opening act for Jackson 5, Full Force, etc., nowadays Billy Squier), we received a great reception. Album sales were also quite a bit higher in these areas. And we received a number of offers from promoters to come back as headliners in smaller venues.”

Similar formulas have come from other small labels whose acts have managed to get a shot on MTV. “I’ve got nothing but good things to say about it,” enthused Bruce Loflin, president of Dobbs Plastics Records, whose group The Look

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NEWS & REVIEWS

‘Betamax’ Case Positions Stated
In Supreme Court
by Earl B. Abrams

WASHINGTON — Opening arguments in the so-called “Betamax case” on the copyright liabilities connected to the home video taping of TV programs were delivered before the Supreme Court here Jan. 18 both sides — producers of TV programming on one hand and manufacturers of videotaping hardware and blank tapes on the other — essentially restated positions that have more or less remained consistent since the original lawsuit was filed in 1976 by Universal Studios and Walt Disney Prods. against Sony Corp. of America and assorted ancillary firms for contributing to copyright infringement by selling videocassette recorders (VCRs) and blank cassettes.

Arguing on behalf of Universal-Daisy, Los Angeles attorney Stephen A. Krotf, contended that home taping is a violation of property rights and that although his clients did not intend to hassle home tapers, they do want Sony and other VCR manufacturers to pay a license fee. He noted that Sony is being paid for its VCRs, which are then used to copy TV programs, but is not sharing these revenues with the copyright owners.

Krotf noted that Sony in its early advertising touted the fact that the Betamax machine could be used to copy TV programs. When buyers of people individually are making copies of copyrighted movies without permission, Krotf emphasized, the result is “commer-

ical piracy.”

Responding to the argument that most VCRs are used to copy TV programs for time-shifting purposes (so the viewer can see a program later that he would have missed), Krotf charged that as far as movies are concerned the consumer can buy cassettes of that movie for viewing at his convenience. He does not have to make a

(continued on page 40)

ACTION AT MIRAGE — Mirage Records has signed an agreement to distribute all Omni Records product in the U.S. and Canada. The pact covers all product by Paul Berrero, Blue Magic and Ingram, as well as its most recent acquisition, The System. The first releases under the deal will be the LP “On My Own Two Feet,” by Barreto on Jan. 21. (He is the former guitarist for Little Feat.) The other release will be “Extend” by the System, slated for release in this week. Pictured in Mirage’s New York office are (l-r) Jerry Greenberg, Mirage president; Steve Bernslein, Omni president; Michael Goldberg, Omni vice president in charge of business affairs; Jim Delehant, Mirage director of A&R; Greenberg; Mic Murphy and David Frank of the System; and Delehant.

(continued on page 40)
Total Experience Records

America’s #1 Group THE GAP BAND

Appearing at Midem 83 January 27th, 6PM
at the New Palais, In Cannes.
Congratulates Midem '83

New releases from Total Experience Records

January

Thursday 27th  Midem Gala, Cannes
Friday 28th  Manhatten Club, Leuven, Belgium
Saturday 29th  T.B.A., Paris
Sunday 30th  De Doelen Rotterdam, Holland
Monday 31st  Deutsches Museum, Munich

February

Tuesday 1st  Jahrehundredhalle, Frankfurt
Wednesday 2nd  Leider & Leute T.V., Baden-Baden
Thursday 3rd  Le Palace, Paris
Friday 4th  Travel ("The Tube" TV) Newcastle
Saturday 5th  Hammersmith Odeon, London
Monday 7th  The Odeon, Birmingham

*All dates subject to change.
BUSINESS NOTES

Court Blocks Marie/CBS Pact

LOS ANGELES — An injunction barring singer Teena Marie from recording or releasing product for a record company other than Motown Records or from publishing her songs for a company other than Jobete Music, Inc., was issued here by Superior Court Judge Leon Savitch last month.

The injunction stems from a $45 million suit brought by Motown against Marie Aug. 6, 1982 (Cash Box, Aug. 28, 1982) in which the record company charged Marie with breach of contract for allegedly not honoring an agreement to work in a tour with fellow singer Mary Wilson. The label claimed that during negotiations of her contract last summer, Marie allegedly repudiated the agreements, charging Motown with undue influence, fraud and interference with advantageous business relationships.

When Motown filed its lawsuit, Marie, who was to remain in effect until April 1983, she entered a recording agreement with CBS to release product. Although Marie and her attorneys fought the Motown suit with a cross-plaintiff where her claims for undue influence and contractual unfairness were argued, Savitch said that the claims were unsubstantiated and found that Motown would have a reasonable chance of winning the contract dispute. In a statement, Motown said that the court's preliminary finding of a valid contract would be crucial to its efforts to collect millions of dollars in actual and punitive damages due to Marie's alleged breach of contract.

Commenting on the injunction, Don Engel, attorney for Marie, said that Motown originally sought to enjoin Marie up to 1989 and called the injunction they did gain "only a delay. Miss Marie will probably begin work on the album for CBS after the injunction period is up in (April)."

Radio, Cable TV Blanket Licensing In Jeopardy

LOS ANGELES — Independent music publishers were warned last week that the recent federal court ruling in the so-called "Buffalo Broadcasting case" against performing rights societies on the issue of blanket licenses for local TV may become a tool for radio and cable TV to avoid such licensing.

The words of caution came during a luncheon meeting of the Assn. of Independent Music Publishers (AIMP) here, where AIMP vice president Evan Medow told those gathered that radio and cable outlets were "like vultures circling in the sky" ready to use the Buffalo Broadcasting decision as a weapon to fire blanket licensing in their own areas.

Medow warned publishers present that they should be aware of the broad implications of the Buffalo Broadcasting decision, which is to be heard on appeal in the Second Circuit U.S. District Court in New York during the spring.

Attorney Bill Kobishinski of Mason and Sloane said that publishers should review existing contracts to determine whether they can legally license songs on an individual basis or if that is a right preserved for the writer.

Tobin Brosah, western regional director of business affairs, American Society of Composers, Authors and Publishers (ASCAP), told the luncheon gathering that network licensing revenues, jukebox fee hikes, college/university licensing improvements, a recently closed five-year deal with Public Broadcast TV and a pending deal with local radio stations will help ease any loss of revenue from the decision.

NARM Indie Distribrs Plan Activities For '83

NEW YORK — The National Association of Recording Merchandisers (NARM) Independent Distributors Advisory Committee met in New York last week to discuss plans for '83. Among the topics covered were the place and agenda for the second annual Independent Distributors conference this fall and the independent distributors and manufacturers meeting at April's NARM Convention in Miami Beach.

In addition, the distributors discussed setting up a fund to hire a spokesperson for independent distribution. Decisive action was withheld pending further discussion with those committees members who were not present, as well as added input to be sought from other indie distributors.

The committee meeting was chaired by James Schwartz of Schwartz Bros. The other committee members participating were John Cassetta, Alpha Dist.; Tony Daleandro and John Saccavini of Several Steps, All South Dist. Corp.; Ronald Schaefer, Pike Corp.; Jerry Winston, Malverne Dist.; and NARM counsel Charles Rutenberg. NARM staffers Joe Cohen, Dan Davis and Mickey Granberg also attended.

NEWS & REVIEWS

Canadian Study Supports Levy On Blank Tapes

by Kirk LaPointe

OTTAWA — A federal study on exemptions under the Copyright Act governing the use of blank tape levy and the possible introduction of a full royalty payment scheme by jukebox operators has been released.

The study, prepared for the Consumer and Corporate Affairs Department, is expected to be part of the material being considered for amending Copyright Code revisions over the next three years. It notes that many disparities exist in the current Copyright Act — discrimination against vinyl recordings, for instance, are exempt from royalty payments, while those using tape recordings may pay.

The study proposes the levy on blank audio and video tape paid by manufacturers and importers to be set by the Copyright Tribunal and administered by performing rights organizations. But it is further study is needed on the levy.

Mathias, Edwards House Taping Bills Set For Congress

NEW YORK — As part of the continuing congressional battle over home taping, Senate Majority Leader Mathias (R-Minn.) introduted three amendments to the soon-to-be reintroduced DeConcini bill (Cash Box, Jan. 22). The three bills would allow legal non-commercial home video taping. Legislation will be put forth on or about Jan. 25, when the new Senate reconvenes following a recess that started Jan. 3.

In addition, Rep. Don Edwards (D-Calif.) will introduce bills parallel to the Mathias amendments. The Edwards bills would amend one put forth Jan. 3 by Rep. Thomas Foley (D-Wash.) and Rep. Stan Privett (R-Va.), which is similar to the forthcoming DeConcini bill in the Senate.

Both Mathias and Edwards introduced similar single bills during the last session. This time, however, the bills each have been split into three separate ones. The first bill concerns royalties for home taping and calls for voluntary negotiations between copyright holders and equipment manufacturers in setting up royalty fees for black tapes. It differs from the previous bill in which the Copyright Royalty Board will not be involved in determining the fees.

The other bills separately address rental tapes and video copyrighted materials. Each bill calls for a licensing procedure for determining a royalty fee to be worked out between the copyright holder and the renter.

Rogers, Richie, Nelson Top 10th AMA Selections

by Jeffrey Ressner

LOS ANGELES — After walking off with the most honors in 1982, Liberty recording artist Kenny Rogers was also in the spotlight for a lion's share of last year's American Music Awards (AMA), televised nationally on ABC-TV Jan. 17. Although he wasn't the only artist of the '80s who came out to show to pick up a pair of trophies — other previous award winners Lionel Richie and Mick Jagger are notable — Rogers was further commended when he received the program's Award of Merit for his "contribution to the entertainment of the American public.

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(continued on page 3)

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(continued on page 3)
Beach Music is Sweeping America.

Europe is Next.
With ALLIED FORCES well past gold and still selling, plus catalog re-orders on the rise, you'd think Triumph might want to quit there—never. Triumph wants platinum. They've won over the 14-26 demo graph album by album. Now, with NEVER SURRENDER and all its power, Triumph is going to take the platinum title. NEVER SURRENDER, Triumph's ultimate triumph.

MARKETING BLITZ
- MTV Debut of Triumph's single "A World of Fantasy"
- MTV Special Concert Promo
- Heavy Radio, TV & Print Support of Tour
- In-Store Promotion Throughout the Nation
- National Consumer Print Schedule
- Heavy Local Print Schedule
- Saturation of AOR radio
- 70 city arena tour

TOUR ITINERARY

FEBRUARY
16 Spokane Col.
17 Seattle Arena
18 Portland Col.
19 Vancouver Col.
24 Bakersfield Civic Center
25 Fresno; Selland Arena
26 San Bernardino; Orange Pavilion
27 Phoenix; Veterans Col.
30 El Paso, TX; County Col.

MARCH
2 Des Moines; Veterans Col.
3 Rockford Metro Center
4 Cincinnati Gardens
5 Detroit; Cobo Arena
11 Fort Wayne Memorial Col.
12 Indianapolis; Market Square Arena
13 Evansville, IN; Roberts Stadium
17 Lansing Civic Center
22 Saginaw, Mich.; Wendler Arena
23 South Bend, Ind.; NDU Center
24 Kalamazoo, Mich.; Wing Stadium
25 Pittsburgh Civic Arena
26 Rochester; War Memorial Aud.
27 Columbus, Ohio; Coliseum
30 Milwaukee, Wis.; Auditorium
31 Omaha, Neb.; Civic Center

APRIL
1 Cedar Rapids, Iowa
2 Kansas City, MO; Municipal Auditorium
3 St. Louis, MO; Collector Dome
8 Memphis, TN; Mid South Col.
9 Norman, OK; Lloyd Noble Arena
10 Dallas, TX; Reunion Arena
11 Amarillo, TX; Civic Coliseum
12 Lubbock, TX; Coliseum
13 Odessa, TX; Hector County Col.
14 San Antonio, TX; Hemisphere Arena
15 Corpus Christi, TX; Coliseum
16 Houston; Sam Houston Col.
22 Los Angeles; Long Beach Arena
23 Sacramento Memorial Auditorium
24 San Francisco Cow Palace
28 Hawaii; NBC Arena
30 Albuquerque; Tingley Arena

MAY
1 El Paso, TX; County Col.
6 Providence, R.I.; Civic Center Arena
7 Worcester, MA; Centrum
8 Portland, Maine; Cumberland Center
11 Syracuse, NY; War Memorial Col.
12 TBA
13 Buffalo, NY; Memorial Col.
14 Glens Falls, NY; Civic Center
15 Baltimore, MD; Civic Center
25 Green Bay, Wis.; Brown County Col.
26 La Crosse, Wis.; la Crosse Center
27 St. Paul, MN; Met Center
28 TBA
Retail Shelf, Sale Prices Remain Steady In 1st Quarter

(continued from page 10)

Cactus Records & Tapes — Cactus has a three-tiered pricing structure. At $5.98 list, new releases are $4.99, catalog is $4.98, and sale product is $3.99. At $8.98, new releases are $6.94, catalog is $7.98 and sale is $5.99. At $9.98, new releases are $7.94, catalog is $8.98 and sale is $6.99. At $13.98, new releases are $9.94, catalog is $11.98 and sale is $9.49. And at $15.98 list, new releases are $11.94, catalog is $13.98 and sale is $10.49.

Cavages — $13.98 list sale price is $9.99 or $10.99, depending upon title. Twelve-inch singles are $3.99, $4.99 and $5.99, depending on list and whether the title is an import.

Circles — Twelve-inchers go for $3.99 or $4.99.


Flipside — $8.98 list sale prices are either $5.99 or $6.99.


Liccio Pizza — $5.98 shelf price depending on cost, with WEA and RCA at $5.98 and the rest at $5.99. Due to the WEA changes, however, most of the $5.98s now shelf at the $6.98 list level of $4.99, with a $4.99 sale price. Twelve-inch prices vary according to list.

Music Plus — $5.98 list has two shelf prices: $3.99 for Columbia and Capitol, and $4.99 for the others. Twelve-inch prices also vary according to list.

Musicaland — Musicaland shows market variations in all categories provided. $5.98 shelf prices range from $5.49-$5.99. $8.98 shelf price range from $7.99-$8.99, while sale prices are from $5.99-$7.49. $9.98 shelf prices vary. The others were: Cassettes, price ranges from $5.28-$5.68. $8.98 prices are from $1.79-$1.99.

Record Bar also reports various pricings according to market, as well as types of sale. At $5.98 list, most store shelf at list, though WEA product is at $6.98 due to its higher cost. Mid-sale price in this category is generally $5.49, with low sale at $4.99. At $8.98, most stores shelf at $8.98, though a few are at $7.49 with others in between. Advertised sale prices here are at $6.49, mid-sale is at $6.99, and upper mid-sale is at $7.49. For $9.98 list product, the shelf range is from $9.49 in most stores to $8.49 in a few. Mid-sale price is $7.99, and low sale is $7.49. At $13.98 list, most stores are at $11.98 shelf, others down to $10.99. Mid-sale is $10.99, and low sale is $9.99. At $15.98 list, most stores shelf at $13.98, with some at $12.99. Mid-sale is $12.96, and low sale is $11.49.

Singles range from $6.99-$7.99 to $1.99 in a few, while 12" product is either $4.99 or $5.99, depending on list. Record World — Current singles are at $1.99, oldies at $1.99.

Stark/Camelot — The Stark/Camelot chain has increased its use of variable pricing due to market conditions and competition factors. At $5.98 list, new releases are shelved at $7.99 and deep catalog at $8.69. Sale price is generally $4.98, but sometimes $6.96, with promotions getting $5.99. At $9.98 list, new releases shelf at $8.99, deep catalog at $9.99. Sale price is either $7.49 or $7.99. Sale price for $13.98 list product is either $10.99 or $11.99. Twelve-inch singles are either $3.99 or $4.99.

Tower — Advertised sale price for $6.98 list is $5.99, while the top 100 titles are at $6.99 sale price. As the sale structure continues for other list prices, with $9.98 list showing a $6.99 advertised sale and $7.99 top 100 price, and $13.98 list showing a $9.99 advertised sale and $10.99 top 100 sale price, and $15.94 list showing an $11.99 advertised sale and $12.99 top 100 sale price. Twelve-inch singles are $3.99 or $4.99 according to list.

Turtles — Twelve-inchers are $2.99, $3.99 or $4.99, according to list.

Waxie Maxie — Sale price for $5.98 list is usually $4.99 or $4.98, but can be $3.99, depending on cost, and the list. Other list prices show variations that include tape equivalents. At $8.98 list, the disc shelves at $8.39, the tape at $8.69, and sale price ranges from $4.79-$5.99. At $9.98 list, the disc shelves for $9.39, the tape for $9.69, and sale price usually ranges from $5.99-$7.99. At $14.98 list, the disc shelves for $12.99, the tape for $12.69, and most sale prices range from $6.99 to $9.99. At $19.98 list, the disc shelves at $16.99, the tape at $15.98, and most sale prices range from $8.99 to $11.99.
**NEWS & REVIEWS**

(continued from page 8)

BACK TO THE FRONT — Peter Brown — Gypsy/RCA AFD-4604 — Producer: Peter Brown — Bar

Most pop musicologists probably remember Peter Brown from his 1978 summer hit, "Dance With Me," issued on the TK Records subsidiary, Dr. Drive, which attained Top 10 status during the heyday of the disco era. After a hiatus from the recording scene, Brown makes his Gypsy debut with an eclectic LP influenced by Santana and Chicago that touches on salsa, pop and back to the drum and bass vibe on "She's Back In Town" and a DOR cite to syndicated radio sexologist Dr. Ruth Westheimer entitled "Dr. Ruth." In the second single from the successful "H2O" LP, the duo echoes the rage of '70s pop with a cover of "One On One/I Want To Play That Game Tonight." With Daryl Hall's straightforward vocals backed by a church-like synthesizer portion, the tune is a love song with touchy issues. On "One On One," Hall has potential for pop and Urban Contemporary.

KEENLY ROGERS & SHEENAH EASTON (Liberty 1982)

We've Got Tonight (3.49) (Gear Publishing Co., ASCAP) — (B) (Singers: D. Foster, K. Rogers)

Rogers, who stole the show at the American Music Awards last week with a heart-stirring rendition of "What Becomes Of The Broken Hearted," has released a LP and single to exploit this tinge. Many music critics have praised her as the savior of pop and country stations, this is already shaping up as a surefire crossover hit.

ABETTORS — (Mirage/West/ASCAP) — (Producers: M. Cross, C. Cross, J. Cross, P. Cross)

"Gloria" is a pop hit that has the same dance feeling as "Shake, Rattle & Roll," but more sophisticated in its basic concept. The LP is another impressive release from the charts. The group's hit single "Gloria" has already been released on a top-10 single in the U.K. and has been a hit in the States. Many listeners have been asking for more of this LP and "Gloria" is a great example of the group's sound. The LP is a must for any disc jockey, as it has a lot of potential for radio play.

SINGLES OUT OF THE BOX

TOO-REE-AH — Kevin Rowland & Dexy's Midnight Runners — Producer: PolyGram SRM 1-0969 — (C) (Producer: C. Rowland, K. Rowland)

The single from their "Famous Last Words" LP gives Supertramp further insurance against a rainy day. Minimal production, Rick Davies' trademark falsetto and a catchy sax solo combine to destine my "King of Pop" for good pop and A/C airplay. Look for instant access.

BILL WOLFER

As a session musician, Solar/Constellation recording artist Bill Wolfer, has been credited with some of the most sidemen's envelopes. The 28-year-old keyboardist/synthesizer whiz both played and produced the album "Journey Through The Secret Life Of Plants" and "Hotter Than July" sets and has recorded with the Jacksons ("Triumph" and "Jacksons Live"), Michael J. ("Of The Wall" and "Thriller"), Paul McCartney, Diana Ross, Betty Wright and numerous others. He has also toured with the Jacksons and Wonder. While most players would be satisfied with such an impressive résumé, Wolfer had a burning ambition to make his own music — an album of electronic R&B. He was, in fact, it was his expertise in synthesizers that first brought him to the attention of Wonder. When I came out to L.A. five years ago, I worked at the Guitar Center on Sunset Strip, where I met a number of musicians, among them Ronnie Foster of George Benson's band," he said. "Well, in my spare time at the store, I'd read about hip hop and when I hooked up 16 of them together with sequencers and made a tape of it. Foster took it to Stevie, and it happened to be just the song he wanted to use for a song on an album he was working on at the time." Wolfer wanted to do their ambitious project called "Journey Through The Secret Life Of Plants," and this turned into an instrumental called "Race Babbling," which Wolfer remained with Wonder for the ensuing tour as a producer and then worked on "Hotter Than July." I learned a lot about programming (from Wonder)," Wolfer said. "He always pushed himself and the instrument further ... in all aspects of his music. And his hearing is so acute that he taught me a lot about listening to music.

Another valuable experience, Wolfer has had, working with Quincy Jones on Michael Jackson's efforts, most recently "Thriller" ("I'm always watching the producer and working with the engineers, to see what they're doing. I have my own production contract with Solar/Constellation, so I hope to get back to that end of recording more in the future").

NEW & DEVELOPING

ROSE TATTOO (Mirage WTG 7-9992)

Scared For Life (3:45) (J. Albert & Son Ph Ld./E.B. Marks — BMI) (Producers: Vanda & Meehan)

If this tune has autobiographical, Egoistic, Amy Roth is a perfect candidate to be angry about the synthesizer and its primary role in adolescent alienation is retold by the singer to tradition. Guitar and structure, sax and structure, so much so that what is in fact the title track to the Alexio material's latest LP sounds like it might have been an alternate take of "Jumpin' Jack Flash.

NEW & DEVELOPING

DYNASTY (Soul 7-6894)


With this LP, the City of Angeles. Fluid vocals over a pulsing, pulsing background. The pre-programmed monster groove is pure Gotham, yet the vocals say L.A. Only time will tell if this will be a harbinger of things to come, but "Check It Out" is a mover.

NEW & DEVELOPING

get this tune autobiographical, Amy Roth is a perfect candidate to be angry about the synthesizer and its primary role in adolescent alienation is retold by the singer to tradition. Guitar and structure, sax and structure, so much so that what is in fact the title track to the Alexio material's latest LP sounds like it might have been an alternate take of "Jumpin' Jack Flash."
The champagne is flowing at BECKET RECORDS as they proudly announce the distribution of SOUND OF NEW YORK RECORDS and their blockbuster hit "LAST NIGHT A DJ SAVED MY LIFE" by Indeep

ALREADY AN R&B SMASH!
BILLBOARD: Black Singles
CASH BOX: Black Singles

THE OVERNIGHT DANCE SENSATION!
BILLBOARD: Dance/Disco Top 80
DANCE MUSIC REPORT

AND TOMORROW—
GOING POP!

PRODUCED BY BLACK ROCK & YOUNG LIONS PRODUCTIONS
LOOK FOR PHIL KAHL AND GENE GRIFFIN AT THE CARLTON HOTEL DURING MIDEM '83
Leal Takes Over HighRise Label; Moves To Dallas

LOS ANGELES — After six months of operation, fledgling HighRise Entertainment Co. has undergone an executive restructuring, the company announced Monday, with chairman Larry Leal assuming the duties of president, and Marc Kriner, in that position, stepping down from his firm operations.

Veteran record industry executive Mike Lushka, a partner in the company, will now fill the position of executive vice president/general manager, while Pat Means will serve as vice president of operations.

Joining the company as vice president of promotion will be Bunky Sheppard, the 35-year industry veteran who most recently held a similar position with Destin Records and was a vice president with 20th Century-Fox Records for three years prior to Destin, Sheppard also served as vice president of promotion at Motown records.

HighRise recently scored its first #1 single in the Top 20 of the Cash Box B/C Singles chart: Tyronne’s “Destination”一下子 got the young label off to a flying start.

In addition, the company has recently completed a deal to publish and manage Mozon’s “The Lady In Red” and Maxine Nightingale’s “Turn Me To.”

Lushka came to HighRise from M&M Records, where he was a key member of the marketing, a position that he also held at Motown from 1989 to 1981. Along with his new responsibilities, Lushka will continue to be in charge of distribution.

Commenting on prospects for HighRise’s future, Leal said, “The music business is not on the down side, it is simply changing and I intend to forge ahead, continue to see our artists on the charts, develop them, sign and expand into video production within the next 12 months.”

HighRise headquarters will be based in Dallas, at 5501 LBJ Highway, Dallas 75240. The telephone will be (214) 387-9911. Sheppard will stay on to head the LA office. The number there is (214) 274-8629.

Scotti Bros. Launches Rock ‘n’ Roll Records

LOS ANGELES — Scotti Brothers Industries and Associated Companies have launched the first in a new series of fully distributed, Rock ‘n’ Roll Records. The second Scotti Brothers label will be headquartered along with the first in the company’s Santa Monica facility.

The first release on the Rock ‘n’ Roll label is “The Fanatic,” by Los Angeles-based group Felony. The title track, which is also the first single issue by Rock ‘n’ Roll Records, has already amassed substantial regional airplay requests on station KROQ-FM.

The company is headed up by Scotti Brothers executive Ted Dowd, who will be reporting to Scotti Brothers president and general manager John Musso. Dowd has noted that Rock ‘n’ Roll will be looking at utilizing the country for the label and not continuing its activities simply to the L.A. area.

Rock ’n’ Roll, in addition, will have the benefit of audio and video recording facilities housed within the Scotti Brothers office complex. The address is 2114 Pico Blvd., Beverly Hills, Calif. The telephone number is (213) 450-3193.

Gurewitz Ent. Formed

NEW YORK — Al Gurewitz Entertainment, Inc., has formed in Fairfield Conn., to handle promotion, marketing, sales, management, and public relations.

The firm can be reached at 79 Beechwood Lane, Fairfield, Conn. 06430. The telephone number is (203) 374-9401.

Producer/Arranger Costa Dies At 57

LOS ANGELES — Don Costa, noted producer/arranger/composer/ conductor who is perhaps most widely known for his work with Frank Sinatra, has died of heart disease in Los Angeles. He was 57.

Costa, whose career in the music industry began at age 15 when he was a member of the CBS radio station orchestra in his hometown of Boston, was recently named president of A&R for the newly-formed ABC Paramount label in 1985, where he produced the careers of Lloyd Price, George Hamilton IV, Johnny Nash and, most notably, Paul Anka. From there, he moved to Warner Bros., where he worked with Ferrante and Teicher, Stevie Lawrence and Eydie Gorme, among others.

In 1961, Costa formed his own independent record label, Decca Records, and produced such artists as Johnny Mathis, Dinah Washington, Dean Martin, Keely Smith, E.T. Read-Along LP

LOS ANGELES — Disneyland-Vista Records recently announced plans to release a special read-along version of E.T. — The Extra-Terrestrial on Jan. 17. Drew Barrymore, who starred in the film as the character Gertie, will narrate the album.

The E.T. read-along is available on 7”, 33-1/3 rpm records or on cassettes and will feature a 24-page, full-color book with photographs from the film. In the U.S., the record will carry a suggested list of $2.49, while the cassette will be $3.98.

The LP, produced by Steven Spielberg and Jim Magon of Disneyland-Vista, is also scheduled for international distribution, where the label reaches 55 countries in 18 languages.

Kreiner Exits HighRise

LOS ANGELES — Marc Kreiner last week resigned as president of HighRise Entertainment Co. Kreiner is credited with bringing Tyrene Davis and Shelly Schollto the label.

His future plans will be announced soon, and until then, Kreiner can be reached at (213) 208-0209.

DEPUTY EXECUTIVE

Foster-Levy

McCreary

Laverty

Palton

Foster-Levy To Landers — Jay Landers Music has announced the appointment of James Foster-Levy to vice president of the West Coast-based music publishing and production firm. She comes to Jay Landers Music after being a professional manager for 15 years in the entertainment industry.

Shell Appointed — Magna Sound Corporation has named Larry Shell vice president and general manager of Millhouse (BMI) and Shedd House (ASCAP) Music.

Barry’s Music Goes — Barry Enterprises, Inc. has named Marty Kups as vice president, and general manager. He was previously president of Chicago based production firm at Lifesong Records and, prior to that, co-president with Barry A. Gross of the Gross-Kups Productions joint-venture with A&M Records.

McCreary Appointed CBS — CBS Records Nashville has announced the appointment of Mary Ann McCreary as director, product development, CBS Records Nashville. She joined the CBS Records group in Nashville as coordinator, press and public information.

Laverty Appointed At Columbia — Marilyn T. Laverty has been appointed director, press and public information, East Coast for Columbia Records. Since 1980 she has been associate director, press and public information, Columbia Records. Prior to that she was manager of publicity for RCA Records.

Carpazano Named At Vestrion — Jo-Anne Carpazano has been promoted to national sales coordinator for Vestrion Video. She will take over full responsibility for distributor service on all Vestrion’s releases.

Changes At JBL — Randy Patton has been named director of marketing for JBL Incorporated’s Consumer Products. Most recently, he served as JBL’s International division sales manager. And John Hoge has been appointed manager of transducer research and development. He was an independent consultant in the areas of acoustics and noise control, and has worked for such firms as Harrison Systems Inc., CTS Corporation, and Studer-Revox.

PICO Offers Air Fare Accommodations As Booking Incentives

NEW YORK — PICO Recording Services Inc., of Rochester, N.Y., is presently offering round trip air fare from New York City to producers booking a minimum of eight studio hours in its new one-inch post-production facilities. Producers booking 16 hours or more will receive round trip air fare and hotel accommodations in Rochester.

“The offer is being made to encourage New York City companies to use what we consider to be one of the most modern new production facilities on the northeast,” said Ted Hammell, president of PICO.

With the addition to the post-production facility, PICO now has video, audio and graphics capabilities all under one roof. The new cost-benefit suite features Ampex VPR 28s, a Datatron Vantage Computer Editor, a Grass Valley 10X computer, switcher, and a Skymaster/Chyron II and a 12-channel audio board. One-inch post production rates are $250 per hour.
Rogers, Richie, Nelson Top 10th AMA Selections

musicians gathered at the Shrine Auditorium here and millions more watched via the network telecast, Rogers was presented with the Award of Merit during a segment of the show that took a look at his recording history with the New Christy Minstrels, the First Edition and as a solo artist. Participating in the tribute were Crystal Gayle, George Burns, Olivia Newton-John (from a satellite remote in Hawaii, Lionel Richie and two of the show’s hosts, Mac Davis and Melissa Manchester. While all of the above — with the exception of Burns and Newton-John — joined Rogers on stage during the tribute for a sing-along rendition of one of his signature tunes, “Lucille,” the segment was highlighted when Rogers accepted the award flanked by his wife, Marianne, and his babying beam, Christopher Cody. In addition to the special honor, Rogers picked up two trophies for Favorite Country Male Vocalist and Favorite Country Single (“Love Will Turn You Around”) this year, bringing his total number of AMA wins to 15.

With the acceptance of two awards this year in the categories of Favorite Pop/Rock Single (for “Truly”) and Favorite Soul Male Vocalist, Richie has amassed six AMA wins to date, with this year’s prizes being his first honors as a solo artist. Previously, he received AMA plaudits for his work with the Commodores and on last year’s duet with Diana Ross, “Endless Love.” In contrast to Richie’s past victories, Willie Nelson had only received one award prior to this year, but in keeping with his outlaw image, took several people aback when he was voted both Favorite Pop/Rock and Favorite Country Vocalist for his smash LP, “Always On My Mind.”

Repeat Winners

Other past winners of the AMA who repeated this year included Olivia Newton-John, whose Favorite Pop/Rock Female Vocalist triumph this year made her grand total of nine; Diana Ross, who scored AMA win number six in 1983 for Favorite Soul Female Vocalist; Barbara Mandrell, who received her fourth award in three years as Favorite Country Female Vocalist; Aretha Franklin, who earned her third award during last week’s presentation, this time for “Jump To It,” chosen as Favorite Soul Album; and Kool & The Gang, which picked up its second prize in two years for Favorite Soul Group. Marvin Gaye, John Cougar, Hall & Oates and Alabama each won their first awards during the program.

One of the biggest surprises of the even-

SOLO AWARD — Motown recording artist Lionel Richie displays one of the two trophies he received at the 10th Annual American Music Awards. Richie was named Favorite Male Vocalist in the Soul category and his recording of “Truly” was named Favorite Single in the Pop/Rock category. The awards were presented at the Shrine Auditorium in Los Angeles on Jan. 17 during a live two-hour television special, which aired on ABC-TV and was produced by Dick Clark Telecasts Inc.

SURVEYING the past-time winners, GAYE made a humorous appearance when he picked up his award for Favorite Soul Single (“Sexual Healing”) while chewing on a large wad of gum. Daryl Hall & John Oates, tagged as Favorite Pop/Rock Male Vocalists, were unable to personally receive their tribute at the Shrine Auditorium since they were in Australia. Voting by the Country Group winners Alabama were there to take home their honors.

In recognition of the 10th anniversary of the AMA ceremonies, the event featured several special segments focusing on previous award winners, utilizing clips from earlier telecasts. Barry Manilow took a look at past Male Pop/Rock Vocalist winners. Lionel Richie narrated clips highlighting the careers of George Michael, Merle Haggard, and Willie Nelson — whose live performances usually include members of his backup musician “family.” — while voice-overs for a part of the program centering on past victors in sundry group categories. An elaborate song and dance production number was based on this theme: “It’s American Music” and was brought off thanks primarily to the choreography skills of Walter Painter.

DELIVERIN’ THE GOODS — Unveiled at approximately the same time last fall, both Elektra/Musician and Island’s Antilles Jazz labels managed to make a big splash. Both were large-sale forays into the jazz world by outfits with clout, and both pledged a long-term commitment to the music. With a year under their respective belts, the labels are making good on their promises: both Musician and Antilles have unveiled a batch of new releases to kick off the year. From Musician comes six new titles, as varied as the Fletcher Henderson Tribute and group release ‘DELIVERIN’. On the Antilles side, perhaps the most intriguing offering is “Guitarist,” the solo debut of Kevin Eubanks. A veteran of Art Blakey, Sam Rivers and Roy Haynes and others’ units, at 24, Eubanks gives every indication of being the threshold of a tremendous career. “The Paris Concert,” Edit-J by Bill Evans finds the late pianist in his favorite setting: the trio. Recorded in ‘79 with drummer Joe LaBarbara and bassist Marc Johnson, the LP includes both originals and covers. “Eudes” by bassist Ron Carter combines young and mature talents by sidemen Art Farmer and saxophonist Bill Evans in a piano-less quartet featuring Tony Williams on drums... “Again & Again” by Chick Corea features the keyboardist/composer with his regular working unit. Similarly, “Montreux ‘82” features the steady quartet of reedman Charles Lloyd, which included bassist Palle Danielsson, drummer Son Ship and pianist Michel Petrucciani. “Finesse” marks the return of saxophonist John Klemmer, and celebrates it with an audio heave featuring West Coasters Bob Magnusson, Roy McCurdy, Russ Ferrante and Steve Forman... On the way from Antilles are three February releases: “15,” the second album by gypsy guitarist Paco Lopez Ottin; “La Leguera,” again captures the young phenomenon, live at this time at the age of 15. “Prietessa” by composer/arranger Gil Evans features his working ensemble of the late-70s, while “Flight of the Spirit” by Zodah features Traffic alumni Roscoe Gee and Reba Kubwa Biah. Future releases on Antilles will include second albums by The Horns Brothers, Ornette Coleman, Phil Woods and Ben Sidran, while Musician’s plans call for titles by Bill Laswell, David Amram, a Steps spin-off, and the Young Lions of Jazz featuring Chico Freeman, John Purcell, Jay Hoggard, Craig Harris and others.

THE ‘N THAT — Steve McCaig has departed the trio Air. While the group is not naming a permanent replacement for the drummer, Phoebe aLaF will perform with the group at the upcoming Bermuda Festival. Stanley Clarke, Kenny White and Ali DiMeola begin rehearsal with the Return To Forever spring reunion.

CELEBRATION — Multi-talented jazz artist David Amram recently signed an exclusive worldwide recording agreement with Elektra/Musician Records. His debut for the label, “David Amram’s Late-Jazz Collaboration with Carla Bley in late March. Pictured are (l-r): Bruce Lundvall, president, Elektra/Asylum and Elektra/Musician; and Amram and Coaster’s Bob Magnusson, Roy McCurdy, Russ Ferrante and Steve Forman... On the way from Antilles are three February releases: “15,” the second album by gypsy guitarist Paco Lopez Ottin; “La Leguera,” again captures the young phenomenon, live at this time at the age of 15. “Prietessa” by composer/arranger Gil Evans features his working ensemble of the late-70s, while “Flight of the Spirit” by Zodah features Traffic alumni Roscoe Gee and Reba Kubwa Biah. Future releases on Antilles will include second albums by The Horns Brothers, Ornette Coleman, Phil Woods and Ben Sidran, while Musician’s plans call for titles by Bill Laswell, David Amram, a Steps spin-off, and the Young Lions of Jazz featuring Chico Freeman, John Purcell, Jay Hoggard, Craig Harris and others.

JAZZ
Labels Still Experimenting With Size Of Cassette Pack

by Michael Martinez

LOS ANGELES — While acknowledging there is need for a standardized package for cassettes, currently the recording industry's biggest growth item, record labels are continuing to experiment with packaging. A recent survey of dealers by the National Assn. of Recording Merchandisers (NARM) on tape packaging practices illumined some of the various ways cassettes are merchandised in-store.

The Warner Bros. package features the album cover graphics on the front and on the back a short artist biography, recording information and musical credits. A lyric sheet is included inside the blister pack.

Fits Existing Fixtures

But the most compelling feature of the package from Warner Bros.' standpoint is that it can be used with existing store fixtures. In a specially prepared pamphlet, Warner Bros. provides instructions to show dealers how the 6"x12" package can be used in hit racks, mixed with albums in record bins, used with display trests or used with the store's own custom displays.

In addition to other merchandising material that will be provided to dealers upon request, Warner Bros. plans to make available, on a limited basis, a special metal 6"x12" cassette holder.

Warner Bros., though plans to also make "Another Page" available in the Norileco boxes. "We're not trying to put a lot of pressure on them," Dennis said. "We're giving them a choice."

He noted that many dealers, particularly those that keep tapes in counter in locked bins, explained, "It's a big act and we want to get the product in front of the consumer." Dennis added that Warner Bros. would feature the new package in advertising and in-store merchandising.

ABC plans to ship cassettes with tapes moving at slower paces on cassette packaging, preferring to allow an industry standard is clearly a two to three months.

Evaluating Options

At MCA Distributing, Inc., vice president of sales John Burns said that the company received the first shipment of the new packaging only a week ago, including a 4"x12" and a 6"x12". "But the company would probably make a decision soon on which configuration to employ. The company tested a 12"x12" package with last year's Olivia Newton-John release.

Bums said there was no exact timetable for test marketing of the packaging, but added that frontline releases and titles from MCA's Twin Pac series would probably be included in the test marketing efforts. "We want to get the product displayed with our accounts, and then we'll see if the consumer will buy tapes in that package.

"The MCA Twin Pac size is of course going to get into improved tape packaging," said Harry Losk, senior vice president-marketing for the company. "However, we don't feel we can take a bold step in that direction until industry members give a solid consensus on what they want."

"The NARM survey would seem to indicate there's still quite a bit of divergent opinion on the matter," he continued. "This could be dealt with a long time ago."

But looking ahead, Capitol's Loo said, "I wouldn't expect at the NARM convention (in April) this year there will be a lot more said about tape packaging."
NEW VIDEO SOFTWARE RELEASES

This listing of new videocassettes and videoconferencing software releases is designed to help keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassettes and Discs. The chart includes catalog number and price. Some product listed may not have been assigned either a catalog number or price at press time.

<table>
<thead>
<tr>
<th>Company/Title</th>
<th>Catalog Number</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td><strong>MONSIGNOR</strong></td>
<td>-</td>
<td>$99.98</td>
</tr>
<tr>
<td><strong>THE LAST STEAL</strong></td>
<td>-</td>
<td>$99.98</td>
</tr>
<tr>
<td><strong>THE LAST AMERICAN VIKING</strong></td>
<td>-</td>
<td>$99.98</td>
</tr>
<tr>
<td><strong>CONFESSIONS</strong></td>
<td>-</td>
<td>$99.98</td>
</tr>
<tr>
<td><strong>THE LAST AMERICAN VIRGIN</strong></td>
<td>-</td>
<td>$99.98</td>
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<td><strong>LITA YOBOY, THE MAGAZINE, VOL. 1</strong></td>
<td>CBS-Fox 6201</td>
<td>$49.98</td>
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**COMMENTS**

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 City, Philadelphia, Classic Video-Dul Lwan; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Philadelphia; Video World of Chicago; The Video Store of Los Angeles; Everybody's Video-Philadelphia; 434-Bala Cromwell; America's Tape & Video-Atlanta; Crazy Eddie-New York; The Video Store-Encino; Video Company-Philadelphia; CED-Fort Worth; Video Mall-Midland; Video Club of Chicago; Video World of Video-Chattanooga; Videohoure-Philadelphia; Video Showcase-Louisville; Erol's Video Jewelers; SpringField, New England Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Fairlawn Road, Movie-To Go - Clayton.

**MOVIES IN THE ROUND — Sesame Street's most colorful character, Kermit the Frog, welcomes showgoers to the CED stereo videodisc exhibit, where hundreds of products could be seen. The CED is a new technology that allows you to take me out to dinner, or something, and I'd say ‘just get me off the air.' Last year, WASEC ran a flight of TV spots featuring artists from Pete Townshend to Pat Benatar urging listeners to call the CES. This year, WASEC's Michael Wills had heard that Wond'rs were showing up to the CES. Wills said his firm 'purposely downplayed' the actual impact of the spots at the time; but owned up 'for months, our customers have been saying 'Want My MTV' and I don't think of having to say I didn't know how we'd do it.' Although a few dozen high PLM, WTV completed its takeover of Manhattan, when Group W Cable there announced that it was carrying the service throughout the upper half of the borough. Group W of Manhattan has more than 75,000 subscribers in its franchise area, which extends from 66th St. on the East Side and 73rd St. on the West Side to the northern end of the island.

RCA Selectavision to Bow Advanced CED — It won't be coming until the second half of '83, but RCA has announced its intentions to introduce the first electronic disk (CED) system with interactive/random access capability, according to Consumer Electronics Division vice president and general manager D. Joseph Donahue. The new player, the price of which will be revealed later in the year, will allow customers to search out specific segments on the two-hour CED disks, 'thus clearly showing the potential of the CED system in applications other than consumer entertainment,' Donahue said. He also indicated that the new player will provide opportunities for the development of new programming.

**VIDEO SOFTWARE NOTES** — At CES, RCA Selectavision executives revealed that An Officer And A Gentleman, Charities Of Fire And Supper II are among the 33 new titles to be offered on the RCA Advanced CED system. The January's release schedule includes The Man Who Shot Liberty Valance, Aronson And Old Laos, Mildred Pierce, The Black Hole, Tron and West Side Story. February releases include Treasure Island, Midnight Cowboy, Midnight Cowboy, A Clockwork Orange, Man For All Seasons, Annie and Moonraker. ... New CED titles for the first month of the year from CBS/Fox Video include Monsignor, Wild In The Country, Im Of The 6th Happiness, Comancheros, Boys In The Band, Barbarossa, White Heat, Peter And The Wolf, The Sound Of Music, Our Man In Havana, Diary Of A Country Girl, The Return Of The Long Stranger, The Challenge, The Return Of A Man Called Horse, What's New Pussy-cat?, Irma La Douce, Apache, Last Unicorn, Thunderbolt and Lightfoot, and the original Jazz Singer, with Al Jolson. CBS/Fox is also offering a new 12-inch by 10-inch color counter display, with art featuring some of its most popular CED titles, with art featuring some of its most popular CED titles, including Star Wars, Quest For Fire, All That Jazz, 9 To 5, and Playboy Video. The display has a front pocket to hold the CBS/Fox CED reference guide catalog. Finally, the company will additionally be issuing six laserdisc titles this month, including Dr. No, For Your Eyes Only, The Pink Panther Strikes Again, From Russia With Love, Goldfinger and Straw Dogs. With the exception of For Your Eyes Only, which will list for $39.98, the titles will carry a retail price of $34.98. Walt Disney Home Video has added The Last Flight Of Noah's Ark to its March lineup, which seems to be growing larger as the weeks pass. As previously announced, the company will be showing The Shaggy D. The Willows, Disney's Alice In Wonderland and The Island At The Top Of The World. However, as noted last week's New Video Software Releases, WD also has tap three Muppets Home Video titles (Muppet Musicians Of Bremen, Hey Cinderella and Fraggle Rock) and others from the Disney Animal World programs (The Secret World of Reptiles, Mysterious Miniature World, The Carnivores and Predators Of The Sea) for the month Cash Box, Jan. 22.

**MEDIA'S MUSCLE MOTION AEROBEFACF ANSER AEROBICICE, FONDA — It's not secret that the gold success of Paramount's Aerobics, which spawned a sequel, was due more to the sexy posturing of the sweaty misfits in their revealing Danskins than to them, we shall say, physically therapeutic value of the lyrical instruction. More than one man who caught the program characterized it as a program geared, first and foremost, for the suggestive body language, camera shots and mood-setting light jazz accompaniment. Now, an argument can be made for Jane Fonda's Workout that it was a more serious minded production; after all, the avant garde audience put aside both the advanced and intermediate phases that have made her own rigorous program and salons so popular. But, let's face it, a lot men also have enjoyed watching the tape simply to be able to take off one of Hollywood's most legendary figures (Angie Dickinson, eat your heart out). In the best interests of Equal Rights, Media Home Enter-

(continued on page 42)
## TOP 15 VIDEO GAMES

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**Complied From:**
- Atari — Phoenix
- Coleco — Westwood
- MAME — Chicago
- St. Louis — Minnesota
- New York City — Sound Ware
- Chicago — Musicland
- Portland — Sonoma
- Los Angeles — New England
- Home Video — Glen Rock
- Miami — Miami Video
- Atlanta — Atlantis
- Denver — Show Industries
- Seattle — Sassy
- Crazy Eddies
- New York City
- Custom
- Atlanta — Radio City
- Los Angeles — Show Industries
- Nashville — Sapporo
- Entertainment Systems
- Phoenix — Utherman
- Kansas City — Dijay
- Denver — Cogroo
- Buffalo — Tower
- Sacramento — Seattle
- Whittier
- Los Angeles — Camrold
- Kansas City — Dagco
- Cincinnati — St. Louis
- Chicago, Indianapolis

**Regional Album Analysis**

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**Regional Breakouts**

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### WHAT'S IN-STORE

**VENDING VLADIMIR** — A February-March major market concert tour by Vladimir Ashkenazy is the focus of a major classical promotion by London Records, which is releasing four albums to coincide with the tour. "Brahms: First Concerto" and Rachmaninov's Second Piano Sonata both feature the artist's piano skills, while "Beethoven's Fifth Symphony" and "Beethoven's Sixth Symphony" find the maestro conducting as well. To make classical consumers more aware of Ashkenazy as a conductor, the label is releasing a limited edition of the two Beethoven symphonies as a double album and tape package for the same $12.98 price as that of each album or tape if bought separately. To support the release merchandising aids including brochures containing a selected discography, a "Bravo Ashkenazy" streamer, a poster for the double-set featuring a commissioned drawing of Ashkenazy and a radio script for major market retailers have been created. Incidentally, Ashkenazy's tour schedule includes both piano and conducting performances.

**SUPPORTING SORENSEN — Dance/ Exercise star Jaki Sorensen's first album for Lakeside Records, entitled "Aerobic Dancing," contains a cue for a free class at any of the some 250 Sorensen outlets in the U.S. listed on the reverse side. The coupon is good for an introductory class, a make-up or additional class for anyone currently enrolled in a course. According to Ron Iffernaro, vice president and general manager of Minus Music, which is distributing Lakeside, the coupon provides "a meaningful inducement" for those interested in enrolling for the first time or for those who have purchased exercise products. Sales of the Sorensen disc, he concluded, were already "starting to pop."

### SIGN OF THE TIMES — billboard at Broadway and 4th Street in New York announces the coming of the California-based Tower Records chain. The deep catalog outlet is slated for a spring opening. The chain's consumer-oriented, music-savvy consumer is to check out Sorensen's label debut amongst the "deluge" of similar product. He added that coupons were also mailed to thousands of members of the record community, "to get those new people working for distributors, not on-the-street and retailing to enlist their participation, both in class and in-store. Additional promotions will include consumer giveaways of both Leroy Neiman lithographs of Sorensen and of entire aerobic dancing sessions, the latter valued at $60. Aerobics instructors will also be sent out into the field, continuing the most prevalent promotional practice for this type of product from last year. Speaking of last year's dance/exercise product promotion, Iffernaro learned from it that this year's "exercise season" is fast approaching. "Serious exercise comes in the first quarter, and we've found that the selling season for the bulk of exercise product is also the first quarter," he explained. "Heavy exercising is done from January through April to get rid of those Christmas holiday pounds and get ready for spring and summer suit weather." He added that the unusually mild winter had curtailed indoor exercise so far, but that colder weather would increase both sales of exercise equipment. Sales of the Sorensen disc, he concluded, were already "starting to pop."

### ALLSOP JUMPS ON THE BAR WAGON — Allsop, Inc., claims to be the first manufacturer of packaged consumer electronics accessories to institute bar coding on all of its new packages. According to Jeff Helniger, director of sales and marketing of the company's fidelity and computer accessories division, the action is a response to both the National Assn. of Recording Merchandisers (NARM) bar coding push and to the needs of the mass merchandisers handling Allsop product who already use computerized cash register systems. In addition to Allsop's record cleaning systems and audio cassette and videocassette recorder care kits, its new line of computer product, in cluding floppy head cleaners, daisy wheel cleaners, ball element cleaner, data set cleaner for cassette drive and micro maintenance package for computer exterior cleaning will be bar coded. All's In-Store mini-survey finds that other manufacturers will follow suit shortly. Discoverer currently is in the process of switching over to bar coding. All new products shown at the Consumer Electronics Show will carry the symbol, as will new packages of previously marketed product. Ray Rochelle, national sales manager for Audio-Technica, said that his company's product would be bar coded by June, also due to a "necessity" brought about by the computerization of mass merchandisers and department stores, as well as it being "required" by customers in the military. George Lankow, treasurer of Bib Audio/Video Products, said that bar coding was already in effect in England and that it was being studied now for the U.S. He also cited the importance of military customers, who he said had submitted...
NASHVILLE — Liberty recording artist Michael Murphey has been named to serve as host for a new syndicated television show, Country Bandstand, a one-hour series that will begin production Feb. 27. With 12 segments currently confirmed for the series, production credits lie with Texas National TV Inc., a Nashville production firm which was formed through the association of Jack Thompson's Plantation Prods. and Bill Sternees Nashville National Company.

Country Bandstand is the first of 14 projects anticipated in the coming year, with initial production on the show slated for Feb. 27, March 8 and April 10 at Billy Bob's Texas in Ft. Worth. Hosted by Murphey, guests thus far signed to appear include John Anderson, Razzie Bailey, Moe Bandy, Jim Ed Brown, Ed Bruce, Karen Brooks, Fiddlin' Frankie and the Burtle Brothers, Bandana, John Conley, Earl Thomas Conley, Helen Cornelius, Gail Davies, Johnny Duncan, Leon Everette, Donna Fargo, Lee Greenwood, Con Hunley, Cindy Hurt, Jan Howard, Stonewall Jackson, Kieran Kane, the Kendals, Darrell McGill, Charly McClain, Gary Morris, Johnny Russell, George Strait, Joe Stampley, Steve Wariner and Freddy Weller.

Each segment of the show will feature two country artists that have current records within the Top 40 of the national charts, as well as a "Country Classic" artist and a new and developing act. Other projects currently planned by Texas National include the "Texas Entertainers Hall Of Fame," which will commence production at Billy Bob's May 23, and the "Star Spangled Pause For The Pledge," with shooting to begin June 14 in Baltimore.

Sternees will serve as president and executive producer for Texas National, with Thompson Board member Stan Hitchcock functioning as vice president in change of talent acquisition. Syndication of the company's productions will be obtained through a subsidiary, Texas National Media Syndication, Inc., headed by Robert L. Smith.

Texas National is located at 3825 Cleghorn, 2nd Floor, Nashville, Tenn. 37215. The telephone number is (615) 289-3003.

LABEL PROFILE

Main Street: Eying Slow Expansion After Development Of Boxcar Willie

by Tom Roland

NASHVILLE — The old adage, "hit singles sell albums," has never been more true than in country music. Even today, the radio infiltration of album cuts into the formats of most country radio stations is extremely minimal, and most LP sales within the genre are generated only after some degree of singles radio play. Thus, the Boxcar Willie album, "King Of The Road," which Suffolk Marketing developed as a direct response product through heavy television advertising, was, in the minds of many, a fluke, selling more than 1.25 million copies via TV without the luxury of a "hit single."

After the initial TV sales, Suffolk was sufficiently impressed with the potential of Boxcar Willie as a country artist that it formed Main Street Records in New York to continue the development of his career through a more traditional approach involving the standard wholesale and retail distribution network. Headed by general manager Bert Bogash, the label has been able to garner an additional 500,000 units in sales, bringing total sales close to the two million mark.

Essentially, Main Street parlayed the already-recognizable image of Boxcar Willie as a television figure into one that could be found in the record racks at retail outlets, hitting on two distinctly different reality-oriented television shows in which the country artist was the star. Furthermore, Boxcar Willie's LP, "King Of The Road," was serviced through almost all the same outlets, and radio stations that had been pumping the singles were given a heavy push on the album to ensure repeat airplay.

Regardless of the purchase location, the Boxcar Willie buyers had one thing in common: a love for purist, traditional country music, and the staunch sounds which are, for the most part, ignored by mainstream country radio.

"I like pop-sounding country, and I don't mean that Main Street will not, with the proper artist and the proper material, be involved in that just as well," says Bogash. "However, I think that people in country music are perhaps overlooking a vast market that is still out there for traditional country music. Unfortunately, for people who are aficionados of traditional country music, there are very few places where they can turn to these artists in a major way."

Major Market Successes

Because major market radio stations are in competition with A/C signals in the same market, artists like Boxcar Willie, who take an extremely strong country stance, are sometimes branded "offensive" and abandoned in favor of crossover artists who straddle the fence between pop and country. Surprisingly, the markets that have been most apt to adopt that strategy are northeastern industrial communities such as New York, Cleveland and Pittsburgh, and the areas in which Main Street has had its greatest successes. Possibly, because listeners in those markets are not exposed to traditional country to any great extent, they responded in large numbers to the initial Boxcar Willie spots run to Suffolk Marketing, so, when his second album, "Last Train To Heaven," was released, Bogash ran more television spots in those areas to heighten awareness of the album's release.

In addition, through the efforts of promotion men Bruce Shindler and Mitch Kaner, Main Street was also able to break a single "Billboard" number one country hit, "Tired Of Being A Mother," on some markets, although it certainly did not become a monster record on the national level.

TFRAC FUND-RAISING BENEFITS POLICE, FIREFRINEM — CBS recording artists Johnny Cash and George Jones recently performed at the Tennessee Performing Arts Center from Jan. 19-21, with the proceeds benefiting National Police and Firemen who have given their lives in the line of duty. Others performing at the concert included Ronnie Prophet, the Carter Family and Melba Montgomery. Pictured at the event are (l-r): Rick Blackburn, senior vice president and general manager, CBS Records/Nashville; Cash; Jones; and Jon Casoy, vice president, national promotion, CBS/Nashville.

STEVE'S, WYNETTE HOST MUSIC CITY NEWS SHOW

NASHVILLE — Ray Stevens and Tammy Wynette will co-host the third annual Music City News Top Country Hits of the Year awards program, which will be taped before a live audience at the Andrew Jackson Theatre of the Tennessee Performing Arts Center Jan. 24 at 8 p.m. A two-hour awards ceremony is the only television special devoted entirely to country songwriters.

Among the presenters scheduled for the event are Alabama, David Frizzell, Sylvia, the Oak Ridge Boys and Conway Twitty. A special tribute will honor the late Marty Robbins, and a new member will be inducted into the Songwriter's Hall of Fame.

The program is produced by Multimedia Program Prods., Inc., under the direction of producer Richard C. Thrall and director Steve A. Womack.

Combine Staffers Set For Songwriting Class

NASHVILLE — Bob DiPiero and Thomas Gau, staff writers for Acuff-Rose Music Group, will conduct a music theory course for contemporary songwriters commencing Feb. 28.

The program, over a year in the making, will begin with the basic rudiments of music and will cover topics ranging from scales and modes to the Nashville number system and contemporary song form. Tuition for the seminar is $150.

For more information, contact Music Publishing Consultants, P.O. Box 120076, Nashville, Tenn. 37212 or phone (615) 269-3522.

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2. WE'VE GOT TONIGHT — KENNY ROGERS AND SHEENA EASTON — LIBERTY — 44 ADDS
3. DOWN ON THE CLOCK — JERRY REED — RCA — 34 ADDS
4. MY FIRST TASTE OF TEXAS — ED BRUCE — RCA — 24 ADDS
5. ALMOST CALL HER BABY BY MISTAKE — LARRY GATLIN and the GATLIN BROTHERS BAND — COLUMBIA — 21 ADDS

MOST ACTIVE COUNTRY SINGLES
1. THE ROSE — CONWAY TWITTY — ELEKTRA — 62 REPORTS
2. I WOULDN'T CHANGE YOU IF I COULD — RICKY SKAGGS — EPIC — 61 REPORTS
3. HONKY TONK MAN — MARTY ROBBINS — WARNER/VIVA — 51 REPORTS
4. SHINE ON — GEORGE JONES — EPIC — 50 REPORTS
5. LAST THING I NEEDED FIRST THING THIS MORNING — WILLIE NELSON — COLUMBIA — 49 REPORTS

SINGLES REVIEWS
OUT OF THE BOX

VERN GOSDIN (Compleat CP-102)
If You're Gonna Do Me Wrong (Do It Right) (3:19) (Hootkin Music/Blue Lake Music) — BMI (V. Gosdin, M.D. Barnes) (Producer: B. Mevis)
Gosdin follows his Top 15 AM release, "Today My World Slipped Away," with a plaintive ballad somewhat mindful of the Possum, marked by mournful vocal slides atop skeletal instrumental tracks. The disc is a first for him in a number of ways — his first for the newly established Compleat label and his first with producer Blake Mevis.

FEATURE PICKS

VERGOSDIN (A.M.I.-1312AA)
BIG AL DOWNING (Team THS 1004)
B.J. THOMAS (Cleveland 38-03942)
Whatever Happened To Old Fashioned Love (3:44) (Old Friends Music — BMI) (L. Anderson) (Producer: P. Drake)
GARY BRADFORD & SUZY BRADING (Blossom Gap BG 020)
We're A Perfect Two (2:12) (Blossom Gap — BMI) (B. Klessen) (Producer: K. Earl)
BOB JENKINS (PICAP P-009)
Workin' In A Coalmine (2:56) (Robchris Music — BMI) (R. Jenkins) (Producer: R. Jenkins)
BOBBY REED (CBO 132)
If I Just Had My Woman (2:57) (Muhlenberg Music — BMI) (B. Reed) (Producers: B. Fisher, C. Brown)

NEW AND DEVELOPING

CHANTILLY (F & L FL 523)
Storm Of Love (2:40) (Buzz Cason Pub.s/Let There Be Music — ASCAP) (B. Cason, T. Cerny) (Producers: L. Moton, S. Bledsoe)
The opening strains of this all-girl band's fifth record might lead listeners to believe it's pure pop, with an infectious, up-tempo melody, but by the instrumental break, it's firmly grounded in country, especially with the hot fiddle licks provided by Mark "Bubba" Feldman. This is probably Chantilly's best effort thus far, laced with energy and an endless succession of hooks.

LEON EVERETTE — RCA MHL 1-8600 — Producers: Ronnie Dean, Leon Everette — List: 6.98 — Bar Coded
Probably the best of the initial three EPs released by RCA's country division, this record already contains a trio of singles — "Just Give Me What You Think Is Fair," "Soul Searchin'" and "Shadows Of My Mind" — and sets the Hurricane in a very traditional groove, enhanced by particularly strong harmonies. Everette has been a consistent singles seller, and this package should appeal to his many fans.
In contrast to the graphics on her last duet album with hubby R. C. Bannon, the "Close Up" cover is quite complimentary to Mandrell's inherent beauty, striking a sexy pose on both the front and the back that suitably captures the flavor of the album. This EP, with its rich vocals and excellent material, proves her very capable as a solo performer sans both R.C. and her sisters.

ALBUM REVIEWS

JAM NETWORK VOLUNTEERS AIRTIME — The sold-out Volunteer Jam IX, the annual massive concert sponsored by Charlie Daniels, was broadcast live via the Volunteer Jam Radio Network Jan. 22 from the Municipal Auditorium and taped for later national syndication. The national broadcast will be sponsored by Busch Beer. Produced by Good Vibrations, Inc., the network included WXKK and WRVU/Nashville, WXRM/Memphis, WSXK Chattauoga, WIMZ/Knoxville and WBGY/Tulahoma. Mixed by Founta Sound, the broadcast was recorded and engineered by Don Boylan and engineered by Paul Grupp. The Volunteer Jam has become one of the major concert events of the year on a national basis, yearly attracting an amalgamation of artists from distinctively disparate musical genres. The Volunteer Jam was produced this year in association with Charter Events and features an impressive array of performers from the CMA convention. From its inception, the Volunteer Jam has proven to be a major hit, with the 1981 event bringing in a total of 80,000 people and raising $500,000 for the United Way.

THE COUNTRY MIKE
MCDOWELL HELPS OUT — Record-breaking artist Ronnie McDowell recently aided flood victims in the St. Louis area with a benefit concert, co-sponsored by radio station KSD and the Bi-State Red Cross. The event was held at the Moline, marked by mournful vocal slides atop skeletal instrumental tracks. The disc is a first for him in a number of ways — his first for the newly established Compleat label and his first with producer Blake Mevis.

PROGRAMMERS PICKS

Pam Green WHN/New York We've Got Tonight — Kenny Rogers and Sherrona Easton — Liberty
Janet Bozeman WNZK/Nashville Down On The Corner — Jerry Reed — RCA
Brian Ringo KNOE/Monroe Personally — Ronnie McDowell — Epic
Glen Garrett WCOS-FM/Columbia We've Got Tonight — Kenny Rogers and Sherrona Easton — Liberty
John Buchanan KNIX-FM/Phoenix You Don't Know Love — Jamie Knice — Columbia
Tony Kidd WZZK-FM/Birmingham Gonna Go Huntin' Tonight — Hank Williams, Jr. — Elektra/Curb
Scott Jeffries KXYX-FM/Orange, Conn. Down On The Corner — Jerry Reed — RCA
Duncan Stewart WDLW/Boston Shame On The Moon — Bob Seeger & The Silver Bullet Band — Capitol
Tiny Hughes WROZ/Evansville Ain't No Trick — Lee Greenwood — RCA
Randy Hooker KFYM/Salina My First Taste Of Texas — Ed Bruce — MCA
Dan Wolfe WHOO/Orlando We've Got Tonight — Kenny Rogers and Sherrona Easton — Liberty
Wills Williams WLAS/Jacksonville So Easy To Love — The Wright Brothers — Warner Bros.
Mike Hinrichs KHEY/El Paso Gonna Go Huntin' Tonight — Hank Williams, Jr. — Elektra/Curb
COUNTRY COLUMN

IT FINALLY HAPPENED—With all the crossover between the pop and country charts in recent years, it had to be only a matter of time before the crossover phenomenon stretched all the way from country through Top 40 to AOR, and that time has arrived in the guise of Bob Seger’s latest single, “Shame On Tha Moon.” Seger has long been a dominant figure in the world of rock, hitting on occasion with folk-blended melodies such as “Night Moves” and “Still The Same.” But his latest record, one that has broken down the barriers to gain acceptance in the country format as well, especially in some of the larger markets like New York, Los Angeles and Cleveland. In Seger’s second week, he reached #67 bullet on the Cash Box Country Singles chart, and is #1 Most Active on the Rock Album Radio Report. As if that’s not enough for the man, his own song, “We’ve Got Tonight,” debuts at #50 behind the efforts of Kenny Rogers & Sheena Easton, another pop artist seeing her first country chart action. The release is the first single from Rogers’ forthcoming LP, the last album to be manufactured under his agreement with Liberty Records. Still, untitled, the album pairs Rogers with a score of different producers; the single, which was added at some 300 radio stations within three days of its release, was co-produced by Rogers and David Foster (who’s past efforts include Earth, Wind & Fire and Boz Scaggs), and another production credit on the platter go to Lionel Richie and Randy Goodrum and Brent Maher. Goodrum and Maher first produced “We’ve Got Tonight” on Dottie West’s 1980 album, “Special Delivery.”

WE MOVE HAS NO EFFECT ON ATLANTIC—in spite of the consolidation efforts of the Warners Bros. organization that shook up the Nashville music community last week (Cash Box, Jan. 22), the new Atlantic America label will not be affected. The label, which aims to boost the “I Love How You Love Me” single by Glen Campbell, will continue to operate out of Atlantic’s division in Los Angeles under the direction of Paul Cooper, vice president/West Coast general manager. The label is still considering the establishment of an office in Nashville. New material is currently being cut by roster members Stoney Spake & Jim Willoughby, with the aforementioned Rodney Crowell at the helm. Atlantic has also signed new artist Jerry Puckett (not to be confused with Gary Puckett of the Union Gap).

PRIDE TUES OFF—As has become a yearly tradition for the entertainer, Charley Pride has taken off into the golf circuit. He took part in the Bob Hope Golf Tournament in Palm Springs, Jan. 19-23, and is set to appear in the Bing Crosby Pro-Am Golf Tournament in Pebble Beach in early February, in addition to his performance in the Phoenix Open. In the way of civic minded events, he spearheaded a Red Cross blood drive in his hometown, Dallas, Jan. 15, and appeared at the inauguration of the Texas governor Jan. 17. A former pro baseball player himself, Pride will join the Texas Rangers for spring training later in February.

SPEAKING OF CIVIC Minded—Marlow Tackett is doing quite a bit of charitable work these days. At Christmas, he hosted some 4,500 underprivileged children at his club, the New Palace, in Pikelville, Ky., giving each of the youngsters a gift, a meal from McDonald’s and a sack of fruit and candy. On Feb. 6, he’ll be in Alberville, Ala., to do a benefit concert for the Diabetes Foundation, and the following day will see him in Monroe, La., to raise money for the city’s flood victims.

KENDALLS TO BECOME "EXERCISERS"?—The omission of several lines in last week’s column may have led to some misunderstanding of this bit of information, so this week we’ll reprint it in its entirety. The Kendallts have been in the studio recently with producer Brian Ahern, of Happy Four Plants. Word is that Emmylou Harris will contribute some vocal work to the ensuing package, which should be out on PolyGram in the next two to three months. Ricky Skaggs has also shown an interest in producing the duo. Jeannie Kendall gave Royce and Melba Kendall (mom and pop) a Gym-Pac 100 exercise machine for Christmas. Is this an indication that the forthcoming album will be a country aerobics project? Don’t count your Kendallts... uh, chickens.

CARLILE PROVIDES "FAMILY" PACKAGE—In an effort to spur more “family” attendance while providing concert-goers with a reasonably-priced show, Door Knob’s Tom Carlile has set his “Cross-Country Tour ‘83” at five dollars per ticket, well below the usual price most concerts are going for in these inflated times. The tour covers seven dates, mostly in February, that remain within the South, where Carlile has met with his best response at both radio and retail. Each of the markets is one in which either his “Green Eyes” or “Back In Debbie’s Arms” single reached the Top 5 at the local level. The technical setup in size from 600-seaters to medium-sized halls that can accommodate 2,200, and, in some locations, a $12 price has been set to allow families in the gate for one admission. Bandana will open for Carlile on two of the dates.

PUMP BOYS AND DINETTES — Last summer, we mentioned a play on Broadway called Pump Boys And Dinettes, which featured an amusing number about a gas station attendant who thought he had captured his favorite country favorite at the back stage entrance, “The Night Dolly Parton Was Almost MINE.” Three cuts from the subsequent original cast album, including that particular one, were re-cut by the group with producer Billy Sherrill and Joe Chambers. Selected from the CBS Masterwork... collection, the new recordings will emerge on the Columbia label at the end of January.

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tom roland

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ISSUE DATE: FEBRUARY 19, 1983
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CASH BOX

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FEBRUARY 19, 1983
Main Street: Eying Slow Expansion
After Development Of Boxcar Willie

Bert Bogash

This label has also centralized its structure so that the entire operation is currently under the direct supervision of the general manager, as Bogash oversees every function of the label, including promotion, sales, manufacturing, inventory control and advertising, although distribution is through the Capitol system. The distribution of Main Street is closely guarded against over-shipping and, with a return rate of below 10% (including defects), the company showed a profit in its first complete year of operation, something few new businesses of any nature can claim.

In some respects, the establishment of a country label in New York is both an advantage and a disadvantage for Main Street. The major difficulty is in the proximity of the company to the bulk of the country industry, since the 500 miles between Nashville and New York can make it difficult to read the pulse of the industry as a whole; but the albums are recorded and produced in Nashville, and Bogash makes frequent trips to stay in touch.

"There's not as great an access to material in New York," he admits, "nor is there generally a great understanding in the New York music community of the creative nuances in country music. But I think that one can effectively work records at radio from New York, and New York is perhaps the greatest media center in America, so from a public relations, promotion, marketing standpoint, it's a good place to work country music."
U.S. Indies High On MIDEM For Face-To-Face Contact

by Fred Goodman

NEW YORK — Although attempts by independent American record companies to formulate a workable plan for co-op participation at MIDEM have fallen short, a similar effort by the U.S. side this year finds them in high spirits on the eve of the international music convention. There’s something about the human-to-human contact that really helps you break the momentum barrier,” said Richard Nevin, chief executive of Shanachie Records.

Shanachie will be attending MIDEM primarily to explore new markets for its growing reggae catalog, but the label’s specific focus will be on preventing it from sharing a healthy dose of optimism with other indies. With some specialty labels depending on overseas markets for as much as 50% of their total sales, MIDEM has always been an important banner for American independents.

Last June, a special panel of the National Assn. of Independent Record Distributors & Manufacturers (NARD) reported that independent labels are still able to help defy transportation and exhibition costs at MIDEM (Cash Box, June 15, 1982). While still offering inducements of mid-80s, Granavision, Adelphi, Rounder and Progressive Records will be showing a banner at the show, attempting to draw a range of collaborative efforts never tried before.

I wanted to work things out with other labels but we just couldn’t,” said Jonathan Rose, president of Granavision Records. “I think the key is that Bill Schubart (of PolyGram) has shown many ways we viewed him as a leader in the efforts of small labels to be effective abroad. Of course, there’s still a sense of cooperation between some of the smaller labels to the extent that we know that anywhere we can expand a market it raises the consciousness of that music and builds a future for all of us. For example, if I can help Gu Stalfer die a deal for his Progressive label in Greece that I can’t get, then perhaps Greece will be that much more receptive to Granavision in the future.”

Although he is also a NARD member and will be attending MIDEM, Jean-Pierre (Koza) Dueno can’t

Canadian Study Supports Levy On Blank Tape (continued from page 8)

the impact on Canada’s international economic situation of increased payments to foreign copyright owners and that more studies must be done to monitor change and developments on the issue in other countries. 

It gives some payments by jukebox operators to copyright owners through the purchase of recordings often is not enough.

“T he level of the royalties is fixed and does not vary with the number of performances or with the revenues received by the label companies. The authors demur payments by the jukebox industry that its machines serve as an indirect advertising tools for recording and sheet music firms, saying the same argument could be advanced by broadcasting and concert business representatives, which do pay royalties.

Furthermore, it appears that jukeboxes tend to follow trends in popular music rather than lead and therefore may contribute relatively little to the promotion of musical works,” according to the report.

Even though the authors argued the jukebox business as a whole faces difficult economic conditions, it said that shouldn’t deter legislators from revising the copyright law.

“Further, the legislation governing rate setting and approvals should provide room for considering the ability of the jukebox industry to pay, said the study.

The 230-page report was written by two law professors, Dennis Magnusson of Queen’s University in Ontario and Victor Nahum of Laval University in Quebec.
On the charts, our name speaks for itself. At MIDEM, we’ll do the talking.

Independent HighRise Entertainment has become a black music chart force only six months after its formation by industry veterans Marc Kreiner and Mike Lushika. The label currently has two titles in the top 10 of Billboard’s Black Singles chart and a further two in the top 20. 

Billboard Magazine 12/82

HighRise Records was started in June of this year and since that time has come out of the box like a bat out of hell to challenge the established heavyweights of the music industry.

There’s a certain magical touch involved with Marc Kreiner in that every record he has worked with has gone gold or has certainly been close to it. Couple that with Mike Lushika’s extensive background and there’s a surefire formula for success. 

BRE 12/82

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Coming in February
“Not yet one year old, Los Angeles based HighRise Entertainment Co. is quickly establishing itself as a solid chart contender. The label is off to a fine start under the direction of industry veterans, Marc Kreiner (President) and Mike Lushka (Vice-President). All in all HighRise has made an impressive debut, which speaks well for its staff and artists.”

CASHBOX 12/82

**INTERNATIONAL LICENSING AVAILABLE.**
Publishers Are Optimistic About '83 In Spite Of Problems

by Dale Kawashima

Despite slumping record sales and widespread concern over the ramifications of the legal battle between the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI) and independent television stations in the Buffalo Broadcasting case, U.S. music publishers are forging ahead, expounding a confident and optimistic attitude towards their overall prospects for 1983.

Citing all the new avenues for potential income from such technological developments as videocassettes, videodiscs and cable TV, publishers are forecasting an exciting year, with each individual publisher seeking to exploit his copyrights on this new and relatively untapped technological frontier. In addition, publishers plan on taking a much more aggressive tack in pursuing synchronization licenses for motion pictures and television usage. And of course, maximizing record royalties and performance income will remain the chief priority.

"Diversification" seems to be a key word in the vocabularies of many publishers this year, as each company looks beyond the immediate scope of securing record placements to expansion into the fields of motion pictures, television, cable and video.

"I hope, of course, that we again see an upsurge in record buying during the next few years," says Sam Trust, chief executive officer of the ATV Music Group. "But in the interim, I think publishers will have to diversify, generating income from a variety of other sources."

Jay Lowy, vice president and general manager of Jobete Music, agrees. "The publishing business has to be able to expand its base and move further into the direction of synchronization for cable, television and motion pictures. We're fortunate to be in a position where we can expand into many different profit-making areas. There's certainly a great potential for earnings in home video, with both videocassettes and videodiscs. In addition, there's money to be made granting usage in greeting cards, posters, calendars, music boxes and piano rolls."

But with all of these opportunities for exploiting copyrights and generating income, there inevitably comes a plethora of problems that publishers will be facing in the coming year.

"I've been in the publishing business for a number of years, and right now is the strangest period that I've ever experienced," remarks Michael Stewart, president of CBS Songs. "With all the new avenues created by the new technology, I've never seen more opportunities for writers and publishers to exploit their material. Yet unfortunately, I've also never seen a time when we've encountered so many problems all at once."

Of all the problems confronting publishers in 1983, it is perhaps the federal court battle between ASCAP, BMI and the independent TV stations that is causing the most concern. Last August in Buffalo, N.Y., Federal Judge Lee Gagliardi handed down a decision declaring the ASCAP/BMI system of blanket licensing to be in violation of antitrust law. At stake is approximately $80 million in annual license payments from some 700 indie TV stations to publishers and writers via the ASCAP and BMI distribution system, which amounts to 25% of ASCAP and BMI performance revenues. ASCAP and BMI have since filed an appeal to the decision in the U.S. Circuit Court of Appeals.

For the next year, while a decision is awaited on the motion by ASCAP and BMI in an appeals court, Judge Gagliardi has ordered that all payments by indie stations to ASCAP and BMI be reduced by 25%, which is equivalent to the sum paid by the stations in 1980. Representatives at ASCAP and BMI, however, express confidence that the Gagliardi decision will eventually be overturned.

"Based on everything we can see, we're absolutely confident that we will prevail on the appeal," says Gloria Messinger, managing director and chief operating officer of ASCAP. "The decision should have come down in our favor in the first place. We've already won the CBS case (which granted ASCAP and BMI the right to blanket license network TV performances). Blanket licensing is the only feasible way to monitor indie TV performances."

"We'll get through this case," adds Thea Zavin, senior vice president of performing rights at BMI. "In my 31 years at BMI, there's hardly been a time when we haven't been under serious attack from one angle or another. I'm optimistic that the case will ultimately be decided in our favor, even if it takes several years to resolve."

On a much more positive note, ASCAP's Messinger states that with the exception of the 25% reduction in payments from the indie TV stations, performance income overall is in very healthy condition. Messinger notes that ASCAP's most recent payment to its writers and publishers was the society's largest distribution to date.

Lance Freed, president of Almo/Irving Music, confirms Messinger's positive appraisal of the state of performance income, particularly radio revenue. "I think the radio broadcasting industry is in terrific health. In the past three or four years, we've seen performance revenues go through the roof here, and then go through the roof again."

"I'm not certain that performance income will continue its upward trend," Freed adds. "But its growth to date has cer-
ALL GREAT WRITERS NEED GREAT PUBLISHERS.

AND THE GREATEST ARE AT ASCAP.
The proposed levy on blank tape will help, according to CBS Songs’ Stewart.

“But I don’t think it will solve the problem. You can’t lose the sale of a record or prerecorded tape and expect to overcome it with some small levy,” he says.

Certainly been a godsend for all publishers at a time when mechanicals (record royalties) are slumping.”

With performance income in fairly healthy shape (except, of course, for indie TV revenues), and with all of the diversification being planned by publishers into movies, TV, cable and video, publishers are looking forward to maximizing their income in a multitude of potentially profitable fields. But one very major problem still remains on the horizon this year.

What can publishers do in 1983 to stimulate the growth of slumping mechanical royalties?

“The levy,” ’expect will according to CBS. “We can’t lose the sale of a record or prerecorded tape and expect to overcome it with some small levy.” He says.

On the merchandising problem continuing to escalate, most publishers agree that the proposed tax levy on blank tape sales is a step in the right direction toward correcting the problem, but not necessarily the final solution.

“The government tape levy will definitely be a help, but it will bring some relief that is desperately needed,” Stewart adds. “But I don’t think it will solve the problem. You can’t lose the sale of a record or prerecorded tape and expect to overcome it with some small levy.”

Lester Sill, president of Screen Gems-EMI Music, agrees

that the tape levy will help to a certain degree, but he also asserts that record companies must produce a far better quality prerecorded cassette to help ease the home taping situation.

“I think prerecorded cassettes are going to have to improve to a great degree,” says Sill. “I certainly hope that more and more companies begin using higher grade cassettes, because the current cassettes out on the market are hardly of the finest quality.”

In addition to confronting the many issues and problems on the domestic front, U.S. publishers must also tackle the immense international scene, where a general worldwide recession, the devaluation of foreign currencies, the increasing chart dominance of domestic material, and record rentals are all having a tremendous impact on the sub-publishing income of American publishers.

A number of publishers are currently concerned with the devaluation of many foreign currencies in comparison to the strong American dollar, and its impact on their potential foreign earnings.

“Over the past few years, the dollar has become quite strong, while most other foreign currencies are now weak,” observes Leeds Levy, president of MCA Music. “Consequently, to make up for the devaluation of other currencies, volume of sales has to compensate, and there isn’t volume, because the record business worldwide in general is in a recession.”

Levy and other U.S. publishers also express concern over the increasing dominance of local artists and music on the single and album charts in many foreign territories, thereby seemingly restricting the opportunities for imported U.S. material to achieve major overseas success.

“The American hit single is not dominating international charts anymore,” states ATV’s Sam Trust. “Musical nationalism is becoming more and more apparent, with virtually every country in the world developing its own artists and particular sound. I think in terms of us being the international leader, our position is probably somewhat diminished.”

With all of the difficulties that the U.S. publishing industry is currently encountering, it’s a wonder at times how most publishers doggedly maintain a confident, optimistic outlook.

(continued on page MP-4)
Video cassettes, video discs, compact discs, cable TV...these are just some of the new technologies that are enlarging the market for songs. But, you have to have the kind of talented, energetic and experienced staff that we do in order to profit from them.

We've been actively working with these technologies since their emergence, setting the industry standards that others will follow. Our professional managers, synchronization, legal, copyright, royalty and publicity departments all get results and know what to do to promote, protect and get the most profit for your songs in these new areas.

Hit records, film scores, SRO shows, best-selling print product...they're all important. We know because we already have them. For instance, at the end of 1982 alone, we represented the following #1 singles: Pop—MANEATER (Hall and Oates), A/C—HEARTBREAKER (Dionne Warwick), MANEATER (Hall and Oates), A/C—HEARTBREAKER (Dionne Warwick), Country—HEARTBROKE (Ricky Skaggs), and Dance—THE LOOK OF LOVE (ABC).

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"1983 is going to be a better year for ASCAP than 1982, but it will not be as good a year as it would have been without the Buffalo case."

With the drop in mechanical royalties due to the three-year slump in the record industry, performance income has become increasingly more important to publishers. What are the performance rights organizations doing to help maximize performance income?

Performance rights societies boost the income of any member — writer and publisher alike — if we can increase our revenue and keep our overhead down. So to the extent that there’s more money coming into ASCAP and our overhead is kept at least the same or less, there should be more money to distribute to members. We are a membership organization, and the money (after deducting) for overhead, which is under 20%, is distributed equally to writers and publishers.

New entertainment technologies such as cable television, videocassette and disc have been touted as a potentially huge source of new performance income. How are the rights societies helping publishers tap this market?

ASCAP gets a non-exclusive right to license a non-dramatic public performance of music from its members. Members — writers and publishers — can go out there and license directly with users; if they do, they get paid from the user and of course they can’t get paid again from ASCAP. Putting that aside for the moment, the way we can help them, again, is by getting more money to them; and the way I see it, certainly the big area at the moment is cable. That’s where I would expect many millions of dollars will come. Other areas of increasing money sources include the jukebox figure, which eventually will go up to $50 from $25 as set by the (Copyright) Tribunal. Any new source that uses music, the video jukebox, for example, is going to get an increased license fee. ASCAP is involved in relicensing general licensees — night clubs, bars, grills, taverns — and that will produce more revenue. Wherever there is music and it’s played publicly, non-dramatically — ASCAP’s going to be there.

Are new methods of licensing required for these new technologies?

The world licenses on a blanket basis, and under its discretion ASCAP has an obligation to quote what is called a "per program" license fee and we also quote blanket license fees. And that’s been the way the world has wanted to go. It’s the most efficient way for the user to deal with this vast potential repertoire that they might want to call on, and it’s the best way for writers and publishers to get their money.

The United States sometimes is different from the rest of the world. As you know the Buffalo Broadcasting decision recently came down against us; we’re confident it’s going to be reversed on appeal. But if the world goes in the coming year with the decision, it means that we’re going to have to talk to the licencing local television stations. So we’re out of that market. Now we could get back in under this judgement in five years;
Our foreign monies are up substantially, even with the bad exchange rate. It’s definitely a source of increased revenue.

“In my 31 years at BMI there’s hardly been a time when we haven’t been under serious attack from one angle or another.”

During the past few years, overall performance income collected by ASCAP and BMI has increased. It’s due to the added licensees, new technologies, such as cable TV.

Performance income has certainly increased in the last several years, but it hasn’t risen as a particular result of cable TV licensing. It’s gone up because performance income is primarily geared to broadcasting income (i.e., commercial radio and TV), and broadcasting income is up.

Why is broadcasting income up?

Broadcasting is a good business to be in; it seems to be recession-proof. You can argue that when business is tight, people have to do more advertising. You can also argue that during a recession, people who would normally go out to the movies will instead decide to stay home and watch TV, thereby increasing the TV-watching audience, thereby increasing the amount stations can charge their advertisers.

What are the problems BMI has encountered in collecting revenues from cable TV sources?

Cable income has not as yet provided a spectacular windfall for us. When you’re talking about cable, you have to divide it into three separate areas. First, there is the potential income from secondary transmission cable, where a cable operation simply picks up a distant signal. Under the copyright law, the cable operators have to pay a certain percentage of their income to the copyright office, which then turns it over to the Copyright Royalty Tribunal. The Tribunal then has the responsibility of dividing that money among all copyright owners, but because many other industries such as motion picture companies and broadcasting stations are also sharing these revenues, the amount allocated to music is only about 4.5% of the total. To make matters worse, since everybody has appointed an attorney, the decision the Tribunal has made, nobody has yet been paid any money from this source. But eventually, there will be some money distributed to BMI and ASCAP from this secondary transmission cable.

The second area for collecting income involves the major cable operations such as Home Box Office and Showtime. These operations are presently making modest payments to us, but not a very substantial amount as of yet. The third area encompasses the local originating cable stations that are producing their own programs. These stations have been dragging their heels with both us and ASCAP, because they are now evidently going to follow the route of the indie TV stations in the Buffalo area. We’re not following the source licensing area approach, we’re bypassing ASCAP and BMI. As a result, the local cable stations haven’t paid us a dime.

What are the latest developments in the Buffalo broadcasting case?

As a result of the recent order signed by Federal Court Judge Lee Gagliardi (Cash Box, Jan. 15), the local TV stations will be paying us about 5% of the rates they paid us in 1980. Now that’s considerably below what they paid us in 1982 (a 25% decrease), but it’s something.

Let’s be realistic about a couple of things. Whatever losses this decision in the Circuit Court Of Appeals is going to try and take this case to the Supreme Court. So it may be a period of several years before all the appeals are exhausted. When the appeals are exhausted and you’ve got a final decision, then obviously, very different things are going to happen depending on who wins the final round. If the broadcasters win, heaven forbid, then the court can go back and assess damages against both us and ASCAP. It can also reduce, both retroactively and prospectively, the amount of money that we get from local television broadcasters during the pendency of the appeals, as well as for the future. On the other hand if we win, then at least in theory the court will go back and realign upward the amount that’s been paid to us during this interim period.

What is the financial impact on ASCAP and BMI if the indie stations were not paying? If ASCAP and BMI lose, our overall total income would decrease by about 25%. Now, the heaviest impact would obviously fall on the individual publishers and writers who arecanvas direct business with the independent TV shows. So if you’re a writer who has spent his lifetime writing theme and background music for TV shows, you’re in a lot of trouble. Pop writers, who probably get very little of their performance income from that source, would be affected, but not in a very substantial way. This is because any substantial reduction in income means that operating expenses have to come out of a smaller amount of money. So everyone will feel the impact.

Do you foresee a time when BMI will be able to reimburse its advances to writers and publishers?

I don’t know. With the Gagliardi order signed, we’re going to have a loss in income of several million dollars. Our primary objective is to keep our rates up as high as we can, and in order to achieve this, we have to eliminate advances or moderate advances for our writers. If the system very drastically changes, we definitely believe that advances serve a very good purpose, but we’ll just have to wait and see what the actual impact of the order is. I can’t say authoritatively whether we will or won’t be giving advances on a small basis during the next year.

Are you optimistic about the final outcome of the Buffalo case?

Definitely. We will get through this case the best way we can. In my 31 years at BMI there’s hardly been a time when we haven’t been under serious attack from one angle or another. It’s really hard to predict what’s going to happen, except that I think ASCAP and BMI will still be in business. We will still be running as efficient an operation as possible to get the maximum amount of money into the hands of writers and publishers.
Although times seem tough in the music industry, independent publishers are apparently weathering the crunch due to success in nurturing developing talent and finding new ways to exploit copyrights. Using a hard-nosed attitude in making sure their clients' music is heard, indie publishers are becoming considerably more involved with the production and promotion of songs, especially in light of record company cutbacks that have forced labels to trim their staffs and rearrange priorities in favor of established, "name" acts. Unlike many major labels and music houses, the independent publishers are putting much of their stock in fresh, young talent who show promise and, as a result, are tapping into a thriving new market.

"We can't rely on record companies to handle promotion for albums we have cuts on," said Al Gallico, president of Al Gallico Music, which currently has publishing rights to The Pretenders' new single, "Back On The Chain Gang," Steel Breeze's "Dreaming Is All I Do" and "The Clapping Song," recently recorded by Pia Zadora. "Of course," he continues, "I'm an independent, so I have to watch my pennies, but I do send out LPs to disc jockeys and program directors and follow up with phone calls to get responses. In addition to our own staff, we hire independent promoters for this kind of thing." Gallico has a staff of seven writers who work for advances against future royalties and produce everything from demos to finished masters, depending on the project.

Billy Meshel, chief operating officer and president of Arista Music Publishing Group, has a seven-person staff comprised of experienced song pluggers, and he refers to it as "a little commando force that can beat an infantry regiment." Although some support is given to writers through advances, Meshel does not believe that his company should take on promotional responsibilities and prefers to pass on incentives to the record label's own promotion people.

"A music publisher that promotes records is performing an exercise in futility," commented Meshel. "Record companies are in the driver's seat, and their promo people pay no attention to music publishers' promotional achievements. I just don't think that publishers' promotion activities cause the necessary chain of events for promotion to be effective. We work directly with the record company's department to first find out if those people are truly working on the record and if they believe there's a future in it. Then we encourage their independent people around the country to work heavier on the record by offering an additional spiff on top of the spiff they're getting from the record company.

"For example," he explained, "if a record company gives an independent promotion person $1,500 to pick up a station in a certain city, we'll give them maybe $750 or a grand if it's that important a place to break. That way, the promotion man walks into a radio station knowing he's getting 100-200% more for our record than he would for another one. And that's the only way we'll do it. I won't put on independent promotion people myself. I think it's a waste."

In sharp contrast with Meshel's attitude, Island Music in Los Angeles recently formed an in-house promotion unit to offer what worldwide publishing president Lionel Conway refers to as a "full service" for his clients. The stuff, which includes a dance club/college/video person as well as one dealing exclusively with reggae and African product, is merely part of the indie company's plans to expand its West Coast operation. Conway believes that a publishing company has to do all it can

(continued on page MP-9)
to help its charges — his crew organizes press, interviews, photos and other angles usually covered by managers, agents and record companies. While most of the company’s clients are performing artists who compose their own material (i.e. Grace Jones, Steve Winwood, Tom Tom Club, Robert Palmer, B-32’s, U2) and already have recording deals with either Island Records or other labels, Island Music general manager Gary Heaton says that the “loose structure” of the publishing concern allows it to also work closely with writers who are just starting in the business.

To illustrate how the casual attitude at the company has helped its writers achieve a modicum of success, Heaton points to the group Talk Talk, which issued its debut LP last year on EMI, peaked on the Cash Box Pop Albums chart at #138 and sold a respectable 50,000+ copies. The genesis of the album occurred when a professional manager at Island Music U.K., Keith Aspen, took a particular interest in a songwriter named Mark Hollis, who had an exclusive publishing agreement with the company. Hollis, hired purely on a songwriting basis, began recording demos of his compositions with Island funds, and before long, the players on these demos evolved into a fully realized group. Island gave both emotional and financial encouragement to the team, secured gigs around London at pivotal clubs where they were seen by A&R reps from various labels, and within approximately a year after the aspiring songwriter was signed to Island Music, he and his new band won an EMI recording contract. Although this was a unique situation, Heaton says Island’s “complacency” is “beginning to take on more development duties and helping to finance new acts like Talk Talk.”

Clearly, the independent publisher has made great strides over the past few years and is starting to see his role today as much more than just an administrator of copyrights or a plugger trying to get his writers’ songs covered by successful artists. Many publishers, such as Bug Music, attempt to break writers like record company break artists. Founded in the mid-'70s by brothers Dan and Fred Bourgogne, Bug acts as a miniscule firm for clients, printing publicity releases on hot songs or LPs, and doing extensive mailings of records to outlets such as college and alternative radio stations that may not be handled by label promo reps.

Greenwich, Conn.-based Cherry Lane Music Publishing Co., Inc., follows a similar campaign with new recordings that feature work by its writers. “When we have a new release, we send it out to disc jockeys who record companies don’t service,” said the publishing firm’s president, Jean Dingar. “We have a listing of over 3,000 DJs, and it’s broken down into several categories — classical, religious, jazz, Top 40, country, etc. We follow these up with phone calls and letters, and it’s amazing the rapport we’ve established with these DJs. I’ve been to publisher’s forums where they say sending records to radio isn’t that important, that it doesn’t do any good to follow up your mailings. I don’t believe that’s true.” As well as offering publicity support, Cherry Lane also gives some of its writers cash advances, but Dingar is quick to point out that these advances are never granted on a regular, steady basis.

Connie Heiger, vice president of publishing administration for Mighty Three, says her company gives advances to young writers on a weekly or monthly basis “depending on if we believe he or she has talent and the potential for writing hits.” Conceding that Mighty Three doesn’t support as many writers as it did in the past with advances against future royalties, Heiger reports that her firm works with about 10 outside writers on a song-by-song basis, while several other writers are under contract.

Bug Music, started by the Bourgogne brothers after Dan left an A&R post at United Artists Records and Fred stopped working as a night manager at a Southern California Tower Records store, rarely gives advances to its writers, “The philosophy of most big publishers is to take a big bag of money and spread it around,” commented Fred Bourgogne. “We don’t do that.” Representing several modern music authors who have a punk/new wave sensibility, including Iggy Pop, Romeo Void, Angry Samoans and the Go-Go’s Kathy Valentine, along with country-tinted rockers like T-Bone Burnett and John Hiatt and even a mega-platinum combo, REO Speedwagon, Bug Music says it owes its clients more than the “conglomerate” publishers. On a broadcast entitled Don’t Give Up Your Publishing, the company explains to prospective writers: “Most big publishers don’t even talk to you unless your songs are on the charts. Yet we’ve made it our business to handle small catalogs, and we do it well.”

(newspaper ad)
Independent Publishers
(continued from page MP-9)

Instead of luring writers with advances, Bug Music says it relies on a highly personalized approach to its publishing operation and gives song composers a more “grass roots” business relationship than larger firms. Coming on to the Los Angeles scene during the early stages of the new music movement, Bug managed to hook up with some of the labels like Slash, Boomp and San Francisco’s 415 label, which spearheaded the trendsetting genre. “The independent publishing business is healthier than ever because the independent record labels are healthier than ever,” espoused Dan Bourgeois.

In addition to pursuing covers and taking care of copyrights, Bug Music is also involved in getting songwriters deals for placing their material in books and theatrical films.

Motion pictures, cable television, videodiscs and other medias are all mentioned as avenues publishers will delve further into during 1983. “The money will roll in from cable and pay TV,” remarked Mighty Three’s Heigler. “That’s where the money will be.”

Optimistic About 1983
(continued from page MP-3)

and continue to forge ahead. But pointing to the potential windfall brought forth by the new advances in technology, and the inherent ability of publishers to diversity into many fields, the state of the U.S. publishing industry in 1983 appears to be at a somewhat transitional stage, but nonetheless stable and promising.

“Interestingly enough, publishers are built to survive,” asserts Levy. “We are not the record business; we are the music business. We control rights. Whatever medium needs music, we provide it.

“We’re excited about 1983,” adds Levy. “Although there are storms clouds on the horizon, all of the new technologies are presenting publishers with a variety of dynamic opportunities. Of course there will be a number of problems to go along with the new technologies, but the opportunities seem endless.”

Performance Rights
(continued from page MP-5)

Arista’s SESAC affiliate; Timber Music; Tree International’s SESAC affiliate; Somebody’s Music, The Welk Group’s SESAC affiliate; WB Music, Warner Bros.’ SESAC affiliate; and Casa de Oro, House of Gold’s SESAC affiliate.

Candilaro said that SESAC is especially keen on expanding its growing Latin market and notes that Miami’s Olivia Music was responsible for four chart albums in the Latin Music category last year. And country music affiliates have charted more songs than ever before for SESAC.

Another area ripe for SESAC expansion is gospel and contemporary Christian music, says Candilaro. “Contemporary Christian music will continue to grow because of the state of the nation,” he explains. “The more people struggle, the more they reach for help.”

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Optimism Over Recovery, CD Debut Mark 17th MIDEM Fest

Cheap Trick and Kim Wilde. The final live music gala will take place on Jan. 28, a "Cool" evening featuring acts such as others, B.B. King and the Jack Brubock Quartet.

In addition to the rock, pop and jazz performances, a series of classical music concerts will take place over a two-week period in Cannes beginning Jan. 17, marking the first of two

New to CDs, the pre-recorded audio compact disc, was introduced at the MIDEM show last year. It is considered by many to be the future of the music business. However, the jury is still out on whether the new format will replace the traditional LP or be a supplement to it.

GOLD IGIASIES — Following an SRO concert at London's Royal Albert Hall, CBS recording artist Julio Iglesias was presented with a gold record for U.K. sales of his "Amor" album. Pictured enjoying the presentation are (l-r): Iglesias; Bunny Frieds, vice president, creative operations; CBS Records International; and Paul Russell, managing director, CBS Records U.K.

Spanish MIDEM Delegation Down From Last Year

by Angel Alvarez

MADRID — Looking at MIDEM '83, the presence and activity of the Spanish representation will show a marked decline. This is due to the fact that some important companies as RCA, which won't have a Spanish delegation (sending only some representatives from the French branch), and Sony have also decided to not attend. According to a source, the Spanish delegation participation will be using it just as much as an information exchange with agents and promoters. The key for us is to tie together a stronger delegation at CD.

Publishing Activity Healthy In '82, Looking Good For '83

Gems/Colgems/EMI Music president Lester Sill saw sub-publishing deals. "A good many international songwriters now own their own copyrights, so we make those deals that give us the copyright ownership for three or five years," he said. The deals in Europe have been especially strong. This also leads us to be careful about the types of deals we do make."

Like most of the other publishers surveyed, Sill sees Gems/Colgems/EMI in concentrating its efforts in the Western European countries. "Our strongest markets are England and Germany, and Holland does well on a per capita basis, but it's a very small country," said Sill. "The gross was up in all those countries, but the net could have been better." Unquestionably, the biggest change was the impact of the Japanese market. "Japan had been good for a while, but now it has fallen on hard times," he said.

On the other hand, Sill says that the emergence of Japanese companies with their own repertoire and production capabilities is making it more difficult for the Japanese market. "We are facing a lot of tough challenges," he said. "But the River Band and Olivia Newton-John have broken in the past couple of years," said Sill. "And a lot came out this year like Men at Work."

Since Australia is a sparsely populated country, Levi's Levy, president of MCA Music, looks to Sill to develop a market for the Australian bands. "Our business there has been sparsely populated, and the record volume is half that of Canada, so it's not that good a place to exploit catalog," said Levy. "But even though I wasn't there, it seems like Liverpool was in the '80s in terms of the talent there. In fact, we just revamped our entire Australian operation and cut a co-publishing deal with Chris Gilbey Pty., and they have a strong professional department. We think that we've only seen the tip of the iceberg there and will be going in there very strongly in '83."

Despite its forays into Australia, MCA Music, too, earned its greatest international profits in Western Europe. "Our strongest (markets) economically are England, France and Germany, which is our most important music market," said Levy. "Japan and Italy are also important."

In contrast to most of the other companies, MCA usually makes long-term deals with foreign sub-publishers. "All our deals are in place, and we had nothing new except for a merger between MCA Music GmbH in Germany and Schallplatten Verlag in Munich," said Levy. "When we work out deals, they are usually for a long period, like 20 years."

Although those firms have done well in Europe and reasonably in Japan and Australia, others reported difficulties in the Latin American market. "In Spain and South America, the mentality is entirely different," said Irving Robinson, president of Chappell International. "It's not that they don't play our music, it's just that you have to be very specific with what you do there." Those countries also are not the most stable economic societies, and it is also not the most stable economic societies, it's said MCA's Levy. "Our weakest markets would have to be Mexico and Argentina," added Levy.

'83 will see Industry a busy year, with several major deals being concluded. In Latin America, The Beach Boys' "Keep the Promise" will be released by RCA, and the Latin Legacy series will be expanded. In the U.S., the new CBS Records label is looking to sign a major artist. In the U.K., the new EMI-Odeon label is looking to sign a major artist. In the U.S., the new EMI-Odeon label is looking to sign a major artist.
**Indie Companies Dominate British MIDEM Delegation**

by Nick Underwood

**LONDON** — The 17th annual MIDEM festival will go down as the year when the British independent record companies, along with some independent European labels, made its presence known. A change has come about slowly but progressively during the recent past, as many of the independents have been showing off their new and exciting labels, and looking for interesting new artists at MIDEM this year.

Most major labels have set up separate booths to promote their new signing, while a handful of new independent labels, such as Arts, Danish, and Frank Records, have also set up booths in order to promote their new acts.

The majority of the 265 U.K. music companies attending MIDEM this year are small, independent ones representing the flourishing indie scene in Britain today. Most of the large companies have not taken any independent companies to represent, or have done so at the last minute.

Many of these independent companies have been growing up for MIDEM with enthusiasm and energy, working hard to make a name for themselves.

**Optimism Pervades**

(continued from page 40)

centered on the three new showcase auditoriums situated in the Palais des Festival. The three auditoriums seat 2,400, and are housed in the new, 10,000-square-meter worldwide European television and radio stations.

Speaking from Cannes on behalf of Ber- rington and Moore,midem director Michael Mepham, Daniel Mignon, MIDEM program manager told Cash Box: "The broadcast media in Europe and America seem to have become much more responsive to new music of late, and this is helping to inject some new life into the record business. The trend is definitely being hailed, and things can't get any worse. Indeed, compared to last year, the European markets are either stable or improving."

The brand new Palais des Festival will certainly be conducive in generating some interest, if for nothing else, in many companies participating. The exhibit hall contains 600 stands more than the old exhibition hall, and the new hall contains over 1,000 stands all situated on one level."**

**U.S. Indies At MIDEM**

(continued from page 40)

The goal is promotion and support, not sales, as the Indies do not expect to make any money this year. The event is a way for the Indies to make contacts and find new markets for their records. The Indies are currently looking for new artists and are hoping to find some potential buyers. **

**SPARS Interface With Miami U. Set For Jan. 28**

MIAMI — As part of what Society of Professional Audio Recording Services (SPARS) chairman Chris Stone formed a "general thrust this year towards greater internationalization of SPARS activities. SPARS will be holding an information session with the University of Miami School of Music Engineering Jan 28 at the campus auditorium. A series of discussions featuring speakers from the SPARS board of directors and advisory associate mem-

**SESSION MIX**

At Larrabee Sound in L.A., Solar recording group Lakeside is working on the follow up to its "Fantasstic Voyage" LP. The group is producing itself, with Mr. Leonard and Steve Hodge engineering.

In Nashville, Todd Swain of Swain & Swain is producing The Crusaders, working on a new solo effort for MCA at Salty Dog Recording in Van Nysa. Felder is producing the track "Saran." Also at Salty Dog, fellow Crusader Joe Sample is in overdriving for his own solo work, with engineer Patrick Henderson, formerly of the Doobie Brothers, and the West Los Angeles Chorale. Sample's new label, a spin-off from his own, will be called "SARAN," and will be produced by Longhorn Studios, with Ray Pulley producing and Jim Hudson engineering.

In Nashville, Larry Ross, Joe Chambers, Ron Edwards and Er Hudson engineered. Edwards and Hudson are presently behind the boards for Merle Haggard, who is cutting a new album with Ray Baker producing. Producer Bob Barih has been producing singles for two Churchill Records acts, Cindy Hart and Flip Clark, in addition to a second album for Rodney Lay. Mickey Gilley has also been at Sound Emporium, this time wearing the producer's hat for Gilley's recording artists Johnny Willis and Wendell Atkins. Jonny William engineered. Lastly, Johnny Paycheck recorded independently, with Amity Chambers of Amity Chambers Recording.

At Bullet Recording, Ron Haffke is producing, over a nine for the new Lou Rawls album on CBS. Joe Scalise engineering, with Danny Munden as second engineer.

In New York, Scharf Communications recently recorded the soundtrack for the Jamaican World Music Festival, featuring, among others,终川, Chico Freeman, the Gerardo Franco, the Beach Boys, the Grateful Dead, Rick James and Squeeze, performing at the newly renovated Cynthia Plunkett Centre for the Performing Arts in Montego Bay this past November. Scharf's GMI Mobile Audio Truck was used for the video for taping.
Opening Statements in 'Beanzman' Case Presented Before Supreme Court

A federal district court found that home taping of television programs without permission is an infringement of copyright law. This ruling was overturned in 1981 by a federal appeals court that said home taping without permission is an infringement and that the sale of videotape recorders, contributory to this violation, should be enjoined.

However, while the issue at hand was strictly the copyright liability connected with home taping, violations of the tape-recording laws, the implications of the case are much wider—such as the impact of so many audio home taping and the creation of a royalties system for home taping—Blank tape either pending or set to be introduced in Congress (see separate story).

Corporations and congressional sources have repeatedly stated that a ruling in favor of the Universal-Disney position would pave the way for the sale of sale of recorded music, and that the nagging question of whether "loopholes" in the law would be found to create a system of compensation for those connected with the creation and manufacture of the works that eventually are used for home-taping purposes. A ruling in favor of the Sony position would be seen as a blanket endorsement of the practice of home taping.

America Sets U.S. Tour

Los Angeles — Upon completion of its next Capitol Records LP, which is recorded at the Capitol and Hollywood Sound Studios with producer/composer Russ Ballard, the group America will be returning to the U.S. for an extensive tour, where it will headline in 15 cities.

This will mark the group's first tour since returning from an extensive tour of Italy last spring. Some of the stops on the tour will be in New York, New Orleans, Detroit, Cleveland, Baltimore, Cincinnati, Erie (Penn.) and Peoria (Ill.).

Publishing Activity Healthy

(continued from page 40)

Still can be Canadian, and the French have been getting that way recently as well," said Sidney Herman, executive vice president of Famous Music. "Some of our foreign sub-publishers would have to work on some of their songs and push ours aside. But we just have to accept those countries' laws.

They're doing a lot worse in other countries. In Russia, all copyrights prior to 1976 are invalid, so they're getting a free ride," said Jay Morgenstern, vice president and general manager at Warner Bros. Music. "MCA's Levy expanded on this point. "In Greece, for example, the government is very restrictive on the amount of money you can take out of the country," he said.

In addition, several of these markets have been viewed as unprofitable by country music-oriented publishers such as Tree and Acuff-Rose. Nevertheless, these two companies are planning tours to South Africa and Australia over the past few years, things have been picking up in South Africa," said Wesley Rose, president of Millene Music and Fred Rose Music, the publishing arms of Acuff-Rose. "In the last year, we've made some personnel changes down there to better exploit our catalogs.

While the two companies have looked to South Africa and other English-speaking countries to exploit their catalogs, they have found success in West Germany. "With country songs, the lyrics is very important," said Buddy Kelley, president of Tree Music. "And in Germany, there are a lot of English-speaking people, so sometimes artists do the songs in English, but they also do local interpretations of our songs. They might not say the same thing, but they'll say something.

Although the French government has been waging a campaign to promote its own culture at the expense of foreign artists, independent country music publisher Combine is looking forward to establishing a presence in that country. "In 83, we're probably going to get our first major deal," said the company's president, Jack Vaccaro. "It's called "Emancipation," said Joe Petty, who noted that distinction belongs to the Emancipation Proclamation and the Emancipation Proclamation and the "Second Emancipation Proclamation." "It's the first film to go through those channels," confirmed Joe Petty, who added that at least two other companies had similarly had films up for release during the summer. "Our goal is to be first, but we're with Pioneer at the recent CES in Las Vegas and hopes to press Chambers' latest film, Up and N' Coming, in time for the next CES in Chicago during June. Priced at $39.95. Installable is slated for April release in Las Vegas.

SOUND/VIEW

SOUND/VIEW

A 92-minute aerobic exercise production featuring seven beefy boys from L.A.'s world famous Chippendales that Media is hoping will get women working out, as well as giving them a workout. After all, the Chippendale...
BERGER'S BOUNCE-BACK — Last summer, when Doubleday Broadcasting bought sinking A/C station WTMF, changed its call letters to WAPP and debuted its new AOR format with three former competitors, one of the stories that was written was that the casualty was dominant rocker WPLJ, which dropped back to a 3.5 share from 4.5 in the Spring Book. APP's shares, on the other hand, rose to 4.9 from 4.5. In the Fall Book, however, WPLJ jumped back to capture a 4.3 share of quarter-hour listenership, while APP dropped to a 4.1, but was still on top. Berger has turned around a program that was part of the comeback trail. "In my eight-and-a-half years at WPLJ, I would say that this is the toughest challenge I've ever faced," said Berger. "But we came back and not only that, we cracked the two million mark in cumulus for the second straight year, which meant that Berger instituted to fight WAPP to run the "more music guarantee program" that lists stations who are "playing fewer than five songs in a row, or she could call in and win $5,000," Berger explained. "All told, there were three different stations that were using the station stuck to its musical guns and did little else to position itself against the new station. Even through April, was a top four in the Summer Book, Berger chose to look at that larger picture. "The concept that we were going after was a 10-speed bike giveaway at the Fox Hill Mall there. Picture are (r): first grand prize winner (r): The Morning Show: (l-r): Guitarist, John Fedori, WPIX, Feb. 15, soft rocker KEHY/Anaheim, Calif. will change its format from soft rock to hard AOR. The AM rock, once the format's topper in the Los Angeles market, will change on January 19, and a new singer will be revealed. It seems that and an unnamed partner are really eyeing the purchase of station WLK/W Providence, RI, for $4.9 million. This, however, is not going to compel the talk show host to hang up his hat. After the March 1st move to Providence. ... The recent departure of program director Bill Tanner from Top 40 formatted WHYY/Miami to WASH in the nation's capital, has spurred WHYY's vice president and general manager David R. Ross to spearhead a national talent search for a replacement. It will focus on an executive producer, a position that Tanner was the champion of South Florida morning radio," stated Ross ... Beautiful music station WQLR/Kalamazoo, Mich. has joined the Broadcast Industry Council's 10-part series "Music: The Forces of the Air" as the network's Pacific region representative. It has also launched a new music promotion "Music: The Forces of the Air," which will expose listeners to a variety of music styles. "This is a new approach to music promotion that we felt was important to..." says Tanner. The program will feature discussions with music experts and will feature guest appearances by various artists. "In this day and age of music piracy, we felt that it was important to..." adds Tanner. The program will air on Fridays at 7:00 PM. A new music promotion "Music: The Forces of the Air," has been instituted by House Speaker Thomas O'Neill and United Auto Workers (UAW) president Douglas Fraser, will include radio announcements by ABC television newsmen Howard K. Smith about how the public can help solve these problems. SYNDICATION INDICATORS — Westwood One has received rights for the exclusive radio broadcast of the 25th annual Grammy Awards. Produced by Goodhew Communications in cooperation with the National Academy of Recording Arts and Sciences, the program will feature 90 minutes of uninterrupted music and will be distributed to more than 200 stations in the top 150 markets. A two-hour music and interview show on Capitol recording artist Bob Seger is the Jan. 24 feature on Clayton Webster's Retro Rock series. That same week, Jack Carney's Comedy Store will feature such comics as Rodney Dangerfield, Jay Leno and洞察, and Don Lemon. ... And Buck Dharma and Eric Bloom of CBS recording group Blue Oyster Cult will be featured on the Rolling Stone Magazine Pros.' Guest DJ show. That show recently aired a special edition of the program, which included an interview with the band on their new album, "Pikapika's Return to Grand Rapids, Mich. and Top 40 station WLS-FM/Chicago to its affiliate roster. NETWORK NEWS — The National Public Radio (NPR) board of directors recently approved the formation of NPR Ventures, Inc., a profit-making subsidiary of the public, which will be involved in both telecommunications and communications. "Our satellite network and the deregulation activities within the broadcasting industry provide us with unique opportunities to generate revenues for National Public Radio and member member stations," said Myron Jerome, chairman of the NPR board, in a network statement. "NPR Ventures provides a legal and operational framework that will support and protect NPR's original mandate to provide programming of excellence to the American public." Formation of the board is another step in the web's push towards independence. It expects to be free of federal funding by 1988. ... Mal Reding, the British air personality and producer, has been signed to an exclusive two-year contract to NBC's Studio One, America. Under the terms of the pact, Reding will make regular contributions to the web's Rock Report spot... With Valentine's Day not too far off, Associated Press radio produced a 10-part series entitled All For Love. Written by Irene Dreyfuss, the series will cover topics from how to know if love is true, to the more mundane task of selecting chocolates. The 90-second spots were distributed during drive time, Feb. 7-11... CBS Radiodio has signed a three-and-a-half year pact with Broadcast International for a weekly A/C countdown show. Scheduled to debut in June, the show, called "The Countdown Show," will feature all American artists and is expected to... The network said that Broadcast International made such a long-term contract with a new network like Radiodio," said Bob Kipperman, vice president and general manager of the web... The ABC Talk Radio affiliate WPIX and contemporary WPX's "Hello, Larry" show was syndicated in 1986, became the first stations in the U.S. to receive their network feeds via the new Audio Digital Distribution Service (ADDS) satellites Jan. 17. ... ABC Radio Enterprises Watermark's show Soundtrack Of The '90s, has added WBFC/Greenville, SC, KWTX/Waco, TX, KNGO/Monroe, LA, WJZ/ Balt, WTTW/Dallas, TX, WMMT/Middlesboro, Ky, KMKI/Portageville, Mo, WJXIE/Oakland, Md, WQCM/Hagerstown, Md, KIJK/Davenport, Iowa and CJSD/Dubuque, IA, to its roster... CBS Radiodio's newest format, a combination of A/C music at preschool, will be quite covering the past 20 years of A/C music that boss Jan. 31.

STATION PROFILE

WXKS/Boston: Taking Over City With 'Modified' Top 40

By Larry Riggs

NEW YORK — Since changing formats from disco to urban contemporary in 1979, WXKS-FM has evolved into a marketing leader with an approach that on the surface would seem more appropriate to 1970s' bland personality, WXKS-FM (96)

with a more traditional urban contemporary mix of good-black-oriented product and a handful of pop songs, the station has become much more hip-conscious.

"The hot songs on our playlist right now are Marvin Gaye's 'Sexual Healing,' Patti Austin and James Ingram's 'Baby Come To Me' and the Culture Club, as well as Men At Work and the '80s Cats," says Geni Donahay, WXKS music coordinator. "Our format is like a modified Top 40.

Music hasn't come back from the roost. Since the summer of 1981, the station has grown in the Arbitron ratings from a respective five share of average quarter-hour listenership to a dominant 9.0 in the just-released Fall Book, surpassing A/C powerhouse WBZ-AM, which scored 8.6, in the process (Cash Box, Jan. 20).

Aside from the music, the formula for the success of WXKS-FM or KISS-108, as accociates of WXKS-FM in the Boston area, is a combination of heavy station advertising, program director Sunny Joe White's "git guiding" instincts, downtown personalities and the station's" says Geni Donahay. "We are not going to play any one-shot wonders with no history.

Part of what Donahay describes as the station's "modified" Top 40 programming approach extends to its day-parting of certan shows. During the drive time slot is played not only by housewives, but in offices and banks, we're not going to play anything as close as we did the night before," says Donahay. "By hard rock, she meant top chart groups like Survivor, as opposed to older acts like Led Zeppelin or Journey. "I won't rule out playing them, but they'd have to be having a big hit," she said.

WXKS determines hits by call-out research, local reports and White's instincts. "We do all the research, but Susan and Anne orient the deciding factor," says Donahay. "Part of his gut reactions are based on the activities in the stores, campus radio, 80's music oriented and the new wave Spilt. We also support the local music scene by playing groups like Berlin Affair."

Donahay admitted that it was asking too much to garner WXKS-FM a strong female listenership. "In the past week, we were #1 in women 18-49, and WXKS-FM has consistently been #1 for the last nine years," says Donahay. "We do have a large percentage of female listeners," says Donahay. "With our more recent hit-oriented approach, we've become a little more female friendly," she added. In this book, we might even have taken some teenage male listeners away from the AOR stations, but I don't really know.

On account of Boston's rarefied market composition, this music mix seems to work. "Part of the way you can explain why this sound has worked is to look at the make-up of the market," says Ginsburg. "You've got a lot of college students and singles here who like to party, so it's the nature of this market that it works, and I'm not sure how it would do anywhere else. It's like if you took WOR, the #1 adult station, away from New York, it might not work."

The station, however, is increasing its market position with heavy TV advertising and promotions, spearheaded by its KISS logo, which was later adopted by WXKS/New York. "The funny part is that we have used that slogan back in the days when we were a beautiful music station," Ginsburg adds. "When we charged over to disco and then to urban contemporary, we decided to keep it because it is highly promontable and it works just as well with rock.

One of WXKS's biggest promotional activities is its anniversary concert at The Metro in the fall. In 1982, the bill included such acts as Quarterflash, Sister Sledge, The Manhattan's, Laura Branigan and A Taste Of Honey. In addition to that, we have lots of on-air prize giveaways, and other big audience parties," says Ginsburg. "We also have what we call Music Marathons," Donahay adds. "We will play from four to fifteen songs in a row, and the listener who catches us not doing that will receive $1,000. If we do one in the morning, the number is likely to be closer to four, but late at night, we might do fifteen."

Veteran Boston DJs

Another feature that attracts listeners is its air personalities, many of whom are veterans of the Boston market and still do likekwise features during their shows. "There's Matt Siegel in the morning who used to be on television and can be really upbeat without being a Top 40 creator," says Donahay. "He also does a special diet feature, Loose Fat With Matt. During the afternoon, veteran Boston radio personality Dale Dorman does the drive-time show. "He's a bit off the wall, a little like Steve Dahl was, but we control it," adds Donahay. "He also does a special feature on the soap operas General Hospital! and All My Children and gets a lot of other reports from his soap opera trivia quizzes."

Ginsburg is understandably optimistic about WXKS's future. "We want to compete with usual market leaders WBZ and

HELLO, I MUST BLS — While in New York recently as part of his debut solo tour, Aussie Phil Collins (r) stopped by urban contemporary WBLZ for a chat with PD Frankie Crocker. Collins is currently touring in support of his "Hello, I Must Be Going," LP and "You Can't Hurry Love" single.
**TOP 10 ADDS**

69. **A Flock of Seagulls** • *Jive/Arista*
   SALES: Moderately fair in all regions.

23. **Adam Ant** • *Friend or Foe* • * Epic*
   ADDS: None. HOTS: KXIR, WYVE, WFKP, VPLR, WJ, WYVE, WKL, WMB, WMMS, WOUR. MEDIUMS: KBPI, WMAB, WKB, PREFERRED TRACKS: Gody, Desperate, Hello, Title.
   SALES: Good to moderate in all regions.

3. **Pat Benatar** • *Get Nervous* • *Chrysalis*
   SALES: Good in all regions.

10. **The Clash** • *Combat Rock* • * Epic*
   ADDS: None. HOTS: KNX, WKI, WWS, KNAC, MEDIUMS: KMET, KMGN, WMB, WMMS, WS, WOUR, PREFERRED TRACKS: Castash, Should.
   SALES: Good to moderate in all regions.

12. **Phil Collins** • *Hello, I Must Be Going!* • *Atlantic*
   SALES: Good to moderate in all regions.

64. **Culture Club** • *Kissing to Be Clever* • *Virgin/Epic*
   ADDS: None. HOTS: KNX, WJR, WHFS, KNAC, MEDIUMS: WPLR, WIEE, KEZY, PREFERRED TRACKS: Do You.
   SALES: Good to moderate in all regions.

57. **Dire Straits** • *Love Over Gold* • *Warner Bros.*
   SALES: Moderate in all regions.

58. **Duran Duran** • *Rio* • *Capitol*
   SALES: Good to moderate in all regions.

156. **The Fixx** • *Shuttered Room* • *MCA*
   ADDS: None. HOTS: KMET, KBPI, KMBN, WJ, WLYE, WFKP, KNX, WJR, KMGN, KSOJ, WJ, WMB, WWS, WOR, KEZY, WCCC, KEZY, MEDIUMS: WMB, WNEW, PREFERRED TRACKS: Stand.
   SALES: Fair in all regions.

54. **Peter Gabriel** • *Geffen*
   ADDS: None. HOTS: WYVE, WHFS, KNAC, MEDIUMS: WPLR, KMGN, WNEW, WSKS, PREFERRED TRACKS: Monkey, Touch.
   SALES: Moderate to fair in all regions.

25. **The J. Geils Band** • *Showtime* • *EMI America*
   ADDS: None. HOTS: KMET, KBPI, KMBN, MEDIUMS: WMB, WWS, WSKS, WOUR, PREFERRED TRACKS: I Do.
   SALES: Moderate to fair in all regions.

83. **Golden Earring** • *Cut* • *21/Polygram*
   SALES: Good to moderate in all regions.

**TOP 10 SALES**

41. **Sammy Hagar** • *Three Lock Box* • *Geffen*
   ADDS: None. HOTS: KBPI, WYVE, WFKP, KBPI, KNX, KSOJ, WJ, WLYE, WFKP, WPLR, WMM, WS, WSKS, WOUR, KEZY, WCCC, KEZY. MEDIUMS: KBPI, WMAB, WKB, PREFERRED TRACKS: Open.
   SALES: Good to moderate in all regions.

4. **Daryl Hall & John Oates** • *M2O* • * RCA*
   ADDS: None. HOTS: KBPI, KBPI, KNX, WLYE, KSOJ, WJ, WLYE, WFKP, WMMS, WMBC, KEZY, WCCC, KEZY, MEDIUMS: WMBC, PREFERRED TRACKS: One Man's Monkey.
   SALES: Good in all regions.

44. **Jefferson Starship** • *Wings of Change* • * Grunt/RCA*
   ADDS: None. HOTS: KMET, KSOJ, WS, WKS, MEDIUMS: KBPI, WLYE, WFKP, WPLR, WBAB, PREFERRED TRACKS: Title, Lady.
   SALES: Moderate to fair in all regions.

9. **Billy Joel** • *The Nylon Curtain* • *Columbia*
   ADDS: None. HOTS: KBPI, KNX, WLYE, WFKP, WPLR, WJ, WMB, WMMS, MEDIUMS: WMB, WNEW, PREFERRED TRACKS: Albion, Provocateur.
   SALES: Good in all regions.

8. **Led Zeppelin** • *Coda* • * Swan Song/ATCO*
   ADDS: None. HOTS: WLYE, WFKP, WPLR, WMB, MEDIUMS: WS, WJS, WS, WKL, WLS, WCC, WBAB, KBPI, WJ, WLYE, WFKP, WPLR, WMMS, WKB, PREFERRED TRACKS: Ozmos, Groove, Monteux.
   SALES: Good to moderate in all regions.

1. **Men At Work** • *Business As Usual* • *Columbia*
   SALES: Good in all regions.

15. **Missing Persons** • *Spring Session M* • *Capitol*
   ADDS: None. HOTS: KMET, WYVE, WFKP, WPLR, WMB, WMMS, WS, WKB, MEDIUMS: WLYE, WFKP, WPLR, WSKS, WKL, WLYE, WFKP, WPLR, WMB, KBPI, WJ, WLYE, WFKP, WPLR, WMMS, WKB, PREFERRED TRACKS: Waking, Destination, Words, Windows.
   SALES: Good to moderate in all regions.

67. **Musical Youth** • *The Youth of Today* • *MCA*
   ADDS: None. HOTS: KNX, WLYE, KNAC, MEDIUMS: KBPI, WLYE, WFKP, PREFERRED TRACKS: Dutch.
   SALES: Good to moderate in all regions.

143. **Night Ranger** • *Dawn Patrol* • *Boardwalk*
   SALES: Moderate in all regions.

62. **Ric Ocassei** • *Beatitude* • *Geffen*
   SALES: Good to moderate in all regions.

13. **Tom Petty & the Heartbreakers** • *Long After Dark* • *Backstreet/MCA*
   SALES: Good to moderate in all regions.

26. **Neil Young** • *Trans* • *Geffen*
   SALES: Good to moderate in all regions.
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<tr>
<td>72</td>
<td>THE BAD C.C.</td>
<td>Oliver &amp; The C.C.'s (RCA, APL-1486)</td>
<td>RCA, APL-1486</td>
<td>74</td>
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<td>73</td>
<td>ENCHANTED LADY</td>
<td>Enchanted Lady (RCA, APL-1496)</td>
<td>RCA, APL-1496</td>
<td>76</td>
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<td>74</td>
<td>SNEAKING OUT</td>
<td>Steve Winwood (Atlantic 90002)</td>
<td>Atlantic Records</td>
<td>66</td>
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<tr>
<td>75</td>
<td>GRAND SLAM</td>
<td>Bee Gees (Atlantic 90020)</td>
<td>Atlantic Records</td>
<td>71</td>
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</table>

**CHRISTMAS CONTINUED** — WBMX/Chicago's Cash Give-Away promotion netted 16-year-old Michael Jackson, second round prize. Her name was pulled from 350 qualifying entries that were selected from nearly a half million people entering the contest, sponsored with Kentucky Fried Chicken. Tiny's latest was picked by Fountain Foundation's Carl Severance, owner of the grand prize presentation (L-T) Butler; Steve Gunn, WBMX DJ; Kornia L. Anderson, general manager, WBMX; Timms; Lee Michaels, program director, WBMX; Mrs. F. Sondering; and Egmond Sondering, president, WBMX.

**THE RHYTHM SECTION**

**ALL THAT JAZZ** — In their efforts to seek corporate sponsorship for the new classic annual event, officials of the Montejoy Jazz Festival conducted a survey of their audience demographic during the last September's Silver Anniversary gathering (Cash Box, Dec. 11, 1982). The study revealed that the Montejoy concerts attract an audience composed of professional people in medicine, law, business/financial/marketing professionals and public service jobs and that most are between the ages of 25-49. The survey, conducted by Fingerote & Grauer, the marketing/public relations firm that handles the Montejoy Jazz Festival, also showed that most of those that travel to the Northern California peninsula city stay for the entire three-day, five-performance extravaganza. Seventy-seven percent of the festival attendees, according to the study, usually stay in high-end motels or hotels during the festival, with an average nights lodging costing $65. About 62% of the audience spends from $100-$500 in addition to board and ticket expenses (the average season pass is $59), mainly on food and beverages. With this information and more, Montejoy Jazz Festival officials, aboard the efforts of Paul Fingerote of the marketing firm, will fly into active solicitation for corporate sponsorship of the event for the first time in its 25-year history. But as Fingerote indicated earlier, several national firms have inquired about such undertaking. He feels that interest in sponsoring such a traditional, world-renowned event is substantial. **DUTCHIE ON THE AIR WAVES** — Given that labor laws only allow them to work 29 days a year, The Carolinas' Musical Youth, a group of kids, performs at most of its concerts with a series of appearances and interviews on TV and radio. Feb. 7-8, the Baltimore, England-born toasters will be in New York to talk about their top ranking chart hit, “Pass The Dutchie,” on ABC-TV's Good Morning America, with MTV interviewers, people who ask other questions that are pertinent to TV. All these young phenoms will return to the States to tape a segment of NBC-TV's Saturday Night Live. April 9. According to a MCA spokesperson, it wasn't easy getting permits for Musical Youth to make the trip to New York, and finally, it took a call from the U.S. Embassy in London to expedite matters. At least for now, the mass exposure of television will have to supplant personal performance. Musical Youth's "Pass The Dutchie" single is currently #24 bullet after six weeks on the Cash Box Black Contemporary Singles chart. "The Youth of Today," the group's MCA album, is #30 bullet on the Cash Box B/C Albums chart.

**MIXED BAGS** — The Beverly Theatre, which debuted in Beverly Hills, Calif., last Oct., has been serving up a broad cross-section of music — from Stephonie Mills to Devo. But there's an addendum to this dissimilarity, all within the realm of black music. The irrepressible Millie Jackson will be coming to the venue for two sets Jan. 28, to be followed by a lineup that includes the time-honored devo kids, the Turbo Fruits, plus, a package of intelligent, folksy insights on life. Her work can be served in funk, country, soul or rocky portions. The Manhattanites, on the other hand, are a slick, traditional hodgepodge of soul crooners. The band is composed of crackheads, old timers and even an ageless, smooth but hearty Bordeaux, then Millie is a bile, but warm Kentucky whiskey blend, leaving a gripping afterglow... And then Donnie Warwick who is to appear at the Beverly Theatre Feb. 3-4, is an expertly crafted Chardonnay, crisp but matured depths; Pepe Bryson, who appears at the venue Feb. 18-19, must then be a beaufijl, light, crisp and young, but unlike the wine, embodying a growing future. Sounds like the Beverly Theatre will be drunk with variety the next few weeks.

**FOR THE FOLKS** — Kindness in the recording industry continues as Prince has also manifested his concern for the community. The insightful connoisseur hosted a benefit party for the Marva Collins West Side Preparatory School following his three sold-out sets at Chicago's Auditorium Theatre. Collins' school, which has been the subject of major media coverage because of its efforts to provide meaningful education for disadvantaged youth, took in $14,000 from special tickets to a Prince concert after-party and donations from the artist's local members, local promoters and Prince's managers. The 200 special tickets were sold for $50 apiece and entitled holders to a concert and an after-party with Prince and label mates/tour mates The Time and Vanity. **SHORT CUTS** — That unabashed sextet of Anita rockers known as The Bus Boys, which has been enjoying renewed notoriety from its role in the Eddie Murphy/Nick Nolte film hit 48 HRS., will make a guest appearance on Murphy's weekly haunt, Saturday Night Live, Jan. 29. Labelmate Phyllis Hyman, meanwhile, will perform at New York's City Center Auditorium Theatre. The Spinners will appear on Laverne & Shirley, the Happy Days spin-off that stars Penny Marshall and Cindy Williams. The group will perform "Magic In The Moonlight" from its current LP, "Ohee I'm". On another channel, Solar recording group Klymaxx, the all-"Wild Girls" group, recently emerged as winners of the Battle of the Beat, a new CBS-TV show that debuted Jan. 15. Klymaxx won over groups Heroes and Merlin. The show is hosted by Peter Noone, late of Herman's Hermits, and was judged by Susan Anton, Skip Stephenson and Real People and Luree Currell of the movie and TV series Fame... Will Felder, Crusader-mate Joe Sample and gospel artist Patrick Henderson are all in the Salt Dog house, the recording studio, that is. Both Felder and Sample are working on solo LP projects for MCA, a new gospel album for CBS's custom gospel label, Priority. **Michael martinez**


1. **ATOMIC DOG** - GEORGE CLINTON - CAPITOL

2. **TOO TOUGH** - ANGELA BOLLIP - ARISTA

3. **BILLIE JEAN** - MICHAEL JACKSON - WB

4. **I'M READY** - BILLIE JOE MERCEDES - WEA

5. **I'M FREAKY** - O'BRIAN - CAPITOL

6. **LOOKING FOR THE SOUL SONIC FORCE** - TOMMY BOY

7. **BE MINE TONIGHT** - THE JAMMERS - SALSA/RCA

**NEXT WEEK'S TOP 10**

8. **MICHAEL JACKSON**

9. **BOY GEORGE**

10. **DURAN DURAN**

**UP AND COMING**

**COME GIVE YOUR LOVE TO ME** - JANET JACKSON - A&M

**TAKE IT TO THE TOP**

**LIFE IS SOMETHING SPECIAL** - NEW YORK CITY PEACH BOYS

**ISLAND/ATCO**

**SHE'S GONNA GET YOU** - JERRY KNIGHT - A&M

**BLACK RADIO HIGHLIGHTS**

**Top 10**

1. **ATLANTA - SCOTTY ANDREWS**

2. **HOT 5**

3. **WPLS - CHARLESTON**

4. **WBMX - CHICAGO**

5. **WVDN - CLEVELAND**

6. **WGWG**

7. **WDFR**

8. **WDQX**

9. **WCSR**

10. **KBAD**

**Most_requested_singles**

1. **ATOMIC DOG**

2. **TOO TOUGH**

3. **BILLIE JEAN**

4. **I'M READY**

5. **I'M FREAKY**

**Most_added_albums**

1. **TAPESTRY**

2. **TOMMY BOY**

3. **BE MINE TONIGHT**

4. **I'M READY**

5. **I'M FREAKY**

Bank: G. Knight, Jammers, LP ADDS: Dynasty, H. Ray, A. Bootil, L. Vandross.

**WMN** - MEMPHIS - CARL CONNER

**WLOK** - MEMPHIS - CHIS TURNER

**WED** - MIAMI - GEORGE JONES

**WAWA** - MILWAUKEE - JIMMY GOODTIME

**WLM** - MILWAUKEE - JIMMY GOODTIME

**WNYX** - NEW YORK - BARRY MAYO

**WEDG** - DENVER - BRYAN DEE

**WGWG** - DETROIT - JOE SPENCER

**WNOX** - DALLAS - J. MICHAEL McEAYN

**WUND** - DALLAS - J. MICHAEL McEAYN

**WFWM** - DALLAS - J. MICHAEL McEAYN

**WFLY** - PHILADELPHIA - JOE TAMBURO

**WKAQ** - KANSAS CITY - BILLIE JOE MERRITT

**WFLC** - INDIANAPOLIS - KELLY CARSON

**KPSN** - KANSAS CITY - DELL RICE

**KLOP** - LOS ANGELES - GEORGE McDO - J. MICHAEL McEAYN

**KOFD** - LOS ANGELES - GEORGE McDO - J. MICHAEL McEAYN


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<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On Chart</th>
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<tbody>
<tr>
<td><strong>1 BUSINESS AS USUAL</strong>&lt;br&gt;Michael Jackson (Columbia FM 30171) CBS</td>
<td>13</td>
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<tr>
<td><strong>2 BUILT FOR SPEED</strong>&lt;br&gt;Stray Cats (EMI America ST-17070) CAP</td>
<td>13</td>
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<td><strong>3 GET NERVOUS</strong>&lt;br&gt;Pat Benatar (Chrysalis CHR 1396) IND</td>
<td>11</td>
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<td><strong>4 H2O</strong>&lt;br&gt;Daryl Hall &amp; John Oates (RCA AFR-1-4363) RAC</td>
<td>11</td>
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<td><strong>5 THE DISTANCE</strong>&lt;br&gt;Bob Seger &amp; The Silver Bullet Band (Capitol ST-12194) CAP</td>
<td>10</td>
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<tr>
<td><strong>6 THRILLER</strong>&lt;br&gt;Michael Jackson (Epic EP 38012) CBS</td>
<td>8</td>
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<tr>
<td><strong>7 LIONEL RICHIE</strong>&lt;br&gt;Moetron 6207 MCA</td>
<td>10</td>
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<td><strong>8 CODA</strong>&lt;br&gt;LED ZEPPELIN (Epic FSK 70901-1) RCA</td>
<td>12</td>
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<td><strong>9 THE NYLON CURTAIN</strong>&lt;br&gt;Billy Joel (Columbia ST 36008) CBS</td>
<td>16</td>
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<td><strong>10 COMBAT ROCK</strong>&lt;br&gt;The Clash (Epic FE 37685) CBS</td>
<td>12</td>
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<tr>
<td><strong>11 MIDNIGHT LOVE</strong>&lt;br&gt;Marvin Gaye (Columbia FM 38197) CBS</td>
<td>11</td>
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<tr>
<td><strong>12 HELLO, I MUST BE GOING</strong>&lt;br&gt;Phil Collins (Atlantic 80388) RCA</td>
<td>10</td>
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<td><strong>13 LONG AFTER DARK</strong>&lt;br&gt;Tom Petty and the Heartbreakers (Warner Bros. B-5369) RCA</td>
<td>11</td>
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<td><strong>14 NIGHT AND DAY</strong>&lt;br&gt;Joel Jackson (A&amp;M SP-4910) CBS</td>
<td>19</td>
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<td><strong>15 SPRING SESSION M</strong>&lt;br&gt;Missing Persons (Capitol ST-12228) CAP</td>
<td>14</td>
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<td><strong>16 FAMOUS LAST WORDS</strong>&lt;br&gt;Supertight (A&amp;M SP-3752) RCA</td>
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<td><strong>17 SPEAK OF THE DEAD</strong>&lt;br&gt;Gerry DiCusillo (Last G-30303b) CBS</td>
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<td><strong>18 RECORDS</strong>&lt;br&gt;Foreigner (Atlantic 79019-1) WEA</td>
<td>26</td>
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<td><strong>19 AMERICAN FOOL</strong>&lt;br&gt;John Cougar (RCA RV 7013) POL</td>
<td>15</td>
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<tr>
<td><strong>20 EMOTIONS IN MOTION</strong>&lt;br&gt;Billy Squier (Capitol ST-12114) CAP</td>
<td>21</td>
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<td><strong>21 GREATEST HITS</strong>&lt;br&gt;Dan Fogelberg (Full Moon/Epic QE 38048) CBS</td>
<td>16</td>
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<tr>
<td><strong>22 1999</strong>&lt;br&gt;Prince (Warner Bros. B 23725-1) WEA</td>
<td>23</td>
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<td><strong>23 FRIEND OR FOE</strong>&lt;br&gt;Dave Am (A&amp;M ARE-5876) CBS</td>
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<td><strong>24 HEARTLIGHT</strong>&lt;br&gt;Neil Diamond (Columbia TC 3835) CBS</td>
<td>24</td>
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<td><strong>25 SHOWTIME</strong>&lt;br&gt;The J. Geils Band (EMI America RO-11071) CAP</td>
<td>22</td>
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<td><strong>26 TRANS</strong>&lt;br&gt;Neil Young (Geffen GHS 1989) CBS</td>
<td>36</td>
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<tr>
<td><strong>27 LEXICON OF LOVE</strong>&lt;br&gt;LMA (Capitol 8-4509) POL</td>
<td>22</td>
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<tr>
<td><strong>28 I CAN'T STAND STILL</strong>&lt;br&gt;Don Henley (Atlantic 60048) CBS</td>
<td>29</td>
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<tr>
<td><strong>29 WORD OF MOUTH</strong>&lt;br&gt;Tom Bailey (Chrysalis CHR 14193) IND</td>
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<td><strong>30 IV</strong>&lt;br&gt;Toto (Columbia FC 37728) CBS</td>
<td>42</td>
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<tr>
<td><strong>31 GREATEST HITS</strong>&lt;br&gt;Little River Band (Capitol ST-12247) CAP</td>
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<tr>
<td><strong>32 DAYLIGHT AGAIN</strong>&lt;br&gt;Crooby, Style &amp; Nash (Atlantic NC 39260) CBS</td>
<td>22</td>
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<td><strong>33 JANE FONDA’S WORKOUT RECORD</strong>&lt;br&gt;(Columbia CKL 36004) CBS</td>
<td>38</td>
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<tr>
<td><strong>34 WORLDS APART</strong>&lt;br&gt;Saga (Portrait ARR 36246) CBS</td>
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<tr>
<td><strong>35 OLIVIA'S GREATEST HITS VOL. 2</strong>&lt;br&gt;Olivia Newton-John (MCA-50347) MCA</td>
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<tr>
<td><strong>36 FOREVER, FOREVER, FOR ALWAYS</strong>&lt;br&gt;Linda Ronstadt (Epic FE-32325) CBS</td>
<td>32</td>
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<tr>
<td><strong>37 MOUNTAIN MUSIC</strong>&lt;br&gt;Alabama (RCA RIL-1-4229) RCA</td>
<td>46</td>
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<tr>
<td><strong>38 WILD THINGS RUN FAST</strong>&lt;br&gt;John Mitchell (Geffen GHS 1991) WEA</td>
<td>43</td>
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<tr>
<td><strong>39 SCREAMING FOR VENGEANCE</strong>&lt;br&gt;Judas Priest (Columbia FC 34160) CBS</td>
<td>29</td>
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<td><strong>40 HERE COMES THE NIGHT</strong>&lt;br&gt;Darryl Manlove (Javela 36101) IND</td>
<td>44</td>
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<tr>
<td><strong>41 THREE LOCK BOX</strong>&lt;br&gt;Savvy Hagar (Geffen GHS 2021) WEA</td>
<td>56</td>
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<tr>
<td><strong>42 THE GREATEST HITS</strong>&lt;br&gt;Commodores (Motown 36281 MCA</td>
<td>43</td>
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<tr>
<td><strong>43 THE JOHN LENNON COLLECTION</strong>&lt;br&gt;(Geffen GHS 2023) WEA</td>
<td>32</td>
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<tr>
<td><strong>44 WINDS OF CHANGE</strong>&lt;br&gt;Europe (Geffen GRT-1-4372) RCA</td>
<td>40</td>
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<td><strong>45 MIRAGE</strong>&lt;br&gt;Fleetwood Mac (Warner Bros. B 23607-1) WEA</td>
<td>49</td>
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<td><strong>46 SIGNALS</strong>&lt;br&gt;Rush (MCA MCA-1-4036) POL</td>
<td>45</td>
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<tr>
<td><strong>47 ALWAYS ON MY MIND</strong>&lt;br&gt;Willie N. S. (Columbia TC 37951) CBS</td>
<td>40</td>
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<td><strong>48 CHAKA KHAN</strong>&lt;br&gt;Warner Bros. B 23729-1) WEA</td>
<td>53</td>
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<td><strong>49 THE SINGLES</strong>&lt;br&gt;Afro (Atlantic 80281-1) WEA</td>
<td>91</td>
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<tr>
<td><strong>50 THE BEST IS YET TO COME</strong>&lt;br&gt;Grower Washington Jr. (Geffen GHS 2015) WEA</td>
<td>69</td>
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<td><strong>51 IT'S HARD</strong>&lt;br&gt;The Who (Warner Bros. B 23723-1) WEA</td>
<td>52</td>
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<td><strong>52 THE NIGHTFLY</strong>&lt;br&gt;Donald Fagen (Warner Bros. B 23604) WEA</td>
<td>27</td>
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<tr>
<td><strong>53 CHICAGO 15</strong>&lt;br&gt;CBS/CBS (Full Moon/Warner Bros. B 23888-1) WEA</td>
<td>49</td>
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<tr>
<td><strong>54 PETER GABRIEL</strong>&lt;br&gt;(Geffen GHS 2011) WEA</td>
<td>58</td>
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<tr>
<td><strong>55 SPECIAL BEAT SERVICE</strong>&lt;br&gt;The English Beat (R I A M SP 70032) RCA</td>
<td>57</td>
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<tr>
<td><strong>56 HIGH ADVENTURE</strong>&lt;br&gt;Kenny Loggins (Columbia TC 33127) CBS</td>
<td>61</td>
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<tr>
<td><strong>57 LOVE OVER GOLD</strong>&lt;br&gt;Dion &amp; the Belmonts (Warner Bros. B 23607-1 WEA</td>
<td>55</td>
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<td><strong>58 RIO</strong>&lt;br&gt;Duran Duran (Capitol ST-12131) CAP</td>
<td>83</td>
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<td><strong>59 GREATEST HITS</strong>&lt;br&gt;Ray Parker Jr. (Warner Bros. B 23621) WEA</td>
<td>79</td>
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<tr>
<td><strong>60 GET LUCKY</strong>&lt;br&gt;Peter Gabriel (Geffen GHS 2012) WEA</td>
<td>71</td>
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<td><strong>61 GET CLOSER</strong>&lt;br&gt;Cham (A&amp;M RSR-1-4360) CBS</td>
<td>64</td>
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<td><strong>62 BEATITUDE</strong>&lt;br&gt;Richie Sosa (Geffen GHS 2013) WEA</td>
<td>85</td>
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<tr>
<td><strong>63 BRANIGAN</strong>&lt;br&gt;Lauren Brangan (Atlantic 60126) WEA</td>
<td>55</td>
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<td><strong>64 KISSING TO BE CLEVER</strong>&lt;br&gt;Culture Club (Epic EPC 38399) CBS</td>
<td>89</td>
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<tr>
<td><strong>65 ASIA</strong>&lt;br&gt;(Geffen GHS 2012) WEA</td>
<td>66</td>
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<tr>
<td><strong>66 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS</strong>&lt;br&gt;Louis Clark Conducts The Royal Philharmonic Orchestra (RCA AFR-1-4337) RCA</td>
<td>67</td>
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<tr>
<td><strong>67 THE YOUTH OF TODAY</strong>&lt;br&gt;Medical Youth (MCA-51209) MCA</td>
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**ON JAZZ (continued from page 13)**

The quarter’s itinerary will include 10 days in Japan, and April 1 & 2 dates at New York’s Palestrina. No word yet on a label for a possible J.P. Cooper--California concert series. Geddy & Polen have been signed as the producer of this year’s Playboy Jazz Festival in L.A. George Wein will once again be the promoter, and the lineup will be announced early next month. New York club Sweet Basil continues to book more and more excellent performers. The admirable Lester Bowie (who I visited in the hospital while he was recovering from an accident in May) and his group Dara & The Okra Orchestra, Oliver Lake & Jump Up, Archie Shepp, Muhah Richard Abrams, Amina Claudine Myers, Sheeb Sabir, Craig Harris, Ahmed Abdullah, Henry Threadgill, Hamiett Bluiett and the Joseph Jarman Quartet, Roy Ayers, The Members Party of New York Local 802, AFM, celebrated their recent election victory with a “Victory benefit” last Monday night. Performers included Dizzy Gillespie, Al Cohn, Clark Terry, Waymon Reed, Jimmy Knopp, Frank west, Phil Woods, Candace, Gerry Mulligan, Tommy Flanagan, Mill Hinton, Wayne Andrews, Walter Bishop, Jr., Martin Stamm and John Bunch. ... New York club Village West recently played host to a very unique guest when Bradley Cunningham, owner of the Greenwich Village piano bar, Benyadell, stopped by to hear Jaki Byard and the Crickets, should be on the streets by Jan. 27, according to MCA. The specially priced ($5.98, $10-songs) features such tunes as “Rock-A-Bye Rock,” “It’s Not My Fault,” “Because I Love You” and “One Night Stand.” ... What’s in-Store (continued from page 19). Our telephone is seeking information on the switch to bar coding that would take place. “The military is a very important customer to us,” said Lamkov. “If we can’t continue selling to them because we don’t have bar coding, then we’ll have to adjust.”

**COAST TO COAST (continued from page 19).**

Civic Auditorium March 2, and tickets can be purchased at all BASS outlets for the entire 200 days service to dealers and distributors, and PSIC, at 3400 Stockyards, (213) 939-9329. The Los Angeles show will start on the streets by Jan. 27, according to MCA. The specially priced ($5.98, $10-songs) features such tunes as “Rock-A-Bye Rock,” “It’s Not My Fault,” “Because I Love You” and “One Night Stand.” ... What’s in-Store (continued from page 19). Our telephone is seeking information on the switch to bar coding that would take place. “The military is a very important customer to us,” said Lamkov. “If we can’t continue selling to them because we don’t have bar coding, then we’ll have to adjust.”
Around the Route

by Camille Compasio

AMOA's executive vice president Leo Droste and his staff are prepping for the association's annual Mid-Year Board Meeting, which is set for April 5-9 at the Hilton Hotel in Biloxi, Miss. This is the board's key meeting each year and, with so many important topics on the agenda (including plans for Expo '83) and such a heavy workload, the time period of the meeting has been extended an extra day. Much is expected to be accomplished...

AMOA president Wes Lawson accompanied Leo Droste in New Orleans last month checking out arrangements for this year's Exposition, to be held at the Rivergate out there Oct. 28-30. Housing for the '83 show will be handled through the New Orleans Tourist & Convention Bureau; the four convention hotels are the Hilton (headquarters), Marriott, Sheraton and International. In view of the problems many of us experienced with hotel accommodations last year, it is recommended that housing reservations be made as far in advance as possible. A word to the wise etc., etc., Wes and Leo will be very much on the go this year covering a good number of state conventions, commencing with the Oregon conclave Jan. 21-23 in Portland. Their

(continued on page 52)

Bushnell Firms Gearing Up For Expansion Year In 1983

by Jeffrey Ressner

LOS ANGELES — Nolan Bushnell, the man usually credited with starting the electronic game revolution back in 1972 when he created the first popular video amusement, "Pong," has a full slate of activities scheduled this year encompassing everything from new coin-op machines to consumer-oriented robots. Bushnell, who parlayed his earnings from Pong into the Atari game farm — which he sold to Warner Communications for $28 million in 1976 — has spent most of the last six years involved with Chuck E. Cheese's Pizza Time Theatres, a chain of family restaurant centers combining pizzerias with vid game arcades that he founded and subsequently purchased from Atari.

At the ripe old age of 39, Bushnell looks forward to popularizing the first generation of robots for home use this year under the aegis of his new company Androbot, Inc., part of the vid game pioneer's corporate umbrella called Catalyst Technologies. Retailing for approximately $2,500, the personal robots were shown earlier this month at the Winter CES show in Las Vegas, where Bushnell demonstrated the high-tech machines capabilities.

Geared as a "play-oriented" friend, rather than a cold, mechanical appliance, the Androbots feature vacu-formed plastic bodies that are strong and durable but also lightweight. Two different models will initially be offered to consumers — "B.O.B."

which contains three 16-bit Intel 8088 microprocessors and therefore has a self-contained Artificial Intelligence, and "Topo," a module that interfaces with an Apple II personal computer and can be controlled with a remote joystick.

Return To Coin-op

In addition to his duties as chairman of the board of Androbot, Inc., Bushnell plans to establish a coin-op video game division on Oct. 2 of this year. The division, called "Sente," will debut just one day after Bushnell's "no competition" agreement with Atari expires. In June, Bushnell is expected to form a consumer company to market and develop software, most likely in conjunction with the Sente group's various game endeavors.

Catalyst Technologies, founded about a year ago by Bushnell, also has a series of other projects in various stages of completion. One of Catalyst's concerns, TimberTech computer camps, hopes to have an Adult TimberTech and a KinderTech center sometime in the near future; a video shopping enterprise, BUILVIDEO Inc., is geared to bow in late 1983; Gilbert Zapp's, a bar and grill fitted with video games and other amusements such as backgammon and shuffleboard, already has a pilot restaurant and is considering sorted franchise options; and Cinemation Ltd., a company working with large-screen and high-resolution color TV hardware, is readying new advancements in video projection equip-

(continued on page 52)
INDUSTRY NEWS

AROUND THE ROUTE (continued from page 51)

itinerary will include the following state meetings: Louisiana (Jan. 26-27), Minnesota (Feb. 18-20), So. Carolina (Feb. 23), Nevada (March 12-13), Florida (April 8-10), Wisconsin (May 13-15), Texas (June 2-5), Illinois (June 9-12), Ohio (June 16-19), Montana (July 15-17), West Virginia (Sept. 22-25) and Virginia (Oct. 7-9). Barring any contentious dates, both gentlemen intend to participate in as many state functions as they possibly can over the next twelve months.

Cash Box extends condolences to Century's sales manager Tom Siemieniec, whose father, Edward, died recently in Chicago following a lengthy illness. He was 58 years old.

The Century plant in Florida is at full-speed production on "Time Pilot" machines — a move that should do much to the delight of everyone concerned.

Earnings are strong and the new game is truly surpassing all expectations. Nice way to start the new year.

As we went to press the IMA international trade fair was in progress in Frankfurt, Germany. The event was being held in a massive exhibition area surrounded by about 100 exhibitors from eleven nations displaying amusement and vending equipment. Show officials expect attendance from around the world, to to 12,000.

Cindy Calderon, director of public relations at M.Y.S. Amusements in Indianapolis, has once again taken a stand in defense of the coin machine industry against adverse public statements, publicity, etc. In November of '82 she wrote a three-page letter to U.S. Surgeon General C.H. Gwinn. Her comments on the positive aspects of video games, their therapeutic, rehabilitative and entertainment value, and contained extensive research data, were respon-
ded to an editorial in The Indianapolis News REGARDING the home video car-
tidge "Custer's Revenge," which has generated a great deal of protest from parents, women's groups, et al. For its tasteless concept, and informed the News that the amusement games in-
dustry should be counted among those protecting the game. In her letter she noted that Atari was one of the first to express protest since the firm manufact-
ures the video game system which can accommodate the cartridge. (The game's light-hearted portrayal of rape spurred most of the dissent.) "We in the amuse-
ment games industry are in the business of providing with public with good, clean family entertainment," Ms. Calderon stated. "The fact that anyone would ent-
er our industry to manufacture such a crude and tasteless abomination of a video game is disheartening to us all.

Bally Sets Dividend

CHICAGO — The board of directors of Bally Manufacturing Corp. has declared a regular common cash dividend of 5 cents a share on the company's common stock, payable Feb. 21, 1983 to stockholders of record on Feb. 1, 1983.

Mr. & Ms. Pac-Man Come To Life

CHICAGO — "Pac-Man" and "Ms. Pac-
Man," the colorful and internationally renowned video game characters, are coming to life at the hands of Susan McClain Moore.

Mr. Kramer Takes Action Against Counterfeit Games

CHICAGO — Notification was recently issued by Brenda J. Kramer, president of M. Kramer Mfg. Co., Inc. (Lake worth, N.J.) war-
ing the trade about various "rip-off" game manufacturers who are allegedly copying Kramer brand games.

M. Kramer Mfg. Co., Inc. has, for the past two and a half years, manufactured a com-
puter video card game line that has gained significant prominence in the U.S. market.
Ms. Kramer noted that many consider the Kramer video card game to be "number one" in America.

With reference to the "copied" games, she said, "the counterfeiters use only low grade and surplus parts which are inconsistent and unreliable. They have no in-house engineering and offer little or no service." Kramer Manufacturing, through its legal department, has initiated a lawsuit against those manufacturing copies of the Kramer Model II Games. Additionally, as of Jan. 1, 1983, Kramer has extended its warranty period on its games to six months. The firm will not, however, honor or service counterfeit games unless it will honor the warranty on Kramer games which have been damaged through use of "rip-off" PC boards or coun-
terfeit parts.

There are companies which claim to be manufacturing the Kramer games under license or in partnership with M. Kramer, according to Ms. Kramer. "To clarify this, we want it to be known that we are the only com-
pany manufacturing the genuine Kramer games," she pointed out. "SMS Manufacturing Co., Hillside Gaming Co., U.S. Amuse-
ments Co. and their distributors are in no way connected with our company and we will not supply parts or service their games."

Information on authorized dealers or distributors of Kramer games may be obtained by calling the toll free number 800-631-3126. M. Kramer Mfg. Co. is located at 1100 Tow-
bin Ave., Lake worth, N.J. 08701.

California Music, Key Supplier Of Jukebox 45s, Sold

LOS ANGELES — California Music Co., founded by Sam Ricklin in 1935 and one of the country's largest coin-op operations, was sold last Dec. 20 to James A. Short, who in-
tends to expand the company's oldies, tape, video and accessories inventory.
Short, owner of two companies — Soundtrack and Music Moea — located in Los Angeles' San Fernando Valley and a documentary film firm called Rundi Production, will probably keep the California Music name.
MANUFACTURERS EQUIPMENT

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

BALLY
Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (2/81)
Embyron, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)
Vector (3/82)
Mr & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (6/82)
Space Invaders, 2-pl. (9/82)

GAME PLAN
Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)
GOTTLIEB
Forcell (1/81)
Plex Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)
Dewi’s Dare (4/82)
Cavemian pin/video (5/82)
Rollie (8/82)
Spirit (9/82)
Punk (11/82)

STERN
Nina Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)
Orbit 1 (4/82)

WILLIAMS
Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracuda (10/81)
Hyperball pin/video (2/82)
Cosmic Gunfighter (7/82)

VIDEO GAMES (upright)

AMSTAR
Laser II (7/81)

ATARI
Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)
Contipado (8/81)
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)

BALLY MIDWAY
Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounter (8/80)
Space Encounter Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (3/81)
Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Woot (6/81)
Wizard of Woot Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)
Kick-Man (1/82)
Kick-Man Mini-Myte (1/82)

BALLY MIDWAY
Rally-X (2/81)
Gorf (4/81)
Wizard of Wot (6/81)
Omega Race (8/81)
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (3/82)
Roscoenian (2/82)
Tron (8/82)
Solar Fire (8/82)
Blueprint (11/82)

CENTURI
Route 16 (4/81)
Plaisies (7/81)
Swimmer (10/82)

ELCON
Direction booth size (8/81)

GAMETECNICS
Tri-Pool (1/82)

GDI
The Thief (4/82)
Silther (8/82)

GOTTLIEB
New York (New York) (3/81)

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

PHONOGRAPHICS

Centaur 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)
Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10-82)
Sears Pac-Man 12/82)
Stern/Seeburg VMC (11/81)
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL TABLES & FOOSBALL

Irving Kaye Silver Shadow
Irving Kaye Lion’s Head
Dynamic Model 37
Dynamo-The Tournament football (5/82)
The Tournament Eight Ball
B.B.I. Bronco
Valley Cougar
Valkea Tiger Cat bumper pool (6/82)
Valley Cougar Cheyenne (6/82)

Cash Box / January 29, 1983
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President and Chief Executive Officer,
Record Bar, Inc.

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