U.S. CD ROLLOUT SET FOR MARCH
SOLOMON, GEFSEN NARM KEYNOTERS
VIDEODISCS: DEALERS STOCKING UP
ARKANSAS PASSES 'BACKWARD MASKING' BILL
PRESSING COSTS STABLE DESPITE OIL GLUT
THE CONVENTION CROSSWORD PUZZLE

ACROSS
1. The trade association for marketing music ___ unveiled at NARM
9. Industry ___ unveiled at NARM
10. “Spotlight” speakers
11. Luncheon honoring NARM officers
14. NARM Markets
17. Performers at luncheons and dinners
19. Exhibit area highlights
20. Information via broadcast or print media
23. Host of spectacular luncheon show
24. Merchandiser of the Year Award
25. More about this promotion alternative
26. Super industry marketing campaign
27. Convention climax
29. Outstanding new opportunity
30. Mid-day Convention showtime
32. What happens at NARM
33. Convention meeting place
34. In Ireland, “Gift of”

DOWN
2. NARM ___ Music
3. Convention eye-openers
4. New participants
5. What NARM members do best
6. Honored at NARM Awards Banquet
7. NARM’s newest market expansion program
8. Special interest Convention schedule
11. Tennis, golf and running on Miami Beach
12. Product line getting first-time Convention program
15. Key to retailer’s success
16. Relax here after Convention business day
18. Awarded at Foundation Dinner
20. Hot topic of Convention program
22. “Class” topic for a Convention program
26. Profound packaging opportunity
31. Software and games

“NARM MARKETS MUSIC” CONVENTION THEME

“NARM Markets Music” encompasses a short but very meaningful phrase, the focus of the program for the 1983 NARM Convention.

The Convention gets off to its traditional start with a Welcoming Reception on Sunday evening, April 10. The “Gift of Music” Best Seller Awards Banquet closes the program on Wednesday evening, April 13. In between will be days packed full of programming featuring such “NARM Markets Music” expansion opportunities as “Gift of Music”; "Discover Grammy Music"; promotion alternatives such as MTV; the compact disc; new product lines to increase store traffic (video, video games, home computer software); and the merchandising of specialty product (children’s and classical). An exciting new dimension is added to the Convention programming as artists’ managers will be involved in a panel session on their role in increasing pre-recorded music sales.

Afternoons will be reserved for the meetings between customers and suppliers, which will take place outdoors in the Fontainebleau’s pool and beach area, where a cabana/exhibit booth set-up will provide the unique environment for inter-company communication.

Luncheon shows will feature outstanding recording artists, as will the Scholarship Foundation Dinner and the Awards Banquet.

You should be there! Register today!

Call or write: NARM, 1008-F Astoria Blvd., P.O. Box 1970, Cherry Hill, N.J., 08034 (609) 424-7404
EDITORIAL

So Now It Begins

All of the hoopla that has surrounded the introduction of the new Compact Disc (CD) system will finally be confronted with the realities of marketing a product during a worldwide recession. Hailed in many quarters as a possible "saviour" of the recorded music industry, the CD will soon face the acid test — consumer acceptance.

Already introduced in Japan and soon to bow in Europe, the CD will make its commercial debut in the U.S. this week in March with the simultaneous release of hardware and software by CBS and Sony. In addition, PolyGram is set to enter the fray during the third quarter. So now the stage has been set.

Over the past months, the CD has been hailed for its high fidelity (from being the first laser-read, digital audio disc), its convenient size (only 4.7 inches in diameter), its resistance to wear and tear (no stylus ever physically touches the disc) and a host of other characteristics. In addition, if the price were right, the CD could even put a dent in home taping by offering an audio quality virtually impossible to duplicate with analog-style magnetic tape.

With a product of such potential on the horizon, it is imperative that all of the lessons gained over the years by selling records, tapes, videocassettes and videodiscs be utilized to the fullest. If the CD is to make it, as little as possible should be left to chance.

This is an opportunity for everyone—from labels, artists and hardware manufacturers to publishers, retailers, distributors and so on—so let's give this new "saviour" the best possible chance to set the future straight.

So Now It Begins

CONTENTS

DEPARTMENTS
Black Contemporary.................................................. 25
Classics................................................................. 30
Country................................................................. 20
Gospel................................................................. 18
Hip Hop................................................................. 9
Jazz................................................................. 19
March................................................................. 11
Pro Audio.............................................................. 11
Radio................................................................. 16
Video................................................................. 13
FEATURES
Close to Crisis:......................................................... 12
Editorial.............................................................. 13
Executive ............................................................ 3
New Fairs To Watch..................................................... 8
CHARTS
Top 100 Singles.................................................... 4
Top 200 Albums.................................................... 28
39
20
20
20
12

REVIEWS
Albums................................................................. 6
Singles................................................................. 3

ON THE COVER
The media has often focused on the preponderance of things evil in heavy metal music's lyrical imagery, but that can't be said of Canadian power trio Triumph. Indeed, the band may be a hard rock anomaly; since 1975, guitarist Rick Emmett, drummer Gil Moore and bassist Mike Leeve have approached composing, recording and performing their brand of pyrotechnical rock with a positiveness that reflects in their very name, Triumph. It's also forcefully illustrated throughout the group's new album, most appropriately titled "Never Surrender."

"Never Surrender" represents the latest step forward in a career that has gained momentum with each successive LP, the latest peak having been Triumph's first U.S. gold for 1981's "Allied Forces" (the band has released six albums in Canada, five of which went gold and two of which reaching platinum). Money accrued from these endeavors, as well as the band's constant touring, is channelled back into perfecting their craft; they built a state-of-the-art studio, The Metalworks, and created one of the most elaborately staged rock shows ever.

SINGLES

49 MR. ROBOTRO — Styx — A&M

ALBUMS

42 PYROMANIA — Def Leppard — Mercury/PolyGram

POP SINGLE

DOWN UNDER
Men At Work
Columbia

COUNTRY ALBUM

MOUNTAIN MUSIC
Alabama

COUNTRY ONE

INSIDE
Ronnie Milsap
RCA

MUSIC產業資本家 / COIN MACHINE / HOME ENTERTAINMENT WEEKLY
VOLUME XLIV — NUMBER 37 — February 12, 1983

THRUER
Michael Jackson
Epic

MATERIALS:
Business as Usual
Men At Work
Columbia

PRESIDENT:
George Albert

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<td>You Can't Always Get What You Want</td>
<td>Rolling Stones</td>
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<td>Rhianna's Tuxedo</td>
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<td>Don't Bring Me Down</td>
<td>The Doors</td>
<td>Warner Bros.</td>
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<td>Never My Love</td>
<td>Donovan</td>
<td>Columbia</td>
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<td>8</td>
<td>Are You Lonesome Tonight?</td>
<td>Elvis Presley</td>
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<td>9</td>
<td>Nothing's Gonna Stop Us Now</td>
<td>Chicago</td>
<td>Epic</td>
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<td>10</td>
<td>(I'm Not) The Only Man</td>
<td>Paul McCartney</td>
<td>Apple</td>
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<td>11</td>
<td>You've Got A Friend</td>
<td>Carole King</td>
<td>A&amp;M</td>
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<td>Thursday's Child</td>
<td>The Carpenters</td>
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<td>13</td>
<td>Born To Be Alive</td>
<td>Pat Benatar</td>
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<td>14</td>
<td>The Love You Save</td>
<td>The Beatles</td>
<td>Apple</td>
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<td>15</td>
<td>In Your Eyes</td>
<td>Joe Jackson</td>
<td>Columbia</td>
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<td>16</td>
<td>Rose Colored Glasses</td>
<td>Kansas</td>
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<td>Charly McPartland</td>
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<td>19</td>
<td>You Oughta Know</td>
<td>Alanis Morissette</td>
<td>Sony</td>
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<td>20</td>
<td>What A Wonderful World</td>
<td>Louis Armstrong</td>
<td>Verve</td>
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<td>21</td>
<td>Fighter</td>
<td>Janet Jackson</td>
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<td>北方</td>
<td>Leif Garrett</td>
<td>Columbia</td>
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**Alphabetized Top 100 Singles (including publishers and licensees)**

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<tr>
<th>Title</th>
<th>Artist</th>
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<td>ABC</td>
<td>The Bee Gees</td>
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<td>Addio</td>
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<td>Ain't No Mountain High Enough</td>
<td>Marlene Dietrich</td>
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<td>Air</td>
<td>Air</td>
<td>Virgin</td>
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<td>Ain't No Way</td>
<td>Shalamar</td>
<td>Epic</td>
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<td>Ain't No Mountain High Enough</td>
<td>Stevie Wonder</td>
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<td>Ain't No Mountain High Enough</td>
<td>D'Angelo</td>
<td>Virgin</td>
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<td>Ain't No Mountain High Enough</td>
<td>Aretha Franklin</td>
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**Excessively heavy radio activity this week**

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<td>Epic</td>
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**Excessively heavy sales activity this week**

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<tr>
<td>Ain't No Mountain High Enough</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
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**NEW YORK** — The goal of expanding the prerecorded music market is the major thrust of the National Assn. of Recording Merchandisers (NARM) 25th annual convention, set for April 10-14 in Miami Beach (Cash Box, Jan. 15). The “NARM Markets Music” theme of the convention will be explored primarily in updates and projections regarding the association’s CBS of Music and “Discovery Grammar Music” campaigns, to be presented during the opening plenary session Monday morning, April 11.

Other topics on the agenda include the emergence of MTV as a promotional tool, the changing face of radio, the growth of cassettes, compact discs and record and tape counterfeiting. In addition, six specific marketing and merchandising workshops are being offered to the NARM regular membership.

Keynoting the convention are Russ Solomon, Tower Records president, who will speak at the opening session, and David Geffen, Geffen Records chairman, who will address the Tuesday morning business session.

The convention will begin Sunday, April 10, with registration from 9 a.m. to 6 p.m. The regular members, annual meeting will be held from 4 p.m. to 5 p.m., and a welcoming reception will follow from 7:30 p.m. to 8:30 p.m.

Following breakfast Monday morning, the opening business session from 9 a.m. to noon will address the major issue of the convention: how to expand the market for prerecorded music. After both welcoming remarks from Western Merchandisers president and convention chairman John Marmaduke and delivery of the NARM program by annual recipient Leatherman Enterprises president Harold O’Neill, NARM executive vice president Joseph A. Colombo, will deliver the keynote address, “NARM Market’s Music.” He will offer a progress report and future projections for the “Gift of Music” and “Discover Grammar Music” campaigns, as well as discussions: “Expanding the Prerecorded Music Market: The Unexplored Potential.”

Solomon Keynotes

Solomon’s keynote address will be followed by discussions of “The Numbers Game of Retailing,” according to a program listing. “Music” and “Music Television: MTV: The Hot Sound in Promotion.” Ending the session will be a report from the Retailer Advisory Committee by chairman and Star/Camelot Music executive vice president Jim Box.

(continued on page 11)

**Videodiscs Making Comeback At Record And Tape Stores**

by Michael Martínez and Michael Glynn

LOS ANGELES — Record dealers are gearing up for more active involvement in videodisc software merchandising during 1983, citing greater saturation of the hardware in the marketplace, a wider selection of titles and the potential for more rentals rather than rentals as key factors for their renewed enthusiasm.

Simultaneous with the renewed enthusiasm expressed by record retailers, the two major disc and player manufacturers — Pioneer Laserdisc and RCA Selectavision — are developing more aggressive marketing programs, advertising and exchange programs to maintain sales momentum and to encourage wider merchandising of the discs at the retail level.

RCA Selectavision boasts more than 800 titles in its repertoire, while Pioneer Laserdisc has more than 400 with plans to have about 500 titles by Christmas 1983.

Price range for both systems’ software is currently $69.99 to $99.99.

The number of videodisc hardware units in the marketplace appears to be the key factor in the resurgence, though, with its greater market presence sparking higher demand for the software and prompting many dealers who have not been involved with the line before to at least test market.

"With RCA practically giving away their machine, naturally there is a greater demand," remarked Dwight Montjar, director of video purchasing at the 142-store Camelot Music chain based in Canton, Ohio. "When we first considered the disc, we wanted to make sure that there was enough hardware in the marketplace to create a demand for software products."

He said that Camelot was currently testing the disc at six of its stores, four strictly sales and two renting the disc. But Montjar added that the renting aspect is too complex.

Monitoring Demand

"We’ll probably expand our video disc involvement to 15-20 stores during the second quarter," he said. "It will depend largely on the disc on demand." He noted that early reaction to the disc titles was "pretty good."

Manufacturers have been aggressive in campaigns to get hardware in the homes of consumers by running special advertising and discounting the product to an attractive price range.

At RCA, hardware sales have been led by the Selectavision STG-075 model, which lists for $299, but the company is also in the midstream of promotion that offers customers two out-of-stock videodisc titles worth $70 with the purchase of any of the other three models, including the $499 stereo model. RCA also plans to introduce another model later this year that will feature interactive and rapid access capabilities.

According to Frank McCann, vice president of public affairs, RCA Consumer Electronics Division, there will be distributors meetings in the coming weeks to set further player promotions.

Pioneer Video spokesman Ron Petty noted that a liquidation promotion on the Pioneer Laserdisc player model VP-1000 (pricing the model as low as $35) spurred a sales surge of both the player and disc.

With the promotion running through July 15, Petty said, "In September, the孩和, the fall catalog then came out with 230 titles and that seemed to trigger some more activity saleswise.

Visible Sources

But despite Pioneer’s efforts, most dealers contacted said that they would stock the RCA CED line heavier because of its market penetration. "The CED right now is a viable entertainment source," said Bruce Shornitz, vice president of retailing at the

(continued on page 9)

**CBS, Sony To Bow CD Units, Software First Week In March**

by Michael Glynn

LOS ANGELES — Sony digital audio Compact Disc (CD) player units will be available in limited quantities, along with 16 pop and classical CD software titles, by CBS beginning the first week of March. According to a spokesman for Sony Corp., or America, a network of 60 audio specialty dealers around the country, chosen for their ability to demonstrate the (CD) player, and their knowledgeability of digital audio in general, the CD software will be sold during the initial marketing period, dubbed the introductory educational phase.

"Hopefully, by April we will extend this dealer structure to 200 outlets," said the spokesman, speaking for Sony Consumer Audio Products marketing president John Bresnich. "By June, we hope to have increased the number of titles to 40, including (software) by Telarc and Nautius."

Each dealer selected in the process will initially have a small number of player units for sale, the basic thrust of the introductory educational phase is to provide consumers with "hands on" demonstrations of the CD.

"We’re restricting the hardware to complement the number of titles which will be available at first," the Sony spokesman pointed out. "We’re buying titles directly from CBS, which will include some of those already being sold in Japan.

The units will be represented in the opening CD pop, R&B and jazz catalog, along with CBS, are Barbra Streisand, Billy Joel, Bruce Springsteen, Michael Jackson, Earth, Wind & Fire, Santana and Miles Davis. On the classical side, Louis Van Ayken, Leonard Bernstein, Zubin Mehta and Isaac Stern are among the names whose recordings will be involved in the launch.

(continued on page 18)

**82 Record, Tape Sales Increase At Military Outlets**

by Michael Martínez

LOS ANGELES — Record, tape and video sales through the National U.S. Armed Services stores network in California in 1982, representing an increase of six per cent over the 1981 figure of $70 million and an 18 per cent increase in revenues from the last two years, according to figures obtained from the federal government’s Record Distribution Activity (RDA) Center in Atlanta.

Like last year, gross sale of prerecorded video, tapes and software showed the most dramatic increases: Up by 178 per cent, or $26 million and 17 per cent over the $70 million posted in 1981. According to Steve Fair, RDA chief, the distribution channel for prerecorded video, tapes and software to the 600 PX (army stores) and BX (air force outlets) services during the coming year will continue to be believe that there is more of the disc hardware available and that the software product can generate sales now," Fair observed.

"Despite rental programs in our leading prerecorded video market, which is Germany," Fair said, "our sales in this area have grown." He said this should continue to improve with inclusion of both the laser and CED systems and the growing presence of the hardware on U.S. Armed Services bases around the world.

He said that along with the spiraling growth of prerecorded video, two other factors make the strongest case for the RCA sales growth in 1982. Fair explained that institution of an "automatic distribution system," which allows RDA to ship a balance of LP and cassette product, to give the store service first at available stock on the many titles, that is now available in cassette configurations. He said after the new release outlets are out, the RDA processes recorders to each store based on stock purchased.

"We can more readily meet a store’s demands employing this new system," Fair said, adding that with cassette comprising 100 per cent of both titles and growing, "we are reducing the bigger share of the total sales picture each year, it was important to develop a

(continued on page 16)
NEWS & REVIEWS

BUSINESS NOTES

Coalition Backs Home Taping Bills

NEW YORK — The Coalition to Save America's Music has issued a statement supporting passage of the home taping and record rental legislation introduced in Washington last week by Sens. Christopher Dodd (D-Conn.) and Sen. Richard G. Lugar (R-Ind.) (Cash Box, Feb. 5). The coalition asked all members and supporters of the U.S. music industry to urge their representatives to immediately enact the bills.

The coalition represents over two million people and hundreds of groups within the music industry. Co-founders and co- spokespeople Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), and Leonard Feist, president of the National Association of Music Merchandisers (NAMM), both passed home taping bills, which would allow consumer taping for private use while compensating the tape producer's creators and copyright holders. Gortikov blamed the current level of audio home taping, which is estimated as costing the record industry $1 billion annually, for creating "a severe recording industry crisis."

Both Gortikov and Feist also noted the growing problem of unauthorized commercial record rentals. Feist said that the record rental bill, which would amend the copyright laws to allow record companies to control home taping, is one of the most important priorities since, last February, Congress is not expected to act on the home recording problem until the Supreme Court decides the so-called "Betamax case," which involves the practice of home taping TV programs off-air specifically, and the question of copyright liability for all home taping generally (Cash Box, Jan. 22).

"Unless this practice is controlled," commented Gortikov on the record rental situation, "it will exact a fatal toll on the retail marketplace as we know it, and the creators and copyright owners whose efforts give birth to the wide array of music available today."

January Certifications Released

NEW YORK — Five albums were certified platinum and 12 were awarded gold in January by the Recording Industry Assn. of America (RIAA). In addition, three singles were also certified gold.

Albums certified platinum for sales in excess of one million units included "Daylight Again," by Atlantic recording group Crosby, Stills & Nash; "Combat Rock," by Epic recording artist Billy Joel; and "The Spirit of '76," by RCA recording artist Bruce Springsteen.


Singles certified gold were: "Gloria," by Atlantic recording artist Laura Branigan; "The Girl Is Mine," by Michael Jackson and Paul McCartney on Epic; and "Maneater," by RCA recording duo Hall & Oates.

Grammy Awards Guests Announced


The 25th annual event will also be highlighted by the special prime time schedule for that evening, is Pierre Coissotte Pros, and Walter C. Miller will direct the broadcast. The Grammy Awards, voted on by members of the National Academy of Recording Arts & Sciences via secret ballot, cover 62 categories.

CMA Plans For 25th Anniversary Year Revealed

LOS ANGELES — The Country Music Assn. (CMA) last week announced plans for its 25th anniversary activities this year at a press luncheon at the Century Plaza Hotel. In addition to a gala 90-minute network television special to be taped this March in Washington, D.C., to commemorate the CMA's 25th year involvement with country music, 1983's activities each of whom will be making special appearances honoring the Grammy's quarter-century birthday.

Broadcast live from the Shrine Auditorium here, the awards event will include musical performances by country music's top acts: K.C. & The Sunshine Band, John Denver, Ray Charles, Joe Cocker & Jennifer Warrens, Willie Nelson and Alabama and feature guest presenters like "Bob and Doug McKenzie" (Dave Thomas and Rick Moranis of SCTV). Anne Murray, Ray Stevens, Andy Williams, Dianne Warwick and Olivia Newton-John.

The 25th anniversary presentation will also be highlighted by the special prime time schedule for that evening, is Pierre Coissotte Pros, and Walter C. Miller will direct the broadcast. The Grammy Awards, voted on by members of the National Academy of Recording Arts & Sciences via secret ballot, cover 62 categories.

NARMS Mails Ballots For Best Seller Awards

NEW YORK — The National Assn. of Recording Merchandisers (NARM) has mailed out the ballots for its "Gift Of Music" Best Seller Awards to its retailer, one-stop and rack job-ber members. The awards cover 18 separate categories, with emphasis placed on retail sales of cassette tapes, compact discs and singles. NARM's annual convention, April 13 at Miami's Fontainebleau Hotel.

The NARM Best Seller Awards are a very special place in our industry since they are the only ones which directly reflect actual over-the-counter sales in the country's prerecorded music outlets," stated NARM vice president Dan Davis. "Accordingly, we at NARM intend to generate a tremendous amount of publicity as to their significantly unique meaning."
Optical Programming Associates and MCA would like to thank the National Academy of Recording Arts and Sciences for nominating Olivia: Physical and Fun & Games for the coveted Video of the Year Award.

Physical, available on videocassette and laser disc, is a high energy concert specially designed to offer the home audience the ultimate in musical involvement. Fun & Games, on laser disc, is participative programming at its best, engaging children in everything from tap dancing and tongue twisters to palmistry and puppets.

We're proud that both of these unique productions are appreciated by the public and recognized by our peers.

© 1983 Optical Programming Associates
© 1983 MCA Videocassette, Inc.
smash single "Tainted Love/Where Did Our Love Go?" with slick, art-directed packag- ing of a classic original plus a bonus EP featuring a medley of Jimi Hendrix songs (and later a B-side, "My Love, You Hating Me"). While none of the fresh compositions have the powerful hooks of the band's '82-45, several tunes here — such as the title track and "Lovely You, Hatting Me" — are naturals for prog play.

FIRST...— Klein & M.B.O. — Atlantic 800401 — Producers: Marco Balcondo and Tony Carrasco — List: 8:48 — Bar Coded Klein & M.B.O. sounds more like the name of a public relations firm than a band, but actually the act is the concept of the Milan, Italy, dance-oriented team of Marco Balcondo and Tony Carrasco, who wrote, arranged and produced this disc. The key cut on this aptly titled premiere album is "Dirty Talk," a non-stop, leg-shaker that lift us, through Europe and Canada as an independent single. Synthesizer, rhythm boxes abound here, along with an assort- ment of fancy studio and echo moves.


Louisiana rocker Bill Wray began as a protégé of BTO's Randy Bachman, billed as "the new Bachman," and has retained much more rugged, although still retains the pop sheen. On his second Liberty album, Wray is joined by keyboard wizard Nicky Hopkins, potent per- cussionist Nicky basket-case of the minute Tower of Power horn section for additional impact.


Thou strikes a Michael Jackson pose on the front cover and assumes a Lionel Richie stance on the back, the posturing for the photographer is where the similarity between Alfonzo Jones and those two artists ends. Restraining the exci- sion of disco movers, the album sports at least one footloose number — "You Boot Me Makes Me Moody" — that has started to elicit a thump-up from the dancers. The rest of the package, with the exception of the fine heart-wrenching lone ballad "If I Wanna Give You My Heart...I Wanna Give You My Heart," contains standard dance club R&B cum funk rifts.

NEW AND DEVELOPING MODERN ROMANS — The Call — Mer- cury/Parlophone 810 307-1 M-1 — Producers: Michael Been and The Call — List: 8:48

Dark, moody feelings per- meate the second album by this apoco-rock quartet, and the result is a wa- tering that recalls the near death of several in- tense artists as The Doors, The Who and Talking Heads. Fronted by guitarist/vocalist/vocals pro- ducer Michael Been, The Call picked up some alternative FM response from listeners, and with the band's sound they may yet get the wider attention from AOR it so richly deserves. Urgent, gutsy cuts like "Two-Legged Eejit" and "Time of Your Life" are the prime cuts on a PDS off of this powerful recording.

BLINDED BY SCIENCE — Thomas Dolby — Atlantic 80107 — Producers: Tim Friese-Greene and Thomas Dolby — List: 5:98 — Bar Coded Known for his synch work with Foreigner, Joan Armatrading and Leon Russell (for whom he scribed and arranged the dance floor wave "New Toy"), Dolby comes through on this second album without an album that may earn his a new fans thanks to progressive radio and MTV. The single here has been fol- ded Me With Science." That's one of two new songs on this mini-EP filled with allu- sions to the hippest lifestyles the Bee Gees extended versions of three oscilloscope odes lifted from last year's "Wireless" material. The compoup here is provided by the unstoppable use of phonograph cutters and drum programs, as well as his strangely soothing vocals.

CHECK IT — Mutabaruka — Alligator At- 8306 — Producers: Earl "Chima" Smith and Mutabaruka — List: 8:48

Jamaican protest post Mutabaruka utilizes the trance-like instrumental mixing studio technique of dub on this album, which successfully combines a percussive, oriental sound with politically inflam- matory lyriness. Heavily influenced by the writings of Malcolm X and Eritridge Cleaver and the music of British reggae ver- sement Linton Quesi Johnson, Muti- baruka's passionate songs of struggle and revolution are on this unhinging, inspiriting, and invol- ving. Highly recommended cuts include "Everytime A Ear de Soun," "Sit Dung Pon de Wall" and "De System.

ROBERT HAZARD

Robert Hazard The four original songs on Robert Hazard's self-titled five-song debut RCA EP show the watchful eye and skilled craftsmanship of, say, a jewely engraver, which as it turns out, was Hazard's day gig back in the late-70's. "My Life," a jaunty, light pop, is play- ing his induction into the business and a shop in Philadelphia's "Jewelers Row." New single, "Somebody's Gonna Work" also worked for Goucho Max, Peggy Fleming, Joe Frazier and Jersey Joe Wescott. I also had a couple antique stories at the time.

This knack at appreciation for quality handiwork has been manifested through his work as a singing/songwriting career, which has just now culminated in the resounding buzz surrounding his new release. The 31-year-old artist began making some waves when he was 10, then influenced by an older sister's record collection featuring the likes of Elvis Presley, Carl Perkins, the Platters and Gene Vincent. But when Hazard is ready to perform some of his material later, Bob Dylan and old folk bluesmen like Robert Johnson were the primary models, and his solo folkie act utilized Dylan's technique of playing electric guitar and also had a har- monica racked around his neck. Never one to stay too long in one place, Hazard, who switched between music and such stylists as Waylon Jen- nings and Conway Twitty, and found that he needed other musicians to sup- port his growing repertoire. Shortly thereafter he experienced a striking "change of pace," to use the title of one of his best songs. "My whole life started to change," he explains. "I grew up, got a divorce, travelled a lot and matured. Instead of looking inside, I started looking outside at the world itself." Hazard began writing rock 'n' roll songs when he was 17 and his first self-examinations. "I got tired of crying and dwelling on it. I was like James Tatum — I decided to write and I started reading Jerry Kosinski and changed my whole point of view." In 1977, having already established a reputation as a songwriter, Hazard was asked to join a Philly party band that wanted to expand its range from strictly cover material. "Then I decided that I wanted to do this seriously," he con- tinues. In 1978, I met a girl in a bar and followed her around. I got a job as a disc jockey and started getting paid. My name was Robert Hazard. I started working as a black reggae band, except me. We got thrown out of every bar in Philadelphia!" After hooking up with manager Bill Ell and formed Robert Hazard and The Heroes, which "went through about 10 changes" before becoming the current Robert Hazard unit comprised of three-year associates Jerry Weinzel on keyboards, Michael Pille on guitar and Ken Barnard on drums, and six- months Peter Smith on guitar and Michael Redcliff on bass. Last summer he released a self-produced EP on his own RHA Records and sold 50,000 copies in the Philadelphia area. Radio station WMMR, which had played Hazard's° tapes prior to the record's release, continued its support, and the disc's lead track, "Escalator Of Life," was picked up for use on TV broadcasts of Philadelphia 76ers and Flyers games.

Local and national music publica- tions spread the word as widespread as Ed- ed as part of hour special on the USA Cable Network and a performance at last summer's JFK Stadium event featuring Elvis Costello, Blondie, Genesis and A Fence Of Seagulls. When RCA's A&R depart- ment heard "Escalator of Life...amounting to a huge advance for the EP, rightly confirmed that Hazard's appeal, like his talent, could not be confined."

PHIL COLLINS (Atlantic 7-88877)

I Don't Know What I'm Doing Anymore (4:49) (Duet with Armatrading — ASCAP) (Phil Collins) (Producer: Phil Collins)

Phil Collins turns angry on the second single from "Hello, I Must Be Going." With sparse synthesizer and guitar arrangements, Collins lets us know his feelings principally through this stickwork.

THE COMMODORES (Motown 66721)


In an inspirational tune shouted in a catchy, well-produced R&B coat, the Com- modores tell their audience that "smoke midnight oil has got to burn/too much in life has got to be learned." "Reach High" is a sure bet for both pop and rhythm/harp-like synth figures and a "flock of Seagulls" rhythm.


Although the abrupt start on this side will make it a programming nightmare for any just to radio jazz, the churning bottom provided by bassist Marcus Miller and drummer "Kid Stuff" Smith (who also include sophisticated dance floor maven, and the long fluid melody line harkens back to the trumpeter's pre-Shout compositions.

ROBERT HAZARD (RCA JH-13449)

Escalator Of Life (3:30) (Hercule Music —ASCAP) (Robert Hazard) (Producer: Robert Hazard)

With a dark, stra- tined sound, this heavy rocker Philadelphia native makes his debut on the scene. Hazard comes on strong in the first place. His long, detailed debut single, "Escalator Of Life," taught his fans new tricks about his LP, "Rock And Roll, Slow Motion Style," is the power rock tune, replete with a soft acoustic guitar as his backup vocals which set the stage for a hard-driving rocker. "A World Of Fantasy" breaks no new ground but is bound to serve AOR radio well in the future.

GREG KMIN BAND (Berserker 7-69467)

Jeopardy (3:46) (Rye Boy/Wolf Received Music — ASCAP) (Kinh, Wright) (M.K. Kamin)

A cult figure for years, Greg Kinn has found another song to make him hit a radio hit. With a sound somewhere between Steve Miller and vintage Creedence Clearwater Revival, "Jeopardy" is a low- key, but not non-rock clip.

LENE LOVICH (Stiff/Epic 30-04399)


Originally released late last year as a 12-inch dance record, this shortened version certainly deserves a listen from program- mers who may have been weaved away in the past. Lovich's vestigial vocal about "My Heartache" benefits from Bob Clear- mont's cowriting which provides some of the "fickle synth figures and a "flock of Seagulls" rhythm."
Arkansas Bill Hits ‘Masked’ LPs

by Fred Goodman

NEW YORK — The Arkansas State Legislature has passed a bill requiring record dealers to put a warning on the cover of any recording that contains backward masking. Any such album not featuring a warning will be subject to forfeiture or seizure. It was not known whether Arkansas Governor Bill Clinton would sign the bill. The Arkansas Legislature would be able to muster enough votes to override a gubernatorial veto.

Arkansas Representative Jack McCoy, the bill’s sponsor, said backward masking is “the process of placing or otherwise making an im- pairment on a phonograph record or tape which impression when the record or tape is played backwards makes an audible verbal statement.” Although the bill does not provide any specific guidelines for determining whether a record or not a recording contains backward masking, it did cite albums by The Beatles, Pink Floyd, ELO, Queen, Black Oak Arkansas, Styx and Led Zeppelin.

Record retailers in Arkansas were predictably appalled by the new law. “It seems like every time there’s a dummy bill that’s passed, we get to bring it to Arkansas and get it passed,” said Mike Baugh, manager of one of Little Rock’s many Record Collector stores. “I can’t believe that the record companies would decide not to ship records to Arkansas that they wouldn’t label them just for this state. Our stand is that if it passes and we have to do it, we’ll sticke more record in the store. Gospel records, country records, anything. Until somebody decides to fight it.”

Dealers Turn Bullish On Videodiscs

(continued from page 5)

Blister-Hardcover Books, Records & Video

in Texas. “The demand for the laserdisc at my stores is just not there yet.”

Dick Johnson, owner of the 17-store DJ’s Sound City chain in Texas, said the Pioneer company has more potential. He also noted that the company has managed to sell more hardware in his market areas than RCA.

“I use until November. I had the laserdisc in 17 stores,” Johnson said. “But the supply was putrid and the products exchange program was a joke.”

The dealer said that “as business on the disc picks up again and sustains itself, we’ll get back into the act.”

Pioneer is setting up to encourage this attitude among more dealers by increasing point-of-purchase materials for Laserdisc dealers and instituting a joint hardware/software promotion on the LD-660 Laserdisc player.

The joint promotion offers hardware dealers a chance to purchase 10 Laserdiscs at the regular price and get $75 off their next purchase of 2660s. The program, set to run through February, also features an improved exchange program for dealers who are selling Pioneer (discs) and he or she can exchange up to 20% of the stock after 90 days, so that slower product can be doled out and newer product brought in.

One dealer took advantage of this program by dealing a suitcase to a Pioneer. He was paid $40 for a suitcase, but the Pioneer (discs) and he or she can exchange up to 20% of the stock after 90 days, so that slower product can be doled out and newer product brought in.

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Robert Wright

Bill Staton

Wright, Staton Named To RCA Black Music Posts

NEW YORK — RCA Records has promoted Robert Wright, 42, to the position of vice president, black music A&R, and has rehired Bill Staton as division vice president, black music marketing. Both will report to Jack Craig, division vice president, U.S. and Canada, RCA.

In his new position, Wright will carry full responsibility for signing, recording and developing artists on RCA’s black music roster.

Staton rejoined RCA as an A&R producer, black music, in November of 1980. During the past two years, he began to restructure RCA’s black music artist roster, develop Evelyn King as an artist. He has also worked with Hall & Oates and participated in the signings of Foroni Thornton, Nona Hendryx, Glenn Jones, Afife Biles and Tease.

Before joining RCA, Wright worked as an independent producer and writer for such artists as The Emotions, DeNice Williams, Stargard and Pockets. He had also been A&R director for Kalimba Frods, and the ARC/Columbia label.

Multi-Talented

“With his record of achievement, Wright has already demonstrated the kind of multi-talents needed in the artist and repertoire (A&R) arena of an industry on the verge of new technology and new consumer growth,” said Craig on the promotion.

“Equally at ease in the studio and on the road, he has won the respect not only of his peers but black music’s artists and the ever more diverse audiences across the board in pop. His promotion confirms RCA’s commitment to the growth of its black music team.”

Staton, meanwhile, will be responsible for creating, instituting and administering the A&R program for RCA’s black music function. The black music promotion, product management and publicity departments will all report to him.

Staton rejoins RCA from Elektra/Asylum Records, where has served as vice president of promotion for the past two years. Before that, he was A&R manager of RCA in February 1978. Staton was previously manager, national R&B promotion, and was responsible for the nationwide promotion of artists, albums and singles throughout the years 1974-80. In 1979, he was promoted to the position of director, national black music promotion, a post he held until his success in August 1980. Staton was named division vice president, black music promotion, at RCA.

Before first joining RCA, Staton was vice president, promotion at Creed Taylor, Inc. (CTI), where he worked with Grover Washington, Jr., Pattie Austin and Seaweed. Before that, he worked at Atlantic Records for approximately 17 years.

“Station is recognized by artists, music professionals and peers as one of the most aware and experienced record men in our industry,” said Craig. “His expertise touches every facet of the record business, and together with Robert Wright, he gives us the strongest executive front line in black music today.”

Record & Tape Dealers Bullish On Videodiscs

(continued from page 9)

vidiodisc prices. Noting that Paramount Home Video’s price reduction experience was a success, with introduction of Star Trek II: The Wrath of Khan at $39.95 list spurring healthy sales, Mike Brown, video buyer at the 33-store L.A.-based Licorice Pizza, said, “Many videocassette manufactur-ers are very careful to see what they can sell at disc-like prices. I think they want to be more involved in a sellers’ market as well.”

Three Executives Confirmed In E/A Move To New York

LOS ANGELES — Elektra/Asylum recently revealed the first three executives confirmed for relocation to New York City when the company makes its management headquarters there later this year. The executives are Lou Maglia, who has been promoted to senior vice president of marketing; Randy Edwards, who was also promoted to vice president of creative services; and Bryn Brindethal, vice president of publicity and artist management.

Maglia, who will report directly to E/A president Bruce Lundvall, started in the record business 15 years ago. He started with E/A nine years ago as regional marketing manager for the Midwest and New England. Maglia was later promoted to national singles sales manager, then national sales manager. In 1980 he was upped to vice president of sales.

Edwards will oversee merchandising, advertising and video for the label and will report directly to Maglia. In 1975, Edwards began his career handling national advertising for the Chicago-based distributors Hellickson Bros. He later joined WEAs Chicago branch as Midwest marketing coordinator, a post he held until joining E/A in 1979 as merchandising director. He was promoted to national advertising director in 1985.

Brindethal, who recently assumed artist development duties to augment her public relations responsibilities in publicity, television, tour support and artist relations, the promotion directly to Lundvall. Prior to joining E/A in 1977 as national publicity director with a series of political and consumer-oriented advertising/public relations assignments, Brindethal was KMPX-FM and KSFX-FM in San Francisco and as a public relations director for Rolling Stone magazine.

EXECUTIVES ON THE MOVE

Lukin Appointed — Topflight Records has announced the appointment of Irv Lukin as vice president of sales. Lukin comes to Topflight after five years as Arista Records marketing manager.

Changes At Altec — Altec Lancing has announced the addition of Charles V. Kish as vice president of finance for the Anaheim, Calif.-based sound products firm. Kish received his degree in Accounting from Cal State Long Beach and maintains his Certified Public Accountant status within the state of California. He has been with Price Waterhouse & Coopers and has served as controller/treasurer for the City of Industry. He replaces James Ashby, who resigned recently.

Strickland Appointed — Robert W. Strickland has been promoted to vice president of sales of Odyssey N.A.P., Consumer Electronics Corp. brand. He previously was the Odyssey national sales manager.

Changes At CBS — Steven Cook has been appointed manager, pop distribution for CBS Records. He joined CBS in 1978 as a field merchandiser for the CBS Records Chicago branch. And Jennifer Ritchie has been appointed manager, pop fulfillment. She joined CBS Records, customer merchandising department in 1979 and since 1980 has been the Merchandising Coordinator.

Arts Names Carpin — Arista Records has appointed David Carpin director, East Coast A&R. Prior to joining the label, he was with RCA Records for 21 years as A&R and staff production.

Laurino Promoted — David Laurino has been promoted to district manager for general licensing for Odyssey Records District Office for ASCAP. He has been field representative for ASCAP since 1977.

CBS/Fox Video Names Templeton — Anne Templeton has been named associate product manager for CBS/Fox Video. Before joining CBS/Fox Video, she was vice president of video rights manager for United Artists Corporation and served as the liaison between United Artists Corporation and its video licensees.

Electro-Sport Names Francischetti — Electro-Sport, Inc. has announced the addition of Barry Francischetti to the company’s senior management team. From 1979 to present, he served as manager of customer relations for R.M.I., Warminster, Pennsylvania.

Carpanzano Named at Vestrón — Jo-Anne Carpanzano has been promoted to national sales coordinator for Vestrón Video. She has been with Vestrón since 1982.

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Frank Jones

Jones Named To Head PolyGram’s Nashville Office

NASHVILLE — Following the restructuring of the label last week into five separate music divisions (Cash Box, Feb. 5), Frank Jones has been named senior vice president of country music for PolyGram Records. Jones will report directly to Guenter Hensler, president and chief operating officer.

Jones most recently served as director of operations for the Warner Bros. country division and acted before that as vice president and general manager of Capitol’s country office. He has also served as chairman of the board for the Country Music Foundation and as director of the Country Music Assn. (CMA). During his career, Jones has produced a number of country artists, including Johnny Cash, Marty Robbins, Ray Price, Lefty Frizzell and John Anderson.

Last Week, PolyGram reshuffled its corporate structure, establishing five independent music divisions that maintain their own A&R and marketing functions. Senior vice presidents were named at that time for the pop, rock, black and classical divisions (Cash Box, Feb. 5), and Jones’ appointment in the country division rounds out the five posi-
LP Vinyl Prices
To Remain Stable
Despite Oil Glut
(continued from page 6)

of being made into approximately 3.3 albums.

“Not much has really happened in OPEC, remarked Gay Dish, vice president and general manager of the polymer division of Tencor, Inc., one of the largest suppliers of the compound that goes into records, and we don’t see any indication of the oil prices, but we don’t see anything happening yet. Unless there’s a significant change, things aren’t really going to be drastically affected by compound economics. If there’s no shortage, we don’t think the economics are going to be dramatic enough to cause any major price adjustments.”

Keyser-Counter Corp. of Saugus, Calif., another major supplier of the vinyl compound, concurred that shortages of oil, not price drops, have the most impact on the LP trade. Regarding OPEC’s latest protest, Keyser’s Gay Norman explained, “There is a bearing, but the relationship between record compound price to OPEC pricing is not directly related, except in periods of great shortage.”

Besides the balancing of supply and demand, Norman also placed great importance on monomer manufacturers over the OPEC price structures as being a key factor.

Solomon, Geffen Are NARM Keynoters
(continued from page 5)

NARM vice president Dan Davis will be the speaker at the installation and awards luncheon, during which NARM directors and officers will be installed and the Merchandiser of the Year award presented. Exhibit and cabana area visiting is set from 2 p.m.-6 p.m., coinciding with the spouse hospitality center scheduled at periods during the day. The scholarship foundation dinner will feature entertainment and the presentation of the awards.

Tuesday’s schedule begins with a wrap jobbers breakfast meeting from 7:30 a.m.-9 a.m., followed by a business session from 10 a.m. to noon. Keynoter will follow this meeting. Following his address, Lieberman Enterprises chairman David Lieberman will present the “Marketing Art, Science, and Role of Radio in the Recorded Music Industry.”

“Cassettes: The Growth Configuration,” “The Compact Disc: The Ultimate Sound System,” and “Winning the Counterfeit Battle,” a country music luncheon with entertainment follows noon to 2 p.m., and the after-noon schedule is the same as Monday’s.

Wednesday starts off with a one stop breakfast meeting from 7:30-9 a.m. The

PART 2

Other Stories

Activision Bows "Spider-Fighter"
LOS ANGELES — Release of the new home video game "Spider-Fighter" was recently announced by Activision, Inc. The single player action game is the first of its kind to be released by Activision.

The game’s object is to defeat a fruit orchard from pesky spiders trying to plun-

gerize the apple trees. The game is compatible with the Atari Video Computer System and the Sears Tele-games Video Arcade and will carry a suggested list price of $319.

Activision plans advertising support for "Spider-Fighter," including national and local ads in print and on-air consumer magazines. A special counter card designed by illustrator Gahan Wilson will be available for retailers.

Altec Lansing Bows Loudspeaker Lines
LOS ANGELES — Altec Lansing has introduced three lines of loudspeakers for the professional musican as part of the Extended Range (ER) Series Musical Instrument and 3000 Series Studio Monitor lines. These new systems were developed by Altec Lansing to meet the unusually rigorous audio and physical demands of today’s艺人s.

Designed primarily as guitar, piano and vocal PA drivers, the ER series 10- and 12-inch models are capable of handling up to 300 watts (continuous program); they feature special high temperature voice coils rated to 300 watts. The 10-inch ER 15 is a low end speaker for bass, keyboard and full-range applications, handling up to 500 watts and featuring a new large diameter, heavy-duty spider.

The new 3000 Series Sound Reinforcement line includes the 12-inch 3127T, the 15-inch 4127T, and the 18-inch 4152T.

SESSION MIX
At Salty Dog Recording in Van Nuys, Calif., Crusaders Wilf Felder and Joe Sample are producing Michael Smothe and, with David听完 engineering. Also at Salty Dog, Devin Payne is producing his own solo album, with engineer Larry Brown behind the boards; Damien is being produced by Galen Sonogoh and Ralph Banet, with David Coo mixing the tracks; Boys Town Gang is cutting six sides with producer Bill Molloy and engineer Coe; Coe is producing Charlene Armbro with engineer Brad Aaron, Aaron is producing albums for Stereoguide.

Over at Group IV Recording in Hollywood, producer Phil Ramone and engineer Les DeCarlo are laying tracks for the soundtrack LP the from the motion picture Flashdance. Meanwhile, Hana Barbera Music World, with producer Norman Granger and engineer Dennis Sandes. Scoring projects include Cagney & Lacey TV series for Orion (com- ining); Dennis Caproff, with Dennis Sandes engineering); Seven Bridges For Seven Brothers for Garbut Brooks (composer Ian Farnham-Smith; producer Ty Feat for Columbia Pictures (composer Aly Ferguson); and Dukes of Hazard for Don Murray, as well as various projects for Elton John, among others.

Sunset Sound in Hollywood, Calif., remains active with a number of mixing and overdubbing sessions. ARC/Columbia recording artist Denlieco Williams has been producing with Bill Neale. Don Murray engineered, with assist-

t engineer Terry Christian. Geffen recording artist Elton John is doing over-

dubs for a project produced by Chris Thomas and engineered by Bill Price. Assisting is Peggy McCready. Singer Brenda Russell has been mixing an album for Warner Bros. with Tommy LitPuma as producer. Al Schmitt engineered, with Christian assisting. Primm is pulling up a live recording for Capitol with producer Carter, Warren Deyo, and engineer Michael McKee.

Others working on projects at Sunset Sound include E. Yawza (for WE4 International) and Brock Walsh, with producer Andrew Gold.

In Boston, at Syncro Sound, Ministry recently completed its Arist LP, produced by Ian Taylor, engineered by Taylor and G.S. The Carl Greg Hawkins has finished mixing his LP, which was engineered by Warren Turbitt, while fellow producer Dann LeVice is also working on tracks with Stephen Hales and Jules Shear producing and Turbitt engineering. Huges hahm has produced projects for Posh Boys’ Gaining Squeers; I.R.S.’s R.E.M. and Hilary. Yet another Cars member, Rick Ocasek, has been producing Alan Vega, with Thom Moore engineering and G.S. assiting.

Others at Syncro have included David Johnstone and Ralph Faitello producing, Thom Moore engineering; Hi Beams (Walter Turbitt engineer-
ging); Steve Coble producing, Thom Moore engineering); November Group (Thom Moore engineer-
ging); and Duke Robillard (Scott Billington producing, Walter Turbitt engineering and Roger Merritt assisting).

In Nashville, Boxcar Willie turned up at Sunset Sound, working for Main Street Records, with Jim Martin producing and Rick Horton engineering. George Terostok has produced the record, with Bob Eason recording some of the tracks, the produced by Zella Lehr for the Columbia label, with Ron Reynolds and Ed Hudson engineering. Tony Joe White is still in laying down tracks in Studio C, with Reynolds producing and engineering, along with Hudson.

In Los Angeles, Ron Rood (soon to be known as Disc Mastering, Inc.), the forthcoming RCA projects are presently under way in the studio with Ron Rood producing and engineering. A new LP and single, produced by Harold Shedh, Waylon Jennings; new, self-produced album has also been recorded and single to be produced by Norro Wilson; Eddy Arnold’s new album, also produced by Norro Wilson; and a single to be produced by David Willis, produced by Blake Mevis.

Folks who’ve recently been recording at Nashville’s Emerald Sound include: Warner Bros.’ Kiernan Kane, Conway Twitty, Rick and Janis Barnes and Gall Davies. If you can believe this, a vocal mix for a record by Dean Martin & Merle Haggard was being done at Emerald Sound, along with an LP by Johnny Lee.

In Nashville, at Woodland Sound, Barbara Mandrell has been cutting tracks for a new RCA album with producer Tom T. Hall. Lee Ladd and Rick McCollister are behind the boards, with Ken Corlew assisting. Columbia recording artist Moe Bandy has been working with producer Ray Baker, with McCollister engineering and Ken Cribby assisting. Bandy is recording a second album for the complete label with producer Eddie Kliron.

In Los Angeles, at Franklin, Tenn.’s The Bennett House, Columbia female country group Calamity Jane is working with producer Norbert Putnam. In Nashville, the new album by John Easton is complete and cutting tracks for his debut Columbia/Sherrell, Inc. LP with producer Ron Reynolds at Cotten Row Studios.

Cash Box/February 12, 1983
AOR Has Mixed Reaction To Abrams Format Change

by Larry Riggs

NEW YORK — Despite AOR consultant Lee Abrams’ massive format change for his SuperStars stations and fellow consultant John Diethelm’s, vows for Abrams’ 15 stations from AOR consulting (Cash Box, Feb. 5), many AOR program directors nationwide still don’t subscribe to speculation that a massive national rollout of the format is under way, according to a Cash Box survey. While many PDs say they are rethink-

Phung Heads Changes At CBS International

NEW YORK — Love of mixing things up has been named to the post of manager, CBS Singapore (Pte. Ltd). Phung will also continue to serve as area controller for CBS Singapore and CBS Malaysia.

In addition, several changes have been made at CBS Records Australia, and one at CBS Records Switzerland. In Australia, Chris Moss has been named to the post of national promotions manager, where he will be responsible for the company’s promotional activities supporting all international and local product released. Reporting to Moss are Vivienne Hudson, who has been appointed manager, international artist relations/publicity promotions coordinator; Peter Vitols, named as assistant for Australian operations; and Tony Carter, named promotions manager, NSW; and Rick Scott, named promotions manager, West Australia.

Andy Yavas has been appointed to the post of product manager, CBS label, and Ben Steer has been named as product manager, local artists. Both will report to Denis Handlin, director, marketing, CBS Records Australia.

At CBS Records Switzerland, Hanna Duschen has been appointed to the post of promotion manager.

Audio Inks P&D Deal With John Hammond

NEW YORK — Audio Records, Inc., the newly created record arm of Audio International Prods., has entered into a pressing and distribution agreement with the John Hammond Organization, which in turn is distributed by CBS Records. The label’s first release will be “Feista,” the single by Michael Cady. When it is released next month, the single will be available in both English and Spanish versions. An album is expected 60 days thereafter.

CAR MAKES TRACKS — Former Polar Bears Jules Shear (f) and Stephen Hague (c) lend a hand to Elliot Easton of The Cars as he recorded his first solo album in Boston. Shear and Hague co-produced five songs for Easton.

America’s cooking show has been singing the praises of Nigeria’s King Sunny Ade. Having sold somewhere in the neighborhood of 12 million records in his native country, Ade is a superstar and respected master of Juju music at home, but something of an unknown quantity here. In New York to kick off a month-long tour of the States, we caught the concert one evening after the band paid a visit to the Island Records, New York office, at the end of the week’s tour. “The reaction has been impressive,” said Ade of the ad-

RADIO REVIEW

VACANCY — There are a lot of empty seats these days. The Motels’ lead singer Martha Davis seems quite serious about her performance obligations. She recently announced that she is going to be pregnant. She is due in late June.

NO VACANCY — The Motels’ lead singer Martha Davis seems quite serious about her upcoming three-month tour with The Motels. She recently announced that she is going to be pregnant. She is due in late June.

WBOY SIGNS WITH EMI AMERICA — David Bowie has signed an exclusive long-term worldwide recording contract with EMI America Records. Bowie is currently completing work on his new studio album, which is set for release during the spring. Announcement of this news was postponed recently at New York’s Carlyle Hotel, comes as Bowie is about to begin his world tour in over five years, and before the imminent release of two films in which he stars, The Hunger and Merry Christmas Mr. Lawrence. Pictured standing at the sign-

CONTINUED ON PAGE 16

NEWS & REVIEWS

COAST TO COAST

EAST COASTINGS — “There are no discussions being held with RCA for Aria to be distributed by them nor for me to leave Aria. I’m weary of all these rumors so please stop them and go on to someone else.” Thus spake Clive Davis in a statement last week. Remember lying on the beach every summer and getting baked while your transistor radio ran a seemingly endless string of ads for Guy Lombardo at the Jones Beach Theater? Well Guy, Murray The K, and WABC’s Top 40 format are all gone, and New York promoter Ron Detels has been signed by the New York State Parks Commission to produce the annual “Summer (continued on page 18)
The Cash Box Top 30 Videocassettes chart is a compilation of the fastest-moving titles in both formats, based on sales and rental activity, as reported by various accounts across the country. Among the titles surveyed include: Video Plus-Chicago, Radio 473, Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Philadelphia; Video Plus-Los Angeles; Everybody-Portland, Oregon; Classic Video-Miami; American Tape & Video-Tallahassee; Crazy Eddie-New York; The Cinema Store-Enchino; Video Company-Long Beach; Video Library-San Francisco; and Wonder-Jew World of Video-Chattanooga; Wherehouse-National; Video Showroom-Portland, Ore.; Eros Video Club-Springfield, New England Video-Movieton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Wash.; Movie To Go-Clayton.

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassettes and videodisc software releases is designed to keep home video retailers and display aboard of the latest product available and can be used as an ordering aid. Product information includes catalog number and price. Some product listed may not have been assigned either a catalog number or price at press time.

CREESHP\nCassette — Warner Home Video 11306 $89.95

HONY TONK MAN\nCassette — Warner Home Video 11305 $89.96

LOVE CHILD\nCassette — Warner Home Video 20007 $49.95

BUGS BUNNY'S THIRD MOVIE: A THOUSAND AND ONE RABBIT TALES\nCassette — Warner Home Video 11303 $49.95

HEARTACHES\nCassette — Vestron 4024 $69.95

RODAN\nCassette — Vestron 3013 $59.99

SLEEPING WITH THE DEVIL\nCassette — Vestron 4018 $69.95

THE INCUBUS\nCassette — Vestron 4016 $69.96

BULLER\nCassette — Vestron 5037 $79.95

ATOMIC CAFE\nCassette — Thorn EM 1121 $59.95

THE JUPITER MENACE\nCassette — Thorn EM 1488 $89.95

TINA TURNER LIVES: NICE 'n' ROUGH\nCassette — Thorn EM 1400 $49.95

ITZHAK PERLMAN: BEETHOVEN VIOLIN CONCERTO\nCassette — RCA of Columbia Video EM 1911 $49.95

MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL\nCassette — Thorn EM 1489 $59.95

SOUND+VIEWS

VIDEODALS ASK CONGRESS NOT TO HELP CATER "BAQUET" — Sound+Views recently received a copy of a letter from Frank Barnako, owner of Washington, D.C.'s Video Place chain and president of the Video Software Dealers Assn. (VSDA), to Sen. Danforth (R-Neb.), who is sponsoring the D-Artists bill on "It's time to exempt home video recording." However, in a plea to support blocking any attempt to revoke the right of first sale, which Barnako says is "unnecessary and dangerous," he states "Hollywood is clearly expecting this to be a 'banquet' year for home video entertainment for them as well as us. What we hope Congress will do...is approve the D-Artists bill to exempt home video recording. However, in a plea to support blocking any attempt to revoke the right of first sale, which Barnako says is "unnecessary and dangerous," he states "Hollywood is clearly expecting this to be a 'banquet' year for home video entertainment for them as well as us. What we hope Congress will do...is approve the D-Artists bill to exempt home video recording.

Bowie On MTV — David Bowie (I) talked about his new motion picture, The Hunger, as well as the forthcoming tour for his label, EMI America, and plans to tour with MTV VI Mark Goodman.

The U.S. when it failed to attract much of an audience, despite the presence of James Caan and Geraldine Chaplin. It should do better in home video, especially now that Vestron has made the movie available in video cassette.

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**MERCHANDISING**

**WHAT'S IN-STORE**

**TURTLES' FACTORY OUTLET** — The Turtles Records & Tapes chain in Atlanta has just opened a Turtles Outlet Store. The store is completely self-service, and is located directly across from the warehouse located just outside of town in Chamblee. The 4,500 sq. ft. store looks like a regular Turtles in the front and is stocked with the same product; the back, however, is filled with bootleg and overruns comprised of hits of the current inventory. According to Brian Poehner, this latter stock will include "little short things, anything we can get our hands on from anywhere that's cheaper than regular product." He says that much of it will be donated to the "charity-imports" from Europe in "tiny quantities" — too small for the entire chain. Thus, the Outlet Store will carry "exclusives" such as red German pressings of a mono Beatles box set, which has been in-stores for a few dollars and is now out of print. Other exclusives will include "good import catalog" such as an import Strait Cats album that will be priced at $40. Poehner says the idea for the new store came from a recent trip to Europe, where he found plenty of overrun parallel titles in limited quantities.

**ONE STOP-PING THEFT** — City One Stop in Los Angeles is holding an anti-theft seminar Feb. 6 at its offices, with a buffet lunch to follow. All one-stop customers have been invited to attend the 10 a.m.-1 p.m. session, which will feature a presentation by Michael McCafferty. According to City One Stop's Sam Ginsburg, McCafferty is a former professional record "booster" who used to make a living lifting records from store to store. After getting caught, a judge ordered him to do civic work, including demonstrating his technique to help prevent similar boosting. McCafferty is now brought in every couple months for new seminar officers at the one-stop's Music Plus sister retail chain. His appearance concludes the one-stop's program of this fall's first of the program's sponsored by City One Stop for its accounts. Last year an "accessories fair" was held, and a Black Music Month program drew over 400 people. Ginsburg says that a forthcoming seminar on bookkeeping is being planned. "We're not only here to sell records," he adds, "but to keep people in business."

**EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT HOME COMPUTERS** — The just-released "Everything You Always Wanted To Know About Home Computers" LP and tape package seems like just the right thing at the right time for the many record retailers now getting into merchandising home computer wires. There are a lot of people out there who know we are an out-of-date computer society and that we eventually will have computer in our home but are suffering from what has been called 'computophobia' and have tons of questions," said Rick Blewels, PolyGram Records vice president of promotion/product development. The book is aimed at store "Since video games, videotapes and computers are three of the hottest selling leisure time items around, we felt that a record album that addressed one of those three items would be a hit," Blewels, who is also involved in PolyGram's exercise program and merchandising children's record line, developed the concept after he and his wife, Helene Hanks Blewels, took a computer course. She had trouble following it and suggested, "Evel how 'to' there are a lot of 'how to' books out on computers, most of them are very technical and extremely high priced. 'Home Computers' is the only album out and uses much simpler language, and it's cheaper than most books. Plus you get double sensory involvement in hearing and looking at the enclosed 16-page instruction booklet." It is narrated by another husband-and-wife team, Steve Allen and Jayne Meadows. But while the multi-talented and popular Allen would seem a perfect choice for the way into our new society, he has caused some unexpected enthusiasm. "Because Steve Allen is known as a comedian, a number of accounts are stacking the album in their comedy bins," explains Blewels. "We know that store owners and buyers know what kind of record this is, but sometimes the clerks who receive them are unaware. They say 'Steve Allen' and put it in the comedy bins or under 'C' for 'Computers' or 'A' for Allen, and since it's anything but comedy, we can kiss sales goodbye." So Blewels is combatting this problem store-by-store, while at the same time prompting sales via intense in-store merchandising. "Since there is no real radio promotion for this type of project, we can only sell it through in-store visibility and advertising. Our campaign is geared at getting heavy in-store display exposure coupled with localized advertising. But we're also doing a number of other things like tape flip computer demonstration shows with retail accounts where computer hardware manufacturers come in with their machines and reps for from one to three days to answer questions. We hope to include computer contests and giveaways at some of these shows, as well as have Steve Allen on hand. He is already calling on radio stations, and may do select in-store appearances and TV shows to help give it exposure. We're also working on a videocassette of the album starring Allen." In addition, he is working out cross promotions with computer hardware retail chains by which a store can have a display outside their store and vice versa. In conjunction with the album. In this vein, Blewels is reviewing a major promotion with mass merchandisers linking their record and computer departments. Merchandising aids for the album include trim fronts, mini and edgels-back frames; the cassette version is being packaged inside the regular jacket "since the market concept is based on high visibility.

**REGIONAL PICK** — "Fightin' On The Same Side" and "All You Zombies (Live)" — by Hooters, 80% Records (Nos. 80 & 82). Valerie Kergher of the Pennsauken, N.J.-based Richman Bros. Distributors is a reporting spreading these two singles by the Philadelphia-based Hooters. Kergher says that the singles are doing really well with radio support. Also selling well in the region is "Four Dances" by The A's.

Cash Box/February 12, 1983

**PLAYLIST**

**HEAVY**

**ARTIST**

Tom Petty
Men At Work
Night Ranger
Golden Earring
Pretenders
Sly & The Family Stone
Billy Joel
Daryl Hall & John Oates
Pat Benatar
Frida

**CLIP**

You Go Lucky
Call Me
Don't Tell Me
Back On The Chain Gang
Three Lock Boxes
Family Man
One On One
A Little Too Late
I Know There's Something Going On

**LABEL**

Backstreet
Columbia
Bookwind
21
Sire
Gettell
RCA
Chrysalis
Atlantic

**MEDIUM**

**ARTIST**

Scandal
Toto
Vendemburg
Psychedelic Furs
Daxx Midnignt Runners
Wall Of Voodoo
English Beat
Lene Lovich
Culture Club
Modern English
Dop Doppard
The Members
The Cure
Heron X
Durian
Styx
Klax
Talk Talk
The Brains
Joe Jackson
Toto Coino
INXS
Triumph
Adam Ant

**CLIP**

Goodbye To You
Africa
Burning Heart
Love My Way
Come On Eileen
Mexican Radio
Save It For Later
It's You, Only You
Do You Really Want
To Hurt Me
I Met With You
Photograph
Working Girl
Let's Go To Bed
Let Me Go
Hungry Like The Wolf
Jeopardy
Breaking Up In Two
I Eat Cannibals
The One Thing
A World Of Fantasy
Desperate But Not
Serious/Friend Or Foe

**LABEL**

Columbia
Columbia
Mercury
I.R.S.
Sire
A&M
A&M
Chrysalis
Atco
Epic

**LIGHT**

**ARTIST**

Fabulous Thunderbirds
Boy's-old
Mental As Anything
Run
Rush
Rhett Stuwart
Koto
Talk Talk
The Brains
Thomas Dolby
Paul Collins Band
Tina Turner

**CLIP**

How Do You Spell Love
Boys Are Back
If You Leave Me, Can I
Come Too
Pass The Alcohol
I Love It Loud
Teenage Kicks
Dancing Under The
Street Lights
Shes Blinded Me With
Science
Kids Are The Same
Ball Of Confusion

**LABEL**

Chrysalis
A&M
MCA
Casablanca
EMI America
Landslide
Capitol
A&M
Virgin

**ADDS**

**ARTIST**

Aft Nowhere League
Buck Dharma
Catholic Girls
Rush
Rhett Stuwart
Hayna Fontenay
Utopia
Linda Ronstadt
Nina Hagen

**CLIP**

Streets Of London
Born To Rock
Boys Can Cry
Count Down
Voodoo
In The Beginning
Living On The Ceiling
Lies
John Wayne Is Big Leggy
Feet Don't Fail Me Now
Lies
1999

**LABEL**

Faulty Prod.
A&M
MCA
Mercury
Columbia
Brighton
HD
A&M
Electra
RCA
Network
Electra
Worner Bros.
Capitol
Atlantic

**ADD**

**CLIP**

Red Rider
Phil Collins
Jack
Audie Priest
Kate Bush
Kenny Loggins

**LABEL**

Light/Human Race
Through These Walls
Red Sky
The Bitterest Pill
Heaven/Electric Eye
Suspended/Grafta
Heartlight
Now Your Day's

**FOR WEEK OF JANUARY 26 FEBRUARY 1, 1983**

**MUSIC TELEVISION**

**3-4 PLAYS PER DAY**

**MEDIUM**

**ARTIST**

Jimi Hendrix
Yes
The Eagles
Bruce Springsteen
Chicago
Fleetwood Mac
Whitesnake
Duran Duran
Boston
The Jam
Scorpions
Deep Purple
Steve Miller Band
The Mott
The Rainmen
The Style Council
Nirvana
Haircut 100
UFO
The Police
The Pretenders
The Smiths
Teardrop Epidemic
Suburban Cliché
U2

ew unique formatted text representation of the content.
AOR Has Mixed Reaction To Abrams Format Change

(continued from page 12)

One market with a strong Top 40 is Philadelphia. Arbitron consultant Mike Joseph’s Hot Hits format, which has been outpaced by the city’s three AORs in the Arbitron ratings, “AORs absolutely destroyed Hot Hits not just against Hot Hits stations,” said Charlie Kendall, program director for AOR-formatted WRQX. “We are coming from Chicago, for example, BBM-FM is playing more progressive rock than the AORs. They play more new artists and have a more progressive profile on AOR.”

More New Music

Accordingly, Kendall has increased the amount of newer music he programs at MMR and eliminated light rotations. “We’re putting a lot more emphasis on new music, and that’s really helpful,” he said. “And I made these changes about three months ago. And with rotations, a medium is a new light.” Regarding new music artists, Kendall feels he must pattern himself somewhat after KROQ in Los Angeles. “Art of their success is based on a ‘fun quirk of D.J. and the way they deal of WMMR in dance-oriented rock like Joe Jackson — it’s a must.’

Kendall and many other PDs surveyed do not believe in eliminating rock olds from their playlists. “I haven’t eliminated the Beatles or Led Zeppelin because most people that we’re trying to reach are attuned to the vibrancy of youth, and I don’t think they’re turned off by them,” he said. “If we got rid of them, we’d be strong only in teens and that’s no victory.”

Deregulation Bills Introduced Again By Goldwater

NEW YORK — Sen. Barry Goldwater (R-Ariz.) has introduced a broadcasting deregulation bill identical to the one he proposed early last year by Sen. Howard Berman (D-Calif.) who was defeated in November’s election.

“The bill is identical to S-1629 (last year) except for the fees, which are higher,” said Sen. Goldwater. “I have added a number of amendments: Sen. Chris Courson. ‘Right now we’re trying to pull it out of the Commerce Committee and get it up before the Senate.'”

The Goldwater bill, S-55, calls for a schedule of fees for broadcasters to pay the Federal Communications Commission (FCC) to offset the cost of deregulation. It would also ban comparative renewals, prevent the FCC from dictating programming content, and abolish ascertainment requirements, program logs and commercial time limits.

Any fees charged to radio broadcasters could be $150 per year for AM stations under one kw of power, $500 for Class A and $600,000 for Class B stations, and $1,000 for any Class B and C AM and FM stations stronger than that.

In a separate development, the FCC is expected to issue an order opening RKO General’s 13 radio broadcasting licenses for comparative renewal hearings. Those licenses, 15 stations in New York, KHJ and KRTH/ Los Angeles, WRKO and WOR/Boston, WAGM-AM and FM and WMCA-FM in New York, the stations in Miami, WFLA and WDBQ, WPFR/Chicago and WBHB-Q/Milwaukee.

This order follows the ruling by the U.S. Court of Appeals in Washington, D.C., for the FCC to open to licensees to comparative renewal hearings as part of the commission’s General Battle with RKO General, which dates back to 1976 (Cash Box, Dec. 25, 1982).
**# 1 MOST ADDED**

- Bryan Adams - Cuts Like a Knife • A&M
  ADDS: KBPI, WYFE, WMMS, WSOS
  MEDIUMS: KOL, KEZY, WOUR, WMMS, WYFE, KBPI
  PREFERRED TRACKS: None. Title
  SALES: Moderate initial response in Midwest.

- 7 Pat Benatar - Get Nervous • Chrysalis
  ADDS: None. HOTS: WBLM, KEZY, WSOS, WMMS
  MEDIUMS: WYFE, WYFE, WMMS, WYFE, KBPI
  PREFERRED TRACKS: Little, Shadows.
  SALES: Good to moderate in all regions.

- 159 Berlin - Pleasure Victim • Geffen
  ADDS: KBPI, WYFE, WMMS, WYFE, WYFE, WMMS, KBPI
  MEDIUMS: WSOS, KBPI
  PREFERRED TRACKS: None. Title
  SALES: Just shipped.

- 10 Phil Collins - Hello, I Must Be Going! • Atlantic
  ADDS: None. HOTS: KEZY, WOUR, WSOS, WMMS
  MEDIUMS: WYFE, KEZY, KEZY, KEZY, KEZY
  PREFERRED TRACKS: None. A&M
  SALES: Just shipped.

- 38 Culture Club - Kissing to Be Clever • Virgin/Epic
  ADDS: None. HOTS: KEZY, KNAC, WMMS, KNAC, KNX
  MEDIUMS: WYFE, WYFE, WYFE, WYFE, WYFE
  PREFERRED TRACKS: Really. MCA
  SALES: Good to moderate in all regions.

- 42 Def Leppard - Pyromania • Mercury/Polygram
  ADDS: None. HOTS: WSOS, WMMS, WYFE, WYFE
  MEDIUMS: WYFE, WYFE, WYFE, WYFE, WYFE
  PREFERRED TRACKS: None. A&M
  SALES: Major breakouts in all regions.

- 20 Duran Duran - Rio • Capitol
  ADDS: None. HOTS: WBLM, WYFE, WYFE, WYFE
  MEDIUMS: WYFE, WYFE, WYFE, WYFE, WYFE
  PREFERRED TRACKS: None. Polygram
  SALES: Good in all regions.

- 148 The Fixx - Shuttered Room • MCA
  ADDS: None. HOTS: WYFE, WMMS, KBPI
  MEDIUMS: KBPI, KNAC, WYFE, KBPI
  PREFERRED TRACKS: None. MCA
  SALES: Moderate in all regions.

**# 1 MOST ACTIVE**

- 58 Golden Earring - Cut 'n Shoot • Polygram
  ADDS: None. HOTS: WYFE, WMMS, WSOS, KBPI
  MEDIUMS: WYFE, WYFE, WYFE, KBPI
  PREFERRED TRACKS: None. Polygram
  SALES: Good to moderate in all regions.

- 31 Sammy Hagar - Three Lock Box • Geffen
  ADDS: None. HOTS: WBLM, KEZY, WYFE, WMMS
  MEDIUMS: WYFE, WYFE, WYFE, KBPI
  PREFERRED TRACKS: None. Title
  SALES: Good in all regions.

- 5 Daryl Hall & John Oates • RCA
  ADDS: None. HOTS: WYFE, WMMS, WSOS, KBPI
  MEDIUMS: WYFE, WYFE, WYFE, KBPI
  PREFERRED TRACKS: None. A&M
  SALES: Moderate in all regions.

- 14 Men at Work - Business As Usual • Columbia
  ADDS: None. HOTS: KBPI, KEZY, WYFE, WYFE, KBPI
  MEDIUMS: WMMS, KBPI
  PREFERRED TRACKS: None. A&M
  SALES: Good in all regions.

- 28 Missing Persons - Spring Session M • Capitol
  ADDS: None. HOTS: WMMS, KNAC, WMMS, KBPI
  MEDIUMS: WMMS, WYFE, WYFE, KBPI
  PREFERRED TRACKS: None. Polygram
  SALES: Good in all regions.

- 8 Night Ranger - Dawn Patrol • Boardwalk
  ADDS: None. HOTS: WBLM, WYFE, WMMS, KBPI
  MEDIUMS: WYFE, WYFE, KBPI
  PREFERRED TRACKS: None. A&M
  SALES: Moderate to fair in all regions.

- 40 Ric Ocasek - Goodnight • Geffen
  ADDS: None. HOTS: WMMS, KBPI, WYFE, WMMS
  MEDIUMS: KBPI, KBPI, KBPI, KBPI, KBPI
  PREFERRED TRACKS: None. Polygram
  SALES: Moderate to fair in all regions.

- 10 Neil Young - Trans • Geffen
  ADDS: None. HOTS: WYFE, WMMS, KBPI
  MEDIUMS: WYFE, WYFE, KBPI
  PREFERRED TRACKS: None. Polygram
  SALES: Moderate to fair in all regions.

**LISTED ALPHABETICALLY BY ARTIST**
Gospel

TOP 15

 system that permitted the center to supply demand more exactly. "The cassette is our biggest selling format in 1981," he continued, noting that cassettes now comprise 45% of the total music sales picture compared to 40% last year.

Cassette Sales Near Parity

As an example he noted that one of the top sellers of last year, the Warner Bros./Gold Park Records release by Asia, is included in a close packed cassette album/cassette. A closer parity, however, was observed in the total sales of the Gap Band's latest album, which sold close to 300,000 LPs and more than 50,000 in cassettes.

Fair said that several titles sold more significant numbers in cassette last year, including albums by John Lennon, the Capitol Records collection of the Beatles' top 20 selling singles and, more recently, the success of "Spooky." Despite the upswing in cassette sales, total number of units moved by the RDA in 1982 were only slightly over the 1981 total of 670,000. Although black music maintained its sales edge over other genres, capturing 45% of the RDA sales compared to the 35% of the Dove sales for RDA, it captured about 30-35%, up considerably from the 15% market share it had last year. He said new acts like StreetLevel and John Cougar raised the total. Country held steady at about 13%, while gospel, children's and Latin product earned the balance.

The top selling soul release for the RDA last year was The Gap Band's "Gap Band IV," while Asia's self-titled debut was the top pop/rock ticket. Alabama's "Mountain Music" was the RDA's top country title in 1982.

Fair said that midline catalog, while "it didn't set the world on fire," did fairly well. He said the big pop/rock names like AC/DC, Eagles and Pat Benatar, which moved $6.98 list sales up. New artist EPs and midline product, however, "represented no real success," he said.

In video, Paramount Home Video's Star Trek II: The Wrath of Khan paced sales by rising close to 10,000 copies. Fair attributed brisk sales on this product to the attractive $39.95 list price, which he discounts to the stores at 15% of suggested retail.

"We anticipate the same kind of sales onAn Officer And A Gentleman," the RDA chief said, adding, "We picked do well in the most war films; we did pretty good with Star Wars and the sexy Kung Fu movies and the Playboy Video Volume I.

"Yeah," Fair said, "Videos like Patton and Mash do well for us given our clientele mix and all."

CBS, Sony To Debut CD in March

RDA sales in Europe led the world once again, garnering 46% of all sales by the Atlanta-based center last year, compared to a mere 35% in 1979. The revenue tally from U.S.-based PX and BX stores slipped to 41% of the total from 43% in 1981. Store locations in the Pacific region accounted for the remaining 13%.

Germany is still considered the top European market for whatever reason because of a high concentration of troops there," according to Fair, while the Golden Gate Exchange, or the West Coast, was the high-volume sales area for the PX. Sales on training facilities located throughout the region.

Despite the healthy sales figures for some titles, Fair explained that the PX and BX stores used in-store merchandising material "and what we get we turn around."

"We don't really merchandise like a record store because the lay-out of record departments at the army and air force bases..." he added, continuing that for similar space considerations, the overall title inventory had been slashed in half.75%

Fair noted that from 300 to 350 of the PX and BX stores house full service record stores in 1982. Fair said the PX stores' goal is usually carry only the top 25 titles. He said that RDA basically distributes the top 100 selling songs in stores. The Army, Air Force, Navy, country, pop/rock and Jazz. Catalog constitutes about 30% of the inventory as opposed to 35% last year.

Optimism For '83

Fair was optimistic when predicting sales goals for 1983. He said that because of continued improvements to RDA's distribution system, the continued growth of prerecorded video (including the addition of video clips) and the increasing investment in momentum of cassette sales, RDA anticipates increased 15% increase in overall sales during 1983, or revenues topping 85 million.

"Improved distribution would allow us to more quickly fill orders, process reorders and do business faster," explained the RDA chief, who added, that in addition to open display and merchandising, "we want to make an improved package for cassettes would be adopted soon.

"We strongly favor a change in the cassette format by the entire industry," he said. "We hope the industry adopts a standard 4" x 12" or 6" x 12" format for easier merchandising and display."

He commented that RDA continues to repackagge cassettes in the Sony plastic security box, and that a new industry standard package should include many of the same features.

"82 Sales Rise At 650-Store Armed Forces PX/BX Web

Countdown Begins For Gospel Music Week, Christian Artists Seminar

NASHVILLE — Officials with both the Gospel Music Assn. (GMA) and the Christian Artists’ Music Seminar have begun the countdown toward their respective annual gatherings, with final preparations for Gospel Music Week moving into high gear as the convention, scheduled for April 10-13, is now barely two months away.

The GMA has moved the week’s activities from Nashville’s Opryland Hotel to the downtown area, designating the Radisson Plaza Hotel as Headquarters for the four-day event. Concerts will be held across the street from the hotel at the Potbelly Theatre in the Tennessee Performing Arts Center (TPAC), with the Dove Awards scheduled for the night of April 13 in TPAC’s Andrew Jackson Hall. The Radisson will be the focal point for a variety of seminars, workshops, luncheon meetings and the Gospel Radio Seminar, which will be held in conjunction with Gospel Music Week activities for the first time.

The ninth annual Christian Artists Music Seminar has been set for July 31-Aug. 6 at its traditional location in Estes Park, Colo. Along with numerous seminars and classes, there will be six evening of concerts featuring more than 40 Christian artists, including Louie Louie, Amy Grant, Dallas Holm and Bobby Jones.

In addition, the Christian Artists National Talent Competition, open to registrants on payment of an entrance fee, will be held in four categories: vocal solo (three age divisions), instrumental solo (two age divisions), group (small group, church choir) and songwriting (traditional-inspirational, contemporary).

A Music Leadership Conference, designed for church music directors and other professionals in full-time ministry work will also be part of the seminar.

(continued from page 5)

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Argentina
BUENOS AIRES — Norberto Tejero has resigned his post of sales manager at EMI after several years with this label. No reason was given for his resignation, but his future plans are unknown. Meanwhile, Alberto Caldeiro and Jorge Portunato, of the same company, traveled to Mexico to attempt to retain 1,200 employees. Spanish chanteur Julio Iglesias visited Uruguay and performed at Montevideo and Punta del Este, thus forcing thousands of fans to watch his show on TV, aired by ATV from the neighboring country. Alfonsín, who traveled to Punta del Este to meet Iglesias, and Jorge Nisman of Korn was also available with new songs to be included in the upcoming Iglesias album.

CBS is also releasing the latest Roberto Carlos LP, recorded in New York and sung in Portuguese. The Spanish version of the recording will be available in April.

Mario Kaminsky of Microfon reports that Sandra Mihanovich will start the recording of the second LP for the company. The first one, also produced by Ricardo Kleinman, will be released next week. Microfon is also releasing the first album by recently contracted instrumentalist Cacho Tira and promoting the latest effort by Spanish instrumentalist Mario Jaramillo.

RCA has announced the inking of Cacho Castana to an exclusive contract, and the release of their next album, which has been years a leading chanteur and composer. His new waxings will also be produced by Kleinman.

Mercedes Sousa headed the main artistic events of the last week, filling to capacity the Ferrocarril Oeste section of the stadium, which will have spectators from all countries.

The chanteuse returned to public appearances in Buenos Aires after her SRO late in January, and an ever-increasing audience has been for years a leading chanteur and composer. His new waxings will also be produced by Kleinman.

Italy
ITALIAN INTERNATIONAL DATELINE

Argentina

United Kingdom

NMPA, ASCAP, Fox Agency Set For Japan Meeting

Expectations Met As 17th MIDEM Draws To Close

by Nick Underwood

LONDON — As the 17th annual MIDEM Music Festival wound up at the end of last week, many companies reported that their general expectations had been fulfilled — especially the smaller independent labels looking for new foreign licensing deals. Aside from forging new deals, extending existing deals and which become the international, people reiterated the general consensus that the festival was interesting and keeping up new contacts and acquaintances.

Many companies used the time during the festival to grow and further their marketing of songs, instigating and compounding pacts that will be concluded after the festival, thus allowing more time for deeper consideration of possible potentials.

Such was the case for Adrian Rudge and Steve Coily, directors of the U.K.-based indie label Runway Records. Rudge and Coily were at MIDEM looking for suitable overseas licensing deals for the debut product by Pattie Davis, daughter of U.S. President Jimmy Carter. Runway had many firm offers for Davis’ recently recorded debut LP, which the company will be considering during the next few weeks.

Hardware companies, primarily those that promote the impenetrable 9-inch compact disc (CD), were much in evidence as ancillary music service companies, including the U.K.-based Wireless, which became the European equivalent of the U.S. MTV. Music Vision used MIDEM to announce its national compact disc service, which the company is currently in development and has projected that with the coming explosion of compact discs, Music Vision could conceivably reach four million subscribers by the middle of 1984.

The Music Vision service will be a daily advertising-supported video popular music channel intended for cable television systems in the U.K. and Europe. Music Vision is being funded by the U.K.’s Yorkshire Bank and the American ABC Video Enterprises Inc., a New York-based subsidiary of American Broadcasting Co.

At present, Music Vision is negotiating with various sources and parties involved in video and music copyright and distribution issues. According to Music Vision, said at MIDEM: “The company will provide emerging cable systems throughout Europe with a unique music programming service that cannot be provided by broadcast television and which is ideally suited to both the narrow-
Rise In Country Popularity Creates New Hardships For Indie Labels

by Tom Roland

NASHVILLE — With the growth of country music over the past several years, competition for a position on the playlist or a spot in the retail rack has reached a new level of intensity. Many operators have realized that keen competition has made it extremely tough for independent labels to break through in the crowded realms of radio and the distribution chain.

Most country independent seem to agree that this competition is a blessing because it forces them to work even harder. Although the majors may have the advantage with larger staffs, they have a better position in guaranteeing promotions and the presence of their product within a market, functions that make it conducive for stations to add a record to their playlists or for distributors to stock the discs.

Traditionally, independent affiliation has provided a breeding ground for artists whose songs might not fit in with the product released by major labels after the initial development of the act. Earl Thomas Conley proved himself on Sunbird Records before RCA picked up his contract and established its presence with Ovalton when PolyGram snapped them. Alabama started out with MJD, a small company established with its own Orlando label, and Ricky Skaggs was associated with Rounder before joining Epic.

Some Indies have developed fairly strong track records. In its first outing, Noble Vision worked its way to #24 on the Cash Box Country Singles chart with Jim Glaser’s “When You’re Not A Lady,” and Gene Kennedy’s Door Knob Records has produced “Allnighter” for Tom Carlile. But even for these labels, the difficulties became greater as their records intensified since chart numbers hinge on the artist’s upward mobility across many markets.

The obstacles surmounted by Don Tolle’s Noble Vision label were compounded by the Oct. 18 release date of Glaser’s record, which placed it amidst the usual onslaught of industry product planned to take advantage of the Christmas holiday season. However, Tolle noted that since a record is an "emotional buy," consumers are not as affected by the contractual content of the record will make or break the independent label.

"The industry has gotten into a thing of thinking in terms of 'major label,'" he suggested, "and that if it’s not a major label. There’s a feeling that the machinery’s just not there to bring a record all the way home. There has been a stigma attached to Indies simply because there are not many independent labels that make it — they don’t have the bucks, the staff, the advertising dollars.

"But Noble Vision has been a good indication that we’re selling music. It’s not sewing machines, it’s not oil, this is music. If you can use that energy, then the industry is an industry where David can compete with Goliath and win."

Tolle spent many years with A&M Records, added that radio had responded to Glaser’s record quicker than the distribution web, and that the label has to continue developing. While the business would be run in a professional manner and that officials with Noble Vision have "more creativity" in the labels, the company and the industry as a whole. Still, the label was unable to land the bulk of the rack business.

"Everyone knows the racks are hit-oriented," he said, "but even I wasn’t aware of just how hit-oriented they are. It’s not a matter of Top 20 — I think we’re talking

more like Top 10. Racks don’t help you in breaking records, but they’ll account for a big portion of your sales once it’s there."

It’s by established the presence on the charts, that country radio is singles-oriented, thus making it possible for a label to penetrate the market. "It’s an in-and-outinch disc, whereas rock stations need at least an EP before they will consider a record. "That’s an expensive proposition," he stated.

Gene Kennedy, president of Door Knob Records, stated that the apprehension faced by most artists is not the result of an built-in bias against smaller labels so much as a tendency to back away from new artists, the staple of the indie roster. "I’m not sure you can say it’s a major label or an independent label type thing," he said. "I think it’s just as tough on them (majors) to get into the market as it is for independent labels. You have certain stations out there that have a built-in stigma against playing an independent record because to them it’s a tune-out because the artist is unknown.

"While Door Knob is well-established in the country format with several hit singles, he suggested that less-established independent labels will find going tough in the current market. "It’s not as tough for the majors, but it is for the independents."

Since their debut, these records have not been difficult for accounts to pay their bills. As a result, a newly formed company must have enough finances to float for at least one to two weeks.

He also added that given a choice between two equal pieces of product — one by a major artist and one by a relative unknown on an independent label — programmers would easily take the major product even if the product on an independent artist to be better than the major for the stations. "We’re still feeling about it," said Kennedy, "because that’s who you’re competing against — major artists — and major artists just happen to be on major labels.

Charles Fuchs, of Complet Records, which just released its second single, a Vern Godin record, agreed with Kennedy.

Alabama’s ‘Dixieland Delight’ Single Scores Highest-Even Debut At #18

NASHVILLE — RCA recording group Alabama attained the highest debut ever on the Cash Box Country Singles chart this week with “Dixieland Delight,” Alabama’s single surpassed the former high debut of #22 bullet set by Waylon Jennings and Johnny Cash on May 27, 1978 with “There Ain’t No Good Chain Gang.”

Jennings/Cash record was established nearly five years ago when a rash of high-debuting singles entered at prominence from behind of the top 10, the Top 30 (Cash Box, June 10, 1983). The Waylon Jennings & Willie Nelson classic, “Don’t Let Your Babies Grow Up To Be Cowboys,” had set a previous record Jan. 23, 1978, when it debuted at #25, and, the week after Jennings’ single debuted, Record World equaled the “Don’t Let Your Babies mark by entering at #25 with “Only One Way.”

77 Radio Adds
To attain its record-setting debut, Alabama added a total of 77 radio stations that reported to Cash Box for this week’s chart, nearly 82% of those country broadcasters (2,365 stations reporting stations) Although the new mark is certainly a tribute to the growing

popularity of Alabama, there has been much concern among some ranks of the industry as to what a debut in the upper echelons of the chart will mean for the life of the record.

In most instances, a record will last approximately 12-14 weeks on the national charts before it peaks if it is a Top 10 single. It’s lifespan at any one particular station is actually eight to ten weeks. With the three previously men- tioned singles, Jennings & Cash, Jennings & Nelson & Milsap — each went to #1 for anywhere from one to four weeks, but did not actually peak on the charts for eight or nine weeks. That would indicate that while its life on the Cash Box charts was shorter by about four weeks, each record’s activity was actually in greater synchronization across the nation and airplay and sales were not diminished in any of the individual markets.

The group’s highest debut ever attained on the Cash Box Country Album charts were all Waylon Jennings discs, which made the #1 position in their first week of release. “Of Waylon” debuted in the top spot May 14, 1977, followed five months later than Feb. 17, 1978; and “I’ve Always Been Crazy” hit #1 in its first week Oct. 21, 1978.

THE HARD TIMES ROLL AT THE LONE STAR — Atco recording group McGuffey Lane were at the center of attention with "Let The Hard Times Roll." The show was broadcast live via country outlet WHN and taped for later network airing. Pictured backstage after the show are (l-r): Scott Reggan, director, pop promotion; Atco's Curt Crump, marketing director; McGuffey Lane; Douglass and Dave Renegel of the group; Margo Kraus, general manager, Atco; Bill Heltemes, local promotion representative, Cincinnati, Atco; Stephen Reis and Terry Elwag of the group. Reen Nall, vice president, Atco; Bob McNeil of the group; Cliff Audraft, manager, McGuffey Lane; John Schwab of the group, Jeff Bimmah, assistant to the vice president, Atco; and Paul Yeskol, assistant director, national album promotion, Atco.

WSM-FM Changes Format, Becomes Sixth Country Signal In Nashville

NASHVILLE — Although officials with the station denied rumors that it would do so sooner, WSM-FM-Nashville abandoned its innovative progressive adult/contemporary format Jan. 31 and joined five existing country signals in the market.

Speculation that the move would take place arose when Gregg Liddiard was hired from KOMA/Oklahoma City to act as operations manager for both AM and FM. But Liddiard noted that the format alteration was denied to avoid "tipping the competitors." WSM-FM joins AM stations WSM, WJX and WJKZ and FM outlets WHK2 and WIKH in bearing the country flag on radio in Nashville.

Liddiard indicated that WSM management had found a "hobby" with which the new signal would concentrate on "hit" country. However, while "music will be the drugs," he warned that attempts to fill a full service country signal in the metro market.

He promised that the station would be energetic and active in its use of concerts.

He also added that he felt the new identity brought the FM signal closer in line with the overall image of the WSM corporation, which is closely aligned with Opryland and the multi-channel programming on both stations "avoids duplication of efforts.

Liddiard added that the on-air talent at the time of the change will remain, so no changes are expected, although it will take some time for some of the programming to be in place to tie in with the new format. Once they have located themselves into the format, he said, "you will not notice any specifics of the proposed publicity push.

Epic Sets Multi-Media ‘Pancho & Lefty’ Push

NASHVILLE — Beginning Feb. 17, Epic Records will embark on a multi-media campaign concentrated on four major retail markets to build consumer awareness of the Merle Haggard & Willie Nelson duet package, "Pancho & Lefty."

Set to commence in Los Angeles, Dallas, Memphis and Atlanta — areas where both artists have strong followings — the campaign will start in the future, according to Royal Wunsch, vice president, marketing, CBS Records/Nashville.

Thirty-second television spots will begin Feb. 17, highlighting the title track of the album with a visual concept related to a western movie theme. While the TV spots will last three weeks, radio buys featuring both the title track and the initial single, "Reasons To Quit," beginning Feb. 27, will augment the effort, and some 200 billboards will be utilized throughout the months of March and April.

In addition, a print advertising campaign scheduled for late March in small and major daily will provide a logical extension to ads currently "planted in several rest of country stores. While the TV spots will last three weeks, radio buys featuring both the title track and the initial single, "Reasons To Quit," beginning Feb. 27, will augment the effort, and some 200 billboards will be utilized throughout the months of March and April.

In one particular promotion, the label act in conjunction with KMPX/Seattle and the Western Memorabilia & Gifts store of Seattle. The company, under the supervision of Nelson’s Feb. 7 date at the Kingdome with a "Reasons To Quit" contest. Consumers were asked to provide their "favorite reasons to quit" and they were to be in with the media effort in the form of posters, prints, and logos, and promotional schemes will be used. The label will use a number "FM" would engage in a heavy media campaign to familiarize the community with the new station. Presumably, the campaign will make use of local market television station spot buys, direct mail, cable outlets, billboards, newspapers ads and buses. However, Liddiard would not discuss the specifics of the proposed publicity push.

In addition, a print advertising campaign scheduled for late March in small and major daily will provide a logical extension to ads currently "planted in several rest of country stores. While the TV spots will last three weeks, radio buys featuring both the title track and the initial single, "Reasons To Quit," beginning Feb. 27, will augment the effort, and some 200 billboards will be utilized throughout the months of March and April.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Chart Weeks</th>
<th>Peak Pos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mountain Music</td>
<td>Mountain Music</td>
<td>2/6/83</td>
<td>1/49</td>
</tr>
<tr>
<td>2</td>
<td>Highways &amp; Heartaches</td>
<td>Ricky Skaggs</td>
<td>3/26</td>
<td>3/26</td>
</tr>
<tr>
<td>3</td>
<td>Always on My Mind</td>
<td>Willie Nelson</td>
<td>2/48</td>
<td>2/48</td>
</tr>
<tr>
<td>4</td>
<td>Going Where the Lonely Go</td>
<td>Merle Haggard</td>
<td>4/13</td>
<td>4/13</td>
</tr>
<tr>
<td>5</td>
<td>West Sylva</td>
<td>Sylva (RCA A-1-4312)</td>
<td>5/45</td>
<td>5/45</td>
</tr>
<tr>
<td>6</td>
<td>The Winning Hand</td>
<td>Kris Kristofferson, Willie Nelson, Dolly Parton and Linda Lane (Mercury J-3839)</td>
<td>9/12</td>
<td>9/12</td>
</tr>
<tr>
<td>7</td>
<td>WW II</td>
<td>Merle and Willie</td>
<td>7/17</td>
<td>7/17</td>
</tr>
<tr>
<td>8</td>
<td>Hank Williams, Jr.'s Greatest Hits</td>
<td></td>
<td>6/18</td>
<td>6/18</td>
</tr>
<tr>
<td>9</td>
<td>Radio Romance</td>
<td>Eddy Ratterree</td>
<td>8/16</td>
<td>8/16</td>
</tr>
<tr>
<td>10</td>
<td>Feels So Right</td>
<td>Merle Haggard &amp; George Jones</td>
<td>13/24</td>
<td>13/24</td>
</tr>
<tr>
<td>11</td>
<td>Last Date</td>
<td>Emory Hartford</td>
<td>12/14</td>
<td>12/14</td>
</tr>
<tr>
<td>12</td>
<td>Poncho &amp; Lefty</td>
<td>Melinda Gray &amp; Willard Nelson (Columbia E-37950)</td>
<td>21/3</td>
<td>21/3</td>
</tr>
<tr>
<td>13</td>
<td>Anniversary — Ten Years of Hits</td>
<td>George Jones (Columbia KCS 33602)</td>
<td>10/14</td>
<td>10/14</td>
</tr>
<tr>
<td>14</td>
<td>The Bellamy Brothers' Greatest Hits</td>
<td>(Wanda K-3 28857-1)</td>
<td>14/25</td>
<td>14/25</td>
</tr>
<tr>
<td>15</td>
<td>True Love</td>
<td>Cristy Lane</td>
<td>16/11</td>
<td>16/11</td>
</tr>
<tr>
<td>16</td>
<td>Waitin' for the Sun to Shine</td>
<td>Ricky Skaggs</td>
<td>22/81</td>
<td>22/81</td>
</tr>
<tr>
<td>17</td>
<td>Greatest Hits</td>
<td>Dolly Parton (RCA A-1-4442)</td>
<td>17/19</td>
<td>17/19</td>
</tr>
<tr>
<td>18</td>
<td>Quiet Lies</td>
<td>Gene Newton</td>
<td>18/38</td>
<td>18/38</td>
</tr>
<tr>
<td>19</td>
<td>The Bird</td>
<td>Jerry Reed (RCA A-1-4529)</td>
<td>23/12</td>
<td>23/12</td>
</tr>
<tr>
<td>20</td>
<td>Wild and Anderson</td>
<td>(Walter Bros. 23327-1)</td>
<td>20/17</td>
<td>20/17</td>
</tr>
<tr>
<td>21</td>
<td>Willie Nelson's Greatest Hits (And Some That Will Be)</td>
<td>(Columbia FC 27542)</td>
<td>26/63</td>
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</tr>
<tr>
<td>22</td>
<td>Somewhere Between Right and Wrong</td>
<td>Earl Thomas Conley</td>
<td>(RCA A-1-4542)</td>
<td>15/22</td>
</tr>
<tr>
<td>23</td>
<td>Inside and Out</td>
<td>Led Greenwood</td>
<td>24/42</td>
<td>24/42</td>
</tr>
<tr>
<td>24</td>
<td>Busted</td>
<td>John Conlee</td>
<td>25/44</td>
<td>25/44</td>
</tr>
<tr>
<td>25</td>
<td>Strong Weakness</td>
<td>The Bellamy Brothers</td>
<td>33/8</td>
<td>33/8</td>
</tr>
<tr>
<td>26</td>
<td>Sure Feels Like Love</td>
<td>Larry Gatlin &amp; The Gatlin Brothers Band</td>
<td>(Columbia FC 38328)</td>
<td>19/17</td>
</tr>
<tr>
<td>27</td>
<td>It Ain't Easy</td>
<td>Janie Fricke</td>
<td>11/18</td>
<td>11/18</td>
</tr>
<tr>
<td>29</td>
<td>Put Your Dreams Away</td>
<td>Jerry Reed</td>
<td>31/26</td>
<td>31/26</td>
</tr>
<tr>
<td>30</td>
<td>Biggest Hits</td>
<td>Alabama (Columbia FC 38309)</td>
<td>32/8</td>
<td>32/8</td>
</tr>
<tr>
<td>31</td>
<td>Honkytonk Man</td>
<td>Original Soundtrack</td>
<td>37/5</td>
<td>37/5</td>
</tr>
<tr>
<td>32</td>
<td>Your Best to You</td>
<td>Mickey Gilley</td>
<td>39/4</td>
<td>39/4</td>
</tr>
<tr>
<td>33</td>
<td>Big Al Downin</td>
<td>Big Al Downin</td>
<td>45/2</td>
<td>45/2</td>
</tr>
<tr>
<td>34</td>
<td>Kenny Rogers' Greatest Hits</td>
<td></td>
<td>51/34</td>
<td>51/34</td>
</tr>
<tr>
<td>35</td>
<td>Strait from the Heart</td>
<td>George Strait</td>
<td>27/33</td>
<td>27/33</td>
</tr>
<tr>
<td>36</td>
<td>My Home's in Alabama</td>
<td>Alabama (RCA A-1-3644)</td>
<td>29/138</td>
<td>29/138</td>
</tr>
</tbody>
</table>

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Almost Called Ha Ha (Larry Gatlin — BMI) 19
Amarillo by Morning (Collins/Terry Stafford/行政部门 by Cotillion — BMI) 49
Baby I'm Gone (Chappell) 19
Born To Love Me Music City — BMI 36
Breakin' It (Music City) 75
C.C. Waterfall (Shade Tree — BMI) 14
Country Music (BMI) 4
Dallas (Hays/Misty Mississippi/Spoiled/BMI) 48
Destiny (Sitting Del Rainbows/BMI) 27
Don't Plan On It (Anita Gill's Songs) 25
Down On The Corner (J.D. Sumner) 57
Easy (Savannah/Quick Sing — BMI) 58
Everything By Love/Western Flyer — BMI 35
Failing Love (Trees — BMI) 43
Falling (DeeArr/Vaughn Patch — BMI) 26
Friday Night Feeling (Innis — BMI) 15
Going Where (Shade Tree — BMI) 77
Got Me The (Nashville Edition) (ASCAP/Don't Turn Veen — BMI) 81
Gonna Go Huntin' (Backpacker — BMI) 25
Hard Candy Christmas (Owens/You & Me — BMI) 61
Homespun Love (BMI) 81
Holistic Man (Peak/Wallis — BMI) 22
How Long Will It Take (Harlem Central/Music Group — BMI) 81
\nALPHABETICAL TOP 10 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)
Rise In Country Popularity Creates New Hardcopy Demand For Indie Labels

One group that is utilizing a rather unique concept is the all-girl band Chantilly, which has a management team of five people, each of whom has equal voice in the development of the group's career. The four-man unit inked its first deal and is currently affiliated with F.L. It had four charted records during 1982, including a cover of Suzi Quatro's "Stumblin' In," which peaked in the 40s, but producer Larry Morton felt that if the group had been with a major label, the record could have vaulted into the teens.

With those tight ...ations, to ... things," said Morton, one of the five members of the management team. "One of them is if you are on a major, however, we're getting a lot of support; I can't say that that's really what's holding us back, but having the major label muscle would certainly make it better.

The group is currently shopping for a major label to provide the supporting cast of 10-15 people that Morton estimated it would take to turn the total job necessary to build an artist.

Jones To Head PolyGram Country

(continued from page 20)

Jones, who has served as an associate editor of the trade magazine "Country Music," has been promoted to the position of senior editor at the magazine's parent company, PolyGram. The move is part of a larger restructuring of the company's operations, which also includes the creation of a new sales and marketing division.

PolyGram, which owns Country Music, has been undergoing a transformation in recent years, moving away from its traditional focus on country music to a more diversified approach. The company has invested heavily in new music genres, including hip-hop and electronic dance music, and has expanded its reach to include international markets.

Jones, who has been with the company for over a decade, has been instrumental in helping to shape the company's strategy and has been a key player in its international expansion. He will now oversee the marketing and sales operations for PolyGram's country music division, which includes Country Music, Billboard, and other publications.

The move is seen as a significant step in the company's efforts to strengthen its position in the country music market, which has been declining in recent years.

Cash Box/February 12, 1983
MOST ADDED COUNTRY SINGLES

1. DIXIELAND DELIGHT - ALABAMA - RCA - 77 ADDS
2. AMARILLO BY MORNING - GEORGE STRAIT - MCA - 49 ADDS
3. WHATEVER HAPPENED TO OLD FASHIONED LOVE - B.J. THOMAS - CLEVELAND INTERNATIONAL - 27 ADDS
4. ALMOST CALLED HER BLUE - JIMMY DURANTE - MCA - 49 ADDS
5. SHINE ON - GEORGE JONES - EPIC - 55 ADDS

MOST ACTIVE COUNTRY SINGLES

1. WHEN I'M AWAY FROM YOU - THE BELLAMY BROTHERS - ELECTRA/Curb - 67 REPORTS
2. SWINING' - JOHN ANDERSON - WARNER BROS. - 63 REPORTS
3. YOU DON'T KNOW LOVE - JANIE FRIDIE - COLUMBIA - 59 REPORTS
4. WE'VE GOT TONIGHT - KENNY ROGERS & SHEENA EASTON - BERTY - 56 REPORTS
5. SHINE ON - GEORGE JONES - EPIC - 55 REPORTS

SINGLES REVIEWS

OUT OF THE BOX

JOHNNY RODRIGUEZ (Epic 34-03598)

"Foolin' (2:42) (Ain't In The Hole Music - BMI) (R. Mooney) (Producer: R. Albright)"

Ritchie Albright, former producer/drummer for Waylon Jennings, has taken over the helm for Rodriguez for the first time, and the result is Rodriguez's most accessible release in several years. Marked by a prominent fiddle and cap-

turing, full-throttle harmonies, the production sets Rodriguez within an unwavering piece of pure country that will most certainly bring him back to the forefront of the picture.

FEATUE PICKS

LLOYD DAVISO FOSTER (MCA-52173)


"Cover FRANCIS (Polygram 810-037-7)


THE SUNSHINE BOYS (Complete PRO-101)

"I'm In Love (The Third Time This Week) (3:14) (American Country Songbook - SESAC) (S. Chapman) (Producer: J. Grier)

NOEL (Deep South A G. 719)

"Huggin', Kissin', Lovin' (2:40) (Foxtail/Sirdale Music - ASCAP) (N. Haughey) (Producer: A. Cash)

DARLENE AUSTIN (Myrtle M-1004)


THE SCRATCH BAND (MCA-52165)

"Lovin' Someone (2:55) (Colgems - EMI Music, Inc. - ASCAP) (D. Flowers) (Producers: D. Williams, G. Fundis)

BOBBY LEWIS (Venturi VRL-205)

"Talk Back Trembling Lips (3:15) (Acuff-Rose Pub., Inc. - BMI) (J.D. Loudenmilk) (Producer: S. Turner)

NEW AND DEVELOPING

KAREN TAYLOR-GOOD (Mesa NSD/M-1114)

Tenderness Place (1:21) (Acuff-Rose Publications, Inc. - BMI) (L. Henley, M. Mathis) (Producer: T. Sparks)

"Surprised Like Prelude's "After The Gold Rush" in the mid-'70s, Taylor-Good carves out a platter that relies on sheer manpower and local harmonizing in an a capella rendition. The record makes strong use of contrast between mountain vocal textures and silence and can be used in a variety of settings by radio because of its unique 1:21 time length.

ALBUM REVIEWS

AMERICAN MADE - Oak Ridge Boys - MCA MCA-5390 - Producer: Ron Chancey

List: 8:58 - Bar Coded

The Oaks have come up with their slickest LP yet, from a glossy cover concept to the shimmering vocal quality of their combined efforts. They have been very successful at adding pop undercurrents in the form of energetic tempos and scorching horn lines, and this project takes them to a higher plateau without sacrificing the inherent country nature of their work. Look for an immediate reaction from both country and pop buyers.

THE COUNTRY MIKE

HALLAM MOVES CROSSTOWN - WHN/New York program director Dene Hallam jumped ship Feb. 1 and took over a similar position at WKKH-FM the following day, filling a post that was vacated more than three months prior when Bill Ford left the station (Cash Box, Oct. 23, 1982). Hallam, of course, has racked up impressive results at WWW-FM/Detroit, K-BEST/San Diego and WEEP/Pittsburgh, although he notes that he "listened extensively" to the Viscom station when it was his competitor. He has not as yet decided what he will do with the WHN format or approach. He did in- dicate, however, that he intended to add "more pizzazz" and predicted "major success" by year's end.

FREE ADVERTISING AVAILABLE FOR NEW BUSINESSES - WIL-AMAFM/St. Louis, a subsidiary of LIN Broadcasting Corp., is offering $10,000 of free radio adver-
tising for businesses moving to St. Louis or St. Louis County that he or his agents at least 20 new permanent full-time jobs for the metro area. The offer will also be available to any existing business that adds at least 50 new jobs through local expansion. This an- nouncement was made personally by Craig Magee, president and general manager of WIL-AMAFM. Magee says he is prepared to make 50 such awards, totaling $500,000, to promote the creation of at least 1,000 new jobs in the St. Louis area. The offering is metropolitan in scope, and, in order to cover WIL's competitive service area, the St. Louis Regional Commerce and Growth Assn. has been asked to determine which companies qualify for the awards. Under the guidelines established by WIL, the program will be limited to permanent full-time jobs, will exclude call backs of laid-off workers, and will be implemen-
ted as soon as the new employees are on the payroll. An advertising schedule will be worked out with WIL officials, and the company will have up to two years to use the full $10,000 worth of advertising.

MISLAP VISITS KHJ - Ronnie Milsap recently visited KHJ Radio, where he served as a guest DJ. His on-air appearance came in conjunction with his current single "Inside," which is currently at #1 on the Cash Box Country Singles chart for the second week in a row. Pictured are (l-r): Carleton Schroeder, West Coast promotion manager, RCA; Gary Greenberg, KHJ; and Milsap.

KHJ TAKES HOME GOLD - For the second year in row KHJ/Los Angeles has taken home the Golden Mike Award, which it first won in 1981. The award is presented by the Radio Music Awards in association with the CCM Awards. The award honors a single or album that has sold one million copies. The award is presented by Insight Media, and it is now in its 15th year.

DALLAS DONATES AWARDS - Kay Daley, WMZQ/Washington, D.C. person-
ally, won first place in a celebrity Lego building block competition held in Washington during January. Daley donated her winnings of $2,000 to the Ronald McDonald House. All projects were displayed at the "Best Products" location in Montgomery Mall, and the winner was determined by popular vote. Daley's project was a complete place entry, titled "A Radio Station," was modeled after the WMZQ studios and transmitter, using three Lego kits totaling 1,200 pieces.

MOST OF THE YEAR - Nathan Tannenbaum, KBOO-AMAFM/Denver news depart-
ment, was recipient of an award from the Associated Press at the recent Colorado Broadcasters Assn. convention held in Colorado Springs. Tannenbaum was named Colorado AP Broadcast Radio Man of the Year for 1983.

STATION CHANGES - Meredith Sandoval has been named promotion and adver-
tising director of Viacom Radio Station WKKH-FM/New York. Sandoval joined WKHK in May 1981 as assistant promotion director bringing over 10 years of broadcast ex-
perience to the station. Sandoval has previously worked at WBGW/Newark, WNET-TV/New York and WBNG- TV/Binghamton.

juanita butler

PROGRAMMERS PICKS

Dan Williams KEED/Eugene Dixieland Delight - Alabama - RCA
Rob Ryan KWEN/Tulsa Down On The Corner - Jerry Reed - RCA
Jason Drake KFH/Wichita Dixieland Delight - Alabama - RCA
Tim Tyler KCBU/Tucson Dixieland Delight - Alabama - RCA
Bert O'Brien WAXX/Eau Claire Dixieland Delight - Alabama - RCA
Dan Hollander WDXE/Lawrenceburg Dixieland Delight - Alabama - RCA
Coyote Calhoun WMZ/Louisville Dixieland Delight - Alabama - RCA
Mark Thomas WCXI/Detroit Whatever Happened To Old Fashioned Love - B.J. Thomas - Cleveland
Jay Phillips WIMA/Milwaukee Dixieland Delight - Alabama - RCA
Joel Raab WHK/Cleveland Dixieland Delight - Alabama - RCA
Jack Seckel WIX/Decatur I'll Never Get Through - Terrell Miller - Winner
Bob Hooper WESC/Greenville Dixieland Delight - Alabama - RCA
Nick Upton KSON/San Diego Dixieland Delight - Alabama - RCA
TOP 75 ALBUMS

1. THRILLER            2. MICHAEL JACKSON (Epic 0E 38112) 3. LIONEL RICHIE (Motown 6575U) 4. MIDNIGHT LOVE          5. MAXINE CARTER (Columbia FC 36187) 6. FOREVER, FOR ALWAYS, FOR LOVE 7. LINDA VANDROSS (Epic FE 38255) 8. 1999 9. PRINCE (Warner Bros. 9 23700-19) 10. CHAKA KHAN (Warner Bros. 23701-1) 11. THIS ALL LOVE       12. JOHNIE MELLE (Sony R-1536) 13. GET LOOSE          14. GERRY RAINEY KING (RCA-A 4337) 15. DON'T PLAY WITH FIRE 16. PEASIG BRYANT (Cotillion ST-12241) 17. THE BEST IS YET TO COME 18. ODUWA (Epic 9 26125-1) 19. PROPOSITIONS       20. (Mordor/PolyGram STM-1-4005) 21. TOUCH THE SKY        22. SMOKIN' ROBINSON (Motown 2144) 23. COMPUTER GAMES    24. (Sly & The Clifton S-12146) 25. THE OTHER SIDE OF 26. THE RAINBOW (A&M SP-4487) 27. TYRONE DAVIS        28. (Motown 6494U) 29. GREATEST HITS    30. RAY PARKER JR. (A & M 99270) 31. GAP BAND IV      32. (T-Express/PolyGram TS-13001) 33. WHAT TIME IS IT? 34. (Motown L-23701-1) 35. THE YOUTH OF TODAY 36. MUSICAL YOUTH (A&M-3348) 37. EVERY HOME SHOULD 38. HAVE A PATRICK | AUS (PolyGram/Bow, QWS 2691) 39. THE RHYTHM & THE 40. BLUE II. (Warner Bros. 9 23716-1) 41. VANITY 6         42. (Motown MAL 7411) 43. TOO TIGHT          44. ANGELA BOYD (Soul Train) 45. JUST AIN'T GOOD 46. (Beverly Glen BS 1001) 47. ENOUGH               48. JOHNNIE MELLE (Motown 6575U) 49. THE GREATEST HITS   50. THE Communards (Island 9928U) 51. LIVING MY LIFE    52. GRACE JONES (Island 9 25018-1) 53. THE MAX          54. (Mercury/PolyGram SM-1-4467) 55. THE MESSAGE      56. UB 40: MOTHER MIRROR'S & THE FURIOUS FIVE (Sugar Hill SH 266) 57. AS ONE          58. KOOL & THE GANG (Motown 8 2850) 59. TWO OF A KIND    60. EARL KLUGH/ROB JAMES (Cotillion ST-12241) 61. ON THE ONE       62. DABZ BAND (Motown 6031 U) 63. BLAST!            64. THERO BROTHERS JOHNSON (A&M SP-4487) 65. HIMSELF          66. BILL COSBY (Motown 6026L) 67. S.O.S. III       68. THE S.O.S. BAND (Tetra 8 23341) 69. JUMP TO IT      70. ARETHA FRANKLIN (Atlantic 9928E) 71. SKYJAMMER       72. (Epic/RCA 65855) 73. 38 H2O            74. DARCY HALL & JOHN OATES (RCA-A 1-4383) 75. JEFFREY OSBORNE 76. (Motown 6575U) 77. THE SUN STILL SHINES 78. (Hindsight HI-122) 79. WILD NIGHT    80. (One Way/Motown 24598) 81. GIVE EVERYBODY SOME 82. (Motown/Billboard No. 32558-1) 83. IT'S GOOD TO BE HOME 84. ROGEO & KENNETH SH (529) 85. HARD TIMES        86. MILLIE MOLDAUER (Spring/PolyGram SP-1-6735) 87. BLUEBLES IN MY BEDROOM    88. (Way/Porter PBS 12121) 89. WOLF 90. BILL WOLF (Constitution/Elektro 9815) 91. SILK ELECTRIC 92. STAN ROSS (RCA-A 4386) 93. HEARTBREAKER 94. (Motown/Epic BM-9 690) 95. LEARNING TO LOVE 96. ROGEO & KENNETH SH (529) 97. SUE 98. RUFUS RUSH (Villam LD 0001) 99. CASINO LIGHTS — 100.记录于瑞士温特兰 (Vindolanda AVISITE AD 1379) 101. SECOND TO NUNN 102. ROBERT NUNN (Motown 6202) 103. DONNA SUMMER 104. (Safian/HS 7002) 105. VISIONS OF THE LITE 106. (Motown/Fontana 75-604-26-1) 107. ZAPP II 108. ZAPP (Warner Bros. 9 23538-1) 109. THE BEAUTIFUL TRIPPER 110. (Fontana/RCA SA 8599) 111. THE BAD C.C. 112. CARL PORTER (Motown 1-44425) 113. ICE 'N HOT       114. JERRY FURST (Fontana-RCA 82-615-1) 115. INSTANT FUNK IV 116. (Fontana/RCA SA 8502) 117. THE NIGHTLY 118. (Motown/Fontana 8 29766-1) 119. FRICTION 120. (Motown-RPC 14-44775) 121. RIGHT BACK AT CHA! 122. DYNASTY (Soultrain/9 6077-1) 123. THE VALENTINE BROTHERS 124. ROB RAYMOND 125. LIVIN' IN THE NEW WAVE 126. ANDRE CYMONDE 127. (Fontana/Soultrain) 128. DISTANT LOVER 129. ALPHE MONTOLN (Hindsight HI 1008) 130. SIX NEW DIRECTIONS 131. (RCA-A 1-4387) 132. HERE WE GO AGAIN 133. ROBERT IBANDA (MCA-4389) 134. THAT'S WHAT IT TAKES 135. MICHAEL MOHANDALE (Jive 9111) 136. TONGUE IN CHIC 137. CHIC (Atlantic 80031-1) 138. ENCHANTED 139. ALICIA MYERS (MC-5181) 140. LADY ENCHANTED 141. (Columbia FC 38024) 142. KANDSON 143. RONAPPO (Warner Bros. 9 56164) 144. STUNNING ORIGINAL 145. (Tal Norman/Motown 10027) 146. STEPHEN MILLER 147. (Beverly Hills NEP 7265) 148. L.O.V.E 149. ROBERT WINTER & FAYERS 150. (Tal Norman/Alabama NEP 7275) 151. RG Cash Box/February 12, 1983

WORKING OUT — American Society of Composers, Authors and Publishers (ASCAP) member Smokey Robinson was among panelists at a recent ASCAP Black Contemporary Music Professional Workshop where he shared his views on the work of young composers. Picture shows (l-r): Bill Withers, a workshop member having songs reviewed; Robert Gordy, executive vice president, Jeobe Music, and moderator of the panel; Ruth Robinson, music editor, Hollywood Reporter; Dale Kawashima, president, Dale K. Publishing, Inc.; Robinson; and Vannell Johnson, vice president, black music A&R, Capitol Records.

THE RHYTHM SECTION

LOOKING BACK — Although the varying shades and hues of black music have remained an illustrious component in the vista of black history, record industry advocates of Black History Month during February may escape splashy commercialism from record labels right down to the mom & pop stores on the street, promotions of black product during the month will not mix celebration of black life and the role music plays in such rites with the selling of records. Instead, record companies, radio, record and artists are highlighting product in normal promotions, but are also taking steps to acknowledge black history and its music. In "terms of merchandising, we've got nothing planned for directly tying into Black History Month," explained Miller London, vice president of sales at Motown Records. "That's not what the month is for anyway. We may do some art with artists like Stevie Wonder and Smokey Robinson, who are artists that have made a contribution to black music history. But we're going to merchandise our product the way we do each month." Adding a dimension to its merchandising scheme, PolyGram Records' Ken Reynolds, associate director of press and artist development, said that framed and dry-mounted posters of the company's currently hot artists, such as the Gap Band, Kool & The Gang, Millie Jackson, Robert Winter & Faye and The Four Tops have been developed. Reynolds said while the poster campaign, which covered New York area clubs and stores, was initially, was aimed at maintaining consumer visibility, "we kept product information out of the posters and concentrated on the artists' message, 'Celebrate Black History Month.'" He said that the posters were added to a hip-hop promotion. Though there will be no attachments directly to Black History Month, CBS Records, in a joint venture between subsidiaries Epic and Columbia, will be doing a special sampler LP highlighting both new and established artists, the company said. It added that its packaging will feature Epic and Columbia artists as diverse as Andra Cymone, Weather Girls, Rodney Franklin, George Duke, Betty Wright, Champain, Eddie Grant and Weather Report. The album will be used in radio station giveaways in markets around the country, and for in-store airplay according to Vernon Slaughter, vice president of black music promotion at Columbia. "We plan to revive the stock on titles by artists represented in the sampler, in addition to promoting the stock of new releases from stock of the acts," Slaughter added. Televising is expected to be more for Los Angeles said that he will request that his radio advertising in connection with a WEA promotion on Chaka Khan, Grover Washington, Jr., and The System and a Capitol Records promotion featuring the following of the two acts, will be tagged with uppers to celebrate Black History Month. At MCA Records, Ellmer Hill, national director of R&B promotion, said that catalog product by artists such as Billie Holiday, Bobby Blue Bland, B.B. King, Lloyd Price and the Pointer Sisters will be featured in radio contests in the company's listeners.<ref>Text continued on next page</ref>
1 OUTSTANDING
THE GAP BAND

2 HEARTBEATS
YARMBUSCH'S PEOPLE

3 BETCHA SHEN'T LOV'NO
EVELYN KING & PCAA PB-13320

4 ARE YOU SURE
TYRONE DAVIS (Higgin Shir-2005)

5 BILLIE JEAN
MICHAEL JACKSON (Epic 34-05992)

6 SEXUAL HEALING
COMMODORES (MCA 383020) 9 16

7 FALL IN LOVE WITH A MAN
THE WIND & FIRE (Columbia 38-03375)

8 YOU ARE LOVED
LIONEL RICHIE (Motown 1567)

9 BAD BOY
RAY PARKER JR. (Arista AS 1030)

10 I'VE MADE LOVE TO YOU A THOUSAND TIMES
SMOKEY ROBINSON (Temi/Motown 1650)

11 THE GIRL IS MINE
MICHAEL JACKSON/Paul McCARTNEY (Epic 34-03766)

12 PUT IT IN A MAGAZINE
SONNY CHARLES (Higgin Shir-2001) 4 15

13 I LIKE IT
DeBARGE (Motown 1645) 4 14

14 THE BEST IS YET TO COME
GROWING WASHINGTON JR. with PATTI LARUE (Ethere 7-69877)

15 PASS THE DUTCHIE
MUSICAL YOUTH (MCA-52149) 4 17

16 MIND UP TONIGHT
MELBA MOORE (Cotillion CA-52190)

17 KNOCKOUT
MARGE JOSEPH (HRC WS 03377)

18 PAINTED PICTURES
COMMODORES (Motown 1651)

19 TURN TO ME
MAXINE HIGHLAND FEATURING JIMMY RUFFIN (Higgin Shir-2004)

20 WE DON'T HAVE TO TALK ABOUT LOVE
PEYO BRYDON (Capitol B-5188) 4 13

21 LADY IN RED
ALPHONSE MOUTON (Higgin Shir-2000) 4 13

22 SINCE I LOST YOU
LUTHER VANDROSS (Motown 34-03487)

23 ATOMIC DOG
GEORGE CLINTON (Cotillion CA-52201) 4 15

24 BABY, COME TO ME
THEO BENJAMIN (Island/Atco A.S.1035)

25 GOTT TO BE THERE
JACKY KIRAN (Walter Bros. 29999) 4 15

26 THE BEATLES ON ORBIT
MELLE MEL AND DUKE BOOTEET (S.N.Y. 34-03487)

27 THE MESSAGE II (SURVIVAL)
GARY GRACELAND (Columbia 33-03377) 4 13

28 LOVE ME RIGHT
ASHTRAK FINKEL (Arista AS 1023)

29 MY LOVE GROWS STRONGER
( PART 1)
BLOODSTONE (T-New/CSA 254 03394)

30 TOO TOUCH
ANGELA ROYAL (Arista AS 1039) 4 12

31 TRULY
LIONEL RICHIE (Motown 1626)

32 LAST NIGHT A.D.J. SAVED MY LIFE
GOT TO BE YOUR LOVER (Sound of New York, S.N.Y 5102)

33 I'M FREAKY
O'BRIAN (Cotillion B-5230) 4 13

34 CHICAGO
"Good Times" (Atlantic 5117)

35 I DON'T WANT TO LAUGH AT YOU
"Secondhelping" (Atlantic 5117)

36 BODY MOVIC
"Baddest Girl" (Motown 1657)

37 CAREERIES
"California Love" (C.I.M./CBS 2743)

38 I'M A PLAYER
"Playin' With Fire" (Atlantic 5117)

39 COMIN' IN STRONG
"Wanna Be Startin' Somethin'" (Motown 1657)

40 HE'S THE ONE
"Are You Ready for This" (C.I.M./CBS 2743)

41 I CAN'T HELP MYSELF
"Shake The Break" (Motown 1657)

42 I'M NOT AFRAID
"I'm So Happy" (Motown 1657)

43 I'M SORRY
"Lil' Bad Man" (Island/Atco AS1031)

44 LOOK FOR THE PERFECT BEAT
"Lil' Bit Of Soul" (Capitol B-5209) 2 13

45 LOVE
"Satisfied" (Island/Atco AS1034)

46 LOVE
"Wanna Be Startin' Somethin'" (Motown 1657)

47 LOVE
"Are You Ready" (C.I.M./CBS 2743)

48 LOVE
"Rock Your Baby" (Motown 1657)

49 LOVE
"I'm So Happy" (Motown 1657)

50 LOVE
"Lil' Bad Man" (Island/Atco AS1031)

51 LOVE
"I'm So Happy" (Motown 1657)

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79 LOVE
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"I'm So Happy" (Motown 1657)

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"Rock Your Baby" (Motown 1657)

83 LOVE
"Are You Ready" (C.I.M./CBS 2743)

84 LOVE
"Wanna Be Startin' Somethin'" (Motown 1657)

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"Lil' Bad Man" (Island/Atco AS1031)

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"Are You Ready" (C.I.M./CBS 2743)

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"Are You Ready" (C.I.M./CBS 2743)

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"Wanna Be Startin' Somethin'" (Motown 1657)

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96 LOVE
"I'm So Happy" (Motown 1657)

97 LOVE
"Rock Your Baby" (Motown 1657)

98 LOVE
"Are You Ready" (C.I.M./CBS 2743)

99 LOVE
"Wanna Be Startin' Somethin'" (Motown 1657)

100 LOVE
"Lil' Bad Man" (Island/Atco AS1031)
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributed</th>
<th>Weeks On Chart</th>
<th>Weeks On Chart</th>
<th>Weeks On Chart</th>
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</thead>
<tbody>
<tr>
<td>34 DAYLIGHT AGAIN (Crosby, Stills &amp; Nash (Atlantic SD 16403)) WEA 5.94</td>
<td>25</td>
<td>33</td>
<td>31</td>
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<td>35 MOUNTAIN MUSIC (Atlantic SD 16403) RCA 5.94</td>
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<td>36</td>
<td>48</td>
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<tr>
<td>36 FOREVER, ALWAYS, FOR LOVE (Luther Vandross (Epic FE 30515)) CBS 5.94</td>
<td>8</td>
<td>37</td>
<td>18</td>
</tr>
<tr>
<td>37 HEARTLIGHT (Neil Diamond (Columbia TC 5631)) CBS 5.94</td>
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<td>38 HERE COMES THE NIGHT (Barr-Melhand (Arista AL 6140)) RCA 5.94</td>
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<td>39 KISSING TO BE CLEVER (Cultural Vibe (Epic EP 33265)) CBS 5.94</td>
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<td>40 BEAUTFUL (Ric Ocasek (Geffen GHS 32022)) WEA 5.94</td>
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<td>41 NEVER SURRENDER (TRUIMPH (RCA APL-4382)) RCA 5.94</td>
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<td>42 PYROMANIA (Def Leppard (Mercury 810 515-1 M-1)) Sony 5.94</td>
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<td>45 THE BEST IS YET TO COME (Grover Washington, Jr. (Epic EX 80011-1)) WEA 5.94</td>
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<td>46 THE YOUTH OF TODAY (MUSICAL YOUTH (RCA M-5284)) CBS 5.94</td>
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<td>48 ALWAYS ON MY MIND (Willie Nelson (Columbia FC 37515)) CBS 5.94</td>
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<td>49 ALL THE GREAT HITS (Commodores (Motown 02084)) MCA 5.94</td>
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<td>50 HIGH ADVENTURE (Kenny Loggins (Columbia TC 36127)) CBS 5.94</td>
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<td>51 SPECIAL BEAT SERVICE (The English Beat (R.E.M. A&amp;M SP 70032)) RCA 5.94</td>
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<td>52 WINDS OF CHANGE (Jefferson Starship (Capitol FC-14723)) CBS 5.94</td>
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<td>53 GREATEST HITS (Ray Parker Jr. (Arista AL 6121)) RCA 5.94</td>
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<td>54 LOVE OVER GOLD (O.C.S. (Warner Bros. 9 23977-1)) WEA 5.94</td>
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<td>55 LIVE EVEL (Black Sabbath (Warner Bros. 9 23974-1)) RCA 5.94</td>
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<td>56 SHOWTIME (The J. Geils Band (EMI America SD-17587)) CBS 5.94</td>
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<td>57 IT'S HARD (Warner Bros. 9 23973-1)) RCA 5.94</td>
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<td>58 CUT (Golden Earring (E 11-18040)) CBS 5.94</td>
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<td>59 GET LUCKY (Loverboy (Columbia FC 37563)) CBS 5.94</td>
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<td>60 GET CLOSER (Linda Ronstadt (Asylum 9 80185-1)) WEA 5.94</td>
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<td>61 SCREAMING FOR VENGEANCE (Judas Priest (Columbia FC 38160)) CBS 5.94</td>
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<td>62 THE LONELY MANN COLLECTION (Geffen GHS 32022) WEA 5.94</td>
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<td>63 HOOCHED ON CLASSICS II (Lois Clark (RCA APL-4382)) RCA 5.94</td>
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<td>64 SIGNALS (Rush (Mercury SMR-1-4056)) RCA 5.94</td>
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<td>65 WORD OF MOUTH (Tony Basa (Chrysalis CHR 1419)) CBS 5.94</td>
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<td>66 PETER GABRIEL (Geffen GHS 3341) WEA 5.94</td>
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17th Annual MIDEM Test - Live Up To Expectations

(caption from page 19)
casting nature on cable television and the international audience the service will attract. We believe that a video music cable service like MIDEM is not only beneficial to the viewing public, the cable operators, the record and music industries and the music fans, but it is also in the interest of the artists who are now consolidating our plans to launch Music Vision as soon as practical.

VCL, the London-based worldwide independent music publishers, has announced plans related to the forthcoming expansion of European cable and satellite television. VCL is forming a subsidiary company with backing to the tune of five million pounds to find music-related projects for program production. The VCL thrust at MIDEM is based on the premise that the demand for music, theatrical and video programming will be enormous. The new VCL company will be based in London and in conjunction with Scorpio Sound studios, the Horowitz Appointed

(caption from page 11)
strument lines. He is responsible for overseeing sales and marketing activities in both the domestic and foreign markets. Previously president of Rotel, Horowitz has helped develop wide marketing and sales for both AR and Tannoy loudspeakers. He is also a former president of both Emporio and Otorino cartridge manufacturers and suppliers.

Horowitz’s background also extends to electro-mechanical transducers, in which field he has worked as an engineer and marketing specialist.

Horowitz will report to Cerwin-Vega founder and president Gene Czerwinski.

Altec Lansing

(caption from page 17)
i 3186 speaker models for full range PA applications. All models, according to Altec Lansing, are extremely efficient and capable of handling between 500 and 600 watts of power. Speakers are enclosed in structurally reinforced frames and feature a ferrite magnet structure, with a windable voice coil providing very low distortion even at high SPLs.

For more information, contact Altec Lansing for president for commercial sales Gary Rilling at 1515 South Manchester Ave., Los Angeles, 90026-2863. The telephone number is (714) 774-2800.

London-based recording studios that will feed video music projects to back for new productions on film, video and record.

A few of the more eccentric record companies at MIDEM deliberately swam against the predominant mainstream motives to gain attention and recognition of a different sort. Such was the diversity of creativity of U.K. independent label Some Bizarre, which presented for this year out like a rough diamond. With a sand decorated in plain white paper and sporting a few sheets of the company residence postcards, felt-tipped pen scrawled graffiti slogans proclaiming the true nature of creativity, Steve and Some Bizarre got as much attention as it wanted. Steve was adamant that his company was not at MIDEM to make any deals or buy any product, but merely present to explain what Some Bizarre is, and with a roster that includes Soft Cell, Depeche Mode, Cabinet Voiture, Psych TV and Vernon Pink Floyd, the group was impressed. Some Bizarre was also on hand to demonstrate what has been termed "Holophonic Sound" - a new concept in sound production developed by an Italian scientist. It is the audio equivalent of a hologram. Said Steve, "If the sound can move in a 360 degree circle in any direction. Pink Floyd has reportedly used this new technique on parts of its forthcoming LP, "The Final Cut," but ultimately the group was disappointed with the new sound because its apparent unique depth the sound doesn’t allow the music to “breathe.”

Aside from the many diverse types of music and media available, the overall emphasis at this year’s festival was the successful proliferation of small indie groups in the world. Afro-Cuban vocalist Laila Comber reported that several overseas deals were offered to her. Comber, along with many other artists and producers representing themselves, found much positive reaction. Comber recently signed a recording and publishing deal with Warner Music in the U.S. and is at MIDEM to fix some overseas licensing deals for her latest single, “Hangover.”

The Jarvis record companies in acquiring and renewing deals. Jonathan Simon, managing director of Jarvis, observed that "we have created a lot of new profiles and were excited "amazed" at the number of prolific and competent songwriters being offered at this year’s MIDEM. Also, Zomba Music’s Ralph Simon concluded a three-year

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MANUFACTURERS OF Chopstix, Stixs and Video. Our newest label, Chopstix, is now available. Phone 201-882-6608, Video World, Brooklyn, New York.

(continued from page 12)

difficult to duplicate in a new wave singles bar-type atmosphere. So it goes... the god- damned, roadie, the Ventures, just put out a mini-LP on the Tradex label called "Star," others in the group. "Side One Way," the other side of the dime, was actually a version of the group’s great “Two Thousand Pound Bee” (one of the late John Belushi’s favorites), while the flipper contains three instrumental oceanic odes... The Stranglers have a new 12” single on Epic, “Midnight Summer Dream, b/w "Paradise," from its upcoming album entitled "Feline." On Feb. 17, the Music Publishers Forum will discuss various applications for the micro computer in the publishing industry. Location: The Hyatt on Sunset hotel... Early spring will see shipment of “Live at Radio Toyo,” a compilation of tracks by The Minutemen, 100 Flowers, The Three O’Clock, Green on Red, Rain Parade and Wurm, all of whom have had material recorded at the Ethan James studio facility in Venice... Pop-rockers, it seems, are not going down the drain in the tradition, streamlined keyboard-dominated group St. Regis and Lee’s acoustic guitar The National decent. Valentine’s Day in the Organization of Women in Music’s Gift of Music program at L.A.’s Bonaventure Hotel. For additional info, contact OWM at either (213) 659-5322 or (213) 639-3117. In the firm of Mark Sorocco’s Scorsee’s of Comedy club, have added two members to the group to take the place of late guitarist James Honeyman-Scott and departed bassist Chris Farndon: Robert Tyrrell (formerly of Feeder) and Frank Mckinney, and his wife, Janet, on the Jan. 28 birth of their son, Brandon Andrew. Jeffrey reisser
AROUND
THE ROUTE
by Camille Compasio

Stern Electronics, Inc. president Gary Stern is pleased with the response to "Lost Tomb," the firm's first "low-priced conversion only game." It can be used to convert (in 30 minutes) such Stern games as "Astro Invader," "The End," "Scramble," "Super Cobra," "Turtles" and "Amidar." With respect to Stern's recent announcement of a price cut of 15%-20% on video games (Cash Box, Jan. 22), the first upright model at the reduced rate is "Bagman" (licensed from a French firm), which is currently being sample shipped to distributors. Gary told Cash Box that he feels Stern is on the "right track" in initiating a price reduction, under present economic circumstances. At this point, however, it is too soon to determine the effectiveness of such a move. Stern's "Rescue," introduced at AMOA Expo '82, is doing very well, by the way — which Gary was happy to tell us about.

Dateline Minneapolis, home of Sandler Vending, where we spoke with company exec Hy Sandler. Bally Midway's "Baby Pac-Man" is about "the brightest thing going right now," according to Hy. Commenting on the prevailing softness in business, he noted that area operators are reporting collections to be down as

(continued on page 32)

Behavioral Scientist Stresses Positive Side Of Video Games

by Jeffrey Ressner

LOS ANGELES — Consider the following:

• In West Warwick, R.I. there is a 16-and-over age limit on all arcade games.

• Anaheim, Calif. and St. Louis, Mo. have adopted ordinances that forbid construction of an amusement center if 51% of the community doesn't want it.

• In Vancouver, British Columbia, minors are unable to enter arcades, but can play in locations where less than four video machines are present during non-school time.

• Oakland, Calif. and other cities in the state — Berkeley, Redwood City, Thousand Oaks and Camarillo — have several restrictions against children being in arcades during school hours and other specified times.

Coin-op game manufacturers, distributors and operators around the country and Canada are all too aware about pressure from parents' groups and local legislators who try to restrict game locations from conducting business on the basis that electronic amusements "warp" children's minds and that arcades are hotbeds of drug abuse, violence and juvenile delinquency. With so much controversy over this particular issue, many experts in the field of adolescent sociology and psychology — like Long Beach, Calif. behavioral scientist B. David Brooks — are discovering that defending video games can be a full-time job.

Brooks, who's had a private consulting business since August, 1981, has done extensive research into both the arcade environment and children's' relationships with video games, and has been certified as an expert witness on these subjects by judges and other lawmakers involved with legislation concerning game restrictions. Over the last year, Brooks claims he has been contacted "many times" by various video game companies and has travelled as far as Chicago to testify, while also giving depositions for cases in other parts of the country.

"I'm charging for my fees because I'm getting a lot of calls," Brooks told Cash Box. "For an individual who wanted to open an arcade, I would charge somewhere between $60-90 an hour depending on what they need and if it requires travel, much like an attorney would do. Or, if it's a package they wanted me to put together I'd put together something that would include two or three trips to a city council or planning meetings for $1,500. This is really a side thing that happened to me about a year ago, since I began speaking out for the positive aspects of video games."

Began With Misquote

The 43-year-old former high school principal started getting interested in vid games when he appeared in front of a Norwalk, Calif. city council meeting. "I had been presented an award for my work with juvenile gangs, and was misquoted as being against arcades — in particular, the P.J. Pizza centers. What happened was that the day before I spoke to a service club group and a man asked

(continued on page 32)
Advanced Video Teams Up With NFL For Games

LOS ANGELES — The National Football League and Advanced Video are set to create and market a laserdisc-controlled video arcade game incorporating NFL action footage supplied by NFL Films. The game, which will feature the San Diego Chargers opposing the New England Patriots, is planned for release just prior to the 1983-84 NFL season, and can be played by one or two players. Bally Midway said that once the ammuntion will allow arcade operators to select football plays that are most likely to succeed in actual game situations. After an offensive play is chosen, a computer program determines the chances of its success against the defense selected by the opposing player in the two-player format, or its success against the computer if just one person is playing. The computer then chooses one of over 200 plays available on the videodisc that shows the outcome of the chosen offensive play against the chosen defensive game plan.

The software for the new game’s computer program is being created by Perceptronics, a firm specializing in advanced technology research and development. Advanced Video, which came up with the game’s concept, is a new company formed by Rick Fisher and Jim Burley, and represented by attorney Ron Mix, former All-Pro offensive tackle with the San Diego Chargers. Advanced Video is currently trying to convince major arcade machine manufacturers to produce and market the game, which will utilize footage from football championships played during the last three NFL seasons. Future NFL videodisc-based video games that will be released in association with the San Diego Chargers include "Cardinals Conquest," planned for release during the 1983-84 NFL season.

Valley Resumes Production Of ‘Tiger Cat’

CABO ينب — After a three-year “holding” action, the Valley Company of Bay City, Mich., is again getting into the business by shipping the “Tiger Cat” Bumper Pool coin-operated table. The first shipment of the new unit was mailed during the week of March 14.

Commenting on the move, Chuck Milburn, Valley president, said, “This new Tiger Cat is a real opportunity for operators to turn idle space into dollars, because it’s so compact, and fits into locations where space is a problem. Many operators also see it as the ideal replacement for other coin games whose popularity has begun to erode.”

“The new unit is really more than just an addition to our line,” he added. “It reflects our confidence in the industry as a whole, and in our distributors and their operators specifically. We believe that they will be convinced that this includes Bumper Pool — make excellent investments for progressive operators who are looking for ‘sure things’ in an extremely volatile and unpredictable business. The company (continued on page 32)

Bally Midway Obtains Judgement In New York

CABO ينب — Bally Midway Mfg. Co., a subsidiary of Bally Manufacturing Corporation, announced that it had obtained a jury verdict and judgement in the amount of $545,000 against a Brooklyn toy company and its three owners, who manufactured and sold stuffed toy pillows which allegedly looked like Pac-Man and Ms. Pac-Man. The jury found that the defendants infringed Bally Midway’s copyrights and trademarks in the Pac-Man and Ms. Pac-Man names and characters, and engaged in unfair competition, according to Bally Midway.

Bally Midway owns the copyright in the Pac-Man and Ms. Pac-Man video games as well as in the official Pac-Man stuffed toy pillows sold by its licensee, the Commonwealth Toy & Novelty Company of Brooklyn, N.Y. Bally Midway licenses its Pac-Man and Ms. Pac-Man trademarks to approximately 90

(continued on page 32)

Industry News

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(continued on page 32)
Twice As Much

In line with today’s economic conditions and the conservative buying practices of operators, Williams Electronics, Inc. announced the release of two "innovatively new" pinball games, "Defender" and "Warlock," which the factory stressed will answer the need for equipment that will provide both longevity and trade-in value for the operator. Smart operators are looking for solid returns on their investments, for profitability in both the short and long run and for the variety of products players demand, according to Williams, and both of its new models fit the bill.

"Not only are pinball games still enjoyed by players both at home and abroad, but pinball meets a need that video games cannot," said Ron Crouse, vice president and director of marketing at Williams. "Their longevity is a well documented fact and their trade-in value remains high. Many video games cannot generate pentum-term gains or maintain their value pinball.

Terry Sullivan

Sullivan Appointed Manufacturing VP
At Bally Midway

CHICAGO — David Marosfke, president of Bally Midway Mfg. Co., announced the appointment of Terry Sullivan to the position of vice president of manufacturing. Sullivan was also elected to Bally Midway’s Executive Committee.

In making the appointment, Marosfke stated: "Terry has done an exceptional job as director of manufacturing. He is very deserving of this position and we know that he will fill it with confidence and ability.

Sullivan is a veteran of 22 years of manufacturing at Bally Midway.

Bally Midway Judgement

companies which sell over 500 licensed products.

"We are very pleased that the jury confirmed our right to prevent the unauthorized use of Pac-Man and Ms. Pac-Man and to recover substantial damages," stated David Marosfke, Bally Midway’s president. "We will continue to vigorously enforce our rights against infringers so that we and our licensees are protected from unfair competition."

As further reported by Bally Midway, the defendants claimed that they had been making similar pinballs for over 10 years. The defendants also argued that the Pac-Man design was not subject to copyright or trademark protection and attacked the validity of Bally Midway’s copyrights and trademarks on a number of other grounds.

After an eight-day trial in Brooklyn Federal Court, at which Judge Eugene H. Nickerson presided, the jury found the defendants liable, and awarded Bally Midway $180,000 in damages and $70,000 for the recovery of illegal profits against all the defendants. In addition, the jury awarded punitive damages of $150,000 against the corporate defendants, $75,000 against a single individual defendant, and $35,000 each against the other two individual defendants.

Valley ‘Tiger Cat’

(continued from page 32)

ept of pool, whether on a pocket table or in Bumper Pool, has proven to be a steady income producer, with proven, dependable return on investment. It’s just good business, for us, for distributors, for operators, for the industry.

The newly designed Tiger Cat table has many of the physical features of the "Cougar Cheyenne." Valley’s current selling coin-operated pool table, including Valley’s exclusive Cheyenne Leather protective covering on side, ends and rail; imported slate playground and redesigned coin and ball trap assembly; alternating ball return system (where player automatically receives white balls for one game, red balls for the next); stainless steel corner caps stamped with the noted Cougar symbol, and many other standard features.

Defender"

"Defender" pinball is a brilliant adaptation of the Defender video game, containing all of the familiar aliens and enemies, the landers, swarvers, soldiers, balters, pods and mutants that contributed to the popularity of the video model. There’s warp and there are small bombs, too, for wave after wave of video-like excitement.

"Warlock," a futuristic version of Vectrex, comes complete with a lot of features superb special effects and solid play appeal at a very exciting price. "With these new introductions, we’re covering both ends of this viable market," Crouse added. "Both games are substantially smaller investment than video games, making them very attractive for the street location as well as the arcade."

Trekless Delight

The training system used by crew members of the Starship Enterprise to simulate combat against the Klingon Empire is now available on earth.

The "Star Trek" Strategic Operations Simulator from SEGA simulates actual battle conditions encountered by Federation Starships while on patrol, enabling cadet trainees to learn Federation tactics in combating the Klingon threat.

The simulation sequence begins with an introduction of Klingons, Starbases and the mighty Enterprise into the scanner screen. The trainees may maneuver the Enterprise, zoom the scanner screen by actuating the rotary helm control and pressing the thrust button on the control panel. For high speed travel across great distances, the trainee may press the warp drive button.

The Enterprise starts the mission with a limited number of shields and photon torpedoes, and a limited amount of warp drive energy. In order to destroy Klingon enemies, the trainee may use either one of two weapons: phasers, which can destroy only one enemy at a time but are in unlimited supply, or, photon torpedoes, which are in limited supply but can destroy several enemy vessels at one time.

To protect the Enterprise from enemy fire and collisions, an automatic shield envelopes the ship. The number of shields available are displayed on the screen and once their strength is depleted, the Enterprise can sustain damage. In order to repair this damage, the trainee must dock with a Starbase repair station. All damage is repaired and the ship’s supplies of shields, photon torpedoes and warp drive energy are replenished.

The primary enemies are Klingon battle cruisers, which exhibit three different hostile tendencies. Other enemy hazards are the alien saucers that appear and move about the screen randomly.

The Star Trek Strategic Operations Simulator is available as either the trainee/two trainee unit, or as a sit down cockpit.

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AD DEADLINE: April 4, 1983

ISSUE DATE: April 16, 1983

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