LITTLE ROBBERS
the arresting new album from

THE MOTELS
features
SUDDENLY LAST SUMMER

Produced by Val Garay

On Records and New High Quality XDR/HX Cassettes from Capitol
The Retailers’ Traffic Builder

While labels, distribution and retail face what sometimes looks like a slow growth period, the pervasive success of mid-priced product is visible everywhere.

Major and independent labels have mini LPs and midprices today that include new artists' product and samplers as well as catalog in their lines. At the same time that dormant catalog items have been revived at retail, these mid-priced items have encouraged the consumers' multi-purchase buying habits.

The attractive price and the reputation of strong catalog acts such as Joe Jackson, Carole King, Led Zeppelin and the Doors, can offer the consumer value, selection and price if properly marketed and promoted by the retailer. Mid-priced product can be used to create excitement that generates in-store traffic during the all important Fall selling season.

Albums featuring prices three to four dollars below list for frontline product is an attraction for both consumers and retailers. But that attraction also bears a message. When many say that the industry is pricing itself out of the business, the success of mid-priced product is certainly food for thought.
EDDIE'S MAIDEN MAKES GOLD — Capitol recording group Iron Maiden was recently presented with their first U.S. gold records in recognition of sales of their current album "Piece Of Mind." Their touring monster mascot Eddie towered over the presentation, which took place after a performance at the Nassau Coliseum in Long Island. Pictured are (l-r): Don Grosvenor, vice president A&R, Capitol Records; Adrian Smith and Dave Murray, of the group; Andy Taylor, co-manager of the group; Nicky McBrain, Bruce Dickinson, and Steve Harris, of the group; Walter Lee, vice president of marketing, Capitol Records; Rod Smallwood, co-manager of the group; and Jim Mezza, president, Capitol Records, EMI Liberty Records, and Screen Gems.

No Difference At N.Y. Tower Store — Just More Customers
by Jim Bessman

NEW YORK — Now in the third month of operation, the big surprise at the soon-to-be-expanded mammoth Manhattan Tower Records outlet is there's really no surprise there at all. “There's nothing significantly different except the frantic pace of our operation there and the fact that it's larger and more complex than our other places,” said chain head Russ Solomon from his Sacramento, Calif., home base. “Otherwise, there's been no problem nor did we expect, but we really didn't know what to expect when we came in. The only thing we didn't expect is the number of people we've been getting in it, which is at least a couple thousand per day and more than we figured. Because of that, our biggest problem is keeping the rugs clean.”

Manhattan store manager Mathew Koenig, transplanted here from his former Bay Area regional manager post, also noted higher-than-expected customer turn-over in his assessment that things have gone “much better than we ever thought we would do.” He added that the store retains its position as first in the chain, having assumed that rank but four days following its grand opening in late June. And this performance has continued despite the absence of some 40,000 New York University and smaller college students in the store's 4th & Broadway Greenwich Village vicinity. These missing students will be greeted by the “Grand Opening — Part 2” (Cash Box, Sept. 10), which kicked off last week with a pair of rock concerts in classical sale featuring Pro-Arte, Sinfonia, Music Masters, Harmonia Mundi, Supraphon, MGG, and CBS Masterwork's product.

“We'll be blasting out with a new ad campaign,” added Koenig, including among promised “different things than you see other stores do,” the buying of space in subway stations. Other future developments at the

“Rock of the 80's” New Music Format Fomenting On Radio
by Harry Weinger

LOS ANGELES — The “Rock of the 80's” format, after Top 40 radio adding so much new music, a mass audience is Hearing ¼ of ¼ of our playlist,” he noted, “so I know Rock of the 80's works well for Top 40.”

Carroll's list currently includes fourteen stations around the country, and the outlet in Australia, 25M in Sydney. Not all of them are exclusively "Rock of the 80's.

"I want to do other formats," said Carroll. "I thought the stations I advise, some are all Rock of the 80's, like KROQ and KQAK in San Francisco; others are 80's stations with a hits approach, like KPOP in Sacramento;

Showtime — Movie Channel Merge To Confront HBO
by Todd Marmorstein

LOS ANGELES — An agreement merging Showtime and The Movie Channel, two of the top national pay-TV services, was finalized Sept. 6, in a move that will tighten competition for Home Box Office, the largest pay-TV company.

Viacom International was the previous owner of Showtime, while Warner Amex Cable Communications, jointly owned by Warner Communications Inc. (WCI) and American Express Co., operated The Movie Channel. Viacom will receive $70 million from Warner International for 50% of the Showtime service.

A $40 million cash payment was given to Viacom from Warner Communications. Additionally, Viacom has been hired by WCI as a consultant for the next six years at a cost of $5 million per year.

In November, after Viacom paid $75 million for former Showtime partner Group V's 50% share, a major search for new partners emerged. Paramount and Universal Studios were then expected to participate in the new venture. But the Justice Department announced it would not support the merger on anticompetitive grounds, since three major studios were involved. Since Warner Brothers is the only studio involved with the latest merger, the Justice Department approved it several weeks ago.

The new venture, called Showtime-The Movie Channel Inc., currently has a combined total of about seven million subscribers. HBO has twelve million subscribers, which translates into 58% of the market.

Dave Flusher, a spokesman for Viacom in New York, said the merger will offer the newly-formed partnership benefits they could not have had by themselves. "With the backing of these companies, we will be much more versatile in what we do,” he said. "It will give program producers, motion picture producers some real alternatives for their products.”

He added plans for improved services and pay-per-view programming will be some of the innovations the company will provide. More original programming is

Greenwich Village Jazz Fest: Clubs Happier Than Sponsor
by Fred Goodman

NEW YORK — Cooperation between competitors and a test of corporate sponsorship were among the behind-the-scenes issues coming into play at the Second Annual Greenwich Village Jazz Festival, held here from August 26-September 5.

The Festival, which celebrates the historic role Manhattan’s Greenwhich Village has played as a home for jazz, brought together 13 area clubs as well as a Village movie theater in a co-promotion aimed at heightening the scene's profile. More than 70 bands plus lectures, workshops and a film series comprised the Festival's 10-day schedule, and Horst Liepolt, the Festival's coordinator, reports that the program's festival pass system, which allowed listeners reduced rates for club-hopping, was up 25% over last year. "The majority of the clubs did very well," said Liepolt. "Some said this was the best August they ever had, and it's traditionally a very slow month." The Bleeker Street Cinema, which featured a series of jazz films during the Festival, had SRO crowds for many showings, and Village record retailers also reported a strong increase in jazz sales during the Festival's duration (see What's In Store).

Under the Festival's pass system, club goers paid a one-time fee of $10.00, and were then able to attend the first and second series at any participating club at half-price, and were admitted to final sets free. In order for the system to work, clubs that compete with each other year-round had to work together.

Mandrell Entertains NAB — At the recent National Assn. of Broadcasters (NAB) Radio Programming Conference held in San Francisco, MCA recording artist Barbara Mandrell performed at a dinner concert sponsored by Broadcast Music, Inc. (BMI). Pictures above show the concert (l-r): Len Hendel, BMI vice president, broadcast relations, BMI; Edward Fritts, president, NAB; Mandrell; E.R. "Curly" Vadenbeocouer, membar, board of directors, BMI; Robert Pratt, chairman of the board, BMI; and Larry Sweeney, vice president, licensing, BMI.

Cash Box/September 17, 1983
**Electric Cowboy Pop Festival Draws 70,000**

BAM WEBSTER FARM, Tenn.— Thousands of rock fans milled about this 200-acre farm site during the three-day Electric Cowboy Pop Festival. Festival founder Bob Alexander placed the audience total at nearly 70,000 for the Labor Day Weekend event although an estimate of 50,000 was only a very high considering daily guesses on crowd attendance ranging from 8,000 to 10,000.

There can be little doubt, however, that the thousands who did attend at $30 for the full three days enjoyed themselves. No major incidents occurred to tarnish the event. The 350-man security staff, some on horseback, had little trouble corralling the few individuals who confronted them with trouble. The crowd was in Tennessee to party and listen to artists like Joan Jett and the Blackhearts over a sound system consisting of 300 cabinets with an output capability of 77,000 watts supplied by D.B. Audio of Chicago. The 28 acts included representatives of southern rock, heavy metal and new music.

Only one act canceled. Madness was replaced by a new Marriot's band. Judging by the crowd's acceptance of Marriot's performance, which included songs from the dotted line repertoire, Madness was not missed.

Backstage on Sunday, press and public were discussing the beleaguered treatment of male fans who were knocked off the fence in front of the stage by security personnel during Jett's set. Remarked one, "It's not Joan's fault. She's really sweet. It's the people she hired."

In summing up the event, Alexander said, "It was a great event. Everything flowed smoothly so far as set changes, security and the acts were concerned. The audience seemed to have a great time. The only thing that marred an otherwise perfect setting was a serious counterfeiter ticket problem which we are currently investigating. Other than that, everything was great. We plan to do the whole thing again next year.

Alexander's optimism aside, many backstage personnel saw the small attendance (as compared to pre-show estimates) and the losses at the US Festival as a portent that California and New York will soon be dead news for the large outdoor festival, whether the reasons were, as some said, the current economic recession, the lack of a major music festival or the decline in the public's interest in such events. One veteran TV reporter, looking out over the crowd remarked, "It's the end of an era."

**Manlop Answers British Press**

LONDON — In spite of the estimate that someone in the U.K. buys a Manlop record every 18 seconds, the singer has no plans to make a hit with the British press. Ridiculing "Manlopanmania" and often referring to him as "Barry Vanilla" and "the Pinocchio of Pop", the British press has for many years expressed its dislike of what it feels are Manlop's overly sentimental songs.

In an effort to blunt some of this hostility, Manlop recently held a massive press conference at the Savoy Hotel here.

The Manlop press conference was a hit with the U.K. audience being nearly entirely female, predominantly over 30 and all hopelessly devoted to him, Manlop got in a terrible fistfight after he deniled all of it (except fans' devotion). He described his British fans as "warm, smart and good looking."

Manlop also said that he is looking forward, the possibility of acting in a film, although he could not say definitively that he was considering any particular role.

**ABKCO Reports Loss For Third Quarter**

NEW YORK — Third quarter figures released by ABKCO Industries, Inc. show a loss from all operations of $313,676, or 28 cents a share. This compares to a far smaller loss of $42,045, or 2 cents a share, from the same period last year. Revenues from continuing operations for the third quarter ended June 30, 1983 were reported as $567,191, nearly half as much as the $1,005,102 from the corresponding period in 1982.

For the nine months ended June 30, 1983, a loss from all operations totaled nearly $1.2 million, or $1.05 a share. This compares with a profit of $403,925, or 26 cents a share, for the same nine-month period of 1982. Revenues from continuing operations for this period in 1983 reached nearly $2.6 million, down from the over $3.9 million figure from 1982.

The nine-month period ended in 1982 included an extraordinary item of $165,579, or 15 cents a share, that represented the income tax benefit from the utilization of a prior year loss carryforward. The quarter ended in 1982 also included an extraordinary item — $19,367, or two cents a share, which represented the reversal, as a result of the loss from operations for the three months ended June 30, 1982, of part of the income tax benefit previously reflected for the six months ended March 31, 1982. There were no extraordinary items in the 1983 periods.

ABKCO said that the operations for the two periods reported in 1983 were detrimentally affected by both the declining revenues and the company's production of Edward Albee's Broadway play The Man Who Had Three Arms, which closed after a one-month run in April, causing a loss estimated at $16,000.
The BMI computer.
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We're proud of the fact that, in every one of the last five years, the majority of the music on the charts was created by BMI affiliates. But that's what friends are for—to make it a little easier for the most talented collection of writers and composers to create the most popular music. Today and tomorrow.

Wherever there's music, there's BMI.
REVIEWS

ALBUMS
(continued from page 8)

NEW FACES TO WATCH

Haysi Fantazzy

As fanciful as their name, so is the eclectic Brit duo Haysi Fantazzy's music. Everything from Cajun to juyu surfaces in the colorfully clad group's exuberant mix of styles, with about the constant being male half Jermaine Hunt, divinity-born, and female half Vivienne, enchanting doggall, taken from their first U.S. single "Shiny, Shiny," off the debut RCA album "Battle Hymns For Children Singing." But the music itself of the album indicates that the nursery rhymish, child-like quality of the songs often masks a more serious message. "Nursery rhymes have an innocence that appeals to people on a simple level, but the second layer of nursery rhymes have deeper meanings," noted Healy, on the phone from a London studio. "For instance, "Ring Around A Rosie" is about people dropping from the planet. Likewise, "Shiny, Shiny," ostensibly a jocous, witty, "bad times behind me" ditty, made up, the group says, of bluegrass fiddles, blues guitars, and rattling spoons, is according to Healy, really a map of anti-drug, anti-fancy, party tune dealing with "people who just trudge about living in fear but not doing anything constructive."

But "...got the blarney stone and received the gift of gab," explains 28-year-old Kate Garner, a former model, clothes designer, who has just made the group's photographer who is only an inch or so shorter than her six-foot-one song-and-dance woman, "'I kissed one once but it didn't work.'"

According to Garner, Healy made up the name Haysi Fantazzy. "It really doesn't mean anything. It's an English word to an Spanish word and it wanted an international name." Hence, the international flavor, which Healy, now "21 with a gun," traces back to his interest in "very early ska records in 1969," and which he further developed after leaving a Catholic school in London at the age of 15 due to its restrictions. Living as a Bohemian squatter in abandoned buildings, Healy has a band, the "The Flow" and the updater "The Cut-Up (Breaking Glass)." Percolating rhythms are generated by a rhythm section made up of several strong percussionists, while guitarist Tony (Tones) Lester and keyboardist Malcolm Burn provide traditional rock values. New music as well as conventional AOR outlets could respond positively to this young group's urgent, compelling material.

REVIEWS

SINGLES
OUT OF THE BOX

GENESIS (Atlantic 7-89770)
Mama (5:18) (Funk Music Inc./WB Music Corp.) (Banks/Collins/Rutherford) (Producers: Genesis with Hugh Padgham)

An industrial-sounding percussion and rhythm, Lewis' evocative rollicking soul barren, yet emotional landscape mirroring Phil Collins' harrowing at- tempt to reach out to the subject of this scary world, which essences Collins' own "In The Air." At several points in the long tune he erupts into deranged cries which fit well with his nightmarish vis-

FEATURE PICKS

POP

HUEY LEWIS AND THE NEWS (Chrysalis VS4-42726)


The first single from third album "Sports" shows further development in Huey Lewis and band's R&B rock style. A hard-edged Chinnichap love ballad swings easily from the funk bass and organ play in the verse to a hard rock guitar-grounded chorus. Lewis' evocative role-played soul tenor ties it together in a performance continuing in the tradition of the preceding hits "Do You Believe In Love" and "Workin' For Life"

MICK FLEETWOOD'S ZOO (RCA JK-13621)

Drummer Fleetwood trades in his African ticket for a trip to more familiar shores. This Lindsey Buckingham-penned composition is straight out of Fleetwood Mac territory, with chart-like vocals and grounding rhythm propulsion from Fleetwood.

EYURTHMICS (RCA JK-13619)
Come Into My Life (3:43) (Rod Network/Caribert — BMI) (Lennon/Stewart) (Stewart/Williams)

Having topped charts in the U.S. with their first American single, Eythymics are back for more. The commanding vocals of Annie Lennox and hazy, electronically infused backing compite to make "Love Is A Stranger" a challenging yet already familiar sound from this British duo. If "Sweet Dreams (Are Made Of This)" was a promise, Eythymics have already delivered with "Love Is A Stranger."

STEVIE NICKS (MCA 7-99382)
Anyone Falls (4:07) (Welch/Sweet/Thalk/Three Hearts — BMI/ASCAP) (S. Nicks/S. Stewart) (J. Louvino)

SoCal siren Nicks continues to suc-

NEW DEVELOPING


Pegged by American critics as "the next big thing," Scot- land's band Big Country has already been making lots of waves overseas, with this initial venture debuting on the U.K. charts at No. 4. Though (continued on page 10)

BLACK CONTEMPORARY

PRIVATE PARTY — Bobby Nunn — Motown 6051ML — Producers: Winston Mononque and Bobby Nunn — List: 8.98 — Bar Coded

On his debut Motown album last year, young Bobby Nunn scored a Top 20 B/C single with "She's Just A Groupie" and received accolades from funk fans who found him as raucous as Rick James or Prince. Stepping into his follow-up LP, Nunn took none of his success wil, as the "Lady Killer" and "Too Young" will attest. Though he excels at the erotic pun and doubles entendre, his group comes across as being quite adept at handling touching ballads like "Because of You." The brand new number, "Happy Hangin' Out At The Mall," which is a natural for suburban contemporary formats.

BEST OF STUDIO ONE — Various Artists

Producer: Clement Dodd — List: 8.98

A virtual "Who's Who" of reggae shows up on this anthology of roots, ska, rock steady and dub music produced by Cle-
CASH BOX SPECIAL MERCHANDISING SUPPLEMENT:

On SEPTEMBER 24, 1983 CASH BOX will publish its annual 1983 FALL STOCKING GUIDE. The supplement will contain a comprehensive editorial package built around retailers' product information needs. In-depth coverage of these key areas:

- NEW ALBUM AND TAPE RELEASES
- MIDLINE CATALOG UPDATE
- PRERECORDED VIDEOCASSETTES AND DISCS
- VIDEO GAMES
- RECORD AND VIDEO ACCESSORIES
- BLANK AUDIO AND VIDEO TAPE
- MIDLINE, VIDEOCASSETTE & VIDEO GAMES AWARDS
- ROCK BOOKS / POSTERS

With record and home entertainment retailers getting ready for the Fall selling season, here's your opportunity to reach them in a very special way. Let your advertising message help them make their buying decisions.

ISSUE DATE: OCTOBER 1, 1983
ADVERTISING CLOSING: SEPTEMBER 21, 1983

FOR FURTHER INFORMATION ON ADVERTISING PLACEMENT CONTACT:

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JIM SHARP
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Nashville, TN 37203
615 • 244-2898
New Facilities For '84 CES

LOS ANGELES — With a record 1,300 applications for more than 800,000 net square feet of exhibit space, Consumer Electronics Shows is adding new facilities in Las Vegas for the 1984 International Winter CES there Jan. 7-10. The largest of these new exhibit areas is a 120,000 square foot addition to the Las Vegas Convention Center, presently under construction and jointly financed by the Electronics Industries Assn./Consumer Electronics Group (EIA/CEG), sponsors of the CES, and the International Exhibitors' Group of the Comdex Shows, also held at the Convention Center and other sites in Las Vegas.

The West Hall, as the new addition to the Convention Center is known, is scheduled for completion in mid-November, at which time it will be converted for control and administration to the Las Vegas Convention and Visitors Authority, titleholder to the land.

"With 735,000 net square feet subscribed for the Summer Consumer Electronics, we realized that the Winter Show was bound to be larger than ever, and that at least 130,000 net square feet would be required in addition to the Las Vegas Convention Center, Hilton Hotel and (the public areas of the Sahara and Riviera Hotel)," said Jack Wayman, senior vice president of the EIA/CEG. "And with the show already straining Las Vegas' hotel facilities, there was only one solution — construction (of the show's growth)," he continued, "has come from the computer and game hardware and software exhibitors, who tell us that they will need square feet of available space in the new facility, in addition to 90,000 net square feet in the East Hall. And, of course, a little more construction (of the show's growth) in other categories, including telephones, calculators and watches, as well as audio products," Wayman said. "We're once again experiencing steady growth."

NEWS & REVIEWS

RECOMMENDATIONS

REVIEWS

SINGLES

LIONEL RICHIE (Motown 1698/F)
All Night Long (All Night) (4:16) (Brockman Music — ASCAP) L. Richie (Producers: Lionel Richie & James Anthony Brown)

Lionel goes Latin in a surprising first entry from his forthcoming "Can't Slow Down" album. "All Night Long" is a near-perfect pop song, with sobering lyrics of the jungles and other jungles and political tyranny. "All Night Long" is a near-perfect pop song, with sobering lyrics of the jungles and other jungles and political tyranny.

HIGH FASHION (Capitol P-B-5280)

Tile track of the second LP by Gotham's High Fashion finds its male lead mostly in the low register, laying down the line to a bass line that is underpinned by a percussion line, with keyboard and a tribal chorus full of the life which the tune extolls. Richie's command of these diverse musical elements and shifts in melodic direction is as impressive as it is pleasing.

BOB MARLEY & THE WAILERS (Island 7-9987)
Mix Up, Mix Up (3:54) (Bob Marley Music/Aimco — ASCAP) (B. Marley) (Bob Marley & The Wailers/E. Brown)

The second single from the album "Confrontation," this song is built from an unaccompanied Marley vocal after the leader's death. There's nothing to hold up on the production while it features back-up vocals on the i-Threes, lifting keyboards, and a gitty vocal by Marley. First rate.

OMNI (Mercury 814-277-7)

The rhythm section of this funk gem declare that "this groove was made especially for your body" — an accurate claim. Supporting it is a call-and-response electronic track of sounds and vocal variations of the main theme, including a female "work your body" chorus.

WEST STREET MOB (Sugar Hill SH-804)
Break Dance-Electric Boogie (3:57) (Regent Music — BMI) (Jerry Lordan) (Producers: Joey Robbin, Jr. & Leeland Robinson)

A sort of break dance version of "Buffalo Gals" finds the Mob calling out the moves to the latest dance craze. Vocals are electronically altered, while the heavily scratched, mostly percussion instrumental makes for a fast-paced and the up-tempo horn theme. Note: You don't have to spin around on your head to enjoy this disc.

BUTCH PATRICK (Roystone XR-5041)
What Do You Think Of Eddie? (2:00) (MCA Publishing) (Butch Patrick) (Producer: Phil Kohn)

This song musically answers the question, whatever happened to Butch Patrick, a.k.a. pointy-eared Eddie of the old "The Munsters" horror sitcom. So whatever became of Eddie is being asked, but the only answer is in Butch Patrick's voice, which is quite good here. It's a song for those nostalgic for the old TV show, as it deals with the current pop chart situation.

WILDLIFE (Swan Song 7-9984)
Somewhere In The Night (3:52) (Wildlife Music Inc. — ASCAP) (Steven Overland & Christopher Overland) (Producer: Mick Ralphs)

Led by former Bad Company drummer Simon Kirke and produced by that group's Mick Ralphs, "Somewhere In The Night" is a hard pop rocker worthy of the genre's heavy hitters. Night stalker Steven Overland's love hungry lead vocals stand out in a Rick Springfield-esque melody and arrangement.

MARSHA RAVEN (Relativity — EMC 1204)
L.A. Love (Original Mix) (Ultra Records — Universal Songs) (P. Tubbs/M. Raven) (P. Tubbs)

English cabaret singer Raven turns disco diva with assistance from dance-oriented producer Pierre Tubbs. Upfront drum track offers strong propulsion.

Video Gems Tape Series To Bow

LOS ANGELES — A series of 22 original feature productions on videocassettes about the history of "America's Music" will be marketed by Video Gems, home videocassette duplicator and distributor, which has signed an agreement with Genesis Home Video.

Joseph C. Infante, president of Video Gems, said the series of 22 one-hour productions recorded in stereo and run one hour, documenting and showcasing the history of music. Initial releases are two volumes: "Blues 1," featuring B.B. King and Linda Hopkins, and "Rhythm & Blues 1," featuring Ruth Brown, Solomon Burke and Louisiana Lynne. The suggested price of each videocassette is $49.95.

NEW AND DEVELOPING

ESPIONAGE (A&M SP-6-4935)
Miracles (4:15) (Rondor Music Ltd. — BMI) (Chazz Coghlan) (Producer: Roy Thomas Baker)

Air Supply meets A Flock of Seagulls on this pleasant techno-ballad that urges listeners to "believe in miracles." A thawing drumbeat opens the song, leased to a pretty little keyboard riff, , a light, catchy, danceable, light, catchy, danceable, danceable tune. The kind of soft wave of good fortune perfect for those end of - summer late nights at the beach. A rousing, elaborately synthetic ending answers all disbeliefs.
Record Bar’s Cruickshank Outlines A Five-Year Growth Plan On Eve Of Convention

NEW YORK — A focal point of this week’s Record Bar convention in Durham, N.C., is the presentation of a five-year plan. On the eve of the gathering, company president Ron Cruickshank discussed some of the goals of the plan covering both physical expansion and human systems management.

“We're looking at an aggressive growth plan because we believe that the time is right for us to invest in growth,” stated Cruickshank, noting the renewed interest in prerecorded music. “The success of the company will depend on how well we meet the needs of our customers and how motivated our employees are in this direction.”

Looking forward to 1985, Cruickshank forecast a chain expansion to a 250-store total from the current 148-store base. In addition, the Napoleon’s Grocer chain, a food shop chain, set to open with a first mall outlet in November, will also expand, with two or three more next year should the first test out well. Seven to 10 more stores would then open the following year if those preceding remain successful.

According to Cruickshank, the full-speed-ahead nature of the growth plan resulted largely from a recent meeting of the entire management of a team which lasted several days, during which company strengths and weaknesses were identified. “We asked, ‘If our growth is aggressive or slow, and decided that, ‘Hey! We’ve got a good group, let’s go for it!’”

The management team also studied the comprehensive employee attitude survey which all company personnel filled out shortly after Cruickshank took office last January (Cash Box, July 16). The survey showed that some employees felt that there was no opportunity for advancement within Record Bar since its management was so young. So to support the growth plan, Cruickshank recently restructured his management team (Cash Box, Aug. 13) by moving a number of personnel into newly created vice presidential posts, and then changing nine director slots into vice president positions, all left vacant as an advancement incentive. “This was a visible way to say that I wasn’t messing around with the five-year plan, that if it works, here’s your opportunity. You don’t have to wait for someone to move on or die. Now you can order product and start making decisions based on five-year planning with real incentives regarding the direction.”

The five-year plan further calls for streamlining store operations with an emphasis on consumer service. This entails the mutual-interest selling technique which was promoted at last year’s convention, whereby customer needs are identified immediately through talking with them as they enter the store and finding out common interests. Cruickshank said that training of store personnel would specifically deal with these procedures.

On the human resources side, an employee retirement pension plan has just been okayed, and a benefit program for part-time employees will shortly be in place, including vacation time, “since we have an employee base of part-time people that is very important to us.” A program paying for a minimum of 18 hours of formal training per employee for personal or professional development has also been enacted, as has a new bonus system for store managers whereby they can increase earnings through sales, shrinkage control, and their own personnel management.

In addition, the financial and accounting and distribution systems are being upgraded to accommodate future growth. Cruickshank estimated that by 1988 Record Bar and its associated businesses would approach the $200 million figure. But while he reported a 30 percent sales increase this year so far, he recognized the limits of growth. “I think things are cyclical,” he said. “We will continue to grow in the long term, but probably not at the accelerated rate of this year or next year, though I foresee no significant contraction. As long as we keep the momentum going we can be dynamic and aggressive and allow our people to flex their muscles.”

Palmese Named VP Of MCA

LOS ANGELES — Richard Palmese has been named executive vice president of marketing and promotion of MCA Records and will oversee and direct the marketing and promotional activities of the label according to MCA Records president, Irving Azoff.

Prior to this, Palmese served as senior vice president of Aristas Records.

In making the announcement, Azoff said, “Richard’s unparalleled ability and in this senior executive post will provide the input and direction for our new MCA team. I look forward to working closely with Richard and will spare no efforts to institute his programs and ideas.”

Woods Appointed Dist. Branch Manager

LOS ANGELES — Robert Woods was recently appointed to the position of branch manager for MCA Distributing in New York.

“Robert Woods has the proven drive and insight to be an important factor in the new MCA Records & Distributing team,” exclaimed Al Bargamo, president, MCA Distributing, about the appointment. “He has the feel for the pulse of New York and experience in all aspects of sales and distribution.”

Woods has been with the record label since 1975, serving as a salesman. Prior to joining up with MCA, he was a manager for King Carol Records in New York.

EXECUTIVES ON THE MOVE

Montgomery Joins — Robin Montgomery has joined Embassy Home Entertainment as director, marketing. Montgomery comes to Embassy from RCA/Columbia Pictures Home Video where she was director of marketing.

Vestron Names Four — Vestron Video has announced the appointment of four regional sales managers. Dick Pinson has been named western regional sales manager and is based in Los Angeles. Before joining Vestron, he worked as a sales representative for the WEA Video Products Division. In Chicago, Fred Toedtman has been named midwestern regional sales manager. Prior to joining Vestron, he was a sales representative for WEA home video and Atari game products. Kathy Callahan has been named southeastern regional sales manager and is based in Atlanta. She was previously the general manager of the video department of Largo Music Corporation in Columbia, Md. In New York City, Michael Karaffa has been named eastern regional manager. Before this, he served as a senior sales representative for CBS/Fox Video.

Bedell Named — Stephen Bedell has been named vice president, music, for the Motion Picture Division of Paramount Pictures Corporation. He was vice president of publishing for Casablanca Records following a ten year stint with the Wes Farrell Organization.

Gentilin Appointed — Garth Gentilin has been named vice-president of sales at Unitel Video, Inc. For the last five years, he was an account executive of sales for Unitel.

National Video Appoints Directors — National Video, Inc., has appointed five regional sales directors. Dave Egeron, regional director of franchise development service will service the northwest from the Portland, Oregon-headquarters of the company, while Howard L. Kastle will service the southwest from the Newport Beach office. Other appointees and their territories are Sam Sauer (upper midwest and midsouth); Ray Lucero, (northeast); Harold P. Gرامley (middle atlantic); and Jim Wolf, (southeast).

Gillespie Appointed — Attic Records Limited has announced the appointment of Lindsay Gillespie as director of sales and marketing. Before joining Attic, he worked at CNN Radio in a variety of management functions.

Sowa Promoted — Richard V. Sowa has been promoted to senior vice president, finance and administration for Playboy Cable Network. He had been vice president, taxation, for Playboy Enterprises.

Changes In M.I.S. — The following organizational changes have been made at the Management Information Services, a division of Capital Records Inc. Richard Ulaszek has been promoted to senior staff consultant. He started at Capitol in February 1975 as a senior programmer analyst and was promoted to project manager in October 1978. Deanne Harrington, who has been performing as senior staff analyst, will now take over the duties of project manager for the manufacturing and distribution area.

(continued on page 22)
No Difference At N.Y. Tower Store — Just More Customers

(continued from page 5)

Gotham outlet include an expansion from its 22,000-square-foot area to 34,000 gross, the added 9,000 feet coming from available space on the building's Lafayette St. side. Solomon said that con- vention of the space and requirement of legal requirements, would add 6,000 sq. ft. to the main floor and 3,600 sq. ft. to the basement and would thus allow expand- tion of the tape and video departments.

Neither Solomon nor Koeng has noted significant increase in the people who know and like classical, serious classical, and jazz, and we find that we sell more urban/contemporary dance music percentage-wise there than in California. But the eclectic nature of the total audience is really not because it is different but because it is greater, is more a greater number of more concentrated areas. And New York is more aware, since it's a cultural center. So we sell more show music there in other places, but then we do sell show music all over the place.

Koenig noted that New York is more of a "shopping town" than Los Angeles and probably stay open well past its midnight closing, even to the point of being open around the clock. But as for spotting any when "Live From New York,"s customers from those in California, during "the summer I felt like I was in California. The rock 'n' roll feels like it's from California, and ask the same questions.

Koenig did note that singles had been "selling like crazy," and attributed this to Tower's open merchandising. "Everything is locked up in most of the stores here," he explained. "People like the feeling of being open, and I've heard a lot of customers mention that.

Koenig mentioned one last similarity between the bi-coastal Tower markets. "The store is kind of becoming a hangout," he concluded. "People are coming to Tower's just to hang out."
Sony Hopes To Co-Promote Vid Product With Record Cos.

NEW YORK — The recent success of a Duran Duran co-promotion involving Capitol and Geffen records in synergy with the group's audio and video product is expected to lead to similar programs as more music companies get into the video business. The availability, according to John O'Donnell, national manager of video software operations, at Sony, is a strong impetus to the audio/video product promotional relationships. O'Donnell is offering the same 50-50 cost split provided in the initial Duran Duran buy-back arrangement, which included a chaotic group video in-store in New York (Cash Box, April 2) supporting its Sony video 45 as a club item and Sony Video LP. Both events generated extensive publicity and helped sell records as well as video products.

"After our Duran Duran instore at Video Shack on Broadway, I walked around to a half a dozen Times Square record stores with an employee who handed out an ad for free copies and they all sold out of records and tapes that day," said O'Donnell. "When we held the West Coast program of a new Video LP and the 'Welcome To The Hollywood Palace, we found that record stores in the area noted a pickup in sales during the October period. Nickelodeon also even attributed their dramatic upsurge to all the publicity."

O'Donnell said that the record company supplied the Duran Duran video product promotions on a 50-50 basis, "as they recognized that what we did with video would help both their LP and their record product." He said that this "synergistic relationship" is good for both parties, since "video and music overlap and are complementary, non-competing home entertainment product."

Such audio/video product cross-promotion is a new strategy in the industry and O'Donnell said that Sony was actively seeking out other promotional vehicles. The just-released A Flock Of Seagulls Video 45 will feature artwork similar to the group's "Listen" LP. "When we license an act we design a video package to match the record, with the same color, layout, photo and typeface," explained O'Donnell, noting, however, that in the Flock Video 45, the original album transparency was unavailable at production time so that a similar shot was used. "Record companies want to make an investment in the video album, which we'll carry over to video to increase the album's recognition factor."

Another area of potential collaboration between record label and video manufacturer is advertising. Here O'Donnell said that at Sony you would be able to cross-promote a phonograph merchandising each other's product even though "only 10 percent of the market can buy a video while 100 percent of the market could take the form of print, radio, and TV." O'Donnell suggested that additional in-store cross-promotion could include contest giveaways of both record and video product, as well as simultaneous in-store appearances, with half of a group at a record store and the other half at a nearby video store. He even envisioned the merchandizing of an artist's video product at concerts through the artist's concert merchandising company.

Most of these cross-promotions are intended for use with Sony video 45 and LP pop product, though O'Donnell said that when one artist receives a first jazz Video 45 titles by Dizzy Gillespie, Max Roach, Gerry Mulligan, and Jazz America Dream Band, similar programs could be established. "If we can cross-promote, who have these artists interested, it can be a great way to push their records. But because of the抱着 Dizzy Gillespie is a little way around Duran Duran. And of course, there's no single record company for Gillespie as there is with Duran Duran."

At Zomba Enterprises, parent company of A Flock Of Seagulls' Arista-distributed Jive label, artist development manager Richard Bedell said that "involving the audience, brains" in the "brainstorming" session further to elaborate the group's Sony Video 45 with the album product, and is echoed by many O'Donnell's comments. "Record sales will affect video sales and vice versa," said Weiss. "We're definitely looking to cross-promote the two items because of the beneficial relationship between the two and because it gives the band more exposure in the marketplace."

Showtime And Movie Channel Merge To Confront HBO

(continued from page 8)

also a high priority. "It will be a very strong competitor for HBO," he concluded.

But the merger does not mean that both channels will yield into one, instead, Showtime-The Movie Channel Inc, will have both their own channels, but will be using the assets of the two companies pooled together. These include subscriber rolls, satellite transmitters, and programming and movie rights.

Showtime's assets were assessed at $150 million, but the TV movie channel was set at about $90 million. A board of directors consisting of three Viacom and three Warner execs will oversee the new company. Although a new head has not yet been chosen, a leading contender would be sought out for Showtime's president for the past several years.

Besides Viacom's 50% cut of the ownership, Warner Communications will own 31% and Warner Amex Cable communications will control 19% of the company.

The Movie Channel was originally founded by Warner Amex Cable Communications (WASEC) as a unit to provide feature films 24 hours a day. Showtime was formed by Viacom as an outlet for feature films and variety programming, available at production time so that a similar shot was used. "Record companies want to make an investment in the video album, which we'll carry over to video to increase the album's recognition factor."

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Showtime-The Movie Channel will be headquartered at the current Showtime offices in New York City, and the New York Movie Channel personnel will be moving to that location. Showtime's Los Angeles offices will now also house some of The Movie Channel's personnel.

Due to this intensified effort to capture HBO's chunk of the market, HBO has decided to take measures in an attempt to maintain their lead in the marketplace. Cinemax, a division of HBO which formerly aired classic films and foreign movies, will be shifting its marketing strategies as well as its type of product. It is now being promoted as a variety entertainment channel featuring first-run movies, music and special events.

Filmmaker's complaints about HBO's stronghold in the cable sector, enabling them greater leverage in negotiating film distribution, will not go unnoticed. Some say that another major pay-TV service would help producer's pocketbook get stronger. A cable network working in conjunction with a movie company would give them better deals.

Showtime & The Movie Channel's operation costs will also be cut, since sales, affiliate relations, and marketing people could handle accounts for both services.

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassettes and video software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into cassette and disc groups listed by manufacturer, catalog number and price. Some product that has not been assigned either a catalog number or price is at preexisting.

Bedell Named Paramount Music VP

LOS ANGELES — Stephen Bedell has been named vice president, music, for the motion picture division at Paramount Pictures Corp. Bedell's appointment is effective immediately.

In his position, Bedell will be involved in the music side of the creative process, dealing with all of Paramount's projects. He will be responsible for negotiations, supervision and administration of all matters arising from music utilization in connection with Paramount productions.

He reports to Jeffrey Katzenberg, president of production for the motion picture division.

Prior to joining Paramount, Bedell had his own company, Music Concepts International, a music publisher, representing such writers as Shawn Phillips, Harold Payne and Michael McGinnies. As a music package for films, Bedell's credits include Loving Couples, First Blood and the upcoming Babe and Tin Man.

Bedell's career in the music industry prior to Music Concepts International included a stint as vice president, publishing, with Casablanca Record and FilmWorks, and 10 years with the Wes Farrell Organization.
# TOP 15 VIDEO GAMES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>ENDURO Activation AX 026</td>
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<tr>
<td>2</td>
<td>CENTEPIDE Atari CX2676</td>
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<td>3</td>
<td>B-O.BERT Parker Brothers 5360</td>
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<tr>
<td>4</td>
<td>MS. PAC-MAN Atari CX2675</td>
<td>27</td>
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<tr>
<td>5</td>
<td>BURGER TIME Intellivision 4549</td>
<td>9</td>
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<td>6</td>
<td>JUNGLE HUNT Atari CX2688</td>
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<td>7</td>
<td>ROBOT TANK Activation AX028</td>
<td>9</td>
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<td>8</td>
<td>RIVER RAID Activation AX020</td>
<td>3</td>
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<tr>
<td>9</td>
<td>POLE POSITION Atari CX 2694</td>
<td>3</td>
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<tr>
<td>10</td>
<td>KEYSTONE KAPERS Activation AX025</td>
<td>10</td>
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<tr>
<td>11</td>
<td>PITFALLI Activation AX128</td>
<td>10</td>
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<tr>
<td>12</td>
<td>ZAXXON Coleco 2435</td>
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<td>14</td>
<td>CRACK POTS Activation AX 029</td>
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<td>15</td>
<td>FROGGER Parker Bros. 5900</td>
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# TOP 15 MIDLINES

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<th>Title</th>
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<td>1</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)</td>
<td>21</td>
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<tr>
<td>2</td>
<td>LED ZEPPELIN (IV) (Atlantic SD 19129)</td>
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<td>3</td>
<td>PIANO MAN Billy Joel (Columbia PC 32545)</td>
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<td>4</td>
<td>WHO'S NEXT The Who (MCA 3151)</td>
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<td>5</td>
<td>LOOK SHARP! Joe Jackson (A&amp;M SP-4919)</td>
<td>52</td>
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<td>6</td>
<td>AJA Steely Dan (MCA 1006)</td>
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<td>7</td>
<td>TAPESTRY Carole King (Epic PE 34946)</td>
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<tr>
<td>8</td>
<td>MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)</td>
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<td>9</td>
<td>THE DOORS (Elektra EKS 74007)</td>
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<td>10</td>
<td>WHO ARE YOU The Who (MCA 3050)</td>
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<td>11</td>
<td>PRETENDERS (Sire SRK 6083)</td>
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<td>12</td>
<td>MORNING DANCE Spyro Gyra (MCA 9004)</td>
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<tr>
<td>13</td>
<td>ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)</td>
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<tr>
<td>14</td>
<td>LET THERE BE ROCK AC/DC (Atco SD-36151)</td>
<td>17</td>
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<tr>
<td>15</td>
<td>WORKING CLASS DOG Rick Springfield (RCA AFL-13697)</td>
<td>1</td>
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</tbody>
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# REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

1. RICK JAMES
2. BONNIE TYLER
3. STRAY CATS
4. AIR SUPPLY
5. MOODY BLUES
6. PEABO BRYSON & ROBERTA FLACK
7. ZAPP
8. STRAY CATS
9. RUFUS & CHAKA KHAN
10. KENNY ROGERS
11. GAP BAND
12. BONNIE TYLER
13. HERBIE HANCOCK
14. BETTE MIDLER
15. KANSAS

### NORTHEAST

1. RICK JAMES
2. TACO
3. AIR SUPPLY
4. BETTE MIDLER
5. BONNIE TYLER
6. STRAY CATS
7. LA CAIXE AUX FOLLES
8. MOODY BLUES
9. RUFUS & CHAKA KHAN
10. PEABO BRYSON & ROBERTA FLACK

### SOUTHEAST

1. AIR SUPPLY
2. BONNIE TYLER
3. RICK JAMES
4. MOODY BLUES
5. PEABO BRYSON & ROBERTA FLACK
6. ZAPP
7. STRAY CATS
8. RUFUS & CHAKA KHAN
9. GAP BAND
10. KENNY ROGERS

### BALTIMORE/WASHINGTON

1. RICK JAMES
2. STRAY CATS
3. RUFUS & CHAKA KHAN
4. ASHFOORD & SIMPSON
5. HERBIE HANCOCK
6. GAP BAND
7. PEABO BRYSON & ROBERTA FLACK
8. AIR SUPPLY
9. ZAPP
10. BONNIE TYLER

### MIDWEST

1. RICK JAMES
2. BONNIE TYLER
3. STRAY CATS
4. MOODY BLUES
5. TACO
6. AIR SUPPLY
7. GAP BAND
8. KENNY ROGERS
9. KANSAS
10. ZAPP

### NORTH CENTRAL

1. AIR SUPPLY
2. BONNIE TYLER
3. STRAY CATS
4. KANSAS
5. TACO
6. RICK JAMES
7. HEART
8. PEABO BRYSON & ROBERTA FLACK
9. SMOKEY ROBINSON
10. KENNY ROGERS

### DENVER/PHOENIX

1. STRAY CATS
2. BONNIE TYLER
3. AIR SUPPLY
4. KENNY ROGERS
5. RICK JAMES
6. PEABO BRYSON & ROBERTA FLACK
7. MOODY BLUES
8. HEART
9. CHEAP TRICK
10. WHAM! U.K.

### SOUTH CENTRAL

1. BONNIE TYLER
2. TACO
3. ZAPP
4. RICK JAMES
5. AIR SUPPLY
6. STRAY CATS
7. HERBIE HANCOCK
8. RUFUS & CHAKA KHAN
9. HEART
10. BETTE MIDLER

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
HAPPY ABOUT "STAYIN' ALIVE" — The LiceRice Pizza chain recently tied in with PolyGram Records. "Red, white and blue Nova sound tracks, Sports Connection—and cinemas, theaters showing Stayin' Alive in support of the film's soundtrack. The main event was a dance contest held at the Red Onion in Woodland Hills, with prizes including $100 gift certificates to LiceRice Pizza and posters autographed by John Travolta. Pictured in the front row at the Red Onion are (l-r): Tom Silver, sales specialist, PolyGram Records; Jack Lombardo, PolyGram Records; Gary Winters, entertainment manager, Red Onion; Ken Khashan, promotion director, Red Onion; Randy Gerston, advertising director, LiceRice Pizza; Haynes; musician, Red Onion; and John Rotella, sales, PolyGram Records. Pictured in the back row are (r-l): Greg Miller, sales manager, PolyGram Records; Bill Polett, Western regional vice president, PolyGram Records; Lee Cohen, vice president, marketing, LiceRice Pizza; Jeff Lauter, regional promotion director, PolyGram Records; and Kenny Hamlin, L.A. branch manager, PolyGram Records.

RETAILING GREENWICH JAZZ — A check with a pair of Greenwich Village retailers showed that record sales due to the 2nd Annual Village Jazz Festival, which brought more than 70 bands to a dozen Village jazz clubs from Aug. 26 through Sept. 5. "People going from one club to another would stop in and pick up a record," said Record Factory's Michael Tannen, who reported a 50 percent increase in jazz sales at the 8th St. location. While the three-store chain stayed out of Kool Jazz Festival promotional tie-ins due to its mostly off-Village presentations, Tannen noted full in-store merchandising for the Village Fest including use of its official posters on the walls as well as for giveaways with purchases. Pamphlets were available as bagstuffers, and jazz was played during the late-night hours. In addition, ads were taken out in the Village Voice tying-in with the fest and space was also bought in the festival guide. At Tower Records, manager Mathew Koening set up a main window display and merchandised the jazz section with end racks for all of the jazz labels placed on sale during the fest, including Pablo, MMG, Storyville, ECM, GRP, Palo Alto, and French Verve. The store's Japanese jazz imports were also sale-priced. "We sold out of a lot of the tape stuff," he says, who felt that some titles could have sold as many as 25 copies had that quantity been on hand. "We're re-getting in again, though, and should be able to keep on selling now that people know where we have them." "MUSIC VIDEO GENES — Video Gene's, the Los-Angeles-based videocassette distributor and importer, has just entered into a duplication and distribution pact with Genes Home Video in Beverly Hills to exclusively carry a new series of videocassettes entitled "A Night at the Concert Arena." The series will feature well-known tapes from two-hour-long cassettes devoted to each of 11 categories including blues, rhythm & blues, soul, early traditional jazz (including raggae and Dixieland), gospel, swing, modern jazz, folk, regional music (including bluegrass, rock-'n'-roll, Cajun, and Tex Mex), country, western, and rock 'n' roll. According to Joseph Intenace, president of Video Genes and the man behind the series, the first titles — "Blues 1," with artists Linda Hopkins, B.B. King, Leatza Galloway, Ernie Andrews, Eddie "Cleanhead" Vinson, Vi Pearl, Pee Wee Ellis, "Rhythm & Blues," featuring Ruth Brown, Billy Preston, Gloria Lynne, and Sheer Delight — will be out on Sept. 25 in Beta Hi-Fi and Dolby VHS formats with suggested list price of $49.95. The other titles will follow at monthly intervals, with the first being the country series. Tapes featuring Patti Pege, Doug Kershaw, Razzy Bailey, Eddie Dean, Sylvia Lee Lewis, Moe Bandy, Terry Gregory, and Ricky Skaggs. Each volume features quite a few of the major stars who are still around in a live performance setting," says Intenace, adding that the live material was taped at a specially constructed cabaret set at A&M studios. "But it's not a concert tape per se, as we provide a history of the musical style by inserting vintage clips of earlier artists," Intenace feels that this mix of new and old performances will make the series more of a collector's reference item than with most of the "one-play" rock concert fare which currently makes up the bulk of music home video.

HERE IN CAMELOT — The Camelot Music chain recently held a "Mobile Masterpieces and Movie Music" sale which included its largest ever offering of classical cassettes. Featured classical product in the regular classical mailer came from such catalogs as Speratam, Angel Redlines, Vox Turnabout, London Treasury, London Jubilees, and Deutsche Grammophon. In addition, the entire stock of movie and Broadway show soundtrack product was sale-priced at $2 off . . . The Camelot store at Coastland Center in Naples, Fla. recently held a "Ms. Pac-Man Day" in conjunction with the Collier County Department of Parks and Recreation. A two-day contest brought together more than 65 children from the Collier County Summer Recreation Program, all vying for high score on the Atari 'Ms. Pac-Man' cartridge. The winner, Sean Paterson, scored 38,000 points and won five albums. Other prizes supplied by Camelot included T-shirts, key rings, and frisbees. The County provided trophies for the top three finishers. Manager Kevin James reports that sales of "Ms. Pac-Man" also finished high . . . Julie Melkin has joined Camelot headquarters as communications specialist in the media promotion and communications section of the advertising department . . . Word To The Wise: At the recent convention, Camelot's executive vice president Jim Bonk offered a word of caution. "The industry must be very careful not to bury the light industry," he said. "We've been around a long time and will continue to be an important item." In VWE president Henry Droz's keynote speech, he noted that the advent of the compact disc as a "strong mainstream configuration" was still years away. 'Eventually,' he said, "more impressions made on the consumer's mind becomes the primary obstacle of the LP and cassette could cause consumer confusion and serious damage to our business in 1983 and 1984." — Jim Beissman

Week of Sept. 17, 1983

HEAVY

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<tr>
<th>ARTIST</th>
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<td>Asia</td>
<td>Thistle Smiles Has Left Your Eyes</td>
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<td>Moody Blues</td>
<td>Sitting Behind The Wheel</td>
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<td>Rainbow</td>
<td>Burning Down The House</td>
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<td>Talking Heads</td>
<td>The Safety Dance</td>
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<td>Men Without Hats</td>
<td>She Works Hard For Money</td>
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<td>Donna Summer</td>
<td>Tell Me That It's Over</td>
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<tr>
<td>Billy Idol</td>
<td>Take Me To Heaven</td>
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<td>Def Leppard</td>
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<td>Bob Seger</td>
<td>Make Me Mad</td>
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<td>ZZ Top</td>
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<td>The Sleepers</td>
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<td>The Faces</td>
<td>One Thing Leads To Another</td>
<td>Asylum</td>
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<td>Jackson Browne</td>
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MEDIUM

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<td>Spandau Ballet</td>
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<td>Mick Fleetwood</td>
<td>Try To Love Me</td>
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<td>The Animals</td>
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<td>Frank Stallone</td>
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<td>Queen</td>
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<td>ABIG</td>
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LIGHT

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<tr>
<td>Spios</td>
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<td>Girl Like Me</td>
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<td>Grande Allandiance</td>
<td>Helpless</td>
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<td>Minor Detail</td>
<td>Call Me</td>
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<td>Tim Finn</td>
<td>Through The Years</td>
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<td>To Look At You</td>
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<td>Nils Lofgren</td>
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<td>Time Has Come Today</td>
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<td>Jo Jo Zap</td>
<td>I Should Love You</td>
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<td>Cobra</td>
<td>Blue Oyster Money</td>
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<td>What Am I Gonna Do</td>
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<td>We Become One</td>
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<td>Violent Femmes</td>
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<td>Will Powers</td>
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ADDS

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<td>How Can I Refuse</td>
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<td>Jon &amp; The Dirty Rate</td>
<td>Drivin' Rat</td>
<td>Shrink</td>
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<td>Oingo Bongo</td>
<td>Nothing Bed Ever Happens</td>
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<td>Tom Scott</td>
<td>To Me</td>
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<td>Roman Holliday</td>
<td>I Don't Try To Destroy It</td>
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<td>Tears For Fears</td>
<td>Talk To Her</td>
<td>Arista</td>
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<tr>
<td>Joey Harris &amp; The Speeders</td>
<td>You Never Call Me</td>
<td>MCA</td>
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SISTERS ON THE ONE — Planet/RCA recording group The Pointer Sisters recently were the musical guests at the NAB's Ro-Young Convention in San Francisco, courtesy of Syndicator Westwood One. Pictured at the preconcert sales reception at Hotel De Anza, with North coast conductor, Westwood One; Ruth, June and Anita Pointer; and Wayne Cornils, radio vice-president, NAB, are (from left) twins,15, 12.5 to a more considerable 13, 11.5 years. Sammy Davis Jr. KCBS added a full point, 4.4 to 5.4. KNEW dropped significantly, 3.2 to 1.8. KOAK also dropped a bit, 2.6 to 2.0, as did KMLE (4.8 2.4) and KSAN (4.3 3.8). Each of the market leaders briefly increased. AM radio stations WRKO added 0.6, WBCN regained its double digits 9.0 to 11.0, WHTT continued to zoom 8.1 9.6, and WBZ jumped 7.3 8.5. WCOZ was up at bit, 5.2 5.5...Detroit's WRJ added another one point, 6.0 to 7.0...On July 5, WBZ dropped 6.6 5.1...The community efforts of urban outlet KRLY have paid off, as the station appears to have surfaced into the #1 spot. 7.2 8.5. KJMJ stayed close 9.2 9.1...Radio formats dropped 6.1 5.1...KBKQ-FM has broken a 1.1 point, 5.0 5.9...Dallas market leader WIL-FM was flat at 10.4, while WBAP stormed into the #2 slot, 6.1 8.0. WTXF continued its upward momentum with 7.3 to 8.4...AOR's WBZC jumped 6.6 5.1...KWMQ for the first time is at 15.0...WKBQ-FM has doubled, 5.0 to 10.0...An SM station owner is now at 7.1...WSTL (104.9) is up 2.0...The entire WOR network was dropped 3.0 to 0.0...The New York market is trying to be a hit with "The Show." Carroll, the man with the "new rock 'n' roll"...There is no question about the format's legitimacy; said Pat O'Day, general manager and owner of KYKX in Seattle, a station which is using Carroll's consultancy to formidable success, "I am delighted with the audience it has developed," he remarked, and noted that the Rock of the 80's style has moved beyond the cut stage. "I am pleased with the format being able to at least some of them, 12-14 year-olds that take new music as their own," said O'Day, "and I've also discovered that it is the first youth format that picks up strength in the FM band, and we help it to grow, and kids out there are slowly being weaned away from AOR, and they find a home with the Rock of the 80's."...At Carroll's Top 40-style stations that in corporate an "80's" slant, the mustachioed expert found he could get away with a Tears For Fears single mixed with in contemporary tracks from Elton John, Donna Summer and Michael Sembello. "We're into this area and making it work by trim ming out our playlists," he revealed, "and staying on records a little longer."...With some Top 40 and 80's stations sharing playlists, Carroll sees the personality aspects of the on-air jock as a significant factor in the unique identity of the station. "A typical listener is active and somewhat trendy," said Carroll, "so a like sounding personality that is also into the music and the lifestyle is a plus for our audience."...Some say the presentation is not like the Top 40 jocks of yesteryear. "Our jocks can't act," Carroll answered. "The audience can smell that right away."...Carroll is continually looking to expand his client base, and hinted at Rock of the 80's entries forthcoming in Pittsburgh and New York by the first of next year. He has recently experienced some setbacks, with Westwood One dropping a "Rock of the 80's Countdown" feature after a 20 week test run. The format was also booted at WQFX in Philadelphia.

FANTASY FULFILLED — Kristen Gilliland, a local Southern California college student wrote in to NBC-TV's "Fantasy program and won a chance to host a show on KROQ/ Pasadena. Gilliland auditioned for three hours with KROQ Jock Ted Fish and had the opportunity to interview visiting group Devo. Pictured in KROQ studios (1-2) are: Bob Casale, Gerald Casale and Mark Mothersbaugh, Devo, Ted and Gilliland.

"Rock of the '80's" New Music Format Forming On The Air

CRB Expands Its Director Roster

NASHVILLE — The Board of Directors of the Country Radio Broadcasters, Inc. (CRB) voted to expand the board at its August 27 meeting in Nashville, according to CRB Executive Director Frank Mull. The addition of nine new directors brings the total number of directors to 20. When the board meets in March, 1984, a 21st board member will be elected.

The newly elected board members are: Carl Brazil, president, MetroMedia; Inc.; Don Bycles, general manager, WHK Radio; Don Reilly, program director, Kristian Broadcast Programming International; Steve Hicks, president, Hicks Communications; Don Gutt, program director, KBG Radio; Gene Hughes Promotions; Ellen Hulebes, executive vice president, McGavren Guild Radio; Peter Moore, president, Torbel Radio; Tom Phiper, program director, KRMD Radio, Shreveport; and Jeff Walker, president, Aristo Music Associates.

Jim Ray, president of CRB, explained, "The expansion of the board of directors brings an excellent opportunity for the CRB to grow and accomplish more goals. We're involving more facts of the industry, and coupled with our current board, the CRB will be in a better position to expand on the success of our annual Country Radio Seminar." The 15th annual seminar is now planned for March, 1984.

The nine new board members will join those already serving: Mac Allen, WKQS Radio, Hollywood, FL; Joe Casey, CBS Records; Bob Case, Charlie Cook, KACL Radio, Los Angeles; Al Greenfield, KYSR Radio, El Paso; Bob Heatherly, RCA Records, Nashville; Garrett McDowall, Capitol/EMI/Liberty Records, Dallas; Mike Oatman, Great Empire Broadcasting, Wichita; Joe Pistor, PolyGram Records, Nashville; Jim Ray, Radio One, Nashville; Austin; Bill Sherard, WPWX Radio, Alexandria, VA; and Roy Wunsch, CBS Records, Nashville.

"Rock of the '80's" New Music Format Forming On The Air (continued from page 3)
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<th>Mediums</th>
<th>Preferred Tracks</th>
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<td>AC/DC • FLICK OF THE SWITCH • ATLANTIC</td>
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<td>11</td>
<td>DAVID BOWIE • LET'S DANCE • EMI AMERICA</td>
<td>ADDS: None. HOTS: KNAC, WKLS. MEDIUMS: WOUR, KAZY, WPLR, WCCC, WBLM, WYFE. KMET. PREFERRED TRACKS: China, Modern, Title.</td>
<td>SALES: Good to moderate in all regions.</td>
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<td>JACKSON BROWNE • LAWYERS IN LOVE • ASYLUM</td>
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<td>SALES: Good to moderate in all regions.</td>
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<td>ELVIS COSTELLO &amp; THE ATTRACTIONS • PUNCH THE CLOCK • COLUMBIA</td>
<td>ADDS: None. HOTS: WKLS, WOUR, KNAC. MEDIUMS: WSKS, WPLR, WCCC, WBLM. PREFERRED TRACKS: Book.</td>
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<td>GEF LEPPARD • PYROMANIA • MERCURY</td>
<td>ADDS: None. HOTS: KNAC, WPLR, WMMS. MEDIUMS: WMMS, WSGS, WMMS, WPLR, WCCC. PREFERRED TRACKS: Aces, Foolin'.</td>
<td>SALES: Good in all regions.</td>
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<td>THE FIXX • REACH THE BEACH • MCA</td>
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<td>HEART • PASSIONWORKS • EPIC</td>
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<td>BILLY JOEL • AN INNOCENT MAN • COLUMBIA</td>
<td>ADDS: None. HOTS: WOUR, KAZY, WYFE. MEDIUMS: WMMS, WPLR, WCCC, WBLM. PREFERRED TRACKS: Tell, Easy.</td>
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<td>KANSAS • ORASTIC MEASURES • CBS</td>
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<td>LOVERBOY • KEEP IT UP • COLUMBIA</td>
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<td>THE MOODY BLUES • THE PRESENT • THRESHOLD</td>
<td>ADDS: None. HOTS: WPLR, WMMS, KAZY, WSKS, WPLR, WCCC, WBLM. PREFERRED TRACKS: Wheel.</td>
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<td>STEVIE NICKS • THE WILD HEART • MODERN</td>
<td>ADDS: None. HOTS: WOUR, WMMS, WSGS, WPLR, WCCC, WBLM, KBPI. PREFERRED TRACKS: Anyone, Stand.</td>
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<td>ROBERT PLANT • THE PRINCIPLE OF MOMENTS • ES PARANZA</td>
<td>ADDS: None. HOTS: WOUR, WMMS, WSGS, WPLR, WCCC, WBLM, KMET. MEDIUMS: WYFE. PREFERRED TRACKS: Log.</td>
<td>SALES: Good in all regions.</td>
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<td>QUIET RIOT • METAL HEALTH • PASHA</td>
<td>ADDS: None. HOTS: WPLR, WMMS, WCCC, WBLM. PREFERRED TRACKS: None.</td>
<td>SALES: Good to moderate in all regions.</td>
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<td>THE STRAY CATS • RANT N' RAVE • EMI AMERICA</td>
<td>ADDS: None. HOTS: WMMS, WPLR, WMMS, WCCC, KBPI. MEDIUMS: WOR, WSGS, WPLR, WMMS, MB. PREFERRED TRACKS: Sexy.</td>
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<td>TALKING HEADS • SPEAKING IN TONGUES • SIRE</td>
<td>ADDS: None. HOTS: WOUR, KNAC, WKLS. MEDIUMS: WMMS, WPLR, WCCC, WBLM. PREFERRED TRACKS: Burning.</td>
<td>SALES: Good to moderate in all regions.</td>
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<td>27</td>
<td>BONNIE TYLER • FASTER THAN THE SPEED OF NIGHT • COLUMBIA</td>
<td>ADDS: None. HOTS: WOUR, WMMS, KAZY, MEDIUMS: WMMS, WPLR, WCCC, KBPI. PREFERRED TRACKS: Total.</td>
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<td>30</td>
<td>STEVIE RAY VAUGHAN • TEXAS FLOOD • EPIC</td>
<td>ADDS: None. HOTS: KNAC, WYFE, WCCC, KMET. MEDIUMS: WOUR, WBLM, KBPI. PREFERRED TRACKS: Pride, Struck.</td>
<td>SALES: Fair to moderate in all regions.</td>
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Greenwich Village Jazz Fest: Clubs Happier Than Sponsor

(continued from page 51)

"On the whole it wasn't that hard for us to get together and co-promote," said Liepolt, who also books the club Sweet Basil. "Of course, you always have the odd one, but it also depends on how happy they are with their own situation. But generally we got on pretty well."

James Browne, assistant coordinator for the Festival, also saw long-term benefits for club owners as a result of the cooperative venture. "The Festival in many ways created a lot more comrade-like among owners," he said. "For some of the younger owners, there's now a sense of tradition, and some of them are honored to be part of a scene with legendary club owners like Max Gordon. Clubs tend to come and go, but now the younger owners have the idea that you can do this for a lifetime."

Both Browne and Liepolt credited stronger publicity campaigns and a greater willingness on the part of the New York press to cover the Festival this year with improving attendance. "Publicity was good last year and this year," said Liepolt. "Poster distribution was much better this year - we got 10,000 of them up, and that had a big impact. Of course, there were more stories in the newspapers this year, and that kind of coverage has an impact."

Little News Coverage

Somewhat less pleased about the newspaper coverage was Graham Walsh, vice president and director of marketing for Dewar's "White Label," who sponsored the Festival. "The media response was far more successful this year," said Walsh, "but I would admit to a certain frustration from our own selfish viewpoint for brand exposure. The irony of it is that if we put together an event called "The Dewar's White Label Jazz Festival," I'm guaranteed brand name exposure. But I can buy it cheaper on a billboard. The idea behind sponsoring an event like this is that it should give the club some exposure, and everybody wanted a T-shirt. All of that costs money, and if it had to come from the club owners, they simply couldn't do it."

Browne admitted that the Festival "could not be done in the same way without a sponsoring event like this is that it is because of the posters, and everybody wanted a T-shirt. All of that costs money, and if it had to come from the club owners, they simply couldn't do it."

"I think it's important that Dewar's will continue its involvement with the Festival next year. Participating clubs were: The Blue Note, Bradleys', The Cookery, Lush Life; The Other End, Seventh Avenue South, Sweet Basil; The Village Corner; The Village Gate; The Village Vanguard; Fat Tuesday's; Greene Street; and S.O.B.'s."

vinced that music promotion is a valid assumption, but this (being passed over in press coverage) has given us extreme pause about repeating the exercise."

While he agrees that Dewar's did not get a polite treatment from the press, Browne feels the company still benefited. "For all their disappointment they still got a lot out of it," he said. "And we did the work, not them. Plus the commitment does seem in people do make an association after a while when a company is putting bread up for something they like. In promoting the Festival, we always stressed that it was important for Dewar's to get plugged," he added. "Look, I haven't seen anything connected with this thing in print, either.

Continued Involvement

Whatever second thoughts Dewar's may have about the Festival, Walsh added that the firm will continue its involvement with music, and is underwatering a series of lectures and demonstrations at Carnegie Hall featuring Michael Tilson Thomas and Billy Taylor.

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HISTORY MUST BE MEANINGLESS — It was dismaying to see a recent piece in the Village Voice's Jazz Supplement on the record business that managed to disguise independent labels by characterizing them as being owned by musical conglomerates.

As regards the commitments of major labels to jazz, the article's author somehow failed to notice that they are usually the last to know and the first to go as far as developing the music. Jazz is an international language, and it's every rock and roll fan's duty to do their listening on the international scene. But in the past ten years, the big labels have done very little to build the jazz scene.

What this leads to is a disservice to jazz, and it is a disservice to the fans who do their listening on the international scene. But in the past ten years, the big labels have done very little to build the jazz scene.

AMERICAN CLAVE DEVELOPS AN EDGE — One small independent that has stood out is its own little corner of the world is New York's American Clave Records. Since the label's inception in '81, Clave and its owner Kip Hanrahan have managed to commit some of the underground currents running through Manhattan onto vinyl, and usually with outstanding results. Among American Clave's first releases were recordings by composer/producer Teo Macero, Latin percussionist/bandleader Jerry Gonzalez, and the wildcat band Nubians. In addition, Hanrahan released his own album, "Coupe de Tete," which featured a grand synthesis of New York musicians including Carla Bley, Billy Bang, Chico Freeman, Daniel Ponce, Arto Lindsay, Bill Laswell, and Jamaaladeen Tacuma. Poor financing and distribution did little to further the exposure of projects undertaken by Clave, although the label's releases received generally excellent critical notices. Now Hanrahan's next batch of projects is about to come to fruition: his second album, "Desele Develops An Edge," which features Jack Bruce on bass and lead vocals, will be released as an LP-plus-EP package, and a second project, "Conjurer: Music for The Texts of Ismael Reed" will have a one-time-only performance at New York's Public Theatre on September 19. Although conceived and directed by Hanrahan, the project, the world premiere of the title piece by Taj Mahal, David Murray, Steve Swallow, Allen Toussaint, Carla Bley, Lester Bowie and Hanrahan, composed for a Latin/jazz/blues/Haitian-oriented music group. With the exception of Bley and Bowie, each composer will conduct their own improvisational band at the performance, with Bowles's chores being handled by his own standby, Dennis Allison. Queried about the project, Hanrahan told us that he had met Reed several years ago, and that the pair had collaborated on a screenplay for a film that was to star Cecil Taylor but was never made. "After all, the history of jazz on record was catalyzed by the late Bud Powell," said Hanrahan, "and eventually I started sending copies of some of his poems out to musicians, asking them if they'd write music. I finally came through with some money this summer, so we're doing the concert and an album."

(continued on page 32)

1 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23747-1)
2 CITY KIDS BOBBY McFERRIN (MCA-5847)
3 MR. NICE GUY RONNIE LAWS (MCA-6261-1)
4 TRAVELS (Record Group ECM 23791-1)
5 INDIVIDUAL CHOICE KOYU JU (Atlantic 3 9006-1)
6 JARREAU (Warner Bros. 9 23910-1)
7 THINK OF ONE • WINTON MARSTALL (Columbia 23804)
8 THE GENIE THEMES & VARIATIONS FROM THE TROJAN WAR (BOB JAMES Columbia 23878)
9 LOW RIDE EARL KIGHT (Capitol ST-12253)
10 THIRD GENERATION (Warner Bros. 9 23912-1)
11 FUTURE SHOCK CHROMATICA (Columbia 23841)
12 FRIENDS (Warner Bros. 9 23916-1)
13 STAR PEOPLE (Warner Bros. 9 23817-1)
14 INVITATION JACO PASTORIUS (Warner Bros. 9 23818-1)
15 MIRAGE A TROIS MIRAGE A TROIS (Warner Bros. 9 23813-1)

HISTORICAL RECORDS (continued on page 32)
Scholarship Program Established To Honor Memory Of Welk Exec Bill Hall

NASHVILLE — A committee of prominent persons from the music industry has established a scholarship program to honor the memory of William G. (Bill) Hall. The scholarship will be presented to the Belmont College (Nashville) Business department to be awarded to a qualified rising sophomore seeking a music business degree. The chosen student will receive a full scholarship available for three years and renewable yearly.

Hall, former vice president and Nashville division manager of the Welk Music Group and a founding director of Compleat Entertainment Corporation, was a staunch advocate of education. Hall’s long time friend and business associate, Charles Fach, commented, “Bill Hall was unusual in that he had tremendous ‘street sense’ as well as a high degree of education. Bill was a great believer in education and was proud that every member of his family graduated from college despite humble beginnings.

A graduate of Lamar University in Beaumont, Texas, Hall began a successful music career in Texas and was George Jones’ first manager. Several of his early productions are still recognizable by both the public and the industry: George Jones’ “Why Baby Why” (1955), The Big Bopper’s “Chantilly Lace” (1958), and Johnny Preston’s “Running Bear” (1960) are classics.

In 1961, Hall and Jack Clement formed Gulfcoast Studios in Beaumont. Among the first hits produced by the pair were Dickey Lee’s “Patches” on the Smash label and “Laurel” on Hall’s own label, T.C.F. Hall Records. The two producers also formed Hall-Clement Publications in 1962 and signed Jerry Foster and Bill Rice as its first songwriters.

Hall moved to Nashville in 1967 and continued his partnership with Clement until the two separated their companies in 1973. Hall retained the Hall-Clement and Jack & Bill catalogs until 1975 when he sold the Hall-Clement group to Welk. He also took an administrative position with Welk.

Besides his Welk activities, which continued until his death earlier this year, Hall worked as Don Williams’ music publisher and unofficial manager and as manager of American Cowboy Music, the Statler Brothers’ publishing company.

The first fundraiser for the scholarship will be a block party on Thursday, September 15, on Music Circle South in front of the SESAC building from 5-9 p.m. A $5 minimum donation is requested for the fund.

Those wishing to mail contributions to the fund should make checks payable to Belmont College, noted as being for the William G. Hall Music Business Scholarship Fund. Contributions may be mailed to Charles Fach at Compleat Entertainment Corp., 21 Music Circle East, Nashville, TN 37203.

Members of the scholarship committee include: BMI Vice President Frances Preston and Welk Music Group writer Bob McDill (co-chairman), Dr. William E. Troutt, President of Belmont College; Fach; President of Compleat Entertainment; Jack Jacques, Jacques-Miller, Inc. and Robert E. Mulloy, Belmont College.

AN EPIC FIRST — Epic Records recording artist Ricky Scaggs was recently honored for landing two gold albums in his first two years with the label. Gold awards were presented to Scaggs at a party to mark the first time in the label’s history that this feat had been accomplished by a new artist. Pictured after the presentation are (l-r): Chip Peay, Scaggs’ manager; Bonnie Garner, director, A&R, CBS Records Nashville; Roy Wunsch, vice president, marketing, CBS Records Nashville; Sharon Scaggs; Scaggs; Rick Blackburn, senior vice president and general manager, CBS Records Nashville; and Joe Casey, vice president, national promotion, CBS Records Nashville.

This Week In Country Music Scheduled To Premiere

NASHVILLE — The new half-hour weekly country music syndicated television series “This Week In Country Music” should premiere on television stations which have signed for the series during the weekend of September 16. More than 125 stations have already been signed, according to Jim Owens, president of Jim Owens Television, Inc., and producer of the series.

The number of stations signed make the program available to at least 55% of the total television viewing audience nationwide and, said Owens, the series should be available to around 70% of possible viewers by January, 1984.

With survey research information from Cash Box, TWICM will also present a countdown of the current week’s Top Ten records. Co-hosts Lorriane Crook and Charlie Chase will conduct interviews for the program with such country music superstars as Barbara Mandrell, Loretta Lynn, Ronnie Milsap and Jerry Reed.

A HIT IN EVERYONE’S EYES...

Featuring the #1 smash single, “I’M ONLY IN IT FOR THE LOVE” and John’s new single, “IN MY EYES”
COUNTRY RADIO

THE COUNTRY MIKE

PROMOTIONS — WGAP/Merrimyl, TN, in cooperation with Record Bar, is offering a trip for two to West Palm Beach, FL, for three nights. In order to win the trip, listeners are required to call in order the proper Ronnie Milsap song titles from a collage of music aired on the station from time to time. “Keyed Up” satin jackets will be awarded to three runners-up... To coincide with Louise Mandrell’s current single “Too Hot To Sleep,” KRRV/Alexandria, LA, is asking listeners “What do you do when it’s too hot to sleep?” giving them an opportunity to write in and give their solution. The grand prize winner will receive a Hunter ceiling fan valued at approximately $300. Other prizes include cassettes of the current single and Louise Mandrell posters... J.B. Miller, morning man at WGN/Tomlinson, has been chosen as a judge for the 4th International Whistle-Off contest scheduled for the weekend of Sept. 24-26. The Whistle-Off is open to any individual, group or family who can whistle a tune with some degree of skill without the aid of a musical apparatus of any sort in their mouth. Miller will be offering live radio reports from the event throughout the weekend on WGN as well as a special morning show on Monday, Sept. 26, with the winning whistler as a guest.

MOVING ON UP — Team Records artist Big Al Downing (b) and producer Ray Baker express their satisfaction upon completing tracks for Downing’s second LP which is scheduled for release in the Fall. Extremely heavy commercial load. Chet Reiten is owner of the station, Rod Romine is general manager, Mark Eas, is program director and Jay Davis serves as music director. The station line-up is as follows: Don Jones, 6 a.m.-10, Dawn Garrison, 10-2 p.m., Eas, 2-6; Joe Wickman, 6-10; Lynn Dayton, 10-2 a.m.; Jim Bradley, 2-6 and Joe Schmaltz and Bill Barnett fill in on the weekends. Big K, Inc., a local corporation, owns KCBJ as well as four television stations in ND and two radio stations.

ARTIST APPEARANCES — KVQO/Tulsa recently held its annual appreciation show at the Tulsa fairgrounds. Complete recording artists The Cannons were the featured performers. This year’s show drew the biggest crowd ever, estimated at 10,000... Dave Hensley of WMTZ/Augusta, GA recently returned home after his recent tour which he says deserves recognition. Alliance Records’ Johnny Rowland was visiting WPXN/Columbus when he was approached by Hensley via phone to do an interview. Rowland then traveled 300 miles on his motorcycle to WMTZ to do a 10-minute interview only to turn around and travel 300 miles back.

STATION CHANGES — Stan Roberts is now morning man at WDLO/Boston. Roberts came from WKZE/Cape Cod where he handled afternoon drive... Morris James has taken the position of news director for KBRO AM & FM/Denver. His prior experience includes assignment editor/reporter for KTVY/Springfield and news director at KTTV/Springfield... John Ogles is now news director at WMZQ/Washington, D.C. Prior to this, Ogles had held positions at WIN/New York, WNEW-FM/New York, and WPXJ-FM/New York.

PROGRAMMERS PICKS


COUNTRY RADIO HIGHLIGHTS


SINGLES REVIEWS OUT OF THE BOX

LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 38-04105) Houston (Means I’m One Day Closer To You) (2:54) (Larry Gatlin Music — L. Gatlin) (Producers: J. Crutchfield/L. Gatlin) Gatlin & Brothers take a decided turn away from the gospel-tinged harmonies and sophisticated stance on lyrics and arrangements to take a bright turn around a two-step Western Swing number. There’s steel and fiddle and, betcha, a lot of singalong. The lyrics are simple; the music, surprisingly traditional. The reaction from country music lovers should be as big as Texas.

FEATURE PICKS


MASON DIXON (Texas TX-5502) Every Breath You Take (3:01) (Magnetic Publ. Ltd. Admin. by Illegal Songs, Inc. — BMI) (Sting) (Producer: D. Schaffer, R. Dixon)

SAVANNAH (Mercury 814 360-7) Backstreet Ballet (3:08) (Lowery Music Co., Inc./Holly-Bee Music — BMI) (J. Willis, G. Wills, S. Limbo) (Producer: S. Limbo, S. Macielan)

CHARLIE MOAK (Life Force 1000) You Can’t Hurt Me Anymore (2:26) (Hopkinson & Thinker Music/Majic Trolley Music — BMI) (D. A. Sanders) (Producer: K. Laxton)

NEW AND DEVELOPING

KATHY MATTEA (Mercury 814 375-7) Street Talk (2:42) (Criterion Music Corp./Space Case Music — ASCAP) (R. Whiteway/L. Domann) (Producers: R. Peoples/Byrn Hill) A driving number rooted in country, but brought up in urbanity. Mattea delivers a controlled intensity to get the point across. She knows the score when it comes to the backdoor stunts pulled by her man. It’s mass appeal for the young adult demographics.

ALBUM REVIEWS

OVER EASY — Terri Gibbs — MCA 5443 — Producers: Rick Hall/Walt Aldridge/Johnny Sandlin — List Price: $8.98 — Bar Coded

OVER EASY is Terri Gibbs’ new album and it’s already on the way. “Anything Else’s Heart But Mine” is an excellent showpiece for her distinctive voice. Two blues classics are given totally revamped stageings ("Steady Away" and "Tell Mama") which in no way resemble the originals by Jimmy Hughes and Etta James. "Every Home Should Have One," a recent pop success, likewise gets a good workout from Gibbs. While the upbeat approach of several tunes is handled well, it is on the ballads that Gibbs’ vocals get the most from the lyrics and arrangements. The sax work on “I Can’t Resist” is a perfect complement to the voice of a piano lounging gone bigtime. Gibbs tells the story of two young lovers in “Bells” with a directness which easily reveals a secret. The purest country tune on the album, "I Just Don’t Love You, That’s All," written by Roger Miller, also deserves airplay. Overall, a well-balanced effort to rejuvenate the success of Gibbs.

Cash Box/September 17, 1983
WHATS A NAME — Brennon is a rather elegant, classy area adjacent to Nashville which includes the historic office complex and a wide range of residential neighborhoods. Brennons, then, seems an appropriate name for a group which has a sound that is rather elegant, classy and adjacent to country music. At last weeks unfortunaley cancelled film premiere at the Cinerama, the group showed up with its name designed to point up its versatility. From the current single, “Let Them Go” the group promoted its current LP, “Don’t Make It Easy For Me” and the single “Holdin’ Her And Loving You” pictured with Conley is Bodie Heatherly, director of national country promotion, RCA.

NEILS WILSON’S GREATEST HITS (AND SOMETHING THAT WILL BE)

Castles in the Sand

March 8

The Statler Brothers

RCA

17-113

Stars From The Heart

Feb 30

RCA

17-113

Strong Stuff

Hank Williams, Jr.

Epic

3-32032

Wild & Blue

John Anderson

Warner Bros

2-2592-1

It’s Only Rock & Roll

Waylon Jennings

Warner Bros

3-20193-1

It Ain’t Easy

Jimi Hendrix

Columbia

3-2814-1

Tougher Than Leather

Willie Nelson

Columbia

3-28145-1

Mountain Music

Alabama

RCA

1-4239-9

If You’re Gonna Do Me Wrong

Vern Gosdin

Epic

C-11004-

New Looks

B. L. Davis

Cuban

Cuba

3-9653-1

Yellow Moon

Don Williams

Columbia

5-5471-7

Spin Gold

J. D. McPherson

Columbia

5-5377-

Old Familiar Feeling

The Whiteys

Warner Bros

2-2592-1

Dream Baby

Laddy & Dallton

Columbia

3-3840-1

Highways & Heartaches

The Moderns

Epic

C-10796-

Lost in the Feeling

Conway Twitty

Epic

C-10796-

Great Hits

The Statesmen (CIA-5460)

2-2721

We’ve Got Tonight

Kenny Rogers (Liberty LP-1114)

2-2721

My Lucky Charm (Epic C-3840

2-2721

Willie Nelson

RCA

17-113

Tom Jones

CIA

3-5460

Marty Robbins’

RCA

CIA

3-5460

After All This Time

Bill & Carl

CIA-LP-1032

Today My World

Marty Robbins

RCA

3-5460

Greatest Hits

Marty Robbins

RCA

17-113

LET’S GO

Kenny Rogers (CIA-17-1135)

41-5

38

GREAT HITS

Kenny Rogers (CIA-17-1135)

39

GREAT STRONG KNOCKS

Don McLean

Epic

CIA-17-1135

50

44

THE HEARTACHES

Lorrie Morgan (CIA-3795)

40

43

TERRESTIAL RAYBON (CIA-17-1135)

45

50

THE BAYLIS KILGORES

Lorrie Morgan (CIA-3795)

47

46

DADDY’S BACK

John Gary (Warner Bros

2-2592-1

49

51

THE GREATEST HITS

Don McLean

Epic

CIA-17-1135

52

50

GREAT BIG IDEAS

Michael Martin Murphey

Liberty-LP-1114)

61

58

THE WAY/lighten

The Statesmen (CIA-5460)

63

62

THAT CHAIN

Tom Jones

CIA

3-5460

68

69

MARTY ROBBINS’ HITS

Marty Robbins

RCA

17-113

76

71

SLIPPED AWAY

Neal McCoy (CIA-17-1135)

72

75

GREATEST HITS

Marty Robbins

RCA

3-5460

73

18

THE SONGS OF BUD JONES & PROMIS

Bill & Carl

CIA-LP-1032

27

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RCA

3-5460

73

18
REMEMBER THESE GREAT ISSUES?

In 1978, CASH BOX published the most comprehensive and authoritative County Music Special in the history of the recording industry—and each year our coverage has been the most highly acclaimed. Well...

THE BEST IS YET TO COME!

This year, in step with Country Music's spectacular impact on radio, television, films and records, CASH BOX presents the ultimate salute to Nashville—COUNTRY MUSIC 1983.

A stunning tribute to the artists, labels, publishers, DJs and, of course, songs that are making history in Nashville. COUNTRY MUSIC 1983 is the perfect vehicle for your advertising message.

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Advertising Deadline: September 30.

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New York, NY 10019
212 • 586-2640
1 Jesus I Love Calling Your Name
   Shirley Caesar
   (Myrrh MSB-6731)  Open  1 12
2 Rough Side of the Mountain
   Fannie Flagg & Rev. Janice Brown
   (Atlanta International Records 10059)  Open  2 18
3 Peace Be Still
   Vanessa Bell Armstrong
   (Sound of Gospel cog 132)  Title Cut  3 23
4 You Brought the Sunshine
   The Clon Sisters
   (Sound of Gospel cog 132)  Title Cut  5 45
5 Lord, You Keep on Proving Yourself to Me
   Florida Mass Choir
   (Savoy 50179)  "The Ye sword"  6 24
6 Feel the Spirit
   The Willians Brothers
   (Myrrh MSB-6745)  Open  8 3
7 The Joy of the Lord Is My Strength
   Douglas Miller and the True Way Choir
   (Gospuerel Records PL-18008)  "Pass Me Not"  4 35
8 Lead Me
   The Jackson Southernians
   (Malaco 4383)  Title Cut  7 21
9 I'll Rise Again
   Al Green
   (Myrrh MSB-6747)  Open  13 2
10 Hear My Voice
   Vance Allen Group
   (Myrrh MSB-6737)  Open  9 12
11 When It Rains It Pours
   F.C. Barney & Sister Janice Brown
   (Atlanta International Records 10041)  Open  10 22
12 Uncloudy Day
   Myrnia Summers
   (Savoy SL-14594)  "The Ye sword"  1
13 I Feel Like Goin' on
   Ken Klingsdorff
   (Hope Song HS-2001)  "The Ye sword"  12 20
14 Prayer and Faith
   Keith Tippie and the Pentecostal Community Choir
   (Savoy SL-14738)  "The Ye sword"  1
15 James Cleveland and the Cleveland Singers
   (Savoy 7001)  Open  11 13

1 More Than Wonderful
   Sandy Patti
   (Impact R 3618)  Title Cut  4 13
2 More Power to Ya
   Patti Labelle & the Blue Notes
   (Sundisc SH 20045)  Open  2 35
3 Wall of Glass
   Russ Taft
   (Myrrh MSB-6760)  "We Will Stand"  3 9
4 Age to Age
   Amy Grant
   (Myrrh MSB-6697)  Open  1 76
5 Michael W. Smith
   (Reunion RW9002)  "Great Is the Lord"  7 14
6 Legacy
   Benny Mester
   (Myrrh MSB-6704)  Open  6 5
7 Passin' the Faith
   The New Gaiher Vocal Band
   (Gospuerel Records GST-4103)  "No Other Name But Jesus"  5 13
8 I Put Away My Idols
   Dion
   (DaySpring GST-4109)  "Day of the Lord"  9 16
9 Count the Cost
   David Meece
   (Myrrh MSB-6744)  Open  10 9
10 Peace in the Valley
   J.R. Thomas
   (Myrrh MSB-6701)  "Pray For Me"  8 35
11 Legacy
   Michael Card
   (Milk & Honey MD-1045)  12 2
12 More
   Milton LeFevre and Broken Heart
   (Myrrh MSB-6735)  Open  13 2
13 Live Experience
   Leon Patillo
   (Myrrh MSB-6728)  Open  1
14 I Only Want to See You There
   Keith Green
   (Sweet Union SPR-1066)  14 1
15 White Heart
   (Myrrh/Word MSB 6735)  Open  11 14

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

Twisted the Night Away — Atlantic recording group Twisted Sister recently played to a sold-out crowd in New York’s Beacon Theater before the start of its European tour. Pictured backstage celebrating the band’s current success are (l-r): Simo Doo, director of national publicity, Atlantic Records; Andy Denemark, programming manager, NBC’s Source network; Jay Jay French, Eddie “Fingers” Ojeda, A.J. Pero and Dee Snider of the group; Danny Buch, associate director of national album promotion, Atlantic Records; Jason Flom, A&R rep, Atlantic Records; and David Fleischman, associate director of national album promotion, Atlantic Records.

14th World Popular Song Fest In October

Los Angeles — Twenty-one international finalists have been chosen to participate in the 14th World Popular Song Festival, to be held October 29 and 30 at the 12,000-seat Nippon Budokan Hall in Tokyo. The finalists, who were chosen from a pool of 1,184 applications that were received from 60 countries, represent 16 countries.

The opening day, double international, will feature only international participants. The second day, or “Grand Prix Day,” will include Japan’s entries chosen from the semi-annual All Japan Popular Song Contest. The winner of the Grand Prix will be awarded $10,000 and a gold medal. Awards will also be given for outstanding songs and most outstanding performance.

Some of the highlights of the winners scheduled to appear include Michael Laurent from France, who has made many popular hits and is composer of the song, “La Reine de Saba.” The Louis Tucker Project from Holland, whose “Midnight Blues” is currently a hit across America; and the CzechRepublic and Adam Vagvari from Hungary’s popular hit group, The Newton Family.

From Italy, the rock group called I Pooh will perform at the WPSF Crystal, the blind pianist and singer from Mexico, will also appear at the festival.

And from the United States, Sandy Farina, costar with the Bee Gees and heroine in the film, “Si, Pepes Lonely Hearts Club Band”, Bobby Caldwell, popular adult-oriented rock singer and songwriter who has the nationwide hit, “What You Won’t Do For Love”; and Dee Dee Bridgewater, who appears in the musical “Sophisticated Ladies” will sing “For Once In My Life,” written by the late Peter Ivers.

The competition is sponsored by the Yamaha Music Foundation.

Popeye the Sailor Turns 50

Los Angeles — Famous Music Publishing is celebrating the 50th anniversary of one of its most famous songs: “I’m Popeye the Sailor Man.” Composer-singer Sammy Lerner recalls that he had three hours to write an illliterate melody for an illliterate lyric for an illliterate character.” Although he did not like the song at first, he is now quite proud of it. “It’s known the world over. Everywhere I go I get the VIP treatment,” he said.

Florida Man Arrested On Piracy Charges

NEW YORK — An anti-piracy action conducted by agents of the FL. Lauderdale FBI office last week resulted in the arrest of Oran Lee Pellerin of Lauderdale by the Sea, Florida, on charges of interstate transportation of stolen property. The charge involved alleged pirate compilation cassettes released by History of Country Music and Sunrise Media, Inc., both companies owned by Pellerin, who is also known as Lee Cash.

The arrest followed the delivery that day of an FBI-monitored Florida shipment of 3,000 alleged pirate cassettes entitled “60s Rock, Vol. 1-12,” to a local Chicago distributor. Following an FBI request, the distributor turned over four,189 copies of the compilation, including the monitored shipment. The cassettes featured classic rock hits by such artists as the Beach Boys, Marvin Gaye, Jan & Dean, Martha & The Vandellas, and Elvis Presley.

During a search of Pellerin’s home made at the time of his arrest, the FBI seized original records and tapes of his operations together with the alleged master tapes of the History of Country Music compilations. These tapes were the target of earlier FBI raids at locations in New Jersey, Connecticut and Arkansas in May, 1983, resulting in the seizure of almost 500,000 alleged pirate and counterfeit cassettes. Many of the titles seized at that time were on the Sunrise Media label, including “50 Golden Years Of Country Music, Volumes 1-6,” “The History of Country Music Presents Various Artists,” “The Truck Stop,” “Country Greats” and “Solid Gold Country, Volume 1.”

Prosecutors are now seeking to transfer jurisdiction over Pellerin from FL. Lauderdale to Tampa, where the investigation into his activities’ was focused. A removal hearing is scheduled for Sept. 21.

Dorsey/Sinatra Fourth Album Due Soon

Los Angeles — “The Tommy Dorsey-Frank Sinatra Radio Years Plus The Historic Stardish Session,” the fourth and last album of the Dorsey/Sinatra collaboration, will be shipped by RCA Records in mid-September. RCA previously released the six record, three volume “The Tommy Dorsey-Frank Sinatra Sessions,” which covered the duo’s studio sessions and won the 1982 Grammy award for “Best Historical Album.”

24
## BLACK CONTEMPORARY TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>COLD BLOODED</td>
<td>RICK JAMES</td>
<td>(Stadium/Motown 80440)</td>
<td>1975</td>
</tr>
<tr>
<td>2</td>
<td>THRILLER</td>
<td>MICHAEL JACKSON</td>
<td>(Epic 52415)</td>
<td>1982</td>
</tr>
<tr>
<td>3</td>
<td>STAY WITH ME TONIGHT</td>
<td>JEFFREY OSBOURNE</td>
<td>(A&amp;M SP-4940)</td>
<td>1983</td>
</tr>
<tr>
<td>4</td>
<td>VISIONS</td>
<td>GLADYS KNIGHT &amp; THE PIPS</td>
<td>(Columbia 30007)</td>
<td>1971</td>
</tr>
<tr>
<td>5</td>
<td>GET IT RIGHT</td>
<td>ARETHA FRANKLIN</td>
<td>(Atlantic 8045)</td>
<td>1968</td>
</tr>
<tr>
<td>6</td>
<td>ON THE RISE</td>
<td>THE BOUNTY</td>
<td>(Tobu/CBS F2 26697)</td>
<td>1988</td>
</tr>
<tr>
<td>7</td>
<td>SHE WORKS HARD FOR THE MONEY</td>
<td>DONNA SUMMER</td>
<td>(Mercury/PolyGram 812 265-1 M-1)</td>
<td>1975</td>
</tr>
<tr>
<td>8</td>
<td>NO PARKING ON THE DANCE FLOOR</td>
<td>MIDNIGHT STAR</td>
<td>(Warner Bros. 4054)</td>
<td>1979</td>
</tr>
<tr>
<td>9</td>
<td>BORN TO LOVE</td>
<td>PEABO BRYSON &amp; ROBERTA FLACK</td>
<td>(Capitol ST-12304)</td>
<td>1981</td>
</tr>
<tr>
<td>10</td>
<td>BETWEEN THE SHEETS</td>
<td>THE ISLEY BROTHERS</td>
<td>(T-Neck/CBS F2 1874)</td>
<td>1975</td>
</tr>
<tr>
<td>11</td>
<td>ZAP</td>
<td>(Warner Bros. 9 23875-1)</td>
<td>1973</td>
<td></td>
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<tr>
<td>12</td>
<td>MARY JANE GIRLS</td>
<td>BANG! BANG!</td>
<td>1973</td>
<td></td>
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<tr>
<td>13</td>
<td>WE ARE ONE</td>
<td>MAZE featuring FRANKIE BEVERLY</td>
<td>(Capitol 22-0322)</td>
<td>1982</td>
</tr>
<tr>
<td>14</td>
<td>STOMPIN' AT THE SAVOY</td>
<td>SAMMY DAVIS JR.</td>
<td>(Warner Bros. 23786-1)</td>
<td>1973</td>
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<tr>
<td>15</td>
<td>CANDY GIRL</td>
<td>(New Edition)</td>
<td>1973</td>
<td></td>
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<td>16</td>
<td>THE LOW down</td>
<td>SHALAMAR</td>
<td>(Geffen 9 62299)</td>
<td>1981</td>
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<tr>
<td>17</td>
<td>IN YOUR EYES</td>
<td>GEORGE BENSON</td>
<td>(Warner Bros. 9 23876-1)</td>
<td>1973</td>
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<tr>
<td>18</td>
<td>FAMOUS BY YOUR SIDE</td>
<td>THE MANHATTANS</td>
<td>1973</td>
<td></td>
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<td>19</td>
<td>THE GAP BAND V — JAMMIN’</td>
<td>THE GAP BAND</td>
<td>(Total Experience/PolyGram TE-1-3004)</td>
<td>1981</td>
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<tr>
<td>20</td>
<td>SIXTEEN</td>
<td>STACY LATTISAW</td>
<td>(Cotillion/ARISTA 7-10105-1)</td>
<td>1980</td>
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<tr>
<td>21</td>
<td>LOVE FOR LOVE</td>
<td>THE ISLEY BROTHERS</td>
<td>(Warner Bros. 7 60378-1)</td>
<td>1973</td>
</tr>
<tr>
<td>22</td>
<td>FUTURE SHOCK</td>
<td>HERBIE HANCOCK</td>
<td>(Columbia FC 3868)</td>
<td>1973</td>
</tr>
<tr>
<td>23</td>
<td>JUICY FRUIT</td>
<td>(Columbia FC 3868)</td>
<td>1973</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>I'M SO Proud</td>
<td>DENICE WILLIAMS</td>
<td>(Columbia FC 3868)</td>
<td>1973</td>
</tr>
<tr>
<td>25</td>
<td>FLASHDANCE O.S.T. — SOUNDTRACK</td>
<td>(Casablanca/PolyGram 811 492-1 M-1)</td>
<td>1983</td>
<td></td>
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<tr>
<td>26</td>
<td>MERCILESS</td>
<td>STEPHANIE MILLS</td>
<td>(Casablanca/PolyGram 811 492-1 M-1)</td>
<td>1983</td>
</tr>
<tr>
<td>27</td>
<td>SHINE ON ME</td>
<td>ONE WAY (MCA-5428)</td>
<td>1979</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>HIGH RISE</td>
<td>TONYA SIMPSON</td>
<td>(Capitol ST-12292)</td>
<td>1982</td>
</tr>
<tr>
<td>29</td>
<td>THE SONGSTRESS</td>
<td>ANITA BAKER</td>
<td>(KRK Records KG 10002)</td>
<td>1983</td>
</tr>
<tr>
<td>30</td>
<td>&quot;ROSS&quot;</td>
<td>DAANA ROSS (RCA AFL-14877)</td>
<td>1980</td>
<td></td>
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<td>31</td>
<td>KASHIF</td>
<td>(Arista 6039)</td>
<td>1982</td>
<td></td>
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<tr>
<td>32</td>
<td>1993</td>
<td>PRINCE (Warner Bros. 9 23720-1F)</td>
<td>1984</td>
<td></td>
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<tr>
<td>33</td>
<td>MR. NICE GUY</td>
<td>RONNIE LIEVES (Capitol ST-12291)</td>
<td>1982</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>BLAME IT ON ME &amp; ALL THE GREAT HITS</td>
<td>STONEY ROBBINS</td>
<td>(Tamla/Motown 80446)</td>
<td>1973</td>
</tr>
<tr>
<td>35</td>
<td>PARTY女</td>
<td>KURTIS BLOW (Mercury/PolyGram 812 757-1 M-1)</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>UNTOUCHABLES</td>
<td>LAKESIDER</td>
<td>(Warner Bros. 4054)</td>
<td>1979</td>
</tr>
</tbody>
</table>

## EVERYBODY LOVES THAT JONES MAN — RCA recording artist Glenn Jones recently opened for Nancy Wilson shows. Jones found himself entertaining a few well known walk-inners. Pictured are (l-r): Reatha Franklin, Nancy Wilson; Glenn Jones; and background vocalist Genobia Jeter.

## THE RHYTHM SECTION

**GOING FOR THE GOLD** — Capitol recording artist Lillo Thomas has two goals in mind: to become a superstar musician, and to be a part of the U.S. Olympic team. With a successful debut single, "You're A Good Girl," his first dream may not be too far away, but to the surprise of many, his performance on the track may outstrip his run on the charts. It's no surprise to coach Greg Parry, who has guided the 22-year-old Brooklyn native scoring four of his five wins in a May meet at Saturday Night Live and now at an age 16 for the 200-yard dash, noted Parry from his New York home, "until Duane Evans, who went on to win a bronze in '76, broke it a few months later," Parry explained that he and Lillo are absolutely serious about his chances for the 1984 Olympics. "He's got it in him," Parry said, "and we're going to keep on giving him a few cents open for touring and recording commitments. He's got a very positive mental attitude." The cramped schedule is nothing new for Lillo, who ran in the 1977 Junior Nationals while this past week-end with Ashford and Simpson, and will continue to tour with Gladys Knight as well as Frankie Beverly and Maze. He'll headline L.A.'s Beverly Theater September 25 — 29. "Gospel's current pop faves the Clark Sisters are also on tour, with an upcoming appearance at Disneyland. They may even get a break to Mickey to testify.

**SOMETHING COME** — Along with new releases from Sugar Minett, dub master Oku Onoua and a classic compilation, "Best Of Studio One" (produced by Jamaican legend Coxsone Dodd), Heartbeat Records has made available two unissued LPs. Described as being "strictly roots" island folk music, the two discs are rough field recordings taped on location in the Jamaican hills. The releases, titled "From Kongo to Zion" and "Churchual Chants of the Nyabinghi," are intended as scholarly releases. As a point of interest, the Nyabinghi chants were recorded over a seven-day session on the occasion of Ronald Reagan's 1982 visit to Jamaica.

— harry weinger
Argentina

BUENOS AIRES — The departure of Bernardo Bergeret from his post as manager of the Repertorio Musical in Argentina may open a question about the future of this operation, which reached high levels of activity. Bergeret has reportedly been offered a good job to record a household word. Although the plans of Bergeret have not been unveiled yet, it is clear that there will be a partnership with others to start a new indie label, to be distributed by a major.

Spanish rock exiles Enrique Garcia and Esteban Martinez, of Columbia, have teamed up with Argentina, who when was A&R top of Trova Records, at that moment a strong indie label here. Vincius died in 1980 and is considered one of the greatest artists of this genre.

Interdisc launched a TV campaign in behalf of “Lo mas de Seru Giran,” a compilation of waxings by the group headed by Carlos Garcia, who is currently in the United States studying the U.S. market. The promotion is being held in Buenos Aires and several cities of the interior. The previous Garcia product has been selling very well.

RCA has released a new album by Javier Martinez, who was the leader of blues trio Manal, who in the early Seventies developed a mixture of rhythm and blues coming from the U.S. and lyrics related to ecology and life in Buenos Aires and its surroundings, with strong success. The comeback of Martinez, with other musicians, will put him in front of a different generation and will probably be an interesting starting point.

EMI is preparing a new album by melodic chanter Gian Franco Pilaglio, who was very successful last year and has been establishing himself as a star. Pilaglio was born in Italy but has been living here for many years. Jose Angel Trelles is producing Pilaglio’s latest album, and Juan Carlos Baglietto is finishing the recording of his third LP. Pilaglio and his Pimpinella have traveled to Puerto Rico and Venezuela to perform during fifteen days. As soon as they return to Argentina they will travel to the Southern part of the country for personal appearances.

The forthcoming LP will be released next month.

miguel smirnoff

Canada

TORONTO — Canada’s leading concert promoter and most subscribed to pay-TV company have joined forces to promote a concert series of musical extravaganzas showcasing some of today’s biggest rock attractions.

Concert Productions International and First Choice Canadian Communications Corporation recently announced they will offer 16 concerts, beginning October 4 and May 14, featuring more than 30 acts. Performers signed so far include The Police; David Bowie, AC group Topp, The Guess Who, Billy Joel, The Band, Stray Cats, Johnny Winter, Golden Earring, Chris DeBurgh and The Payettes. Other acts will be announced in the following weeks.

The series, called “First Choice Rocks,” will be broadcast in a simulcast format with radio stations across Canada participating. The 16 concerts will be taped before live audiences in Toronto, Montreal, Ottawa and Vancouver. The series is granted a provincial Canadian content status by the Canadian Radio and Television Commission.

In making the announcement, First Choice Pay-TV president, Don Macpherson said that through this pay-TV offering, Canada will have the opportunity to experience the thrill of a live performance by some of the world’s greatest acts. Because many of those groups perform only in major centers when on tour, a lot of their fans never get a chance to see them.

CPI president, Michael Cohl said the Bowie concert will be sold to Home Box Office in the U.S., and that the other shows will be sold on a worldwide distribution. Cohl added, this will be the first time CPI-produced shows will be able to reach a wide audience all across Canada, virtually giving fans “the best seat in the house.”

Ian plater

United Kingdom

LONDON — The first of the autumn sales conferences took place last week with PRT holding a two day meeting in London to discuss the wide range of Autumn releases. PRT is a major distribution company who are responsible for Lamborghini Records, That’s Entertainment, Magnum, Music, Kingdom, Peach River, ABC Records, and Towerbell/Rockney.

PRT’s commercial manager, Alan Newman said that despite an indifferent market during the past 12 months PRT had performed admirably and was well based to go forward and he was confident of expanding the company. PRT’s major album releases for the autumn include “Dead End Street,” a double compilation album from the band’s extensive back catalogue, which includes most of their hit singles, and a special 10-inch Kinks album featuring previously unissued material. On the Towerbell/Rockney label, Chase and Dave have a new album titled “Knees Up Jamboree.” “Imagination’s” new album is set for release in mid-October. The new film soundtrack specialist company, That’s Entertainment will be releasing several new albums by Dionne Warwick, Sadlers Wells Opera Company and a recording of a production of “Nightngale.”

Epic is releasing a Meat Loaf double single to coincide with the artist’s current U.K. tour. It is entitled “Midnight at the Lost and Found” double 45 special edition. The first 5,000 double 7 inch singles will sell at the same price as an ordinary single.

WEA Records this week starts a special marketing campaign which features 12 of its recent big name album releases and which is designed for the run to Christmas. The featured artists include Jackson Browne, Talking Heads, Echo and the Bunnymen, Rod Stewart, Shalamar, Al Jarreau and The Level 42.

Cherry Red Records are forming two new labels starting from October 3. They are called Zebra and Afrotrax Records. Zebra Records will be the first independent heavy metal label and its first signing is former Gillan member Bernie Torme. His first album is called “Electric Gypsy,” which is also the name of the band. The first single will be an old Troggs classic “Can’t Control Myself,” and the other acts are being negotiated for this label.

Africanagram will specialize in African music and Oumar N’Dee. Their first single will be a compilation of Ghanaian music entitled “The Guitar and the Gun.” Other new releases are set for early next year.

The Comsat Angels, known in the U.S. as the CS Angels, have released their new album for their new record company Jive. The album, entitled “Land” is accompanied with their present mini-tour where they are debuting their new material and new band members, a new Robertson on guitar and keyboards.

Level 42, whose current album “Something in the Air” is high in the U.K. charts, have added further dates to their already begun U.K. tour which forms part of their world-wide itinerary. EMI recording artists Marillion were presented with a silver disc for U.K. sales of their debut album “Script for a Jester’s Tear.” This month Marillion will be supporting Rush on a few U.S. dates.

chris ley

RCA U.K. Sets Plans At Sales Confab

LONDON — RCA Records U.K. has just held its annual sales conference. It has a substantial amount of new product to market — including a venture into film. They are making a film of David Bowie’s Ziggy Stardust Tour. A separate soundtrack of the movie is also available.

The sergeants of the Bowie renditions of “Space Oddity” and “White Light, White Heat.”

The forthcoming Hollies and Oates album, essentially a compilation of their best known hits will be released in October. It is titled “Rock and Roll Soul,” and includes four newly recorded tracks.

New signings Johnathan Parkins formerly of the Tokens has a single, Silver Spurs, out at the end of the month. The new label formed, Vince Clarke of Yazoo, has a further release from Robert Marlone and is currently working with new artists.

Magnet, which has just signed a new deal with RCA U.K. continues its U.K. success. RCA has announced it has a new album coming from chart band Kiss The Pink, titled “Nailed.” Magnet also has two new signees both female vocalists — Barb and Sintita.

Carrere Records will be putting out FR David’s follow-up to his chart topping, You’ve Entitled Me Need You.

Carrere has secured much acclaim for their Australian band The Church which is currently on the second album, “Seance.” The band plans to live in the U.K. from November and back the album with a tour.

Haysi Fantacy, signed to2, has just returned from Australia to record an album set for release in January. Other albums from the Netherlands have a debut album set for November to coincide with a U.K. tour. They are currently on tour with Big Country.

RCA’s JoBoxers put out their debut album this week — it is called “Like Gang Busters.” The album sleeve features special pull out postcards and a free JoBoxer sticker.

RCA recording artists The Eurythmics have recorded a song for the forthcoming Top 40 records new album set for October release alongside their U.K. tour which begins in November. They have sold 4.1 million records worldwide.

John Bradley, formerly of the Specials has a new album — J.B.’s All Stars — in November. The album is recorded in London and has an 8-track. All the tracks have a 60’s Northern soul flavour.

Finally RCA is bringing out a new label, Deja Vu, which is a mid-price label especially for oldies of Bowie, Lou Reed, Kenny Rogers, and others.

INTERNATIONAL BESTSELLERS — Italty

TOP TEN 45s

1. Flashdance — Irene Cara — PolyGram
2. Fame — Irene Cara — PolyGram
3. Very Breathing — Carlos Gardel — Music Hall
4. Parole — Pomada — RCA
5. Claro de Sol — Gussiel — RCA
6. Cambias Mi Amor — Valeria Lynch — PolyGram
7. Yo Te Quiero — Ana Torroja — PolyGram
8. Tu No Te Imaginas — Francisco — PolyGram
10. Sherry — Basilio del Rito — RCA

TOP TEN LPs

1. Alejandro Lerner — Alejandro Lerner — Musidisc/Distribuidora Belgrano
2. Pimpinella — Pimpinella — CBS
3. Flashdance — Irene Cara — PolyGram
4. Los Kid From Fame — various artists — RCA
5. Supertramp — Supertramp — RCA
6. Directo Al Corazon — Luis Miguel — EMI
7. Cabo Verde E Chico de Barros — Aroldo/Microfon
8. Neon — various artists — RCA
9. Supertrastrellas — various artists — PolyGram
10. Sonora Matas — Cristina Lemeikier — RCA

INTERNATIONAL BESTSELLERS — Great Britain

TOP TEN 45s

1. Red, Red Wine — UB40 — DEP (rpt)
2. Wings Of A Dove — Madness — Stiff
3. Gold — Spandau Ballet — Reformation
4. Long Hot Summer — Style Council — Polydor
5. That’s Good — Madness — A&M
6. Confusion — New Order — Factory
7. Marianne Faithfull — Charlie — CBS
8. Give It Up — K&B & The Sunshine Band — Epic
9. What Am I Gonna Do — Wings — EMI
10. I’m Still Standing — Elton John — Rocket

TOP TEN LPs

1. The Police — The Police — Island
2. Eighteen Greatest Hits — Michael Jackson & The Jackson Five — CBS
3. Alpha — Asia — Geffen
4. Punch The Clock — Elton Costello & The Attractions — F-Dance
5. San José — Joshua Brahms/Ballads — Reformation
6. Too Long For Zero — Elton John — Rocket
7. Thriller — Michael Jackson — Epic
8. The Party Of The Century — Roger Livesey — Coral
9. Flick Of The Switch — AD/DC — Atlantic
10. Melody Maker — Various Artists — RCA

Cash Box/September 17, 1983
BEVERLY THEATER, L.A. — Eddy Grant played superstar at his recent appearance here, flexing leather-clad muscleature at an adoring, dancing, near-sale-out crowd for hours. With material ranging from the surprise performance of his “oldies” hit “Baby Come Back” (first on the charts in 1979 when Grant was a member of the integrated pop group The Equals) to the spirited funk of the underground dance classic “(I just) Can’t Help Myself,” the Ice/EPA recording artist’s pop hero stance appeared well-earned.

Grant is often mistakenly identified as a reggae artist, and while the chunky-chunked rickety rhythm of his latter-day repertoire, his band’s set showcased a blend of international styles. Grant’s fifteen years in the recording business have given him the ability to delve into a pastiche of world-wide pop, although his strength is in the Caribbean- and salsa-based grooves of “Living on the Front Line” and the smash hit “Electric Avenue.”

While the former was effective as a soulful crowd-pleaser, with Grant’s gritty baritone voice and sinewy dancing, the latter was the lamerous pace that made theater-goers confused whether Grant was obligingly following out the hit or if he was attempting to build a rock ‘n’ roll frenzy for the approaching encore. As a result, the song’s impact was lost in the accumulation.

Earlier in the evening, Grant and his five-piece band had challenged the Beverly’s anxious audience by keeping the crowd on edge with well-crafted pop/reggae numbers, some of which dated from long before his American recording debut. A highlight of that segment was “Heel Off Africa,” which Grant described as his “first record as a solo artist.” His ease in involving many people with an obscure number was testimony to his expertise as a showman.

There nearly was trouble with the evening’s pacing when Grant tried a slow number as the third of three songs to shake. He strode across the stage in front of a huge Ice Records logo, pleading with a disinterested audience that “they had all night to dance, why don’t you dance?” It was all through his unexpected bombs and grinds, but a joyous spirit was revived as Grant was given an awesome funk-walk on “Sunshine.” Grant chose the moment to extend the groove, and the universal hopping, skanking rock that he sought on “Electric Avenue” was finally his.

A wardrobe change from black to white leather was the focus of the encore, “Livin’ On The Front Line,” although Grant was equally impressive with his paint-drip graphic display of guitar flash a la Hendrix. With dreadlocks carefully swept back and out of harm’s way, Grant bared his teeth for a series of finger-picking guitar runs, then pranced off while the guitar walled solo. Perhaps not what one might expect from this gentle Guyanese native, but as a showman and as a stirringly introspective to his guitar talents.

At one frantic, happy moment, a fan thrust a L.A. Dodgers cap at Grant, who gladly flipped it on his mound of hair. His ill heart seemed to be beating with glee. Can we have a hit record? I don’t know if I can.” Well, self-mockery aside, if Grant’s head was a tad too hot, the steady exhalation found in the performance of “Walking On Sunshine” was entirely inspirational.

TALENT ON STAGE

Eddy Grant
ALTERED IMAGES

GREEK THEATRE, L.A. — Of all the years waiting to finally see the Divine Miss M, I was so glad to catch her show here at the Greek Theatre, especially since this was her first appearance since her sold-out tour this summer.

And what a show! According to several die-hard fans, this year’s outing by Bette was the most different. She wasn’t so campy as she had been before. In fact, she was almost too intense as she expressed her thoughts on how she felt about several songs.

Opening her patchwork-style set that featured her orchestra behind a swirling walkway, Bette was dressed in a futuristic triangular-skirted dress. But her back-up singers were even more bizarre looking as they wore in pastel-painted outfits and featured strange looking harlequins. The ladies were quite impressive throughout the show as they changed outfits about as many times as they lead did. They really supported hard-rock very well and it was even more satisfying to see Bette acknowledge their talents publicly as well.

Seeming so refreshed, Miss M delivered quite a hilarious repertoire of jokes aimed at such subjects as James Watt and “those disgusting Jane Fonda workout records.” But the ladies were home for the audience and the guns and the songs and the settings behind them.

Some of the highlights included her current single “All I Need To Know,” her rendition of “Everyone’s Gone To The Moon” that featured two E.T.-like dancers in syncopation, and the Marshall Crenshaw-penned tune “You’re My Favorite Waste Of Time.” Not to overlook her comedy-filled tunes, which were done tastefully, Bette seemed to come across more effectively as well as affectionately with her more serious ballads. She publicly exclaimed that she considered this opening night in LA a very important and self-satisfying one because of her coming home after being on the road for quite some time. And the audience responded as such: Warm and very pleased.

Bette then sang her signature song “The Rose” for one encore and then closed out the evening with an encore of “Friends.” And again, people leaving the Greek knew they experienced one of the best shows this past season.

Jim besman
greg ieschihin

Rundgren Solo Dates Announced For Southwest

LOS ANGELES — Todd Rundgren, who is completing production of a 90-minute acoustic album, will embark on a southwestern solo tour in September. He will be at the Bronco Bull in Dallas on the 17th, on the 19th he will play at 2 Rocks in San Antonio, on the 21st at Cardi’s in Houston; and at Cardi’s in Austin on the 22nd; on the 24th he will perform at the Civic Theater in New Orleans; and on the 25th, at the Graham Central Station in Albuquerque, and end up performing at The Palace in Hollywood on the 27th.

Rundgren’s solo gigs involve video effects, songs performed on various acoustic instruments, and a number of surprises. Prior to the dates mentioned above Todd wowed fans at The Palace in Hollywood, Calif., with a solo show.

ash Box/September 17, 1983
**AROUND THE ROUTE**

by Camille Compas

"Cliff Hanger," the first laser disc game from Stern Electronics, Inc., will be in
shipment by the end of September, ac-
cording to company proxy Gary Stern,
who is personally very excited about the
new piece. The game is animated and the
storyline, a modern day adventure car-
toon, focuses on the hero's attempts to
rescue the fair lady amidst a variety of
obstacles along the way (even car chases).
"Cliff Hanger" is "very heavy in physical
action," as Gary describes it. It has more
action, offers more for the player to do
and allows for more control in the play
process than anything else on the market,
in this game category, he told us. Watch
for it! Gary also mentioned that in addi-
tion to showing "Cliff Hanger" at the up-
coming AMOA convention in New
Orleans, Stern hopes to introduce its
second laser disc at Expo!

Dateline San Diego, where we spoke
with branch manager Brad King of Circle
International, about an ambitious expan-
sion program that's been underway in
Circle's parts department. The project
was launched at a recent meeting of parts
managers and personnel from the dis-
trib's branch offices and is designed to ac-
commodate distributor and operator

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**Cinematronics To Hold First Disc Games Service School**

LOS ANGELES — Over the last few weeks,
the Cinematronics/Starcom sword and
sorcery animated laser disc game
"Dragon's Lair" has been the talk of the
coin-op industry, both for its technological
innovations and its high collections. Unfor-
tunately, because the technology used in
the amusement is so new, service people
who are used to handling traditional video
games, pinball machines, jukeboxes and
other coin-op equipment are finding them-
selves perplexed when the new laserdisc-
controlled games break down. To solve
this problem, Cinematronics plans to hold
a special four-day service school during
late September centering around repairs
of the laserdisc device. Conducting the
sessions will be Steve Bagby, director of
research and design at Cinematronics, and
his staff of engineers and technicians.
Because the service woes surrounding the
"Dragon's Lair" game are so unique, Cash
Box asked Bagby what operators can do to
prevent the machines from going down.
Cash Box: How do you fix a laser-disc
(continued on page 38)

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**Keenan Resigns Pizza Time Theatre Presidency**

LOS ANGELES — Joseph F. Keenan,
president and chief operating officer of
Pizza Time Theatre Inc. resigned from his
post Sept. 7, but will continue as a director
and consultant for the company. Keenan's
departure as a high-ranking executive
comes in the midst of a major reorganiza-
tion of the Sunnyvale, California-based
concern, headed by chairman and chief
executive Nolan Bushnell.

Pizza Time Theatres operates a chain
of family-style restaurants featuring mini-
arcades and automatic, robot charac-
ters.

Besides the resignation of Keenan, the
restructuring of Pizza Time Theatres, Inc.
has seen the creation of three new divi-
sions with new presidents. George F.
Hellick, who joined the company early this
year, was appointed president of the
Chuck E. Cheese restaurant division, the
firm's biggest operation. Gene N. Lan-
drum, Pizza Time's senior vice president
development, was just named president of
a new eatery chain for teens called Zapp's.
Robert Lundquist, vice president of games
operations, was tapped by Bushnell to take
over the role of president for Sente, Inc., a
subsidiary of Pizza Time Theatres which is
responsible for developing and manufac-
turing coin-op amusements. The Senate
division is expected to release a number of
innovative electronic games within the next
few months.

(continued on page 34)
AGMA's Braswell To Appear On Nationwide Radio On September 20

CHICAGO — Glenn Braswell, executive director of the Amusement Game Manufacturers Association, has been invited to appear as the guest on the popular Larry King show, which is heard on 270 radio stations nationwide and has an audience of six million listeners. The subject of Braswell's interview is one upon which most people in America have an opinion, namely, video games.

The show's format will consist of an hour-long interview by Larry King followed by two hours of call-in comments and questions from all 50 states.

The interview, as noted by Braswell, will provide a two-fold opportunity: it will enable the industry to put its story before a large national audience, and it will also provide those in the industry with a chance to learn what the public thinks and feels about the popular but sometimes controversial amusement machines.

You create it...

We know that keeping players interested is what keeps you in business. That's why we offer a tremendous variety of quality equipment and always-something-new games that give players what they want and that keep them coming back to your place again and again. It's the excitement of new amusement experiences they seek ... and find with Williams games. And where they find them is where they play and stay.

© 1983, WILLIAMS ELECTRONICS, INC.
Hockey Star Neal Broten Assists In 'Chexx' Promotion

CHICAGO — Hanson Distributing Company of Bloomington, Minnesota recently contracted North Stars’ professional hockey player Neal Broten to assist them in their current “Chexx” promotion, which is part of a national campaign that includes tournament competition in key areas across the country.

Broten, a native of Roseau, Minnesota, was a stand-out hockey player in high school, participating in the state high school hockey tournament and then went on to play hockey at the University of Minnesota. In his freshman year he scored the winning goal that gave Minnesota the NCAA Championship, and the following year was awarded the Hobey Baker Award which is given annually to the nation’s outstanding collegiate hockey player.

A member of the 1980 U.S.A. Olympic hockey team that defeated the Soviet Union, Broten brought home the gold medal that year. From the University of Minnesota, Broten went straight to the National Hockey League and the Minnesota North Stars, participating in the Stanley Cup Playoffs every year since joining the team. He was elected to the NHL All Star team his second year in the league.

His role in the Hanson “Chexx” promotion will include public appearances at “Chexx” tournaments and promotional spots, challenging matches with “Chexx” players and celebrities and doing autograph sessions in game rooms and other locations.

Kirk McKennon, vice president of Hanson, feels that “Between Neal and Chexx, we’re working with a couple of proven winners. Neal is very enthusiastic and seems very eager to work with the Chexx machine. Chexx, on the other hand, has proven to be one of our steadiest products,” he continued. “Only now are we seeing our way out of the severe back order situation we found ourselves in with the Chexx machine last winter and spring. We’re finding the demand for Chexx once again increasing now that we’re getting into the fall and tournament season. We expect both Neal and Chexx to continue to be winners for years to come!”

Bally Midway’s ‘Discs of Tron’ Draws Rave Reviews

CHICAGO — “Discs of Tron,” a sequel to last year’s hit “Tron” game, is the newest video challenge from Bally Midway, representing a return to the world of the Master Control Program for a new and exciting play experience.

Introducing the concept of the environmental cabinet, Bally Midway has created a new dimension in games that has outstanding player appeal and offers operators the profits of 50 cent play. This innovative cabinet design allows players to get the full “feel” of the game and realize the total potential of the dramatic visual and sound effects.

As reported by Jim Frye, sales manager for Brady Distributing Co. of Charlotte, North Carolina, the “environmental cabinet” seems to be one of the game’s most captivating features thus far and the play theme is “something different!” players have been awaiting. Brady had the game on test in one of the largest shopping center mall arcades in the state of Virginia where it drew phenomenal earnings, on a par with “Star Wars” and “Dragon’s Lair,” over a 6-day period.

“Discs of Tron is bringing in earnings that are comparable to the biggest hits on the market right now,” Frye said, a key factor being that it challenges the skill levels and is indeed a “great player’s game,” he added.

The play theme portrays the depths of a strange new world where players confront the sinister Master Control Program and its arch-villain, Sark. Hurling energy discs, the player attempts to defeat his adversary while overcoming ever-increasing challenges enhanced by state-of-the-art visual and sound effects.

New technological advancements in computer hardware and software achieve true 3-D effects in the Discs of Tron playfield with the “feel” and involvement players expect in a video game.

Currently being sampled to distributors across the country, the new model reflects the results of Bally Midway’s intensive new market research program. Eighteen weeks of prototype location testing have revealed it to be extremely competitive with top pieces on location, resulting in high incomes and sustained earning power, according to the factory.
ALABAMA
“Lady Down On Love” PB13590

“Alabama keeps on rollin! Great Record! Operators Love it!”
Earl Schaeffer, Manager
Am-Bat Records, Cincinnati

“Alabama is a smash! Our number one record in two weeks!!! Best ballad of the year... on any label!”
Gus Tartol, President
Singer One Stop, Chicago

BB 18* CB 14* RR 15*

EARL THOMAS CONLEY
“Holding Her, Loving You” PB13596

“EARL THOMAS CONLEY is a hit! Our customers looking for a ballad right now and this is the one they’re picking!”
Joe McNally, Manager
Mobile Records, Pittsburgh

“Holding Her, Loving You” by Earl Thomas Conley is pulling big Country play... as we knew it would, but we’re also getting some A/C action too! His best yet!”
Judy Bracknell, Buyer
One Stop, Atlanta

BB 54* CB 47* RR 48* BREAKIN

DEBORAH ALLEN
“Baby, I Lied” PB13600

“DEBORAH ALLEN... Most promising new vocalist of this year!” Operators are already reordering this record!”
Tracy Downing, Buyer
Scotts One Stop, Indianapolis

“Baby, I Lied” getting wonderful response outside of the country audience. Could be a multi-format hit! Some pop operators now getting into it!”
Dean Hogue, President
Dean’s One Stop, Richmond

BB 42* CB 41* RR 43*
machine? Is it something that's pretty easy to learn or does it require special skills?
Bagby: There are parts of it that are complicated, but basically what you get is a very large portion of analog electronics which is kind of foreign for some people who are used to working on regular video games. Anyone who has a good TV and radio background should be able to pick it up.

You're also looking at some different kinds of technology that no one has really been involved with, and that's lasers and optics. We're going to be mainly teaching people how to clean the optics, alignment, one or two common adjustments — some of the more critical ones. There's really not much else that can be done in the optics without some very expensive tools.

Cash Box: What's been the most common problem with the machines so far?
Bagby: Well, so far we think one of the major problems is that they tend to get dirty. People are just now realizing that they should clean the videodisc and the main lens. We found that takes care of about 99% of the problems. That, and maybe some problems with a various number of parts.

Cash Box: How do you clean a laser disc? Is it like cleaning a record?
Bagby: You mean the disc itself?
Cash Box: Yes. Is that where most of the problems are?
Bagby: Yes, the disc itself tends to accumulate a lot of dirt and then if it's not cleaned properly, it'll accumulate even more dirt.

Cash Box: How often should it be cleaned?
Bagby: It should be cleaned probably once every other week, either with warm, soapy water or by some sort of soap residue on it. Some people have had some good experience with those antiseptic-type cleansers as well as those that are sold for use with photographic applications, things like that, which keep dust from accumulating on the disc.

But the biggest problem we found is that some people try to use an abrasive cleaner or leave soap residue on the disc. Of course, that attracts more dust than was attracted before.

Cash Box: Besides the fact that sometimes the discs get dirty, is there anything else that could cause hassles? Perhaps the tracking between the joystick response and the game response? Has there been any difficulty with that at all?

Bagby: No, not really. That's pretty much constant. If the disc player gets dirty, though, the problem with the response time between the player's action and the seek-time on the disc player can happen; it will make mistakes and not respond as quickly if there's dirt on the frame that's been read.

Cash Box: What about abuse by customers? What happens if a kid pushes the machine because he's so involved with the play? Does that jar the laser "loose"?

Bagby: No, it really shouldn't harm the machine unless the impact is very powerful. I mean, if you had some kind weighing 250 pounds and he tackles the game like a line backer then yes, we might have some problems. But normal abuse doesn't cause any mechanical problems with the disc-player. It can cause the machine to lose its place on the disc, but it will recover very quickly from the impact.

Cash Box: What are you going to be covering at the service session for "Dragon's Lair"?

Bagby: Well, we'll cover very briefly the items that aren't really new, like the controller, the monitor and other conventional features. Then we'll be covering just about every aspect of the disc player, going through all the electronics, what the adjustment procedures are, and other relevant areas. We'll also go through a very comprehensive trouble-shooting procedure that, if followed step by step, should allow students to effectively trouble-shoot just about any disc-player that fails. We'll also be providing the students with a few special tools that will be required for servicing the player.

Cash Box: What do you feel will be the overall effect of the laserdisc machines on the coin-op industry?

Bagby: It will be like when we went from video games like "Pong" to vibrant, colorful games — this is basically going to be the same type of technological leap. We'll be making much better games.

Cash Box: What's the next step?

Bagby: We're looking at several new developments which will give players more control over the game — touch-screens, audio feedback controls and things like that. We're trying to discover new ways to control a game instead of the same old joystick and buttons.

Although an exact date had not been set for the Cinematronics service school for "Dragon's Lair" at press-time, interested operators and technicians are urged to call Cinematronics at (619) 562-7000 or toll-free at (800) 854-2666 for more information. The company can also be reached by mail at 1841 Friendship Drive, El Cajon, Calif., 92020.

Ohio Ops Turn Out For Atari/OMAA Vid Schools

CHICAGO — Clarence Neigruder, education chairman of the Ohio Music and Amusement Assn. (OMAA), reported that 57 Ohio technicians availed themselves of the opportunity to attend one of the three Atari/OMAA video "Mini-schools," held Aug. 9, 10 and 12.

Atari provided two technicians, Donald Becker and Robert McKee, to conduct the comprehensive sessions, which included two classes in Columbus and one in Cincinnati. All were well attended, according to Neigruder.

The program was divided into three individual schools — Basic, Intermediate and Advanced — to accommodate beginners as well as the more experienced technicians.

Among the topics covered in class were: "The Use of a Logic Probe," "Harness & Game Controls" and "Schematic Symbols & Monitors." The entire series drew enthusiastic response from those attending, and students repeatedly commented on the high quality of the instructors, the equipment, the material and the content of the course.

Shaffer Distributing Co., Monroe Distributing and Cleveland Coin International provided the equipment that was needed in class.

Jankowski Appointed At Loewen America

CHICAGO — Leon Jankowski has joined Loewen America, Inc. as director of sales, according to an announcement by company president Rus Stahman.

Jankowski was most recently affiliated with the Michigan branch office of World Wide Distributors. He comes to Loewen America with 14 years experience in marketing, sales and sales management in the furniture industry.

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6/83
Enter Bally Midway’s New Discs of Tron environmental game and experience the three dimensional world of profitability. From its cabinet and controls to its gameplay, Discs of Tron is a masterpiece of engineering. But because your investment requires more than a great package at a great price, Bally Midway has designed Discs of Tron with long run earnings in mind. A new research program with over 16 weeks of field testing has proven Discs of Tron’s top-of-the-list consistency. We'd like to prove it in the toughest location—yours! Sample Discs of Tron at your Bally Midway Distributor. You may be surprised but you won't be disappointed.
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