NARM CONVENTION STRESSES MARKETING OF MUSIC
INDIE DISTRIBS MOBILIZE AS MOTOWN DROPS PICKWICK
'UNIVERSAL' AM STEREO RADIO INTRODUCED AT NAB
GRANT CONTINUES AWARDS SWEEP WITH THREE DOVES
CASH BOX SALUTES RONNIE MILSAP
SPRING TOURING SEASON BLOSSOMS

Century's Marty Altman,
Arnold Kaminkow,
Jon Siemieniec and
Jay Rothstein with
GYRUS®, the firm's newest release.
Earl Klugh

LOW RIDE

THE NEW ALBUM FEATURING THE SINGLE

“BACK IN CENTRAL PARK”

www.americanradiohistory.com
EDITORIAL

A Matter Of Survival

It has become clear of late that the entire independent distribution community is concerned with its fate and it is willing to pick up the gauntlet. Never was this more evident or openly addressed than at the recent National Assn. of Recording Merchandisers (NARM) Convention, where a group of independent distributors decided to develop strategies to challenge major branch operations and make it clear that they intend to survive.

In recent months, the future of indies has been pondered throughout the recording industry, especially with the defection of major independent labels to branch operations — namely Chrysalis to CBS and Arista to RCA, along with Motown dropping Pickwick Distributing for other indie companies and setting up its own distribution network on the West Coast — fueling the speculation. While members of the NARM Independent Distributors Committee and other members of this industry segment have committed themselves to establish a fund to be used in promotion of their interests, the indies must also come together to the flight of their substantial accounts.

If major branch operations can offer penetrating promotion opportunities and pay the associated label in a timely manner, then the independent distributor must address those needs as well.

Though on the surface it may appear to be a classic case of David being overwhelmed by the mighty Goliath, indies must remember that they were once the giants of the industry and are the seed from which the branch operations sprang. The indie distributors must re-commit themselves to the basics that made them so important to the industry in years past, then the problems they now face can be successfully challenged.
ASCAP SCHOLARSHIP HONORS GERSHWIN'S - A scholarship honoring ASCAP's George and Ira Gershwin has been established by the ASCAP Foundation, the Jean and Louis Dreyfus Foundation, Chappell Music Company, and The City College of New York. Entitled the ASCAP, Dreyfus/Chappell, City College Scholarship, the award will be selected and presented annually by City College — Ira Gershwin's alma mater — to one of its students. The scholarship was celebrated at a recent reception co-hosted by ASCAP, Chappell, and Radio City Music Hall prior to a performance of a revival of Porgy And Bess, the score for which is published by Chappell. Pictured at the event are (l-r): Richard Evans, president, Radio City Music Hall; Dr. Harry Lustig, provost, City College; Nicholas Firth, president, Chappell-International and vice president, Jean and Louis Dreyfus Foundation; Hal David, president, ASCAP; and Irwin Robinson, president, Chappell Music Company.

Indie Dists Hot NARM Issue - As Motown Drops Pickwick

by Fred Goodman and Michael Martinez

MIAMI BEACH — With the departure of Motown fueling speculation that Pickwick's days as an independent distributor were numbered, the topic of independent distribution dominated informal conversation at this year's NARM.

MS Distributing Co. will now be handling Motown in both Minneapolis and Atlanta, with the label setting up its own distribution on the West Coast. Speculation ran high at this time that the Minneapolis-based Pickwick was on the verge of announcing a cessation of their independent distribution operation.

In addition to the Pickwick/Motown/MS development, the NARM Convention also saw the birth of an independent distributor's war chest, created during a closed door meeting just prior to the start of the Convention. The initial $100,000 pledged by 13 distributors will be used to lure and major distributors to the indie web.

In a prepared statement released before the Convention, Motown said it was leaving Pickwick as a result of what it termed "a breach and termination of its distribution agreement by Pickwick. The statement cited the recent 10-day inventory related closing of Pickwick facilities and the imposition of a new 30-day credit policy that Motown described as "totally unacceptable for (our) retailers." The statement added that the Pickwick action "clearly deprived Motown of effective distribution.

Instead, MS Distributors will handle the Southeast, Minnesota and much of the Midwest. MSD is borrowing the distribution facility on the West Coast. Jay Lasker, president of Motown, said he wants (continued on page 17)

Grant Continues Awards Sweep With Three Doves

by Tom Roland

NASHVILLE — "It feels like a pig," said Myrrh recording artist Amy Grant as she accepted her Dove Award for Gospel Artist of the Year. On the strength of her "Age To Age" album, Grant took home three of the prestigious gospel trophies from the 14th annual ceremony, sponsored by the Gospel Music Assn. (GMA) at the Tennessee Performing Arts Center April 13, wrapping up the activities which surrounded Gospel Music Week.

In addition to the Artist of the Year recognition, Grant was tabbed for Contemporary Gospel Album of the Year, and the "Age To Age" album was also named Gospel Record Album Cover of the Year. "When I was a kid they used to call me nose," she quipped in reference to the nose ring which featured her profile against a stark pastel backing. "It's amazing to receive an award like this." "El Shaddai" cut from the album written by Michael Card and John Thompson, was also named Gospel Song of the Year.

Sandi Patti, last year's Artist of the Year, and Larnelle Harris each received two (continued on page 21)
BUSINESS NOTES

RIAA Clarifies '82 Shipments Figures

NEW YORK — The Recording Industry Assn. of America reported that the figures that it submitted last week showing declining U.S. unit shipments and their value (Cash Box, April 16) were based on a new methodology provided by NPD Research Consumer Purchase Data. It said that if the methodology had been used in 1981, with both unit shipments and in dollar value taken at suggested list price, instead of the three percent decline initially reported. Under the new system, wholesale dollar value would have shown an eight percent increase.

Comprising the standard awards panel are Frank L. Battisti, chairman of the music education department at the New England Conservatory of Music; Ainslee Cox, music director and conductor of the Guggenheim Concert Band; Richard Dufallo, music director and conductor of 20th century music at Juilliard School; Manfred Kieling, conductor of the North Texas University School of Music; Ursula Oppens, the pianist and member of the board of the American Music Center and founding member of the Speculum Musicae; and Dr. Paul W. Wohlgenuth, chairman and professor of music and chairman of the department of music at Oral Roberts University.

CBS Bows Unit For Computer Software

NEW YORK — CBS Software has been formed jointly by CBS Columbia and Publishing Groups to develop, license, manufacture and market personal computer software in the consumer and supplemental educational materials market. The new entity replaces the computer software unit of the Columbia Group, which was established last September, and will initially focus on educational, general interest and home management personal computer programming prior to expanding into other technologies such as interactive video discs.

Game software for video game consoles and home computers will now be housed in the expanded video game unit of the Columbia Group's toy division.

"Creation of CBS Software under a new and expanded charter fits with the CBS corporate strategy of entering high growth businesses that relate to our traditional areas of strength," said CBS president Thomas H. Wyman in announcing the new unit.

He further described it as "the extension and adaptation of our proven skills and experience into areas of significant technological and market potential, of which our existing CBS Software would be able to develop significant business in the high growth computer software marketplace."

The CBS/Columbia Group's software unit had been licensing and distributing personal computer software, including games and educational program, since its inception. The CBS/Publishing Group had also been developing educational programming during this time.

Edmund R. Auer, who headed the Columbia Group's software unit, has been named president of CBS Software. Executive vice president for the new unit will be Henry A. Kaplan, who has been vice president, marketing and development, CBS/Publishing Group, and principal of Auer/Walden Development, marketing and sales.

A three-member board will oversee CBS Software. It is comprised of Peter A. Douris, president, CBS Publishing Group; Thomas M. Kirwan, president, CBS/Columbia Group; and James K. Parker, senior vice president and counsel, CBS Inc.

Nelson Sued Over Picnic Videos

LOS ANGELES — The producer of the movie Willie Nelson's Fourth of July Picnic filed a $40 million dollar lawsuit against the country singer and others alleging fraud and copyright infringement. The producer, Joseph Kaufman, filed the suit in L.A.'s U.S. District Court April 6 and alleged that he produced the film and copyrighted it in 1975, but that it was ripped off from him, transferred to video cassettes and distributed illegally by WEA.

According to Kaufman's attorney, Robert Eshken, Willie Nelson was named in the lawsuit because "he had total control over all elements in any distribution of any subsequent films of it." Eshken further stated that there have been a number of attempts to get the film back, but no legal action was instituted until now. According to the attorney, the case was transferred from Los Angeles to New York. The attorney said that La Paz Prods., which reportedly had agreed to produce the flick with Kaufman, took the film from the printers illegally and sold it to several different individuals.

The lawyer told reporters that he hadn't received a response to the lawsuit by the defendants. Nelson and the other defendants have 30 days to respond to the suit after being served with the legal documents.

RECORDS GROUP

1st Quarter Income Doubles At CBS

NEW YORK — Spurred by a strong Records Group showing, CBS, Inc. posted a first quarter rise in net income and revenues over last year's figures. Despite the rise, operating profits and income from continuing operations dipped. Largely that showed that COGS expenses for CBS' first quarter was 13% higher than the 1982 figure of $15.7 million, and net income of 60 cents per share was $1.2 million, down from last year's comparable figure of 65 cents. First quarter 1983 revenues were $1.04 billion, an increase of 8% over the $957 million of revenues for the first quarter 1982

First quarter profits for the Records Group doubled to an all-time first quarter high, growing from last year's $19.6 million to $39.4 million, based on almost identical revenues. Strong domestic sales, lower operating costs and a vigorous showing by the Columbia House Division were credited with the gain. The Group was further aided by a $4.5 million pre-tax profit from the sale of portions of the MGM/UA Publishing catalog.

For the other groups, the quarter was far less rosy. Revenues for the CBS/Broadcast Group were basically flat, benefiting in part to traditional first quarter network costs and to a new NFL contract. CBS/Columbia Group revenues rose, although the Group showed only a slim profit. CBS/Publishing Group revenues were flat for the quarter, and the Group posted a somewhat larger first quarter seasonal loss related to its educational publishing operations, despite improving results for its consumer publishing business.

Commenting on the financial results, Thomas H. Wyman, president and CEO, said: "We are excited by the dramatic first quarter turnaround in recorded music; the record first quarter profits for CBS Records reflects exceptional competitive performance and the benefits of last year's restructuring. Overall, we continue to look for an important turnaround for CBS this year and the years beyond."

WLS-AM, WBZ Up in Chicago, Boston

In Winter '82 Arbys by Jim Bessman

NEW YORK — Top 40 station WLS-AM pulled ahead of WBBM-FM in Chicago's Winter Arbitron Book, while WLPX retained a slight AOR advantage. Meanwhile, Boston A/C station WBZ took over top place in its market, and in San Francisco, AOR station KMNZ could not hold on to its AOR dominance.

In Chicago, Janis Ian contemporary station WCGI widened its lead over WBBM, gaining a tenth of a point from the Fall Book to 5.4 from WBBM's 4.5. The smaller WVNW continued its decline, from a 1.6 share to its current 1.2. On the Top 40 front, WLS-AM took a 4.1 and overtook WBBM-FM, which slid to 4.0 from 4.1 WLS-FM picked up slightly to 3.5 from 3.2.

On the AOR dial, only half a point separated WLPX, WMET and WXRT. WLPX barely maintained its No. 1 position at 7.4, WMET slipped to 6.9 and WXRT rose to 2.9 from 2.3. WMET also jumped, from 2.0 to 2.6.

A found WCLR still slights the lead over its competitors but lost it fell from its 1.4 high water mark to 3.9. AMER WKOQ broke its 1.1 tie with WBRY rising to 4.4, while WBIX, as an equalizing AOR, has the 2.6.

News/Talk format WGN continued its market reign, though its 8.7 share was

LIVE! — Steve Miller Band — Capitol ST-12265 — Producer: Steve Miller — List: 8.98 — Bar Coded

Caught sizzling during a gig at Detroit's Pine Knob theater, Miller's combo has a new album that's slipped to vinyl, in this collection of greatest hits dating back to the "Living in the U.S.A." era and a new CD-GO, 1970-1981, a renaissance period with songs such as "The Joker," "Rock 'N Me" and the monster "Fly Like An Eagle." On his latest #1 single, "Abracadabra," contains an assortment of guitar and synth prestidigitation, but the album's most powerful moment belongs to Norton, Wilson's wailing harp solos during "Mercy Blues."

REVIEWS

ALBUMS OUT OF THE BOX

RETURN TO COVER STORY

POP

FIERCE HEART — Jim Capaldi — Atlantic 80059-1 — Producers: Steve Winwood and Jim Capaldi — List: 8.98 — Bar Coded

With a real voice of power, this tutorial is a refreshing take on a song. The band's combination of harmonies, the vocals, all are a joy to listen to.


This album is a real journey through the band's history, from their early days to their later work. It's a great collection of songs, and a great way to get into the band's music.
Remember when you didn't need BMI?

It was all pretty simple back then. Music hadn't yet become your business. But when you began to compose and publish your work, things began to change. And that's why today, you do need BMI.

BMI is a non-profit making organization that exists to help you by protecting your public performance interests. No matter what type of music you write, you're welcome at BMI. Our advanced computerized sampling and comprehensive logging systems ensure accuracy. And our tradition of personal service means that you'll always get the attention you need.

We're proud of the fact that most of the music on last year's charts was created by BMI affiliates. But we're not surprised. Because that's what we're here for—to make it 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.
rockers, Carrasco & Co. produce zany tex- 
tex music dance with panache and some 
degree of panic as well. On this disc, Joe "King" utilizes the party-perfect production 
skills of Go-Go’s control board man 
Richard Gottehrer to achieve a forceful 
set that has more bite, bounce and belly 
laughs than the previously "Synapse Gap 
(Mondo Total)" effort, and should do well 
on pop and new music-molded AOR out- 
lets. Here’s the one against which the re- 
recording of Carrasco’s first independent- 
ly released single, “Party Weekend,” as well as 
as an answer to the King’s classic "Beau- 
a" composition.


Led by 19-year-old Gordon Gano, this 
Wisconsin-based trio’s first appearance on 
viny is both impressive and aching. The 
unconventional, urgent and emotional dis- 
courages about young passion via spare 
instrumentation and choral singing.
For example, "Gone Daddy Gone," a 
tune about a lost love, is backed by a 
ylindrical beat and effect sounds power- 
fully macabre, like bones clattering in a 
windy cemetery. As we’re the next Bob Dylan 
younger brother to hold an audience, but if songs like the acoustic 
rockier “Blister in the Sun” are any indica- 
tion of things to come, he may not be far 
off from the mark.


Marking the debut of the new exit label, it’s easy to understand why 250 college radio programmers signed up with this 
Waco-branded record company for service 
during a recent Intercollege Broad- 
casting Convention. The Seventy 
Sevens wield a band of rock ‘n roll that 
molds several diverse influences, 
including Zapp, Springsteen and Talking 
Heads. The bands plays ping pong with the 
various styles, bouncing back and forth 
through reggae, Rivers Cuomo’s pop and 
acid rock core, while holding out essen- 
tially cerebral lyrical topics.


This New Zealand vocalist/keybard/ 
drums] composer is joined by members of the 
Carrasco’s first independent- 
ly released single, “Party Weekend,” as well as 
as an answer to the King’s classic "Beau-

BLACK CONTEMPORARY
LOOKING AT YOU, LOOKING AT ME — Narada Michael Walden — Atlantic 80588-1 — List: 8.99 / Bar Coder

Walden’s seventh album for Atlantic 
begins that he never thought ‘Der Kommissar’ would cross the Atlantic,” the 
artist says. "I did not think that we would make a fumble opening for ELO. It was just a waste of time. It was a waste of effort. It was a waste of money. I was not happy about it."
"I’m Viennese, not German, that I use,” says the former Vienna Conser-

REVIEW
his magic keyboard touch.
STYLE: Cameo — Barrett Arti- 
stics/Polgarm 811 072-1 M1 — Producer: Larry Blackmon — List: 8.90 — Bar Coded

Cameo exploded in 1983 with its "Alligator Woman" mega-hit, and there’s no 
reason why this year’s entry into the rhythm ‘n’ soul sweepstakes shouldn’t 
also capture the imagination of young 
audiences. They say this music sounds 
funny, but we’re making good music," ex- 
plains lead member Larry Blackmon on 
"Let’s Talk Slot" (which uses video game 
sequences as its backdrop), and he has 
a point considering the band’s suc-

cessful Splice Jones-goes-funk groove. 
Describing its sound as "new age," 21st 
Century Babia "Gives me a feeling of 
several B/C adds, among them "Aphrodiasp" and "Style: 
"WOULD YOU LIKE TO FLY — Ingram 
Mirage/Athlete 90075-1 — Producer: Steve Bernstein — List: 8.90 / Bar Coded
Over a dozen years, the dynamic 
in-garment family — bassman Butch, keyboard-
drums/saxman James, axe-slick Billy, drum-

NEW TRACKS TO WATCH
FALCO — A&M recording artist Falco, the lively, 
dark-haired 25-year-old who has enjoyed 
international popularity with his 
cryptic dance cut, “Der Kom- 
missar,” makes two things perfectly 
congruent on his new release: He’s got a 
name, and he’s got a sound. First of all, he is Austrian, not German; 
bron in Vienna, he sings, or raps, in his 
native tongue on "Der Kommissar" and 
the other songs from his recently 
released (in the U.S.) "Einzelhaft" ("Solitary Confinement") LP.
"It’s Viennese, not German, that I use,” says the former Vienna Conser-

After The Fire
"We first heard ‘Der Kommissar’ at a 
German new wave nightclub, and we 
were just opening for ELO, so it was 
explained Andy Piercy, bassist and lead 

evocational vocalist for Epic recording group "After the Fire." "It was at the time and
time, so we contacted the writers and they were really pleased that 
we didn’t deliver up 
"I do the lyrics and sent (Falco) a 
copy of it in Austria, asking him if it 
called from (him) saying, ‘Yeah, that’s great, go for it.’ 
We did, we did recording in England right after the tour. 

Now, I read in a couple of the trade 
papers that he was a little bit about it and I was really quite surprised. Of course, I’m really upset that we had the biggest hit in the U.S.,” he said, with more than a trace of sarcasm.

Piercy acknowledges that the appeal of "Der Kommissar" has been both as a pop hit and have not 

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papers that he was a little bit about it and I was really quite surprised. Of course, I’m really upset that we had the biggest hit in the U.S.,” he said, with more than a trace of sarcasm.
Singles: sisterly harmonies soften the tone.

**JAMIE LYNN AND GENE CHANDLER** (Salsoul S7 1992)
Newcomer: Jamie Lynn gets to hold hands with an old hand when it comes to romantic ballads. This duet's first release under Jamie Lynn's name opens with Lynn's lament about a man being away from home, which is effective enough to prompt Chandler's long distance reassurance.

**AURRA** (Salsoul S7 1994)
Aurra's Starring Young and Curt Jones generate an easy funk in their second single from "Live And Let Live." Tender little love notes vardır back and forth between the two are reinforced by a yearning call-and-response chorus.

**NEW AND DEVELOPING**

**KJAGOOGOO** (EMI America P-R-8539)
The wonderfully named Kjagoogoo is the latest British synth/dance band to hit the Atlantic in hopes of transplanting its homeland success. "Too Shy," a recent chart-topper back home, has a Duran Duran-like groove, maybe because of its co-production by Duran Duran producer Colin Thurston and that group's Nick Rhodes.

**RECORDING ACADEMY HALL OF FAME PLACED IN ATLANTA**

LOS ANGELES - The Board of Trustees for the National Academy of Recording Arts & Sciences (NARAS) has voted to locate the Recording Hall of Fame and Museum in Atlanta, Ga. Final negotiations are presently underway between the NARAS board and Atlanta officials.

″The Avett Brothers″ as home of the Recording Academy’s Hall of Fame and Museum was the result of a report by the National Academy of Recording Arts and Sciences examining several key factors as the amount of members control over the facility, the total size of the budget and the likelihood of success in the city.

**EXECUTIVES ON THE MOVE**

**Krenkel Named** - David Krenkel has been appointed executive director of budgeting and financial analysis at PolyGram Records. He was formerly manager of budgeting and forecasting for RCA Direct Marketing Inc.

**WEA Announces Two** - The Warner/Elektra/Atlantic Corp. has announced two appointments: Fran Aliberte, formerly the Boston branch sales manager, as director of national sales, and Mike Fontecchio, formerly manager for WEA as the Boston branch regional sales manager. Aliberte joined the WEA Boston branch in 1974 as warehouse manager, and in 1978 he was promoted to sales manager. Fontecchio, who was involved in the WEA/Columbia relationship with RCA, was a sales order clerk when the Boston branch opened in June of 1971.

**Nichols Named** - The WEA Dallas regional branch has announced the appointment of Dave Nichols as the branch singles specialist/special project coordinator. For the past four years, he has been Lieberman’s one-stop manager in Dallas. He replaces Yvonne Rice, who has moved to the Houston sales office as local WEA/Warner Home Video representative.

**Eichelkraut Named** - F. W. Eichelkraut has been named vice president of artist development for Fat City/Flame Records, Inc. Previous to joining Fat City/Flame Records, he managed L.A.’s Suburban Lawns.

**Park To ASCAP** - The American Society of Composers, Authors and Publishers (ASCAP) has appointed Robert P. Park, Sr. station relations representative in the Southwest. Park, who lives in Amarillo, has held management and sales positions at many radio and television stations in the Southwest, and his most recent position was sales manager for KTVJ in Amarillo.

**Changes At Lee** - The Buddy Lee Attractions, Inc. has added the addition of two new agents that have headed the Nashville entertainment firm. Keith Hinton, formerly with Cash Box Magazine, will be responsible for Cash, Max & Sill, who previously held positions at International Celebrity Services and most recently the Lavender Agency will be responsible for colleges, promoters and clubs. Joe Harris, who was agent for the recently closed John McCormack, resigned from the company and has moved to Texas due to medical reasons.

**Stamp To Johnson** - The Little Richie Johnson Agency has hired Jim Stamp as general manager and firm. He is an ex-bass player for several groups, now heads work for the Agency for the firm's Country or Classic Music department.

**Gil Appointed** - EMI Music, Europe and International, announced that Rafael Gil has been appointed A&R and marketing, and promotion of operations for the last four years, and during the last two years he has co-chaired the Latin A&R Committee.

**Barbis Named To VP Position at Backstreet Label**

LOS ANGELES - Dino Barbis has been named a Backstreet vice president. Barbis, who was previously promotion director for the label, will report to Backstreet president Danny Bramson.

In his new post, Barbis will continue to head the promotion department, as well as to work on duties in the label’s decision-making process and to advise the label’s senior management.

Barbis will remain based at Backstreet headquarters at 6500 Sunset Blvd.

**Emon To Head Winter & Assoc. Office In NYC**

LOS ANGELES - Linda Emon has been named to the position of vice president, East Coast, for Norman Winter & Assoc. In her new position, Emon will head a new office in New York for the public relations firm.

Among Emon's duties at the New York office will be the supervision of all media activity in Gotham and neighboring areas. Norman Winter & Assoc., a Hollywood-based public relations firm founded 10 years ago, handles a number of music and film projects.

Prior to joining Norman Winters & Assoc., Emon edited and published a music publication designed for the promotion of dance music. She first entered the entertainment industry as a promotion executive with Rock-And Roll International.

The address and telephone number of the New York office will be announced shortly.

**NEW FACES TO WATCH**

**FALCO**

FALCO (continued from page 8)

[New update on Falco, continued from previous page]

Neville W. "Rick" L. Barco & C. northwestern.

**Dixie Gamble-Bowen**

Gamble-Bowen Named GM At E.A., Refuge Music

LOS ANGELES - Dixie Gamble-Bowen has been named to the position of president of Elektra/Asylum and Refuge Music of Nashville. In her new post, Gamble-Bowen will be responsible for overseeing the daily operations of the publishing company, with an emphasis on developing the artist/writers on the staff.

She has worked with the artist/writers at the publishing company for the last three years, and a good part of that time has been spent with them in the development of their musical styles," says Gamble-Bowen. "I feel fortunate to have worked with so many creative people towards the development of Elektra/Asylum and Refuge Music and look forward to continuing these relationships and to growing and prospering in the future.

Prior to her new appointment, Gamble-Bowen served as general manager of Elektra/Asylum and Refuge Music, a position she held since 1980, when she joined the publishing house. Before that, she worked with Tree International.

Commenting on the appointment, Jimmy Bowen, senior vice president, Warner Bros. Records, said, "Dixie's love for the artist/writer and their development in our organization makes her the perfect choice."
The Bellamy Brothers

THE PALOMINO, L.A. — I’ve been a fan of the Bellamy Brothers ever since they hit #1 on the pop chart with their signature tune, “Let Your Love Flow.” Here was country music’s most successful duo (they’ve had more #1’s than any other act), and after living in Colorado for four years, I finally had a chance to see them and hear them... in all of Los Angeles. But my enjoyment wasn’t to be denied. The Palomino is a country-western stage and dance floor, and the setting was perfect for all of the urban cowboys to “do their thing.” While the band had played in various bars and beer halls, the drink from Florida with a version of “Flow” that featured impressive guitar work by Billy Craig. Howard and Dave Bellamy really made the atmosphere similar to that of a friendly backyard barbecue. It was about the good times and bad of various events, while on the road and other things that made the crowd feel right at home.

Indie British TV Rock Show Switches With Flexibility, Open Playlist

by Nick Underwood

LONDON — Channel 4, the U.K.’s new national independent television station that went on the air last month, is launching a radical music programming policy which in general takes a departure from tried and tested methods. Its first mini-series offering is a 26-part new series of one-hour long shows titled Switch, which has replaced traditional popular current affairs.

The new station has opened up a valuable and viable new promotion and marketing tool to the British pop industry, using U.K. indie label area, as the program includes generous amounts of airtime for unknown and developing acts that do not need to be established in the national charts to qualify for exposure. Switch is aired live, and it formats that perform acts performing live without a studio audience, plus videos and an inter-

Santana World Tour

To support New LP

LOS ANGELES — In support of his sixth solo album, “Havana Moon,” Columbia recording artist Carlos Santana started a world tour in March that includes stops in Japan and Australia during June and a possible U.S. series of dates in early fall.

For the shows, Santana has enlisted two members of his old band, keyboardist Tom Colicchio, and guitarist Michael Landau, as well as several other performers like Tower of Power keyboardist Chester Thompson, bassist Kelly Keagy, keyboardist Susan Cowsill, drummer Graham Lear, and a three-man percussion section.

Hirt To Tour In August

LOS ANGELES — Al Hirt will depart for a mini-summer tour of the United States when his New Orleans club is closed. The 1983 Hirt tour will include many of the same venues he appeared at during his 1982 summer tour with Pete Fountain. Half of Hirt’s tour is booked and includes dates at the Maple Leaf, Meridian's Brook Music Festival, Blossom Music Center, Baltimore’s Symphony Hall and Mud Island. All of these dates are scheduled for August.
'Universal' AM Stereo Radios, Deregulation Highlight NAB

(Continued from page 5)

issues, such as Cuban signal interference (which NAB's Fritts has himself lobbed heavily on in Washington, D.C.).

Rep. Wirth got a decidedly mixed reaction from broadcasters during his April 12 address. While Wirth came out in favor of "long term license stability," the abolition of comparative renewals and codifying FCC's deregulation of radio, as well as abolition of the Fairness and Equal Time doctrines, his support of a "reasonable" spectrum-use fees for stations met with stony silence. He urged that broadcasters "must compensate the public in some way" for use of the AM and FM bands, calling the broadcast spectrum a "public resource."

Rep. Matthew Rinaldo (R-N.J.), a member of Wirth's subcommittee, sought a compromise with Wirth's position, which has been to defeat the deregulation bill (S. 55). Packwood successfully pushed through the Senate. The newest member of Wirth's House Telecommunications subcommittee, Rep. Mickey Leland (D-Texas) came out in favor of both radio deregulation and spectrum fees.

In a videotaped address from President Reagan, during which the former actor reflected upon his own experiences in radio, the country's leader underscored his administration's ongoing commitment to strip the broadcast industry of "unnecessary regulations."

In the past couple weeks, the varied reactions broadcasters had to the legislators speaking at the convention, overwhelmingly positive feedback came to Sansui's demonstration of a "universal" AM stereo receiver at the conflag, as well as reports that Sony would be introducing a low-priced portable "Walkman" type receiver capable of picking up signal from all four systems.

According to Sansui, their unit should be on the market in September and will retail for approximately $415. Car stereo versions are presently being tested by the company, as well.

The Sony system, which will be formally announced next month, will be priced substantially lower, at approximately $89. It is reportedly due for August availability.

Representatives of the competing systems, with the exception of Motorola, all appeared to be as happy about the development of "universal" AM receivers as the broadcasters at the convention. Unlike Kahn, Harris and Dialox, Motorola had planned to market decoder chips for its system.

Nobody, however, seemed more pleased at the development of "universal" receivers than FCC chairman Fowler, characterizing them as "a pretty good answer to those critics," such as NAB's Fritts, who denounced the FCC's "market-place" decision.

Performers Announced For 18th 'Hat' Awards

LOS ANGELES — Alabama, Merle Haggard and Willie Nelson have been tapped to head the line-up of performers for the 18th annual Academy of Country Music "Hat" Awards special broadcast over NBC-TV on May 9. Also appearing in musical segments on the special will be hosts Jerry Reed, John Schneider and Tammy Wynette, as well as artists nominated for Top Male New and Female Vocalist honors, such as Deborah Allen, Karen Brooks, Cindy Hurt, Kieran Kane, Gary Morris, Michael Murphey, Sue Powell, George Strait and Gary Wolf. Additional performers will be added during the next two weeks.

The awards show is a production of the Dick Clark Co., and Clark is serving as executive producer for the gala. Al Schwartz and Gene Weed are producing the special.

Hardin On Tour

LOS ANGELES — RCA recording artist Gus Hardin is touring in support of her recently titled RCA debut mini-LP. On her tour, Hardin will be performing with Hank Williams Jr. and the Bama Band.

NEWS & REVIEWS

COAST TO COAST

EAST COASTINGS — Import houses Bonaparte Records and Disc Trading have folded their tents... Congrats to CBS Records Group on its outstanding first quarter. The Group came out as CBS's only winner. After bitting the bullet last year, the effects of Michael Jackson's Thriller and Men At Work went straight to the bottom line. The Group's president Walter Yetnikoff tells us he's looking at a similarly rosy second quarter. By the way, the effects of the Group's strong quarter are being felt throughout the industry at large, so we see newspapers and industry press releases going the extra step to indicate that the record industry is back in a big way. Several stories appearing in Miami newspapers during the NARM Convention, as well as a recent piece in New York's Daily News, make Men At Work sound like the second coming of the Beatles. All of which might be jumming the gun just a wee bit... Look for Boston's November Group to sign with a major label soon... Steve County of Steve Van Zandt is producing a solo LP by former Plasmatics and present Disciple of Soul Ralph "Jr." Jean Beauvoir, which is due out soon. Steve Van Zandt also recently got bounced from Disneyland because they didn't like the way he talked... Good thing Disney never tried to build anything in Brooklyn.

RCA RE-SIGNS MILSAP — RCA Records artist Ronnie Milsap flew to New York last week to record his long term 5th album. Shown seated at the piano is Ronnie Milsap, division vice president, RCA Nashville.

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- Too Much To Drink Last Night — Local rave raves Dream Syndicate recently played a gig at L.A.'s Music Machine, where the combo blasted jams with a megadoze of guitar feedback and imaginative lyrics. Seen here are (l-r): band members Karl Precoda, Steve Wynn, Dennis Duck and Kendra Smith.

Points West — Art siren Laurie Anderson, talking Heads' warrior David Byrne and avant-garde keyboardist Phillie Glass are among the featured speakers at a UCLA Extension symposium dubbed "Art As Opera" on April 17 and April 18... Douglas Huebler, John Baldessari and Alex Smith, as well as filmmaker Paul (Death Face 2000, Eating Raoul) Barta and sculptor Robert Graham will appear at the gathering along with the aforementioned musical guests... Got an interesting single entitled "Kill For Your Love" the other day from a group named Electric Peace, and an accompanying note described how the L.A. band was on vacation in Southern France when the leader felled down a crevice in a cave they were exploring. According to the blurb, the guy was rescued by the drummer, who "tragically took his own life shortly after the incident because the cave reminded him of a girl he knew. "Weird or what... Robbie Krieger and John Densmore, former axeman and drummer respectively, for the moment working together on a 12-inch reggae single... Reseda's Country Club reopened and its improved entertainment system is mightily indeed, judging from the acoustics at a recent Twinkle Bell/Small Axe show there. Other concerts slated for the 1,100-capacity spot include Soul Sonic Force (April 18), Mulabatalorba (May 6), Tammy Wynette (April 29), Dream Syndicate/Three O'Clock (May 7) and a special evening honoring jazz keyboardist Thelonious Monk with a musical tribute from Chick Corea and the world premiere of the movie Music In Monks Time (April 13). The renowned club boasts a fine menu with.unlink delicates, in addition to its varied entertainment schedule... Oops: last week's column said L.A.'s Pop Continental combo hailed from Britain, while a review of Sparks inadvertently identified Ron Mael as the ex-beatnik who actually sings for the quick-pop team... Decked out in Raggedy Ann designer garb, chanteuse Lene Lovich performed a series of gigs in L.A. last week including stops at the Beverly Variety and the Palace. Though she recently said she was working twice due to warnings that the front door directly in front of the stage was unstable. Ms. Lovich pulled off the show with elan, wowowing audiences with her eloquent sax work and yodeling prowess... Reseda's Country Co-op which only releases cassette, has a punchy lineup of new titles, including tapes from ex-New York Doll Johnny Thunders, streetfunkers Bush Tetras and U.K.-based Raincoats. Starting up from the country, cassette and dub cassettes documenting various scenes de漠os circa 1965-69 from Detroit's M.C.S, recent music from Richard Hall and early material from the archives of the Gun Club and Joe "King" Carrasco... On April 20, the Assn. of Independent Music Publishers will hold its annual board meeting. Call (213) 463-1151 for more information about the luncheon-meeting, which will feature a pocket fisherman jokes, please, but Lisa Popeill, director of the TV-marketing witch just put out a solo album... The Paladins, Rockin' Rebels, Famous Figures and Sleepy LaBeef celebrated the release of their new albums at an open party recently. The independent label also changed locations, and its new address is 1201 Olympic Boulevard, Santa Monica, Calif. 90404... Plans for the first-and

A Peppy Party for INXS — Atco recording group INXS was the guest of honor at a special welcoming party held at The Pepperpoint Lounge in New York City, while the Aussie band was in town for a week of promotion for their new single "We Wish You Were Here." The Augie Awards, for the series of press, radio and television interviews prior to its debut U.S. tour. Picking up an Best Pop Album award that night was an Atco vice president; Bill Elson, ATI president, and Michael Hutchence, lead singer for INXS.
JAZZ

TOP 30 ALBUMS

1. PROCESSION - Weather Report (Columbia FC 38427)
2. THE ULTIMATE BEST OF HENRY McGHEE JR. (Warner Bros. 92251-2)
3. THE ULTIMATE BEST OF JOE SAMPLE (MCA 5397)
4. THE ULTIMATE BEST OF Alphonso Johnson, Ndugu, Dianna & World's Greatest McShann, Buddy Tate (Warner Bros. 9 25911-1)
5. TWO OF A KIND - Earl Klugh/Rob James (Capitol ST-1224)
6. DECEMBER - John Lewis, Mundell Lowe (Warner Bros. 9 25991-2)
7. DAVE GRUSIN AND THE NY/LA DREAM BAND - The Coffins (Warner Bros. 9 26019-7)
8. FINESSE - John Klemmer (Musician E 9 60197-1)
9. SHADOWFAX - Shadowfax (Warner Bros. 9 25991-1)
10. QUARTET - Herbie Hancock (Columbia GC 33875)
11. NATURES NIGHTMARE - Lonnie Liston Smith (Westbound WBJ 38447)
12. ASCENT - Alphonso Johnson (Milestone M-9109)
13. OFFRAMP - Pat Metheny Group (EMI 1-1216)
14. WINTER INTO SPRING - George Winston (Warner Bros. 9 25951-6)
15. RIT/2 - Lani/Intercity (Elektra 9 80161-1)
16. CASADES - Azymuth (Milestone M-9109)
17. STRESS - Charlie Haden (Verve/PolyGram 810028-1)
18. PLAYSIMPLE - Bobby McFerrin (Elektra E 9 60164-1)
19. BEVERLY GARDENS - Tony Williams (Warner Bros. 9 25991-2)
20. HOME AGAIN - Sinbad (Warner Bros. 9 25973-2)
21. STREET THEMES - Charles Earland (Elektra E 9 60201-1)
22. THE young LIONS - Various Artists (Musician E/unk 9 60196-1)
23. REEL LIFE - Sonny Rollins (Milestone M-9109)
24. THE LION'S CIRCUS - Various Artists (Elektra E 9 60196-1)
25. WEAVER - Mike Brown (Polygram 102 018-1 Y-1)
26. AUTUMN - George Winston (Warner Bros. 9 25991-2)
27. HOME AGAIN - Sinbad (Warner Bros. 9 25973-2)
28. STREET THEMES - Charles Earland (Elektra E 9 60201-1)
29. ASPHALT GARDENS - Michael Howard (Palo Alto PA 8035)
30. CASINO LIGHTS - The Living Light at Montreux, Switzerland - Various Artists (Warner Bros. 9 23718-1)

ON JAZZ

THE FESTIVAL SEASON - With spring around the corner, promoters for the major jazz festivals are gearing up for their season. Taking their cue from the grandaddy of them all, The Newport Jazz Festival, jazz exos have continued to concentrate on summer as their season, despite the fact that many of them, such as the Kool Jazz Festival in New York, present the lion's share of their programs indoors. The line-up for this year's Kool Jazz Festival in New York will be announced next week, and some of the other exos around the country have already made their moves and unveiled their plans.

Down in Baltimore, that city's Oce of Promotion and Tourism is once again backing the Ebble Blake Jazz Festival, named for the favorite jazz son. The Festival, which will run from May 23 through May 30, features four day-and-night jazz festival at the Five Points Jazz Festival held at the Hollywood Bowl. The festival will be open to all ages of music fans. The Festival will feature live music every night at 8 p.m., with free shuttle service provided to and from all major hotels in the area. The festival will also feature a number of workshops and clinics, which will be held throughout the week. The festival will conclude with a free concert on Sunday, May 30, at 8 p.m.

BABA 'O RECORDERS' TWO BABIES - Hollywood's Baba 'O Recorders now offers both a 50's/25 main room with a 30' high ceiling for a very live recording environment (1) and a new studio with a modified Trident Series 80 console, featuring 56 inputs and 24 outputs.

Studio Profile

Baba 'O Recorders: Looking To Become A/V 'Complex'

by Michael Glyn

LOS ANGELES - Baba 'O Recorders at the Berwin Entertainment Complex on Sunset Blvd. in Hollywood has been operation close to a year now and, unlike many facilities in the area which have been forced to cut back, it continues to expand, with a second room having just been completed. According to one of Baba 'O's co-owners, Rick Perrotta, it's the latest step in the company's master plan which includes the completion of a nightclub in the Berwin building that will be linked to the studio for both audio and video recording.

"We are looking at becoming an entire complex here," said Perrotta. "A year and a half ago, we started work on our main room, which is 50 feet by 25 feet, and that's been available for bookings for nearly one year. Last week, we just finished work on our second room. Once the club is completed, the set up will be such that a band playing there will be able to record live, as well as videotape, all from Baba 'O."

It sounds ambitious, but then Baba 'O organization is nothing if not ambitious.

Palo Alto Jazz

Changes Its Name

LOS ANGELES - Palo Alto Jazz Records recently announced that it has dropped the word "Jazz" from its official name although it will keep the acronym "PAJ" as its logo and trademark. The reasoning behind the change comes from its black contemporary market with such artists as George Howard, Dianna Reeves and David Diggs Realworld, and an attempt to move into the fields of country and MOR with this summer's release of a collaborative LP with Richi Cole and Boots Randolph, melding be-bop with C&W.

The owners - including Alfredo Diaz O., Enrique Senker and Rafael Villafane - began with a club and disco in Acapulco, Mexico that soon became one of the hottest nightspots in that posh resort area. Since then, the club's "O empire has grown to count among its holdings an "exotic car dealership" in Texas, a ranch in the same area which is being converted into another recording center, complete with heliport, a lavish restaurant in Mexico City, honey and roses businesses, and a boat racing team.

Perrotta also noted that there are additional "plans down the road" for the move recording.

Working On Baby 'O

For now, however, Baby 'O is working on continuing to establish the Baba 'O studios here. The main room - which features a 30 foot high ceiling and a "very live" sound (controllable), as well as full video lighting grid, movable tables and two 10 foot by 10 foot by 14 foot iso booths (one with soft acoustic treatment and hard surfaces) - is presently being utilized by Michael Nesmith for a new project, and has been used for scoring as well as album recording.

The 18 foot by 20 foot control room offers a modified Trident Series 80 console, with 40 inputs and 20 outputs, in addition to two Studer A-800 24 track recorders, Studer A-801 I/O and 2 track recorder, Ampex ATR 102 1/4-inch 2 track recorder, Ampex ATR 104 1/4-inch 4 track recorder, Technics 1500 1/4-inch and 1/2-inch track recorder with VSO, Technics RS-85 and RS-95 cassette decks. Sony 1/4-inch video recorder, and a Panasonic 1/4-inch video recorder. Also available are Audio Kinetics Q-Lock Syncronizer and Melquist Dual Floppy Disk Automation.

COMMEMORATING MARLEY - Island Records will release "Confrontation" by Bob Marley and The Wailers next month on the Tuff Gong label. The album includes 10 tracks previously unreleased outside Jamaica, including the just-released single, "Buffalo Soldier." The May LP release commemorates the second anniversary of Marley's death. Pictured celebrating the release are (l-r): Errol Brown, engineer at Tuff Gong; Denise Mills, assistant to Island founder Chris Blackwell; Rita Marley; and Ron Goldstein, president, Island, North America.

(continued on page 16)
The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS, based on sales and rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus- Chicago, Radio 437- Philadelphia, Classic Video-Oak Lawn, IL; Acme Video-Store-Cincinnati, Ohio; Classic Video-Symphony-Phoenix, Arizona; Nickleodeon-Los Angeles; Everyboy's-Portland; Radio 437-Bala Cynwyd, Pennsylvania; Video Atlanta, GA; Crazy Eddie-New York; The Cassetta-Kenos-Kenos, Video Company-Lakens; Video Studio-Farrington; Video Library-San Diego; Video Media-Chatsworth, California; Delta World of Video-Chattanooga, Tennessee; New York Video Showoom-Livonia; New York Video Club-Springfield, New England Home Video-Groton. Movies Unlimited-Philadelphia, Video Showcase-Federal Way, Movies To Go - St. Louis.

NEW VIDEO SOFTWARE RELEASES

SOPHIE'S CHOICE
Cassette - CBS/Fox 9076...$79.98
THE TOY
Cassette - RCA/Columbia Home Video 10538...$79.95
THE LORDS OF DISRIPENCE
Cassette - Paramount 1432...$39.95
BLACK SUNDAY
Cassette - Paramount 8855...$49.95
PHASE IV
Cassette - Paramount 8470...$39.95
AEROCISH: THE ULTIMATE WORKOUT
Cassette - Paramount 2313...$44.95
GODZILLA VERSUS MOTHRA
Cassette - Paramount 2321D...$37.95
RACE FOR YOUR LIFE, CHARLIE BROWN**
Cassette - Paramount 8850...$29.95
THE JAZZ SINGER**
Cassette - Paramount 2305...$29.95
URBAN COWBOY**
Cassette - Paramount 1268...$39.95
EARTH, WIND & FIRE IN CONCERT (stereo)
Cassette - Vestron 2006...$39.95
THE ESSENTIAL GREATEST HITS
Cassette - Vestron 4029...$69.95
HARPER VALLEY P.T.A.
Cassette - Vestron 4043...$69.95
THE CALL ME BRUCE
Cassette - Vestron 5051...$79.95
CLASS OF '74
Cassette - Vestron 5022...$79.95
LOVESICK
Cassette - Warner Home Video 2011...$39.98
HOLLYWOOD BOULEVARD
Cassette - Warner Home Video 24055...$39.98
FROGS
Cassette - Warner Home Video 26019...$39.98
FIVE DAYS ONE SUMMER
Cassette - Warner Home Video 24003...$69.95
FitzCARRALDO
Cassette - Warner Home Video 24003...$69.95
QUARTET
Cassette - Warner Home Video 24004...$69.95
CARBON COPY
Cassette - Embassy Home Entertainment 1609...$59.95
INTIMATE MOMENTS
Cassette - Embassy Home Entertainment 1606...$59.95
THE PEOPLE THAT TIME FORGOT
Cassette - Embassy Home Entertainment 1508...$59.95
ROAD GAMES
Cassette - Embassy Home Entertainment 1508...$59.95
THE ROLLING STONES' LET'S SPEND THE NIGHT TOGETHER
Cassette - Embassy Home Entertainment 1508...$39.95
WINTER KILLS
Cassette - Embassy Home Entertainment 1508...$39.95

THE 'BEAT IT' TEAM - Michael Peters (I.), assistant choreographer for the smash musical Dreamgirls, and director Bob Giraldi (I.) consider Michael Jackson's film "Beat It" to be the crown jewel of the video program. Peters appeared in the mini-movie, as well as directing the dance routines, and Giraldi wrote the songs as well as directing "Beat It." The video opened for Airplane II was 50,000," a very respectable figure considering the film's less than expected box office take. Now, with the Oscars just handed out and Lou Gossett, Jr. receiving the Best Actor Award for "An Officer And A Gentleman," we think we'll see a sales surge as we did last year with Atlantic City. "As for future price experiments, Childs would only say, "We'll see. We have Flashdance, Staying Alive and Rolling Stones coming out this spring and summer, all promising films, so who knows?"

VIDEO SOFTWARE NOTES - Another Oscar winner that will be on the shelves next month is Sophie's Choice. CBS/Fox is releasing the home video cassette of the film, which earned Meryl Streep the Best Actress Oscar. Classic Video - Atlanta; Crazy Eddie - New York; The Cinema Store - Encino; Video Company - Los Angeles; Embassy Home Entertainment - Chicago; Radio 437 - Philadelphia; MTV - New York; Home Video Distribution - Atlanta; RCA - Los Angeles. It's a very competitive price point among film suppliers. The home video price for "Beat It." Peters appeared in the mini-movie, as well as directing the dance routines, and Giraldi wrote the songs as well as directing "Beat It." The video opened for Airplane II was 50,000," a very respectable figure considering the film's less than expected box office take. Now, with the Oscars just handed out and Lou Gossett, Jr. receiving the Best Actor Award for "An Officer And A Gentleman," we think we'll see a sales surge as we did last year with Atlantic City. "As for future price experiments, Childs would only say, "We'll see. We have Flashdance, Staying Alive and Rolling Stones coming out this spring and summer, all promising films, so who knows?"

UNCOVERING AN MTV VIDEO JOCK'S PAST - Nina Blackwood is familiar to the thousands of MTV viewers who watch her slavish morning hours for Warner Amex Satellite Entertainment Corp.'s (WASEC) 24-hour programming block. Prior to her slot as one of the service's five weatherwise V. J.'s, however, Blackwood was a publicist and, apparently, a model. She studied for three years at the Lee Strasburg Institute and landed her first film role as Princess Ford Cupid in "Heart and Embassies Pictures' Vice Squard." In the latter, which is presently doing well as an Embassy Home Entertainment videocassette release, she plays a Hollywood hooker who is beaten to death by her vicious pimp with a wire coat hanger (no Jean Crawford jokes, please). With the notoriety that her regular MTV appearance has acquired, her Playboyy magazine, in its May issue, decided to reprise a nude photo taken of Ms. Blackwood for an August 1978 pictorial. Ms. Blackwood's fellow M. V. J. Martha Quinn, recently received national magazine exposure as well, only fully clothed, when she was profiled in a recent issue of People magazine.

AWARDS, AWARDS - The American Video Awards were held April 6 at the Beverly Theatre in Beverly Hills, Calif., honoring video producers, directors and artists for outstanding work in the field of music video. Among the big winners were Rod Stewart and producer Simon Fields for Best Video for "Young Turks," and Peter Wolf of the J. Geils Band, along with Martha Davis of The Motels, who tied for Best Performance for "Centerfold," Davis for "Only The Lonely." Russell Mulcahy took the Best Director Award (also for "Young Turks"). In the country category, Merle Haggard's "Are the Good Times Really Over," co-produced by Terry Lipkowitz, was named Best Video, while perhaps the biggest surprise came in the Soul field, won by Paul McCartney (with a co-production presented by Social Hall of Fame award) and Stevie Wonder's "Ebony and ivory," produced by John Winwood, who defeated acts such as "Centerfold," "The Heart and Embassies Pictures' Vice Squard." In the latter, which is presently doing well as an Embassy Home Entertainment videocassette release, she plays a Hollywood hooker who is beaten to death by her vicious pimp with a wire coat hanger (no Jean Crawford jokes, please). With the notoriety that her regular MTV appearance has acquired, her Playboyy magazine, in its May issue, decided to reprise a nude photo taken of Ms. Blackwood for an August 1978 pictorial. Ms. Blackwood's fellow M. V. J. Martha Quinn, recently received national magazine exposure as well, only fully clothed, when she was profiled in a recent issue of People magazine.

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### Top 15 Video Games

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Compiled from: Atlanta — Phoenix • Disc-O-Mat — New York City • Sound Video, Urbi — Chicago • Riverside • St. Louis • Everybody’s — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Months To Live — Los Angeles • Time Warner Video — New York City • National Video • Suncoast Video • Seattle • Coney Video — New York City • A Classic Video • Suncoast Video • Portland • A Classic Video • National Video • Suncoast Video • Chicago • Southtown Video • Philadelphia • Suncoast Video • New York City • World of Video • Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City • City:Jay — Denver • Cavages — Buffalo • Tower Video • Sacramento, Seattle • Whirehouse — Los Angeles • Cameo — Kansas City • Dayton, Cincinnati, St. Louis. Chicago, Indianapolis.

### Regional Album Analysis

#### National Breakouts

1. JARREAU
2. THOMAS DOLBY (LP)
3. PRINCE
4. ZZ TOP
5. BRYAN ADAMS
6. TUBES
7. JULIO IGLESIAS
8. AFTER THE FIRE
9. PETE TOWNSHED
10. CARLOS SANTANA
11. WHISPER
12. LAURA BRANIGAN
13. GEORGE CLINTON
14. PATRICK SIMMONS
15. ULTRAVOX

#### Baltimore/Washington

1. JARREAU
2. KIX
3. GEORGE CLINTON
4. ZZ TOP
5. CHAMPAIGN
6. THOMAS DOLBY (LP)
7. WHISPER
8. PRINCE
9. CARLOS SANTANA
10. AFTER THE FIRE

#### Denver/Phoenix

1. TUBES
2. AFTER THE FIRE
3. ZZ TOP
4. PRINCE
5. JARREAU
6. ROXY MUSIC
7. WHISPER
8. THOMAS DOLBY (LP)
9. CARLOS SANTANA
10. INXS

#### West

1. JARREAU
2. TUBES
3. PRINCE
4. JULIO IGLESIAS
5. THOMAS DOLBY (LP)
6. CARLOS SANTANA
7. PETE TOWNSHED
8. ULTRAVOX
9. ZZ TOP
10. BRYAN ADAMS

#### Northeast

1. THOMAS DOLBY (LP)
2. PETE TOWNSHEND
3. PRINCE
4. LAURA BRANIGAN
5. JULIO IGLESIAS
6. JOHN JANSSON
7. JOAN RIVERS
8. WHISPER
9. BRYAN ADAMS
10. TUBES

#### Southeast

1. JARREAU
2. ZZ TOP
3. AFTER THE FIRE
4. PRINCE
5. JOHN ANDERSON
6. BRYAN ADAMS
7. JULIO IGLESIAS
8. LAURA BRANIGAN
9. THOMAS DOLBY (LP)
10. WHISPER

#### Midwest

1. JARREAU
2. ZZ TOP
3. TUBES
4. BRYAN ADAMS
5. PATRICK SIMMONS
6. PRINCE
7. PETE TOWNSHEND
8. THOMAS DOLBY (LP)
9. AFTER THE FIRE
10. GEORGE CLINTON

#### North Central

1. BRYAN ADAMS
2. AFTER THE FIRE
3. JULIO IGLESIAS
4. KIDS FROM FAME
5. PRINCE
6. JARREAU
7. PETE TOWNSHEND
8. THOMAS DOLBY
9. TUBES
10. LAURA BRANIGAN

#### South Central

1. TUBES
2. AFTER THE FIRE
3. ZZ TOP
4. PRINCE
5. JARREAU
6. ROXY MUSIC
7. WHISPER
8. THOMAS DOLBY (LP)
9. CARLOS SANTANA
10. INXS

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.

Cash Box/April 23, 1983
FRANKLIN'S GUARANTEE — The Atlanta-based Franklin Music chain has instituted a "Guarantee of Satisfaction" campaign through April on Rick Christian’s "Silver Young Thing," the first Capricorn album to be released through the label's production deal with Columbia. The eight stores in the Southeast chain will each price sale the LP at $6.49, with a $1000 marketing budget. "We don’t give cash back as a policy, but in this case we’re taking a chance," says chain head Scott Young. According to Young, the idea came after Capricorn’s president Phil Walden and executive vice president Frank Ferentz recently dropped by to ask themselves, "Hey, what do you think of a 10-year-old girl in a frock?" Together, they decided to sell the album for $6.49, with a $1000 marketing budget. "We don’t give cash back as a policy, but in this case we’re taking a chance," says chain head Scott Young. According to Young, the idea came after Capricorn’s president Phil Walden and executive vice president Frank Ferentz recently dropped by to ask themselves, "Hey, what do you think of a 10-year-old girl in a frock?" Together, they decided to sell the album for $6.49, with a $1000 marketing budget. The album, "Silver Young Thing," was released in the fall and has been a hit for Capricorn. According to Young, the promotion is a way to "test the waters" and see if the album will sell. "We’re giving it a shot, and we’re seeing how it goes," he says. "If it sells, we’ll continue the promotion; if not, we’ll pull it off."

A CLASSIC ENCOUNTER — Metropolitan Opera singer Sherrill Milnes is pictured during a recent in-store appearance at San Diego's Classic Encounters. The Moss Music Group is scheduling further in-store shows with the Met singer Renato Scotto to help promote their recent MMG releases, "The Joy of Prayer" and "Il Tramonto," respectively. Channel: Dwight Douglas, executive vice president of the company; and Douglass and Associates; Les Garland, vice president of programming for MTV, and Manny Sanchez, Franklin's marketing director.

COLD PATH — An "I Met With You" in-store promotion in support of the current single by Modern English was recently held by Tampa's Peach's outlet and station WXGM 98 Rock. The band appeared to witness whereby the kids attempted to sit on a block of ice for 20 seconds. Those that could not sit on the ice received free albums of NATURE's "RECORD PROMOTION." — Citing a sales force of some 6,000 national childbirth instructors and an annual market of 3.5 million pregnant women each year, Our Grass, a group of professional, young entertainers, says Portillo predicts "definitely a gold record" for his company's recently released (via Columbia) "The Encore Record For Pregnant Women" double-album, "though it might take two or three years." To facilitate the process, however, he's touting the LP's "buddy" Betsy Rothman on an in-store tour in the May 2 start of National Lamaze Week, to cover stores in Los Angeles, Chicago and New York with more than 500 stores. Rothman is a registered nurse and natural childbirth expert certified in Lamaze instruction, which is a way to prepare a pregnant woman for childbirth and to help her give birth with a minimum of pain and distress. These endorsements, says Portillo, should set the Lamaze set ahead of anticipated competition. "Pregnancy is a very sacred thing in a couple's life," he explains. "Husbands looking at this type of product won't settle for an album just because it's by Jane Fonda. They will see our endorsements and Lamaze backing on the cover, which is very important to them." Portillo says that a similar Fonda album is in the works to accompany her current book, work on the subject, and that other labels will likely follow suit, as has been the case with dance/exercise records. Incidentally, Our Grass, which brought us Carol Henzel's and Linda Frantell's dance/exercise works, is taking the game to the next level. Its forthcoming "Aesthetic Playtime" LP with Chicago exercise leader Jayne Scandal tells us to take the movement to the next level. The album will be sold on a "per-ounce" basis, and will be released in May 1, 1983, in advance of the group's May 26-Aug. 10 U.S. tour, mostly as a support group for Rock Of Ages. The May 1 release date is shared by the debut LP by Allen Collins Band, which is led by former Lynyrd Skynyrd and Rossington-Collins Band guitarist Allen Collins. The album, "Here, There And Back," is also at $6.98 to help support that group's forthcoming tour.

PROMOTIONAL GAMES — Activation, Inc. has a "Keystone Kapers 'Katch The Krook' Giveaway," going which will award $35,000 in support of its "Keystone Kapers" video game, to be released next month. Specialty-marked video games will contain a rub-and-win game card. When consumers rub out three "krooks" in a row, they win prices similar to things in the game, including two $5,000 series BB S. Savings Bonds, 230 AM/FM portable radios, 500 engine-powered road bikes and 1,500 beach balls. Cards that do not contain the playing krooks will instead offer a "Money Rebate," good on the purchase of one of five hit Activision titles covered beneath covered squares at the bottom of the card. Activation will back the promotion with special co-op print ads, and a magazine ad in the May issue of Rolling Stone.

SHANACHIE LIKES CASKETTES, April 29 - Shanachie Records has launched an "April Is Casket Month" campaign in which it offers retailers a free cassette of the month's release and interest dealers can get a hold of their independent distributors carrying Shanachie product. Jim Bessman

EMI Sets CD Launch For Middle Of '83

LONDON — EMI Music U.K. recently released a statement confirming the company's impending entry into the production, marketing and promotion of EMI's CD catalog. The company has scheduled a mid-1983 release date for its first CDs, which will be issued initially in the U.K. and Europe. EMI has projected that it will have a CD catalog strength of over 200 classical and pop titles from the EMI, Angel, Capitol and EMI America repertoire material within the first 12 months. Commenting on EMI's proposed launch into CD, chairman and chief executive, EMI Music Worldwide, Bhaskar Menon said, "Following constructive discussions with Philips and PolyGram, EMI Music is delighted to support the advanced technology and high consumer quality of the Compact Disc.

Artists

Artists

Playlist

FOR WEEK OF APRIL 13-19, 1983

HEAVY

CLIP

LABEL

Def Leppard
Photograph
Mercury
Journey
Separate Ways (Worls Apart)
Columbia
Rick Springfield
A World Of Fantasy
RCA
Falco
Der Kommissar
A&M
Alter The Fire
Let Me Go
Epic
Triumph
Niagara
Sire
Michael Jackson
Beat It
Epix
INXS
The One Thing
Alco
Bryan Adams
Cuts Like A Knife
A&M
The Fixx
Red Skies
MCA
Men At Work
Overtill
Planet P

MEDIUM

CLIP

LABEL

The Ed Steinberg
When The Walls Come Down
Chrysalis
Prince
Reap The Wild Wind
Warners Bros.
Little Red Corvette
Virgin/Arista
Let Me Go
A&M
Shocked
Capitol
Thomas Dolby
Blinded By Science
EMI America
Don't Pay The Ferrymen
A&M
Always Something There
Geffen
To Remind Me

The Flirts
Jukebox
Geffen
Berlin
Goodbye
Elektra
Patrick Simmons
So Wrong
Rock 'N' Roll/CBS
Felonys
The Fanatic
Chrysalis
Betsy Rothman
Love Your Side
A&M
Heavy Metal Love
EMI America
Let's Dance
Chrysalis
Thompson Twins
Fools Game
EMI America
Love On Your Side
Chrysalis
Nile Rodgers
Take A Piece Of My Love
Polydor
John Butler
Girl On Film
EMI America
Urges
Electric Ave
Nighttown
Girl In Mind

Light

CLIP

LABEL

English Beat
I Confess
I.R.S. & A&M
Gary Moore
What's Going To Love You
Atlantic
Molly Hatchet
I Ain't Going To Let You
Atlantic
Jaguar
She's My Man
Polydor
Golden Earring
I'll Be There
Columbia
Scandal
Love's Got A Line
A&M
Night Ranger
Money Can't Buy
Columbia
Saga
Hold On
Chrysalis
Bananaarama
Heat Of The Night
A&M
Peter Godwin
This Is The Life
Chrysalis
Takanka
Image Of Heaven
A&M
Cultura Club
Thunder Storm
Chrysalis
Toyah
Thunder In The Mountains
A&M
Guardsman
El Salvador

Add

CLIP

LABEL

Tom Petty & The Heartbreakers
Change Of Heart
Backstreet/MCA
Martin Briley
Sail In My Tears
PolyGram
Red Rockers
Cherry
Telephone Operator
Bama
Pete Shelley
Said The Ground
MCA
Gosanne
Affair Of The Heart
A&M
Rick Springfield
Ruck Spring
RCA

Cash Box/April 23, 1983


‘83 NARM WRAP-UP
Dealers Reaffirm Commitment To Music At NARM Confab
(continued from page 5)

“Blank tape is like hamburger helpin’: you get a cassette with every car these days, music lovers have another mouth to feed,” he continued. “Would you rather see someone buy a record, or buy a new cassette from some store where the kids can come in and play the damn things free,” Solomon explained. “So we have to come up with something that will give us the money back to buy high scores, high-touch.”

Solomon added, “not only are they playing games, but listening to rock ‘n’ roll while they play. They’ll get almost to the point where they won’t be able to touch a joystick without rock ‘n’ roll playing in the background.

“Think about it,” he said, “when they outgrow the game playing video games, which they surely will, what will they then have? Music!

Throughout the convention, other retail panelists, speaking on accessory products and new items like video games, supported the broader message of the NARM dealers’ philosophy regarding strong supplemental lines that capture consumers they may otherwise lose to other in-store industries.

If Solomon earned enthusiastic applause for his pep talk on the potentially bright future of the prerecorded music industry, Geffen brought down the house when he opened his address with the statement, “I came to NARM because I love the record business.”

Geffen also reflected on the blame for the industry’s problems entirely on issues such as the consumers’ ability to get through a humorous analogy that “home-cooking” had not destroyed the retail business.

No Blame

He said “foody food, lousy service or — worst of all — that which was hungry would pull that individual up.

That there was still fresh “food” being offered by the recording industry was evident during the presentation of the chart and sales success of newer acts like Prince, Men At Work, Culture Club, Berlin and ABC, and throughout the industry, from artists like Fleetwood Mac, the Rolling Stones, Crosby, Stills & Nash, Bruce Springsteen and others.

Geffen then lauded various segments of the recording industry for continuing to be innovative in marketing and promotion and pointed out that while new technologies have been blamed for home taping, they have also given rise to new exposure avenues such as cable, video and, perhaps most significantly, the Compact Disc.

The record executive also said that he is the man behind the CD when it comes to consumer education. Leaving the Dex, L.A., and Chicago, Geffen addressed the question of what the CD means to retailers and how to make more attractive entertainment for consumers.

With the product being as creative as ever, and innovative marketing and promotion services taking advantage of new technologies, the CD has the potential to be an industry standard. Geffen maintained that the public is still hungry for music.

“The consumer is in the generation for contemporary, innovative music as is strong as ever before,” Geffen said. “These kids, and the ones buying the new technology of video, especially MTV, ‘were encouraging recording artists to expand their creativity both visually and conceptually. Now so music can become the predominating art form through which the new generation seeks to express itself.

“We music in video — can monopolize the imagination of a new generation,” he continued.

The relationship between the record business and the emergence of new technology was examined through an audio/video presentation by the NARM Retail Advisory Committee headed by Camelot Enterprises' John Guts.

Using a Thomas Edison-like character speaking from Menlo Park, N.J., the video presentation detailed the phonograph technique — the phonograph cylinder — to the development of the flat disc, audio form, video tape, the video record and now the Compact Disc.

Various members of the retail community spoke about their involvement in and merchandising of each of the existing technologies that have developed since Edison invented the phonograph. While noting that the potential represented by the CD was the most exciting possibility the industry could now embrace.

At the close of the April 12 business session, dubbed the “Growth Configuration,” MJS Entertainment's Michael Spec- mena, representing the NARM One Stop Committee, said that while the CD was an exciting new prerecorded music item, there were no compatible record players or existing hardware. When manufacturers like Sony and Panasonic and some others began to sell more of the units, then it will be more viable for us to carry them.”

Joining Spector on that panel, moderated by Lieberman, was chairman David Lieberman, was John Cassette, Alpha Distributing Corp.; Ron Bonk, Camelot Music; and Susan Silverman, United Record Retailers. Also on the panel was a member of the Rack Jobbers Advisory Committee.

But the cautious optimism expressed by many dealers as to the viability of the CD at the record retail level did not stop PolyGram Records, led by Hans Gouts' promotional efforts in the interim to front the convention. The company had a suite at the Fontainebleau Hotel ready to display the new audio technology, and there were several promotional items on hand that highlighted the promise of the CD. During one afternoon, the nearly 2,000 NARM attendees were either sunning on the beach or viewing the 60 industry exhibits open that day, or perhaps listening to sign urging people to hear the CD.

Spector's comments put record retailers on guard despite the CD commitment of nearly every major label — including PolyGram, CBS, Warner Bros., RCA and most recently, Capitol/Emi/Liberty.

That same panel also more closely examined the allegations of counterfeiting of CDs which are continuing to emerge and which are now being more readily available, as well as the viability of prerecorded video and home video games, generally feeling that video games business for record retailers was leveling off, but would remain as “a plus sales item and strong traffic builder,” according to travelers.

Many of the ideas on prerecorded video computer software and video games were examined in greater detail and with a clearer emphasis on what such products meant toward developing a full line home entertainment.

New NARM President
Fogelman Hopes To Expand Music Marketing Role

MIAMI BEACH — The continued expansion of the Retail Merchandisers (NARM) role as the marketing arm of the music industry is the number one item on the agenda of NARM's new president, Lou Fogelman. "My goal is really to carry out and expand our marketing program," said Fogelman. "I'll do my best once we can continue at the pace we hit this year."

As the president of the California-based Stereoworks which manages wholesale and retail and as last year's vice president of NARM, Fogelman is well acquainted with the organization and its marketing program. And as a Los Angeles businessman, he will be in the thick of things when NARM launches its "Gift of Music" advertising campaign in L.A. this year, the program's debut in a major market.

"All of us are looking to make it happen," said Fogelman, who met with L.A. retailers individually to present the "Gift of Music" and roll out. "There's a big mechanical difference between Los Angeles and the Midwest where we did "Gift of Music in," he said. "Not that the other markets didn't support it, but we have a very strong retail base, and we have the capability to do so much more by dovetailing our own efforts. I think we can get quicker results in color register sales."

Assessing the move into "Gift of Music"'s first major market test, Fogelman noted the scrutiny the program would receive from Los Angeles, which he calls "a bellwether program for its market roll-out, the Los Angeles, adding that he welcomed it.

"We want to be in a fiberglass," he said. "With the entire industry's ability to find out what the "Gift of Music" is about. We know we're on the spot, but part of doing what we're doing is to ensure everyone can pitch for the reason we chose Los Angeles. Fogelman added that NARM's advertising campaign will have the same format, its for the first major market roll-out, but the organization opted for the West Coast campaign "of a smaller size and greater advertising value.

In charting the future course of "Gift of Music"'s roll-out, Fogelman excluded the possibility of the contribution of manufacturers. "I'm going to make it a primary objective to get the retail community to understand that half-cent that we're paying for but not getting," he said. "We all want to make it more of a retail program."

(continued on page 18)

Speakers Address Home Taping, Counterfeiting And Rentals Issues
by Fred Goodman

MIAMI BEACH — Continued concern over home taping, record counterfeiting and rental prices were topics at the 7th annual NARM One Stop confab, held here at this year's NARM convention.

In an effort to convince retailers to cast aside their personal views, NARM Chairman John Marmaduke, president of R.E. MIAMI (One Stop) Committee, said that while the CD was an exciting new prerecorded music item, "There are no compatible record players or existing hardware. When manufacturers like Sony and Panasonic and some others begin to sell more of the units, then it will be more feasible for us to carry them.”

Joining Spector on that panel, moderated by Lieberman, was chairman David Lieberman, was John Cassette, Alpha Distributing Corp.; Ron Bonk, Camelot Music; and Susan Silverman, United Record Retailers. Also on the panel was a member of the Rack Jobbers Advisory Committee.

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Many of the ideas on prerecorded video computer software and video games were examined in greater detail and with a clearer emphasis on what such products meant toward developing a full line home entertainment.

The test, undertaken with Pat Benatar's “Get Nervous” album, yielded 2,000 contact names and an estimated 60 million records. Despite the light return, Katz suggested that the response showed the potential of the “Get Nervous” album, with males predominating during the early release but females pulling ahead as the campaign progressed. Another panelist had offered that the cards supported a casual relationship between regional marketing, touring and sales.

Also coming in for review was the present status of pending legislation against record rentals. Claiming that the RIAA has been short 214 years in the United States, Stanley Gortkov, president of RIAA, urged NARM members to support the Mathias and Edwards bill. That bill would restrict rentals and "Rentals discharge sales," said Gortkov. "Rentals benefit the store that is earning the rental revenue, but the manufacturers of the blank tapes that will be used to tape the rented records. But it hurts all of the rest of us, with the exception of the best-sellers. With the CD we have the potential to sell all of the entire music industry. We must look to those rental bills I described for relief, protection, support, and we must go after a commercial environment conducive to growth and profit, not one jeopardized by the present arrangement. That action should not be limited to a letter writing campaign, adding that "it's our home turf, we're in the music business." He further suggested that lay-offs and cut-backs by labels are directly attributable to home taping.

entertainment outlet during sessions the following day (see separate story, page 5).

Another issue, during the NARM confab, one that was at the center of discussion at the 1982 convention, was home taping and peace of mind. GEffen, the Recording Industry Assn. of America (RIAA) delivered an impassioned plea for consumers to support an antica-counterfeit law that would have been newly broadened legislation that would solve the problem (see separate story, page 16).

A presentation by Light Signature's Ron Bonk, the panelist with perhaps the most colorful language, was titled “Winning The Counterfeit Battle.

Other highlights of the convention included:

The opening day welcome by convention chairman and new NARM NARM chairman, president, the Western Merchandisers, who said that the industry has successfully survived another year and that NARM planned to characterize the industry's rejuvenation through “market

(continued on page 18)
Cash

The identification market advertising to finding stores where many service record stores the early remarked that Q demonstrations focused providing plus profit, Everyone agreed that there "When commenting the practicalities. Jim said, "The value of the sessions, movement, products of ways, "freeway" seemed on this topic. Mary Ann Levitt, director of "The Kiddie Business" which John Harper can, and we urged the floor and "wrapping up" the presentation, hardware manufacturers' programming." What "you can't software broaden, the trades. Calling for the Atlanta region perhaps the dealer wanted to carry all software, according to a panel of other hardware sold, also said the Atlanta region the Atlanta region the Atlanta region...
To jointing NARM/RIAA freight industry man 1982-83 was ing developments. the manual were illustrated the various applications Dealers Assn. (VSDA) were also satisfying Warner Amex's record prospects for substituting playlist hotline, to tests and manufac-urers in-coming year, the newly mix-ED of TV play programming for the majors. Much of NARM's stan-dard farms, and the development of the jointing NARM/RIAA freight and shipping manual were important last year and that the Grammy promotion program and the increased profile of the Video Software Dealers Assn. (VSDA) were also satisfying developments.

Newly-named NARM president Lou Fogelman, head of Show Industries, presented an Update, 'The Gift Of Music' up-date, focusing on 'The Gift Of Music' TV ad test of last year, the Valentine's Day ad marketed through our stores, and prospects for these plans and others dur-ing the coming year. Fogelman said the help of video, illu-sions, and various applications of the 'Gift Of Music' advertising and merchandising campaign as employed by several record stores.

He also noted that the 'Gift Of Music' TV ad test would be extended to Los Angeles during the coming Christmas (see separate story). Jim Sykes, director of programming for Warner's MTV, announced plans to step up its relationship with record dealers in efforts to provide greater music exposure services. Sykes noted that since starting over a year ago, MTV has moved from two million homes to more than 12 million homes and that it will reach 15 million by the end of the year.

The MTV director described various merchandising ventures that the cable out-lets can do with dealers and manufac-turers in efforts to promote sales, including LP stickers, concert ticket giveaways, and the like. But he emphasized that involving in the NARM 'Gift Of Music' campaign.

Development of a monthly newsletter that informs dealers in the markets where the service is carried has been used to bring attention to the service and to the store level, and Sykes said that this ser-vice should be reinforced by the newly in-stituted playlist hotline, which will let retailers know what music videos have just been added and the kind of TV play they are receiving.

He also discussed statistics collected by

Indie Distributors
Hot Topic At NARM Convention

(continued from page 17)
dent distribution at the Convention, with independent labels huddling by the pool or at the beach where they put up what can be the rumors changed would mean for them, formal discussion was limited to a single separate luncheon where the panel was there that the newly created indie fund was revealed on Wednesday (13). Though labels were invited to attend a roundtable to give a mixed response from manufacturers.

The $100,000 indie war chest, tacitly sanctioned by distributors, who over what the rumo-red changes would mean for them, formal discussion was limited to a single separate luncheon where the panel was there that the newly created indie fund was revealed on Wednesday (13). Though labels were invited to attend a roundtable to give a mixed response from manufacturers.

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Milsap Single Strong With Country Programmers Despite Rock Overtones
by Tom Roland

NASHVILLE — The current single by Ronnie Milsap, "Stranger In My House," is one of those occasional records that places the country radio programmer in a bit of a bind, debating whether or not his audience will accept a markedly progressive piece of product from an established artist, or whether his listeners will react to the record "I can't understand," creating a backlash against the station for its programming efforts. In the year's final weeks, when artists as Ricky Skaggs and George Strait have pulled the country format back toward its traditional roots, the general records such as Milsap's single and Eddie Rabbitt's "Somebody Could Lose A Heart Tonight," which appeared a little over a year ago, indicates that the scope of the country format has widened considerably, and programmers have had to respond with decisions that range from the Palisades to where the line draws with their particular station.

A Cash Box sampling of 12 radio stations showed, surprisingly, that only one was not playing the Milsap record. Also, the one station not playing the single, WMNI/Columbus, would be on it had it not undergone a hit single recently in that philosophy about programming both WMNI-AM and its sister station, WMRM-FM. Surplus programming, while marked, indicated that they had at first been skeptical of the "Stranger" single as country product, handling it with the more open kid gloves, only one station reported much of a substantial backlash against its programming of the record.

Fasted Response

"Stranger In My House" has received the fastest response of any of his releases on Pop playlists, with the record currently poised at #37 debut in only its fifth week of release on Cash Box's Top Singles chart. Last week was the first that his number on the Country chart, which has been its staple for years, was higher than that of the Pop Chart, where this week it checks in at #34.

Cathy Hahn, music director at KLAC/Los Angeles, was the most optimistic about the record as a country single, though he admitted the record as "rocky." While she termed the Southern California market a "progressive town," one that fully accepts anything other than pop, he felt the record was his strongest so far, earning him a #1 position on the Country chart this week. He also praised the record's "good blend" to balance with the more traditional releases. "It doesn't present a problem," she said.

"That's the way country music is today. It's in an evolutionary period, and people may say that this isn't country music, but it is. What it is right now is what country music is, and 50 years from now, this will be the traditional country music."

Coyote Calhoun, music director for WAMZ/Louisville, agreed that the record is a strong seller to their country audience because of Milsap's long-standing track record within the genre. Calhoun avoided Bob Seeger's "We've Got Tonight" on the program, but he said he would have played it if it had been released by Karen Brooks or Rodney Crowell. Calhoun also said that he viewed the Milsap record had received no backlash at all, partly because the station has programmed the artist for the past five years in which two pop-sounding records will never appear back to back.

"It's not that we don't play country," he admitted, "but country audiences are real aware of who he is, so I want them to decide whether they like it or not. We're not going to say it's good, it would be doing a disservice to them. If they hate it we'll take it off, but if they love it, we'll keep it on. So far, the response has been pretty good."

(continued on page 22)

Country Stations Fairly Stable In Winter Arbitron
by Tom Roland

NASHVILLE — Of the first 15 markets in which Arbitron has released advance numbers for the Winter Book, 10 are relatively stable in the penetration of country music with changes in total share for the format being less than one full point share.

In San Francisco, Pittsburgh, Los Angeles, New York, Detroit, Chicago, Philadelphia, San Diego, Boston and St. Louis, country stations scored with either gains or losses that were less than one share point. In Washington, D.C., Cleveland, Dallas and Houston, country's share of the market was altered by more than half a share point.

The most significant change occurred in Cleveland, where each of the three country signals lost ground in the market. Country leader WHK fell from a 5.1 Fall Book showing to a 3.8, WKSW-FM dropped from a 3.5 to a 2.9, and WWWE lost almost a full share by itself, sinking to a 2.3 mark in the Winter Book following a 3.2 share in the Fall Book. Washington, D.C., was also somewhat disappointing. WPXK-FM advanced to its first 1.0 share during the Fall Book, while adopting a country format, but the station slipped back to a 3.8 score this time, while WMFS-FM dropped from a 5.4 to a 3.7. Just within the last few weeks, however, WPXK's AM affiliate dropped Al Ham's "Meltin' in the Sun" format in favor of country programming.

Biggest Surprise

WDLV/Boston was one of the biggest surprises of the Eastern cities covered among the first 15 markets. The station has stuck with its country format for some time despite its seeming inability to maintain even a 1.0 share of the marketplace, but in the Winter Book it finally earned a 1.1 rating.

In New York, both country outlets lost two-tenths of a share, mainly because of relative positions within the marketplace. WQUN continued to lead with a 2.1 score, off from the 2.3 it held in the Fall Book, while WKKH-FM dipped similarly to 1.6. The losses suffered by both stations may be partially attributed to changes in programmers that affected both stations. Deno Hallam left WHN Feb. 1, after the survey had closed, while the station's management at that point was not in possession of the post with the FM side, and while he was replaced shortly thereafter by Joel Raab, programming director. Still, there was no doubt underwritten at least minor changes during the sweep.

In Denver, the city's top country station in Philadelphia, was down, sliding from its 3.5 in the Fall Book to a 2.8 share, while at the other end of the state, WEEP dropped from 3.6 to 3.2.

Down under in Houston/Galveston, AOR leader KLOL showed a drop from 6.9 down to 6.0 while KSRR picked up minimal ground, going to 4.2 from 4.1. Urban contemporary KMJQ held onto its market grip, though deejay QM-FM dropped from 7.9 to 7.0 from 5.9. While its competitor KRLY dropped substantially to 4.5 from 7.1.

The Boston A/OR station KSHE continued its upward trend, going to 6.3 from 5.7 while KWK continued its move in the opposite direction, falling to 3.6 from 4.6. Top 40 KHTR, formerly KMOX-FM, climbed to 8.8 from 8.9, while its AM sister KMOX News/Talk made up 0.6 from 7.7, in the top 25 station CATV reversed its downfall and moved up to 4.3 from 2.9.

Cleveland Market

Figures for the Cleveland market showed A/OR station WCMY continuing to fall, though not as far as in the Fall Book. The station is now at 7.8, down from 8.4. Beautiful music station WKDO moved into first place in the market with a gain to 7.9 from 7.7. Top 40 station WQAL also continued to climb and is now at 7.3 from 5.9.

On the Urban side, WAKQ moved to 3.4 from 2.4 and changed places with WZAK, which slid to 3.2 from 4.3.

In Chicago, according to a U/C stations report, WHUR and WKYS both showed declines, with WHUR falling to 5.4 from 7.5 and WKYS slipping to 8.8 from 9.1. Black contemporary station WOQK continued to show a slight gain, while its AM sister WYSX maintained an equal amount to 2.9 from 2.3. Progressive rock station WHFS progressed to 1.9 from 1.2.

Top 40 WMAL continued to climb, hitting 10.6 from 8.9 and leading the overall market. Sister FM WQXO also gained and is now at 6.5.

WMMR On Top

Philadelphia A/OR station WMMR reasserted itself by jumping to 5.3 from 4.5, while its competition declined. WSYP fell to 4.2 from 4.8, the softer sounding WOIQ slipped to 3.8 from 4.1, and the Hot Hits formatted WXL-FM declined to 3.0 from 5.9.

While U/C station WDAS-FM turned around and made it to 5.5 from 4.9, WUSL continued to gain and slightly edged WDAS-FM to 5.6, up from 4.4. B/C station WHAT lost a point and is at 11.1, down from 12.2.

News/Talk outlet KYW continued its market dominance, moving up to 9.2 from 8.7. The no. 1 format WEAZ dipped a bit to 7.9 from 8.0.

A/OR stations stayed fairly even. WWSH remained at 2.6, while WMSG fell to 6.3 from 7.9. Still, the Transistor station easily beat WIP, which slipped a notch to 4.5 from 4.6, and WSNL, which gained to 2.5 from 2.1.

(continued on page 22)

SPARKS IN THE PALACE — Atlantic recording group Sparks recently sold out three shows at The Palace Hotel. The group performed in support of its current "Sparks In Outer Space" album, which includes the "Cool Places" single featuring Jane Weddin of the Go-Go's. Pictured at The Palace are (l-r): Ron Mael of Sparks, G. W. McDI, KIDQ/Los Angeles, Russell Mael of Sparks, Robert Moorhead, MD, KIOG, Greg Philip, local promotion rep, Atlantic, and Paul Cooper, vice president/West Coast general manager, Atlantic.

WLS-AM, WBZ Up In Chicago Boston In Winter '82 Arbs

A/OR station WBZ jumped solidly to 2.7 from 2.2, while B/C station WLS advanced to 4.5 from 4.2, according to the NBC Radio Audits, which ended January 22.

WBZ, the Boston A/OR station, moved up a point in the Winter Book, gaining a 3.6 rating in the competitive market. The station remained solidly in third place, behind B/C station WEEI and A/OR station WGBH.

Although WBZ was the third most listened to station in Boston, it is the most listened to station that is not playing the new Dolly Parton single, "Potential New Boyfriend," saying that it has no country beat, no country lyric and no country feel. WLS, the Chicago A/OR station, has had a noticeable increase in its ratings, rising to 4.5 in the Winter Book from a 3.9 in the Fall.

The station has had considerable success with its "Rock-A-Bye Baby" format. It is managed to stay at the top of its class.

(continued on page 23)
5 PINK FLOYD • THE FINAL CUT • COLUMBIA
ADDs: None. HOTS: KMET, WBLM, WKLS, WMMS, WOUR, KEZY, WSKS, WBLM, KSHE, WNEW, WCCC, WYFE. MEDIUMS: KJSO. PREFERRED TRACKs: Open.
SALES: Good in all regions.

38 ZZ TOP • ELIMINATOR • WARNER BROS.
ADDs: WCCC. HOTS: WBLM, WKLS, WMMS, WOUR, KEZY, WBLM, KSHE, WYFE. MEDIUMS: KJSO. PREFERRED TRACKs: Mediums. Sales: Good in all regions.

36 ULTRAVOX • QUARTET • CHRYSLIS
ADDs: WCCC, HOTS: WBLM, WMMS, WOUR, KEZY, WBLM, KSHE, WNEW, WCCC, WYFE. MEDIUMS: KJSO. PREFERRED TRACKs: Reap, Hymn. Sales: Good in all regions.

24 THE TUBES • OUTSIDE INSIDE • CAPITOL
ADDs: None. HOTS: KEZY, WBLM, WKLS, WMMS, WOUR, KEZY, WBLM, KSHE, WNEW, WCCC, WYFE. MEDIUMs: KMET. PREFERRED TRACKs: Open. Sales: Moderate to fair in all regions.

12 THOMAS DOLBY • BLINDED BY SCIENCE • HARVEST
ADDs: None. HOTS: WCCC. MEDIUMs: WBLM, WKLS, WHFS, KNX, WNEW, WCCC, WYFE. SALES: Fair in all regions.

87 RED RIDER • NERUDA • CAPITOL
ADDs: None. HOTS: KMET, WMMS, WOUR, KEZY, WBLM, KNX, WNEW, WCCC, WYFE. MEDIUMs: WBLM. PREFERRED TRACKs: Light. Sales: Fair in all regions.

57 MOFFLY • HATCHET • COLUMBIA
ADDs: None. HOTS: KNAC, WMMS, KEZY, WBLM, KNX, WNEW, WCCC, WYFE. MEDIUMs: WBLM, WMMS, WOUR, KEZY, WBLM, KNX, WNEW, WCCC, WYFE. PREFERRED TRACKS: Photograph. Sales: Fair in all regions.

18 DEPS MIDNIGHT RUNNERS • TOO-RYE-A-Y • MERCURY
ADDs: None. HOTS: KEZY, WHFS, KNAC, MEDIUMs: WBBM, WMMS, WMKM, KNX, WNEW, WCCC, WYFE. PREFERRED TRACKS: Photograph. Sales: Fair in all regions.

6 DEF LEPPARD • PYRAMIDIA • MERCURY
ADDs: None. HOTS: KMET, WMMS, KEZY, WBLM, KJSO, WNEW, WCCC, WYFE. MEDIUMs: WBLM. PREFERRED TRACKS: Photograph. Sales: Good in all regions.
RONNIE MILSAP & RCA
Ronnie and his entire organization are very proud of their 10-year association with R.C.A.—We salute you!

Ronnie Milsap
Joyce Milsap
Donald Reeves
Rob Galbraith
Phil Jones
Tommy Kerkeles
Billy Reeves
Tom Cortey
Betsy Grooms
Sandy Jackson
Diane McCall
Ben Harris
Jill Wheeler
Mike Reid
Charles Dorris
Nancy Overbey
Kenny Kerkeles
Tom Beiber
Jim Brazier
Bruce Brooks
Billy Coren
Warren Gowers
Alan Kerr
Rich Ripani
Suzy Storm
Marie Tomlinson
Jack Watkins
Barbara Wyrick
It's easy to understand why Ronnie Milsap, his associates, RCA Records and a number of others in the music industry are getting worked up over the release of the singer's new album; for after 10 years with the label, he's established himself as one of the most influential and decorated country artists of the current generation. But even more importantly, the album, "Keyed Up," represents a bold step that takes him even farther than his two prior LPs in forming his image as a consummate recording artist.

"Stranger In My House," the first single from the new project, is in itself evidence that Milsap is something more than just a country artist, mixing synthesizers and soaring guitar lines atop a stinging rock-based rhythm section. While it's progressive as a country tune practically redefining the outer limits of the format, it is particularly well-suited to pop and A/C listeners, as evidenced by its Top 40 position on both the Cash Box Country and Pop Singles charts.

"I don't have to defend my position in country music or my love for country music," maintains Milsap, who over the past couple of years has found his way onto pop radio playlists almost as frequently as country lists through such categorically vague records as "(There's) No Gettin' Over Me," "He Got You" and "Smoky Mountain Rain.

"I have the credentials to do it, and I love what I do. My background is in country, but my background is also in classical music, with the eight years that I studied classical, so I go from Hank Williams and Lefty Frizzell to Mozart, Bach and Beethoven to The Miracles, Bobby "Blue"

Robert D. Summer, president, RCA Records:

"I'm a Ronnie Milsap fan. It all started in 1975, when, as RCA's international vice president, I first listened to his songs. I recognized the lyric quality, immediacy and intimacy that were to become his signature. These were Ronnie's country hits. Since that time, with Tom Collins, Ronnie has produced hit record after hit record, and his market has grown so that he is now one of the recognized stars of the music industry. With his platinum 'Greatest Hits' album summarizing one phase of his career, Ronnie is now looking toward even greater success as the pop audience and international marketplace comes within his reach.

"This is the one time you can say, 'It couldn't happen to a nicer guy' and be certain it is the truth. My best wishes to Ronnie Milsap, a great performer and a courageous individual."

Bland and Ray Charles. All those different elements that I've gone through musically have to form my brand of country music.

In some respects then, the emergence of such recordings from within the soul of Milsap is a return to the direction in which he started — that of an R&B singer for the New York-based Scepter label in 1965 when it also boasted a young songstress named Dionne Warwick. His first record for the company, "Never Had It So Good" b/w "Let's Go Get Stoned," made the Carolina-bred singer a Top 5 R&B commodity, and, upon that distinction, he was immediately pigeon-holed as an R&B performer.

At that time, he had some interest in making it as a country singer, but Scepter felt he had established himself and continued to push him as a performer on the black circuit, and the label continued to follow in that vein even when successive releases failed to reap the same benefits as the first one. Eventually, Milsap moved from Memphis in 1972 to try and start all over again in Nashville, working at Roger Miller's King of the Road Hotel.

Once in Nashville, Milsap called on Charley Pride — who had seen him perform once and offered to help him in whatever ways he could — for some assistance in getting established in Music City. Pride introduced him to Pi-Gern/Chess co-owner Jack D. Johnson, and they in turn introduced him to their publishing administrator, Tom Collins. Collins and Jack Clement took the former soul crooner into the studio and came out with a demo tape of four sides. On the basis of that one session and a performance at now-defunct T.J.'s, Jerry Bradley signed Milsap to a six-month pact at RCA.

From that point, his impact on the country community was almost like a fairy tale. His first single for the label, a two-sided disc that received split airplay on "I Hate You" and "(All Together Now) Let's Fall Apart," moved over 100,000 units, and his third single, "Pure Love," became his first No. 1 record. Then in 1974, hardly more than a year later, he was named Male Vocalist of the Year by the Country Music Assn. (CMA) while he was still touring as an opening act for Pride, even using the Pridesmen as his backing band.

"In '72, I was watching the show from my house in Memphis and never had any idea I'd ever get to go to that show," he says. "In 73, I sat in the audience, and in '74 they said I was the CMA Male Vocalist of the Year, and I was in shock. When all those things happen to you, it throws you into a different world and it changes your whole lifestyle. When all that starts getting laid on you for the first time, it's something that a lot of folks can't handle, and I can understand why because it does turn your head around."

Milsap, by contrast, takes great care to maintain sanity and a proper perspective. He has instituted such measures as not allowing his band to use narcotics or alcohol while on the road, and he even jogs daily to remain physically fit.

He continued to rack up impressive accolades for several years, and then in 1977 he made his first major breakthrough with pop audiences when he recorded Archie Jordan's "It Was Almost Like A Song.

He remained firmly rooted strictly in the country arena, however, until the turn of the decade. In late 1980, he returned to the world of pop with "Smoky Mountain Rain," and the next year topped that showing with a James Taylor-ish "(There's) No Gettin' Over Me!

Since that time, Milsap has been a regular voice on both country and pop airwaves, completing a logical progression for the artist who has racked up an impressive list of achievement awards. Milsap is recognized as the sole three-time winner of the CMA Male Vocalist of the Year award, capturing the trophy in 1974, 1976 and 1977, and he's also the only solo entertainer to walk off with three Album of the Year credits — for "Legend In My Time," "Ronnie Milsap...LIVE!" and "It Was Almost Like A Song." In addition, he owns three Grammys, six gold albums and one platinum LP and has received the only gold..."
Gold And Platinum
We Have Some...
And "KEYED UP"
Will Be Another One!

Tom Collins Productions Inc.
### Ronnie Milsap Discography

#### Albums

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<td>Dan Penn &amp; Chips Moman</td>
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<td>Where My Heart Is</td>
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#### Singles

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<td>That Girl Who Waits On Tables/You're Driving Me Out Of Your Mind</td>
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<td>She Even Woke Me Up To Say Goodbye</td>
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<td>PB-10420</td>
<td>Just In Case/Remember To Remind Me (I'm Leaving)</td>
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Cash Box/April 23, 1983

www.americanradiohistory.com
Ronnie Milsap & RCA

Still keyed up

After 10 Years

Ronnie and Joyce Milsap

(continued from RM-3)

braille album ever awarded to a recording artist.

One of the major factors in Milsap's consistent success has been the precisely coordinated effort which provides a link between the various recording, publicity and touring facets of his diverse career. He has the rare ability to evaluate his own career honestly, and a substantial chunk of his career components are handled through in-house operations, giving Milsap almost total control over his own activities within the music industry.

Milsap handles his own publicity in-house and owns his own studio, Groundstar Laboratory, as well as two publishing companies, Lodge Hall Music, Inc. (ASCAP) and Milsap Music, Inc. (BMI). The publishing house maintains a rather small number of staff writers, including Wayne Davis, Barney Faulkner and Bruce Dees (known collectively as the recording act, Hazard) and former Cincinnati Bengals football player Mike Reid, who has already penned "Inside" and "Stranger in My House." The firm also works with several outside, non-exclusive songwriters, and while it actively pursues cuts for itself, it also serves as a clearinghouse for tunes which are pitched to Milsap.

Run by Bob Galbraith, who cut the first demo on Harry Chapin's "16 Parkside Lane" (subsequently re-titled "Taxi"), the Milsap Music Group serves not only as a springboard for its owner, but also as an outlet by which the writers can reach other recording artists. After a mere 18 months in existence, the company has already achieved cuts on a diverse lineup of talent that spans the distance from country performers such as Barbara Mandrell and the Oak Ridge Boys to former Elton John drummer Nigel Olsson, and includes others like Sylvia, Lacy J. Dalton, Joe Cocker, Taffy McElroy and Dan Seals.

With Don Reeves taking on the role of Milsap's general business partner and Tom Corley acting as publicity director, nearly any detail involving Milsap's career is just a phone call away from him while he's on the road, allowing him to make decisions immediately as information flows to his Music Row office instead of working with a myriad of record company departments or a slew of independently affiliated specialists.

"I'm the kind of guy that really likes to know (what's going on)," he assesses, "and I have to have input of information. I've worked with agencies all over the country and it seems like if I'm working with an agency in California I have to wait three or four days to find out something. I feel like it's a lot better if you have those people close around you; you can actually go to them and if you've got a problem with a concert, you can fix it right then, you don't have to wait a week or two or three days." "A buyer in that amount of time could decide he doesn't want to put on the show, or 'Hell, Ronnie Milsap's not worth it.' Whenever anybody mentions my name — that they're representing me in any capacity — all of a sudden, whoever's dealing with us thinks that it's me. If something happens, they don't say, 'Ronnie's publisher screwed up,' they say, 'Ronnie Milsap screwed up.'"

His penchant for being actively involved in his own business affairs is naturally quite taxing, especially noting the opposite polarities of the business world and the role of the entertainer. Businessmen need to think logically and in an orderly manner, allowing their sensibilities to guide them through whatever may arise during the course of day-to-day activities, while a performer in required to give his heart more space to roam, calling on inner feelings to command the emotional attention of the audience.

Milsap admits that his existence in both worlds has placed him in a position where he must act somewhat schizophrenically, dividing his time between the two contrasting elements. To that end, he restricts, as much as possible, his personal involvement in the operation to Monday and Tuesday board meetings leaving the rest of the week free for personal appearances or recording.

"When I'm performing and working in a creative capacity, I disassociate myself from the business," he says, "and, to a certain extent, from the people who are more business-oriented. I wind up being with the people in my organization who are more creative-minded. Then when I get done doing whatever I'm doing, I'll fold back over to see what's been going on with the business. I've got people in both those areas who can give me the support and lead me so I can turn lead them."

For now, Milsap is leading them through the muddy waters that separate the more peaceful harbors of country music and mainstream pop. While the course has been charted before, it has never been travelled in the manner in which Milsap is sailing through it, stamping his varied influences on multi-tiered tunes with an upbeat groove rather than the usual lush crossover ballad. It's territory that belongs clearly to Milsap, a reason for both he and RCA to get keyed up.

Tom Collins, producer:

"Ronnie has always been a total talent; not only does he have a great gift to be able to sing the way he does, but he's also a great entertainer, and he's always striving to do better than he's done. Therefore, he's never stood still, he's always moving onward, which is exemplified by his record, which is out today, and his new album. He's always continually changing, staying a half-step ahead, but he has yet to reach the pinnacle of success that he's going to."

Speaking For The Record

Joe Galante, division vice president, RCA/Nashville:

"Ronnie Milsap has always amazed me because of his energy, his dedication and his positive attitude. When he sets his mind on something, he goes for it, but he always does it in a very meticulous way; he is not the kind of person that will do anything haphazard, and I think that shows in his music, his performance, everything that he does."

Rob Galbraith, co-owner, Milsap Music:

"Ronnie's a real compassionate person, and that should be evident through his vocal performances. He's got a lot of depth in those things, and you don't get that depth by being some shallow, one-dimensional person. I don't view him as a country singer or a pop singer; the best way to describe him is as a singer's singer because he is one hell of a vocalist, and I don't think it's really evident to that many people sometimes just how good he is until they go see him live. When people go see him live, they think of him as one type of singer — however they happen to view him — but they realize then that he can sing just about anything."
HEADLINE INTERNATIONAL TALENT wishes to congratulate Ronnie Milsap & RCA on a great 10 year association.

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Over the past ten years, Ronnie Milsap has proven himself to be one of the music industry's true leaders. He has expanded the sound of country music as well as sustaining its foundations. He has opened the ears of millions to his own special form of Milsap Magic.

We, at RCA Records, look to the future...keyed up...knowing that Ronnie Milsap will always be one of music's greatest leaders.
Gospel Music Week Emphasizes Optimism, Increased Professionalism

by Tom Roland

NASHVILLE — Some 500 registrants flooded to Nashville April 10-13 for the Gospel Music Week activities, held this year at the Radisson Plaza Hotel and Tennessee Performing Arts Center downtown. Incorporating for the first time both the commercial and traditional activities and the National Gospel Radio Seminar, which coincides with the past years with the Gospel Music Association Seminar in Estes Park, Colorado, in August, the tone of the convention, which was generally upbeat, was set at the first session, "The State of the Industry."

"We've got to doing something right," assessed Jim Black, chairman of the radio seminar and moderator of the first panel. "The world is watching us both materially and spiritually." He also urged members to look to the future of the Christian medium, being a line from Dionne Warwick's "I'll Never Love This Way Again" that reads "A fool will lose tomorrow looking back on yesterday.

Don't Look Back

Panels were certain not looking back at past efforts, instead discussing new technologies and marketing concepts that could help them expand the audience for the spreading of the gospel message. Bill Ray Hearn, president of Sparrow Records, noted the increased professionalism of the gospel industry over the past 10 years, stating that the industry's basic self-contained idealism, contrasted to the periods where it shared middlemen with the secular industry, had adapted with the realities of the economic conditions that have prevailed over the past years, forcing record companies to "get better at getting the things that sell." Great records are for the local满意, especially regarding the spiritual purpose of the gospel record, "but not for us.

He pointed to the increased participation of gospel artists in their own career as evidence that the recording artists of contemporary, Christian music are in their profession for much more than the mere financial rewards. In direct contrast to the bulk of the music industry, he noted that gospel performance is a dedication to a specific type of work for an entire lifetime, not for the short-livelihood career. Because of that, artists are becoming more involved with the financial responsibilities for their careers and have attained a more artistic control over how their money is invested. He also noted that those measures were recorded in the music business, which is the music business and marketing and creating a demand for the artist's product.

Hearn further elaborated that the new role of the record label is that of a partner, one who shares rather than controls the destiny of the recording artist. Artists and their staffs are increasingly creating their own custom labels, demonstrating their commitment to their own music, and then forming relationships with major manufacturing corporations. But Hearn still emphasized the element of commitment.

"Faith in yourself and God has never been just a fashion," he noted.

John Fischer, himself a recording artist for Myrrh Records, noted the need for commitment, but added that the artist must be prepared for his role as the vehicle for a particular message. Unlike the secular world, where artists often shield themselves from their own fans, the gospel artist must make himself available to the audience following performances, and Fischer emphasized that the gospel artist often finds himself in a role of counselor to the youth who listen to the music, who often express in the artist matters that they would not even share with their own parents.

"The greatest need today is for artists to realize the power and responsibility that has been placed on him," Fischer said.

"No one takes responsibility to guarantee the artist's training as a minister, and we must realize that we have been a given a platform, and the people who will continue on that platform will be those who understand the needs of the people, not the flash-in-the-pan.

Lots Of Progress

Aaron Brown, president of Gaylord Records & Assoc. print and publishing firm, noted how far the industry has traveled in its journey toward the mainstream. "Ten years ago," he said, "the major issue was the length of the Oak Ridge Boys' hair.

Brown suggested that the positive attitude of gospel lyrics is a need which the secular community is beginning to see, and that secular interest in the gospel print business, which is substantially larger than that of the secular industry when comparing penetration of sheet music to the penetration of recordings, has increased over the past three years.

Joe Battaglia, general manager for Word Records, which reaches three counties including Manhattan, suggested that gospel music stations must take account of the baby boom generation, that large segment of the population which was born between 1946-64. He said that this group's interest to acquaint themselves with the market and understand what mediums and formats people are most common.

He noted that some 20-50 million Americans consider themselves Christians and thus have some affinity to "things religious." "Why aren't they buying gospel records?" he asked.

Battaglia continued to demonstrate that a recent survey indicated that the most accurate predictor of a person's behavior is not his religious or ethnic background but his faith, thus finding a common denominator should become less difficult for gospel stations than ever. He also profiled the current gospel radio audience, noting that the median figures for the industry are set at an income of $20,000-25,000 annually, although probably finished high school and took a few years of college.

He continued to outline the need for stations to place more emphasis on music programming rather than the use of seminaries, since the present generation is more in tune with messages delivered with music than other messages. He asserted that the AID is the fastest growing in America today because of its mass appeal and that gospel stations should educate themselves from that knowledge.
Country Influence

"He's responsible for me chukking rock-'n-roll all the way around," noted Jones. "I was working at a rock station in Columbus, Ga., and I heard 'Daydreams About Night Things' and said there's something to this country music stuff. I became a strong country music fan because of Ronnie Milsap, and I'm hoping that he doesn't get away from what got him to where he is." He added that the world should like to see a Milsap ballad to reaffirm his strong country base.

At KIEC, music director Al Hamilton indicated that the Milsap record had helped him reassess the Oklahoma City market, realizing just how strong the interest in contemporary music is. He asserted that the Oklahoma capital is basically a conservative town with a strong traditional base, but call-out research had indicated that the market is extremely receptive to the new single.

In the wake of the record, almost every station in the country made the necessary changes to accommodate the song into rotation for play right now, relaying the single to that daypart until the audience can be further tested.

Country Format Fairly Stable In 10 Of 15 Markets In Advance Winter Arbs

The country lead in Pittsburgh. The station moved from a 2.2 share to a 2.6 in direct contrast to WWSY's drop from a 2.8 to 2.1. On the West Coast, two of the three largest markets in California showed upward improvement, and KZLA regained its lead in Los Angeles. KZLA climbed from 2.1 to 2.3 in its ascent to the top spot, while KLAC fell back to 2.1 after its lead at 2.4 in the last book. KHJ slipped from a 1.4 to 1.2, and subsequently changed its format back to the "boss" programming it held prior to its adoption of the country format in late 1980.

San Diego Race

Closer to the Mexican border, KCBQ-FM took the city race from KSON-FM in San Diego with an impressive 1.4 climb to 3.6, while the AM sister came in a close second at 2.1, a half-share above its fall showing. KSON-FM fell back to 2.4 following the Fall Book. 3.1 score, and although its AM sister KCBQ gained, posting a 1.9 score compared to 2.4 in the prior survey. Both country stations in the San Francisco market showed slight improvement as KSAN moved from an even 3.0 to 3.3 and KNEW tacked on a tenth to reach 2.9.

Further inland, Detroit's FM country stations both took losses while WXMI-AM moved in the opposite direction. WWY- FM retained its lead while slipping from an even 4.0 to 3.4, and WXMI-FM dropped nearly a full-share, scoring a 1.3 after last fall's 2.2. WXMI-AM improved upon its earlier 2.3 holdings, checking in at 2.9.

In Chicago, WMAQ improved upon its 3.2 Fall Book score in making a 3.5 show, WUSN-FM was also up in the Windy City, increasing a half-share to 2.6 at the expense of WEZ-FM, which dropped a half-share to 1.6, breaking the tie for FM country supremacy.

Results in the largest markets in Texas were exactly opposite as three of the four country singles in Houston showed gains while three of the four in Dallas/Ft. Worth displayed losses. Vicamo's KKKX-FM was certainly kicking in the Winter Book, while KLL-FM was a certainly disappointment. Vicamo's KKKX-FM was certainly kicking in the Winter Book, while KLL-FM was a certainly disappointment. Vicamo's KKKX-FM was certainly kicking in the Winter Book, while KLL-FM was a certainly disappointment. Vicamo's KKKX-FM was certainly kicking in the Winter Book, while KLL-FM was a certainly disappointment.
RETURNING A FAVOR — Barbara Mandrell was in the studio April 7 with Word Records producer Ken Harding and artist Bobby Jones. Has she left the guidance of Tom Collins? Not hardly, instead she was returning a favor to Jones who sang on one of the tracks on her Grammy-winning gospel album, “He Set My Life To Music.” Jones is currently recording a gospel album for May release at RCA with the help of Rick McCollister engineering, and the busy blonde joined him for a duet cover of “I’m So Glad I’m Standing Here Today.” You might remember that Joe Cocker performed that tune with the Crusaders on the Grammy show in 1982, and subsequently, the Oak Ridge Boys recorded for their current “American Made.” Mandrell told Cash Box that she was interested in working in something on Broadway that while she might like to do some acting on the theater circuit in future years, her only interest currently is playing at this point might be as a venue for her current Vegas show, which relies quite heavily on the graphics. “It definitely wouldn’t be for the money,” she said, “but for the prestige. I like to do things that people in my field have never done before, and a country artist has never taken his or her show to the Broadway stage.”

ROGERS ON THE ROAD — Kenny Rogers is set to appear in the South during mid-May of his 1983 concert tour, beginning May 8, in Knoxville, Tennessee, then at the site of his East Coast 1,200-acre farm. The concert trek will take him to 15 dates, and the tour will open May 22, incidentally, in the April 2 issue, we mentioned that The Gambler television program garnered a 31.2 Nielsen rating and that Coward Of The County captured a 32.1 share from the television market. That is second only to a 31.2 rating, and the numbers are two separate breakouts. Justin prior to Rogers’ May tour dates, he’s scheduled to enter the recording studio for his first RCA album with Bee Gee Barry Gibb producing. Tammy Wynette is also scheduled to join the Rogers tour for the first time May 11, continuing the road with him through the May 22 show in Austin.

GATLINS SCHEDULE GOLF BONUS — Larry Gatlin & The Gatlin Brothers Band will headline a benefit concert in Luckin, Texas May 8, as well as big music event of the year, with sellout going on for the green for the round. Attendance for pro golfers on tour includes many on the golf course, as well as many on the course. The fairways are lined with golf clubs and pro golfers, as well as golfers from around the world. Another attraction of the day is the annual “American Made” release of the year. The Gatlin Brothers Band has sold over 1 million copies of their current “American Made” release of the year. The band’s only Armour Radio hit, “The Gatlin Brothers” is available in stores now. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release.

CONCERNS — The Super Girl Cowboy Band members lost three relatives within the last six months, forcing the band to take time off and cancel their Nashville showcase in late March. The Music City show has been rescheduled for April 20 at the Cheyenne Restaurant & Dance Hall. CONGRATS — To Pay Payne, CBS receptionist, and her husband, Gordon Payne, who plays harmonica and guitar for Johnny Rodriguez. The couple added an 8 ½ oz. boy, Coleman Payne, to the family April 5.

MAC ATTACK — Mac Davis was recently featured in every major Canadian market through a four-hour radio show, sponsored by Mac Davis, who hosts the weeknight show. Produced by Popular Media, his show reached into radio stations in four major markets across Canada, and it featured Davis performing his own material and appearing in a number of TV commercials for Chevrolet and for Chevrolet trucks. Davis was the host of the “American Made” show, which featured the band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now. The band’s current tour is scheduled for the May 8 release. The band’s new album, “The Gatlin Brothers,” is available in stores now.

CMA Radio Survey

CMA Radio Survey (continued from page 22)

area into the West South Central, East South Central and South Atlantic regions, and the three areas show significant increases by actual volume than the other six, registering increases of 162, 157 and 148, respectively.

For the first time, the survey also indicates the number of stations which have satellite transmission hookups, increasing from 1,012 to 1,051. Among those that have adopted an AM stereo signal.

CMA Radio Survey (continued from page 22)
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<td>Ain't No Fun (Gonna Get Me Down)</td>
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Note: The chart for April 28, 1983, includes the following top 10 songs:

1. The Last Goodbye
2. Almost Cut Her Baby
3. Amarillo
4. American Made
5. A Different Kind of Man
6. After The Love Is Gone
7. Almost Cut Her Baby
8. Amarillo
9. American Made
10. A Different Kind of Man
COUNTRY RADIO

THE COUNTRY MIKE

WHN CELEBRATES — On Monday, April 18, WHN celebrated its 10th anniversary as the first country music radio station in New York City. In honor of the event a celebration was held at the New York State Theatre in Lincoln Center where WHN personalities played host to more than 600 guests from the New York radio, music and advertising communities. The guests enjoyed dancing, raffle giveaways, and country artist Ronnie Milsap was the featured entertainment. Other well-known country personalities attended, as well as various New York City political figures. Cabin Fever, a local band, performed, and members of the New York Mets were also in attendance.


CLOVER IN LUBBOCK — Comedian Jerry Clower (l) recently stopped by the offices of KYJO/Lubbock, Texas, to meet with program director Bud Andrews. Andrews was once Clower’s manager. Williams is now the country Music Manager at KYJO and also compliments him for the entertainment he provides as morning air personality.

A FIRST FOR COE — David Allan Coe set out on the first extensive promotional campaign he has ever undertaken immediately following his first European tour, which lasted for five weeks. In support of his new single, “The Ride,” the campaign began in early March in the West and then moved to the Southwest and Midwest before concluding in the Southeast in late March. Coe visited 41 radio stations in 16 primary and secondary markets, where he met station personnel and gave live “on air” interviews (some lasting as long as two hours), and taped station IDs. Coe also visited with accounts, and while he was in the West, he taped such syndicated radio programs as Weedeck’s Country Report Countdown, Watermark’s Country Countdown, Coors’ counts, and also did some local radio shows.

APPROVED BY THE SENATE — The Texas Senate honored Tim Williams, music director for KOKE/Austin, by presenting him with a Senate Resolution. Coers of the resolution compliments the first European tour, which was held last year and also features interviews with local band, KBHL/Lincoln, as well as a local radio newscaster, who is interviewed.

THE COUNTRY MIKE

WILLIE NELSON AND MERLE HAGGARD (Epic 34-03942)


RASZY BAILEY (RCA PB-13512)


CON HUNLEY (MCA-520)

Once You Get The Feel Of It (2:11) (Tree Publ., Inc./Larry Butler Music — BMI) (D. Dillon, L. Butler) (Producer: S. Dorff)

RICKY SKAGGS (Epic 34-03812)


Skaggs has certainly been a leader in the move toward traditionalism, and his latest release, the third single from the “Highways & Heartaches” LP, is one of his most infectious yet, a quick-paced rambling piece that features a phenomenal instrumental break just before the record’s finale.

New and Developing

MARLOW TACKETT (RCA PB-13471)

I Know My Way To Be Heart (3:22) (Blue Lake Music — BMI) (T. Latola) (Producers: H. Shedd)

A lilting guitar cascade leads Tackett through a path that takes him down his most sentimental road to date as his hardened vocals provide a direct contrast to a fairly serene production. The entire platter is pretty straight-forward, with occasional harmonica fills interjecting between vocal lines, working toward a guitar fade-out at the culmination of the record.

SINGLES REVIEWS OUT OF THE BOX

WILLIE NELSON AND MERLE HAGGARD (Epic 34-03942)


RASZY BAILEY (RCA PB-13512)


CON HUNLEY (MCA-520)

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ALBUM REVIEWS

PARADISE — Charly McClain — Epic FE 38584 — Producer: Chucko Prods. — List: None — Bar Coded

The petite songstress from Memphis has developed her most spirited album to date, purging bits and pieces from a number of different styles, including up tempo pop, the blues and biling country, to form a wide-ranging yet cohesive platter. McClain’s lines are sung with more strength and conviction than ever before, showing a continual improvement in her studio renditions. The album also contains a duet with Mickey Gilley on the title track.

COUNTRY RADIO HIGHLIGHTS

KOKE — AUSTIN — TIM WILLIAMS — #1 — OAK RIDGE BOYS

ADDS: L. Greenwood, G. Morris, C. McClain, Statler Brothers, M. McDaniell, K. Taylor-Good, J. Glaser, W. Carson, Sierra

KYNIN — OMAHA — BILL COREY — #1 — ALABAMA


KERC — OKLAHOMA CITY — AL HAMILTON — #1 — OAK RIDGE BOYS


KGEM — BOISE — CHRIS ADAMS — #1 — OAK RIDGE BOYS

ADDS: Statler Brothers, G. Morris, B. Mandrell, E. Presley, M. Tackett, K. Taylor-Good

KNEW — OAKLAND — BOB GUERRA — #1 — OAK RIDGE BOYS

ADDS: E. Rabbit, M. Gilley, G. Davies, D. A. Coe

PROGRAMMERS PICKS

Stephanie Pflum WDFV/Kansas City Oh Baby Mine — Statler Brothers — MCA Mercury/Pop

Kent Williams WIRE/Indianapolis Love Is On A Roll — Don Williams — MCA

Tim Tyler KCUB/Tucson You Got Me Running — Jim Glaser — Noble Vision

Duke Hamilton WUBE/Cincinnati My Lady Loves Me — Leon Everette — RCA

Ed Brown WCXI/Detroit In These Times — Barbara Mandrell — MCA

Coyote Calhoun WAMZ/Louisville I Love Is On A Roll — Don Williams — MCA

Andy Witt WTSO/Madison In These Times — Barbara Mandrell — MCA

Tim Rowe WNMI/Columbus I Just Heard A Heart Break — Tammy Wynette — Epic

Marc Hahn KTOR/Salinas In These Times — Barbara Mandrell — MCA

Brett Cobb KBHL/Lincoln The Ride — David Allan Coe — Columbia

Paul Thorne KUGN/Eugene In These Times — Barbara Mandrell — MCA

Jenet Bozeman WKJZ/Nashville Changes — Tanya Tucker — Arista

Paula Hooper WMC/Memphis In These Times — Barbara Mandrell — MCA

Johnny Steele KVEG/Las Vegas Love Is On A Roll — Don Williams — MCA

Randy Rowley WNN/Colorado Changes — Tanya Tucker — Arista

Randy Hooker KFRM/Salina In These Times — Barbara Mandrell — MCA

Cash Box/April 23, 1983

www.americanradiohistory.com
program with substantial advertising, which is beating to reap viable results.

Music content for Switch is exclusively by three young music editors, all of whom have no previous music business experience. The editors—Peter Edge, Alan Marks and Pedro Roshany—view this as a positive advantage to their positions in that decisions are made from their gut-level tastes and reactions, which is something purely for one's own artistic inclinations or pre-conceived promotional angles.

Edge explains to Cash Box: "We're not putting too much by the traditional music business system, but that doesn't mean we don't listen to record company promotion people—we do and we spend a lot of time listening to them and their music. Not having any previous experience has paid off for us already in music terms. We booked and aired Orange Juice and New Order long before they had their chart hits, and that's because we're more interested in the music than the business and we know what's going on."

The Switch booking policy was the previously unknown, but recently broken RCA act, Jobockers, who were booked for the program two months before they scored their first chart hit. "We just had faith in them as a band," says Edge.

The program also has departed from the usual formulas and television performance. Marks explains: "Whenever bands play on TV, we feel they shouldn't be playing to a television audience, but to a listening audience in the studio. Trying to simulate a live concert in the studio is ridiculous and shouldn't be attempted. The band's audience is on the other side of the camera, not on the studio floor."

The three acts that perform live on the Switch each week do so without any form of direction in terms of lighting and sound. Each act is also allowed to present itself in whatever way the group feels it best. Edge explains that there is no set direction in the Switch studio, and a group can direct itself almost totally if it so chooses. "It doesn't matter what's white on Grace Jones or totally unknown. They all get the same treatment and it's up to them," says Edge.

The Switch's overall pace is fast and frenetic, including the interview slots. Each interview subject is carefully selected and chosen. Edge says: "Interviews are only interesting when they are actually relevant to specific subjects. When someone's got something to say and can put it over in an immediate way—therefore our interviews are very brisk. People like Boy George (Culture Club) make quite controversial and interesting interviews, but for only, say, a minute and a half, just to make their points quickly and spontaneously. Long interviews tend to be boring, which is why we pace ourselves rapidly, and make sure our guests come across and that the points are being made interesting and relevant."

The Switch is currently in the fourth of its 26 programs, and judging by the increasing levels of record company support and rising public ratings, the show's radical policies are already paying off for its lively production team. The Switch is attempting to take contemporary music television into the street, and by all accounts, it is succeeding.

S&G's 'Concert' LP Nears 2.5 Million Units in European Sales

NEW YORK—CBS Records International (CRI) reports that Simon & Garfunkel's recent LP "The Concert in Central Park" double album, which is approaching the 2.5 million sales mark in Europe, has now been certified platinum or gold in 13 countries. The album has achieved double platinum status in France, Holland, Belgium and Switzerland; double gold in Italy and Germany; gold in Norway, Sweden, Denmark, France, mark, Norway, U.K., and Portugal.

In additional CRI news, "Toto IV" has been certified double platinum in Portugal, as well as earning gold status in the U.K. after achieving platinum status last month. Other March certifications in Canada include Michael Jackson's album "Thriller," which went platinum; the gold albums "The Final Cut" by Pink Floyd and "Greatest Hits" by the Eels, and Michael Jackson's gold single, "Bille Jean."

Argentina

BUENOS AIRES—Luis Agudelo, managing director of the local branch of EMI, has been appointed to head the Spanish subsidiary. He has resigned from his post by Roberto Altuna. The company will soon move to new headquarters, leaving the premises in the Belgrano district of Buenos Aires as a residential zone with high-rise buildings.

Famed record group Los Luthiers is cutting this week the B-side of its new and long-awaited album, to be released soon by Microtron. The group has formed about 10 songs to a Halloween party and has turned into a box office sensation in many Spanish-speaking countries with a mix of satire and music covering jazz, classical, folk and Latin American rhythms. A typical season teens around 70,000 admissions to find other genres in this world, although some points in common with British group Louder than Bombs, could be mentioned.

The B-side of the latest album requires an orchestra of no less than 70 pieces.

Interdisc has launched a TV campaign to promote pop chanteur Carla Manzano, whose new singles have already been aired during the past months. Manzano has a melodic appeal and could fill a gap in the market, since there has been a gap in this field during the past five years. The same company also is working on chanteuse Monica Posse, the female counterpart of Manzano, with success.

Leo Bentovillo of PolyGram has strong hopes on the new Chico Buarque album with his biggest hits (or, at least, some of them) cut in Spanish. Buarque has many followers in this market, and PolyGram feels that the Spanish lyrics will help a broader field to his music. His last visit to Argentina was two years ago, to attend the presentation of his work, Opera Do Malandro, in Buenos Aires.

CBS is promoting the Supertabempo album ("Famous Answers:49"") and the recent Ivana Zanicich LP ("To Per Amarte") with TV campaigns and has recently released the single "Allaim" also from this album.

Local rock chanteur Raul Porchetto is premiering his new album on stage this week, and Rados has also been busy with theatre dates in town. Both artists record for Sincamerica under the Samaz label.

miguel smirnoff

Italy

MILAN—Ennio Mella, after his resigning from the post of general manager at RCA, has decided to follow the activity on his own, as coordinator of a group of four connected societies (Spaghetti, Valient, Monna Lisa, and Th. Mag. Linsey Italiana) in the sectors of independent production, video and promotion. Mellas, who had been with RCA, started with his new office in Rome in March.

Alfredo Cerutti, who was A&R manager at CGD until summer of '83, has been named to the position of A&R director.

The announcement was made by Diego Ando, Disci Recordi general manager.

CPI's Pape's HP Record was declared by law-court of Milan on March 1. The company—created in 1959 by G.B. Anzani, the ex-owner of the former Arga and an ex-German Quartz—has managed by Vittoria Mereu—the last months had many troubles following frequent strikes and the loss of many of the best artists.

Davide Matalon, managing director of Ducale, announced the purchase of the Italian company Arion, a folk and classical music oriented label. In the new programs of Ducale for this year there is a strong action in the production field, under the management of the new A&R head Alex Watzdog.

Giulio Repetti (Mogol) and Franco Battarato, are the winners of the 14th edition of the Author's Rights, consigned in Reggio Emilia on March 22nd. On the same day RCA's PolyGram, the current guest stars (such as Ph.D. and Sanremo winner Titiana Rivale) took place, attended by operators and journalists.

marco de luci

United Kingdom

LONDON—Television commercials and a national press advertising campaign will spearhead a substantial marketing campaign by EMI to support David Bowie's Flicks LP, which was released in the U.K. this week. The White Duke's June concert dates at Wembley Arena were sold out within 24 hours, having to return 300,000 applications with checks to disappointed fans.

The latest brand of reggae-bop, the single "Heartbreaker," looks set to repeat success similar to the worldwide hit, "Pass The Dutche." The group's latest single is currently being backed by a well-directed video shot on Musical Youth's recent tour to sunny Jamaica. A healthy buzz is building up for RCA's new group, The Fixx, which looks set for its first chart single with this recently released "Saved By Zero."

The New York group Twisted Sister, whose current LP was released last month, charted successfully with "I Am (I'm) He," with its debut Atlantic LP released in the U.K. on March 15. "Radio And You Can Stop Rock 'n' Roll!" Randy Newman was recently in the U.K. heaping praise on The Pretenders' Chrissie Hynde as one of her finest songwriter's and "Back On The Chain Gang" as one of his all-time favorite tracks. He also selected tracks by Ray Charles, The Rolling Stones, The Average White Band, Neil Young and George Jones.
- **BLACK CONTEMPORARY TOP 75 ALBUMS**

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<td>WRIGHT BACK AT YOU (Virgin/Capitol FC 4203)</td>
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<td>HEARTBREAKER (Warner Bros. 9 Q5361)</td>
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<td>A LADY IN THE STREET (Decca/EMI 4203)</td>
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<td>WINSTON (Warner Bros. 9 Q5361)</td>
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<td>THE MESSAGE (Warner Bros. 9 Q5361)</td>
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<td>Chart</td>
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<td>BLASTING (Virgin/Epic APL-4561)</td>
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**THE RHYTHM SECTION**

**NARM IN BLACK** — It really didn't exist. The presence of black music or industry execs really was woeful during the 25th annual convention of the National Assn. of Recording Merchandisers (NARM), held April 10-13 at the Fontainebleau Hilton in Miami Beach. Those indie black executives that were present, in many cases, spent the bulk of their time trying to track down distributors to either solidly deals or collect on outstanding debts. In the case of Philadelphia-based Emerald Records International, which occupied a three-room suite, retailers, one-stop operators and indie distros were invited to hear new product forthcoming in the company's early summer release schedule. Three standouts from the label will be by Mighty Fire, formerly on Elektra/Asylum Records, Ella Washington, who will be releasing a gospelpinged in- spirational record, and finally, a Jamaican-raised reggae/fusion outfit known as Sons of Acc. The latter provided the most progressive music and sales, and also represent the most challenge in marketing and promotion for the Emerald's addition to Emerald president Eddie Pugh, on hand to talk about marketing plans for the upcoming release were DeVere Little, marketing and sales manager for the label, and national promotion head George Chaves. Chaves said that the NARM trip to NARM was motivated more by survival. Wright told Cash Box that his trip was designed to corner his network of independent distributors and extract his overdue monies from them. But the least he's in the few last months the distributors have been reluctant to pay product shipped, although his retail research has shown that the product is being sold. Speaking primarily of product by Marlene Shaw, Wright said that not only is the slow payment for sale of the record representing a major cash flow problem, but the current shadow that hangs over the situation with independent distributors is also cause for major concern. One of his major distributors on the West Coast, Pacific Records and Tapes (PRT), has already closed its doors while still owing him a lot of money and much explanation. "I don't know what's going to happen with the rest of these independents, and I frankly don't want to be part of any more of them because of it", said Wright. The record executive said that he would be exploring other options for distribution of new product in the near future, but stopped short of revealing specific plans. Arnette Glairon's mention in the programming of the 1983 NARM was the absence of any presentation by the black music segment. The past two years, led by the Black Music Assn. (BMA), this segment of the industry has presented a multi-media program on the merits of black music in retail mix, titled "Black Music Is Green." The first year focused on the value, methods and future prospects for black music's growth through aggressive merchandising in the industry. The second year focused on a market study of the black music consumer, both black and white. Representatives of the black music business who were on hand at the convention could not be collectively cornered during the confab, but the Rhythm Section plans to delve deeper into why "Black Music Is Green" was absent from the overall agenda.

**OTHER NARM NOTES** — Congratulations are in order for Calvin Simpson, head of Simpson's Wholesale/Bad Records, Inc. in Detroit, for winning NARM's "Gift Of Music" advertising award for the best individual ad for television (retail award). For one of the first times since this writer has spoken to Simpson, the iconic retailer had nothing to say. He was genuinely surprised to receive the honor, but later admitted that it was encouraging and that he would continue his TV ad campaign using the "Gift Of Music" theme. Simpson was also named V.P. of the board for NARM. On a more depressing note, however, a special report compiled for the Recording Industry Assn. of America (RIAA) on U.S. consumer purchasing of records and tapes, covering the years between 1979-83, showed that of all music bought during 1982, black music only comprised seven percent of the total. Titled Consumer Purchasing of Records and Prerecorded Tapes in the United States, the report, which was compiled for the RIAA by NPD Industry Services, also showed that only 10% of the record and tape buyers in 1982 were non-white. Growth genres for the industry were, according to the report, pop/easy listening (11% to 14%), classical (4% to 6%) and gospel (4% to 6%). Country (13%), jazz (3%) and black music represented no percent change at all. Another interesting statistic was the regional breakdown of record and tape sales according to NPD study. The Northeast, North Central and West were 22%, 21% and 20%, respectively. The South region, however, accounted for 37% of all purchases according to the report.

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*www.americanradiohistory.com*

The Cash Box/April 23, 1983
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<thead>
<tr>
<th>No.</th>
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<td>LISTEN TO YOUR HEART</td>
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THE CHI-LITES • "BOTTOM'S UP"  (LARC LR81015)

BE LOOKING FOR THE CHI-LITES' DEBUT LP "BOTTOM'S UP" DISTRIBUTED THROUGH MCA (LR8103)

MELLA • "MAKIN' LOVE IN THE FAST LANE"  (LARC LR8104)

LARC RECORDS IS BLAZIN!

LANIER & CO. • "I JUST GONNA HAVE YOU" (LARC LR8107)

FROM THE LP • "AFTER I CRY TONIGHT" (LR8102)

R.J. & ILUMINADOS • "MOVIN' ON UP"  (LARC LR8120)

Cash Box/April 23, 1983

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| **19 JARREAU** | **10** | 1983-04-16 | **53 WOLF MURDO</p>
Indie Volatile: NARM Issue As Motown Drops Pickwick

(Continued from page 1b)

of the fund will be used to pay the salary and expenses of a spokesperson. NARM's Mickey Granberg offered that the association will act as the economic spokesperson for the indie representative and his promotional activities.

Later, in his proposal, Bill Emerson, manager of the Texas-based Intermedia Distributors, used his years in the industry to make his case. Emerson urged qualified indie companies and individual retailers to join the NARM to get better representation. Emerson worked with Jack Neal of Warner Records, a member of NARM, to create the plan for a new fund that would help fight for the rights of the small record labels.

Emerson said that the new fund would help independent labels to fight for their rights and to get better representation. He said that the fund would be used to promote the work of indie labels and to help them to get more recognition. Emerson also said that the fund would be used to help the indie labels to get better distribution and to get their music to more people.

In addition, Emerson said that the fund would help indie labels to get better deals with distributors and to get their music on more airplay. Emerson also said that the fund would be used to help indie labels to get more money from their sales and to get more money from their sales from streaming and digital platforms.

Emerson said that the fund would be used to help indie labels to get better representation and to get better deals with distributors. He said that the fund would be used to help indie labels to get more money from their sales and to get more money from their sales from streaming and digital platforms.

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AROUND THE ROUTE
by Camille Compasio

Looks like *Journey* fans are rapidly becoming aware of the new Bally Midway video game named for the noted rock group, judging from the "phenomenal response" coming in to the factory, as we learned from advertising and promo director Jim Jarocki. The award-winning group (which has millions of fans, by the way) is currently on a 55-city concert tour, and traveling right along with them (all five members are avid video players) is a "Journey" video game housed in a specially built road case. Can you imagine the amount of exposure the machine is going to get! As Jim pointed out, "We are the first company to tie-in a video game with a rock-'n-roll band" — and the effort should prove most rewarding in volume sales! Journey was produced totally in-house, with Bally Midway's internal engineering staff developing and carrying out the entire concept. The game theme involves fans attempting to steal the group's instruments and the group trying to retrieve them, amidst an exciting play atmosphere plus such enhancements as the background sounds of the group's latest hit, "Separate Ways," and the digitized faces of each of the band members on the screen, totally.

(continued on page 34)

CASH BOX INTERVIEW

Glenn Braswell: Raising Public Image Of Games Via AGMA

by Jeffrey Ressner

LOS ANGELES — Led by executive director Glenn Braswell, the Amusement Games Manufacturers Assn., better known as AGMA, has been a potent force in educating both the American public and the political powers that be about beneficial aspects of game playing. Braswell, a native of North Carolina, has only been with the organization for about a year, but already he's helped develop some viable strategies for dealing with the problems and issues faced by the creators of amusement machines.

The executive director's personal history is peppered with experience in various areas of marketing and lobbying. After attending undergraduate school at the University of N.C. — Chapel Hill in 1963 with a B.S. in marketing, Braswell attended Atlanta's Emory Law School. Following that experience, he worked for the Kroger Company, involved with market analysis and determining site locations for supermarkets. From there he went on to join in the trust department of Atlanta's C&S National Bank, where he handled real estate assets and mortgage loans. In 1970, he became a lobbyist for the U.S. Brewer's Assn., dealing with city, county and state governments before relocating to the association's home office in Washington, D.C., tackling a number of positions and eventually graduating to senior vice president status, in charge of all legislative affairs. He

Glenn Braswell left the brewer's organization in 1982 and then came to AGMA, and is presently working out of the trade group's headquarters in Alexandria.

Married to a flight attendant for United Airlines, Patricia, Braswell has two children, a 6-year-old daughter, Kristan, and a 6-year-old son, Greg. When not at work, Braswell and his clan enjoy hanging out at their cottage in Chesapeake Bay, where they go boating, fishing and crabbing. The AGMA leader also enjoys playing games, although

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AROUND THE ROUTE

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recognizable to the multitude of fans. Quietly standing package!

Center of excitement at Taito America these days is “Zoo Keeper,” the firm’s latest video game, which was officially unveiled at the March AOE convention in Chicago. Response to the game has been “phenomenal,” according to marketing director Mike Von Kennel. Sample shipments to marketing communications.

“Technology, Attitude Keys To Industry Prospects, Says Rosen

CHICAGO — The direction of the coin machine industry in 1983 “depends on two important factors: technology and the attitude of the people in the industry,” Sega chairman David Rosen told an audience of factory distributors who attended the firm’s meeting in Chicago March 24, which was held in conjunction with the AOE convention.

The industry is presently at the “bottom of the valley,” Rosen noted, and there is a dangerous spread of pessimism, especially on the operating level, which has caused a significant curtailment in equipment sales. “I hope we will find ourselves coming off this bottom during the Spring season,” he added.

With regard to the laser disc concept introduced by Sega at the 1982 AMOA convention, Rosen advised that the unit would not be shown at AOE (‘We don’t want to show it in the U.S. until we are able to deliver’), but was recently presented in Tokyo and is now in production and delivery in Japan.

“Over the next three months we will be utilizing the time to test market reaction to the laser disc and determine what pricing should apply,” Rosen explained. “We are not sure at this time about the coinage.” He advised distributors that the Sega laser disc model, which is “totally convertible,” would be released before the October AMOA convention.

Expounding further on where the industry is headed, Rosen said he sees a smaller market for dedicated games and a rising interest in conversion games. The next 12 months will see a significant increase in the demand for kits.

“Convertible games will dominate the market within the next two years,” he said.

Rosen indicated that Sega is working on a new technology “that will give totally new dimensions to games . . . obsolete anything that is currently on the market . . . and be machine convertible in the easiest manner possible.”

Sega’s vice chairman Frank Fogelman focused his remarks on three of the factory’s current products, namely “Buck Rogers,” “Star Trek” and the newly released “Congo Bongo.” Buck Rogers, over a 10-week period, has been a consistently popular, good earning piece in both the standard upright and cockpit models, according to Fogelman. Sega’s nationwide promotion on Star Trek has revealed astounding results in terms of popularity among players and earnings, which were pinpointed in survey reports from across the nation.

Bob Rosenbaum, vice president of marketing and sales, discussed a pet project he’s been involved in for several weeks, namely Congo Bongo, which was introduced at AOE ’83. The game offers four thoroughly different scenes, each of which presents a different game play, the main character being “Bongo,” the mischievous gorilla. As Rosenbaum pointed out, Congo Bongo offers challenge and fun, accompanied by a highly distinctive rhythmic musical background, which appeals to players of all ages, both male and female. The new model achieved top rank in test locations over a four-week period, he reported.

Dynamo Taps Monroe

As Florida Distributor

LOS ANGELES — Dynamo Corp., the Texas-based coin-op pool and soccer table manufacturer, tapped Monroe Distributing, Inc. of Florida as the exclusive Sunshine State distributor of Big D pool tables. Monroe will also handle the company’s Pro-Bilt soccer tables in Florida.

MORE AOE HIGHLIGHTS — Last month’s Amusement Operators Expo (AOE) drew approximately 7,000 people to Chicago’s O’Hare Expo Center. Quickly becoming a major industry event, the AOE featured a slate of 54 seminars and over 550 exhibits. Pictured in the top row are (l-r): president Fred Sker and Howie Freer of World Wide Dist.; William vice president and marketing director Ron Crouse with the new “Bubbles” game; Ben Rochetti, Steven Parks and Larry Kesselman of Wico; and operator John Estridge of Tennessee. Cash Box’s Camille Compassio and operator Ken Thom of Chicago. Pictured in the middle row are (l-r): general manager Marty Cerin and president Elden Kingston of Mountain Coin; Centuri’s Tom Siemieniec and Peter Nasca of Bruce Rubin Assoc.; J-Mak Dist. president John Trucano at Atari’s new “Food Fight” game; Taito America’s Marcia Young and Keith Egging at the new “Zoo Keeper” game. Pictured in the bottom row are (l-r): Lew Wiltz and Pete Wright at the Wright Group exhibit; Rock-Ola’s Ron Moskal and Brad King of Circle Infl as the 48X phonio; AI and Joe Smith of the C.A. Robinson with Sega’s David Rosen; and Marian Mitchell, Morris Novelty Co. president and a longtime Gottlieb distributor, with “Qbert.”

World Wide Hosts St. Louis Branch Grand Opening

CHICAGO — More than 175 operators and guests were on hand for the grand opening celebration for World Wide Distributors’ new St. Louis, Mo., branch office, which is located at 2735 Olive St. This is the third such event held by the Chicago-based distributor in recent months (World Wide also has branch offices in Rocky Oak, Mich. and Grand Rapids, Mich.).

The catered affair ran from 1 p.m. to 8 p.m. and, in addition to food and beverages, there were a number of prizes offered, including a color TV, which went to J&H Amusement; a huge stuffed lion, won by A1’s Vending; and a home model Archarchid English Mark Darts game, won by Jim’s Rental.

The spacious showroom in the modern new facilities featured a full lineup of equipment, spotting videos, pool tables and NSM jukeboxes, as well as used games and vending machines.

On hand to host the celebration were World Wide president Fred Skor, St. Louis branch manager Jerry Womble, and World Wide executives Bob Viola, Harold Schwartz, Nate Feinstein, Doug Skor, Jeff Neumann, who is the firm’s Detroit branch manager, Bill Atwood and Mike Hoehn.

Among factory representatives and suppliers in attendance were Bill Murphy, Coinco’s assistant marketing vice president; Lynn Beckng, Coinco’s branch manager; Don Canfield, sales manager of “K” Enterprises; Hal Anthony, Valley’s sales rep; Don Gentry, director of marketing for Destron; Robert Lentz, Stern/Seeburg’s sales manager; Russ Shrahan, president of Loewen America; Frank Finneran, sales manager of Lektro-Vend; Marco Bonilla, Arachnid’s sales manager and Leroy Cooper, sales manager of Mars Money Systems.

Cash Box/April 23, 1983
Frankly, it was a subtle way of saying we've been battered around by your Surgeon General and we're glad you see the light.

Cash Box: How does AGMA interface with the other levels of its own industry, namely the operators and distributors?

Braswell: Our attitude is that we represent the industry. While AGMA is basically funded by the manufacturers, we understand the industry as a whole is what we need to protect. We haven't undertaken any program that protects the pecuniary interests of the manufacturers alone. We're not trying to segregate ourselves out; we look at the industry as a generic operation. The image we've been trying to build and our political programs are good for everybody in the business.

We just finished a meeting at the Chicago AOE which I think will be the historical first step of a coordinating group. The manufacturers, distributors and operators are going to get together and develop a program to go into each state and organize operators to join in a cohesive unit, be it a state association or some other political unit. We all recognize the fact that to survive, this industry has got to get organized at that state level.

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**PINBALL MACHINES**

**BALLY**
- Fire & Gordon (2/81)
- Eight Ball Deluxe (4/81)
- Fireball (5/81)
- Embryo, w/b (7/81)
- Fathom (8/81)
- Medusa (10/81)
- Centaur (10/81)
- Electro (12/81)
- Viceroy (2/82)
- Mr. & Mrs. Pac-Man (5/82)
- Rapid Fire (5/82)
- Spectrum (8/82)
- Space-express, 2/ol (9/82)
- Grand Slam (4/83)

**GAME PLAN**
- Coney Island (3/80)
- Super Nova (4/80)
- Lizard (6/80)

**GOTTIEB**
- Fgcode (1/81)
- Pink Panther (3/81)
- Mars (6/81)
- Volcano (6/81)
- Black Hole (10/81)
- Haunted House (2/82)
- Devil's Dare (4/82)
- Caveman Pin/Video (5/82)
- Rocky II (6/82)
- Spirit (9/82)
- Punk (11/82)
- Q'bert's Quest (2/83)
- Super Orbit (4/83)

**STERN**
- Nino Ball (1/81)
- Free Fall (2/81)
- Lightning (4/81)
- Split Second (7/81)
- Catacom (9/81)
- Viper (11/81)
- Orbo (1/82)

**WILLIAMS**
- Jungle Lord (4/81)
- Pharaoh (7/81)
- Solar Fire (9/81)
- Barracuda (10/81)
- Hyperball Pin/Video (2/82)
- Cosmic Gunfighter (7/82)
- Defender (3/83)
- Warlock (2/83)
- Joust, 2-pl (3/83)
- Times Fantasy (4/83)

**VIDEO GAMES (upright)**

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

**ATARII**
- Asteroids Deluxe 4/81
- Asteroids Deluxe Cabaret 4/81
- Centipede (6/81)
- Centipede Cabaret (6/81)
- Red Baron (8/81)
- Red Baron, sit-down (8/81)
- Tempest (10/81)
- Tempest Cabaret (10/81)

**BALLY/MIDWAY**
- Deluxe Space Invaders (1/80)
- Galaxian (4/80)
- Extra Bases (3-80)
- Space Encounters (8/80)
- Space Encounters Mini-Mite (9/80)
- Space Zap (10/80)
- Space Zap Mini-Mite (10/80)
- Pac-Man (11/80)
- Pac-Man Mini-Mite (11/80)
- Rally-X (2/81)
- Rally-X Mini-Mite (2/81)
- Golf (4/81)
- Golf Mini-Mite (4/81)
- Wizard of Wiz (8/81)
- Wizard of Wiz Mini-Mite (6/81)
- Omega Race (8/81)
- Omega Race Mini-Mite (8/81)
- Omega Race sit-in capsule (8/81)
- Galaga (11/81)
- Galaga Mini-Mite (11/81)
- Kick-Man (1/82)
- Kick-Man Mini-Mite (1/82)

**MANUFACTURERS EQUIPMENT**

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

**Manu**
- Ms. Pac-Man (2/82)
- Ms. Pac-Man Mini-Mite (2/82)
- Bosconian (2/82)
- Bosconian Mini-Mite (2/82)
- Tron (8/82)
- Tron Mini-Mite (8/82)
- Solar Fox (8/82)
- Solar Fox Mini-Mite (8/82)
- Saturn's Hollow (10/82)
- Blueprint (11/82)
- Blueprint Mini-Mite (11/82)
- Super Pac-Man (11/82)
- Burger Time (11/82)
- Domino Man (12/82)
- Baby Pac-Man, pin/dv (12/82)
- Bump 'N Jump (2/83)
- Journey (4/83)

**CENTURI**
- Phoenix (1/81)
- Route 16 (4/81)
- Route 16 Elite (4/81)
- Pleiades (7/81)
- Vanguard (9/81)
- Challenger (11/81)
- The Pit (3/82)
- Loco-Motion (3/82)
- D-Day (3/82)
- Tunnel Hunt (7/82)
- Swimmer (10/82)
- Time Pilot (12/82)
- Gals (12/82)

**CINEMATRONICS**
- Armor Attack (5/81)
- Solar Quest (10/81)
- Jack the Giantkiller (4/82)
- Naughty Boy (5/82)
- Cosmic Chasm (4/83)

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

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

**EXIDY**
- Specter (11/81)
- Venture (u/f) (1/82)
- Moustrac (12/81)
- Victory (1/82)
- Pepper II (6/82)
- Whirly Bucket non-video game (11/82)
- Hardhat (12/82)

**GAME PLAN**
- Intruder (2/81)
- Tank Battle (3/81)
- Killer Comet (4/81)
- Missilattack (9/81)
- King And Balloon (10/81)
- Enigma II (11/81)
- Kaos (11/81)

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

**GDl**
- Red Alien (10/81)
- Stilter (8/82)

**GOTTIEB**
- New York, New York (2/81)
- Reckless (7/82)
- Q'bert (12/82)

**INTREPID MARKETING**
- Spacer 1/83

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

**NINTENDO**
- Donkey Kong Jr. (8/81)
- Donkey Kong Jr. (6/81)
- Popeye (12/82)

**ROCK-OLA**
- Warp-Warp (8/81)
- Eyes (7/82)
- Niibor (11/82)
- Rocket Racer (3/83)

**SEGA/GREMLIN**
- Astro Blaster (3*1)
- Pulsar (4/81)
- Space Odyssey (7/81)
- Space Fury (7/81)
- Frogger (8/81)

**BALLY/MIDWAY**
- Rally-X (2/81)
- Golf (4/81)

**COCKTAIL TABLES**

**AMSTAR**
- Phoenix

**ATARII**
- Asteroids Deluxe 4/81
- Centipede (6/81)
- Tempest (10/81)
- Dig Dug (4/82)

**POOL & FOOSBALL**

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynasty Model 17
Dynasty-The Tournament Foosball (5/82)
TSS Tournament Eight Ball
U.B. Bronco
Valley Cougar
Valley Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)

**CONVERSION KITS**

(including interchangeable games & enhancement kits)
Bally Midway, Pac-Man Plus (12/82)
Cinematronics, Brix (1/83)
Intrepid Marketing, Encore Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump 'N Jump (2/83)
Rock-Ola, Levers (3/83)
Sega, Taco/Scan (9/82)
Sega, Manic Bash (11/82)
Sega, Super Zaxxon (1/83)
Sega, Super Tank (9/82)
Universal, Lady Bug
Universal, Mr. Do
Braswell Seeks To Raise Games’ Public Image

This formal meeting in Chicago had the executive director, the president, one member-at-large and the counsel from the associations of each level of the industry. We had an agenda, and we’re going to have a coordinating office in Chicago. An operator will be able to call the Chicago office and get the assistance of any one or all three of the trade associations on a given political matter or an operation matter. We’re calling ourselves the National Amusement Committee.

Cash Box: Could you enlighten us about AGMA’s work to stop the multitude of bagatelle games and copyright infringement going on in the vid amusement field?

Braswell: Oh yes, we have a very active program in conjunction with the FBI to cut out the knock-offs that are being produced domestically, and we have another operation going on with the U.S. Customs Service that helps build that imaginary curtain around the U.S. borders to help keep out pirates who are developing games abroad and bringing them in. We’ve done some work recently with the Royal Canadian Mounted Police and some copyright problems that are going on in Canada, and just last weekend the U.S. Dept. of Commerce sponsored a trade mission to Taiwan to help convince the government there to stop being a source of international piracy.

Cash Box: Any final words about the growth of AGMA since its inception?

Braswell: Well, we started out in February 1981 as a small organization, and now we have 38 members, the only major manufacturer not a member is Gottlieb. While the AGMA has been in business for over a couple of years, last year saw a higher degree of increased activity and growth than its first year. Given that, I think AGMA will take a lead regarding political issues for the industries this year.

We’re adding staff on, we’re going to have a director of communications, we’re looking for another lawyer in the shop, and when we get these staff placements set you’ll see a lot more things coming from the manufacturer’s association than in the previous two years. We’re making an effort to unify the industry.

OMAA’s Hayes Guest At College Conference


The ACU-I is a professional organization whose membership consists primarily of university administrations, directors of college/university centers and college student activities staff members.

Hayes served on a panel that addressed the general topic, “Will ‘Centipede’ and ‘Donkey Kong’ Be Eaten Up By ‘Burtertime’ Or ‘Q-Bert’? Amusement Game Trends And Revenue.”

The panel chairman, John H. Cwan, executive director, student auxiliary services, Wright State University, posed this challenge to the panel: “Is the video amusement game bubble about to burst? Will pinball games ever regain a substantial market share? Are the increasingly common municipal restrictions and/or excessive licenses and tax legislation impacting on amusement games in college unions? What are the ‘hottest’ new arcade games?”

In his remarks, Hayes told the assemblage that higher education has the capacity to be a major ally of the coin machine industry due to its research and objective analysis capabilities.

Bally Completes HTCA Acquisition

Bally Manufacturing Corp. completed the purchase of the capital stock of Health and Tennis Corp. of America (HTCA) April 6. The HTCA operates in several different chains of health and fitness centers in 21 states, the District of Columbia and Windsor, Ontario, and has over 1,000,000 members. In addition to allowing for acquisition of all HTCA shares, the Bally agreement also contemplates the acquisition of shares held by third persons in HTCA subsidiaries — other than publicly-held shares of the HTCA subsidiary and shares of certain recently acquired subsidiaries — at several May 1983 closings.

The agreement calls for a maximum purchase price of about $137,350,000, reduced to the extent that Bally buys less than all the capital stock of the HTCA subsidiaries at other closings set to end in approximately one month. The terms ask for a maximum $77,350,000 to be paid at the closings, $54,120,000 of which has already been delivered by Bally for the HTCA stock purchase announced April 6, and an earn out of $60,000,000, payable within the next half decade.

TAITO IS BUYING

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We will buy any and all pieces of coin-operated equipment from you including video games, pinballs, juke boxes, gun games, etc., operable or not, in trade on our fantastically successful FRONT LINE video game. FRONT LINE has been one of the top three earning video games for the past four months in all locations. This is a unique opportunity for you to deplete your inventory of non-functioning or non-profitable equipment in return for a substantial savings on a top-earning video game.

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