Rick Springfield—World Class Rock 'n' Roll

The first hit single:

AFFAIR OF THE HEART

- R&R #1 Most added single April 8
- R&R BREAKER April 15
- BB 29** • CB 26
- MTV debut April 14

The album: LIVING IN OZ

- BB Top Album Pick 72** • CB Feature Pick 56
- An FMQB Album Report Hard Choice
- Album Network Best New Music Pick
- FMQB #2 Most Added
- Album Network #2 Most added

TOUR ITINERARY

JUNE 15 Sioux Falls, South Dakota
16 Omaha, Nebraska
17 Cedar Rapids, Michigan
18 Indianapolis, Indiana
20 Detroit, Michigan
22/23 Toronto, Canada
25 Saratoga, New York
26 New York, N.Y.
27/28 Washington, D.C.
30 Pittsburgh, Pennsylvania
JULY 1 Fort Wayne, Indiana
 2 Rockford, Illinois
 3 Milwaukee, Wisconsin
 5 Springfield, Illinois
 6 Chicago, Illinois
 7 Evansville, Indiana
 8 Cincinnati, Ohio
 9 Columbus, Ohio
10 Kalamazoo, Michigan
14 Philadelphia, Pennsylvania
15 New Haven, Connecticut
16 Providence, Rhode Island
17 Allentown, Pennsylvania
19 Buffalo, New York
20/21 Cleveland, Ohio
22 Charleston, West Virginia
23 Norfolk, West Virginia
24 Columbus, South Carolina
26 Atlanta, Georgia
27 Charlotte, North Carolina
28 Chattanooga, Tennessee
29 Memphis, Tennessee
30 Nashville, Tennessee
31 Birmingham, Alabama
AUG. 2 Biloxi, Mississippi
 3 Albany, Georgia
 4 Tampa, Florida
 5 Jacksonville, Florida
 6 Orlando, Florida
 7 West Palm Beach, Florida
 9 St. Louis, Missouri
11 12 Louisville, Kentucky
13 Peoria, Illinois
14 Minneapolis, Minnesota
16 Madison, Wisconsin
17 La Crosse, Wisconsin
19/20 Kansas City, Kansas
21 Tulsa, Oklahoma
22 New Orleans, Louisiana
23 Lake Charles, Louisiana
25 Houston, Texas
27 Austin, Texas
28 Dallas, Texas
30 Odessa, Texas
31 Amarillo, Texas
Denver, Colorado
3 Albuquerque, New Mexico
4 Tucson, Arizona
6-11 Los Angeles, California
13 Irvine, California
14 San Diego, California
23 Santa Barbara, California
24 Fresno, California
25 Concord, California
30 Vancouver, B.C.
OCT. 1 Seattle, Washington
 2 Portland, Oregon
 4 Spokane, Washington
 6 Anchorage, Alaska
10-18 Japan
20 Hong Kong
22 Thailand
24 Philippines
28 Open
NOV. 6 Australia
11 Honolulu
13 Maui, Hawaii

All Dates Are Subject To Change

Produced by Rick Springfield and Bill Drescher for Carman Productions and Famous Dog Productions
Management & Direction: Joe Gottfried & Dana Miller for Carman Productions

LIVING IN OZ. There's platinum at the end of this rainbow.

www.americanradiohistory.com
EDITORIAL

Now that reality has come to the once seemingly limitless home video games industry, it may be that record dealers will become in their best position yet to effectively market the product. While it may not be the best situation for the home games manufacturers themselves, the fact that competition has already transformed what was essentially a cottage industry plus one giant into a situation more akin to the record business with a number of majors and large indies plays right into dealers' hands.

The home video games industry has now become a "hit-oriented" one in the grandest fashion of the record business. Now that it is clear that one or two smash titles like Activision's "Pitfall" or Parker Bros. "Pong," can carry a company for a year, we will undoubtedly see the general quality of the individual games increase. Add to this the tendency of hot games to have a longevity analogous to that of a hit album, and it becomes a situation where the games can become the perfect accessory product. Competition among the games manufacturers themselves and the practical experience gained along the way by record dealers indicate that carrying enormous catalog is not necessary -- a few hit titles will be much more effective -- and for stores specializing in prerecorded music, what better accessory product could there be?

The demographics are roughly the same for both home video games and prerecorded music product, and now that the marketplace has created a hit-oriented situation in the former much like the one that already exists in the latter, it seems as though the perfect opportunity has arisen. Sure, our primary business is and always will be prerecorded music; but if, in a manner analogous to old Top 40 radio, we can get a lot of mileage from a hit-packed selection of home video games titles as accessories, all we can do is benefit from it.

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ON THE COVER

What artist goes "Woof, Woof," outrageously celebrates partying with unpurt~rassed puer and puts on a dynamic visual presentation with each performance? Well, "woof, woof," may sound like a Bow Wow Wow buzzword, but it's actually a phrase used by George Clinton, who's currently whipping audiences into a frenzy with his tour supporting his hit "Atomic Dog" single off the solo debut "Computer Games" techno-funk LP. On the Cash Box B/C singles charts, Clinton's nuclear pooh tune hails onto the #1 spot for the third week in a row, while his album remains secure in its Top Five post on the B/C LP charts.

Known in past incarnations as Dr. Funkenstein, the Maggot Overlord, StarChild, Mr. Wiggles and Sir Nose O'Voidfunk, Clinton originally started singing with a doo-wop group called the Parliments, then progressed into a psychologically influenced R&B groove with the Funkadelics. Eventually he merged the two groups' ideologies into one band, P Funk, and later developed his solo "'80s funkenteley" material which appeared in record stores last November.
### ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

<table>
<thead>
<tr>
<th>#1</th>
<th>MR. ROBOT</th>
<th>STYX (A&amp;M 3525)</th>
<th>24 12</th>
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<tr>
<td>#2</td>
<td>COME ON EILEEN</td>
<td>Dexys Midnight Runners (Mercury/Green/Grammy 76139)</td>
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<td>BEEF JEEBS &amp; PETER JACKSON</td>
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<td>#4</td>
<td>JEFFREY</td>
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<td>ONE ON ONE</td>
<td>CULTURE CLUB (Lexico/Electric 7-03599)</td>
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<td>#7</td>
<td>LET'S DANCE</td>
<td>DAVEY BOWIE (EMI 8-1518)</td>
<td>10 6</td>
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<td>#8</td>
<td>SHE I RAN WITH SCIENCE</td>
<td>THOMAS DOLBY (Capitol 8-5204)</td>
<td>11 11</td>
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<td>#9</td>
<td>YOU ARE</td>
<td>LIONEL RICHIE (Motown 1857)</td>
<td>13 19</td>
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<td>#10</td>
<td>BACK ON THE CHAIN GANG</td>
<td>PRETENDERS (Sire 7-28400)</td>
<td>8 20</td>
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### EXAMPLE SONGS

**FAMILY MAN**

**Electric Avenue (Greenheart)**

**DO YOU WANNA DO**

**YOU'RE A BEAUTY**

**SOMETHING KIND OF FRIEND**

**I LOVE MY WAY**

**DONT LET IT EAT ME**

**YOU CANT SAY NO**

**I GREW UP WITH SCIENCE**

**MURDER**

**MINIMUM LOVE**

**WE GOT IT TONIGHT**

**THREE WAYS (WORLDS APART)**

**TWILIGHT ZONE**

**SHES A BEAUTY**

**A KIND OF FRIEND**

**YOU CAN TELL**

**DONT LET IT EAT ME**

**I CANT SAY NO**

**I GREW UP WITH SCIENCE**

**THEREES SOMETHING GOING ON**

**I LIKE IT**

**TRY AGAIN**

**IVE GOT A ROCK N ROLL HEART**

**POISON ARROW**

**NEVER GIVE UP**

**THE ONE THING**

**GIUM ALL YOUR LOVIN**

**BLOW MY BONES**

**EVERY HOME SHOULD HAVE ONE**

**PATTI AUSTIN**

**WIND HILL**

**SAGA (Portrait CBS/ST-72971)**

**FULL MOON FIRE**

**WALTER Egan**

**LOVES GOT A LINE ON YOU**

**SCANDAL**

**NEW YEARS DAY**

**I LIVED TO TELL**

**FAMILY MAN**

**PLANET F**

**REAP THE WIND,**

**ULTRAVOX (Gordy/CBS VS 45 4268)***

**NEVER GONNA GIVE YOU SONGO MENDES (A&M 2540)***

**LOOKING FOR A STRANGER**

**PATTI AUSTIN (Dee/Lewis)**

**ALL THIS LOVE**

**HAPPY TIMES (Deb/ Dave/Brilarpatch ASCAP)**

### Front Page Songs (Stonebridge/New Hidden Valley)

- ASCAP Carole Bayer Sager (BMI - 78)
- ASCAP Carole Bayer Sager (BMI - 78)
- ASCAP Carole Bayer Sager (BMI - 78)
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- ASCAP Carole Bayer Sager (BMI - 78)

### Exceptionally heavy radio activity this week

- Sing Me Away (On The Boardwalk/Rough Play - BMI)
- Solitaire (Young/Valerie/Kirby/Gran/Gronos/Grenoble - BMI) 18
- So Wrong (Solo Song/Clayton/Russ - BMI) 25
- Some Kind Of Friend (Townsend/Angela - BMI) 40
- Shining Islands (Red Snapper/Abed - ASCAP) 32
- Straight From The Heart (Stevie/Adams Communications - BMI) 79
- Stray Cat Stray (Cat Island - BMI) 80
- Tony The Lion Shit (DeBarge - BMI) 29
- The Take The Short Way Home (Sibby/Mod/DeBarge BMI) 28
- This Is The Happiest Day Of My Life (Big) 8
- That’s Love (Warner/ASCAP) 25
- The Devil Made Me Do It (Gold/Electric Avenue BMI) 50
- You Don’t Pay The Ferryman (DeBarge/FRONT - BMI) 23
- Our House (Love) 41 mass
- Youre All Wrong (Virgin/Chappell) 26
- Sing Me Away (On The Boardwalk/Good Riddance) 15
- Solitaire (Young/Valerie/Kirby/Gran/Gronos/Grenoble - BMI) 18
- Sing Me Away (On The Boardwalk/Good Riddance) 15
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### Exceptions & Heavy Radio Activity this week

- sampler: exceptionally heavy radio activity this week
**News & Reviews**

**Competition May Intensify As Target Stores Open In L.A.**

by Michael Martinez

LOS ANGELES — Competition for market prominence here is expected to heat up with the opening of 19 Target stores in the Los Angeles area April 19.

Although the L.A. market for music product remains dominated by specialty retail stores in the estimation of many industry observers, the prerecorded music merchandising success of Target, a division of Minneapolis-based Dayton Hudson Corp., will cause for close scrutiny by major record and tape retail chains here.

“There will definitely be more competition with Target coming in with that many stores,” said Lou Fogelman, head of Show Industries, which operates the 29-store Music Plus chain and the City One Stop operation. “They have a good reputation for merchandising, and records for working outside of the major area.

But guarded optimism prevails among area dealers, who feel that they are up to the task despite Target and its aggressive move into the sales of home music.

Target recently revealed that it will be buying record and tape and home video products in-house for more than three quarters of all its 230 stores, including those in the Los Angeles area, and has expanded its staff by adding three representatives to its field force of 14 to service the 19 stores that opened here two weeks ago.

All of the new staff comes to Target with experience in retailing, some having been tapped by industry veteran John Farr, chief buyer for home entertainment products.

**Snow And More Snow**

**Strong New Product Helps Dealers Past April Storms**

by Jim Bessman

NEW YORK — Northeastern record retailers shivered through snowstorms and unseasonably cold spring weather in several markets last week, but the low temperatures and mid-April snow barely affected weekly sales figures in most cases.

Buoyed by the strength of new product and a perceived return of consumer buying, most dealers contacted by Cash Box were happy to report sales advances over last year despite the unexpected return of winter.

While all six Strawberries Records & Tape stores in the Albany, N.Y., region were forced to shut down several hours early Tuesday, April 19, due to some 10 inches of snow, chain director of operations Mark Briggs reported only “a very small dent if any” in the weekly sales figure. “We noticed a very slow day up there, but the snow melted off in a day and they bounced right back,” said Briggs from the chain headquarters in Framingham, Mass.

“In our Massachusetts stores, we had a lot of cold rain and snow in the snow but no accumulation, so otherwise business was excellent,” in Cleveland, Jerry Dolan, manager of the Camelot Music outlet, reported a “phenomenal” 65% increase in business over last year, this despite an at one time blinding snowfall on Tuesday. But as in Albany, the snow was gone by the next day. Helen Morabito at the 38-store Recordland headquarters in Cleveland also pointed to a big sales increase for the week.

**Atari ‘Considering’ Video Game Cartridges For Coleco System**

by Jeffrey Ressner

LOS ANGELES — In a move that could have profound ramifications for the entire home video game industry, sources indicate that Atari is seriously considering plans to manufacture game cartridges compatible with its rival Coleco Industries’ ColecoVision system. According to informed sources outside of both companies, the Warner Communications Inc. (WCI) owned Atari is engaging different independent software design firms to create a line of ColecoVision-compatible cartridges based on games in Atari’s catalog including ‘Mascile Command’ and soon-to-be-released titles like ‘Jungle Hunt’. If such an event comes to pass, it will mark the first time Atari’s consumer electronics division has made product compatible with another hardware system besides its own VCS and 2500 units.

Sources say the first wave of ColecoVision-compatible cartridges produced by Atari should reach stores by Christmas, with additional titles forthcoming in 1983.

Even since it debuted its state-of-the-art home video game system in late 1982, Coleco’s corporate growth has skyrocketed, with some financial analysts calling its public stock one of the most viable investments available. Over $50,000 ColecoVision consoles were sold by the end of 1982, as well as a wide array of cartridges for the system, and Coleco games compatible with Atari’s VCS and Mattel’s

**Video Production Budgets, Standards Continue To Rise**

by Michael Glyn

LOS ANGELES — It’s no secret that with the growing importance of MTV and other cable and broadcast TV outlets, as well as the continuing development of the home video market, the number of music videos being produced for promotional and commercial use has climbed dramatically. In addition, with the heightened awareness and visibility of music video, production standards have increased commensurately.

Production budgets have also gone up, as a result. For example, a spokesperson for Warner Bros. Records’ television and

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BUSINESS NOTES

LP, Single Releases Down During ’82

NEW YORK — The decline in the number of albums and singles released continued during 1982, due in part to the growth of new configurations like EPS and CDIs. According to the Recording Industry Assn. of America’s (RIAA) research showed that an estimated 2,630 new LPs were released, about 6% below the preceding year, while new 7-inch singles titles dipped to 2,285 from 2,315. The 12-inch dance discs had a significant increase, with 460 new titles released. A larger number of titles were released in the United Kingdom.

Extended play (EP) mini-albums increased in popularity. U.S. companies released 235 of them in 1982, a figure nearly six times the 40 issued in 1981. The share of the new EP releases as a percent of the total new LP titles remained about 9% in 1982. The death knell continues to sound for 8-track tape, as only 400 new titles were released, a 60% drop from 985 the previous year. This configuration is available in less than one of every seven new LP releases.

The proposed West Coast division of the foundation will be devoted to research on leukemia and other major cancers of children. Research activities will be under the direction of Dr. Daniel Hammond, associate director of the USC School of Medicine, Fountains Director of the National Foundation Children’s Cancer Study Group. All of the leukemia and cancer research projects at the new center will complement the ongoing adult leukemia and cancer research being conducted by Drs. James F. Holland, at the M. D. Anderson Cancer Center, and Anthony Martell, President of the T.J. Martell Foundation.

Tony Martell, President of the T.J. Martell Foundation said: “There is no more fitting tribute to one of the most exciting and innovative executives that the music industry has ever known than our continued efforts to establish this children’s leukemia and cancer research laboratory in Neil Bogart’s memory.”

CBS/Sony To Open CD Plant In Terre Haute

NEW YORK — CBS/Sony Inc.’s Compact Disc (CD) subsidiary will purchase CBS Records’ tape duplication plant in Terre Haute, Ind., for the manufacture of CDs. The acquisition is subject to Japanese government approval.

Initial production will begin late 1984 with the plant expected to employ close to 200 people. It will function as a custom pressing plant for CBS and other record companies. For five years, CBS Records will be the exclusive sales agent for the custom pressing of Compact Discs by the Terre Haute facility.

Commenting on the re-opening, Walter Yeriotk, president, CBS Records Group, said, “We are pleased to participate in returning record manufacturing to Terre Haute, a city where CBS has had manufacturing ties for many decades.”

The announcement comes six months after CBS Records shut down its record and tape manufacturing operations in Terre Haute. In early December of last year, CBS Inc. and Sony announced plans to establish a facility in the U.S. for Compact Discs. Capital investment for the new operation is expected to be about $21 million.

Paley Steps Down At CBS; Wyman Takes Over Helm

NEW YORK — Following the April 20 annual shareholders meeting of CBS Inc. in St. Louis, the company’s board of directors, named CBS president William S. Paley to the honorary position of chairman of the company. Paley, whose previously announced resignation as chairman of the company became effective on the date of the shareholders meeting, has been succeeded by CBS president Thomas Wyman, but remains a member of the board of directors and continues as chairman of its executive committee.

Other honorary posts conferred by the board of directors include that of former CBS president Frank Stanton, who received the honorary title of president emeritus. Robert A. Lovett, a former U.S. Secretary of Defense and member of the CBS board of directors, was named director emeritus. William A.M. Burden, a former U.S. Assistant Secretary of Commerce for Air who has been on the CBS board since 1964, was also named director emeritus following his announcement that he would not seek re-election to the board.

All of the incumbent directors, except Burden, were re-elected to the board. Newton M. Minow, a partner in the Chicago law firm of Sidney & Austin and a former chairman of the Federal Communications Commission, was elected to replace Burden.

In addressing the meeting, CBS president Thomas H. Wyman, who was elected to replace Paley, said: “We are pleased to have your continued support of CBS operations over the past 35 years.”

Motown, Boardwalk Ink Distribution Pact

NEW YORK — Although Motown has yet to pinpoint a location for its California distribution facility, it has already reached an agreement with Boardwalk Records, Inc., to distribute a number of new labels, one of which is the label that I owned the West Coast. A decision on a site is expected in the next few days.

In the interim, Motown has been shipping its releases from its pressing plant in Tempe, Ariz. Miller London, Motown vice president of sales, reported that the temporary arrangement has not caused the label to miss any deadlines or postponement of new releases. He added that Motown will ship its planned 25th Anniversary releases, scheduled for early May release, on time.

Although Boardwalk is the only label thus far to reach an agreement with Motown for its distribution, a source at Motown confirmed that there had been discussions with other record companies, and that “four or five others” were considering joining Motown once its distribution facility was in operation. ‘We’ve

ATTITUDE IS BREAKING ALL ACROSS AMERICA!!

“When you’ve got the attitude, you’ve got the juice”

“I’m not sure which is more important — the attitude or the music.”

“We’ve got the juice”

RFC/atlantic 7-8979

“This is your time”

The Change Album is Exploding!

“28” CASH BOX

Our strength is our music.

Radio is juiced—aren’t you??

www.americanradiohistory.com
THE #1 SINGLE IN AMERICA IS
“MR. ROBOTO”
FROM THE PLATINUM ALBUM “KILROY WAS HERE”

THANKS TO ALL OUR FRIENDS IN
RADIO, RETAIL AND THE MARKETING
TEAM AT A&M RECORDS
DENNIS JOHN CHUCK JY TOMMY

STYX
MANAGEMENT: IRVING AZOFF & FRONT LINE MANAGEMENT
Inxs

Without knowing the real meaning behind the title of INXS's (pronounced "In cubes") first American LP, one might think that "Shabooh Shoobah" are the words to a magical spell cast by an Australian aborigine. After all, the music on what is actually the Sydney-based band's third album in as many years weaves a magical spell of its own, and the lyrics often suggest a strongly philosophical bent along those lines. This especially true in "Old World, New World," which contrasts the then with now and concludes with a list of a dozen religious and belief systems. Left in the dust one called "The Great Dream Time."

"Old World, New World" is about the fact that at some time in this planet we've got civilizations that are millions of years old and got civilizations that are flying to other planets." explains that group's lead singer and chief composer Michael Hutchence, on the phone from Sydney. "It's running through all of the religions and doctrines in this world, and I thought that the most powerful and the least wanting to me was Great Dream Time, which is the aboriginal belief. It's fairly mystical and very much a very natural kind - I couldn't really go into that heavily, but basically the belief in a long time ago, when life started. They believe that life began at Ayer's Rock in the Central Australian desert, and they talk about rocks that are alive and animals it's very mystical and quite a beautiful religion.

Other songs further examine a sort of twilight zone that could be black and white, in the words of "Black And White," or which is "standing above this moment," as in "Spy of Love." "They are not your usual kind of pop," says producer Gore. "They are much more from real experience rather than the typical commercial experience, which we've regressed to." This is an attempt to clarify the open-ended poetry of the lyrics.

Besides Hutchence, there is Kirk Pengilly on guitar, sax and vocals; Garry Gary Beers, bass and vocals; and three brothers — Jon Farriss, drums and vocals; Andrew Farris, keyboards; and Tim Farriss, guitar. Although the line-up begins comparison to Australia's biggest current musical export, Men At Work, the transcendental sound achieved by INXS gives the band a truly distinct identity.

Essential to the sound of INXS are the primal rhythms, often augmented by Pengilly's animistic saxophone squawks and the percussive keyboards of Collins) and casually cared for, since it's one of the most important parts of our music," notes the guitarist. "The rhythm is the real meaning of the mysterious album title."

"Shabooh Shoobah was the way Tim explained the rhythm part for 'Spy of Love,'" he said. "'Shabooh-shobah, shabooh-shobah, shabooh-shobah, shabooh-shobah.' We threw those words around the whole time we were recording the album, and realized that was the word that 정의 did to us. We felt that something we could invent would be the best idea for a title."

Nona Hendryx

Diversity has always been the key to vocalist Nona Hendryx. Beginning with her role as one of Patti Labelle's Bluebelles, Hendryx has driven her voice through a musical terrain as broad as all pop music. And "Nona," her RCA debut album, captures the singer's spirit of musical exploration while remaining true to its creator's urban bent.

A native of South Trenton, N.J., Hendryx was on board with the Bluebelles when she transformed herself into Labelle, the hard rocking, soul shattering vocal trio that old more than suggest the pop/rock marriage between funk and blazing rock could reveal. Both musically provocative and theatrically unmasking, Labelle was the first black pop group to perform at New York's Metropolitan Opera House.

When Labelle disbanded in 1977, Hendryx continued to dig deeper into the afflicting between the soul tradition and the new wave movement. Basing herself in New York, the singer wrote, performed and recorded with the likes of David Johansen, Scome, Garland Jeffreys, Defunkt, Rough Trade and Talking Heads. Her own direction as a leader included the rock group Zero Cool, which she co-headed with guitarist Naxx, as well as 12-inch tracks with English group The Cage and U.S. studio wizards Material. It was to material members Bill Laswell, Michael Beinhorn and Martin Bai that Hendryx turned when it was time to produce her RCA album.

"They don't really travel and play that much," said the singer. But the results indicate that the chemistry was there. In the studio. With Material at the control board, Hendryx assembled an amalgam of players to handle the support duties on "Nona." Contributors ranged from Bob Rosengard, who played on Dunbar on drums to jazz/funk bassist Jamesead LaTouche, as well as new Zealand guitarist Peter and Kasifik, Funkadelic-turned-Talking Head Bernie Worrell, Jazz cornetist Olú Dara and members of Hendryx's band, including, Ronnie Drayton, Carmin Rosal, Trevor Gale, Ray Jones and Steve Scales. Added to the already star-studded line-up is a unique all-female band on the track "Design For Living," which manages to meld together the seemingly divergent styles of Tina Weymouth, Nancy Wilson, Gina Schock, Laurie Anderson, Sandy Simpson and others into a cohesive musical gestalt.

"Women rarely get together and do things in music," Hendryx said. "I had written 'Design For Living' and thought it would be good to have all women because the song is strong but fragile and I feel that way about women. They were all nervous, and for the most part it was the first time they had recorded on anybody else's record. Now some of them are doing more than that."

Hendryx remains touring and concentrating on her own career, Hendryx cautions that her days as a support vocalist are far from over. "All artists, I'm a Doors," she said. "It keeps you from becoming linear."

Inxs

DIVISIONS

OUT OF THE BOX

DARYL HALL & JOHN OATES (RCA - JH-13507)


Everyone's favorite album cut from "H2O," with teasing lyrics by Brit Mike Oldfield. Dary's terrific vocals and a talent for turning pop rock into an art form. Their tight, straight ahead rock feels like0 the warmest hits — a strong record for all formats.

PHIL COLLINS (Atlantic 7-89864)

I Cannot Believe It's True (4:10) (Pun Music, Inc. — ASCAP) C. Collins) (P. Collins) (Producers: P. Collins)

The last single from "Hello, I Must Be Going" is built on riffs from the Eagles, Wind & Fire horns and a subtle cowbell-like, percussive underpinning. But once again, any effects take second place to Collins' profound pop tunesmithing, this being a prime example.

FEATURE PICKS

POP

STYX & A&M (AM-2542)

Don't Let It End (4:53) (Stygian Song/Alimo Music Corp. — ASCAP) (D. DeYoung) (Producers: S)

Follow-up single to "Mr. Roboto" is also written and sung by keyboardist Dennis DeYoung, but is a return to his soft, romantic side from the futuristic "Kilroy Was Here" lead track. Smoothing the transition is guitarist Tommy Shaw, who breaks up the weak-kneed plea with a sturdy rock guitar work.

THE KINKS (Anita AS-1054)

Come Dancing (3:44) (Davray Music, Ltd. — PRS) (D. Davies) (Producers: D. Davies)

The first single from the upcoming "State of Confusion" LP, "Come Dancing" is a typically Kinks, bittersweet lament for the loss of the place where Ray's sister's boyfriend used to ask her to "come danc-

(continued on page 9)
Garrett presents his overt spiritual message as a product swathed in pleasant, breezy pop textures, dominated by heavy bass underpinnings and various keyboard and synthesizer sounds. While he offers a trio of slower moving pieces that rely on sparse arrangements to lend a more heavy-hearted atmosphere, the bulk of the product makes use of Garrett's penchant for strong melodies and brisk tempos to weave an extremely listenable fabric. Best cuts include the title track, "Did You" and "Everyday."

NEW AND DEVELOPING


Anyone who has ever seen Jules Shear live, heard his '76 debut LP with the Funky Kings or his two albums with the Polar Bears. "Got No Breeding" & "Fenetics" (Phenetics), knows his music is wry, literate and, ultimately, hard to categorize. Suffice it to say that his first plat-ter for EMI is his most focused pop exercise to date, chock full of references to The Beatles ("All Through The Night") and "Pet Sounds" era Beach Boys ("The Long Drink."). John Lennon and Brian Wilson may be the touchstones, but, in the end, Shear's songs bear the indelible stamp of his own lyrical and musical idiosyncracies, which he and producer Rundgren have effectively harnessed without diluting.

THE BELLE STARS (Warner Bros/Stiff 29672-7)
Sign Of The Times (2:50) (Rare Blue Music Inc. — ASCAP) (Barker, Hirst, Joyce, Matthias, Owen, Parsons, Stone) (Producer: P. Collins)

Having scored several Top Ten singles in its native Great Britain, this ace all-girl group debuts here with one of its strongest sides. Brisk and upbeat, "Sign of the Times" has the potential to score on both AOR and dance-oriented radio.

Teresa Brewer — London 10800 (G. Wrench/Turner/Wrench) (Owen, Johnson) (Producer: A. Arlen)

Brewer attacks the medley format with gusto on this string of Jimmy Dorsey hits. "Tangerine," "Amapola," "Besame Mucho," "Green Eyes" and "All of Me" get the Brewer touch, with superior arrange-ments by Glenn Osser. Sure to score with hungry MOR programmers.

Tom Barbaree — Warner Bros/Warner Bros/Warner Bros/ABC/EMI (Barker, Hirst, Joyce, Matthias, Owen, Parsons, Stone) (Producer: P. Collins)

Brewer attacks the medley format with gusto on this string of Jimmy Dorsey hits. "Tangerine," "Amapola," "Besame Mucho," "Green Eyes" and "All of Me" get the Brewer touch, with superior arrange-ments by Glenn Osser. Sure to score with hungry MOR programmers.

BLACK CONTEmPORARY

Larry Blackmon & Co. offer a lesson in class on this snazzy bit of vocal funk. Caltike falsetto leads and harmonies are supported by blazing keyboards and pop-ping guitar strings, and sound more than enough style to make it stand out from the crowd.

I LEVEL (Epic 34-03855)
Minifeld (3.21) (April Music

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GOSPEL
NOTHING WITHOUT YOU — Glenn Garret — GreenTree R-3972 — Producer: Brown Bannister — List: 8.98

Cash Box/April 30, 1983
BRIEF GREETINGS WARFELD — Gerald Warf­
eld, a BMI-affiliated composer and
noted music author, recently
presented a copy of his most
recent book to BMI president Ed­ward
Cramer. Warfeld’s latest musical com­
position, “Chinese Suite,” was recently
promised by James Van Demark.

Bone, Casson
NAMED TO E/A
V.P. POSITIONS

LOS ANGELES — Mike Bone has been ap­
pointed as vice president of prom­
otion, while Gary Casson has been named vice
president of business affairs for Elek­
a/Asylum Records. Bone will be reporting to E/A chair­
man Bob Krasnow.
Prior to joining Elektra/Asylum, Bone was vice president, AOR promotion, Arista
Records for the past four years. Previously, he was a partner in Mike’s Management,
which he joined in 1976, representing NRGB and a roster of Northwest acts, and,
before that, served as international artist development director of Mercury
Records in Chicago, a post he was pro­
moted to after joining the label in 1975 as
national album promotion director. He en­
ten­ted law school as a national promotion
director for QRC Records after earning his
Bachelor of Business Administration
degree from the University of Georgia in
Atlanta.

Casson is originally from London, England, where he received a BA degree
with honors in law from the University
of Kent at Canterbury. A Solicitor of the
Supreme Court, he has been in private prac­tice for 12 years and has recently
opened his own practice. Casson also
has been retained to serve as counsel for
the major entertainment companies.

MAY NAMED TO MCA
PROMOTION VP POSITION

LOS ANGELES — Steve May has been
named as vice president of promotion for
MCA Records. In his new position, he will
continue to report directly to label execu­tive vice pres­i­dent Jerry Sharell.
Prior to his appointment, May had been with Capitol Records for 15 to 16 years,
where he most recently served as
national promotion manager.
Meyer will be based at MCA’s head­
quarters in Universal City.

NEW AND DEVELOPING

GARY MOORE (Mirage 7-9986)
Always Gonna Love You (3:40) (Vir­
gin/Chappell, ASCAP) (G) (Producer: G. Jixman)

Newcomer Gary Moore has
recently appeared
on the UK charts
with the single
"Another 60s Gem (Steam, Re­
generator?)" and has
re­ceived
another top chart hit with
"B.L.T."

Borenstein Named NPR
Chief Operating Officer

NEW YORK — Ronald C. Borenstein has
been named chief operating officer for National Public Radio (NPR). He suc­
ceds Frank Mankiewicz, who resigned last week. Mankiewicz will continue as
president of NPR until the transition is
complete.

Borenstein, a former executive vice
president of the Corporation for Public
Broadcasting, retains his current position as
Director of the University of Southern Cal­ifornia Extension Tele­
communications Division.

In making the announcement, Mankiewicz stated: "I am very pleased that
Ronnie will be in­

point of the new chief operating of­

ci­f. This will permit me to devote all of my
time to other execu­tive responsibilities,
fundraising, advancing the political ini­
tiatives with Congress and maintaining
close relationships with the group’s out­
reach and other pro­

vices.

Mankiewicz, a lawyer and journalist,
came to the network in 1977.
The resignation came on the heels of
controversy over serious financial and
network related problems. An estimated
budget deficit of $2.8 million is now com­
oDB -B    s-     (continued from page 8)

Lt./Blackwood Music Inc. — BMI (S. Jones, I-level) (Producers: J. Dwornik,
D. Minor)

The I level dua picks a rather
dangerous place to “dance so free” after bar time, but this
Latin-flavored follow-up to “Give Me
That Sand” should survive another run at the dance
charts. The vocals stay lively and nicely atop conga rhythms and horns,
and are sure to convince even the most
wary all-night-partiers.

BRAIN BARANAMA (London 810 115-7)
Na Na Hey Hey Kiss Him Good Bye (3:22)
(Upper West Music, BMI) (G) (O. De Carlo, D. Fras­
huere, P. Leka) (Producers: T. Swain, S. Jol­
ley)

More girl group madness!

second U.S. single from their debut L.P.

Thumping drums and a characteristic “break” make it a natural for pop and
club play.

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NEWS & REVIEWS
JUNIOR'S PLAYBACK—Mercury/PolyGram recording artist Junior was recently in New York to put the finishing touches on his forthcoming album, "Inside Looking Out." Pictured in New York's Media Studios are (l-r): producer Bob Car- ter, Junior, and engineer Mark Barbro. "For his next album, Junior succeeded in presenting himself with several new opportunities," comments Janett, head of international A&R at PolyGram. "But this time, Junior left the band and took a gig as a solo performer."

POINTS WEST—One of the hottest rock 'n' roll books currently scorching the shelves now is undoubtedly The Love You Make, an insider's story of the Beatles' scribe by longtime Fab Four business associate Peter Brown with more than a little help from his writer friend Steven Gaines. Heretofore untold tales of John Lennon, Paul McCartney, George Harrison and Ringo Starr's creative and economic woes are all detailed in the book's hilarious, scathing and unflinching narrative, which also delves into manager Brian Epstein's sadomasochistic, homosexual dalliances. Brown, who served as best man at Lennon & Ono's wedding, is likely to say: "You can make it okay/You can get married in Gibraltar near Spain? — The Ballad of John and Yoko) did more than merely probe the memory bank of his lives the lives of the Liverpool group; he and Gaines exhaustively investigated each Beatles and their wives affairs, with a but the assessment that "The Beatles had a real wizard, He'd always be tinkering with the telly or something."

PRODUCER PROFILE—Peter Coleman: Emphasizing the Relationship Between Producer, Artist

Peter Coleman, who was the last to be featured in this column, is now focusing on the production aspects of his latest project, "The Love You Make," which is due for release next month. "For this album, I really think about everything hard," he said.

"I produce the LPs 'In the Heat Of The Night' and 'Get Nervous' by Grammy winner Leon Russell among others, smiles contentedly. 'So far, I've been quite lucky, touch wood,' the transplant Englishman continues. For instance, PolyGram recording artist Martin Briley, whose 'One Night With A Stranger' album I recently finished, was a pleasure to work with... We had a great understanding. But I've had the good fortune to get along with just about everyone I've produced. I never feel like I'm working."

Although he doesn't like to think of it as work, the producer currently has been an engineer, now producer/engineer, since the age of 18 when he "was fortunate enough to be a technician at CBS in London." Like most apprentice engineers, he started off errands, "but the technical training... I've gradually progressed to duplicating and assisting."

"I wasn't very technically-minded," Coleman says. "It's sort of surprising, really, because my father was an engineer, a real wizard. He'd always be tinkering around with the telly or something."

"I've always had a fondness for engineering as an apprenticeship as an engineer came about as a result of an 'infatuation with music,' particularly The Beatles and the sixties, he continues, as well as other British bands of the mid-60s. "I was in a group from about 13 to 16."

RCA Reports First Quarter Earnings Drop

NEW YORK—-Despite record high first quarter sales, RCA Corp. reported a first quarter earnings drop to $32.3 million, or 18.5 cents per share, from $50.5 million, or 57 cents per share in the first quarter of 1982. However, RCA chairman and president Forrest D. Miller attributed the net profit for the first quarter's first quarter would have been 47% better than last year without the inclusion in first quarter 1982 of non-recurring gains of $38.6 million, resulting from the divestment of peripheral business and sale of tax attributes. The breakdown provided by the corporate did not include the performance of the records segment, and a spokesman for RCA declined to provide any further information.

Sales for the first quarter of this year reached $1.895 billion from first quarter sales of $1.97 billion last year. The weighted average number of common shares outstanding was 81.5 million in the first quarter 1983 as against last year's 75.4 million, due to the public offering of common stock, which reduced to sales of six million shares late last year. A corporation breakdown showed that the broadcast (NBC) and financial services (C.I.T.) segments increased substantially in earnings for the first quarter, as opposed to the decreases posted by the recording, transportation services (Hertz) and communications segments. NBO showed a 24% year-to-year sales gain causing sharply increased profits. Network performance was boosted by "Saturday Night Live," as well as similar demographics in prime time schedule and cost control. NBC-owned stations also reported stronger performance and advertiser support.
TALENT ON STAGE

Journey

MURPHY CENTER, MURFREESBORO, TENN. The singer-songwriter known as Perry "The Professor" turned up the volume on the 10th album, "Frontiers," Journey traveled to town for the first of two sold-out concerts in which the band turned in a fast and furious display of energy, talent and music that proved that it left everyone's ears ringing the next day. The show was a fast-paced flash of technique combined with several visual effects that set the audience asking for more.

As the lights went down, the backdrop came alive with the large screen dressings and room on stage to thunderous applause and screams via a huge array of flashing lights. The group had the crowd on their feet and screaming immediately with songs like "Cherry" or "Lights.$.20," but moved on to a middle segment that included a number of unfamiliar songs, and the audience fell in line with the group. However, the crowd was soon caught back up in the whirlwind when Journey turned on their synthesizer, with the addition of Neil Schon on lead guitar, Ross Valory on bass, Steve Smith on drums and Jonathan Cain on keyboards and rhythm guitar. With the aid of an elaborate visual system that included an assortment of light pattern changes, stage bombs and laser lights, the screen that showed close-ups of the group, Journey showed why it is one of the most popular tours around.

Perry had the audience standing and screaming as he danced about the stage belting out a variety of favorites, from the "Open Arms" to "Separate Ways," with a voice that any tenor would envy. Each band member got a chance to show their abilities during several solo spots, which proved their immense instrumental talents despite a sound system that was so loud that it sometimes masked some of the best parts.

"We stay for as long as you want us," said Perry at the beginning of the show, and after the second encore it was quite evident that the middle Tennesseeans wanted them to stay. — ANITA M. WILSON

Talent On Stage: Journey

MODERN ENGLISH

PERKINS' PALACE, L.A. — Pasadena's ex- cinema, Perkins' Palace, may be struggling from terminal frayed-at-the-seams budget, but it's not ready to kick the bucket yet. Its owners and the venue seem to have found a winning formula for making the place stick. Whether the solution is a hangout or a hangover, it seems to be working for the place and the city of L.A., which this venue seems to specialize in.

Modern English's recent sonic com- merce, an LP titled "Slate Set," recently as- sured the band a role in the City of Angels' entertainment scene, and what was once a nice commercial buzz quickly developed into a fully fledged promotion machine, jamming the lip of the stage at the behemoth of lead vox Robbie Gray. As popular as their debut single, "I Met With You," was on L.A.'s alternative stations, it really did not prepare one for the professional, near- progressive and richly embroidered simplic- ity of their act.

Comparisons to the sudden arrival last year of A Flock Of Seagulls will no doubt be made: both bands feature an equal melding of synthesizer and guitar, a mem- ber in the band with a rather severe hair style and a form of commercial acceptance in the U.S. that outstrips similar efforts back home in the U.K. However, once their set (the shortest 60 minutes in rock history), one became unversed over how, simply put, together it was. A totally intact performance (and face) of tight playing with no boring lapses into mindless posing.

Drake, of course, primarily from their current LP, Modern English also included several newer compositions that im- mediately elevated the show from mere promotional tour/visit to special event. The final encore number, "Sixteen Days," even seemed to have been included as a nod toward those in the audience who shouted out €12 for their first import-only LP, "Mesh & Biscuits." Happy people left Perkins' that night. The buzz had turned out to have been real before the show, and it was. — HARROLD TAUBenBUErGER

'US '83' Improves Comforts, Sound And Visuals

by Jeffrey Ressner

LOS ANGELES — With "US '83" just a little more than a month away, organizers of the monster tour, "US '83," are releasing the latest update of its promotional material. They are proceeding at a faster rate than expec- ted, and improvements at the event's site, the Pasadena Municipal Bowl, are well under way. The celebration, slated to include three days of rock 'n' roll, will begin on Aug. 23 with a Clash, Van Halen and David Bowie, in addi- tion to a country extravaganza June 4 with Townes Van Zandt and acoustic sessions. As a technology-expansion and other programs designed to "entertain, educate and fascinate."

According to Dr. Peter Ellis, who along with Apple Computer inventor Stephen Wozniak founded UNUS (Unité Us In Song), which is sponsoring the festival, the concert site has almost doubled the parking acreage of last year's show, three beer gardens as compared to last year's one, drinking fountains, permanent showers erected at the park's campground area, and even some amusement- park type of games. In addition, video visionary Ron Hay of Spacevision, with wizardry to the stage and sets, is working with the L.A. Philharmonic's historic "Star Wars" concert and conceived of the arena's "Odyssey," the first fully computer animated visual music album — has been presented several times since its creation. The latest episodes, "Larger Than Life," a stunning visual extravaganza of images that will be presented at the show, and for some time following the event, UNUS staffers were working around to record labels, managers and rockers trying desperately to get the "close-up" looks at the performers. In- creased use of the Mitsubishi Electronic- music system was scheduled to begin for this year's event, with at least one of the screens perched atop the stage as the band members perform. The sound for the Memorial Day Weekend and subse- quent country bash is said to be at least equal, if not higher, than that of last year — rather than three — delay towers em- ployed to better the audio quality for those listeners stationed at the back of the bowl.

Another significant change in "US '83" from last year's event is the participation of 20th Century Fox, which is acting as official "US '83" booking partner. While specifics of the deal between UNUS and Fox still appear nebulous at this juncture, Ellis described the relationship as "working out anything we're UNUS (DOING entertainment-wise), they're involved. They gave us a large guarantee, and it's up to them to do whatever they want to do with the material. However, there won't be anything broadcast live from the show because we don't have those rights from the groups. What we do have from the groups is their commitment to play and a minimum of 20 minutes for future broadcast purposes."

Production of a feature covering last year's "US '83" event, beginning with the fact that concert promoter Bill Graham did not secure right to the show, was aired on local television. For this year's show, and for some time following the event, UNUS staffers were scurrying around to record labels, managers and rockers trying desperately to get "something big for the summer finale."

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(continued on page 13)

Country Agencies Look Forward To Summer Touring

by Tom Roland

NASHVILLE — With summer just weeks away, country booking agents and talent agencies are already looking forward to the touring season with its vast opportunities for appearances at outdoor fairs and festivals. In contrast to last year, when con- cert promoters were first beginning to deal with the economic difficulties that set- tled in during the recession, this op- timistic that this summer will provide somewhat of a rebound for personal ap-pearances, particularly as new concert tactics and increased professionalism on the part of talent buyers.  

Agent A. Bard well summed town all seem to agree that this summer holds promise as a more lucrative touring season, with several noting that most of their shows are already booked solid for the bulk of the summer months. Instead of buying as many as six to nine months in advance, concert promoters are booking acts later to guarantee that their popularity within any given market has not faded, and they have adjusted their expectations of the genre, reducing the break even point to more realistic levels. The lower - and median- priced acts have also taken some cuts in, their fees, in many instances, because of their growing concern for the promoters’ ability to hold on to the money.

While the fair dates have always been the staple of country touring during the hot summer months, country artists and their agents began attempting outdoor festivals with massive line-ups of country artists two years ago. Since that time, the "US '83" Festival, began held in San Francisco, Chicago, Atlanta, Boston, New York, Washington/Baltimore, Cleveland/Akron and here. The 1983 series of Michelob - sponsored shows will run through December.

"The scope of Michelob's 1983 music series, the concert series, has always repre- sents a major commitment in the area of live entertainment," boasted Michelob's group marketing manager David Drew. "Music marketing is traditionally heavy in sports, but the Michelob drinker is not only a sports fan, he enjoys fine enter- taining, of course."

Venues to be used for the beer- sponsored events include five theatres listed by Billboard: New York City's Apollo; San Francisco's Concord Pavilion, Chicago's Popular Creek, Detroit's Pine Knob and Los Angeles' Merriweather Post Pavilion and Hollywood's Greek Theater. Other venues held to be used will be those listed by the backs of the bowl.

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Schwartz Bros. Sues Arista, RCA Over Distribut Deal

LOS ANGELES — A $5 million breach of contract suit, claiming fraud, unfair competition, and violation of the Civil Rights and Civil Liberties Act of 1980, was filed on October 5 in the U.S. District Court for the Central District of California, by the Schwartz Bros. music publishing company.

The suit is against Arista Records, a subsidiary of RCA Records, and the other three record companies involved in the web distribution of Schwartz Bros.' music. The suit claims that Arista distributed the Schwartz Bros. music without the company's consent, and that the other record companies violated the Civil Rights Act.

The suit seeks damages of $5 million, an injunction to stop the distribution of the music, and attorney's fees.

Fonz Gets Loose in L.A. — RCA recording artist Elinor (Elinor) performed in the City of Angels recently in support of the Fonz Gets Loose charity. During her five-week stay, she was the subject of a two-episode arc of The Fonz, a television show. Her performance was a success and earned her national recognition.

Apple/Mattel ‘National Drum Battle’ Bows May 1

LOS ANGELES — Skin smashers, drop your socks and grab your sticks, because ‘The National Drum Battle Tour’ goes under way May 1, sponsored by Mattel Electronics, the manufacturer of Synonyms Drums.

The competition is an annual event that has attracted over 30,000 rock enthusiasts to the annual drum battles. The competition is open to all drummers, regardless of age or location. The competition is divided into two categories: the ‘Prodigy’ and the older ‘Veteran’ categories.

Current Arista returns are being handled by the Lanhams-based distributor, but Schwartz Brothers has requested that the court rule on the company’s claim of liability for returns if the court decides that Arista ended its relationship with Schwartz lawfully.

Key to the dispute, according to the complaint, is the validity of a contract, the suit contends Arista entered with the company on September 30. The pact, allegedly signed by Schwartz Brothers president James Schwartz, and Aron Lanhams, president of finance at Arista, was to have provided for two automatic two-year extensions of the agreement if either party notified the other in advance of any change.

US Festival Changes

The US Festival, scheduled for May 26 to 28 in the Los Angeles County Fairgrounds, has been canceled due to budget problems. The festival was expected to attract over 100,000 visitors, but organizers have decided to cancel the event due to financial difficulties.

The festival was expected to feature performances by some of the biggest names in rock and roll, including The Rolling Stones, The Who, and Led Zeppelin. The event was also expected to include art exhibits, food vendors, and a variety of other activities.

IN CONCERT
(continued from page 1)

ON JAZZ

IT’S KOOOL IN NEW YORK — The weather might have seemed more winter-like in Gotham last week, but the surest sign of spring was the unveiling of this year’s line-up for the Kool Jazz Festival in New York. Kicking off on June 24 and running through July 3, the program will once again use Avery Fisher Hall, Carnegie Hall, and Town Hall to present more than 1,000 musicians. Of special interest are tributes to tenor giant Coleman Hawkins, pianist Bill Evans, arranger/bandleader Gil Evans and bassist John Lewis.

In addition, the festival features performances by such notable musicians as Charles Mingus, Sarah Vaughan, and Ella Fitzgerald. The program will also include a special tribute to the late Charlie Parker, who was a major influence on the development of modern jazz.

The program is divided into two main sections: the first, scheduled for June 24 and 25, features concerts by some of the most important jazz artists of all time, including Art Farmer, Basie, and the Modern Jazz Quartet. The second section, scheduled for June 26 and 27, features a number of new and emerging jazz artists, including Matthew Shipp, the Bandwagon, and the Bad Plus.

Tickets for the concerts are available at the box office and through the festival’s website. For more information, visit www.kooljazz.com.
Peter Coleman: Emphasizing The Relationship Between Producer, Artist

(continued from page 11)

big break.

Later, Coleman would go on to produce other hits, including The Knack, Spider, and Paul Warren and Spider. The transition from engineer to producer was a natural one, he explained.

“When you work as a house engineer 15 to 18 hours a day, you get a chance to hear new people and get a feel for their reactions to your work. It's a good place to be if you're thinking about going into the music business.”

Coleman feels that he has a natural ability to hear when something is not right. “I feel like I'm tuned into when something needs to be fine-tuned or fixed only to have it break down again and again.”

In 1978, Coleman was described by the major music industry publications as one of the most promising young producers in the business. He was already working with artists such as John Mellencamp, among others. His work with Mellencamp was such a success that he was offered a producer's job at Warner Bros. Records.

“Working with Mellencamp was such a big deal because he was such an experienced artist. I think I was about 24 or 25 years old at the time, so it was a big responsibility. But it was also a lot of fun.”

In the late 1970s and early 1980s, Coleman produced several major hits for artists such as Jimi Hendrix and Jimi Hendrix Experience.

In 1984, Coleman produced his first major hit, “Like a Rolling Stone” by the Rolling Stones. The song went on to become one of the biggest hit records of the decade.

“I was really proud of that record. It was a big moment for me. But it was also a lot of pressure. I had to make sure that the final product was as good as possible.”

Since then, Coleman has continued to produce hit records for major artists such as Bruce Springsteen, David Bowie, and Mariah Carey.

“Producing is a lot about being able to communicate with the artists and the engineers. You have to be able to listen and follow their lead, but also push them to be the best they can be.”

In conclusion, Peter Coleman is a producer who has made a name for himself in the music industry. His work with major artists has established him as one of the most respected and successful producers in the business. He continues to work with some of the biggest names in the industry, and his contributions to the music world will be remembered for years to come.


New Video Software Releases

This listing of new videocassettes and video software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as a stock guide. It is sold separately.

<table>
<thead>
<tr>
<th>Name</th>
<th>Catalog Number</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAVANNAH SMILES*</td>
<td>CBS/Fox 4659</td>
<td>$59.98</td>
</tr>
<tr>
<td>THE WASHINGTON AFFAIR*</td>
<td>CBS/Fox 4659</td>
<td>$59.98</td>
</tr>
<tr>
<td>LITTLE CAESAR*</td>
<td>CBS/Fox 4659</td>
<td>$59.98</td>
</tr>
<tr>
<td>TAKING OF PELHAM 1, 2, 3*</td>
<td>CBS/Fox 4659</td>
<td>$59.98</td>
</tr>
<tr>
<td>I, THE JURY*</td>
<td>CBS/Fox 4659</td>
<td>$59.98</td>
</tr>
</tbody>
</table>

Music Vid Budgets, Standards Rising

video department noted that, while the average allocation was $25,000 for a pair of promo clips two years ago, today the label will spend "an average of $60,000 to $70,000 per tune, depending on the act."

The reason is simple. It "costs more to market a video, not just for the physical infrastructure but for the business as a whole," says Debbie Newman, director of artist relations/video at Columbia Records. For artists and managers, who are exposed to a range of videos now via such outlets as VH-1, it's a matter of understanding that, with the Joness, or, in this case, the Michael Jacksons and Billy Joels, whose lavish productions are generally considered to be of state of the art.

"(Michael Jackson's) 'Billie Jean' and (Billy Joel's) 'Pressure' are such good videos that everyone has to bring their standards up to compete with them," stated France Harper, manager, press and video communications, PolyGram. "It's acknowledged, though, that only a handful of acts right now the stature of Jackson, Joel can command or contribute themselves if necessary, so the sort of money necessary to make such spectacles videos. Indeed, informed sources indicate that as much as $180,000 was paid out for the three Billy Joel videos of "Pressure," "Killer EL-Axleton" and "Right On Time," with the bulk of that going to 'Pressure,'"

How do record companies underwrite such costs, especially with realization that there will be no direct financial return (at least in the immediate future), since the videos are primarily for "promotional purposes."

According to Newman, there will often be a "contribution from international," CBS Records, a division of CBS Inc., due to the fact that video exposure is even more vital outside the U.S. and has been for quite some time, as radio is limited in many territories.

Columbia's Newman also believes that the industry will see more and more artists "going out of" the video business. He's thinking in that direction," she said. "In the early days, record companies would provide tour support, and that's 'the offilio of Columbia, according to Newman, there will often be a 'contribution from international,' CBS Records, a division of CBS Inc., due to the fact that video exposure is even more vital outside the U.S. and has been for quite some time, as radio is limited in many territories.

Columbia's Newman also believes that the industry will see more and more artists "going out of" the video business. Newman added that "although the Thorn Park is not used with (Sony) regarding the Video 45, she noted that one of its artists, Jesse Rae, signed a deal with the company for his video single "Rush" b/w "D.E.R.E.E."

Hart added that "the Columbia Video 45 spokesmen," Newman stated.

Small Payments

However, because the Video 45 is still new and virtually untouched in the marketplace, up front money for the rights per single is relatively small. As for the Video 45, that's just a fraction of their production costs. So, labels continue to look at other avenues for additional remuneration. One such area a few label reps mentioned as a potential source of profits was the video jukebox.

Video Music International, based in L.A., has one such machine, the Startime Video Jukebox, presently out in 26 test markets, according to VMI vice president, software, Douglas Foxworthy, who adds that the company "has orders for more than 2,000 jukeboxes with three others due out in the near future. What's holding it up? Rights."

I'm trying to get visual and artist content from Columbia and Universal," Foxworthy said. "Once I have that I have to get synch (synchronization) rights, so get permission from the copyright holders."

In Foxworthy's opinion, "record companies and artists are going to have to solve the commercial exploitation rights problem before the video jukebox is to get off the ground."

"It's one of the only things that's stopping us," a Columbia executive added. "It's frustrating because there's quite a bit of money out there across the U.S..," he noted. "That and legal problems with the unions, the AF of M."

Labels remain generally cautious, but confident that new technology such as the video jukebox will be added to the growing list of areas to which they'll be able to sell their videos. Columbia has "a lot of video compilations and Video 45s for the home video market — these all are expected to provide a lot of free promo for the future," Foxworthy said. "Producers see moneys from those areas enabling them even greater freedom.

"Bigger budgets, quite simply, allow companies to make more and more videos to elaborate," explains Simon Fields of Gowers, Fields & Limelight.

Unfortunately for Columbia, the EMI Music Video's hard, though, that don't necessarily feel more is better. You can still achieve miracles for a small amount of money.
# Merchandising

## Top 15 Video Games

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Weeks</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ms. Pac-Man</td>
<td>4</td>
<td>4/23</td>
</tr>
<tr>
<td>2</td>
<td>Donkey Kong Jr.</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>Centipede</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>Pitfall</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>River Raid</td>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td>6</td>
<td>Phoenix</td>
<td>8</td>
<td>7</td>
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<td>7</td>
<td>Frogger</td>
<td>6</td>
<td>22</td>
</tr>
<tr>
<td>8</td>
<td>Zaxxon</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>9</td>
<td>Strawberry Shortcake</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>Seaquest</td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td>Donkey Kong</td>
<td>10</td>
<td>22</td>
</tr>
<tr>
<td>12</td>
<td>Spider Fighter</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Venture</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td>14</td>
<td>Mouse Trap</td>
<td>15</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td>Demon Attack</td>
<td>14</td>
<td>22</td>
</tr>
</tbody>
</table>

### Midwest

1. **David Bowie**
2. **Bryan Adams**
3. **Julio Iglesias**
4. **Flashdance**
5. **Joan Rivers**
6. **Carlos Santana**
7. **Joan Armatrading**

### Southeast

1. **David Bowie**
2. **ZZ Top**
3. **Rick Springfield**
4. **Kashif**
5. **Flashdance**
6. **Bryan Adams**
7. **Thomas Dolby**
8. **Champaign**
9. **After The Fire**
10. **Joan Armatrading**

### National Breakouts

1. **David Bowie**
2. **ZZ Top**
3. **Thomas Dolby**
4. **Bryan Adams**
5. **Rick Springfield**
6. **After The Fire**
7. **Carlos Santana**

### Midlines

1. **LED Zeppelin IV**
2. **The Doors**
3. **Wine light**
4. **Look Sharp**
5. **Meat, Beaty, Big And Bouncy**
6. **Fleetwood Mac**
7. **Let There Be Rock**
8. **The Cars**
9. **The Rise And Fall Of Ziggy Stardust And The Spiders From Mars**

### Regional Album Analysis

### NORTHEAST

1. **Tommy Dobly**
2. **David Bowie**
3. **Bryan Adams**
4. **Julio Iglesias**
5. **Flashdance**
6. **Joan Rivers**
7. **On The Border**
8. **Brown Sugar**
9. **Carlos Santana**
10. **Joan Armatrading**

### SOUTHEAST

1. **David Bowie**
2. **ZZ Top**
3. **Rick Springfield**
4. **Kashif**
5. **Flashdance**
6. **Bryan Adams**
7. **Thomas Dolby**
8. **Champaign**
9. **After The Fire**
10. **Joan Armatrading**

### BALTIMORE/WASHINGTON

1. **David Bowie**
2. **Kix**
3. **Thomas Dolby**
4. **Champaign**
5. **Bryan Adams**
6. **ZZ Top**
7. **Flashdance**
8. **Whispers**
9. **Joan Armatrading**
10. **Champaign**

### WEST

1. **David Bowie**
2. **Carols Santana**
3. **Bryan Adams**
4. **Rick Springfield**
5. **Julio Iglesias**
6. **Thomas Dolby**
7. **Joan Armatrading**
8. **ZZ Top**
9. **Inxs**
10. **Patrick Simmons**

### DENVER/PHOENIX

1. **Bryan Adams**
2. **ZZ Top**
3. **After The Fire**
4. **Rick Springfield**
5. **David Bowie**
6. **Tubes**
7. **Carols Santana**
8. **Whispers**
9. **Planet P**
10. **Inxs**
11. **Joan Armatrading**

### SOUTH CENTRAL

1. **David Bowie**
2. **ZZ Top**
3. **Julio Iglesias**
4. **Carols Santana**
5. **Rick Springfield**
6. **Patrick Simmons**
7. **Thomas Dolby**
8. **After The Fire**
9. **Bryan Adams**
10. **Joan Armatrading**

*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 30, 1983
WHAT'S IN-STORE

LITTLE STEVEN GOES CRAZY — Little Steven (Van Zandt) of the Magic America recording group Little Steven and the Disciples of Soul is pictured signing autographs at a recent in-store appearance at Crazy Eddie's 57th St. outlet in Manhattan. The accompanying club promotion will offer any one of these titles free to new members.

RECORD BAR BITES — Record Bar will forsake the paradise setting of Hilton Head Island, S.C. in favor of the Sherraton University Center in home base Durban, N.C. as the location for this year's convention, scheduled for September 11-14. The reason for the site shift is that there will be much more stringent business agenda this year, so much so that only managers, district supervisors and office personnel will be in attendance, with no family invited as in the past. Meetings will focus on a management training, though participants will also get a chance to see the home office and warehouse, many of which are second in the office. Not all of the events will be work, however, as the traditional awards banquet for outstanding managers, a vendors day and entertainment is also on the slate.

MERCHANDISING

GOTHAM CITY GOINGS — The 10-store Video Shack chain last week initiated its annual "Video Shack Consumers' Choice Awards" and listed its best-selling video cassettes, laser discs, CED video disc and adult video cassettes. The following are a sampling of the winners. Toppling the charts were Jane Fonda's "Workout" in the video cassette category, Apocalypse Now for laser disc, Star Wars for CED and Taboo in adult video. The awards were announced at a lavish cocktail affair. Those attending received rubber band pins bearing the portrait of chairman Arthur Morowitz... JR & Music World will soon enlarge its pop record division and video tape and audio outlets. In addition, it will carry prerecorded CD (CD players and software lines and expand its video rental club. In other J&R news, the store has recently begun an association with concert promoter Ron Delsener where tickets to Delsener productions are supplied as prizes for in-store contests. The concert promotion is continuous — the only ticket snipe on the store's point box changes with the current attraction. Crazy Eddie's has been going crazy celebrating last week's opening of its 12th Record & Tape Asylum. The chain's Harry Spero said that over 20,000 people showed up at the new store. Conn. store to vie for various freebies, including frisbees, T-shirts and 10,000 digital watches. On the chart front, Spero says that the year-old "Crazy Eddie Video Club," which has proceeded with little fanfare, should pick up strong with the forthcoming release of 25 Warner Home Video titles priced at $37.95. An accompanying in-store promotion will offer any one of these free to new members.

HEAVY

ARTIST
Def Leppard
Journey
Triumph
Falco
After The Fire
Modern English
U2
Michael Jackson
INXS
Bee Gees
Man At Work
Planet P
School Nommor

CLIP
Photograph
Separate Ways (Worlds Apart)
A World Of Fantasy
Der Kommissar
I Met With You
New Year's Day
Above & Beyond
The One Thing
I Can't Stand
Why Me?
No More Lies

LABEL
Mercury
Epic
A&M
Sire
Island
Atlantic
A&M
Columbia
Geffen
Columbia

FOR WEEK OF APRIL 20-26, 1983

3-4 PLAY S IN DAY

LIGHT

ARTIST
English Beat
Kajagoogoo
Goldie
Night Ranger
Bananaarama
Peter Gabriel
Takanka
Divinys
Edie Grant
Scandal
Saga
Petty & The Heartbreakers
Marvin Bruno

CLIP
I Confer
Always Going to Love You
Do That Again
Mr. Man
I Can't Stand
More Than Words
What You Need
It's Still the Same
What Do You Want
Only Thing
More Than Words

LABEL
Chrysalis
J&R
Chrysalis
A&M
Columbia
Polydor
EMI America
A&M
Chrysalis
Columbia
Geffen
A&M
Columbia
Geffen
Columbia

3-2 PLAY S IN DAY

ADD S

ARTIST
Grace Jones
Def Leppard
Styx
Sparks
Annie Lennox
INXS
Art in America

CLIP
Demolition Man
Rock Of Ages
Don't Let In
Cool Places
Another Saturday Night
Stay With Me
Art In America

LABEL
Island
EMI America
MCA
A&M
Island
MCA
Columbia

FOR WEEK OF APRIL 20-26, 1983

4-5 PLAY S IN DAY

MERCHANDISING

WB Adds More Titles To 6 x 12 Cassette Pack Line

LOS ANGELES — New albums by Jarreau and ZZ Top are being released in Warner Bros.' 6-inch-x-12-inch cassette package as part of the label's ongoing test of the configuration. "Jarreau" and ZZ Top's "Eliminator" join Christopher Cross' "Another Page" as the only naturally available titles, but, according to Warner Bros., "a number of other albums" have been scheduled for release through the end of 1983 in the new package.

The 6 x 12 cassette package of "Another Page," released earlier this year, came to retail with a special book-sized demonstration of its compatibility with hi-fi cassettes, cassette display trays and existing pegboard storage and record bins. The package itself highlights the album cover artwork on the front, while on the reverse side features a brief artist's biography and recording information, including musical credits.

Cash Box/April 30, 1983
**NARM Installs New Board, Presents Awards**

LOS ANGELES — Amid the seminars and business sessions held at the National Assn. of Recording Merchandisers (NARM) annual trade show in Los Angeles April 10-13 were a series of ceremonies such as the installation of new officers to the board of directors and the presentation of awards.

The NARM convention began April 10 with the session entitled, "Give The Gift Of Music" advertising awards and the NARM Best Seller Awards. Louis Fougelman, president of A.J.A.-Showworld, Inc., was named president of the board; Calvin Simpson, president of Simpson's Wholesale in Detroit, was named vice president; Noel Gimbel, head of Sound/Video Unlimited of Niles, III, was named secretary; and Jack Eugster, who heads the Music and Sound Group based in Minneapolis, was named treasurer.

Other board members include: Leonard Silver, head of Transcontinental Sales; Paul David, chairman of Camelot Enterprises; Harold Okinow, outgoing NARM president and president of Lieberman Enterprises; Russ Solomon, chief of MTS Enterprises; and Roy Rimler of Elroy Enterprises.

The luncheon was held during the Monday, April 11 session, Elroy Enterprises, parent company for the Record World, Sound/Video Unlimited of Niles, and A. J. A.-Showworld, Inc., was presented with the NARM 1982 Merchandiser of the Year award. Elroy Enterprises was the first company to win the award since Camelot Enterprises won the award back-to-back (1980-81). The NARM Manufacturers Advisory Committee, which votes on the awards, ruled this year that a company winning the award two years consecutively is not eligible for a third straight title.

Also presented during the luncheon were the fourth annual "Give Of Music" advertising awards, Bad Records of Detroit won for best individual ad; and Good Records of Detroit won for best overall "Give Of Music" TV campaign; Venture Stores, backed by Lieberman, won for best TV ad among the radio/station categories; and Capitol Music was honored for the most creative radio spot using the NARM slogan. Bob Brennan of Capitol sent his best campaign to Camelot Music, while Pickwick-racked K-Mart won for the best rack sales campaign. Bar None, based in N.C., was lauded for the best single newspaper spot while Budget Records & Tapes of Deerfield Beach, N.Y., won the best Sound/Video Unlimited of Niles, III, won for the best one-stop newspaper advertising award.

NARM's "Give Of Music" Best Seller Awards were presented during the closing night (April 13) of the four-day convention. The awards are given to products in 18 categories and are based on the actual sales of record and tape outlets throughout the U.S.

New group Men At Work, with its Columbia debut LP, "Business As Usual," was the only multi-platinum winning band of the evening. The Aussie-based band capped one of the Best Selling Album by a New Artist spots, Best Selling Album by a Group and Best Selling Album.

Other award winners included: John Cougar's PolyGram LP, "Amuck!" (Best Selling Album by a Male); "Bella Donna," by Stevie Nicks (Best Selling Album by a Female); Asia's self-titled LP, "Built For Speed" by the Stray Cats and Joan Jett's "Bella Donna," and Joni Mitchell's "Hymns for the Weekend" (all: Best Selling Albums).

Aluminum's "Mountain Music" won Best Selling Country Album by a Group along with Alabama LP, "Always On My Mind" by Willie Nelson winning Best Selling Country Album by a Female and Alabama LP, "Dreams" Best Selling Country Album by a Male, respectively.

Other Best Seller award winners included: "Back To The Mountain," by Soundtrack; Dreamweaver's "Dreamweaver" for Best Original Cast Album; the movie soundtrack from "Annie," for Best Children's Album; Jdarre's "Tickin Away," for Best Jazz Album; "Precious Lord" by Al Green for Best Gospel/Spiritual Album; and Luciano Pavarotti's "Luciano" for Best Classical Album.

During the April 11 Monday night dinner at the Beverly Hilton, NARM presented 16 young people or children of people in the industry awards sponsored by a variety of industry organizations; the organizations and the sponsoring companies included: Berta Arrabal, American Can Co.; David Benham, CBS-Columbia; The Beach Boys, New Brobek, Joel Friedman Memorial; Joanne Gallo, Heiliger Family Scholarship; Christopher Good, Capitol Records; Katherine Hayes, GM-Golden Hits; Kristen Mancuso, Capricorn; Kathryn Kates, Record World Scholarship; Katherine Kohn, Goddard Literary Foundation; Theresa Mazzaferr; Neil Bogart Memorial; Paul Nussbaum, Margaret L., Marmaduke Memorial; Michael Spinich, Kid Stuff Records; Gregory Sinclair, Elvis Presley Memorial; Andrew Stollman, Shelly Siegel Memorial; John Stewart, Stone's Lovers; Steven Tenenstark Memorial; Gregory Wright, A&M Records, and Lisa Headford, Marvin G. Sannes Memorial.

COLORFUL Future

Los Angeles — A new museum dedicated to the history if Rock & Roll is scheduled to open in 1985.

The Rock and Roll Hall of Fame and Museum will be located in Cleveland, Ohio, and will include a variety of exhibits, galleries, and audio-visual displays.

The museum is expected to attract tourists and music lovers from around the world, and will serve as a permanent home for the Rock and Roll Hall of Fame. The facility will also feature educational programs, special exhibitions, and community outreach initiatives.

The Rock and Roll Hall of Fame and Museum is a non-profit organization and relies on grants, donations, and ticket sales to support its operations. It is governed by a board of directors and is staffed by a team of experienced professionals.

The museum is committed to preserving and celebrating the history of rock and roll, and to promoting the cultural, social, and economic impact of this uniquely American art form. It aims to educate and inspire visitors of all ages, fostering a greater appreciation for the art and artists of rock and roll.
### #1 Most Added

<table>
<thead>
<tr>
<th>Position</th>
<th>LP Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Album</th>
<th>Chart Position</th>
<th>Mediums</th>
<th>Programmer</th>
<th>Added</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>116</td>
<td>BRYAN ADAMS • CUTS LIKE A KNIFE • A&amp;M</td>
<td>ADDS: None, HOTs: KMET, KBPI, WBAB, WBLM, KSHE, WKLS, WCCC, WOUR, KEZY, WMMS, KNX, MEDIUMs: KSJO, KLOC, FYFE. PREFERRED TRACKs: Straight, Title.</td>
<td>Sales: Good to moderate in all regions.</td>
<td></td>
<td></td>
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<tr>
<td>28</td>
<td>183</td>
<td>MICHAEL BOLTON • COLUMBIA</td>
<td>ADDS: None, HOTs: KBPI, KSJO. MEDIUMs: KMET, WBAB, WBLM, WKLS, WCCC. PREFERRED TRACKs: Fool's.</td>
<td>Sales: Fair to fair in all regions.</td>
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<tr>
<td>37</td>
<td>172</td>
<td>DAVID BOWIE • LET'S DANCE • EMI AMERICA</td>
<td>ADDS: None, HOTs: KMET, WBAB, WNEW, WHFS, WKLS, WOUR, KEZY, WMMS. MEDIUMs: WCCC, WYFE. PREFERRED TRACKs: First, Fire.</td>
<td>Sales: Fair to fair in all regions.</td>
<td></td>
<td></td>
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<tr>
<td>55</td>
<td>121</td>
<td>JOURNEY • FRON TiERS • COLUMBIA</td>
<td>ADDS: None, HOTs: KSJO, WCCC, WYFE. MEDIUMs: KMET, WYFE. PREFERRED TRACKs: Separate, Faithfully.</td>
<td>Sales: Good to moderate in all regions.</td>
<td></td>
<td></td>
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<tr>
<td>150</td>
<td>111</td>
<td>GREG KIHN BAND • KINHINSPIRiC • BiSERKLEY</td>
<td>ADDS: None, HOTs: WCCC, WYFE. MEDIUMs: WCCC, WYFE. PREFERRED TRACKs: Jeopardy.</td>
<td>Sales: Good to moderate in all regions.</td>
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<tr>
<td>153</td>
<td>119</td>
<td>KROKUS • HEADNU TheR • ARISTA</td>
<td>ADDS: None, HOTs: WBAB, WKLS, WCCC, WYFE. MEDIUMs: WBAB, WYFE. PREFERRED TRACKs: Open.</td>
<td>Sales: Fair to fair in all regions.</td>
<td></td>
<td></td>
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<tr>
<td>128</td>
<td>110</td>
<td>MADDNESS • GEFFEN</td>
<td>ADDS: None, HOTs: KSJO, WCCC. MEDIUMs: WBAB, WSHE, WYFE. PREFERRED TRACKs: Open.</td>
<td>Sales: Fair to fair in all regions.</td>
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<tr>
<td>62</td>
<td>109</td>
<td>MODERN ENGLISH • AFT ER THE SNOW • SIRE</td>
<td>ADDS: None, HOTs: WHFS, WMMS. MEDIUMs: WBAB, WCCC, WYFE. PREFERRED TRACKs: Calling, Melt, Carry, Gladhouse.</td>
<td>Sales: Good to moderate in all regions.</td>
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<tr>
<td>55</td>
<td>108</td>
<td>MOLLY HATCHET • NO GUTS ... NO GLORY • EPiC</td>
<td>ADDS: None, HOTs: WSHE, WKLS, WCCC, WYFE. PREFERRED TRACKs: Open.</td>
<td>Sales: Fair to fair in all regions.</td>
<td></td>
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<td></td>
</tr>
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<td>61</td>
<td>107</td>
<td>GARY MOORE • CORRIDORS oF Piower • MIRAGE</td>
<td>ADDS: None, HOTs: KSJO, WCCC, WYFE. PREFERRED TRACKs: Open.</td>
<td>Sales: Fair to fair in all regions.</td>
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### #1 Most Active

<table>
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<th>Position</th>
<th>LP Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Album</th>
<th>Chart Position</th>
<th>Mediums</th>
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<th>Sales</th>
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<td>2</td>
<td>110</td>
<td>PINK FLOYD • THE FINAL CUT • COLUMBIA</td>
<td>ADDS: None, HOTs: KMET, WBAB, WBLM, WSHE, WYFE. MEDIUMs: WBAB, WCCC, WYFE. PREFERRED TRACKs: Open.</td>
<td>Sales: Good to moderate in all regions.</td>
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<tr>
<td>9</td>
<td>109</td>
<td>PLANET P • GEFFEN</td>
<td>ADDS: None, HOTs: WCCC. MEDIUMs: WSHE, WYFE. PREFERRED TRACKs: Why, Adam.</td>
<td>Sales: Moderate in all regions.</td>
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<tr>
<td>102</td>
<td>108</td>
<td>RED RIDER • NERUDA • CAPIToL</td>
<td>ADDS: None, HOTs: WSHE, KNAC. MEDIUMs: WYFE. PREFERRED TRACKs: Light.</td>
<td>Sales: Fair to fair in all regions.</td>
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<td>51</td>
<td>107</td>
<td>ROXY MUSIC • THE HIGH ROAD • WARNER BROS.</td>
<td>ADDS: None, HOTs: WSHE, WMMS. MEDIUMs: WCCC, WYFE. PREFERRED TRACKs: Open.</td>
<td>Sales: Fair to fair in all regions.</td>
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<tr>
<td>102</td>
<td>106</td>
<td>CARLOS SANTANA • HAVANA MOON • COLUMBIA</td>
<td>ADDS: None, HOTs: WCCC. MEDIUMs: WYFE. PREFERRED TRACKs: Title.</td>
<td>Sales: Good to moderate in all regions.</td>
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<tr>
<td>161</td>
<td>105</td>
<td>PATRICK SIMMONS • ARCADE • ELECTRA</td>
<td>ADDS: None, HOTs: WSHE, WCCC, WSHE. MEDIUMs: WBAB, WCCC, WYFE. PREFERRED TRACKs: Wrong.</td>
<td>Sales: Moderate to fair in all regions.</td>
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<td>102</td>
<td>104</td>
<td>RICK SPRiNGFiELD • LIVING iN OZ • RCA</td>
<td>ADDS: None, HOTs: WSHE, WCCC, WYFE. MEDIUMs: WBAB, WCCC, WYFE. PREFERRED TRACKs: Affair.</td>
<td>Sales: Moderate to fair in all regions.</td>
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<tr>
<td>102</td>
<td>103</td>
<td>STiXY • KiLOW WAS HERE • A&amp;M</td>
<td>ADDS: None, HOTs: WCCC, WYFE. MEDIUMs: WSHE, WCCC, WYFE. PREFERRED TRACKs: Roboto, Title, Pison, End.</td>
<td>Sales: Good to moderate in all regions.</td>
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<td>102</td>
<td>TRiUMPH • NEVER SURRENDER • RCA</td>
<td>ADDS: None, HOTs: WSHE, WCCC, WYFE. MEDIUMs: WBAB, WCCC, WYFE. PREFERRED TRACKs: Title.</td>
<td>Sales: Moderate in all regions.</td>
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<td>102</td>
<td>101</td>
<td>THE TUBES • OUTSiDE iNsiDE • CAPIToL</td>
<td>ADDS: None, HOTs: KBPI, WCCC, WSHE, WSHE, WCCC. MEDIUMs: KBPI, WCCC, WYFE. PREFERRED TRACKs: Beauty.</td>
<td>Sales: Good to moderate in all regions.</td>
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<tr>
<td>102</td>
<td>100</td>
<td>ULTRAVox • QUARTEr • CRYSiALSiS</td>
<td>ADDS: None, HOTs: WSHE, WCCC, WSHE, WCCC, WYFE. MEDIUMs: KBPI, WSHE, WCCC, WYFE. PREFERRED TRACKs: Giomme.</td>
<td>Sales: Good to moderate in all regions.</td>
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<tr>
<td>102</td>
<td>99</td>
<td>ZZ TOP • ELIMiNATiOR • WARNER BROS.</td>
<td>ADDS: None, HOTs: WSHE, WSHE, WSHE, WCCC, WYFE. MEDIUMs: KBPI, WBAB, WCCC, WYFE. PREFERRED TRACKs: Gimmie.</td>
<td>Sales: Good to moderate in all regions.</td>
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Country Talent Agencies Look To Summer Tour Season With Optimism

(continued from page 12)

will be successful,” commented Dan Wojcik, of The Lavender Agency. “The problem with festivals is the festival that comes in needing about $25,000-30,000, folks to break even. Those are the festivals of the past — the big monster Woodstocks — and they were a nice location on a nice weekend can make money.”

By losing fewer artists on the bill, Wojcik said, the promoter can actually now have more festivals and attract the same casts of performers. If one or four good acts, you’re going to get the same people to go see those or four good ones that would go to see six of them. He said, “If you want to have Alabama, Willie Nelson and the good ones that would be more sold out, you’re going to have to have more.”

Tony Conway, of Buddy Lee Attractions, saw talent buyers in a similar light, noting that fair buyers in particular had waited longer before committing themselves. “January and February were slow on bookings, but we feel like we’re in the middle of a hurricane right now,” he said. “The trade has waited where normally they would buy in November and December and January. A lot of fairs last year bought acts in November — paid big money for them — and when August and September rolled around and the fairs were as hot as they were nine months earlier.”

Because of that, he agreed with Wojcik that there may now be more dis- cretion in their contractual agreements for the pending summer months. “They’re looking a lot harder and studying it a lot more, wanting people who are going to be current,” he commented. “A good example is that we’re Trails a lot of George Strait dates which we probably would not have sold last November just because of what’s been happening with George in the last two or three months.”

He added that recent shifts in the at- titudes of fair officers toward the use of bar charts; and when these genres are released to have “a lot of negativity” and that talent buyers are more confident that they will not sell more ticket sales since they have made their commitments. “We want to make it more attractive to the promoters, some of the acts other than superstar per- formers have renegotiated their prices.” The acts are being realistic,” he said. “It’s not that drastic a change, but the artis- ts who want to work or have to work to make a living are looking at ways for the promoter to make money. If the promoter doesn’t make money, he’s not going to re- book them, and the whole longevity of this business is repeats.”

Rickie Consumers

While the promoters have been holding their money longer, Sonny Neal of the William Morris Agency said that con- certgoers are likewise waiting until the last minute to purchase their tickets. He suggested that this has been growing more and more on the new acts to maintain a schedule because the influx of home enter- tainers’ mediums has made consumers more “picky” about what acts they spend their money on. He noted that many con- sumers spend as much as $40 a month on cable TV, and that the total cost of an even- ing that includes a show, dinner, parking and babysitting expenses is well into the $30-$50 range for a couple. Country concert- ers also compete with other events that are attractive to older demographics, such as car shows and sports events.

John Hitt, of The Jim Halsey Co., called this year “the biggest year we’ve ever had,” anticipating a productive fair schedule for the months of July through September. Hitt claimed that such artists as Roy Clark, Fraz- zle & Great, Tanya Tucker and Merle Haggard are very much scheduled for the rest of the summer, while he said that the key to successful booking during the key is to remain on the fairs for the big birds and use standard concert ap- pearances.

Jimmy Jay, of United Talent, suggested that his business has been fairly stable for the past four or five years, and that the bulk of tour dates for Conway Twitty and Loretta Lynn will consist of appearances at such family or adult venues as theme parks and dinner theaters.

ASCAP SIGNINGS COME IN SPADES — Richard “Spady” Brannan recently signed for performing rights representation with The American Society of Composers, Authors and Publishers (ASCAP). Cottonpatch/Malvin Music, Brannan’s publisher, is the first divi- sion of the Debrau/Briarpatch organization to affiliate with ASCAP. Pictured examining the results of ASCAP’s (Briarpatch) sightseeing tour are: ASCAP; Jim Malloy, president, Malvin Music; Connie Bradley, southern regional ex- ecutive director, ASCAP; Brannan; Mason Cooper, professional manager, Malvin Music; and Even Stevens, songwriter.

SKAGGS HITS THE BAR — Ricky Skaggs recently signed autographs for some two hours during an in-store appearance at the Record Bar in Greensboro, N.C., where the store had utilized album flats from both of Skaggs’ Epic releases to spell out his first name. Pictured alongside Skaggs is his wife, Cheryl White, WTOR MD Mark Tudor, and the Record Bar staff.

Brown To Host New TNN Contest Series

NASHVILLE — The Nashville Network (TNN) began production April 18 of half-hour episodes of You Can Be A Star, a country-flavored talent contest that will join the network’s daily programming line-up this fall. Produced by Reid/Land Prods. in association with Bill Anderson Enterprises, the show will be hosted by Jim Ed Brown, who has emceed the syndicated television series Nashville On The Road and Richard Reid, co-founder and executive producer of NBC’s A Dream House game show.

The winners of episodes of You Can Be A Star will compete at the end of each week and the 12-week champions will square off in the final week of the series. The ul- timate winner will receive a prize package that includes a recording contract and per- sonal appearances with Brown and Ander- son.

TNN, a national, advertiser-supported cable network, debuted to nearly seven million homes on March 7. The network is distributed and marketed by Group W Television Communications of Stamford, Conn.

MetroGnome Introduces Computer Inventory Aid

NASHVILLE — MetroGnome Inc., a newly formed micro-computer software and con- tent marketing company created by former publisher Larry Keith and former IBM systems engineer Mark Augelli, has announced the introduction of a new program to automate the process of placing records in disc and diskette formats designed as an aid to publishers.

“We also offer customization, a feature rarely seen with other such packages,” ad- ded Augelli. “Because a client may desire some extra information, for example, about the system or some extra reporting, we can of- fer a customized version of the module to that client for an additional charge.”

Royalty - consists of 18 modules, rang- ing in price from $30-$175, and covers a number of functions including song pitch, foreign catalog, royalty income, studio charges and promotion costs. The purchase price includes installation, train- ing and usage support.

According to MetroGnome officials, this is the first series of packages, with others dealing with production companies, studios, management companies, songwriters or musicians set for marketing in the months to come. MetroGnome may be contacted at: Aiken Station, Box 120974, Nashville, Tenn. 37212 or by phoning (615) 298-4948.

NATD Elects Six New Officers

NASHVILLE — The Nashville Asn. of Talent Directors (NATD) met April 12 at the Hall of Fame Motor Inn here to elect six new officers for the 1983-84 term.

Elected were: president — Tony Con- way, Buddy Lee Attractions; first vice pres- ident — Sonny Simmons, Century II; second vice president — Reggie Mac, U- nited Talent, secretary — Jack Brumley, Jackson Brunley Management; treasurer — Billy Deaton, Billy Deaton Talent Agency, and sergeant-at-arms — Molly Thomas, Farris International Talent.

The NATD consists of 60 talent agencies in Nashville, with additional members in Memphis, Los Angeles, San Antonio and Dallas.

Powell To Address Talent Buyers Seminar

NASHVILLE — Jody Powell, who held the position of press secretary in the ad- ministration of former president Jimmy Carter, has been tapped as the keynote speaker for the 12th annual Country Music Asn. (CMA) Talent Buyers Seminar, set for Oct. 9-13 at the Opryland Hotel.

Since the end of his tenure as press secretary, Powell has been active in several media roles and is currently ap- pearing as a news commentator for ABC- TV’s This Week With David Brinkley and Nightline.
Once again... For the second consecutive year, the Country Music Assn. (CMA) is planning to hike the price to the Post Awards Party at its annual October awards presentation by $10, escalating the cost of the evening to $60 just for a ticket to both the party and the show. Legally, of course, the organization, of which it is well known to charge admission for a television taping, but the CMA has been able to sidestep that issue by earmarking the tab for the Post Awards Party. However, the only way to obtain a ticket to the show is to buy a ticket to the party. Just as the increase in the cost of food and services, which is apparently quite significant for such "southern foods" as shrimp and lobster. Interestingly, the Gospel Music Assn. (GMA) held a similar reception following its presentation of the Dove awards on April 13, and even in that party were an absence of liquor and the CMA’s usual outrageous melting block of ice that forms the association’s acronym. Sources with the CMA, in planning for the event, expected the cost of serving party goods at the $60. When the CMA’s estimates were doubled for the inclusion of liquor to vary, to $30, a person will pay far more in personal benefits. Officials for the CMA are also claiming that the addition of "the Walkway of Stars," the procession that leads from the site of the telecast to the party, has been partly responsible for the price hike.

DO IT WITH PRIDE — Charley Pride reportedly broke the existing attendance record for the Houston Livestock Show and Rodeo March 5 when he drew some 47,641 to the Astrodome for his show in the evening, that comes in addition to the 35,000 who attended the matinee. Now that he’s "busted" that record, Price has been "busted" himself with a sculpted statuette of his head and upper shoulders. Price was the guest of honor at the 15th annual C.M. Russell Auction of Original Western Art in Great Falls, Mont., where the bust was auctioned to be work out with the Texas Rangers baseball team (Pride is at one time a prominent investor). Unfortunately, in an exhibition game against the New York Yankees, he was struck down by a Yankee pitcher. "Charley showed he could hit these three," said Rangers general manager Joe Klein in the switch-hitting lefty, right, left and right.

HURRICANE DEVASTATES ITALY — Leon Everette traveled recently to Italy, where he was involved in an 11-day tour that took him to several major towns. Unfortunately, in an exhibition game against the New York Yankees, he was struck down by a Yankee pitcher. "Charley showed he could hit these three," said Rangers general manager Joe Klein in the switch-hitting lefty, right, left and right.

HARDIN KNOCKS — Following Waylon Jennings’ recent appearance at the Carlton Dinner Theatre in Bloomington, Minn., he’s been greeted backstage by a noted Texas Ranger. Hardin. Hardin’s self-titled mini-LP was just released. Pictured are (l-r): Jennings, Hardin and Bob Weir. The director, national country promotion, RCA.

WHERE SHE GO? — The Bonnie Bucy Co. has moved its agency to 1300 Division St., Nashville, Tenn. 37203. The publicity firm’s phone number remains (615) 242-8234.

HABERMANS FOLDS — Robert Stewart has resigned as president of Nashville’s Cumberland Concerts with Sound sulfuric, re-absorbing the concert promotion function that Cumberland had been set up to tackle. According to Sound Seventy Corp. president Joe Sullivan, the rest of the Cumberland staff will continue as employees of Sound Seventy under the re-structuring, which will take place within the next two weeks.

Did you know? — That Elvis Presley was a seventh degree black belt in karate? Apparently, so, and McCormick Ceramics has obtained his suit and the rights to manufacture the Kartel Elvis Decanter. The company has since donated the suit to the Jim Reeves Museum run by the late entertainer’s wife, Mary Reeves Davis.

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CONGRATULATIONS — to Steve and Cynthia Gatlin, who become parents for the third time April 13 just after 3 a.m. The new addition to the family is a B.B., 0.4 oz. girl named Aubrie Lane.

HAG BOOKS TO TIE IN WITH BOOKS — Epic Records is currently mailing paper-back copies of Merle Haggard’s Sing Me Back Home: My Story to some of the radio stations in markets where the artist will be appearing during his tour of the West Coast. The Haggard autobiography, co-written by Peggy Russell, was released several years ago by Haggard Records and is to re-appear as a Pocket Book as a new cover taken from his Big City album. Epic is hopeful that the mailing served not only as a promotional tool, but also as an information guide that stations could use to provide interesting historical information on the artist.

SIGNINGS — Tammy Wynette recently signed with Scotti Bros. for management, augmenting her association with The Jim Halsey Co. for booking. Wynette’s 47th album released in late February, Lito, has signed with the Blake agency for exclusive booking. Singer-songwriter Colleen Peterson has signed a management deal with Nashville’s GreilWorks, which also manages Bobby Bare, Pleasures. Wynette’s time with the Canadian Juno award, is current with the studio with producer Allen Reynolds. . . . The Family Brown recently signed a production agreement with Norro Wilson.

CUMBERLAND CONSOLIDATIONS — to David Alan Coe and his entourage. Lowell "Darly" Daugherty, who serves as Coe’s bodyguard and road manager since 1973, died at a Louisville hospital March 26 following complications that arose following triple bypass heart surgery.

GROWN UP LOVE AFFAIR — Following a fairly impressive track record overseas, South Africa songwriter Kenny Levine is aiming at the American country marketplace to expand his horizons as a writer and has already placed some of his material with Door Knob’s publishing wing.
25. "I'm Ready" - Trisha Yearwood (MCA 52210)
26. "It's All Right" - Clint Black (Epic 34-03677)
27. "It Only Takes A Moment" - REba McEntire (Mercury/Positown 81362)
28. "It'll Be Me" - Gene Watson (Warner Bros. 7-29782)
29. "It's All in the Way" - Hank Cochran (Epic 34-03848)
30. "It's Too Soon to Know" - Moe Bandy (Warner Bros. 7-29780)
31. "It's Your Birthday" - John Anderson (Epic 34-03987)
32. "It's Your Birthday" - Loretta Lynn (Warner Bros. 7-29781)
33. "It's Your Birthday" - Reba McEntire (Mercury/Positown 81362)
34. "It's Your Birthday" - Reba McEntire (Mercury/Positown 81362)
35. "It's Your Birthday" - Reba McEntire (Mercury/Positown 81362)
36. "It's Your Birthday" - Reba McEntire (Mercury/Positown 81362)
37. "It's Your Birthday" - Reba McEntire (Mercury/Positown 81362)
38. "It's Your Birthday" - Reba McEntire (Mercury/Positown 81362)
39. "It's Your Birthday" - Reba McEntire (Mercury/Positown 81362)
40. "It's Your Birthday" - Reba McEntire (Mercury/Positown 81362)
As long as people fall in love,

Mickey Gilley puts his heart into every song on his new album, "Fool For Your Love". The album for the romantic in everyone. And that's everyone.

Mickey Gilley, "Fool For Your Love" (FE 36583), including the hit single "Fool For Your Love".

COUNTRY RADIO HIGHLIGHTS

KFDI — WICHITA — GARY HIGHTOWER — #1 — R. McEntire

WTSD — MADISON — ANDY WITT — #1 — R. McEntire
ADDS: L. Anderson, D. Seals, C. Hunley, Boxcar Willie

KEHEE — EUGENE — VAN WILLIAMSON — #1 — R. McEntire
One Less Lonely Night (3:08) (Southern Nights Music — ASCAP) (P. Breedlove), B. Morrison, J. MacRae (Producers: J. Williamson, T. Migliore) Burns was nominated for the prestigious Canadian Juno Award as a female vocalist this year and makes her American debut on the Churchill label with a sultry platter that makes heavy use of a throbbing acoustic guitar. Burns has a powerful voice and gets optimum performance from it with an urgent rhythmic style and a production that includes a particularly noteworthy dobro.

COUNTRY MIKE

SEVENTH ANNUAL JAMBOREE — For six years now, country music fans have gathered in St. Clairsville, Ohio, for the outdoor country music festival called the Jambores in The Hills. The crowd has increased annually, and this year's event has doubled from an audience of 25,000 people the first year to the 50,000 who attended last year. This year the event will take place July 16-17, rain or shine, and will feature some of the most popular names in country music today. Stay tuned for the latest details, and watch for personally invited performers who have appeared at the "Super Bowl of Country Music" compose a virtual "who's who" in country, and this year will be no exception, featuring 26 of the top names in the genre, 11 of which will be making their encore performances.

Those returning this year include Charley Pride, Billy "Crash" Craddock, Janie Fricke, Tom T. Hall, Freddy Fender, Tammy Wynette, T. G. Sheppard, Helen Cornelius, Mack Vickery, Sandy Powell and Eddie Blackstone. New additions to the Jambores in The Hills are Ricky Skaggs, Tanya Tucker, John Anderson, Reba McEntire, Faron Young, Steve Wariner, The Whites, George Strait, Jeanne C. Riley, Dan Seals, Billy Walker, Pat Garrett, Jeanie Seely, Mundo Earwood and Penny Mighty。

Jamboree in The Hills is an offspring of Jambooree U.S.A., the second-oldest live radio show in the United States. The show celebrates its 50th birthday this year. Ticket prices will remain the same as last year. The two-day event, which is $40 and one-day tickets for either Saturday or Sunday will be $25.

NEW AND DEVELOPING

JESSIE BURNS (Churchill CR-94022)
One Less Lonely Night (3:08) (Southern Nights Music — ASCAP) (P. Breedlove), B. Morrison, J. MacRae (Producers: J. Williamson, T. Migliore) Burns was nominated for the prestigious Canadian Juno Award as a female vocalist this year and makes her American debut on the Churchill label with a sultry platter that makes heavy use of a throbbing acoustic guitar. Burns has a powerful voice and gets optimum performance from it with an urgent rhythmic style and a production that includes a particularly noteworthy dobro.

SINGLE REVIEWS

OUT OF THE BOX

SYLVIA (RCA AH PB-13501)
Snap Shot (3:29) (Tom Collins Music Corp. — BMI) (R. Fleming, D. Morgan) (Producer: T. Collins) Opening with a clever camera click, the title track from Sylvia's forthcoming album maintains very much the same feel and pace as last year's runaway "Nobody." Producer Tom Collins apparently ran her vocals through some sort of harmonizer on the chorus, adding a new touch to a country single production, while the spunky piano motif hints at crossover.

GEORGE JONES (Epic 34-03883)
I Always Get Lucky With You (3:18) (Shade Tree Music — BMI) (T. Whitsol, F. Powers, G. Church, M. Haggard) (Producer: B. Sherrill) The second single from The Possum's new "Shine On" LP is a bit of a surprise as the singer soars into the falsetto strata for the first time in recent memory, but his reading of the script is about as "straight" as Jones goes. The usual twists and turns that he is able to infuse into a line are almost non-existent (although a rolling piano picks up the slack with its own frills), providing a gentle change of pace for the country legend.

FEATURE PICKS

STEVE WARINER (RCA PB-13515)
Don't Your Mem'ry Ever Sleep At Night (3:07) (Tom Collins Music Corp. — BMI) (S. Dean, R. Hatch) (Producer: T. Collins)

JACK GREENE (EMH-0019)

BAMA BAND (Soundwaves SW-4707-NSD)

THE PROGRAMMERS PICKS

Rick Stewart
KRAK/Sacramento
After The Great Depression — Razzy Bailey — RCA

Henry Jay
WGTQ/Cypress Gardens
Highway 40 Blues — Ricky Skaggs — Epic

Bill Jones
WKSJ/Mobile
Highway 40 Blues — Ricky Skaggs — Epic

Tony Kidd
WZZK/Birmingham
All My Life — Kenny Rogers — Liberty

Pete Briler
KWKH/Shreveport
In Times Like These — Barbara Mandrell — RCA

Terry Slane
WIRK/West Palm Beach
After The Great Depression — Razzy Bailey — RCA

Bill Berg
WWVA/Wheeling
Highway 40 Blues — Ricky Skaggs — Epic

Jim Sticklin
KBRD/Denver
Once You Get The Feel Of It — Con Hunley — MCA

Jay Phillips
WMAQ/Chicago
Highway 40 Blues — Ricky Skaggs — Epic

Al Hamilton
KEGB/ Oklahoma City
Once You Get The Feel Of It — Con Hunley — MCA

Pete Adlam
WDS/Dover
In Times Like These — Barbara Mandrell — MCA

Bill Pyne
WQYK/St. Petersburg
Highway 40 Blues — Ricky Skaggs — Epic

Jack Seckel
WXJ/MKeepsons
Highway 40 Blues — Ricky Skaggs — Epic

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SEVENTH ANNUAL JAMBOREE — For six years now, country music fans have gathered in St. Clairsville, Ohio, for the outdoor country music festival called the Jambores in The Hills. The crowd has increased annually, and this year's event has doubled from an audience of 25,000 people the first year to the 50,000 who attended last year. This year the event will take place July 16-17, rain or shine, and will feature some of the most popular names in country music today. Stay tuned for the latest details, and watch for personally invited performers who have appeared at the "Super Bowl of Country Music" compose a virtual "who's who" in country, and this year will be no exception, featuring 26 of the top names in the genre, 11 of which will be making their encore performances.

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ONE NIGHT STAND BLUES — Blues and R&B musicians have traditionally had to ply their craft in the smoky hole that comprises what has become the legendary
and often illusory, “chillin’ circuit.” While this is merely a euphemism for the growing, woodshedding process that all musicians must endure to become recognized for their
work, historically, most of those players were black. But these days, the process is
more egalitarian, especially where the blues and R&B is concerned. Case in point is
Canadian-based EMI America/Liberty recording act the Power Blues, which, during
the last 72 days, has performed some 58 dates throughout California. The group will perform a 60th date on Cotati, Calif., but following that a date Easter Sunday in Berkeley, Calif. about $40,000 in instruments and sound equipment was stolen from the band’s truck. Sounds like the stuff of a chilling circuit story, eh? Before the group escaped to the Great White North for a tour of western Canada, the writer had the opportunity to imbibe one of its shows at the Palomino Club in Hollywood, where the setlist was managed to pain homage to roots blues while injecting some contemporary energy into the music. It used to be that most white musicians who played this brand of blues preferred to see themselves as “rockers.” But the Blues Boys stick to the gun that fired the first shot and add personality that is unabashed and honest. No poses here.
These are not the old Blues Brothers revisited, as most of the compositions they perform are original. From the gritty blues of “What Have I Been Drinking?” to the jazzy feel of “Boppin’ With The Blues,” the Power Blues are true blue.

GET DOWN SHOWDOWN — At the end of Los Angeles’ Hollywood Palladium, local nine-member, all-girl group Sugahah captured the grand prize in the first annual “Budweiser Talent Showdown,” a national talent search that covered 28 major urban contemporary and R&B radio markets in the U.S. Having accrued more than 1,200 competing young acts, Sugahah is to receive a PolyGram recording contract, a chance to record a Budweiser commercial for Anheuser-Busch, Inc. and about $10,000 in musical equipment from Rickenbacker. Sugahah first won in the Los Angeles area, a contest sponsored by radio station KJLH. Sugahah performed for more than 1,500 people during the April Talent Showdown, where the lovely ladies matched alongside four other groups. Included among the other finalists were Tyronne Davis and Glen Stewart from the band the Li’l Dukes of Dallas, Wash. D.C., and Onyx of Charlotte, N.C. Entertainers Stephanie Mills and Lou Rawls, who is somewhat of a spokesperson for Budweiser, having performed a commercial jingle of the beer of the same company’s “Parade of Stars” which raises money for the United Negro College Fund (UNCF), hosted the evening. A portion of the proceeds from the event will be donated to Compton Community College.

LIVE DUTCHIE — Their pixie-like charm seemed a bit flat when MCA Records act Musical Youth performed “Pass The Dutchie” on NBC-TV’s Saturday Night Live April 9, a show that also featured comedian Joan Rivers. The British-raised, neo-reggae

group, whose members are aged 11-16, appeared to be a bit awed by the studio audience and camera, although the audience seemed genuinely impressed by the young aggregation’s unabashed music spirit. If the group was a bit nervous during the “Pass The Dutchie” episode, then it was down-right stodgy during a rendering of the second single, “Never Gonna Give You Up,” from the “Youth Of Today” LP. If not for lead vocalist Dennis Seaton’s energy, the group would have seemed like wind-up toys at the end of their spring.

IN MEMORY OF SIMMONS — A series of classical music performances slated to begin April 25 at the Wshawa Ebell Theatre in Los Angeles, dubbed “E. T. — Extraterrestrial Talents,” will culminate June 26 with a “tribute to Calvin Simmons,” who died while serving as conductor of the Oakland Symphony Orchestra. Performing during the series are five world-known black American classical artists, including soprano La Verne Williams, pianist E. Jerome Malin, violinist Wintoner Garvey, cellist Alvin McColl and violinist Charles Veal, Jr., who has also carved out a respectable niche in the popular music world as a concertmaster, arranger and solo performer. The shows are being produced by Spectrum. Veal will conduct the debut performance of the Spectrum Chamber Orchestra during June 26 tribute, which will feature a composition especially prepared by Jerry Peters. Special guests to perform during presentation of the commissioned work are Donna Washington, Chuck Cissel, Gigi McClean and Bernard Ighner. The 32-year-old Simmons died in a tragic boating accident last August after serving as the Oakland Symphony Orchestra’s conductor since 1979.

SHORT CUTS — Linda W. Bowle, a former administrator at the Dance Theatre of Harlem’s Library, was recently named executive director of the World Institute of Black Communications, where she will direct the efforts of the African-American involvement in media. The Institute, which sponsors the annual CBEA Awards, was established by the National Black Network. Talk has it that Michael Jackson has been tapped for the title role in film maker Steven Spielberg’s remake of the Peter Pan
Gospel Execs Leave Annual Confab With Optimism For Coming Year
by Tom Roland

NASHVILLE — The recent Gospel Music Week activities provided the gospel industry with a much-needed boost in efforts to reach the marketplace with its special brand of entertainment, and, though the convention has ended, the video presentations by companies are still showing more of a sense of commitment and unification than has been felt from the ranks of the industry in recent months.

For many years, the rhetoric that has emanated from the gospel segment of the industry has been focused on the potential of the marketplace to crossover as a mainstream musical entity, but gospel executive have refocused their attentions first on reaching the immediate marketplace before conquering a much larger territory, and many of the companies are already setting their sights on a superior music form will be given more consideration.

Year of Growth

Label executives agree that the coming year will be one of growth, although they admit fairly early — and realistically — that the period's achievements will come in a slow progression similar to the growth demonstrated this year, and not in a dramatically climactic fashion.

"We're excited," said Dan Johnson, of Word Records. "Our artists are winning in these ministries, and there's evidence of great progress through good recording artists. We have a lot of potential in the industry that has not been realized," he said. Johnson's team has already released their fourth album, "The Dragon's Gate," which has been well received by critics and fans alike.

The gospel industry has for years been one that is hard to assess, with scattered pockets each moving in their own directions, in some cases nearly oblivious to what the other portions of the community were doing, but with increasing frequency, members of the industry are utilizing their collective abilities and interaction to build and reinforce existing structures. I think we're going to see some new innovations and I think we're going to see some more growth in the industry," Johnson said.

As each day goes by, the fragments of gospel music will start to come together, and I think that we'll get more into the belief that we're singing the same message, but we're singing it in a different style. We're building Sparrow Bow Games

NASHVILLE — Sparrow Records has initiated an involvement with home computer gamers, through a deal with Sunnycalve, California's Home Computer Software. Under the agreement the label will immediately market and distribute home computer games that utilize Biblical themes.

Spencer Johnson, head of Sparrow, said, "We believe that the power of the gospel can be expressed through interactive games that help players explore the teachings of the Bible, while enjoying a fun and engaging experience." Sparrow's first release under the deal is a faith-based adventure game called "The Great Adventure," which tells the story of a young boy named Jack who must save his family from a evil spirit using the power of faith.

Candy For Priority — Candy Hemphill, one of the vocalists from the southern gospel recording act the Hemphills, recently signed a long-term, solo recording agreement with RiverSonic Records, the newly created southern gospel arm of Priority/CBS. Her debut project, "Solving the Riddle of My Life," will feature a mid-summer release date with an appearance at the Gospel Music Association's Annual Convention in Las Vegas, Nevada. Hemphill is a popular artist known for her powerful vocals and energetic performances. She has been a member of the Hemphills for many years and has contributed greatly to the group's success. With her new solo project, Hemphill is sure to continue her success in the music industry.
Argentina

BUENOS AIRES — RCA toppler Jorge Schutt reported to Cash Box that his company is releasing the first two Spanish artists included in the representation contract signed recently by Schutt directors with EMI records of that country — Paloma San Basilio and Raphael. Paloma’s new album is being labeled “Por En Da Da Da” and is being promoted in the U.S. by several affiliated companies of the group in Latin America. Estela’s first record ventures were in the fifties, and her recent comeback has been successful. Duet Pimpinela, also recording for CBS, has been touring in Mexico and Chile during the week to promote their music on TV and through personal appearances. The new LP by Pimpinela is scheduled for July.

American Recording is launching the third cassette cut by Alex Martin, a well known name in the cafe-concert circles with a record called “Vivo D’Oro,” the Rita Lee best hits compilation sung in Spanish, and the album compiled with John Lennon’s best tracks.

PolyGram’s Leo Bentivoglio has arranged a TV campaign on ATC for the Rolling Stones’ hits through a program that will be released on all TV and radio stations throughout the U.S. on where 100 million housewives are expected to tune in Monday, September 18, to watch the Rolling Stones perform “Voo Doo” and then transformed Moraes Moreira’s “Festa do Interior,” which has been a hit for Gal Costa, within Brazil into a carnival anthem appropriately called “Carnaval.”

While “Carnaval” is the selected single for most of the advertising, Brazil expected, the U.S. have gone for a slower duet written by Barry Mann and Cynthia Weil called “Three Pieces of Gold & Silver.” Laughter, Meneses says that it is one that Quincy Jones missed.

The last word is, however, in the hands of both the Brazilian and American markets. Meneses admits that the success of “Mas Que Muda” in Portugal has been a turning point in the melody. The Anglo-Saxon world has always been attracted to the Latin world, but while artists have been attracted to the potential it will be difficult for them to succeed in America without using English. The appeal of Jobim’s music was, I think, because the lyrics were in English.”

For present, Meneses has taken a step toward the most radical change in style that any major artist has in a long time. Now he has made to wait and see how America and the world take the new look of Meneses.

Christopher pickard

United Kingdom

LONDON — David Bowie fever continues unabated. Sabbath is playing a new LP for three extra U.K. dates have been tagged to his concert appearances in June. One month later, at the White Duke will perform on the massive outdoor Milton Keynes Bowl to satisfy ticket demand, which has reportedly exceeded one million applications.

Much excitement at Beggars Banquet Records over the recently released single by Clariam Hamlil of the classic ’60s Pinney hit, “24 Hours From Tulsa,” which looks set to become another contemporary cover hit. Hamill has breathed new life into the song with some very clever funk arrangements. BB has also spent 10,000 pounds ($15,000) producing a video of the piece, which has just been released videocassette single. The Hamill promo of “24 Hours” is being sold on an ordinary 30 day period commercial video using at 4 pounds 95 pence ($7.50), thereby adding a sensible purchase incentive for consumers.

Ex-Deep Purple vocalist Ian Gillan, who became frontman for the successful heavy metal group Gillan (which recently disbanded), has now joined heavy colleagues Black Sabbath as their new lead vocalist. Gillan played with Sabbath for September release and U.S. U.K. tour dates in the autumn.

With their hit single at WEA after New Yorkers/shock-horror group Twisted Star performed its latest single, “I Am (Me),” on BBC’s TV Top of the Pops recently. The TV stations telephone switchboard got jammed by hordes of outraged parents complaining about the latest piece of image promotion. The group is fronted by Geordie, who writes the songs. “Dime,” said Ertegun.

His promotion reflects the high esteem we all have for him and his abilities as an executive.”

In related news, Johnny Mattsumoto, who comes to the company after serving as president of a Pioneer subsidiary, Ertegun commented, “Yamaha’s work proudly in bringing world class music to the United States. We are looking forward to working closely with him in the years to come.”

Ertegun concluded that, “the executive realignment at Warner-Pioneer comes at a time when the company is enjoying tremendous success in Japan, both with its domestic and international acts.

Aussie Thrush — Australia’s Sharon O’Neill was recently at the Record Plant in Los Angeles as president and CEO of Warner Brothers LP for Epic Records, titled "Foreign Affaires." Pictured with O’Neill is John Boylan, Epic vice president/executive producer.

Executive Shuffle Announced At Warner-Pioneer

LOS ANGELES — Tokugan Yamamoto has been promoted to senior managing marketing director of Warner-Pioneer and Satoru Matsumoto has been named managing director in a major realignment of the Pioneer-Warner executive structure, according to an announcement from Neeshi Ertogun, president of WEA International.

Additionally, Ertogun announced that Kichibei Sawa, who has served as president and CEO of the company for the past four and a half years, has resigned from the post, but will continue to serve as a member of the board of directors.

In further changes at the company, Keith Bruce has been named non-resident chairman of the board of Warner-Pioneer. He will continue to serve as Senior vice president, Asia-Pacific region, WEA International and will be headquartered in Los Angeles. Before Yamamoto joined the company, Bruce was co-managing director of A&M Records.

Yamamoto joined Warner-Pioneer in 1981, following a 25 year career with RCA Records Tokyo, and was promoted to co-managing director to managing director last year. "In his new position," said Ertegun commenting on the appointment, "Yamamoto will work closely with Keith Bruce and Satoru Matsumoto, and will be directly responsible for the day-to-day executive management of the company. His promotion reflects the high esteem we all have for him and his abilities as an executive.”

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INTERNATIONAL BESTSELLERS

Argentina

Top TEN 45s
1. "Olvidame" — Pimpinela — CBS
2. "Ojo De Tigre" — Survivor — CBS
3. "Parked Car" — Chuck berry — Music Hall
4. "Che Pibe" — Raul Porcheto/Leon Glenclo — Music Hall
5. "Cordialmente" — Los de la Banda — CBS
7. "Eva" — Bonga Y La Pare — Manzamita — Music Hall
8. "La Marcha De La Bronce" — Pedro y Pablo — Music Hall
9. "De Da De Da" — Trio — PolyGram

Top TEN LPs
1. "La Vida A La Luna de Chabelo" — Carlos Alvarado — SGL/Interdisc
2. "Star Show Platinum" — Various Artists — Interdisc
3. "Percussion" — Various Artists — SGL/Interdisc
4. "En Concierto" — Pedro y Pablo — Music Hall
5. " легко" — Climax Blues Band — PolyGram
6. "Rolling Stones Hita — Rolling Stones — PolyGram
7. "Live In Japan" — Cilla Black — PolyGram
8. "Bella Conmigo" — Rita Lee — EMI
9. "En Argentinas" — Mercedes Soza — PolyGram
10. "Por La Simpatica De Mi Gente" — Sergio Denis — PolyGram-

Germany

Top TEN 45s
1. "Kajaimgoogo" — EMI
2. "Billy Jean" — Michael Jackson — Epic
3. "Micro" — Mutanabbi — PolyGram
4. "99 Lautsungen" — Nena — CBS
5. "Lander الاول" — Udo Lindenberg — PolyGram
6. "Hey, Little Girl" — Icehouse — Chrysalis
7. "Let’s Dance 2" — David Bowie — RCA
8. "Ruckicht" — Hoffmann & Hoffmann — Global
9. "Romanza" — Boney M — PolyGram
10. "Major Tom" — Peter Schilling — WEA

Top TEN LPs
1. "Ein Herz fuer die Finale" — Pink Floyd — Harvest
2. "Nena" — Nena — CBS
3. "Sydney Rome — Horiz/Hansa
4. "Odysee" — Udo Lindenberg — PolyGram
5. " أنا" — Elton John — PolyGram
6. "Amarra Mix" — At Band & Romina Power — K-Tel
8. "Thriller" — Michael Jackson — Epic
9. "Eros" — Tiziano Ferro — PolyGram

United Kingdom

Top TEN 45s
1. "Let’s Dance" — David Bowie — EMI America
2. "In The Church Of The Policeman (Mind) — Culture Club — Virgin
4. "Breakaway" — Tracey Ullman — Silt
5. "Words" — David Carrer
7. "Field Of Fire" — Duran Duran — EMI
8. "Rebel Yell" — The Vapors — The Vapors
9. "Ooh To Be Ah" — Kajaimgoogo — EMI

Top TEN LPs
1. "The Final Cut" — Pink Floyd — Harvest
2. "Heat Of The Night" — Michael Jackson — Epic
3. "War" — U2 — Island
4. "Sweet Dreams" — Ercalastics — RCA
5. "Bennie and the Jets" — Billy Joel — RCA
6. "The Key" — Joan Armatrading — A&M
7. "White Pony" — Pulp — Island
8. "It’s A Beautiful Day" — Echo & The Bunnymen — PolyGram
9. "Roo Der Down" — EMI
10. "Roo Der Down" — EMI

 счет Мелодий Мэйкер
 Competition May Intensify As Target Stores Open In L.A.

(continued from page 5)

Operating like a "store within a store," Target's record and tape departments in the new L.A. stores, which were once the facilities for the FedMart chain, will price $8.98 list product and other pricing categories at the prevailing market prices, both sale and catalog, he said. For instance, Farr said that the sale price on $8.98 list product would probably be comparable to that of retail chain stores at $5.99, while shelf prices on the same product will likely be set at $7.99. He said that all Target stores carry about 1,500 titles and that the Southern California stores are stocking deeper on Top 20 titles in order to maintain a constant inventory. "We do want to make sure what the retail chains do, but we will have a presence on the top selling product in the marketplace," Farr said.

A grand opening ad splash, geared to April 17, was waged in area newspapers, which not only featured product on promotion but listed the location of the 19 new stores, most of which are situated on the suburban fringes of Los Angeles and Orange and San Bernardino counties.

Farr additionally said that although the store has primarily relied on print to advertise sale of record and tape items, Target in Los Angeles will become more actively involved in radio and TV advertising in the Southern California region to meet the demands of the competition.

"It's the only way," said Farr, "we want to make money like anyone else. The reason everyone is watching us is because we have 27 units in Southern California now with two more coming by the fall; so I guess there is some concern.

The concern lies in predictions by some industry insiders that Target stands to collect about $250,000 per store this year, adding up to $50.7 million in total annual yield from records and tapes, a figure that would place it among the top record and tape merchants in the U.S.

Noting that prerecorded music departments are given highly visible placement along each outlet's "race track" aisle in the center of the store, Farr said that the departments are situated adjacent to their electronics departments, which include video and audio hardware and software for home video.

"Target is a very strong trend merchant," remarked Farr, commenting on the wide-range of demographics the chain hopes to attract. "We intend to have the Compact Disc hardware and software in all our stores as soon as they are available.

While there is no overt concern that Target's entry into the L.A. market will spark a price fight, Fogelman said that the mass merchandiser's opening here reminded him of the late '60s and early '70s when White Front, a major Southern California mass merchant discounter, operated an aggressive loss leader program with records and tapes.

The dealer said that White Front used records and tapes to attract shoppers by prominently advertising the product at low sale prices and aggressive merchandising of that line in-store.

"The net result of that was retailers keeping their margins down and it kept dealers from making a reasonable profit," Fogelman recalled. "The retail sector here was not able to settle into a stable pricing structure.

Since the White Front liquidated in the mid-'70s, L.A. has evolved into a retailers' market, said Fogelman, and over the last decade has developed into a more stable, yet competitive market.

That retailers feel up to the challenge represented by Target's presence here was evidenced most vividly by Tower Records president Russ Solomon, who said that the eight stores in his chain operate in Southern California should feel little effect from Target's prerecorded music and that strategies would not change to address merchandiser's presence in the market.

"There's enough business in the area and those products will sink or swim on its ability to satisfy customer needs," Solomon said. "No one will go out of their way to save 20 cents on an album and they (Target) can't get significantly lower than the prevailing sales price," noting that California unfair trade practice provisions prevent merchants from selling goods below six percent over base cost.

But even though trade law protects manufacturers from setting prices below cost, the competitive drive of major retail chains - including Music Plus, Tower, The Warehouse and Licorice Pizza - will make basement-discounting an unprofitable strategy, some of those contacted believe that Target's predominantly self-racked operation will give it an edge over other area discounters by permitting it to buy inventory at the same price retail chains do.

"Although they can't carry as many titles as the specialty stores and don't have near the variety of music the smaller dealers do," said John Jackson, head of John's Music One Stop, a major one-stop for black mom & pop stores here, "they can buy records at the same price as I do.

Self-sustaining record and tape distribution, while a knotty problem in the eyes of many rack jobbers throughout the nation and a cause of concern for some dealers, represents new horizons for Target.

WARM Sojourn

"Our purpose at the recent NARM convention (April 10-13) was to take a higher profile with manufacturers because in the past we have been hidden under the racks," Farr said. "We were at the convention to show the industry who and what we are and not just another mass merchandiser.

Evolving into a chain that self-racks 75% of all its stores (Lieberman Enterprises racks the remainder), Target has established four district center specialists, including in-house rack pioneer Tom Whalen, who serves as the center specialist at Target's Rancho Cucamonga, Calif., distribution facility, which services Southern California. Supporting the specialists are 14 field sales representatives and an executive support staff in Minneapolis. In addition to Farr, Cindy Wallace, new releases buyer; George Smith, who oversees the field staff; Nancy Ludwig, catalog buyer; and Olga Easonou, buyer of classics, children's product, accessories and K-Tel product, comprise the record and tape department's executive management team.

Farr also noted that the chain's computerized inventory system permits the district center specialists to keep tabs on the product flow in their markets. He explained that all home entertainment items and accessories carry a six-digit number that identifies the title and product configuration and is electronically entered at the cash register and then fed to the company's computer in Minneapolis.

Each central specialist has a terminal and can also call up the weekly and daily sales figures so that restocking can be handled in a more timely manner.

If the effort to operate the record and tape departments of Target like a record store is of moderate concern to dealers in Los Angeles, the industry's rack jobber community, during a NARM Rack Jobber Advisory Committee meeting held at the association's convention in Miami Beach (Cash Box, April 23) expressed a desire to see manufacturers adopt a pricing structure similar to the one CBS Records unveiled recently (Cash Box, Jan. 15). The CBS revision created two pricing tiers, giving accounts whose primary business is the sale of record and tapes a lower price than those accounts whose prerecorded music inventory constitutes a small portion of the stores entire inventory.

During the meeting a plan was advanced by rack jobbers calling for a campaign to contact manufacturers and urge them to adopt a pricing structure similar to CBS's and force chains like Target, Gold Circle and Alexander's from the direct buying ranks.

Commenting on the rack jobbers' meeting in Miami Beach, Farr said, "The manufacturers have to weigh the service rendered by us as a customer. We sell a lot of records. Our returns percentage is among the lowest in the business; we're very good for the business." "What's key," Farr added, "is how the racks and retailers view us, but how the manufacturers view our contribution. If manufacturers support us with price except CBS," he concluded.

Lee-Myles Has Board Jackets in 1,000 Lots

NEW YORK — Record packager Lee-Myles Ass. is offering print "direct on board" jackets in lots of 1,000 minimum as compared with the standard 5,000-lot minimum quantity. These short runs have been targeted at record company runoffs of old catalog items that do not require the standard lot reprints.

They will also be available to labels seeking short runs on new product, as well as unsigned artists and entrepreneurs.

Cash Box/April 30, 1983
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<td>THE NAMORANS</td>
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**April 30, 2083**
AROUND THE ROUTE
by Camille Compasio

Illinois operators, through the good offices of the Illinois Coin Machine Operators Assn. (ICMOA), have been vigorously campaigning against S.B. 31 in the Senate, which is currently in the Revenue Committee and scheduled to be called very shortly. The bill’s provisions call for an increase in the state license fee on coin-operated equipment from the present $10 to $50 per machine per year. This is quite a hefty increase, and operators don’t need right now, so they’ve been expressing their opposition to legislators. At this point, they have gained some support—which has helped spread a little optimism. Hopefully, the outcome will be favorable.

Colorado operators were faced with a similar problem recently, involving a proposed $100 annual per machine tax, applicable to all coin-operated games throughout the state. Ops had heretofore been paying machine taxes on a municipal basis, which they’ve been able to live with, but the $100 statewide license was just too much, so the wheels of opposition began to roll. Colorado Coin Industries then launched a full-scale campaign urging ops to write and phone their legislators. Area distrbs. namely, Rowe

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Pinballs Making Comeback As More Firms Bow New Games
by Jeffrey Ressner

LOS ANGELES — A pinball renaissance? The whole idea may seem preposterous in light of quantum technological leaps such as laserdisc-driven video games, hologram-enhanced amusements and other marvels that the industry promises for the years ahead. Nevertheless, a number of manufacturers, including Gottlieb, Bally and Williams, contend there has been a marked revival of interest, if not a resurgence, in non-video product like simple pinball games. All three companies have introduced new ball-and-flipper units recently, and all appear to be gearing up for production on other pinball-oriented, non-video items.

Bally, Williams and Gottlieb concurred that the major market for pinball right now is in European countries such as France, Germany and England, where locations are better suited for pin activity. Video games have decreased dramatically in popularity there, and competition between players runs high. According to representatives from these three companies, European pinball sales account for anywhere between 60-85% of the business, the remaining 15-40% being domestic purchases. However, it appears as if the glut of secondary video amusement product in this country has caused U.S. gamers to search for other means of entertainment, and manufacturers are beginning to notice a slight turnaround in the American pinball marketplace.

“There’ll always be a market for pinball,” remarked Gilbert G. Pollack, vice president, sales and merchandising, for D. Gottlieb & Co.’s pinball and arcade division. “They’ve always been extremely strong in Europe, and though we’ve seen a decline in domestic sales over the years, that’s probably bottomed out. Gottlieb doesn’t believe pinball will return to its former status in the industry, but we should see a slight increase in domestic activity soon.”

Paul Calamari, vice president, sales, for Bally Pinball Division, based in Bensenville, Ill., says his company noticed a dramatic surge in activity for flipper sales in Europe since early January 1983, and approximately six-to-

(continued on page 34)

Atari Nabs Right For ‘Mazer Blazer’ In Ireland

CHICAGO — Stern Electronics, Inc. announced that an agreement has been reached with Atari Ireland to allow that company’s Tipperary plant to build and market Stern’s latest video game, “Mazer Blazer.” Under the terms of the agreement, Atari’s Irish facility will produce and market the game in western Europe and Canada, while Stern will manufacture it for the U.S. market.

Stern spokesmen said that this is the first time Atari Ireland has licensed a game from a U.S. manufacturer. (The Tipperary plant is presently producing “Pole Position” under license from Namco of Japan.)

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INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 29)

Indiana-based Mountain Coin, lent their full support — and the happy ending was the shielding of the bill, at least for another year. Both incidents further dramatize the very common problem for operators these days — that of states needing revenue singling out amusement games as a prime source, because of misconceptions about their earning power. The best defense of course, is unity and strong organizational efforts.

Ed Pellegrini, vice president, sales, of the Chicago Division of Bally Midwest, announced the official grand opening with a ribbon cutting ceremony complete with a cake that was formed in the shape of the new structure. Among officials at the ceremony were (l-r): Jack Hartman, vice president of finance, John Pasierb, vice president of engineering; Jack Williams, Mayor of Franklin Park; Terry Sullivan, vice president of production, and Stan Jarocki, executive vice president.

Pinballs Making Comeback As More Firm Bow New Games

(continued from page 33)

eight weeks ago saw a “marked increase” in American interest in flipper product and non-video product in general. “Pinball has been the backbone of the coin-op industry since 1929,” commented Calimari, “and ever since then it’s been a part of the business that goes through peaks and valleys. Pinball has been temporarily brushed aside over the years by bumper pool, air hockey, foosball and video games, but every time it seems to resurface.”

Players are getting bored with the same old video games, 3D versions of “Pac-Man” and 20 different types of “Donkey Kong,” added Williams’ Electronics, Inc., marketing director Ron Crouse. “They’re looking for new ideas, and it turns out that pinball is something fresh and new for many of today’s gamers. It’s a matter of getting back to basics.”

The concept of getting back to basics is one that every manufacturer is dealing with today. New “Time Fantasy” pinball, Bally’s AMOA-bowed “8-Ball Deluxe Limited Edition” and upcoming “Grand Slam,” and D. Gottlieb’s “Super Orbit” convert-a-pin unit shown at AOE all rely on single-level, single-ball dynamics rather than the idea of recreating something that has multiple balls in play. Gottlieb’s pin, for example, has four lanes with different levels and allows many balls to flood the playfield simultaneously. The reasoning behind and vivid proliferation of the machines is threefold: it helps players weaned on video games get a group of the pinball experience without becoming mired in complex instructions and skills; it allows a more economic price point due to the lack of ultra-sophisticated (and ultra-expensive) mechanisms; and it means less downtime for the games because there are fewer things that can break and requiring extensive repair.

Current Trend

Though current trends in pinball point towards more simple design, industry members feel various other changes in the game format are imminent. “I don’t know if the cabinet will change, the playfield will change, the ball will be different or even if a ball will be used,” explained Gottlieb’s Pollack, “but there definitely is a place in the market for new electromechanical novelties.”

Bally’s vice president, marketing, Thomas Nieman, believes the wave of the future lies in enhanced optics and audio features. Nieman also pointed out that the downsizing of technology will affect pinball machines, making them more space efficient, delivering a greater return per square foot. He used his company’s recent “Baby Pac-Man” pinball hybrid game as an example of how a pinball game could fit in a revolutionary, smaller cabinet and still attract attention from consumers. “It took a while for the machine to gain acceptance,” said Nieman, “but ‘Baby Pac-Man’ has developed into one of the most successful products in 16 months at Bally. We introduced the game at last November’s AMOA, where it got a conservative, cool reception. Then, from November through December, we saw it collect dramatic in

Rowe Appoints Betson Pacific For Southern California Distributing

CHICAGO — Betson Pacific of Los Angeles has been appointed a Southern California distributor for the complete line of Rowe phonographs and vending equipment. “We believe that Rowe offers superior products and the most complete vending and phonograph line available,” stated Beton’s Peter Betti, in commenting on the appointment. “We are pleased to represent such an excellent product line in Southern California. John Loiz, Betson Pacific director of marketing vending, is especially impressed with Rowe’s new BC-35 microprocessor controlled bill changer. “This changer has a high capacity and is extremely flexible with programmable features as well as the dual bill stacker,” said Loiz. “This, together with the 48-food vender, the new 490 micro-processor glass front snack merchandiser and Rowe’s other fine venders, gives Betson Pacific the best equipment in the industry. In addition to the fine vending lines we now represent, the Rowe equipment will give our salesmen the absolute best to choose from for all their needs.”

Betti had high praise for the Rowe R-87 phonograph, calling it the “finest and most reliable” in the industry. He noted that Rowe has maintained its high level of popularity among Southern California operators “because of their advanced designs and superior product features.”

The Betson Pacific service and parts department are fully prepared to support the Rowe product line. Personnel in both departments have been specially trained in maintenance and all other aspects of Rowe’s product technology.

Ed Wiler, vice president of marketing at Rowe, said, “We are pleased that Betson Pacific is representing our products, and we welcome their organization to our network of distributors.”

Pictured in the accompanying photo (l-r): Betson Pacific’s Joe Farney, John Loiz, John Jarocki, Bernie Skohloff, Bob Sanchez and Peter Betti.

Peach State Distributing was recognized as the top Valley distributor in terms of total sales volume in 1982, while Cleveland Coin International was cited for the largest increase in Valley purchases in 1982, as compared to 1981.

In each instance, the award was given in the form of a unique pool table/desk designed and manufactured by Valley. The versatile item of furniture incorporates many features of the well known Valley “Cougar” coin-operated pool table, including genuine green billiard cloth, high pressure pine laminate on all exposed surfaces, molding and trim of anodized aluminum, and reinforced fiberglass legs with individual levelers. The pool table/desk features four ample drawers — a center drawer, two on the left hand side and a full-depth, legal-sized one on the right. Each drawer is equipped with slides, and the pulls are authentic R-balls. The unit measures 72 inches x 36 inches x 31 inches high.

Valley Co. Honors Its Top 1982 Distributors

CHICAGO — Peach State Distributing Co. (Atlanta, Ga.) and Cleveland Coin International (Cleveland, Ohio) have been named “Distributors of the Year” by The Valley Co. for outstanding performance during 1982.

In making the announcement, Charles P. Milhem, president of the Bay City, Mich. coin table manufacturer, said, “In the past, two distributors have done an exceptional job for us over the years, helping us to become to the world’s largest manufacturer of coin-operated pool tables. They have supported Valley and the coin machine industry in a positive way, and these awards are recognition of that long-term cooperation as much as they are for 1982 performance alone,” he continued. Peach State Distributing was recognized as the top Valley distributor in terms of total sales volume in 1982, while Cleveland Coin International was cited for the largest increase in Valley purchases in 1982, as compared to 1981.

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Pinball Comeback (continued from page 34)

comes, competitive with most video games with the exception of "Pole Position" and "Joust," and usually ranked among the top three or four pieces. Individual operators were apprehensive at first and just took one or two games back. But with the large bump in sales of the game tripled in February when compared to January, and it's been doing very well ever since.

Even though they're currently concentrating on simple pin games, Williams continues to field new cabinet designs and other radical departures from traditional pinball concepts. "Although we believe it's time to go back to basics," said Crouse, "we'll still explore far-out ideas." Williams recently caused a stir at the Chicago AOE show when it premiered its "Joust" pinball console, the first dual-player game of its kind, which takes two coins per play when a pair of arcadeads match wits and skills.

Games like "Joust," "Super Orbit," "Baby Pac-Man," "Time Fantasy," "Grand Slam" and others should prove to skeptics that pinball, as a once-and-forever game, is as popular and as familiar as many believed during last year's vid game phenomenon. While it may be true that pinball wizardry will probably never be as much fun as the heights it did before the days of "Pac-Man" fever, current modifications like Bally's pin-vid marriage and Gottlieb's "convert-a-pin" package have already reached thumbs-up from fans, so it's likely the industry will forge on ahead with plans for further innovations in pinball design.

Dr. Cowan Named To Bally Mfg. Corp. Board

CHICAGO — Dr. James K. Cowan has been chosen to be a member of the board of Bally Manufacturing Corp., as announced by Robert E. Mullane, president and chairman of the board.

Dr. Cowan is currently president of United Hospital Medical Center (Norwalk, N.J.) and is the former Commissioner of Health for the State of New Jersey and served as Assistant Secretary of Defense in the Eisenhower administration.

A native of Washington, D.C., Dr. Cowan received his Bachelors degree from Howard University (Washington, D.C.), his Master of Arts degree from Fisk University and his Doctorate in Medicine from Hennepin Medical School (Minneapolis, Minn.).

Dr. Cowan has served as a member of the board of directors of Bally's Park Place Inc., an 85% owned subsidiary of Bally Manufacturing Corporation, since May, 1981.

A former Captain in the Medical Corps of the U.S. Army, he was chief of surgery at the 36th Station Hospital in Germany and presently is a member of the Armed Forces Medical Policy Council.

Atari In Ireland (continued from page 33)

Gary Stern, president of Stern Electronics, Inc., said the Atari Corp. was chosen by Atari and wasn't surprised with Mazer Blazer when it was featured at the recent AOE show in Chicago. "After seeing the software and the phenomenal distributor and operator reaction, the Atari people contacted us and concluded an agreement right at the show," said Stern. "We have had a longstanding working relationship with Atari, and it was not unusual to conclude a seven figure deal with a handful of lawyers. We believe that final contract negotiations were completed last week, and we expect Atari Ireland to begin production shortly.

Stern further said that working with Shane Breaks, president of Atari Ireland, was a real pleasure. "There's no stopping Shane, he sees 'em produced he wants and he won't rest until he gets it for Atari.'"
MANUFACTURERS EQUIPMENT

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

Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Mytle (2/82)
Bosconian (2/82)
Bosconian Mini-Mytle (2/82)
Tron (8/82)
Tron Mini-Mytle (8/82)
Solar Fox (8/82)
Solar Fox Mini-Mytle (8/82)
Saturn's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Mytle (11/82)
Super Pac-Man (11/82)
Super Pac-Man, pin-vid (12/82)
Bump 'n' Jump (2/83)
Journey (4/83)

CENTURY
Phoenix (4/81)
Route 16 (4/81)
Route 16 Eiffle (4/81)
Pole Position (5/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)
Loco-Motion (3/82)
D-Day (12/82)
Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)
Gyrrus (5/83)

CENTURY
Solar Quest (10/81)
Jack the Giantkiller (4/82)
Naughty Boy (5/82)
Cosmic Crush (4/83)

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

DYNAMO
Lil Hustler (12/81)

EXPY
Special (1/81)
Venture (1/81)
Mousetrap (12/81)
Victory (12/82)
Pepper II (8/82)
Whirly Bucket non-video game (11/82)
Hardhat (12/82)

GAME PLAN
Intruder (2/81)
The Match (3/81)
Corvette (4/81)
Megaick (9/81)
King And Baloono (10/81)
Engima II (10/81)
Kaos (11/81)

GAME TECHNIKS
Tri-Pool (1/82)

GDI
Red Alert (10/81)
Silther (8/82)

GOTTIEB
New York, New York (2/82)
Reactor (7/82)
Q'bert (12/82)

INTREPID MARKETING
Beister (1/83)

NAMCO AMERICA
Sweet Licks (4/82)

NINTENDO
Donkey Kong Jr. (8/82)
Space Jump (3/82)

ROCK-OLA
Warp-Warp (9/82)

SEGAT/CREMLIN
Astro Blaster (4/82)

BALLY MIDWAY
Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (3/80)
Space Invaders Min (9/80)
Space Invaders (10/80)
Space War Mini-Mytle (10/80)
Pac-Man (11/80)
Pac-Man Mini-Mytle (11/80)
Rally-X (2/81)
Rally-X Mini-Mytle (2/81)
Gorf (4/81)
Gorf Mini-Mytle (4/81)

Wizard of Wor (6/81)
Wizard of Wor Mini-Mytle (6/81)
Omega Race (8/81)
Omega Race Mini-Mytle (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Mytle (11/81)
Kick-Man (1/82)
Kick-Man Mini-Mytle (1/82)
Turbo 1/82)
D-Dog (2/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Uplift (5/82)
Zektor (3/82)
Subroc 3-D (8/82)
Pengo (10/82)
Taco/San (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (2/83)
Star Trek, cockpit (2/83)
SIGMA
Launcher Z (12/81)
Rolling Star Fire (12/81)
Stern
Messerschmitt (1/81)
The End (3/81)
Schrifl (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)
Jubilee (2/82)
Frenzy (5/82)
Tazz-mania (5/82)
Tutankham (7/82)
Dark Planet (11/82)
Lost Tomb (2/83)
Bagman (2/83)

TAIMO AUTOMATICS
Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarcon (5/81)
Zarcon Trimline (5/81)
Colon (7/81)
Colon Y Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'n' Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/82)
Jungle King (9/82)
Jungle King Trimline (11/82)
Front Line (12/82)
Zoo Keeper (4/83)

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

to

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

U.S. BILLIARDS
Quasar (4/81)

WILLIAMS
Defender (4/81)
Joust (10/82)

Z-POP & FOOSBALL
Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dino Model 57
Dynamo-The Tournament Football (5/82)
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Cat Bumper Pool (6/82)
Valley Cougar Cheyanne (8/82)

CONVERSION KITS
(NAME OF KIT)
Bally Midway, Pac-Man Plus (12/82)
Centronics, Bnx (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, Tunnel/Scan (9/82)
Sega, Monster Bash (11/82)
Sega, Space Invaders (11/82)
Sega, Space Invaders II (11/82)
Universal, Lady Bug
Universal, Mr. Do
Bally Midwest Names Murnane, Pellegrini

CHICAGO — Charles H. Farmer, president of Bally Distributing Corp., announced the appointment of John F. Murnane to the position of executive vice president of Bally Midwest, a division of Bally Distributing Corp., headquartered in Chicago. Murnane will be responsible for the overall management of the six Midwest offices, including Central Ohio Sales and International. He was previously vice president of operations and director of vending sales.

Prior to joining Bally, Murnane was region sales manager at Rowe International and national sales manager with MMI. An honorably discharged veteran of the U.S. Military, he attended Loyola University in his native Chicago, and presently resides in a suburb of that city with his wife and family.

Farmer also announced the appointment of Ed Murnane to vice president of sales for the Bally Division. He previously held the position of sales manager. His new responsibilities include purchasing for all Bally Midwest offices.

Pellegrini holds a degree from the University of Illinois, and resides in the northwest suburbs of Chicago.

Mesquite Court Rules In Favor Of Aladdin's Castle

CHICAGO — Bally Manufacturing Corp. announced last week that the United States Court of Appeals for the Fifth Circuit, on March 31, rendered an opinion in the case of Aladdin's Castle, Inc. versus the City of Mesquite. The Court held that an ordinance of the City of Mesquite, Texas, prohibiting persons under the age of 17 from playing coin-operated games unless accompanied by a parent or legal guardian was invalid.

The decision is the most recent holding in the Mesquite litigation. That began in 1971 when Bally's Aladdin's Castle, a Bally subsidiary, challenged the ordinance that had been passed in response to the attempt by Aladdin's to open a video game center in the city. In 1980 the Fifth Circuit originally held that the ordinance was invalid, citing both Federal and State law as the basis for its decision, and the city subsequently appealed to the United States Supreme Court. The Supreme Court in February of 1982 remanded the case to the Fifth Circuit for clarification of that court's holding on State law. The Fifth Circuit has now decided that the ordinance is invalid.

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The Weekly Trade Journal.

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$1295, Cartoon Character (Brand-New) $225, P.

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NAMA Opposes Bill On Cig Health Warning Tags

CHICAGO — A statement opposing H.R.

1824, a Congressional bill that would require

a rotating, three-times-a-year health warning

label on cigarette vending machines, has been

filed by the National Automatic Merchandis-

ing Assn. (NAMA) with the U.S. House Sub-

committee on Health and Environment.

The legislation, introduced by Rep. Henry A.

Waxman of California, would change the present

health warning requirement on cigarette

packages and in advertisements and would

transfer regulatory authority from the Federal

Trade Commission to the Depart-

ment of Health and Human Services, ac-

cording to Richard W. Funk, NAMA
director of government affairs.

"The proposal would require that warning

labels be changed three times a year on some

800,000 cigarette vending machines and

would result in substantial labor and material

costs to vending companies," Funk stated.

The NAMA statement points out that the

present health notice requirement is well

known to the public and that H.R. 1824 is

not likely to increase that awareness.

"The cost to the industry would be better

spent in scientific research leading to definite

conclusions about the impact of cigarette

smoking on health," NAMA told the commit-
	ee. NAMA added that the proposed new

procedure would lessen the efficiency of

"bringing the warning to the public."

"There remains much to be done to es-

establish scientific cause and effect relations-

between smoking and various diseases and

other deleterious physiological effects," 

NAMA told the committee.

Operators desiring further information may

contact the NAMA headquarters office at 75

Dearborn St., Chicago, Ill. 60603. The telephone number is (312) 346-0770.
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