Ride the highways of your dreams...

"ROLL ME AWAY"

the next smash single from

THE DISTANCE

BOB SEGER
& The Silver Bullet Band

Produced by Jimmy Iovine

www.americanradiohistory.com
EDITORIAL

As we have been saying in recent weeks — and this is a feeling that seems to be spreading throughout many sectors of the industry — it really does appear that there have been the beginnings of a turnaround. There are still a number of unresolved issues among the independent labels and the various branch and indie distributors, but above and beyond that, it seems as though the music is hotter than it has been in a while and that the consumer has regained his confidence.

Last week, we mentioned that the scheduled second quarter releases appear strong enough to keep the momentum going — there are still a number of potentially spectacular hits in the pipeline — and that along would be cause enough for optimism. But there’s more, especially in the area of accessories.

One of these accessories is home video games — both the consoles and the cartridges. There may indeed be a shake-out occurring among the manufacturers right now, but in terms of product, this summer could be astonishing. As a result of the increased competition among the major manufacturers, the new consoles and cartridges set for summer release will reflect a leap in sophistication; in some ways they will begin to resemble to the gadgets Luke Skywalker must enjoy playing with.

In addition, the field of home computer software seems to be ready to be integrated into record dealers’ product mix. Home computers are increasingly infiltrating the daily lives of a number of people out there, and once again, there is a situation where the manufacturers are engaged in a serious fight for the consumer’s attention.

Add to this the field of prerecorded videocassettes and videodiscs, which has gained more and more respectability with the increasing popularity of music programming like MTV and cable TV in general, and the outlook for summer looks better than it has in a long time.

ON THE COVER

At a time when every week seems to bring a new U.K. dance music/synth band to the top of the U.S. charts, Dublin’s U2 comes along with a dramatic exception.

The group’s third album, “War,” is an arresting concept LP that confronts the sorry, scary current state of world affairs with music and words that are far removed from the strobe-light disco floors. Yet somehow, the album is now Top 10 and climbing.

Luckily, domestic playlists have opened wide enough since U2’s first two albums to give such original sounding product a chance to break through. It must be no surprise to U2 backers on the other side of the Atlantic that American ears have also proved swift to respond to singer-songwriter Bono’s Hewson’s heartfelt commitment, the surrealism of Edge’s ringing guitar notes, and the straight-ahead push of drummer Larry Mullen and bass guitarist Adam Clayton.

The inclusion of Kid Creole’s Coconuts and trumpet player Kenny Friadley on some of the tunes on “War,” together with the group’s plans to compose a ballet score for a Dublin theater, suggest that U2 is continuing to grow.

COUNTRY SINGLE

COMMON MAN

John Conlee

JAZZ

JARREAU

Walter Brown Bros.

John Conlee

Looking Good
Distribution Merry-Go-Round

Spring Goes Indie, Faulty Folds And Enigma Shops

by Fred Goodman
and Jeffrey Reissner

NEW YORK — In the latest round of distribution flux, Arista Records, which has departed PolyGram for the Independents, Faulty Records has closed its doors, and other independents are falling to earn negotiations with several majors — most notably EMI — in hopes of cutting deals similar to the pact between Slash and Warner Bros.

Although different in style and musical direction, each company saw itself as reacting to what one termed "a domino effect" set off by the recent defections of Chrysalis and Arista from the indie fold. But the reactions have been in stark contrast: the R&B-oriented Spring saw an uncluttered distribution pipeline via the indies, whereas Spring⁄Faulty faced a hard-core ability to get bids paid by distributors. Sources at Faulty said the label was "far from dead," adding that it was looking to get out clean and pay up with everyone. We don't want to drag them down.

Spring Spills

The move by the New York-based Spring label ends a 15-year relationship with PolyGram's Inc. which had distributed the label. Spring already has an independent subsidiary label, Posse.

"We don't want to put down the majors," said Spring co-owner Bill Spitalsky. "But these indie's tongues are hanging out. Plus we get a surge of excitement from having our own label." Spitalsky added that Spring would be concentrating on 12-inch product, and that that was "one of the main issues" in the decision to go with independents. "It's a fast market, and the indies work much faster than the majors," he said. "You're competing with kids that are rebels and work out of garages and deliver by hand. And if you get down to your basic product, you're going to be a loser in the 12-inch business, and we invented it. Plus, the indie's are revolutionizing retail business. We're thrilled, and they needed the shot." Spitalsky

The release on the independent Spring label, scheduled for this week, is the single "Is This The Future?" by Fatback. The track is the second single off the album of the same title. That album will remain on PolyGram for 12 months, while the rest of the Spring⁄PolyGram catalog will be freed from PolyGram on Dec. 31, Spitalsky added that Spring⁄Faulty would now release the entire PolyGram held catalog in toto, most likely opting for selective reissues and on a limited basis. Aside from the back stock, that catalog includes titles by Millie Jackson, Busta Jones and C-Brand.

Also set for release next week is "Heebah" by vocalist Fonda Rae on Posse, produced by Danny Weiss, who worked with the singer when she recorded for Vanguard. Spitalsky added that Spring⁄Posse would also be releasing 12-inch product produced by Maurice Starr who has recorded under his own name for Catawba, and co-produced records by The.

(continued on page 20)

RCA's Bradshaw Says Future's n New Technology

by Michael Martinez

LOS ANGELES — Calling 1982 a year in which RCA Corp. began rebuilding and redirecting its resources, company board chairman Thornton Bradshaw said shareholders at an annual meeting that RCA would continue to progress in 1983 by streamlining its operations, developing new electronics, communications and entertainment

Shareholders assembled at RCA subsidiary NBC-TV's studios in Burbank were told that growth markets such as satellites, videocassette recorders, videodiscs, teletext, cable and video games offered the promise for continued progress throughout the remainder of 1983 and successive years.

It was RCA's future involvement in new technologies as the vehicle by which the company will continue to improve its earnings was that was repeatedly stressed throughout Bradshaw's presentation to the shareholders. In terms of leisure products.

(continued on page 11)

Schwartz Bros. Suit Uncover Arista Wrangling

NEW YORK — The discovery phase in Schwartz Bros. case against Arista Records (Cash Box, April 30) has turned up a tape of Arista president Clive Davis advising his independent distributors by phone not to believe the rumors of Arista's impending distribution pact with RCA and "to continue handling Arista product. Informed sources outside the Schwartz Bros. company have also told Cash Box that documents have been obtained that show Arista had discussed with MCA in late 1982 or early 1983 the complete acquisition of Arista by MCA.

Other documents is said to show that Pickwick Distribution has received advance knowledge of Arista's intention to leave independent distribution and that reached agreement with Arista in December to terminate their relationship at an early date.

Schwartz Bros. has filed a $5 million breach of contract suit against Arista and RCA in Circuit Court for Prince George's County, Md. The action was precipitated by Arista's recent move to RCA branch distribution (Cash Box, April 9), and claims unfair competition, contractual interference and conspiracy.

The plaintiff and defendants have agreed to let Schwartz continue distributing Arista product up to a hearing on a Schwartz Bros. motion for a preliminary injunction to stop RCA from distributing Arista product in Schwartz-distributed territories. This hearing had been scheduled for May 2 but was postponed. According to Schwartz Bros. attorney Mark Fleischacker, the hearing will most likely take place on May 12 and 13, with a slight possibility that it will occur on May 9.

Fleischacker said the injunction is being sought to enable Schwartz to continue handling Arista product as before pending full

trial on the lawsuit. He said that depositions have been taken from Davis, as well as Arista's senior vice president of operations, Wim Shipper, senior vice president of finance, Arlen Levy, vice president of sales and distribution, Lou Mann and RCA's division vice president of strategic planning, Tom Mcintyre.

Home Vid Games Firms Set Titles For Summer Release

by Jeffrey Reissner

LOS ANGELES — Despite a shake-out of smaller software companies and high price cutting on hardware and a slowdown in sales of cartridges, manufacturers of electronic game products are forging ahead with plans to debut exciting new product over the summer months, many of which will overlap into the burgeoning personal computer market. Besides the moves into the home computer field, the most likely new releases this summer level of fresh games for the third-generation of electronic entertainment systems, which will be represented by $50 to $200 "super game." Of course, there will also be a cavalcade of novel software for the "traditional" shape of Atari's 2600 Video Computer System (VCS), introduced over the summer months, and that will include a number of innovative accessories and peripherals.

At the June summer Consumer Elec

tronics Show (CES), Coleco will be showing a computer module Interface designed to address entertainment, educational, and information management needs. Complete hardware and software will be included in the package, possibly along with peripheral equipment. A second home computer product, perhaps a stand-alone compu-system, is also expected to be displayed by Coleco at CES, along with additional software pieces. According to company spokesperson Barbara WRuck, these new discoveries "are so revolutionary they'll make others seem inadequate and overpriced." Furthermore, electronic game products will have more impact on the home computer market than ColecoVision had on the home video game market.

Other products scheduled to be shown at CES are Coleco's "supergame" module, which will allow great variety of game visuals by adding one million bytes of

(continued on page 35)
GOING THE DISTANCE — Following a recent concert at The Forum in Los Angeles, Capitol recording group Bob Seger and the Silver Bullet Band was treated to a party and a surprise gift — a collection of platinum records for the group’s album, “The Distance.” Pictured at the presentation are: (l-r) Jim Messa, president, Capitol Records Group; Bruce Wendell, vice president, promotion, Capitol; Don Griesen, vice president, A&R, Capitol; Alto Reed of the band; Walter Lee, vice president, production; and Sam Citro, vice president, sales, Capitol.

Gold Singles Top April Certifications

NEW YORK — The Recording Industry Assn. of America (RIAA) certified eight gold singles, seven gold albums and five platinum albums in April. The number of gold singles was the largest monthly tally in several years and quadrupled last April’s total. Gold albums tied last April’s total, while platinum albums bettered the number from a year ago. Additionally, RIAA/VIDEO, certified 12 gold and three platinum video awards in April, which can be seen as the industry’s first major move to certify music videos.


Videocassettes, RCA MCA Videocassettes, RCA Videodiscs, MCA Videodiscs, and MCA Videodiscs, respectively, were awarded gold status for their releases.

The platinum video recordings were: 1) A Space Odyssey, MCA/UMA Home Video; Poltergeist, MGM/UMA Home Video; and Blade Runner, Embassy Home Entertainment, which was also certified gold. The other pre-recorded video recordings were Battlestar Galactica, MCA Videocassettes, Inc. & MCA Videodiscs, Inc.; Victor/victoria, MGM/UMA Home Video; Complete Beatles, MGM/UMA Home Video; Dr. Zhivago, MGM/UMA Home Video; Young Doctors in Love, Vestron Video Corp.; The Black Stallion, RCA SelectaVision Videodiscs; Star Trek II: The Wrath Of Khan, RCA SelectaVision Videodiscs; Rocky III, RCA SelectaVision Videodiscs; Superman — The Movie, RCA SelectaVision Videodiscs; Goldfinger, RCA SelectaVision Videodiscs; and An American Werewolf In London, MCA Videocassettes, Inc. & MCA Videodiscs, Inc.

Harvard To Sponsor Vid Game Confab

LOS ANGELES — Twenty of the nation’s top social scientists, psychologists, teachers and product developers exchange views during a three-day conference sponsored by the Harvard Graduate School of Education, titled, “Video Games and Human Development.” The conference is set for May 22-24.

The question of whether video arcade and computer games are a mindless waste or new tools for learning will be examined during the three day conference, which is being funded by Atari, Inc. Registration for the confab will be limited to 250 people.

Keynote address will be delivered by psychologist Robert Kegan who will speak on “Donkey Kong, Pac-Man and the Meaning of Life: Casual Reflections in River City.” The speech is part of assessing the impact such games have on the human psyche.

Other speakers include Prof. Edna Mills, head of the Dept. of Education at Mills College; David Brooks of the Behavioral and Educational Management Corp. of Long Beach, Ca.; Sylvia Weir, M.D., of the Logo Lab at the Massachusetts Institute of Technology; and others.

Topics range from the effects of video games on parent-child relationships; the use of video games with dyslexic children and the effects of games on pre-schoolers.

Nashville Music Consortium Aligns With NMA

NASHVILLE — The Music Consortium of Nashville, a group of people associated with classical and popular music in the city, has officially affiliated with the Nashville Music Assn. (NMA) during a luncheon May 2 hosted by First American National Bank. A four-year-old organization formed by one-time Nashville Symphony conductor Michael Chario, the Consortium, has added itself with the NMA in an effort to further the various music concerns in Nashville.

The consortium consists of more than 40 professional organizations, including the Blair School of Music, the NMA, the Nashville Symphony Assn., WPLN Radio, the Grand Ole Opry, the Tennessee Arts Commission and the three performance rights organizations — Broadcast Music, Inc. (BMI), the American Society of Composers, Authors and Publishers (ASCAP) and SESAC. With the addition of the consortium, the NMA expects greater commitment and cooperation in its endeavors to unite the music industry in Nashville with the general business community.

“We are delighted that this coming together of the Nashville entertainment community has come about,” stated Jimmy Bowen, president of the NMA. “We want to show the rest of the country that Nashville is a serious alternative for people in all forms of music.” Bowen further noted that the film industry has doubled its expenditures in the city in the last two years, and that in spite of the city’s image as a country recording center, only 35% of the studio sessions held during the past year could be classified as country.

AGAC Honors Mancini With Its Highest Award

LOS ANGELES — Composer Henry Mancini, who has won 20 Grammy Awards over the past 25 years, was recently given the “Aggie” Award by the American Guild of Authors/Composers/AGAC. The presentation was made at AGAC’s annual Agile ceremony, April 27.

The Aggie is the highest award given by AGAC.

Over the years, Mancini has gained fame for a number of well-known compositions. Among his works are: “Moon River,” from the film “Breakfast at Tiffany’s,” “The Theme From The Thorn Birds,” “Peter Gunn” and “The Pink Panther,” among others.

Commenting on the award, Bernie Wayne, Songwriters Guild producer and director for the celebration, said: “We are pleased to be able to present AGAC’s most coveted award to Mr. Mancini. His works have had a tremendous influence on the world of music, and it is fitting that our special 10th anniversary tribute recognize his tremendous talents.”

AGAC HONORS MANCINI — Composer Henry Mancini (c) was presented with AGAC’s “Aggie” Award recently, the highest honor the guild can bestow on one of its members. Presented at AGAC’s 11th annual convention were: (l-r) AGAC president David Weiss, Mancini and the Pink Panther.
ASCAP MAKES JOYFUL MUSIC AGAIN... WITH 15 DOVE AWARDS.

Michael Card
GOSPEL SONGWRITER OF THE YEAR
GOSPEL SONG OF THE YEAR
co-writer of El Shaddai

Amy Grant
GOSPEL ARTIST OF THE YEAR
CONTEMPORARY GOSPEL ALBUM OF THE YEAR

Paul Smith
(of the Imperials)
GOSPEL GROUP OF THE YEAR

John Thompson
GOSPEL SONG OF THE YEAR
co-writer of El Shaddai
Whole Armor Publishing, co-owner

Randy Scruggs
GOSPEL SONG OF THE YEAR
Whole Armor Publishing, co-owner

Brown Bannister
PRODUCER
CONTEMPORARY GOSPEL ALBUM OF THE YEAR (Black)

Bill Gaither
HALL OF FAME – 1983 INDUCTEE

John Michael Talbot
GOSPEL ALBUM OF THE YEAR
Worship Music

American Society of Composers, Authors & Publishers
We've always had the greats.
NEWS & REVIEWS

NEW ALBUMS

mainstream rock fans eager to see the artist stretch out his individual talents.

BIG TRAIN ROLLIN' DUVALL - soothed with overtones of blues, folk, country and pop is Travis Moon's forte, and judging from its initial showing on vinyl, the band has accumulated the songs to make several musical forms into a cohesive groove. Lead vocalist Scott Hall's walls are slightly reminiscent of the claim this The Castaways' classic tune, "Liar, Liar," but are also imbued with a strength of his own that serves the honky-tonk rock material here quite well. Expect a large Southern audience for the LP, available on the Jupiter, Fla.-based Jammin' label.

ONE NIGHT WITH A STRANGER - Martin Briley - Mercury/PolyGram 810 332-1 M-1 - Producer: Peter Coleman - List: 8.98

Vocalist/keyboards/guitarist Briley served with Ian Hunter, Mick Ronson, Clift Mccoy and Ken Foster, striking out on his own, and with this debut album, makes an auspicious showing as a solo artist capable of melding cynical lyrics with musical harangues. "So Flexible," the wistful "Salt In My Tears," and the anti-tele-teleevangelist track "Put Your Hands In the Screen," are just three of the key selections on the promising, low-priced disc, produced by Pat Benatar and Blondie's Blondie's friend, Jim Falco.


The American quintet is currently living and challenging the American dream on and in the prestigous barrio in East L.A., and accordingly, the urgent music here sizzles with a modern, rocking Latino force. Songs of rebellion, inequality,rances, anger, and faith dominate the album, which is dedicated to the "undocumented worker, the political refugee, and the victims of socio-economic and religious oppression." Heady stuff this, but beautifully rendered thanks to the band's consistently enjoyed synths lines courtesy of lead vocalist/keyboards/guitarist/composer Willie Herrion and masterful arrangements by sound engineer-producer Mick Ronson. Though the whole platter deserves attention, outstanding numbers include "Maybe," "Not Another Homicide," and "We Don't Need A Tan.


The Georgia-based quartet shows marked dissimilarity with 1982's 2nd LP, developing its eternal Byrds-meets-post punk-pop rock sound into a haunting band of propulsive modern tunes, like "Radio Free Europe," and beautiful pop noir, such as "Talk About The Passion." But the thrill of their early music has dimmed and the glad-sounding "Murmur" is its overall consistency - it glides from one cut into another with fluidity and cohesiveness. The group of guitar rock in a non-vitrous setting you're likely to hear. The effect is, as Shelley Dillon says, "like being in Annie Hall" translucent. Let's hope "Murmur" creates a buzz at rock radio and among record collectors.

GOSPEL


(continued on page 8)

REVIEWS

NEW ALBUMS

Tobalt Dobly

Bespacteled, contemplative, Guitarist Dobly strikes one as "an "artist as he composes most of his music..." No record, Dobly's first one, Top 10 hit. However, even though Dobly projects to cultivate the image of the new wave scientist, as depicted on the cover of his re-issued debut LP "The Golden Age of Wireless," this archaeologist's son notes that he is also "very much the romantic." His skill. The "romantic" side of Dobly is perhaps most evident in the wistful "Airwaves," among other "Wireless" tracks. Dobly insists, though, that even scientists "shouldn't symbolize coldness..." If all the scientific grandiose can stand up and make a case for what he believes. He's the new age pioneer and can be a very romantic figure.

As far as synthesizers go, Dobly defends his use of electronics (including a PPG 340/380) as "the processor" by saying "I feel that I have to talk to my own generation in a new way.

The true meaning show on "Wireless" would give some the impression of a technician who prefers to work in isolation, without the artist alone in the lab, so to speak.

"There's a tendency in my life to be very personal," Dobly says, "I'm trying to work with somebody, it's essential that that person listens to my music..." With "The Golden Age of Wireless," I've tried to get that happening."

Dobly is keenly aware how striking his electronic perfomance can have its drawbacks as well. He never wants the sound to become too sterile, too overwhelming or too removed from the message of the song itself.

"I'm working on, I try to never let it get to me," he says. It's really important for me to plan a few accidents, leave some room for the unexpected. I also feel that humor, however it is expressed, is really important in the music I make. It may not club you over the head but it's there.

Guesting on other artists' records, as well as producing, provides Dobly with an opportunity to listen to his own music as well as a "stimulus" for his own ideas.

"(Session work is) very important to me...to listen to other musicians, to try and test things, to diversify the music is, the more it stimulates."
GOANNA (Atlantic/RFC 7-89985)
Solid Rock (4:06) (Copyright Control) (S. Howard) (Producer: T. Malavasi)
Upfront drums and stark chording marry strong vocals to produce a dramatic off- spring on this first American issue from one of Australia's top bands. An air of mystery pervades this tale of Australian colonialism, and although it might seem a strange subject for a rock single, the results are admirable.

BILLY IDOL (Chrysalis VSA 42697)
Whiplash (3:39) (Rare Blue Music, Inc./Bonsdol Music — ASCAP) (B. Idol) (Producer: K. Forsey)
Billy Idol's new single comes by way of last year's self-titled album and already has a built-in recognition factor due to heavy MTV play. Even without the lavish video, "White Wedding" is a powerful entry. The ominous guitar intro and Idol's accoutant tone demand the listener's attention right off.

BLACK CONTEMPORARY
CHANGE (Atlantic/RFC 7-89928)
No longer a studio band without a face, the group comes on strong with the second single from its "This Is Your Time." A by- now familiar rhythm machine kicks off the tune, while Debra Cooper and James Robinson's fiery vocals round out a sweet blend of danceable effort.

GLENN JONES (RCA JK-13519)
Jones offers an encouraging pat on the back to the down-and-out by instructing them to "reach out for what you are given." While he unloads his high-flying falsetto during the latter half, it's impossible not to believe that "the power comes from within."

PERCY SLEDGE (Monument WS4 0378)
She's Too Pretty To Cry (3:15) (Maypop/Tired Iron/Blonde Hair/Halgeo Music — BMI) (G. Soule, A. Aldridge) (Producer: D. Johnson)
An ornate arrangement drapes an outstanding vocal performance that's pure Percy, while inviting comparison to such Ray Charles vehicles as "I Can't Stop Lov- ing You." The orchestration is a little ex- cessive, but Sledge's voice and soul are in- tact. And he's still one of the best.

JUNE POINTER (Planet JH-13522)
Ready For Some Action (Warner-Tamerlane Publ. Corp./May Twelve — BMI) (N. Whitleff) (Producers: P. Perry, N. Whitleff)
Juno Pointer wastes no time on this initial single from her soon-to-be-released solo debut LP; "Baby Ba-a-t Sister." While the lyrics evoke the Coasters' clas- sic " Yakety Yak," this uptempo track is from the restless youth's point of youth. With help from former Temps' producer Norman Whitefield, the youngest Pointer- sounds ready to break loose.

COOL PERFORMANCE — Jane Wiedlin of The Go-Go's (c) joins Russell (I) and Ron Mael of Sparks on a rendition of the single "Cool Places" on a recent episode of American Bandstand.

BRADLEY, ATARI PACT FOR VOICE-ACTIVATED GAMES
LOS ANGELES — Under an agreement with Atari, Inc., The Milton Bradley Co. will manufacture a plug-in peripheral with voice synthesis and voice recognition capabilities for Atari's VCS 2600 and 5200 video game units. Under the agreement, Milton Bradley will also develop codes for a total of 16 Atari cartridges over a three-year period, most of which are expected to use voice synthesis/recognition functions. The plug-in peripheral module will be sold with a headset/microphone that enables players to control the video game action on screen by means of vocal commands.

Although the exact nature of the technology used to implement voice recognition for the 2600 and 5200 was not unveiled by Atari, many of the devices currently being developed call for the user to give simple, monosyllabic vocal commands (such as "left," "right," "up," "down") twice to the unit before the com- puter follows the instructions. People with speech impediments such as lisps or stutter- ers may have difficulty using the devices, although research is still continuing to refine the voice recognition system. Voice synthesis modules have recently been of- fered by several personal computer com- panies at low cost as incentives for con- sumers.

MCA, Inc. Reports Record Revenues In First Quarter
NEW YORK — MCA Inc. has reported the highest first quarter revenues, operating income and net income before extraordinary income in its history. The record figures were mostly due to the perfor- mance of the filmed entertainment division, which was led to new highs by the continued success of the film E.T. The Extra-Terrestrial.

J. T. (a) S. (b) L. (c)
Berman, Regehr, Templeman Named To Sr. VP Posts At Warner Bros.

LOS ANGELES — David Berman, Bob Regehr and Ted Templeman have been named to senior vice president positions at Warner Bros. Records. Effective immediately, Berman becomes senior vice president, business affairs; Regehr takes over as senior vice president, artist development & publicity; and Templeman assumes the post of senior vice president/director of A&R.

With their promotions, Berman, Regehr and Templeman join Russ Thyret, senior vice president, marketing, and Jimmy Bowen, senior vice president, Nashville division, at this management level.

Most recently vice president, business affairs, Berman has held that post since joining Warner Bros. in 1976. Prior to that, he was with the law firm of Mitchell, Silberberg & Knupp.

Regehr joined Warner Bros. in 1971 as the head of the label’s artist relations department. He was promoted to vice president, artist development, in 1974. His duties have subsequently expanded to include publicity as well, and he served in that capacity until his current promotion.

Templeman, who assumes the post formerly held by current Warner Bros. Records president Lenny Waronker, was first associated with the label in 1965 as a member of recording group Harper’s Bizarre. He joined officially in 1971 as a staff producer, working with Van Morrison, Little Feat, the Doobie Brothers and Van Halen, among others. In 1975, he was appointed vice president, A&R, a position he held until his current promotion.

Rosenfeld Joins Front Line As A Partner

LOS ANGELES — Entertainment lawyer Michael Rosenfeld recently became a partner in Front Line Management in the wake of company chairman Irv Azoff’s departure from the firm to become MCA Records Group president and vice president of MCA Inc. Rosenfeld will join Larry Solters, who has served as vice president of the company, and Howard Kaufman, president of Front Line Rosenfeld, who founded the law offices of Rosenfeld, Kassoy and Krauss, will continue with the firm on a limited basis. Rosenfeld’s firm has over the years represented Front Line clients such as the Eagles, Stevie Nicks, Michael McDonald, Dan Fogelberg, Jimmy Buffet, Bocage, Christopher Cross, the Go-Gos, Styx, Chicago, Joe Walsh, JD Souther and Waddy Wachtel.

Front Line clients represent a small but significant percentage of the law firm’s total roster.

Studio Supply Co. To Replace MCI/Sony

NASHVILLE — Effective April 19, the Studio Supply Co. became the local representative for MCI/Sony Professional Audio Products. The 12-year-old company, headed by president John Rubb, will apply its specialized abilities to sales functions which were previously handled by MCI/Sony itself.

Since its inception, Studio Supply has been involved in the designing and equipping of professional recording studios and broadcast production rooms. Since 1976, the company has designed such facilities as LSI Recording, Sound Emporium Studio B, Eleven Eleven Sound, Tom Hall’s Toy Box Recording, The Castle in Franklin and Willie Nelson’s Pedernales Studio in Austin.

Studio Supply will move its offices May 9 to 1717 Elm Hill Pike, Suite B9, Nashville, the previous headquarters for MCI/Sony.

Ferrari Upped At CRI

NEW YORK — Jacques Ferrari has been named vice president and general manager, CBS Electronics, Europe, CBS Records International (CRI), which is based at the CRI European headquarters in Paris. He will report to John Dolan, vice president and managing director, CRI, Europe.

Ferrari’s post is newly created. He will be responsible for managing the European vice president, CBS Electronics, CRI, for setting up video and electronic business activities in Europe and the Middle East and will work closely with CRI European affiliate managing directors in developing marketing plans and distribution in these areas.

Ferrari joined CRI in 1977 and helped create the CBS subsidiary in Italy. He also served as director managing director of its French subsidiary, CBS Disques, before taking on his most recent position at CRI of vice president, European business.

William Smith Retires From CBS Australia

NEW WORK — William Smith has stepped down from his position as chairman and chief executive of CBS Records Australia and New Zealand. His retirement marks a 27-year career with CBS, which climaxed last year with the worldwide success of Men At Work.

Smith has served as chief executive, CBS Records Australia, since the company’s commencement in 1980, and had also served as chief executive of CBS Records New Zealand since its formation in 1978. He has also served as president of the Australian Record Industry Asn. and of the Phonogram Performance Rights Corp.

Dawn Prod. Moves

NEW YORK — Dawn Prods. has moved to Manheim, Pa., and has signed on Gerry Granahan as general manager and executive producer. Granahan is currently working on a single he co-wrote with Dawn and Teddy Kreit.

Dawn Prods. can now be reached c/o The Butterfly Suite, 108 Morning Glory Lane, Manheim, Pa. 17545. The telephone number is (717) 665-6600.

EXECUTIVES ON THE MOVE

Sunshine

Felman

Kennedy

Blumenthal

Sunshine Named A1 ASCAP — Ken Sunshine has been appointed assistant director of public relations for the American Society of Composers, Authors and Publishers. For the past two and one half years, he has been ASCAP’s communications coordinator.

RCA Appoints Felman — The appointment of Meredith Feinman as counsel, RCA Records has been announced by RCA Records. She has spent five years as assistant district attorney in the New York County District Attorney’s office.

Kennedy Appointed at CBS — Robert T. Kennedy has been appointed director, accounting, CBS/Records Group/Video Enterprises. Since 1981 he has been manager, accounting, medical publishing unit, CBS Educational and Professional Publishing Division.

Blumenthal Named — Bonnie Blumenthal has been promoted to publishing administrator for Cotillion/Walden Music, the music publishing arm of the Atlantic Recording Corp. She joined Cotillion/Walden Music in 1981 as publishing assistant. She was previously with The Entertainment Company.

Moir and Wasley Named — EMI America/Liberty Records has announced the appointment of Steve Moir as director, A&R for the company. For the past three years he was manager, A&R, west coast for Chrysalis Records. And Don Wasley has joined the company as regional AOR promotion director. In 1981 he joined MCA Records as national album promotion and held that position until his EMI appointment.

Changes At MCA — John Schoenberger has been appointed national album promotion director for MCA Records. He was vice president of promotion for Radio Records and national album director at Aristas. And Sandi Lifson has been named national adult contemporary promotion director for MCA Records. For the last 4 years she has held various national promotion positions for MCA Records.

Changes At E/A — Victor Chriel has been promoted to east coast A&R representative at Elektra/Aryshire Records. He will become the all-night disc jockey at WVBK-FM in Buffalo, New York, and coordinated recording projects for the Musician Industry. And Michael Alago has been named an east coast A&R representative. He has most recently booked special event nights.

FAME WAILS IN ISRAEL — While “The Kids From Fame” were in Israel to perform six concerts during the county’s Independence Week recently, Charles Koppelman, (l), president of the Entertainment Company and producer, and Martin Bandier of the NBC-TV show Fame’s music, was greeted by Jerusalem Mayor Teddy Kolleck.

William Smith Retires From CBS Australia

EXECUTIVES ON THE MOVE

Sunshine

Felman

Kennedy

Blumenthal

Sunshine Named A1 ASCAP — Ken Sunshine has been appointed assistant director of public relations for the American Society of Composers, Authors and Publishers. For the past two and one half years, he has been ASCAP’s communications coordinator.

RCA Appoints Felman — The appointment of Meredith Feinman as counsel, RCA Records has been announced by RCA Records. She has spent five years as assistant district attorney in the New York County District Attorney’s office.

Kennedy Appointed at CBS — Robert T. Kennedy has been appointed director, accounting, CBS/Records Group/Video Enterprises. Since 1981 he has been manager, accounting, medical publishing unit, CBS Educational and Professional Publishing Division.

Blumenthal Named — Bonnie Blumenthal has been promoted to publishing administrator for Cotillion/Walden Music, the music publishing arm of the Atlantic Recording Corp. She joined Cotillion/Walden Music in 1981 as publishing assistant. She was previously with The Entertainment Company.

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William Smith Retires From CBS Australia

NEW WORK — William Smith has stepped down from his position as chairman and chief executive of CBS Records Australia and New Zealand. His retirement marks a 27-year career with CBS, which climaxed last year with the worldwide success of Men At Work.

Smith has served as chief executive, CBS Records Australia, since the company’s commencement in 1980, and had also served as chief executive of CBS Records New Zealand since its formation in 1978. He has also served as president of the Australian Record Industry Asn. and of the Phonogram Performance Rights Corp.

Dawn Prod. Moves

NEW YORK — Dawn Prods. has moved to Manheim, Pa., and has signed on Gerry Granahan as general manager and executive producer. Granahan is currently working on a single he co-wrote with Dawn and Teddy Kreit. Dawn Prods. can now be reached c/o The Butterfly Suite, 108 Morning Glory Lane, Manheim, Pa. 17545. The telephone number is (717) 665-6600.

Platinum ‘Rio’

LOS ANGELES — Capitol recording act Duran Duran’s second LP, “Rio,” was certified platinum, representing sales over million units, by the Recording Industry Asn. of America (RIAA).
RCA’s Bradshaw Sees Potential For Future Growth In New Technologies

(continued from page 5)

the board chairman said that a strong momentum in the consumer electronics marketplace aided RCA in establishment of record level sales for the first quarter of 1983, led by accelerated revenue of videodisc players during the same period.

Although the company’s investment in the manufacture of videodiscs and their players reportedly lost about $80 million in 1982, Bradshaw told shareholders that player sales to dealers more than doubled last year compared to the prior year.

More than one million “CED” discs were shipped from RCA’s Indianapolis plant during the first three months of 1983, according to Bradshaw, and that there are now more than 600 titles available in the RCA CED format, up from a 100 when the division was opened two years ago. He said that number could increase by year’s end to 1,000, and that the videodisc player and software investment could begin to show profit by 1985.

Perhaps key to making Bradshaw’s optimistic predictions were projections on the impact upgraded models of the RCA videodisc technology may have on the market. RCA Corp. president and chief operating officer Robert R. Frederick told shareholders in a separate presentation that RCA’s videodisc line now included stereo and that later this year, the RCA CED disc player would be equipped with random access features (the ability to search for particular information on the disc). Random access will also allow the consumer interactive operations.

New Programming

“This will open up RCA’s CED system to entirely new areas of programming — educational and training, as well as computer games,” Frederick said.

Robert Bradshaw, the CEO of the fledgling Compact Disc (CD) configuration, stated, “This initiative will provide the consumer with new ways to use technology and to get the jump in marketing the CD in the U.S.…”

Bradshaw pointed out that Sony and Pioneer Corp. are the only companies with the technology for the Compact Discs, so they already have the jump in that regard.

“…That doesn’t mean it will pass us by,” added Bradshaw. “We already market the Compact Disc in Europe (Cash Box, Dec. 18, 1982).”

During an intermission at the meeting, Robert Summer, president of the RCA

Thornton Bradshaw

Records division, told Cash Box that while there has been no official announcement of a U.S. launch of CD titles by RCA, “the company is optimistic about the CD and opportunities for advancement in the field of audio recordings.”

But, like Bradshaw, Summer questioned the viability of the new configuration on the retail market, where they are currently being tested in selected locations by Sony and CBS Records in a joint venture. Most of the outlets used for the test are audio/video hardware outlets, Summer noted, remarking that because of the nature of the product, many consumers who can afford the price of players (ranging from $800-$1,200) shop at hi-fi stores for audiophile titles anyway.

Summer added that when more players were available, the profit potential of marketing the discs should increase. He further said that the general audio retailer is less inclined to stock the product until there are more titles available and more players in the market-place.

More Exposure

In keeping with the company’s overall contention that new technology will light the path toward greater revenue, Summer said that the marriage of audio and video for RCA recording artists would certainly provide a vehicle for exposing the talents of such artists and enhance their ability to present themselves.

The records division president, however, declined to mention any specific projects which would join audio artists with CD or disc product to be manufactured by RCA.

Commenting on RCA’s acquisition of Aristar Records from parochial, Italian-based Berlitzmann Corp., Summer said that the addition of Aristar “would certainly bring our volume up and provide us with a greater penetration into the prerecorded music market.”

He said that there would be no apparent change in management procedures with the acquisition of the entity by RCA.

During the shareholders meeting, Evelyn W. Davis, editor of Washington D.C.-based publication High Fidelity and Lowlifes, who is described as a “corporate gadfly,” asked Bradshaw how much the Aristar transaction had cost RCA.

The company chairman declined answering the question on grounds that the deal was still in the “Scott-Rodino phase of transaction,” and that questions like that could not be addressed at the moment. Scott-Rodino refers to provisions in U.S. antitrust review.

While there were no individual figures on the performance of RCA’s record division for 1982, the company’s profits rose to $225.6 million, or $2.03 per share, on record revenues totaling $8.2 billion, compared to 1981’s net income of $54 million and a loss of 19c per share of common stock.

THE ROAD TO CARACAS — venezuelan native and CBS Records international recording artist Jose Luis Rodriguez (i) attends the record release honoring Bob Hope at the Diplomat Hotel in Hollywood, Fla.

Manhattan has won a two-year-old arbitration claim against former manager Hermine Hanlonte, his wife, who managed him for more than 15 years, before being handled by Five Star Management. Hanlonte will also be working with Cool & The Gang, whose former manager, Winston “Buzz” Willis, has resigned due to illness. RCA Records and the London-based Gulf label have agreed to handle the remaining projects.

Philips said that later this year, the RCA Corp. will be marketing the compact disc. Hanlonte’s new manager, Summer Bradshaw, will also be working with Cool & The Gang, whose former manager, Winston “Buzz” Willis, has resigned due to illness.

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TALENT ON STAGE

Ray Charles

BEVERLY THEATRE, L.A. - Backed by his famous seven-piece orchestra, all elegantly attired in white tuxes, Ray Charles opened to a capacity-filled auditorium that had already come for an evening at the equally famous Beverly Theatre.

With his long-time acquaintance of country music, he opened with the hit song "Busted," the very familiar tune recently covered by John Conlee. This opening, a la Ray, was followed by the music that is almost always in good shape - namely the presence of pitch perfect falsetto notes sliding down to deliver the music right on schedule. It was a good show, but it was a good show, not a reproduction of the album. And that, perhaps more than anything else, probably endeared him even more to the crowd.

michael glyn

QUEEN IDA & BON TEMPS

Zydeco Band

FOLK CITY, NYC — The first Gotham appearance by this remarkable lady was a joy to behold. Queen Ida Guillory — who must have been a beauty queen material in her twenties — looks like a middle-aged woman. But the Zydeco Band, led by Queen Ida, have won a deservedly high reputation as soul sweetened and rock ripened pop crape. Their appearance at the Chicago Folk Festival showed us that they are worthy of our full attention.

The folk band composed of Queen Ida and the Zydeco Band was a part of the national tour of the festival. The tour is the most extensive world tour to date. The tour, in support of his current "Living In Oz" LP, will include his first concert appearance in Australia in a decade, as well as his first ever concerts in Japan.

The tour schedule includes:

Gaye’s comeback National Tour Picks Up Steam

LOS ANGELES — In the wake of a successful comeback highlighted by a Grammy Award for the single "Sexual Healing" this year, Columbia recording artist Marvin Gaye is in the midst of his first national tour in five years.

From April 15 to May 8, Gaye played a number of dates in San Diego and San Carlos in California; Baton Rouge, New Orleans and Shreveport in Louisiana; Houston and Dallas in Texas; Atlanta, Ga.; and Mobile, Ala.

Starting May 17 and running through Aug. 7, Gaye will hit 22 cities. The schedule is as follows:
- Radio City Music Hall in New York City (May 17-22), Fl. Lauderdale’s Sun-Sational Musical Theatre (May 27-29), Mid-South Fairgrounds in Memphis (June 1); Happy B’Day Music Hall, Richmond, Va.’s Richmond Coliseum, Convention Center in Providence, R.I., and Baltimore’s Civic Center (June 3-6).
- New Haven’s Coliseum, Kelkman Music Hall in Buffalo, Riverfront Coliseum (or Gardens) in Cincinnati and Joe Louis Arena (or Cobo Hall) in Detroit (June 9-12).
- More dates include: The Greek in Milwaukee, Med Center in Minneapolis and McCormick Place in Chicago (June 16-19); Municipal Auditorium in Nashville, Shea’s Performing Arts Center, Syracuse, N.Y.’s Zoo Amphitheater and Kemper Arena in Kansas City (June 23-26); four dates in New York’s Metropolitan Opera House (July 1-4); Pittsburgh’s Civic Arena (July 7-8); Black River Theater in Cleveland (July 10-11); and another in Boston (July 27).

Petra ‘Power Tour’ Continues In July

NASHVILLE — Continuing its extensive "More Power To Ya" concert tour, gospel recording act Petra has set dates for the month of July, beginning the trek in the Midwest and moving eventually into the South.

During the first part of the month, the heavy metal/gospel act will appear in Bloomington, Ill., June 7; Beloit, Wis., June 8; Wimarr, Minn., June 9; Davenport, Iowa, June 11; Evansville, Ind., June 12; Toledo, Ohio, June 14; and Royal, Va., June 16.

The group continues on to St. Smith, Ark., July 1, Sherman, Texas, July 27; and Austin, Texas, July 23 before heading to Houston for more than two weeks of recording for its next Star Song/Word project.

Carey Signs For Tour

LOS ANGELES— Rocshire recording artist Tony Carey has signed with the DMA firm to book a 60-city tour beginning in August. Carey currently has his debut solo LP, "I Won’t Be Home Tonight," out.
Buzz Brindle, director of programming, M. Mayer, Kaleidoscope; Cynthia Friedland, Night Flight Show, ATI, Bill Schubart, Philco; and attorneys Jay Ross.

With the presentations, Brindle will discuss the funding of public radio and the alternative methods of financing that are available to radio stations. The program will be taped by SBC and distributed through the Public Radio Marketing Network.

Al Lake, director of marketing for the National Association of Broadcasters, will moderate the panel.

The meeting will be held in San Francisco, in Philadelphia in '85, and return to Chicago in '86.
PROAUDIO

BILLY PRESTON AND THE $3 BILLION WOMAN — Former Motown recording artist Billy Preston was visited by Sheika Al Fassi, the woman who recently awarded a $3 billion settlement by a U.S. court in her case against ex-husband Sheik Mohammed Al Fassi, during recording of a new LP at Salty Dog studios in Van Nuys, Calif. (pictured are [illegible]: Galen Senogles and Ralph Benatar, engineers and co-producers of Preston’s album; Sheika Al Fassi; Preston; and Enzo Bilimelli, the Sheika’s brother and a partner in P.S.B.B. Prods. on the LP.)

SESSION MIX

Billy Preston is working on a new album at Salty Dog Recording in Van Nuys, Calif., with engineer Glen Senogles and arranger Ralph Benatar. Senogles and Benatar are also producing the LP with the former Motown recording artist, who most recently performed a duet with Pia Zadora for her new LP.

At Britannia Studios in Hollywood, producers Snuff Garrett and Steve Dowv have been remixing recordings by Ray Price and David Frizzell (for Viva Records), as well as a Dottie West project (for EMI America). Greg Venabie and Russ Bracher served as engineers. Bracher also engineered on LP remixing for SHE on Star-Stop Prods. Danny Jordan and Tom Gray produced, while John Steinhoff provided “technical treatments.” Other activity at Britannia has included remixing on a single for The Osmonds, for The Sound Archive Prod. Co., with Bachar engineering and Kent Luck assisting.

Logan McCracken produced.

Up at the Automat in San Francisco, David Kahne is producing new tracks by 415/CBS recording group Translator, with Ken Kessie engineering. Paul Kanner is mixing his solo Grunt/RCA album at the “mastering” stage. Singer Sondra Nagle is producing. Kessie is, again, behind the board. And Stacy Lattisaw is mixing her new Atlantic package, produced by Narada Michael Walden, with Dave Frazier engineering and John Nowland assisting.

Finally, Holly Near and Ronnie Gilbert are mixing and upcoming Redwood Records release with Leslie Ann Jones engineering and Ray Pyle assisting.

Back in Woodland Hills, Calif., Jay Ferguson is co-producing some tracks with Dave Devore at Preferred Sound, while Thelma Houston is working on a new musical she wrote with Leater Wilson, who is also producing the sessions.

In Nashville, Hall and Dates’ co-producer/engineer Neil Kernon continues mixing a new Kansas LP for Kris Kirshner/CBS Records at Bullet Recording, with the studio’s Danny Mundhenk seconding (the Bullet video crew also shot a segment for a CBS promo clip on the band). Other Bullet news concerns Lou Rawls, who visited the studio along with producer Ron Haffkine to tape a TV commercial for Lou’s new Epic set, “When the Night Comes.” Bullet’s Bob Simons directed.

Over at Woodland Sound, the Grand Ole Opry staff band was cutting tracks for a new album, produced by Weldon Myrick. Ken Corlew engineered, with Andy Benefield assisting. Also at Woodland, Canadian recording artist Carroll Baker was recording an album for Tomboy Music. Don Grashey produced with Les Ladd, who also engineered. Tim Farmer and Corlew assisted.

Union Station recording artist Brice Henderson laid tracks for his solo album April 15 and 22 working again on his new album. As reported recently, Henderson pressed the first single, “Lovers Again,” from the LP on Quixie vinyl (Cash Box, April 16). The Henderson album is being produced by Scott Tutt, with Jon “Mr. Big” D’Amelio engineering. Sonny James is back in the studio, doing vocal overdubs at Sound Emporium on his next single for the Dimension label. The 45 is self-produced, with Rick Horton engineering. The Thrasher Brothers are continuing work on their new MCA LP, coming to the studio for vocal tracks April 19.

MCA Nashville chief Jim Foseglo's produced, with Sound Emporium president Jim Warriner engineering.

Randy King, president of Nashville’s Disc Mastering, Inc. (formerly Randy’s Record Room), returned from the AES confab in Eindhoven, Holland, to a series of mastering projects, including an LP and single by Vern Gosdin for the Compleat label; an LP and single by Ray Stevens for Polygram, and a greatest hits set performed by Chet Atkins on RCA. Mastering engineer Lois Walker, a recent addition to the Disc Mastering staff, has also been quite busy with Sylvia’s new RCA album and “snapshot” single, as well as Ronnie Milsap’s album for RCA.

At Emerald Sound in mid- to late-April, Louise Mandrell was working on her new RCA waxing, with producer Eddie Kilroy, engineer Tom Pick and assistants Keith Odle and Russ Martin. Conway Twitty was also along, up his new Warner Bros. LP, produced by Jimmy Bowen, Ron Trent engineering, with Martin and Odle assisting. In addition, Melissa Lewis was on a new WB album, produced by Chip Hardy and engineered by Steve Tiltisch. And Randy Wright worked on an MCA record with producer Kilroy and engineer Pick. Lastly, EMI recording artist Tom Scholz was in session with his band, Boston, for their recording with David Malloy producing and Joe Bogan engineering.

According to Horn at Schwartz Bros., “Dealers will want to get a real spread of titles, but actually concentrate on the real hits,” much like the video games business.

Once again, elements such as the manufacturers’ co-op ad resources and merchandising material figure into the selection of product for sale.

While many software publishers are getting more involved in providing ad dog and merchandising materials, "point-of-purchase display material for this business is pretty bad at this point," according to Horn. This has led to the conclusion that some companies were beginning to develop in-store display modules.

Many Fixtures

At the Record Factory stores, a variety of merchandising fixtures are used, including specialty alters, waterfall racks and shelf bins. Castagnola said that "nothing is kept behind locked counters."

Okinow said that when Lieberman launches into the computer software business, the company will unveil specially-designed fixtures for the product.

Leonetti explained that successful merchandising of computer software meant making the product visible in store in a fashion where the program’s title and graphics could be viewed by consumers whether racked like a book on shelves or in bins where the face of the product discernible.

One major obstacle to effective, uniform merchandising is the myriad of packages used by the many companies marketing computer software. With varying configurations being sold — including cassettes, ROM cartridges and floppy discs of different sizes — dealers contacted said that a mix of fixtures must be employed. On advertising, Castagnola said that the Record Factory has used a variety of mediums. "We do a complete mix wherever possible, but mainly use print," she said, adding that the chain spends its own money in addition to co-op buys.

Leonetti expressed confidence that record dealers would benefit from including computer software in their inventory mix. "Retailers have the savvy, reputation and locations to successfully market both formats," he said. "Young people living in home, who are now record and tape buyers, might already have a parent with a home computer system.

The likelihood of the parent returning to the computer store for software is not that great," Leonetti continued. "But if the youngster decides he wants to buy a game for the system, his parents might be more inclined to spring for the program than he would an Oszy Osborne record.”

Retailers Taking Long Look At Home Computer Software

(continued from page 13)

In the case of Softsel, warehouses are situated in strategic spots around the country, including the $5,000 sq. ft. distribution facility in Ingwhyo, and smaller distribution operations in Chicago, New York and London. But more often than not, record retailers involved in computer software merchandising are buying from regional outlets.

"Our company, a distributor familiar to record dealers, is Lanham, Md.-based Schwartz Bros., where computer software is sold by Gene Horn, who handles the company’s computer product division, said, "We’re actively trying to set up services for record and video dealers,” noting that currently the distributor primarily services computer specialty stores throughout the mid-Atlantic region. The company, however, principally stocks and sells third party product. Horn said that his main competition in this regard are Softsel and Micro 2 Distributors, also based in Southern California.

Schwartz currently carries about 15 software publisher lines comprising a list of 350-400 titles, while in business computer software, such as that manufactured for the Apple and IBM models, the total is 75-80 titles.

Record Factory’s Castagnola, however, said, "that (they) feel we’re doing a pretty good job. The only problem is product availability, such as programs for the Commodore Vic 64 — slim to none."

Still other dealers, particularly those that service a mass merchandise market, find the greatest advantage in direct buying. At Minneapolis-based Lieberman Enterprises, company president Harold Okinow said that when Lieberman begins selling computer software to its accounts in June, “we will buy directly as often as possible.”

With the pipeline for games programming beginning to fill, and the apparent relationship between video games players and computer software fans, Lieberman plans to develop 70% of its stock in games titles.

Most of those contacted agreed that strong investment in computer software should fall between $5,000-$7,000 and that 75-80 titles including the top 15 sellers might sufficiently cover current consumer demand.

“One of the particular features of Softsel,” remarked Leonetti, “is not to encourage big start-up investments, but to instead stress service, service, service.”

WOWING L.A. — RCA recording group Bow Wow Wow recently played to a full house at The Palladium in Los Angeles. After the show, band members met with some of the label’s many “friends of the label” at Deja Vu: division vice president, RCA Records, USA & Canada; and Anselma Lwin, Leroy Gorman and Matthew Ashman of the band.
NEW VIDEO SOFTWARE RELEASES

This listing of new video cassettes and videodiscs: software releases is designed to keep home video retailers and dealers abreast of the most recent listings as they become available and can be used as an index to the products. The listing is compiled into cassette and videodisc categories, followed by manufacturer; catalog number and price. Some product names may have been assigned either a new number or price at press time.

48 HRS.

Cassette — Paramount 1139 . . . $39.95
CANDID CANDID CAMERA
Cassette — Vestron 3020 . . . $46.95
ROSELAND
Cassette — Vestron 3021 . . . $59.95
% Video Stash
Cassette — Vestron 4068 . . . $69.95
NATIONAL LAMPOON'S CLASS REUNION
Cassette — Vestron 5021 . . . $79.95
KENTUCKY FRIED MOVIE
Cassette — Media Home Entertainment 232 . . . $59.95
SITTING DUCKS
Cassette — Media Home Entertainment 231 . . . $49.95
KNIGHT RIDERS
Cassette — Media Home Entertainment 235 . . . $54.95
SIN CITY
Cassette — Media Home Entertainment 234 . . . $54.95
BEGUILED
Cassette — MCA Videocassette 55059 . . . $39.95
CROSBY, STILL & NASH: DAYLIGHT AGAIN
Cassette — MCA Videocassette 55073 . . . $39.95
CLAYTON IN CONCERT
Cassette — MCA Videocassette 55124 . . . $39.95
LIGHTSIGHTING
Cassette — MCA Videocassette 66052 . . . $49.95

BINGO LONG AND THE TRAVELING ALL STARS
Cassette — MCA Videocassette 66065 . . . $46.95
STING II
Cassette — MCA Videocassette 71001 . . . $65.95
BREON LEE, CHAMPION
Cassette — Warner Home Video 28005 . . . $39.98
DESPAIR
Cassette — Warner Home Video 28007 . . . $69.95
FIGHTING BLACK KINGS
Cassette — Warner Home Video 28008 . . . $39.98

HARDWARE WARS AND OTHER FILM FARCES
Cassette — Warner Home Video 34041 . . . $39.98
HIGH ROAD TO CHINA
Cassette — Warner Home Video 11184 . . . $39.98
HOW TO STUFF A WILD BIKINI
Cassette — Warner Home Video 26003 . . . $59.98
SUNDAY NIGHT LIVE: CARRIE FISHER
Cassette — Warner Home Video 29029 . . . $39.98
SUNDAY NIGHT LIVE: STEVE MARTIN
Cassette — Warner Home Video 29028 . . . $39.98
THX 1138
Cassette — MCA Videocassette 11162 . . . $39.98

SHEARTHART — EMI America recording artist Julies Shear recently finished a video for his "Whispering Your Name" single in England. Shear is pictured here conducting a school children's orchestra as part of the video.

Rock Of The '80s Pilot Set For Showtime Series

LOS ANGELES — An hour-long pilot of Rock Of The '80s, an in-concert program featuring "modern rockers of today and tomorrow," is being developed by Paramount Video for an exclusive Showtime cable series. Rock Of The '80s, which derives its name from L.A. new rock station KROQ's ID, is executive produced by Marty Schwartz and Rick Carroll.

Rock Of The '80s is scheduled to be shot with a live audience at The Palace in Hollywood, currently one of L.A.'s most popular live music and dance venues. Locations throughout the art deco theater will be used for taping, including the main stage, which in the past has featured such acts as Men At Work, Nick Lowe, Lene Lovich, the Thompson Twins, and Bow Wow Wow, among others. "Rock Of The 80's promises a blend of comedy and special interviews, in addition to music. Executive producers Schwartz and Carroll, as former station manager and program director, respectively, for KROQ, are generally credited with the success of the Pasadena FM outlet, currently the top rock music station in the L.A. market. Carroll created the popular new wave hit format employed by the station, and, with Schwartz, he has since established one of the most sought after radio advertising firms. Presently, the firm consults stations in such cities as Chicago, San Francisco, Dallas, Phoenix, Denver, Philadelphia, and Nashville. The two are also responsible for a syndicated radio show which is cleared in more than 150 markets.

Paramount Video is a unit of the Televisdon & Video Distribution division of Paramount Pictures Corp., a member of the Leisure Time Group of Gulf & Western Industries, Inc.

Burkhart/Abrams To Consult Night Tracks

NEW YORK — The Atlanta-based radio consulting firm of Burkhart/Abrams/Mitchell/Boyles has been hired with Ted Turner's cable outlet WTBS to consult Night Tracks, an overnight music video show set to premiere on the superstation July 4.

Unlike Warner/Amex's 24-hour MTV, Night Tracks will not feature on-camera video jockeys. Burkhart/Abrams intends to focus on a "more music" approach, with videos of mainstream artists like Earth, Wind & Fire, and Kenny Rogers, blended with animated graphics and an as-yet-unnamed anchor voice.

The show is expected to go to midnight on a Sunday and Saturday nights. Night Tracks is produced by Tom Lynch of LB Communications in Burkhart. Caii, executive in charge of production for WTBS is Scott Sassa.

CED Sales Should Top $300 Million In '83, Says RCA

LOS ANGELES — Total RCA SelectaVision CED sales, including both videodisc hardware and software, are expected to reach more than $300 million this year, according to Herbert J. Mendelson, RCA VideoDisc division vice president, marketing, told a meeting of RCA distributors in Las Vegas May 4.

“Next year, those dollars are likely to double, and, as player sales continue to climb, it is anticipated that we will see software sales alone reach a billion dollars,” RCA's Mendelson predicted.

He pointed out that sales of CED videodiscs have been running at peak levels both in units and dollars during the first four months of 1983, indicating that another record year was in store for the format.

In addition, Mendelson said that RCA and other CED software suppliers expect to have 1,000 titles—covering subcategories as sports, music and a variety of special interests, as well as motion pictures available by the end of the year.

A CED video catalog, called the Home Preview Disc, has been developed by RCA in an effort to further stimulate CED sales, according to Mendelson. The disc features segments from more than 100 titles in the catalog, as well as names consumers "browse" through the program at their own pace before making selections. The 100 segments are arranged in categories such as comedy, drama, music, science fiction and special interest.

RCA plans to supplement its printed catalogs and new release flyers with new Home Preview Discs every four months. Mendelson said such preview discs should be available for loan to consumers in RCA’s 2,500 Showcase Dealer outlets around the country beginning in June.

With a number of new releases scheduled for the next few months, including Red’s and 49 HRS., RCA is also introducing a stock balancing program. A key element in the program is a national computer-generated system under which overstocked lines are transferred to distributors who will be able to balance their inventories.

At the same meeting, RCA Sales Corp. President Arnold Valencia informed distributors that industry-wide sales of 3 million videodiscs and more are also anticipated this year, compared with 2 million in 1982. That estimate, Valencia indicated, was up from an earlier projection of 2.7 million in VCR sales for '83.

RCA is presently introducing a new line of video cassettes and videodisc recorder models, including a VCR featuring simplified retrieval of recorded programs. 

Thorn EMI Taps Dartnall

LONDON — Gary Dartnall has been named executive chairman of Thorn EMI Films and Television. In his new post, Dartnall will oversee the activities of both the theatrical and home video subsidiaries of Thorn EMI Ltd. of Great Britain. Reporting to him will be Brian North, president of Thorn EMI Films, and Nicholas Bingham, president of Thorn EMI Video. Both North and Bingham previously reported to John Shirley, on Thorn EMI's board of directors.

Prior to his appointment, Dartnall had most recently served as president and chief executive officer of Vision Programs, Inc. and VHD Disc Manufacturing Co., program production/distribution and videodisc manufacturing companies, respectively. Dartnall is now a joint venture executive of General Electric, Matsushita, Victor Company of Japan and Thorn EMI.
WHAT'S IN-STORE

MUSIC TELEVISION

WHEN'S THE SHOW, LADIES?

For Week of April 27-May 3, 1983

PLAYLIST

HEAVY

ARTIST
Naked Eyes
Billy Idol
David Bowie
Del Leopard
Modern English
U2
Michael Jackson
INXS
Man At Work
Planet P
Prince

CLIP
Always Something There To Remind Me
Let's Dance
Photograph/Rock Of Ages
I Melt With You
New Year's Day
Billie Jean
The One Thing
Overkill
Why Me?
Come On Eileen
She Blinded Me With Science

LABEL
EMI America
Chrysalis
EMI America
Mercury
Sire
Island
Epic
A
columbia
Atlantic

3-4 PLAYS PER DAY

MEDIUM

ARTIST
Journey
Pink Floyd
Bow Wow Wow
INXS
Red Rockers
The Kinks
Rick Springfield
Spy
Sparks w/ Jane Wiedlin
The Call
Ultravox
Chris De Burgh
The Night Rituals
Berlin
Kool & The Gang
Emmerson
Thompson Twins
Michael Bolton
Duran Duran
Eddy Grant
Madness
Stray Cats
Scandel
Marvin Birdley

CLIP
Chasin Reaction
No Not John/ Gunned Dream
Do You Want To Hold Me
Don't Change
Coming Up
Catching Up
Cool Places
When The Walls Come Down
Keep The Wild Wind
Don't Pay The Ferryman
The箏
The Mabo
Love On Your Side
Save A Prayer/ Girls On Film
Electric Avenue
Our House
Run Away Boys
Loves Got A Line On You
Sail My Tears

LABEL
Columbia
EMI America
A&M
Atlantic
Columbia
Epic
Artista
Columbia
Harvest
Ice/Portrait
columbia
EMI America

2-3 PLAYS PER DAY

LIGHT

ARTIST
Spandau Ballet
Kelly Groucutt
Nile Rodgers
Roxy Music
Ox
David Byrne
Laura Branigan
Depeche Mode
Martha & The Muffins
Gueti Riot
New Models
Garland Jeffreys
Alex Call
Art In America
Belie Stars
Days Of Midnight Runners
Mesanger
Musical Youth
Kix
Tears For Fears
English Beat
Kalapopoo
Night Ranger
Bananarama
Peter Godwin
Takanka

CLIP
Life Line
Am I A Dreamer
Land Of The Good Grove
Carmen Sandiego
Whirl Girl
Feeling Good
Solangi
Get The Balance Right
Dance For Who
Metal Health
Strange In Disguise
What Does It Take?
Arnie
Art In America
Sign Of The Times
Celtic Soul Brothers
Strangers
Never Gonna Give You Up
Body Talk
Mad World
I Can't Love
Too Shy
Sing Me Away
Na Na Hey Hey
Images Of Heaven
Thunder Storm

LABEL
Chrysalis
Riva
Atlantic
Warner Bros.
Cross
Atlantic
Columbia
Epic
EMI America
EMI America

S-5 PLAYS PER DAY

ADDS

ARTIST
The Thieves
ZZ Top
"Weird Al" Yankovic
Eurythmics
The Fixx
Peter Tosh
Warren Enperry
Rockets
Elton Fieten
Polo Ray
Storm
Singles
Bulpit Bullet Theory
Marshallian
Robin Williams

CLIP
She's A Beauty
Gimmie All Your Lovin'
Rickie
Satin Sheets
Saved By The Bell
Johnny B. Goode
Fool Moon Fire
Make That Move
Boys In The Alley
Working On My Love
Me & My Girl
Hang On To Your Heart
Born To Be A Winner
I Love You

LABEL
Warner Bros.
RCA
EMI America
EMI America
Backstreet
EMI America
EMI America
EMI America
Columbia
EMI America
EMI America
Columbia

For Week of April 27-May 3, 1983

Cash Box/May 14, 1983

17

www.americanradiohistory.com
‘Top 40’ Music On AM Dial Hopes To Make Strong Return

**by Harry Weinger**

NEW YORK — Playing taps for AM pop music format may have been premature a couple of years back, but the format is finding more adventurous role in their market, with other broadcasters re-investing in music radio, which has dropped the genre's music and the long-term expectations for AM stereo. While Top 40 is not the success it once was as former veterans and new directors are once again optimistic about the future of contemporary music on AM. For AM Broadcasting, WABC of Radio Enterprises and once programming king of New York's WBAC in its heyday, was to the point: "I put together WABC so that three or more demographic groups in a city the size of New York would perceive the station as their own. Today, radio is so specialized, a station that has everybody singing the same song just can't happen. However, a music station that is ambitious, promotes itself and understanding, you can't cry the blues will still be a success."

AM listenerhip on the whole decreased in the 1970s with the mushrooming popularity of FM stereo and the core/young adult audience growing away from AM. WABC's format, Long Bouloukos, a veteran of Top 40 programming and now vice president of operations for the ABC-owned stations, explains: "There was a void in many markets where AMers gave up on Top 40 and FM went album rock or adult contemporary. There was a gap that smart radio programmers are now filling."

**Good Mix**

Some broadcasters are finding that being a full-service AM radio station for music with personality and information is the best way to catch an audience that grew up with Top 40 in the '60s and considers adult-targeted stations "boring." That's precisely the word WBNC PD Kevin Meheny used to describe his FM competition. "We're the only one on the AM dial playing contemporary music, and in taking over some of the Top 40 we've found our strongest audience to be 25-45," said Meheny. "There's no room for screaming Top 40 anymore."

One station, which plays a good mix of Top 40 and WLS in Chicago. Operations director Steve Casey sees stations with a more "close to 1960's" of Top 40 as pretenders to the format. "Our audience is large and covers a broad spectrum," stated Casey. "We're not just an adult-oriented re-play of the Top 40 songs, and sure, older songs are more important to older listeners, but there's evidence that Top 40 and younger adults have great interest in the Doors as well as Missing Persons.

"We'll be broadcasters in that genre that the days of gong and echo chambers are over, there is a consensus of opinion that AM will remain in popularity as a music outlet with name personalities," to say, "a station ought to provide entertainment and fun. Variety and depth make the difference in a market." KMJ Radio in Southern California recently announced the return of its once-successful contemporary music format after a stab at modern country. Sources at the station, while mute about the exact nature of the format admitted, the jock line-up will emphasize personality."

**Better Perspective**

Many broadcasters panicked in the late '70s when the audience was moving along with the FM boom, decreased AM radio's share of the market. Some stations also felt that the concept of "fixing" a station, while management chose to ignore a normal maturation of the Top 40 format and adjusting, without listening, music formats were dropped completely in favor. In the growing need for news/talk outlets. While it worked for some, the radio bandwagon may be a mistake for others. In New York, Top 40 giant WBNC flourished recently with its music format and made the transition to FM three years ago. The recent ARB show the station mined in the ratings with a 2.4. Com. The station's director, Ed Licht, says the program format to the present format is set at two- to five years, but insiders at the station are less optimistic and foresee a possible return to music in a year. Incentive to do "good radio" may be the key to the future of music on AM. "Re-invest in the product and it will be successful," says Casey. Broadcasters see AM stereo providing the key to the product.

Its effects will not be felt for a number of years, but "in the long run AM stereo will be invaluable to music radio," claims Sklar, adding "it will be terrific." Broadcast equipment and stereo receiver manufacturers are not the only ones that will not attract the consumer, and broadcasters look forward to competing with FM. "That's even more generous, saying that "in 10 years, AM listenership will be equal FM.""

**Ingram And Lundy: Life After Top 40**

NEW YORK — This week marks the first anniversary of the landmark of sorts for Top 40 radio. On May 10, 1982, perennial music radio leader WABC/New York hit the airwaves with a new format. The Island native, came to the station in 1961 from WIL in St. Louis after success in the West Coast. Ingram, a Long Island native, joined the line-up in 1965 at the urging of Ingram, who knew him from WIL. Together at WABC, Ingram and Lundy were a hit. However, the two stations have not seen a powerhouse from late morning through afternoon drive, with Ingram's Arb number one. But Lundy, the station's number two, was working for AM New York market records.

Both were signed to the much-hailed and ill-fated Superadia vent of ABC Radio Enterprises, then seemed to drop from sight. So where are these two giants of Top 40 now? By the way of marking the changes at WABC, Cash Box caught up with them recently in New York.

"Of course, I miss it," said Lundy. "I was in radio for 26 years before last year, so things are different. But I've been very busy with voiceover; in fact, my agent, Don Buchwald, has had me working harder this year. This time I've worked in the last five years put together at WABC."

Ingram is also well-known for his voiceovers and is pursuing freelance work on that end. Although rumors of his joining ABC New York, an AM network station, did not come into fruition, other radio and television opportunities are moving to complement each other. "Our plans are for the greatest time of my life at WABC, Ingram once said, "but it was here for the moment and now we move on. I'm definitely not sitting back."
4 MEN AT WORK • CARGO • COLUMBIA
ADD: None. HOTS: KBPI, WBAB, WSKS, WPLR, WBLM, KSHE, WCCC, KNX, WKLS, WOUR, KEZY.
MEDIUMS: WYFE, WCCC, KSHE, WYFE, WCCC, KNX, WKLS, WOUR, KEZY.
PREFERRED TRACKS: Bindless, Submarines.
SALES: Good to moderate in all regions.

EDDY GRANT • KILLER ON THE RAMPAGE • ICE/PORTRAIT
ADD: KEZY. HOTS: WHFS, KNAC, WYFE, WCCC.
MEDIUMS: KEZY.
PREFERRED TRACKS: Electric.
SALES: Moderate in all regions.

INXS • SHADOOM SHOOBAH • ATCO
ADD: None. HOTS: KBPI, WBAB, WBLM, KSHE, WCCC, WKLS, WOUR.
MEDIUMS: KBPI, KEZY.
PREFERRED TRACKS: Separate, Faithfully.
SALES: Good to moderate in all regions.

JOURNEY • FRONTIERS • COLUMBIA
ADD: None. HOTS: KBPI, WBAB, WBLM, WCCC, KEZY.
MEDIUMS: KEZY, WYFE.
PREFERRED TRACKS: Screaming.
SALES: Moderate in all regions.

KROKUS • HEADHUNTER • ARISTA
ADD: None. HOTS: KBPI, WBAB, WBLM, KSHE, WYFE, WCCC.
MEDIUMS: KBPI, KEZY, WYFE.
PREFERRED TRACKS: House.
SALES: Moderate in all regions.

MADNESS • GIVEN
ADD: None. HOTS: KBPI, WBAB, WBLM, WCCC, KEZY.
MEDIUMS: KEZY, WYFE.
PREFERRED TRACKS: Farryman.
SALES: Fair initial response in West.

GARY MOORE • CORRIDORS OF POWER • MIRAGE
ADD: None. HOTS: KBPI, WBAB, WBLM, WCCC, KEZY.
MEDIUMS: KEZY.
PREFERRED TRACKS: Open.
SALES: Fair in East and Midwest.

THOMAS DOBY • THE GOLDEN AGE OF WIRELESS • CAPITOL
ADD: None. HOTS: WNEW, WHFS, KNAC, KNX.
MEDIUMS: KBPI, WBAB, WPLR, WBLM, WCCC, KSHE.
PREFERRED TRACKS: Open.
SALES: Good to moderate in all regions.

DAVE EDUMUNDS • INFORMATION • COLUMBIA
ADD: KEZY, WOUR, WKS, WYFE, KSHE, WHFS.
PREFERRED TRACKS: Title.
SALES: Just shipped.
SOLO SIDES — The Imperials are working toward their next album currently, with plans for release on Gospel in the Spring. A two-record set, entitled "Side By Side," the LP will feature each of the foursons — Armond Moralea, Jim Murray, Paul Smith and David Will — in his own solo role. Word Records East Coast A&R director Neal Joseph is producing both Moralea and Murray in their solo ventures, while Keith Thomas is producing Smith's side. Both producers are working jointly in co-producing roles with Will and Dill. The Imperials have gradually adopted a more contemporary feel in much of their recent work. Moralea says the material on the new record should regain some of the group's traditional sound while featuring each artist separately. Officially with gospel/rock act Servant have developed a rather expansive marketing concept with "Servant's Great American Album Giveaway Tour." The band's "Caught In The Act Of Loving Him" will be followed by an upcoming tour and all concertgoers will receive a free copy of the LP, making the $7.00 ticket worth $15.88 when you figure in the list price of an album. The concert will include a laser light show and an extensive publicity campaign involving radio ad buy, billboard campaigns, direct mailings, television advertising and in-store appearances. The group has also produced a video, "I Am A Child of God," on MTV, following the footsteps of Jerusalem, which was the first gospel act to make the video music charts. The Public Records expects it to give away 150,000-200,000 records during the tour, slated for 100 cities between this Oct.-April. Gospel/rock act Petra has its "More Power To Ya" LP (continued on page 35)
Home Video Games Firms Set Titles For Summer Release

(continued from page 5)

memory to the existing 32X, and uses "wafers" instead of "cartridges" for programming purposes. Due to ship in August and retail in the vicinity of $125, the "supergame" module comes packaged with "Super-Donkey Kong" and "Super-Buck Rogers Planet of Zoom" wafers; other wafers, including "Super-Zaxxon," "Super-Gorf," "Super-Turbo" and "Super-Donkey Kong Jr.", are expected to be released either concurrently or soon after the shipping of the supergame unit.

Coleco's "Gemini" system, a VCS-type console that can utilize a "Sound I Voice Module," should go out to stores next month packaged with a "Berenstein Bears" cartridge and selling for well under $100. Other Gemini carts, such as one based on a "Dr. Seuss" story and another with a "Smurf" theme, are also set to go out this summer. June will also usher in the appearance of Coleco's two new control devices — a "super action controller" with a baseball cartridge and a "roller controller" with a "Slither" game included — slated to retail for approximately $60. Within the next two months, expect to see a number of ColecoVision cartridges hit the shelves, including "Ken Uston Blackjack," "Super Action Football," "Super Action Boxing/Rocky," "Buck Rogers Planet of Zoom," "Time Pilot," "Subroc," "Victory" and a second driving cartridge for use with the currently available "Expansion Module #2."

Although Atari hasn't announced any new hardware peripherals for its 2600 or 5200 systems, the company does plan to aggressively market its line of new cartridges for both systems, many of which are based on familiar arcade machines, comic strips, motion pictures and other licensed characters. For the 2600, Atari hopes to have it's "Dig Dug," "Kangaroo" and "Jungle Hunt" arcade adaptations in stores within the next few months, as well as its original "SwordQuest: Waterworld" game, the third cartridge in the epic SwordQuest game contest series.

Later on in the year, cartridges based on Walt Disney characters are slated to appear for the 2600, such as "The Sorcerer's Apprentice," "Dumbo's Flying Circus" and "Donald Duck Speedboat," all tentatively set for October release. A Muppets cart, "Miss Piggy's Wedding," should be in stores by September, while other 2600-compatible software based on coin-op amusements should bow in the latter part of the year as well, like "Moon Patrol" (September), "Joust" (October), "Battleszone" (October), "Gravitar" (September) and others. The first game adapted from Charles Schultz's popular Peanuts cartoon, "Snoopy & The Red Baron," is also set to premiere either in the third or fourth quarter.

A number of games fitted for the Atari 5200 system have also been announced: "Real Sports Tennis" (May), "Kangaroo" (August), "Pole Position" (August), "Space Dungeons" (August), "Vanguard" (September), "Jungle Hunt" (September), "Real Sports Baseball" (September), "Ms. Pac-Man" (September), "Moon Patrol" (September), "Meezork" (September), "Splitfire" (October), "Pengo" (October), "Joust" (October), "Battleszone" (November), "Tempest" (November) and "Robotron" (September).

JOB WELL DONE — Atlantic recording artist Narada Michael Walden (l) recently finished producing Phyllis Hyman's (r) new album, "Gaslight Of Love," at Automatt Studios in San Francisco. Walden, who will shortly begin producing Patti Austin after completing Stacy Lattisaw's forthcoming album, co-wrote three of the songs on Hyman's album with Jeffrey Cohen.

I CAN GO FOR THAT — RCA recording duo Daryl Hall and John Oates received a gold record from The United Stations network to commemorate their "Golden Decade" in conjunction with an upcoming radio special. Pictured at the presentation are (l-r): Hall, Ed Salamon, vice president, programming, United Stations; and Oates.

WEEKLY
WEEKLY
WEEKLY
WEEKLY
WEEKLY
CASH BOX
THE WEEKLY TRADE JOURNAL
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WEEKLY
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WEEKLY
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COUNTRY

Country Labels See Turnaround; More Promo Spending May Result

by Tom Roland

NASHVILLE — As a more optimistic attitude has pervaded the retail community, the country divisions of the major record labels are beginning to view 1983 as a swing year, regaining much of the momentum that was lost over the past 18 months in the economy, and, as a result, they are more confident about their ability to return on promotional investments. While the labels are tempering a natural inclination to spend more money on promotions since more money is coming in, companies such as PolyGram and MCA are expecting to see a record level of return on their promotional investment tools as support, in-store merchandising and advertising, although the increase is expected to occur gradually.

Independent promoters, one aspect of the promotional budget, have gained over the past year in their presence within the Nashville music structure, in some instances sucking power away from the labels whose promotion teams are often overworked. But with the increasing number of independents entering the market, several executives are predicting that the indies will place themselves in a price war, making their services available to the labels at a lower price in an effort to generate volume.

More Confident

Roy Wunsch, vice president of marketing for CBS Nashville, was hopeful that record sales may increase by 10-40% by the end of the year, and while he maintained that CBS had not cut back spending significantly over the past recession, he suggested that the label is "much more confident about the energy and dollars we put into our projects." Because country sales did not suffer as dramatically as pop and rock volume did during the economically depressed period, Wunsch noted that the recovery will not be felt as strongly in the country community as in the sister mediums.

"I can feel the enthusiasm though in consumers," he said. "There are people walking into stores looking at music again and browsing, picking out their favorites. That's important to all of us — even gospel, classical, the whole thing collectively."

Wunsch added that CBS had continued to invest in projects behind the scenes where it was advantageous during the recession, noting that in down times, it often becomes necessary to "arouse a response in the consumer, but the difference in the label's attitude will come in the support of projects beyond the superstar acts like Willie Nelson and Merle Haggard. "Generally speaking, we might take a risk or two that we wouldn't have considered as strongly a year or two ago at this time," he commented. "I couldn't put my finger on exactly what that might be, but the type of success the industry is experiencing does collectively fund additional projects in the studio, and it might make the risk a little easier to take on a new project.

Wunsch also cited new cable ventures such as MTV, The Nashville Network and Music Central as having increased interest in the visual aspects of today's music, in, part, spurred the return to the stores. But, he suggested, labels will enter the resurging economic climate with a strong memory of the past 18 months. "I don't think you're going to see record companies get as fat as they were a few years ago," he said. "We learned how to better manage our business. Essentially, we had specialists for every area that you could think of, but maybe that wasn't necessary."

Always Changing

"We've got a very difficult business to get a handle on and operate efficiently," Campbell's Soup is pushing the same thing day after day after day in an institutional way, but we're pushing shorter term projects — two or three albums every 18 months per artist. We're constantly pushing a different message, but the cards seem to be falling our way."

Thoughtful consideration before diving into projects was the main concern of each of the labels contacted. Joe Polidor, marketing director for PolyGram's country division, noted that he expects to "spend more in the less traditional areas," specifically citing new country television television station, and the burgeoning national radio networks. He suggested that customers are finding themselves with more discretionary income, and that as a result, the public will become more willing to risk its dollars on newer artists.

PolyGram is currently planning to double its artist roster by the end of the year, and, with more consumer dollars expected, he predicted that record companies will be able to increase their marketing budgets in an effort to gain the public's incremental expenditure.

In the continuing shift in the nation's population to the older demographics, Polidor predicts a continuation of the interest in the newer artists. He has charted 10 singles nationally in the past year (including Vern Gosdin's Top 15 single, "Today My World Slipped Away"). The label now plans an expansion program encompassing an increase in staff, construction of a 24-track studio, release of a mini-LP, and a broadening of the company's philosophy. Joining A.M.I. president Michael Radford, the label are Lester Herrmann, general manager, and Cynthia Best, executive secretary. Both Herrmann and Best will work closely with Radford, vice president Kenneth Bridger, secretary/treasurer Bonita Radford and national promotion director Jim Sales.

Construction is almost completed on the studio adjacent to A.M.I.'s offices. When finished, the facility will house an MCI 656 board with all options along with 813 UREI time aligned studio monitors. Although A.M.I. artists will receive priority in the allocation of recording time, the studio will be available to outside clients as well.

The mini-LP by Gosdin is entitled "Today My World Slipped Away" and will be marketed directly to consumers for a special mail-order price of $2.98. An extensive advertising campaign for the release is now underway in selected consumer publications.

Finally, the label is planning to expand its artist roster. However, Radford notes, "We do not want the roster to get so full that we cannot take a chance with other artists if the conditions are right, and if we do see what we want to keep our open door policies.

(continued on page 30)

MERCURY HOSTS 'TOUCHING' TRIBUTE

With his "Touch Me" single reaching Top 10 status in the Cash Box Country Singles chart, Mercury/PolyGram recently held a press/radio/retail reception for Tom Jones in Chicago prior to his sold-out three-night stand at the Holiday-Star Theatre in Merrillville, Ind. With his hit "Ain't No News," in nearby Chicago are (l-r): Frank Jones, senior vice president, country division, PolyGram; Frank Lefell, national country promotion director, PolyGram; Jones; and Jay Marvin, music director, WJZI/Chicago.

ATKINS JOINS CBS ROSTER — Columbia Records held a reception the last week of April to officially welcome country guitar player Chet Atkins to the label's Atkins first album for the label, an aerobics concept LP titled "Work It Out," has just been released. Pictured at the Country Music Foundation are (l-r): CBS recording artists Bobby Bare and Waylon Jennings; Rick Blackburn, senior vice president and general manager, CBS/Nashville; Frances Preston, vice president, Broadcast Music, Inc. (BMI)/Nashville, and Atkins.

Perna Calls For Publisher 'Unity'

If Blanket Licensing Ban Is Upheld

by Tom Roland

NASHVILLE — Citing the "dangerous trend" initiated by the Buffalo Broadcasting case that has the potential to eliminate blanket licensing of local television stations by the performing rights organizations, Richard Perna, of Music Publishing Consultants, called for publishers to band together in a unified effort to overturn the lower court ruling is upheld in an effort to compensate for the loss of collectible representation. Perna suggested a three-pronged approach that would overburden television stations with significantly higher rates for music use and paperwork during a seminar, "New Perspectives in Music Publishing," held at Nashville's Belmont College.

Indie Label A.M.I. Sets Four-Pronged Expansion Program

NASHVILLE — One of the rare success stories in a period of prolonged recession has been the progress of the independent A.M.I. Records label, which has charted 10 singles nationally in the past year (including Vern Gosdin's Top 15 single, "Today My World Slipped Away"). The label now plans an expansion program encompassing an increase in staff, construction of a 24-track studio, release of a mini-LP, and a broadening of the company's philosophy.

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Perna stated that there has been a "trend toward the erosion of the U.S. copyright" since 1946, when the government ruled that, unlike their European counterparts, American movie theaters are exempt from paying a fee for music performances. He viewed the Buffalo case as a continuation of that trend, and said that if the television broadcasters are upheld in a higher court of law, publishers should react by instating three policies in dealing with local television stations:

• Publishers should demand higher rates than the performing rights organizations - ASCAP, BMI and SESAC - have previously asked for, as much as three times the previous rates.

• Publishers should not tolerate any unlicensed usage of copyrights and should enforce their ownership of the intellectual rights to songs through an increase in the number of infringement cases.

• Publishers should require television stations to submit cumborneke, detailed plans for the use of copyrights for in advance of their actual airing date, forcing broadcasters to see the streaming effect of the blanket license system.

Unfortunately, Perna also noted that the number of outlets that use copyrights is astoundingly small compared to the performing rights organizations are already overburdened in their efforts to police and protect some of the nation's intellectual properties that the writer and publisher should enjoy a more symbolic relationship, and that the National Music Publishers Assn. (NMPA) would become more active in their efforts to help copyright owners enforce their properties.

He further conjectured that if publishers do not pull together, compulsory licensing may emerge as a government function and "destroy the free enterprise system in publishing."

Ralph Murphy, of Picadic, noted that part (continued on page 30)

M.D.J. Pushes Atlanta

NASHVILLE — M.D.J. Records, the independent label that was instrumental in Alabam's initial success, is conducting a national promotion effort on behalf of the group Atlanta in conjunction with that group's first single release.

The debute "Atlanta Burned Again Last Night," the debut was celebrated with a V.I.P. reception at the Buckhead Club in Atlanta May 5, with notables Mike Macaroni, Bono, Cissy Craddock and Rex Smith in attendance. Videocassettes of the single have been distributed to various media representatives, and country cable station CMTV has reportedly added the cut to its rotation.

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Cash Box/May 14, 1983

www.americanradiohistory.com
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<thead>
<tr>
<th>Country Albums</th>
<th>Country Column</th>
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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks At No. 1</th>
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<tr>
<td>1</td>
<td>COMMON MAN</td>
<td>The O'Jays</td>
<td>23</td>
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<td>2</td>
<td>I'M GIVIN' IT TO YOU</td>
<td>Sam &amp; Dave</td>
<td>33</td>
<td>3</td>
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<td>3</td>
<td>COME BACK, BABY</td>
<td>The Del Reeves Quintet</td>
<td>12</td>
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<td>4</td>
<td>WHATTENDANCE OF LOVE</td>
<td>The Crystals</td>
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<td>TELL ME</td>
<td>The Turtles</td>
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<td>7</td>
<td>SHE'S THE ONE</td>
<td>Demis Roussos</td>
<td>12</td>
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<td>8</td>
<td>FOR THE FIRST TIME I'VE THOUGHT OF LEAVING</td>
<td>Linda Ronstadt</td>
<td>17</td>
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<td>9</td>
<td>EVERYTHING I DO</td>
<td>Gladys Knight</td>
<td>24</td>
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<td>10</td>
<td>I'M NOT A FORGOTTEN MAN</td>
<td>The Beach Boys</td>
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<td>11</td>
<td>YOUNG MAN'S BLUES</td>
<td>Del Shannon</td>
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<td>12</td>
<td>FLY INTO LOVE</td>
<td>Billy Stewart</td>
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<td>LOVES WE'VE HAD</td>
<td>The Righteous Brothers</td>
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<td>The Isley Brothers</td>
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<td>The Band</td>
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<td>THAT'S WHY I LOVE YOU</td>
<td>Dion and the Belmonts</td>
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<td>TOUCH ME TILL I'M FOOL</td>
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<td>MAKE LOVE TO ME</td>
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<td>LOVE ME OLD MAN</td>
<td>The Ink Spots</td>
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<td>30</td>
<td>PUNCHO AND LEFTY</td>
<td>The Guess Who</td>
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*TOP 10 COUNTRY SINGLES*
THE BEST.

WILLIAM G. (BILL) HALL

OCTOBER 23, 1929 - APRIL 28, 1983

Thank you, Colonel.

THE WELK MUSIC GROUP
COUNTRY RADIO

COUNTRY RADIO HIGHLIGHTS

WUBE — Cincinnati — Duke Hamilton — 81 — G. STRAIT
ADDs: M. McDaniell, Sylvia, T. Wynn, Atlanta, Chayenne
KVEG — Las Vegas — Johnny Steele — 81 — J. CONLEE
KXLM — Amarillo — Dugg Collins — 81 — L. MANDRELL
ADDs: B. Henderson, D. Rogers, Alabama, E.T. Conley
WTOD — Toledo — Bill Sanders — 81 — J. CONLEE
ADDs: E. Honeycutt, G. Jones, E. Humpederick, J. Green, B. Clark
KUGN — Eugene — Paul Thorne — 81 — J. CONLEE
ADDs: Alabama, Sylvia, S. Warner, E. Bruce, B. Del, E.T. Conley

SINGLES REVIEWS
OUT OF THE BOX

JANIE FRICKE (Columbia 38-03899)
He's A Heartache (Looking For A Place To Happen) (2:58) (Bobby Goldsboro Music, Inc. — ASCAP/House Of Gold Music, Inc. — BMI) (J. Silbar, L. Henley) (Producer: B. Montgomery)
Fricke, usually noted for her ballads, sounds a bit like Emmylou Harris on this rocking record in a welcome change of pace. A driving tempo and distorted guitars frame her confident performance atop a strong snare backbeat and pulsating bass line. The former jingle singer is successful here at moving into some new territory.

FEATURE PICKS
THE KENDALLS (Mercury 812 300-7)
MERLE HAGGARD & LEONA WILLIAMS (Mercury 812 214-7)
We're Strangers Again (2:33) (Shade Tree Music, Inc. — BMI) (L. Williams, M. Haggard) (Producers: M. Haggard, L. Williams)
CONNIE SMITH (Monument W4 03857)
Don't Make A Move (3:10) (Southern Nights Music — ASCAP) (W. Mallette, B. Morrison) (Producer: F. Foster)
TENNESSEE EXPRESS (RCA PB-13526)
Cotton Fields (2:59) (Folkways Music — BMI) (H. Ledbetter) (Producer: L. Rogers)
"COUNTRY" TONY MARTIN (American Spottie ASR 105)
JAN GRAY (James 4-35-10)
No Fair Fallin' In Love (2:28) (Sweet Baby Music — BMI) (J.S. Sherrill) (Producer: R. Childs)
THE 4 GUYS (Audiograph AG 45-463)
THOMAS RILEY (Door Knob DK 83-196)

NEW AND DEVELOPING
LANE BRODY (Liberty P-B-1498)
Brody weaves an honest plea of prolonged urgency, tapping a Parton-esque vibrato and an emotive, building production that aids her in a portrayal of loneliness. A female-rendered "I.O.U." in some respects, "Over You" combines a gorgeous melody with a crisp production and powerful vocal work to give the disc its full emotional impact.

IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) — Vern Gosdin — Compeal CPL-1-1004 — Producer: Blake Mvkie — List: 8.98
Until the release of "Today, My World Slipped Away" and the title track of this LP, Gosdin was one of the most overlooked talents in Music City, but his newfound successes are quickly bringing him the recognition he deserves for his solid work country. His pure vocals are flawless, making use of slight dynamic changes to affect his graceful presence over simply produced arrangements that pay homage to predominantly sad honky tonk ballads.

MINI CLINIC
MINI-CLINIC — The Federation of International Country Air Personalities (FICAP) has scheduled the fifth annual Country Mini-Clinic to be held in Knoxville, Tenn., on Friday and Saturday, July 15-16. WIVK/Knoxville will be the radio station host for this year's activities, which will include a cocktail party on Friday evening and a luncheon on Saturday, that will feature CBS sportscaster Lindsey Nelson as guest speaker. This year the registration fee is $25 per radio station, a reduction of $10 over last year's activities, which will include a cocktail party on Friday evening and a luncheon on Saturday, that will feature CBS sportscaster Lindsey Nelson as guest speaker. This year the registration fee is $25 per radio station, a reduction of $10 over last year's activities. Those wishing to attend may pre-register for the 1983 Mini-Clinic through the FICAP office in Nashville by calling (615) 320-0115. A registration form will also be included in the next issue of the FICAP Voice, the federation's official publication. For more information contact Tim Williams at (512) 454-2561, Georgia Twitty at (615) 320-0115, Bobby Benton at (615) 566-6511 or Dan Halyburton at (615) 461-6684.

THE MIKE KNOT
Kenny At Kix — Following his recent appearance at the Capitol Center in Washington, D.C., Kenny Rogers (s) was interviewed by WXK-FM (KIX 106) program director Bob Cole. "The Gambler!" is currently working with producer Barry Gibb (of the Bee Gees) on his first RCA album. The song was written by Nashville songwriters Gary Gentry and Chuck Dixon during a sesence and they both felt like the song went itself. Gentry was performing the song on a TV taping and the lights went out at the entire Opyland Complex at the point in the song when the ghost identifies himself as Hank Williams. A line in the song refers to the ghost "going back to abeck" and the same week that the single was released, Hank Williams' car, which was housed in a museum in Nashville, was returned to Alabama. And finally, producer Billy Sherrill says that during a mdxow of Coe's version of "The Ride," a strange siren-like whistle appeared on the tape immediately following the words "antique Cadillac in the verse. Sherrill swears that no one in the studio did anything to generate the noise.

BUS TO NASHVILLE — KYNN/Omaha recently sponsored its "First Annual Trip To Nashville" for its listeners. The result was two busloads of fans making the excursion to Music City. One of the scheduled events was a dinner and a show at the 4 Guys Harmony House where they were given the red carpet treatment since the station was one of the first to go on the Guys' last single. In recognition of the station's loyal patronage of the group, the 4 Guys and Andy Anderson, president of Audiograph Records, presented Mike Lynch of KYNN and his daughter, Colleen, with a pre-release copy of the group's brand new single, "Whiskey & Water."

STATION CHANGES — In an effort to utilize individual air staff talents, WMZQ/Washington, D.C. has revised the air-shift line-up for all full-time staffers. The line-up includes: Dino Del Gallo, 5:30 - 10 a.m.; Dave Kellogg, 10 a.m. - 2 p.m.; Doug McGuire, 2-6 p.m.; Bob Duchene, 6-10 p.m.; Linda Kelly, 10 p.m. - 2 a.m.; and Howard Page, 2-6 a.m. The air shift line-up for WHQG-FM/Orlando is as follows: Dave Wolfe, 5-10 a.m.; Jesse Lynne, 10 a.m. - 3 p.m.; Tony George, 3-7 p.m.; and Tony Davis, 7 p.m. - midnight.

PROGRAMMERS PICKS
Ken Donovan KVOX/Moorhead Snapshot — Sylvia — RCA
Lee Manning WCMS/Norfolk You're Not Leaving Here Tonight — Ed Bruce — MCA
Emile Hadaway WKMF/Ft. Myers Pancho And Lefty — Willie Nelson & Merle Haggard — Epic
Bill Corey KYNN/Omaha The Closer You Get — Alabama — RCA
Dave Wolfe WHOD/Orlando Snapshot — Sylvia — RCA
Rick Turner KPKF/Kansas City The Closer You Get — Alabama — RCA
Nick Upton KSON/San Diego Pancho And Lefty — Willie Nelson & Merle Haggard — Epic
Mark Majors KKKY/Oklahoma City Snapshot — Sylvia — RCA
Chris Adams KGCM/Boulder The Closer You Get — Alabama — RCA
Mike Hinrichs KHEY/El Paso After The Great Depression — Ray Bailey — RCA
Susan Duran WNOE/New Orleans In Times Like These — Barbara Mandrell — MCA
Willis Williams WLAS/Jacksonville After The Great Depression — Ray Bailey — RCA
Bill Stedman WHK/Cleveland Potential New Boyfriend — Dolly Parton — RCA
Tim Williams KKEK/Austin The Closer You Get — Alabama — RCA
Bert O'Brien WAXX/East Claire You're Lovin' On The Line — Earl Thomas Conley — RCA
Slan Davis WVAM/Atoona The Closer You Get — Alabama — RCA

ALBUM REVIEWS

Cash Box/May 14, 1983

www.americanradiohistory.com
Old songs, new songs, the Statlers make 'em fresh as TODAY.

That unique, sure-selling Statlerizing stamp comes to a blend of new and old songs on the Statler Bros.' new album, Today, featuring the debut of new "little brother," Jimmy Fortune. It's destined to make a fortune.
Perna Calls For Publisher 'Unity' If Blanket Licensing Bin Is Upheld

(continued from page 24)

of the music publishing industry's difficulty in winning the Buffalo case stems from the image of the music industry within the public eye. He said that while less than one percent of all songwriters are unable to earn even $10,000 a year, "the industry is looked at as a frivolous industry." He felt that Congress is poorly educated as to the realities of the industry and that they seem to view a career in music as something that is "done for fun." He added that the public attitude has changed age through its day-to-day activities, noting that we need to "gain the public's respect for all that we do and for what we're involved in." Panelists also noted that the economy and efforts toward in-house operations have wreaked havoc upon independent publishers in Nashville. Murphy said that his company in the past has been able to square up with two "hit" records a year, but that figure has risen to three and may go higher.

Michel Heeney, of Cedarwood Publishing, said that nearly half of the Top 100 Country Singles chart is now dominated by publishers who are affiliated with producers, artists, or labels. In addition, the marketplace has shrunk for the independent publisher since labels are signing and developing fewer acts, and it has become increasingly difficult to gain a foothold with the major artists.

He added that while he is "usually paranoid," he is currently "equally optimistic" about the publishing business with the advent of the cable system and video productions, especially with MTV and CMTV (Country Music Television), although, like other publishers, he remains "concerned about collections" since the performing rights organizations have met Springfield Tour Plans

(continued from page 12)

August

Aug. 26, Houston; Aug. 27, Austin; Aug. 28, Dallas; Aug. 30, Odessa, Texas; and Aug. 31, Amarillo, Texas.

September dates include:

Sep. 2, Denver; Sep. 3, Albuquerque; Sep. 4, Tucson; Sep. 6-11, Los Angeles; Sep. 13, Irvine, Calif.; Sep. 14, San Diego; Sep. 23, Santa Barbara; Sep. 24, Fresno; Sep. 25, Concord, Calif.; and Sep. 30, Vancouver, B.C.

The remaining dates include:


All dates are subject to change.

BARry TO THE FAR EAST - Jeff Barry Enterprises, a firm dealing in the production and packaging of music, motion pictures, TV, cable radio and syndication projects, proudly sponsors the Far East Tour, the Pacific Music of Japan. The deal covers all of the Far East. Pictured celebrating the deal are (l-r): Barry Menis, attorney for Jeff Barry Enterprises; Barry; Don Sorkin, Jeff Barry Enterprises; Barry; Ichi Asatsuma, managing director, Pacific Music; and Marty Kups, vice president/general manager, Jeff Barry Enterprises.

RYDER TO RIDE WITH RIVA/POLYGRAM - Riva/PolyGram Records has signed Mitch Ryder to write and record for Riva/PolyGram. The album, entitled "Never Kick A Sleeping Dog," is produced by John Cougar and Don Gamin. Pictured in the front row at the American Music Awards in Los Angeles where Ryder performed with Cougar, are (l-r): Bob Davis, president, Riva; Ryder; Randy Pitchford, group of companies; and Russell Shaw, vice president, Riva. Pictured in the second row are (l-r): Russ Regan, senior vice president, pop division, PolyGram Records; Jeff Feinberg, Ryder's attorney; Jeff Lauter, regional promotion manager, Riva/PolyGram. Pictured in the third row are Jeff Sydney, vice president, West Coast business affairs, PolyGram; Bill Cataldo, national promotion director, PolyGram; Drew Murray, national rock department promotion manager, PolyGram. Pictured in the fourth row are (l-r): Bill Follett, vice president, Western regional sales, PolyGram Distribution; Kenny Hamlin, Los Angeles branch manager, PolyGram Distribution; and Emilie Petrone, vice president, marketing and compact disc coordinator, PolyGram.

Country Labels See Turnaround; More Promotional Spending May Result

(continued from page 24)

as those experienced in the past few years. While that means larger sales volumes and larger budgets for country divisions, he emphasized that "audience has replaced the "frilly" audience of 70-80 years ago."

"I don't think you're going to see people go back and do the stupid things that we all thought we had at one time. That's not happening," he said. "I have at least one billboard on Sunset Boulevard in Los Angeles, and those boards cost $13,000-$20,000 a month. That's how stupid it was, and there were only four people in the world that ever saw them - the artist, if he happened to be in Los Angeles, his manager or attorney, or both, and the guy from the record company."

That's one reason for the change in promotion tactics, especially "we've got a picture for the home office. I think we've all grown up to the point where we know that is not how you market a company or records."

Bright Outlook

Joe Galante, division vice president at RCA, admitted that the "outlook is brighter," but doesn't expect record sales to suddenly "snowball." He noted that the label is "continually looking for smaller catalogs" to deal with the changing market, citing specifically Tree's diversification with the addition of the Meadowgreen gospel division. He pointed to gospel music as a growing market which continues to prove itself as a source for untapped revenue, especially in the areas of print royalties, which are becoming a larger source of revenue. He also noted that the company has had to prune its writer staff, depending more on material from outside writers and even songwriters from other cities, while looking for smaller catalogs in an effort to capitalize on the growing interest in old copyrights.

While the pulp of the industry has praised the emergence of MTV as a source of added promotion of the record industry, Galanteasserted that "MTV is only one leg of the equation, and we've exposed the video medium. They seemed to agree that the industry is continually heading in an increased direction, and that was a good thing. They also questioned the quality of much of the material which is currently being put out, and the "marketability." He also noted that "we're in the business of creating increased royalties from mechanical income. "A lot of those jocks with video cameras are making us all look stupid," assessed Littlefield.

Cash Box/May 14, 1983

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www.americanradiohistory.com
IMAGINATION IN THE AIR — Members of MCA recording group Imagina tion recently conducted a brisk, four-day promotion tour, stopping at radio stations in New York and Los Angeles in between taping a segment of Soul Train. The trio also made appearances at various clubs on both coasts. Pictured at KGFJ/KJUTE studios in Los Angeles are (left to right) Erron Kennedy of the group; Harold Jackson, vice president and general manager of Inner City Broadcasting; Lousil Silas, western promotion manager, MCA; Lee John of the group; Elmer Hill, manager of the black product division, MCA, and Ashley Ingram of the group.

THE RHYTHM SECTION

TOWARD PALE BLUE SKY — Credited with nearly single-handedly creating the Chicago Blues scene of Chicago with Howlin' Wolf, Elmore James and Little Walter, Muddy Waters died May 1 of a heart attack at his Westmont, Ill. (Chicago suburb) home. He was 68. Born McKinley Morganfield in Rolling Fork, Miss., the "Hoochie Coochie Man" took blues from the fields to new urban concrete highs with songs like "Got My Mojo Working," "Mannish Boy," "I Just Want To Make Love To You" and "Rollin' Stone," which epitomized his impact on the growth of rock 'n' roll as the Rolling Stones got their name from him. He performed the most intense, powerful, and notable bluesman of the day like Bo Diddley and Chuck Berry, he was considered the godfather of the Aristocrat-Chess label connection. He hit a popular stride in 1960 when he and his R&B group performed at the Newport Jazz Festival. In 1968, Waters and band won the Downbeat Critics Poll as best Rhythm-And-Blues group award, and in 1971 won his first of two Grammys for "Their Call Me Muddy Waters," repeating in 1972 with his "The Real Muddy Waters From the Early Days, 1941-1952." He was elected to the Blues Music Hall of Fame in 1973, and during the '70s he continued to emerge as a major attraction for both blues and rock fans. A testament to his regard in contemporary pop music circles, among rockers in particular, Waters' final performance was last June in Miami where he appeared with blues rockers Eric Clapton.

ALL THAT JAZZ — Lionel Hampton and Miles Davis to Stan Getz and Spyro Gyra, the "Jazz at the Bowl" series sponsored by the Los Angeles Times at Hollywood Bowl plans a diverse line-up of jazzsters during the fourth season of top Alfresco. In spirit with the music, the Wednesday night series starts July 20 with a pairing of Miles with Gil Evans, then the music swings to the big band era Aug. 3, with an evening featuring Lionel Hampton and his big band, with Harry James and his orchestra and special guest Rosemary Clooney rounding out the set. Aug. 17 will be spotlight on Mal Torme's music, with the piano stylings of George Shearing and the big sound of Muddy Waters, "repeating his classic performances at the Fillmore Auditorium, San Francisco. The finale, Aug. 24, will be devoted to hard bop, with the music of Thad Jones-Mel Lewis Unit and the Stax Music Group, plus the return of the classic Newport and Monterey Festivals, the series will offer an array of stars, from jazz singer Marcia Spalding, the Los Angeles Philharmonic, featuring the music of George Gershwin, to the lineup like New York's "The Nightingales," featuring special guest Rosemary Clooney.

In 1971, Ray Charles, the music and the movies, scored their second performance at the Bonaventure Hotel with a performance by trumpet/flugelhorn player Freddie Hubbard. Sponsored the last eight years by the Atlantic Richfield Company and the Bonaventure, with help from American Federation of Musicians (AFM) Local 47, the weekly series is set to run through Aug. 19, and offer jazz ranging from swing and bop to contemporary and classical. Speechspeak Amy Krista of Associated Presentations, which produces the shows, said that there was an effort this year to stay away from the fusion bookings that highlighted the summer series in recent years. Other bookings are to be announced in the near future.

SHORT CUTS — Chart success is surely a sweet thing for the New Edition band and the Rick James-guided Mary Jane Girls, as both acts are improving their positions by leaps and bounds on the Cash Box Top 100 Black Contemporary Singles chart. Streetwise Records' New Edition's "Candy Girl" jumped 12 points on the B/C chart this week from #16 to #4, and singer up next to The Whites' "Tongue" single at #3. The Mary Jane Girls' "Candy Man" on Gordy/Motown Records moved up nine points from #55 to #46 single on the chart. May 21. The song will feature Gayle performing material from her "Soul" single on Columbia. There is also an interview included from the special program, Speaking of Marvin Gaye, he created quite a furor during the mid-season NBA All-Star Game's national anthem rendering. But that's not going to stop him from recording a single version of it... Musical Youth was in Los Angeles recently, where the members met with media and MCA Records execs. They also stopped in to shoot a scene for the upcoming Universal Picture movie D.C. Cab.

BLACK CONTEMPORARY

TOP 75 ALBUMS

1. THRILLER — Michael Jackson (Epic QE 38112) 21 2
2. LIONEL RICHIE — Love & Love (Whispers/Southern 92612-1) 21 2
3. FOR LOVE — Ultravox (PolyGram/RCA 8221) 29 2
4. POWERLIGHT — Djembe W/ho Fire (Columbia TC 38387) 3 11
5. COMPUTER GAMES — Gorden & Band (Capitol ST -12246) 1 24
6. ALL THIS LOVE — Prince (PolyGram/Sh 1A004 -1) 6 29
7. JARREAU — Jarreau (Warner Bros. 92301-1) 6 5
8. MODERN HEART — Chicago (Columbia TC 38384) 9 8
9. 1990 — Israel Kamakawiwo'ole (Capitol ST - 12248) 7 26
10. STEVE ARRINGTON'S HALL OF FAME — Atlantic 7 8041-1 11 11
11. TO THE MAX — Max (PolyGram/SRM-1-4067) 12 26
12. ASHISH — Arshish (Arista 6353-L) 14 7
13. TOO TRUTHFUL — (Arista AR 1916) 10 17
14. YOU AND I — Ricky Bell (Capitol ST-12256) 16 11
15. STYLE — Avery (Atlanta Artists/Polystar 811972-1 M) 30 3
16. SURFACE THRILLS — The Temptations (Motown 205SLL) 17 9
17. PROPOSITIONS — The B-52's (Polystar 7 40155) 18 27
18. SWEET — The System (Mirage/Atlantic 7 6002-1) 13 12
19. TOUCH THE SKY — Roberta Flack (Warner Bros. 92303-1) 15 16
20. IS THIS THE FUTURE? — Art work/Polystar 7-6123-1 24 6
21. THIS IS YOUR TIME — Change/Impact (Atlantic 7 80503-1) 21 8
22. THE RHYTHM & THE BLUES — ZZ Hill (Malaco MAL-7411) 23 23
23. ON THE ONE — Maze Band (Motown 6031 ML) 19 15
24. HEARTBEATS — Yarbrough & Peoples (Total Experience Polystar 10-01550) 25 15
25. JUDGE — A/TM-Sp-4042-2 26 7
26. STICKY SITUATION — Tyneisha Bon (SRM-1-4067) 28 9
27. WRIST ON YOU — Betty Wright (Epic 38508) 36 4
28. NONA — Nona Hendryx (RC 841-4506) 31 6
29. MIDNIGHT LOVE — Marvin Gaye (Columbia FC 38197) 27 26
30. FOR ALWAYS, FOR LOVE — Luther Vandross (Epic FC 38335) 20 31
31. H2O — David Hall, John Oates (Atlantic A-1938) 42 21
32. FLASHDANCE — Original Soundtrack (Casperfield/Polystar 811241-1 M) 53 2
33. JUST AIN'T GOOD ENOUGH — Chaka Khan (Atlantic AR-1927) 35 29
34. GUARDIAN OF THE LIGHT — George Duke (Epic FC 38513) 39 4
35. GLASSES — Glass (Holiday/Motown 6037ML) 40 5
36. KISSING TO BE CLEVER — Culture Club (Virgin V 84398) 37 11
37. LOW RIDE — Chic-Lif (Capitol ST -12253) 47 2
56 THE LIGHTS COME ON
57 TONIGHT I WILL BE COMING HOME
58 TONIGHT I WILL BE TOGETHER WITH YOU
59 UNTIL THE MOURNERS ARE GONE
60 UNTIL THE GOOD TIME MICROPHONE
61 UNTIL THE NIGHT TIME TURNS DARK
62 UNTIL THE NIGHT IS DONE
63 UNTIL THE NIGHT IS OVER
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ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)
Argentina

BUENOS AIRES — Spanish chanteur Jose Velez has been visiting Buenos Aires and seems to be proof that promo tours can be successful if done right. His album, "Do You Really Want Me," an international hit, "Kissing To Be Clever." Pictured are (l-r) - Virgin's Jacqueline Ferrer, M.O. Olaf Helen, Sonet, Roy Hay, John Moss, Michael Craig and Boy George of the group; Lisa Anderson, Virgin; and Kent Munch, Sonet.

Musicworks, Street Level Labels: Funk From The Great White North

MONTREAL — When you think of contemporary music artists that have their label base in Canada, names like Loverboy, Anne Murray, Red Rider, Bryan Adams, April Wine, Chilliwack and Triumph — all rock and pop entries — come to mind. Rarely do you think of the street girls as stars in the industry. But贵金属乐队rors are now making a scene on the streets.

The charming tongue-in-cheek tune features the firsts of former Village People sideman Larry Danz who wrote and arranged the song, a space rock funkster allowing the pre-adolescent vocalists to show there more to their charm than youth.

But mining that same vein, Musicworks' Street Level label, recently released product from 19-year-old TNT, N.J. native Kim Covington. The contemporary technology of dance music is deftly woven into the giddy vocals of the young songwriter on her debut 12" single "All Of My Love". The direction of Chaka Khan in her earthy depth, Covington's debut should not alienate radio in Canada or the U.S. should become a staple in the Northeast and in Canadian discotiques, where dance music has its only significant function.

Joining Covington on the Street Level label are former Harold Melvin and the Blue Notes members Donnie McElroy, Ed Martin, Eugene Johnson and Lloyd Parks, who form the group Hipnotic.

This group combines the best elements of pop/funk, ensemble R&B vocals and dance club BPMs on their debut 12", "Are You Lonely?", for effective results. Both the Covington and Hipnotic singles were produced by Allan Felder for Money Talks/Top Bound Prods.

Musicworks also plans release of the Little Dabs "E.T." hit worldwide during May with plans to promote the product at dance clubs and urban radio. Following up, the Little Dabs are releasing a second single in Canada, titled "Spotify." Also due from Musicworks is "Build Me Up Buttercup" by Shirley Scott.

Almo/Irving, Rondor Set Int'l Video Confab

LOS ANGELES — With an eye on setting priorities and establishing a means by which all affiliates worldwide can work to gain more exposure for their catalogs and songwriters, Almo/Irving Music and Rondor International are holding their first international conference in the U.S.

The conference is set for May 15-18 in Nashville and will be chaired by Almo/Irving president Lance Freed and Bob Grace, president of Rondor International based in London. Representatives from France and Australia are also set to attend the conference, as are delegates from Broadcast Music, Inc. (BMI) and American Society of Composers, Authors and Publishers (ASCAP).

16 Countries Set For Int'l Video Confab

LOS ANGELES — Programming executives from 16 countries have already committed to attend the International Program Marketplace Conference set for May 22-25 at the New York Hilton. The conference and market is being set up for buying and selling video cassette, videodisc and pay cable television rights.

Countries to be represented at the conference include the U.S., England, Canada, Germany, France, Japan, Holland, Hungary, Hong Kong, Sweden, Belgium, Switzerland, Philippines and Denmark.

Both the Covington and Hipnotic singles were produced by Allan Felder for Money Talks/Top Bound Prods.
Home Vid Games Firms Set Titles For Summer Release

(continued from page 21)

(November)

Atari also plans to have a line of joysticks and controllers in stores soon. Remote control joysticks for the 2600 should be out by the end of this month with a sticker price of $74.95, an "arcade" 2600 joystick will hopefully be out before July, a VCS "kid's controller" should be out that same month for $14.95, and a "trax-ball" controller for the 2600 could bow in late May carrying a $49.95 tag. A "trax-ball" unit for the $200 should be out by the end of this month as well, and is set to retail for approximately $79.95.

In other Atari news, the Washington Post recently reported that the Sunnyvale giant may merge its consumer electronics and home computer divisions, but Atari has neither confirmed nor denied these allegations.

Mattel Electronics expects to ship eight new cartridges during the summer months for its Intellivision unit, including "Burger Time" (second quarter), "Buzz Bomber" (June/July), "Loco-Motion" (June), "Mission X" (July), a new baseball game (August), "Microhose" (August), "Advanced Dungeons & Dragons: Treasure of Tarmin" (August/September) and "Pinball" (August). An $80 "systems change," which accepts all VCS-compatible cartridges, was to be made available for Intellivision this month, but has yet to make an appearance at the retail level. The new, streamlined Intellivision II console has entered stores over the past few months, and is now being sold for as low as $69.95 in some markets. As far as product to be debuted at CES, Mattel company policy dictates that no information about new items possessing there can be disclosed before the show takes place.

Recently, Mattel made headlines when it slapped a $40 million lawsuit against Atari for allegedly attempting to develop Intellivision-compatible cartridges by obtaining trade secrets from three ex-Mattel employees now working for Atari. According to the legal action filed last week in Los Angeles, Mattel claims Atari was trying to create cartridges for Intellivision in time for the 1983 Christmas buying season. The suit seeks an injunction to halt Atari's use of Mattel trade secrets, $40 million in punitive damages from Atari and the three former employees and an undisclosed amount in actual damages.

Activision Activities

Another video game giant, the software-only manufacturer Activision, plans to display four software items for Atari home computers at the June CES, including two adaptations of previously-released games and two new, original amusements. The company, which is famous for the Intellivision releases for the 2600 during the summer: a sci-fi space battle cart, a humorous game revolving around the insertion of a sports game designed by David "Pitfall" Crane, which will be tied into a major promotion and a celebrity spectator, and another game currently under development in the lab. The sci-fi space battle game is also set to be released in Intellivision-compatible format.

Activision is also reading a four-page monthly newsletter for retailers, entitled Shelf Talk, which will bow at the Chicago CES. The newsletter will be filled with information specifically aimed at helping retailers grasp a better understanding of Activision product, including detailed descriptions of new product, tie-in promotions, point-of-purchase materials, and buying tips.

EMC Acquires Music Business Institute

LOS ANGELES — The Music Business Institute has been acquired by the Education Management Corp. (EMC). Merl Paul, former vice president at CBS Records, will remain at the institute as president and will assume additional responsibilities toward development of music-related projects in the area of record label and personal management and publishing enterprises.

Spring Goes Indie, Faulty Folds And Enigma Shops

(continued from page 5)


The new distribution network for Spring is an embellishment of the web already used by Mercury, Malverne, New York and New England; Universal, Philadelphia; Zamoiski, Baltimore; and Washington, D.C.; Bib, North and South Carolina; Big State, Texas, Pikes, Cleveland; Stan's, Louisiana; Together, California; and the Pacific Northwest; and M.S., Chicago, Atlanta and Florida.

On the other side of the coin, the three-year-old Faulty Records, which acted as both a label and distribution feed for independent, hard-core rock labels is blaming its distributors for the decision to shut down.

"You know what the situation was with Arista and Chrysalis and companies like that," said John Guarnieri, president of Faulty. "And a couple of distributors went out of business on us like Pickwick, PRT in San Francisco and DiscoTrading back East. Taking that, and the other indie distributors around who are real difficult to collect from, it just got to be ridiculous. If we don't get paid, what are we doing? So we thought, rather than sticking it out for another three months with this struggle we've been having — and all that would happen would be that the network's going to business and we could have been in a lot worse shape — we didn't want to be in a situation where we'd be owing bands. We felt that right now would be a time when we could take care of everybody."

Guarnieri made it clear that while Faulty is not winding down its Intellivision line, the company would not hesitate to take legal action against in order to settle up. "In the case of Pickwick, we're going to wait and see what happens," he explained. "They said they'd be taking care of things. But there will be legal action taken with other people. There's nothing right this minute, but it will be done. Even people we're having trouble with that are still in existence are going to be nalleled."

Sources at Faulty said the company was owed "in excess of $60,000" by Disco Trading, Pickwick and PRT.

Questions about the future of the Faulty catalog and roster, as well as the label's 13 employees, has been only partially answered. Seven of Faulty's staff are being released immediately, while the remainder are expected to join parent label I.R.S. or the film company recently formed by I.R.S. chief Miles Copeland. Faulty staffers speculated that A&M might finally be willing to pick up the controversial Dead Kennedys band through I.R.S. Columbia was said to be talking with all-girl group The Bangles, whose deal with Faulty had been signed to its future executive acts, as well as those signed to sister label Alternative Tentacles, was unknown.

Faulty's decision to shutter was made with some bitterness. "It got to the point where I was afraid to give my distributors more records," said Mark Copeland, sales manager for Faulty. "I found it increasingly difficult to sit in Miles' office and justify why we should stay in the business as a distributor. I never thought I'd say it, but I don't think the indies have a clue about how to sell our kind of records. There's a market for groups like Dream Syndicate and The Dead Kennedys, but the little labels become nothing more than a line in the catalog. And I then sat at NARM and listened to the distributors talk about getting up a hundred grand to go after labels like Sire, and I thought for Chrissake, why don't you take care of the ones you've got?"

Cope added that there will be a 90-day "winding down period" at Faulty, and that the outfit will accept returns for 60 days on all Faulty and P&D exclusives. Faulty will not be taking returns on labels like Subterranean, which it handled as a non-exclusive distributor. "We don't want to eat other people's returns or clean the streets," said Cope, adding that there "could be exceptions" for accounts that had definitely bought the product from Faulty. However, Cope predicted there would be few returns, especially for the hard-core stuff. It's usually a one-way sale.

Although closing Faulty, both Guarnieri and Cope predicted that something would rise from the ashes. "It's not going to end here," said Cope. Added Guarnieri: "We'll have some other angles. If anything, this will give us a whole new purpose and a whole new way of doing things. Hopefully, we'll look back and say this was great.

A two-man specialty distributor when it bowed in 1979, Faulty handled both imports and domestic titles, before deciding to change market strategy for his new LP, "Romance in the Night," and its "Lonely Teardrops" single. Seen here at Motown's executive offices are I.R.S. Rick Jarrard, producer of the album; Dick Sherman, vice president, album marketing; Motown's George Small; London, vice president, singles marketing, Motown; Jay Lasker, president, Motown, and Feliciano's manager, Burt Hechman.

FELICITATIONS FROM FELICIANO — Motown recording artist Jose Feliciano recently stopped in to visit his label's executive offices in Hollywood to tender his felicitations for his new LP, "Romance in the Night," and its "Lonely Teardrops" single. Seen here at Motown's executive offices are I.R.S. Rick Jarrard, producer of the album; Dick Sherman, vice president, album marketing; Motown's George Small; London, vice president, singles marketing, Motown; Jay Lasker, president, Motown, and Feliciano's manager, Burt Hechman.
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**Note:** The document appears to be a list of songs or albums, possibly from a chart or review, with information like artist names, album titles, labels, and weeks on the chart. It's not clear if it's completely representative of the content without seeing the entire document. The table format suggests it's formatted for readability in a printed medium.
Indie Realignment

(continued from page 3)

to concentrate on home-grown product. Similarly, the largest rock importers - Jam and Wasser - had developed their own domestic labels: PVC/Passport, Relativity, and Enigma respectively. Now Greendog is showing its Enigma label as a farm system for a major label.

Although label principal Wesley Heid said Enigma is "looking for something that probably hasn't been done before," his proposals didn't include buying an existing farm label. "We're sailing close to the wind," he said, "and that's fine." Greendog has grown to a status where he should be with a major label for major label push and distribution. For now, he's only a grower out there, but I'd say sometimes new artists get lost on a major label. And if they don't break in six-to-eight weeks, they get dropped.

While noting that nothing is signed between EMI and Enigma and that the specialty label was only being talked with other majors, Heid made clear EMI is the front runner. "We're talking to two other labels," he said, "but EMI is the one we're talking seriously with. We'd love to go to EMI, and I think EMI would love to have us. I wouldn't say we're near a deal, but we're trying to get as close as possible."

Enigma was bought by PolyGram in March, and had developed its own label in a short time. It's a sign that the majors are going after the arthouse and Deep punk games. Ancore spots for legal areas. Call Wackos Dept. office area code 302-229-5971. Margaret, W. Va. 26503.

Vestron Pacts For Six Film Pre-Buy With Sherwood Pros.

LOS ANGELES — Vestron Video, the Stamford, Conn.-based independent video software distributor, has signed an agreement with Sherwood Video Prod., for home video rights in the U.S. and Canada to six Sherwood features, including the upcoming Charles Bronson crime drama Mr. Mom. Under the arrangement, Vestron will issue Sherwood film titles approximately six months after theatrical release.

Vestron president Bill Sherwood said, "As the Sherwood production slate, in addition to Mr. Mom (due to open in July), are Only in Rio (set for early 1984) and Buckaroo Banzai (scheduled for June 1984)."

This marks the third such home video pre-buy deal struck by Vestron, which last October closed with Orion Pictures Corp. to acquire videocassette and videotape rights to 13 Orion/Filmsway motion pictures, an earlier one was concluded with ABC Motion Pictures, yielding Young Doctors In Love, among other films.

The Orion/Filmsway deal will give Vestron a home video rights package from the Chuck Norris and David Carradine. In October of this year and Vestron anticipates releasing such films as The Longbowmen, the Richard Gere, November. Orion catalog titles which should be released by Vestron during the months ahead, are Miss USA, the Tougher Than the Warrior, while Chatterbox and Return to Macon County have been previously announced by Vestron.

Vestron chairman Austin Furst, a former executive vice president with HBO, helped pioneer pre-buying for pay television with the nation's leading pay tv service. According to Vestron, only one other company home video supplier, MGM-UA Home Video, has entered into a major pre-buy package, with Golan-Globus' Canon Films, but that includes theatrical distribution as well as home video release.

CBS/Fox To Delete 79 Titles in 'Moratorium' LA

LOS ANGELES — CBS/Fox Video will delete 79 titles from its catalog, effective July 1. The move, designed to extend the life of the company's library, will see such films as 'The Shootist,' 'The Mafioso,' 'The Flight of the Phoenix,' 'The Honeymoon Killers,' and the original Jazz Singer pulled off the market until early 1985.

CBS/Fox president Lawrence Hillstrom, it's the first of several such "moratoriums" on selected catalog titles which will now take place twice a year.

Vestron chairman Austin Furst, a former executive vice president with HBO, helped pioneer pre-buying for pay television with the nation's leading pay TV service. According to Vestron, only one other company home video supplier, MGM-UA Home Video, has entered into a major pre-buy package, with Golan-Globus' Canon Films, but that includes theatrical distribution as well as home video release.

CBS/Fox Video was recently acquired by CBS Corporation, a holding company that also owns CBS Television and CBS Records. The company plans to focus on producing and distributing direct-to-video releases.

On JAZZ

POINTS WEST

(continued from page 1)

radio promotion. . . Beguiling teenage country singer Sandy Croft recently got picked up by Capitol, which will release her "Just Another Love" single. Croft is currently touring and has a gig backing up George Jones later this month . . . Frank Sinatra returns to L.A.'s Universal Amphitheatre this weekend for his four-night engagement as part of a benefit to help the Franklin D. Roosevelt Center . . . The Patti Drew/Chaka Khan/ Kym Whitley combination will release an LP later this year . . . Heart and Soul, the one-off island LP created by Jimmy Cliff, is due for a June release.

CONCORD COMES ON STRONG — Disorderliness seems to be the order of the day for the indies, so we were pleased (although not really surprised) to hear that Concord Jazz has not only completed its best quarter this year but has also expanded its catalog of world music by including such artists as the African Queen" out now, and "The Quiet One," another Africa LP. Concord is also very close to an agreement with John Denver, and will be releasing his upcoming LP, "Lifetimes," in July. Concord is also celebrating the four-year anniversary of the release of "Jellybean," the label's first LP, which was released in 1975, and will be reissued in a special edition.

The move, as The New York Times put it, is "certainly rewriting the history of Concord Jazz, which has always been a leader in the world music field."

CONCORD IS STRONG. But Concord is not the only label to be expanding its catalog. The new label, Red Hat, is celebrating its first year of operation, and has already released a number of interesting projects, including the recent release of "The Quiet One," a collection of African music, and "Love in the Time of Cotton," a compilation of contemporary Jazz.

In addition to expanding its catalog, Concord is also expanding its reach into the retail market. The label has announced a new retail distribution deal with Tower Records, which will allow Concord to sell its music directly to consumers.

The move is a significant one for Concord, as it allows the label to reach a wider audience and to sell its music more effectively. It is also a sign of the growing importance of the retail market for independent labels.

Despite the challenges of the retail market, Concord is optimistic about the future of the independent label. "We believe that there is a strong market for independent music," said Concord CEO Jack Thomas. "We're committed to building that market, and we're confident that we can do so."
AROUND THE ROUTE
by Camille Compasio

Marty Cerin, general manager of Mountain Coin Machine Dist. in Denver, was in Des Moines, Iowa, last week scouting around for a facility out there. Marty told us Mountain Coin is hoping to open a branch office in the Des Moines area, which would bring their total number of branches to five!

Impact Incent ves, Inc. of Atlanta, Ga., is currently offering a line of trophies, specifically designed for the video game industry, for use in various promotional projects. The trophies are available in four different sizes — 5¼", 6", 10¼" and 12½" tall — with either marble or chrome bases. Further information may be obtained by contacting the firm at 7003-G Reswell Road N.E., Atlanta, Ga., 30328.

Bally Midway’s service manager Andy Ducan has a full line-up of factory service schools scheduled over the next several weeks. Dates are May 5-6 at McKee Distg. Co. in Portland; May 10-11 at New Way Sales in Toronto, Canada; May 19 at Bally Midwest, Inc. in St. Louis; May 23-24 at Philip Moss & Co. in Omaha; May 25-26 at Philip Moss & Co. in Kansas City; June 7-8 at Philip Moss & Co. in Des Moines and June 15 at Game (continued on page 42)

Mid-year Meetings
AMOA Board Backs Proposal To Admit Cigarette Machine Ops
by Jeffrey Ressner

LOS ANGELES — A mid-year meeting of the Amusement and Music Operators Assn. (AMOA) Board of Directors at Biloxi, Mississippi’s Hilton Hotel April 6-8 yielded a significant decision recommending the group’s by-laws be amended to include cigarette vending machine operators under its charter. Since such a move by the trade organization would require a by-law change, the admission of cigarette vendors into association activities requires a formal action from the AMOA general membership, who will vote on this and other issues during its meeting at the 1983 Expo in New Orleans October 27-30.

According to former AMOA director Norm Pink, who attended the mid-year meeting as part of the five-person council consisting of ex-directors, the decision to welcome cigarette sellers into the fold came about so the by-laws of AMOA's charter would be more consistent with the charters of state organizations. Pink reported that, should by-laws be amended, there will be no changes in the dues category.

Another AMOA exec present at the Biloxi gathering, Don Van Brackel, explained that cigarette vendors want recognition from AMOA because — like operators of game and music machines — they’re concerned about adverse legislation, they need a forum to discuss pertinent issues, and they’d like to avail themselves of the various services offered by the trade association. Furthermore, Van Brackel pointed out that 80-85% of the amusement and game ops who are currently members of AMOA already operate cigarette machinery, so if the by-law amendment took effect, it probably wouldn’t bring in too many new members. Both Pink and Van Brackel estimate that cigarette machines constitute bet-

SCHOOL IN SESSION — Coin Acceptors, Inc. (COINCO) of St. Louis, Mo., recently held a series of eight service seminars for its Western Regional customers, focusing on troubleshooting techniques and in-depth analysis of old and new COINCO equipment. Attendance totaled 578. Pictured above at the seminar is Chuck Crockett, COINCO national service manager.

(continued on page 41)
**INDUSTRY NEWS**

**AROUND THE ROUTE**

(continued from page 20)

Sales Company in Memphis. Arrangements for attendance may be made directly with the respective distributors who are sponsoring the schools.

NAMA is hosting its fourth annual Financial Management Controls Seminar, focusing on "how to realize planned-for profits," in Vail, Colo., June 6-8. At this point, about 70 places will be filled, according to G.H. Tansey, director of conventions and education. The program will be presented as open forum discussions, guided by industry experts, and dealing with such topics as financial planning, monitoring, cash flow and return on investment.

Bally Northeast in Syracuse sponsored a family of fun video school at the Midway monitor (4:29), conducted by the factory's Ken Moeller. The session, which ran from 9 a.m. to 2 p.m., drew some 180 people from throughout the territory, which is quite a healthy attendance figure. Later that day the distro hosted a spring 'mini show' featuring current and new titles from the various lines represented by the branch. Veepee Jack Shawcross expected 200 or more to attend this event, along with a good number of family members.

The products shown included music, games and vending equipment, and among the outstanding door prizes being offered were Bally's "Grand Slam," a Williams 'Sinner' upright, a Stern "Lost Tomb" kit and many other fine products and accessories. Jack said the distro has a Williams service school on the planning board for mid-June.

Sanford "Sam" Hastings, founder of Hastings Distg. Inc. of Milwaukee, was dead of a respiratory ailment in April 7, at the age of 88. A member of the coin machine industry for more than 40 years, Hastings served as president of the Michigan Coin Association in the '60s and was on the AMOA board some years back. He is survived by two sons and a daughter. Their condolences to the Hastings family. The company is presently operated by Walter Bohrer, president and Jack Hastings, vice president.

Attention jukebox operators. N.L.T. Records is currently promoting a new single that should be a natural for jukebox programming — "Tonight The Jukebox Plays (For Me)" by "Hello. I'm A Jukebox," both written by T. Hall, which should be another plus for this single. For information on securing jukebox promo copies contact N.L.T. Records in Burns, Tenn. (at (615) 446-0835). And then there's the ever-popular "happy birthday" record, which is pretty much of a tradition on many jukeboxes, especially in local taverns and neighborhood locations. Da-Wal Records has put out a contemporary "Happy Birthday," two-sided single, by Sugar. Ask your local one-stop about it.

Bally Distributing Corp. has purchased Peterson Coin (with offices in Houston and El Paso, Texas) as we learned from Carol Port, advertising and sales promo manager at Bally corporate.

**SEGA AT AOE** — At the recent Amusement Operators Expo (AOE), March 25-27 in Chicago, Sega Electronics displayed a number of its top new games and held a contest as well. Pictured are (l-r): one of Sega's lovely models in a Star Trek uniform at the booth where a drawing for operators was held with the grand prize being a "Star Trek" cockpit game; two of the models with Sega marketing and sales vice president Bob Rosenbaum, who announced that James L. Edeleman of Sunshine Video in Dearborn Heights, Mich., was the winner of the Star Trek cockpit game; and another model, this time dressed in a safarit uniform, presiding over a bank of new "Congo Bongo" games. Sega's booth was one of the many highlights of the AOE.

**Bally Corp. First Quarter Revenues, Net Income Drop**

CHICAGO — A slowdown in sales of coin-operated amusement games was one of the prime factors in a decline in earned revenues and net income for Bally Manufacturing Corp. during the first quarter, ended March 31, 1983, according to Robert E. Mullane, Bally Manufacturing chairman of the board. Revenues for the first quarter decreased 25.6% from the same period last year, dropping to $194.8 million from $258.3 million. Net income and earnings per share dropped even more drastically, falling 87% — in the case of net income going to $2.1 million from $17.1 million, and in earnings per share, falling to eight cents per share from 62 cents per share.

According to Mullane, "The sharp sales and earnings decline in this year's first quarter is associated with the continuing softness in the coin-operated amusement game business. Collections remain depressed for operators in the business (including Bally's Aladdin's Cas-tle line), which has in turn depressed orders to our distribution and manufacturing units. In addition, the first quarter of the year is a seasonal low point for our amusement park business, which is our strongest contribution in the spring and summer months and is generally closed down during the rest of the year due to climate conditions."

Mullane also stated that "partially offsetting the weakness in the amusement game business was an extremely strong showing by our 51%-owned Bally's Park Place Casino Hotel in Atlantic City, N.J. Bally's Park Place generated truly exceptional profit results in the first quarter which has traditionally been the slowest quarter of the year for its business. Based on the strong start Park Place has had thus far, we are very confident of continued gains for the balance of the year."

Mullane also noted, "As we enter the second quarter, we expect solid contributions from both of our divisions to the anticipated improvement in our results this year."

**Tannenbaum Named To Wico Corp. Board**

CHICAGO — Stanley I. Tannenbaum, president of Bentley, Barnes & Lynn advertising agency (Chicago), has been elected to the board of directors of Wico Corp., announced by company president Gordon Goranson.

Tannenbaum was chairman of the board of Kettner Advertising Inc. (New York) from 1968 through 1979 before moving to Chicago as executive vice president of Tur-ble Wax Co. He became president and a prin-cipal of Bentley, Barnes & Lynn in 1981.

Tannenbaum was a founding member of the National Advertising Review Board and is a member of The Advertising Council. He and his wife reside on Chicago's Near North Side. Bentley, Barnes & Lynn serves as hosting agency for Wico Corp. In addition to its Consumer Products Division, Wico is a designer, manufacturer and distributor of parts and accessories for the coin machine industry.

**Business Builders Offers Line Of Promo Kites**

CHICAGO — "Everyone loves kites, and kites can help promote your business," states Carol Kantor, Business Builder's founding member of Business Builders; a group of stores in the amusement, vending and amusement machine industries. Kantor. "These kites, which were introduced last year, have been the slowest quarter of the year. As weather turns warm, people tend to spend more time outdoors, which is the natural habitat for kites, so any promotional event or advertising message by a location on a flying kite will receive full-scale promotion. The colorful Themed Kites will attract attention and develop traffic in the spring, summer and fall seasons."

Kantor. "These kites are currently being offered by Business Builders. The traditional two-stick kites can be purchased in 1,000 minimum quantity, offering a choice of four bright colorful designs with the name of the location and a special message or logo printed in a 12-inch diameter circle in the center of the kite for $1.00 each. These 30-inch x 24-inch paper kite can be flown by anyone according to Kantor. "These semi-custom kites make terrific promotional traffic builders when given as a free with purchase and as well as continuing to advertise for the location." Full custom paper or plastic kites are also available. A 30-inch x 24-inch or 36-inch x 30-inch size paper kite with a larger area for a message can be individually designed for the specific needs of the location with a minimum order of 5,000 quantity. Popular plastic kites can also be custom printed at a minimum of 10,000 quantity. Kantor points out, kite promotions are especially good for family-oriented locations. A special kite flying contest would be a good competitive promotion for a group of stores in a shopping center or with a radio station. Further information may be obtained by contacting Business Builders, 1038 E. Main St., Anza Blvd., Suite 209, Cupertino, Calif. 95014 or phoning (408) 446-4400.

**CALENDAR**


May 20-22: Music and Amusement Assn.; annual convention; Concord Hotel; Keamesha Lake, NY.


June 9-12: Amusement & Music Operators of Tennessee; state convention; The Peabody; Memphis.

June 16-18: Ohio Music & Amusement Assn.; annual exposition; Hyatt Regency Columbus; Columbus.


Oct. 13-16: NAMA National Convention; state convention; McCormick Place; Chicago.

Excitement On Ice

"Hotball Hockey," the new two-player table game from Namco America, offers exciting graphics and audio, flashing score lights and challenging play action on a uniquely designed sunken-in playground.

Game play begins with the swerve of a "Hotball" to player one. After a goal has been scored, the serve alternates to player two. Each player has a paddle that is used to drive the ball into the opponent's goal or defend his own goal. One point is scored each time a "Hotball" lands a goal, and the game ends when one of the players reaches 11 points.

For added excitement, a special bonus round occurs in the midst of the game when someone has scored their fourth point. Within a matter of seconds, six "Hotballs" are served onto the field, creating a flurry of activity alternating between offense and defense with this number of "Hotballs" simultaneously on the playfield. If neither player has scored 11 points after this bonus round, the serve will return to the mode of alternating between players.

The new model will be available through factory distributors, and further information may be obtained by contacting Namco America, Inc., 343 Gibraltar Drive, Sunnyvale, Calif. 94086.

Williams Revenues Up Despite Drop In Games Sales

LOS ANGELES — In spite of a drop on the coin-operated amusement games front that led to a decline in second quarter revenues, Williams Electronics nevertheless reported gains in revenues and net income for the first half, ended March 31, 1983.

Williams' six-month revenues increased 2.5% over the equivalent period last year, jumping to $67.4 million from $65.7 million. Net income for the half also increased, rising 51.7% to $10.6 million from nearly $7.0 million.

Revenues for the second quarter alone, however, Jan. 1-March 31, 1983, dropped 12.9% from the same period last year, going to $27.7 million from nearly $31.3 million. Still, net income for the quarter managed to increase 97%, from $2.6 million to $5.2 million. Much of the decline in revenues in the second quarter was due to a decline in the coin-operated amusement games field. Revenues for the second quarter were down 55% from the same period last year and $6.3% below figures for the first quarter, ended Dec. 31, 1982.

Much of the increase in net income for both the first half and second quarter came from $4.0 million received in connection with Williams' efforts to acquire the controlling interest in the Sands Hotel and Casino in Atlantic City, N.J.: revenues from the sale, under license, of hand-held and table-top versions of Coinco's new Electronic Logic Board Tester allows a boniter's or a vending operator's regular service personnel to test and repair logic boards in their own shops, with no need for outside experts, thus providing complete control on the part of the owner. In addition, the new test equipment from the Electric Logic Board Tester, which is engineered to detect any component or circuit where a logic board is not functioning properly, has been specifically designed to make repairs easier and in some cases to save players the cost of major repairs.

The Coinco Logic Board Tester's simple, durable design features electronic technician's tests that were not available in the past._verification of bad logic board components is made instantly. The repairman simply places the logic board in the slot provided and selects proper mode, 975B00B or 975-1000B. In the next step, the "test" button is pressed and any faulty components are immediately identified and can be replaced in minutes.

Further information may be obtained by contacting Coinco at the toll free number (800) 325-2646.

New Audience For Star Trek — Sega's new "Star Trek" cockpit version, in its stand-up, space-age glistening white plastic andc snagging young players 21 and under, has been so successful that the game has not been available to give customers a clear basis for judging the ultimate level of success of such games. While we still believe the market exists for the high caliber games developed by Williams, the extent and longevity of that market continues to be uncertain.

"Despite the current weakness, our increased participation in the home video and personal computer markets through the licensing of our games has, to date, offset the decrease in earnings from the sale of coin-operated games."

Bally Dist. Acquires Central Ohio Sales

CHICAGO — Charles H. Farmer, president of Bally Distributing Corp., announced the acquisition of Central Ohio Sales in Columbus, Ohio. Bally's Central Ohio Sales will serve as a national clearinghouse for all used equipment from the Bally Distributing locations, as well as Bally's Aladdin's Castle Network. It will carry a full line of coin operated equipment, including video games, pinball machines, jukeboxes, vending machines, pool tables and miscellaneous arcade equipment.

"This acquisition," Farmer stated, "will enable us to offer the best selection, pricing and service in the industry."

Dick Gilger, who is well known in the industry, will remain as general manager of the firm, and Jim Fernella will continue as sales manager. Both gentlemen will have access to unlimited numbers of machines at all times, through a computerized network.

Bally's Central Ohio Sales will continue to operate at its present location, which is 2541 West Bell Drive, Columbus, Ohio 43288. The telephone number is (614) 787-3048, and the firm has two incoming "800" watt lines — (800) 521-8260 in Ohio and (800) 521-0064 everywhere else in the U.S.

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<td>A compilation of music and games equipment (new and used) with approximate production dates included in most cases.</td>
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<td>Universal, Lost Odyssey</td>
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<td>Universal, Mr. Do</td>
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1 LOCULICE  WAYLON (RCA PB-13465)  1 BEAT IT  MICHAEL JACKSON (Epic 34-03759)
2 WHATEVER HAPPENED TO OLD-FASHIONED LOVE B.J. THOMAS (Cleveland Inter/Ep 36-03492)
3 COMMON MAN  JOHN CONLEE (MCA-52178)  2 ATOMIC DOG  GEORGE CLINTON (Capitol B-92021)
4 MORE AND MORE  CHARLEY PRIDE (RCA PB-13451)  3 TONIGHT  WHISPERS (Solar/Electra 7-69642)
5 TOUCH ME  TOM JONES (Mercury/PolyGram 810 445-7)  4 MORNING'  JARREAU (Warner Bros. 7-29720)
6 IF YOU'RE GONNA DO ME WRONG  EVELYN GOSDEN (Complete CP-102)  5 TRY AGAIN  CHAMPAGIN (Columbia 38-03663)
7 OUR LOVE IS ON THE FAULTLINE  CRYSTAL GAYLE (Warner Bros. 7-29719)  6 LOVE ON MY MIND TONIGHT  TEMPTATIONS (Gordy/Motown 1688)
8 I'M MOVIN' ON  EMMYLU HARRIS (Warner Bros. 7-28729)  7 SAVE THE OVERTIME (FOR ME)  GLADDYS KNIGHT & THE PIPS (Columbia 38-03761)
9 THE RIDE  DAVID ALLAN COE (Columbia 38-03778)  8 LITTLE RED CORVETTE  PRINCE (Warner Bros. 7-29746)
10 LITTLE OLD-FASHIONED KARMA  WILLIE NELSON (Columbia 38-03674)  9 BETWEEN THE SHEETS  THE ISLEY BROTHERS (T-Neck/CBS 254-03797)
11 MY LADY LOVES ME  GAIL DAVIES (Warner Bros. 7-29726)  10 MY LOVE  LIONEL RICHIE (Motown 1677)
12 YOU CAN'T RUN FROM LOVE  EDDIE HARRETT (Warner Bros. 7-29712)  11 BILLIE JEAN  MICHAEL JACKSON (Epic 34-03509)
13 YOU'RE OUT DOING WHAT I'M DOING WITHOUT  GENE JACKSON (MCA-52191)  12 BOTTOM'S UP  THE OH-LITES (LARC 781015)
14 STRANGER IN MY HOUSE  RONNIE MILSAP (RCA PB-13470)  13 ARE YOU IN MY SYSTEM  THE SYSTEM (Mirage/Alto WTG 79937)
15 JOSE CUERVO  SHELLEY WEST (Warner/Viva 7-28778)  14 CANDY GIRL NEW EDITION (Newwave/SWRL 22086)
16 YOU TAKE ME FOR GRANTED  MERLE HAGGARD (Epic 34-03723)  15 I JUST GOTTA HAVE YOU (LOVER TURN ME ON)  KASHISH (Arista AS-1042)
17 FOOL FOR YOUR LOVE  MICKY GILLEY (RCA PB-13450)  16 JUICY FRUIT  MTUME (Epic 34-03578)
18 SINGIN' THE BLUES  GAIL DAVIES (Warner Bros. 7-29726)  17 THE GIRL IS FINE (SO FINE)  PATBACK (Spring/PolyGram SP 3030)
19 IT HASN'T HAPPENED YET  ROSANNE CASH (Columbia 38-03705)  18 NEVER SAY I DO  CLIFF DANDREW & RENEE DIGGS (Blankich PB-12-173-1)
20 STRANGER IN MY HOUSE  RONNIE MILSAP (RCA PB-13470)  19 ON THE ONE FOR FUN  DAZZ BAND (Motown 1859FM)
21 MY LOVE  LIONEL RICHIE (Motown 1677)  20 RAID  LAKESIDE (Solar/Elektra 7-69868)
22 SEPARATE WORLDS APART  JOURNEY (Columbia 38-03513)  21 SHE TALKS TO ME WITH HER BODY  BARI-KAYS (Mercury/PolyGram 810 435-7)
23 STRANGER IN MY HOUSE  RONNIE MILSAP (RCA PB-13470)  22 ONE ON ONE  DARYL HALL & JOHN OATES (RCA 13421)
24 IT MIGHT BE YOU (THEME FROM *TOOT- SIIE*)  STEVEN BISHOP (Warner Bros. 7-29792)  23 SIDE BY SIDE  EARTH, WIND & FIRE (Columbia 38-03814)
25 STRAIGHT FROM THE HEART*  BRYAN ADAMS (A&M 2536)  24 MS. GOTH- THE BODY  CON FUNK SHUN (Mercury/PolyGram 76198)
26 FAMILY MAN*  DARYL HALL & JOHN OATES (RCA PB-13507)  25 ALL THIS LOVE  DeBARGE (Motown 1660)
27 ALWAYS SOMETHING THERE TO REMIND ME NAKED EYES (EMI America 8155)  26 DO WHAT YOU FEEL*  DENECE WILLIAMS (Columbia 38-03907)
28 FAITHFULLY  JOURNEY (Columbia 38-03840)  27 LOVE IS THE KEY*  MAZE FEATURING FRANKIE BEVERLY (Capitol B-5221)
29 YOU ARE  LIONEL RICHIE (Motown 1857FM)  28 STYLE*  CAMEO (Atlantic Artists/PolyGram 812 054-7)
30 WE'VE GOT TONIGHT  KENNY ROGERS & SHEENA EASTON (Library B-1492)  29 YOU ARE  LIONEL RICHIE (Motown 1857FM)
30 I LIKE IT  DeBARGE (Motown 1845)

OPERATORS PICKS
Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)
IN TIMES LIKE THESE  BARBARA MANDRELL  --  MCA
Gary Snortum (Cigarette Services, Inc., Appleton)
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Don Tortolico (Modern Specialty, Madison)
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