RETAILERS LAUD CBS MIDLINES
ETHEL MERMAN DEAD AT 75
PETRONE NAMED HEAD OF CD GROUP
CASH BOX INTERVIEW: NORM PATTIZ
PLAY IT AGAIN, SAM (Ed)
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EDITORIAL

Play It Again, Sam

Five years ago, the introduction of the midline created almost as much of a splash with retailers and consumers as the heavy-selling front-line product of the day. The objective was twofold: to create greater incentive for the continued purchase of established catalog titles, and to make price point so attractive that it would serve as an additional springboard for the introduction of new, unknown artists.

Consumers and retailers both responded strongly to the new price configuration. Dealers lauding the product said midlines were here to stay and today many credit those titles with 30 percent of their record sales.

Unfortunately, the rush to midlines has been followed by a period of scant catalog additions for new lines and an erosion of price advantage due to creeping hikes. Clearly, what the configuration needed was a reaffirmation and fortunately someone, in this case CBS, did it. That company's continued addition of new titles during 1983 was exactly what midlines required; a continued infusion of new titles.

Much of our future as a popular medium of entertainment is predicated on our past. Our established catalogs contain the music our customers associate with their lives whether it be by Bob Dylan, James Brown, The Kinks, Johnny Mathis or Elvis Costello. Midlines are a painless reminder of who we are and what recorded music means to all of us. There's no reason we can't continue to keep emotional favorites moving briskly, but we have to provide a continued infusion of titles at true bargain prices.

ON THE COVER

When most non-rockers hear the word "Queen," most likely the first image that comes to their minds is either a dapper old fop. But for those listeners of crisp, exciting pop-rock, the name refers to a quartet of innovative, flamboyant musicians — Freddie Mercury, Brian May, John Deacon and Roger Taylor — who has brought in hits after hit throughout its career, which began in London during 1971.

Queen's long list of smash songs is perhaps the most impressive testament to its strength in the rock field, and over the years the group has scored gold and platinum certifications galore for such tunes as "Bohemian Rhapsody," "We Are The Champions," "Crazy Little Thing Called Love," and "Another One Bites The Dust" and the David Bowie collaboration entitled "Under Pressure."

Last week Queen signed a long-term contract with Capitol Records, and the first LP under the agreement is set to be on the street in the last week in February. Dubbed "The Works," the album will feature songs like "It's A Hard Life," "Keep Passing The Open Windows" and the new single, "Radio Ga Ga."
Retailers High On New CBS Midlimes And Price Policy

by Jim Bessman

NEW YORK — The current refurbishing of the CBS midsill "Nice Price" catalog is exactly the sort of "freshening up" that the mid-priced product line has needed, according to retailers contacted by Cash Box. Dealers laud the breadth of major artist releases included in the labels' midline expansion and hope to see other labels likewise free up more of their older titles as well as adopt the variable discount/return allowance policies that CBS is offering in its latest product price reductions.

Termining the CBS "Nice Price" additions "definitely a needed boost," Evan Lasky, head of the Denver-based Budget Tapes & Records chain, credited the move for "getting back to why midlines exist in the first place — to provide a nice price for catalog product." He explained that because of the wholesale price increases of the last few years, "we have been creep ing up to list on frontline selling prices, and are also in the ridiculous mode of having the best new stuff at the lowest price. So we're ending up with $9.99 for new hits and catalog at list or 50 cents less, or with five and 10-year-old catalog at the same price as new product."

Norman Hunter, buyer at the approximately 150-store Record Bar chain, had seen the "initial excitement" of mid-priced lines wane over time "since you can only sell the same titles for so long." But in citing the category as "definitely a needed area" at Record Bar, Hunter said CBS additions would help fill the need for new titles "to freshen stuff up," though he lamented the exclusion of Chrysalis titles due to lack of support from Chrysalis U.K.

(continued on page 11)

Reggae Bands Battle Over Use Of "Itals" Name

by Fred Goodman

NEW YORK — The thorny question of exclusive and legal use of a group name is at the center of a suit between two reggae bands over the use of the name The Itals. In papers filed in Cleveland last summer by it atilles Inc. of Cleveland Heights, that company and a band billed as The Itals have sought to prevent Jamaican group The Itals, that domestic label NightHawk Records of St. Louis, and several independent distributors including Kinara of Chicago and House Dist. of Kansas City from using the name The Itals and selling product by that band. Cleveland Itals member Dave Smelts declined commenting on the legal battle, and telephone calls to the group's attorney, Kenneth Pedrey of the Cleveland firm of Weiss, Nelditz, Pedrey and Mandel were not returned. However, Chris Dunmore, a past member of the Ohio-based group, allowed that his former associates were "more of an instrumental band" than the vocally-oriented Jamaican group, and was hopeful that something could be worked out so that the bands could be disting uished. Robert Schoenfield, owner of NightHawk Records, said he was unaware of the existence of the Cleveland band until last year. "We both released albums in '83," Schoenfield said, and Goldmine Magazine paired the two in a review. When I saw that, I said 'Holy cow! There are two bands with the same name.'"

Rockline And Its Listeners Make A Solid Connection

by David Adelson

LOS ANGELES — Two and a half years ago the first live, call-in, weekly rock and roll radio show premiered on two stations — KLOS in Los Angeles and WPLJ in New York. The guest that night was Joe Walsh. The show was called Rockline, and it was produced by the newly formed Global Satellite Network. Today Rockline is heard on over 50 stations around the country. It has given its listeners the chance to speak to various stars from Robert Plant to Ringo Starr, from Van Halen to Joan Rivers. At the outset, many believed it wouldn't succeed; however, the staff of Rockline has turned it into one of the most popular and successful features on the air today.

One of the driving forces behind Rockline is producer Cindy Tollin. Full of what appears to be an endless source of energy, Tollin stays tuned to every facet of the production. Running from the studio to reception room to cordially greets guests and visitors, and within seconds she's back monitoring the show from behind a glass partition, attentive to every word, though not missing a sound generated from the technical staff behind her. Tollin has been with Rockline since its inception and subsequently has lived through the bad and good times.

"The staff of the Global Satellite Network is very proud of their production, which offers the artist and the fan the chance to speak directly to each other in a totally live unedited situation. As a number of staff members have pointed out, the show gives the artist the chance to "set the record straight."" The format of the weekly 90-minute show has evolved over the last two years. Originally, Rockline was a hard-core rock and roll show. Many artists were hard pressed to pick her greatest role but many of them feel it was in the 1959 production of Gypsy. Her heartfelt portrayal of the backstage show business mother stands as one of the all time "realist" performances on the Broadway stage. The Jerome Robbins' play is perhaps best remembered by the finale, "Rose's Turn." The show was hailed as innovative and original, and it fully proved Merman's previously unseen talents.

Merman's offstage persona was charac-

Ethel Merman Dies In New York At 75

LOS ANGELES — Ethel Merman, the long-time matriarch of the Broadway stage died in her sleep on Wednesday, Feb. 15. She was 75. Merman had been hospitalized recently for several months with a brain tumor. She was in her New York apartment when she died.

Merman made her Broadway debut during the 1930-31 season in the Gershwin's Crazy. Her vitality and vocal strength immediately captured the hearts of audiences, and catapulted her to stardom. Other shows to her credit include Annie Get Your Gun, Panama Hattie, Red, Hot And Blue, Call Me Madam and Gypsy.

Her debut appearance in Girl Crazy featured the Gershwin songs "I Got Rhythm" and "Boy What Love Has Done To Me." Leg'd has it Merman's first rendition of "Rhythm" was so powerful that the audience gave her an immediate standing ovation, and the legend was born.

Merman starred in Anything Goes in 1934, and co-starred with Bob Hope and Jimmy Durante in Red, Hot And Blue in 1936. In 1939 she appeared with Durante again in Stars In Your Eyes which didn't match the commercial success of her past shows. She then starred in DuBarry Was A Lady with Bert Lahr, which featured the legendary duet, "Friendship." The next few years Merman garnered consistently moderate success with appearances in Panama Hattie and Something For The Boys. She didn't star in a real blockbuster again until 1946 when she appeared in Irving Berlin's Annie Get Your Gun.

Produced by Rogers and Hammerstein, Annie Get Your Gun proved to be the longest running show in both Merman's and Berlin's career. For 1147 performances Merman belted out such classics as 'Doin' What Comes Naturally,' "I Got The Sun In The Morning" and "I Got Lost In His Arms." The show-stopper was the legendary "There's No Business Like Show Business" which Merman's gutsy, overwheleming voice made an instant hit.

Berlin's next vehicle for Merman came in 1950. Entitled Call Me Madam, the show ran for 644 performances, and earned Merman a Tony Award. She also received a special Tony in 1972.

Merman's fans are hard pressed to pick her greatest role but many of them feel it was in the 1959 production of Gypsy. Her heartfelt portrayal of the backstage show business mother stands as one of the all time "realist" performances on the Broadway stage. The Jerome Robbins' play is perhaps best remembered by the finale, "Rose's Turn." The show was hailed as innovative and original, and it fully proved Merman's previously unseen talents.

Merman's offstage persona was charac-

Ethel Merman
terized by a confidence and forthrightness. Her remarks to the press on a wide variety of subjects were highly publicized. She once
BUSINESS NOTES

CDG Expands; Petrone New Chairman

NEW YORK — Emiel N. Petrone, senior vice president, Compact Disc, PolyGram Records has been named chairman of the Compact Disc Group (CDG). Harlan Uippincott, product manager, home audio, NAP Consumer Electronics/Magnavox is vice chairman.

As the CDG embarks upon a series of promotional activities planned to underscore the group’s own as an independent, not-for-profit trade organization, and in doing so, will invite the Recording Industry Association of America (RIAA), the National Association of Recording Merchandisers (NARM) and the Professional Audio Retailers Association (PARA) and the Electronics Industry Association (EIA) to join as associate members.

According to Petrone, “The time has come for the CDG to step out on its own. The group has been very active of late and the promotion of the CDG as a separate entity is long overdue. The CDG is in the process of organizing a search for a new CDG director/coordinate, who will report directly to him. In addition, by-laws and other conditions necessary for operation as an independent association are being addressed by the CDG. The CDG, which presently represents 31 manufacturers of Compact Disc hardware, software and accessories, will offer the first edition of a quarterly newsletter in March.

In addition, the Group will be at the annual convention of the National Association of Recording Merchandisers (NARM) by conducting seminars and providing an exhibit of CDG’s recent releases. Programs geared toward retailer education and consumer awareness of Compact Disc are the primary goals of the independent group.

To support the independent Compact Disc Group, affiliate manufacturers with annual sales of $5 million or more may pay $5,000 fee; those with sales under $5 million pay $2,000.

RCA Predicts Growth Of Music Vids

NEW YORK — A three-fold increase in retail revenues from prerecorded video cassettes, a bigger rate for music video, and a greater melding of hardware, software and cable delivery services by 1990 were recently predicted by Herbert Schlosser, executive vice president of RCA.

Schlosser, speaking here last week during a luncheon meeting of the Television Academy’s New York Chapter, based his forecast on a projected population of 40 million video players in the U.S., and an additional 70 million in the rest of the world. He credited these projections with spurring RCA’s recent formation of a new in-house video production division, RCA Video, Inc., which will produce in association with SongCharts, Inc., a part of RCA Records, and is headed by Thomas Kuhn, former division executive vice president of RCA VideoDisc.

In assessing the need for new music videos within the developing video market, Schlosser said that music video accounted for 5 percent of video sales in 1983, and that a recent survey estimates music programs for home video in the U.S. alone will generate retail revenues of $1.2 billion within five years. He added that non-music feature films will not be enough to answer the growing consumer demand for video.

“The major film libraries will have sold through to the marketplace within the next few years,” said Schlosser. “And the number of new features each year is not sufficient — by itself, to be able to sustain the market.

“Also, prerecorded video programs and films have been produced in the past 12 months by companies other than RCA. The prerecorded video market exists today, and RCA is entering the market with a large presence in video product within the next few months. This presence is being greater than that of any other company in the country at this time.

“Adding that product developed for software sale can also be used in the cable market, Schlosser said that future music video products undertaken by RCA will follow the pattern used in the music industry. When a music program is filmed for a video album, it has also been shown by cable television. He further predicted that the growth of music video would spur hardware sales for products such as stereo television, VCRs and stereo systems.

RCA Video Productions currently has a dozen original music video programs in various stages of development and production for 1984. The programs cover a spectrum including country, mainstream and new wave.

Red Label Records Formed In Chicago

NEW YORK — Red Label Records, a new company specializing in R&B, dance, country and rock music, has been formed. The Chicago-based label is headed by Richard Tufo, the firm’s executive vice president and chief operating officer. First releases on the new imprint will be singles and albums by The Emotions, Luis Clifford, and Silent Treatment.

Aside from Tufo, the label staff includes Lee Young, Sr., former vice president and creative division director of Motown, who will act as a creative consultant for Red Label. In addition, Bol Greenberg is named vice president of marketing, with Erleen Ward handling national promotion for R&B.

“We have no intention of going into a deal for major label distribution,” Tufo said. “We are a young, hungry independent label and want to stay that way. My empathy is with the artist,” he added. “Collectively, we have a knack for bringing artists together. That is a motivating force in developing quality product. We want to break down the barriers between the business and creative ends of making music.

Red Label Records is headquartered at 980 N. Michigan Ave., Chicago, Ill. 60611. The telephone number is (312) 337-8190.

Vanity Fare Distribution Corp. Bows

NEW YORK — Vanity Fare Distribution Corp. has been formed in New York to provide national and international distribution. It offers production and promotion services for new artists and small labels, and provides similar services for video product.

The first release being distributed through Vanity Fare is a seven-inch EP by Candie Easler on the Buddah label. Vanity Fare also distributes the Atlantic release “All My Children,” and her EP features four songs taken from the series. She is currently planning an album followup containing new material.

Red Label Records is located at 160 E. 56th St, New York, NY 10022. The phone number is (212) 758-3267.

EXECUTIVES ON THE MOVE

Barton Appointed At CBS — Linda Barton has been appointed vice president, advertising and design for CBS Records. She has been vice president, advertising since 1982.

Changes At WEA — The Warner/Elektar/Atlantic Corp. has announced the appointment of Paul Newham as controller. He has been with Warner Communications Inc. for more than five years, most recently as WEA’s director of financial planning.

Connery has been appointed the Los Angeles branch video sales manager. He began his career with WEA in 1978 as a warehouse employee and most recently as branch marketing coordinator. Ed Richardson has been appointed the Los Angeles branch field sales manager. He started with WEA in 1973 in the warehouse and recently was a music sales representative. Rick Rieger has been appointed the Los Angeles branch marketing coordinator. He has been with the company for the past five years. Also announced was the appointment of Michael S. Alhadef as the Atlantic Records promotion representative in the Seattle area. He was national west coast promotion manager for Epic Records from 1978 to 1983. Jack Kloz has been appointed the WEA Atlantic branch sales manager. With WEA since 1974, he has been branch marketing coordinator. Pat Bostenreiter has been appointed the WEA Atlantic branch marketing coordinator. With WEA since 1972, he has been the branch’s special projects coordinator/ingles action specialist. The Cleveland Branch has announced the following appointments to the marketing staffs in Detroit and Cincinnati: Van James has been appointed the Atlantic R&B promotion person for Detroit. Since June of 1982 he has been pop and R&B field merchandiser, Nolan Brown has been appointed R&B field merchandiser in Detroit. Since December 1980, he has been at Record Outlet, Louis Heldempoler has been appointed Electra/Asylum promotion person for Detroit and Cincinnati. Since April of 1982 he was a promotion manager for Capitol Records. Michael Dalton has been named field merchandiser for the West Coast territory. He comes to WEA from Record Theater, where he was the singles buyer and a member of the sales staff. Also announced was the appointment of Maryann Gabladon as WEA’s national director of marketing. Gabladon has been with WEA since 1973 and was previously the payroll supervisor in 1979. And Leroy Barry Choice was named advertising administrative assistant.

Changes At PolyGram — Harvey Rosen has been named director, sales and marketing administration, PolyGram Records. He joined PolyGram in 1976 as Manhattan sales representative. Most recently he served as director of marketing, PolyGram Classics, and Rowena Harris has been appointed national promotion director, urban contemporary/black music division, PolyGram Records. She was most recently regional district manager at Arista Records. Bob Gooding has been named national marketing director, urban contemporary/black music division. He was formerly national director of promotion and marketing, progressive music at Warner Brothers.

RCA Names Renz — Marguerite Renz has been appointed administrator, communication services for RCA Records. Since June of 1978 she has been assistant to the chairman of the board, managing the office, and coordinating all communication services for RCA Records. She was previously assistant to the director of public relations at Telegen in Seattle, Washington. She has been with Gems and Columbia Pictures, and most recently served as president of the Don Kirshner Entertainment Corporation.

Changes At Island — Island Records has announced that Jeff J. White has been appointed national retail sales coordinator for the label. He previously worked in sales at Basket, Bettuda, Sutra Group Records. Also announced was that Alvin Eng has joined Island Records as publicity coordinator. He formerly worked in the publicity department of A&M Records, and has also been a rock journalist. Mary Ann Palmiotto has been appointed as pre-production and packaging manager for Island Records. She has worked at Island Records for two years, in the beginning accounts payable department.

Changes At Virgin — Virgin Music Inc. is headed now by David Steel, general manager. He was international manager at Chappell Music, and before Chappell served as promotion director for PolyGram. Also coming from Chappell is copyright manager Ron Shoup who handled original copyrights for that company. Administrative assistant, Claudia J. Stanten, comes to Virgin from radio station WCWM-FM where she acted as music director.

Lembo Named — Chrysalis Records has announced the appointment of Jerry Lembo as director of promotion. He was previously president of Platinum Promotions, an independent promotion company; and east coast promotion director for Endless Music.

Chrysalis Names Three — Chrysalis Records has announced the restructuring of Chrysalis’ promotion department. Peter Napollello has been named director, AOR, and video promotion, Nancy Gluckman has been promoted to manager, AOR and video promotion, Daniel Glass has been named national director of promotion. Reporting to Glass will be Jerry Lembo, director of promotion, Supporting Glass and Lembo will be Susan Buyskasa, promotion coordinator. Napollello was previously a label manager at Jerry Leiber and Mike Stoller Records, Glass has been with Chrysalis since 1983, and was previously at Arista Records. Glass has been with Chrysalis since 1983, and was previously director, New Music Marketing.

Templon Named — Anne Templon has been named manager, international operations, for Vastron International. She most recently served as associate director, business affairs for CBS/Fox Video.
PARLING SHOULD BE PAINLESS — Roger Daltrey — Atlantic 7 80128-1 — Producer: Mike Thorne — List: 8.9 — Bar Coded
Daltrey as a solo entity away from the Who's (former) clowing presence always makes for a fresh breath of air. He posses already show healthy signs of being a consider- able vocal artist. Not necessarily for the wild horse running free aspect, which is always uplifting in this man's case, but because the material demands and musicians that surround Daltrey's stellar efforts always click so well and come called "Gay Cavalier" point. Davy's egomaniacal self-indulgence. "Parling Should Be Painless" may become one of 1984's enduring reggae hits. "Walking In My Sleep" is already on its way to support that eventually.

REACHING OUT — Menudo — RCA AFR-4993 — Producer: Edgardo Diaz — List: 8.8 — Bar Coded
Menudo makes a big bids for English language acceptance, having already taken the Spanish world by storm with their well-tempered teen looks and wide-ranging appeal. Their previous purpose pop sound. Vocally they're well- groomed, surprisingly adroit and ac- centless as they alternate between smooth ballads and toe-tapping pep- pier material. In lesser talented hands "Reaching Out" could have been rather trite. But Daniele's best-foot-forward pop gem that it really turns out to be.

PERFECT COMBINATION — Stacy Lattisaw & Johnny Gill — Cotillion 7 90136-1 — Producer: Narada Michael Walden — List: 8.8 — Bar Coded
Duo. Everybody loves a duo. Two great voices like these two talents have could spell out smash box-office magic. With the title cut already in its second selling week on the Black Contemporary singles chart at number 63, gold status can't be too far away for these solid cross-over contenders. Narada Michael Walden at the console gives it all the necessary audio oomph, the rest is up to radio and retail who already seems to have this one in the can.

ART OF NOISE — Island/Atco 4-06974 — Producer: Art of Noise — List: 8.9
The 12-inch "Beat Box" is already on its way to becoming a minor dance-floor classic; here then, now, are more tracks via this 45 rpm EP. Multi-mood synth instru- ments with varying beats and synths vocals with varying lyrical intent abound here. Dancing comes easy enough but dissection of mood and message demands one stop and listen much closer. Art Of Noise is as scary as a walk in space or as spiritually uplifting as the Renaissance painting on the cover. Very challenging material yet well produced which demands and deserves to be very well received.

SOUTHERN EXPOSURE — Alex de Grassi — Windham Hill/A&M WH-1030 — Producers: Alex de Grassi & Steve Miller — List: 8.9
Alex de Grassi plays acoustic guitar, which is like saying labelmate George Winston plays piano. It's, truth, really a custom made instrument In the hands of an aw- some, spell-binding talented instrumenta1ist who can be as forceful as a Jimmy Page, as playful as a Leo Kottke or as mood-drenched as a Philip Catherine. Alex de Grassi, simply put, is a masterful purveyor of this thing we call beauty via his shimer- ing guitar playing. But even more than this, de Grassi is also truly his own man and talent on top of all this singular in his peaceful acoustic visions.

COMMON GROUND — Richie Havens — Connexion Records — Producers: Richie Havens, Pino Daniele, Allan Goldberg — List: 8.9
Richie Havens has demonstrated his wide range of musical abilities over the past decade, and this waxing further proves that he can cover any style of music and give it that unique Havens sound. This album includes a jazz oriented tune called "People" which is a lovely duet with Pino Ancaile. "Death At An Early Age" is fast, gutsy, classic Havens. There is an Intensity to his voice that transcends every cut. Other tunes of particular note are, "Stand Up" and the moving "Things Must Change" which is a fine artist in the past, but this LP should provide the material to put him on some playlists.

OUT DEHI — Gregory Isaacs — Mano MPLS 5748 — Producer: Gregory Isaacs — List: 8.9
This LP marks the reggae virtuoso's first release since being embroiled in legal en- tanglements In his native Jamaica and it shows beyond a doubt that he is no longer for the wear. Backed by a distinguished band that includes Dwight Pinkey on lead guitar, Phillip Ramacon on synths, and Steele Johnson on keyboards, this LP presents the finest collection of the Carribbean has to offer. The moody "Private Secretary" and "Yes I Do" are particularly noteworthy, but you can essentially take your pick as every cut offers something different and proves reggae survives as a viable music form in the States.

The long-awaited followup to last year's left-field video/audio smash "She Blinded Me With Science" is now here. With "Hyperactive" the tempo and the funk have been accelerated to a breakneck speed and a multi, multi- tracked kitchen sink production job leaves no studio stone unturned. A ner- vous, audio leap-frog of a single which more than achieves the mood hinted at by the title. The song should catch on like wildfire once its accompanying video is released. Dolby's artful and hilarious special effects gimmicky in its take-off on psychiatry — starts making the rounds.
QUINCY GETS FOOTLOOSE — Quincy Jones (r) takes time out to talk to Footloose director Herbert Ross (l) at a music in-dwelling "Midem." (l) is the film's songwriter/lyricist Dean Pitchford in the background.

Mahal Restaurant on Sunset Blvd, and a swarm of Motown execs and artists — including producer Andre Harrell — have been released a self-titled LP by Lpigg Eddy, and next up on the schedule is a disc from a band known as Kid Gloves. Forthcoming product includes platters from the Coyote Sisters, Jakarta, and Wolf and Wolf.

OUT-OF-SIGHT STORE — Rockbox, in conjunction with EMI/America Records, is preparing to sponsor the first nationwide, in-store "appearance" with Dwight Twilley on Feb. 25. The gimmick is that a series of in-store national in-store call-ins from the new solo-telephone order record shop. During the phone-in, callers from across the country will be able to speak with Twilley directly and purchase autographed copies of his new release, "Jungle." Said Frenchy Gauthier, vice president of creative services for EMI/America, "We can't get in an in-store in smaller areas, so this way they can all participate.

VID CONCERT DEAL BOWIE — Media Home Entertainment recently paid $1.3 million to Miramax Films for a 12-concert package that features an assortment of concert videos, including David Bowie's HBO "Serious Moonlight," Universal/Island's "Bob Dylan, Street... Stray Cats, and the Guess Who. Media Home Entertainment also purchased the concert footage of Journey for a reported $500,000.

SHORT CUTS — I.R.S. MTV program The Cutting Edge begins its second season on Feb. 28 with a lineup featuring a new video by ex-Squeeze keyboardist Joels Holland, a tour of L.A.'s seminal punk club The Masque led by founder Brendan Mullen, poetry and music with Ben Haenow and the Bumymen, and an interview with X along with an acoustic version of the song "I Must Not Think Bad Thoughts" from its "More Fun In The New World" LP. The show will be hosted by the macapac Peter Zaremba, lead singer of The Fleshstones... Gary Remal has been the show's executive producer, with Dick Milbum, John Savage and Keith Carradine... Songwriters Ron Miller ("For Once In My Life"), Dino Fekaris ("Will Survive") and Buddy Kaye ("Till The End Of Time") will appear.

DURAN DURAN MANIA — Los Angeles media and music fans were treated to a private screening of the Video Killed the Music Star video release of "Invisible," the latest Duran Duran video. The video, which was engineered by Panic! Media's Marc Cooper, won the award for Best Video at the 1984 American Music Awards.

NEW CONCERT VIDEOS — Video composer/producer Jody Gauthier, who has also worked on the films "Footloose," "Footloose," and "Footloose," has released a new concert video, "The Power of Love," which features performances by Duran Duran, The Police, and Dire Straits. The video, which was produced by Gauthier's company, "The Power of Love," has sold over a million copies and has been nominated for a Grammy Award.

Virgin Music Bows

NEW YORK — Virgin Music Inc has opened in New York as the U.S. branch of Virgin Music Publishers Ltd. David Steel, who was the lead manager of Chappell Music, has been appointed general manager. Ron Goup is managing director, having previously handled original copyrights for Chappell Music. Claudia J. Stetson is the administrative assistant, having formerly served as music director for radio station WQAM-AM.
POW-WOW WITH PEPPER — Collectors of Top 40 trivia no doubt recall Brewer & Shipley’s early-seventies hit “Witchi-Tail-To,” and will probably have no trouble naming the two members, John Hoppus of “John and Jack” and Peter Peck, manager of the group; Lynn Byrd, of the group; Ben Manilla, air personality, station WLRJ, Nic North, of the group; Peter Lubin, director of A&R, rock division, PolyGram Records; John Weston, local New York promotion representative, PolyGram Records; Linda Wadler, director of Polygram Records; including non-theatrical national 15-inch director, PolyGram Records; and George Meier, national director of promotion, rock division, PolyGram Records.

ASCAP Review Board Candidates Nominated

NEW YORK — Twelve writers and 18 publishers have been nominated by the American Society of Composers, Authors and Publishers (ASCAP) as candidates for election to the ASCAP Board of Review. Election ballots go out next week, to be returned by March 16 for counting on March 19. Winners then serve two years on the Board, which resolves membership questions regarding the Society’s revenue distributions.

Authors/lyricists nominated in the popular-production field were John Bettis, Whitney Handley, Richard Adler, Sheila Davis, Albert Hagen, Richard Durran, and Billy Edd Wheeler. Composers nominated in this field were Richard Adler, Sheila Davis, Alvin Hagen, and Ronald Kahn, and Billy Edd Wheeler. Composer candidates nominated were Murray Deutel of Adolfo Music Publishing Co., Inc., Jean M. Dingier of Henry Leland Music Publishing Co., Inc., Dean Kay of T.B. Harrms Company; Leed’s Levy of Leed’s Music Corp.; Stanley Mills of September Music Corp., Donald M. Newson of Rare Blue Music Inc.; and Ralph James Murphy of Murfzeuganz.

In the standard field, composers nominated were Carlisle Floyd, William Kraft, Ezra Laderman, and Elizabeth Brown (Libby) Larsen. The publishers in this field nominated were Lee Adams, William Johnson, John Lippman, and Steven R. Lorenz of the Lorenz Corp.

Members of the writers nominating committee who were present were Lee Adams, William Lippman, and Bob Morrison. Members of the publishers’ nominating committee present were Dean C. Burtich and Bert Lwin. Mitchell Parish was chairman of the nominating committee.

A total of four writers and four publishers will be elected to the board; two pop author/lyricists, one pop composer, one standard composer, three pop publishers, and one standard publisher.

Stonehenge Mgt. Bows

NEW YORK — Stonehenge Management has been formed in East Hanover, N.J. by Alan Kaplen and Vincent Fusco, who will serve as co-presidents. The new company is an affiliate of the Stonehenge group record and publishing company.

The Stonehenge label is being distributed nationally by Mirus Music Inc. Stonehenge headquarters, studio and warehouse are located at 298-4 Ridgeland Ave., East Hanover, N.J. 07936. The phone number is (201) 887-9322.

East coastings

BOARD MEETING — Peter Gabriel and Nile Rodgers recently teamed up to cut tracks at New York’s Power Station for the upcoming Stephen Spielberg movie, Gremlins. Joining them for the session were guitarist Adrian Belew and keyboardist Rob Sabino. Pictured listening to a playback are (L-R): Peter Gabriel; Adrian Belew; Rob Sabino; and Nile Rodgers.

Comteens Wake up the Ritz — Virginia Mercury/Polygram recording group Comteens recently headlined at The Ritz in Manhattan in support of its label debut album "Ritz." Stirring off the group; Peter Leak, manager of the group; Lyn Byrd, of the group; Ben Manilla, air personality, station WLRJ, Nic North, of the group; Peter Lubin, director of A&R, rock division, PolyGram Records; John Weston, local New York promotion representative, PolyGram Records; Linda Wadler, director of Polygram Records; including non-theatrical national 15-inch director, PolyGram Records; and George Meier, national director of promotion, rock division, PolyGram Records.

BMI Debut Librettists Program

NEW YORK — Beginning in September 1984, the BMI-Lehman Engel Musical Theatre Workshop will offer a new, free program for librettists. Under the direction of Susan H. Schulman, Artistic Director of the Pittsburgh Civic Light Opera and director of the Playhouse on the Square in Cincinnati, the program will not only analyze musicals of the past and compare them to present sources — with master librettists as guest speakers — but it will also pair new librettists with the composers and lyricists in the business for actual collaboration on musicals. Among the more recent works developed in this workshop (now in its 20th year) are “A Chorus Line,” “Little Shop Of Horrors,” “The Best Little Whorehouse in Texas” and “Nine.”

Writers in any genre are invited to submit excerpts of their work. Acceptable formats range from works published, produced or in progress. Submissions must include at least one sample of humorous writing. All material must be submitted by May 1, 1984. Decisions will be reached by June 19, 1984. For further information and an application, one may contact ASCAP, 1271 6th Avenue, New York, N.Y. 10019, (212) 586-2000.

Grammy Telecast Adds Guests

LOS ANGELES — The National Academy of Recording Arts and Sciences and Pierson Cossette Productions announced additional guests to appear on the 26th annual Grammy Awards telecast February 28.

Among those named are George Hearn and members of the Broadway musical “La Cage Aux Folles,” Chuck Berry, Rodney Dangerfield, the Oak Ridge Boys, George Thorogood, Toto, Stevie Ray Vaughn and the Pentacostal Community choir. 

Artist previously announced on the telecast include The Beach Boys, Irene Cara, Sheena Easton, Eurythmics, Janie Fricke, Herbie Hancock, Julio Iglesias, Al Jarreau, Quincy Jones, Cindy Lauper, Kenny Loggins, Kim Carnes, John Denver, Microwave, Wynton Marsalis, Linda Ronstadt, Bob Seger, Donna Summer, Bonnie Tyler and Albertina Walker.

John Denver will be hosting the five telecast from the Shrine Auditorium for the fifth time. The producer is Ken Ehrlich and the director is Walter C. Miller.
# Top 15 Video Games

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<th>Rank</th>
<th>Name</th>
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<tr>
<td>1</td>
<td>Q-BERT Parker Brothers 5360</td>
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<td>POLE POSITION Atari CX 2694</td>
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<td>3</td>
<td>MS. PAC-MAN Atari CX 2675</td>
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<td>POPEYE Parker Brothers 5370</td>
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<td>Mr. DO! Coleco 2622</td>
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<td>RIVER RAID Activision AX 020</td>
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<td>DECATHLON Activision AX030</td>
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# Top 15 Midlines

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<th>Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>THE ROMANTICS (Nemperor/CBS NJZ 36273)</td>
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<td>2</td>
<td>THE PRAETENDERS (Sire SRK 6068)</td>
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<td>3</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)</td>
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<td>4</td>
<td>WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BS1 3415)</td>
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<td>5</td>
<td>SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)</td>
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<td>6</td>
<td>THE DOORS (Elektra EKS 74007)</td>
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<td>7</td>
<td>ELTON JOHN'S GREATEST HITS, VOLUME 1 (MCA 2128)</td>
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<td>8</td>
<td>ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)</td>
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<td>9</td>
<td>LOOK SHARPI Joe Jackson (A&amp;M SP-4919)</td>
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<td>10</td>
<td>AJA Steely Dan (MCA 1008)</td>
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<td>11</td>
<td>TAPESTRY Carole King (Epic PE 34948)</td>
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<tr>
<td>12</td>
<td>ROCK 'N ROLL, VOL. II The Beatles (Capitol SN/16021)</td>
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<tr>
<td>13</td>
<td>LED ZEPPELIN (IV) (Atlantic SD 19129)</td>
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# Regional Album Analysis

The following charts display the top albums in various regions.

## National Breakouts

1. JUDAS PRIEST
2. DAN FOGELBERG
3. ROCKWELL
4. CHRISTINE McVIE
5. ALABAMA
6. SHANNON
7. PATTI LABELLE
8. FOOTLOSE
9. ACCEPT
10. TED NUGENT

## Baltimore/Washington

1. DAN FOGELBERG
2. JUDAS PRIEST
3. PATI LABELLE
4. CHRISTINE McVIE
5. ROCKWELL
6. SHANNON
7. ALABAMA
8. TEENA MARIE
9. CHERYL LYNN
10. POINTER SISTERS

## West

1. JUDAS PRIEST
2. DAN FOGELBERG
3. CHRISTINE McVIE
4. ROCKWELL
5. SHANNON
6. SIMPLE MINDS
7. PATTI LABELLE
8. FOOTLOSE
9. ALABAMA
10. ACCEPT


FILE UNDER ROCK — What to do with a new LP by a hot L.A. rock & blues band so it doesn't get relegated to the back bins? Title it “File Under Rock”, as Robert Pierce Mercer, manager and coproducer of the Mighty Flyers did with that group's about-to-be-released debut Takoma album. Mercer, who also produced the Flyers' outstanding previous album, "Radioactive Material," for his Right Hemisphere label, obviously took a lesson from his own efforts in getting that power-driving disc positioned in key retail space. “My problem was that it got shuffled everywhere from blues-only catalog sections to jazz bins, since the band uses acoustic bass,” recalls Mercer. “So this time I decided to title it 'File Under Rock' in the hope that stores won't stick it in the back of the blues section and ignore it. We made a dummy album cover using a regular rock 'n roll cover photo of the band with the title 'Too Young To Have Fun,' which is the first song on the album. Then we stacked up 75 albums with this cover on top, made to look like a shipment of albums coming into a store, and used this picture as the real album cover and included a Takoma memo saying 'File Under Rock' in the corner.” Pierce adds that getting the new Flyers' album filed correctly is a secondary problem, following that of getting it recorded in the first place. “Every record label we shopped assured us that none of our material could ever get airplay. But every A&R guy would say 'Hey, man. This is the kind of music we all listen to in our homes, but no way is anyone else going to buy it!' But the most important thing for them is network: their jobs are afraid to take chances. Luckily, Marty Goldrod at Takoma also said that it was the kind of stuff he liked and was willing to do it. Now we're hoping we can stretch out into the so-called 'pop' area, whatever that is today.” Keeping in line with other Takoma releases, "File Under Rock” lists at $9.98. The Flyers, incidentally, are just off on a five-week 10-country European swing to capitalize, notes Mercer, on audiences who generally don't “pipebomb” their music the way we do. Since the release of the group's last album, ace Flyer Rod Plazza, who sings lead and is a brilliant blues harmonica, has established himself as a noteworthy blues producer for the small Riverside, Cal.-based Murray Brothers label.

PARKER BROTHERS OFFSPRING — Even a crusty old column like What's In-Store was charmed by a press breakfast introduction to Parker Brothers new children's records and tapes line in New York last week. On hand were Tom and Stephen Chapman of the D.C. based Chapman Brothers Records, including their new children's music line, the catalogue of which is subtitled "Cabbage Patch Dreams," and six-year old Adam Perry, the youngest member of the Chapman family, who sings on the label's new Cabbage Patch Kids album, "It's Adam's turn to step up to bat and own the microphone," said Tom Chapman.

Parker Brothers' music line is the result of a $1.5 million investment in developing the catalogue, which will now be distributed under the Parker Brothers name. The new line, which is being distributed by Bears Inc., which also handles The Magic Company of New York, includes a new six piece line of Cabbage Patch Kids music albums, records and cassettes as well as a line of Cabbage Patch Kids books, tapes and cassettes.

The Cabbage Patch Kids line is the result of a licensing agreement between Parker Brothers and a British company, Cabbage Patch Kids, that has the rights to the line which was begun in 1982 as a toy line. The new line includes a total of 13 titles, which range in price from $4.98 for the children's record, to $9.98 for the Cabbage Patch Kids a Cabbage Patch Kids album for parents, and $9.98 for a Cabbage Patch Kids book.

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JOSE TOYS AROUND — Jose Feliciano (r) recently dropped by KALI in San Gabriel, California during the station’s “Toys For Tots” promotion. Pictured with Jose is KALI’s Marv Gardino, who said that KRLA had been offered the spots by the record companies because “it happened” a surprised Burdette, adding, “It makes you raise an eyebrow.” According to Burdette he found KRLA was receiving the feed when someone at the phonographers Associated was notified of the transmissions. He also said at the time of the contract negotiations that Vince Gardino of ABC had told him, “we were the only ones carrying it, I didn’t know anything about KRLA at the time.” ABC News was told that KGRB/KBOB have been trained since that “in particular case we just didn’t think it was appropriate. It’s all germane to the marketplace. They are two different radio stations.” Both West and Burdette, who spent money on various related promotions, were inclined towards different opinions. According to West, “I didn’t feel I had to question ABC with regard to the separations when they say I will handle the Direction network broadcasts,” adding “It think it was handled badly, and frankly, I feel a little stupid.” Burdette stated it plainly, “ABC sold it twice. Money and commitment make strange bedfellows.”

LONNIE HITS THE AIR — Legendary blues guitarist Lonnie Brooks will be making the rounds of West coast radio stations this month. He will be interviewed on KFJS in San Francisco on Feb. 20, and KRAB in Seattle on Feb. 23. The revival of the blues on radio continues.

NAMES IN THE NEWS — Brian Anderson has been named promotions and advertising director of KOME in San Jose, Calif., following the promotion of Pat Evans to program director. In addition, Annette Lal to music administrator — Vincent M. Morgan has been named account executive of KKO Radio Sales in the New York office — WLUP, the Loop in Chicago has tapped Sean Be as assistant program director. Mike Ron has been moved to the newly created position of station manager at KBWB in Minneapolis-St. Paul — Robert Goeld, general manager of Chicago’s WMET has been given the additional title of vice president — Kathleen Maloney, currently the morning newscaster for WABC in New York has been named news director for the station. — KHJ in Los Angeles welcomes Kim Amidon as its 10 pm to 2 am personality. —

MARY’S MERIT — Drake-Chenuat’s director of public relations and advertising Mary Sribkin was recently surprised with a ceremony honoring him with the Legion of Merit from the U.S. Army, recognizing his 25 years of military service. Airplay congratulates Marv on an outstanding career.

CHARITY DRIVE TIME — WCUA-AM in Philadelphia held its second annual “Neighborhood Holiday Fund” drive from November 6 to December 24. With the funds now tallied, the station proudly announced that it raised $120,000, of which every cent went to those in need. Last year’s total was $35,000, and this year’s projected goal is $200,000.

PSYCHEDELIC PHILADELPHIA — WMMR-FM in Philadelphia is featuring “WMMR’s Psychedelic Supper” weeknights from 6 p.m. to 9 p.m. John Stevens will be serving up cuts from the 60s and early 70s. Why do you think they call it the city of brotherly love?

CREATIVE RADIO — The Van Nuys, California based Creative Radio Network has announced plans to act as a representative for syndicators and radio program suppliers to broadcast stations on the West Coast. Assisting chairman Tom Shovan, former vice president/general manager of the creative factor is Darwin Lamm, president of Creative Radio Shows which, for 12 years, has been the forefront of radio syndication primarily in Los Angeles. The San Francisco venture, Creative Radio shows will diversify its programming scope to cover all major formats in both long and short form providing the nucleus of the network although Shovan indicates nine other suppliers have already been signed to date.

WE MOVE — AIRPLAY now comes out of our West Coast offices. For quickest coverage please send all material to: AIRPLAY — Cash Box Magazine, 3633 Sunset Blvd., Hollywood, California 90028.

david adelson
SERIOUS LIMELIGHT — Sony Video Software and Home Box Office recently threw a party at Limelight in New York to celebrate the premiere of HBO’s “David Bowie: Serious Moonlight.” Said special, produced in the air fair are (+) John O’Donnell, manager, Sony Video Software Operations; Lance Friedman, associate director, HBO Consumer Promotion; Michael Rudich, promotion manager, Sony Video Software Operations; and Marcy Miller, director, HBO Consumer Promotion.

Reggae Bands Battle Over Use Of “Itals” Name

(released from page 5)

release by the Jamaican group at 1976, with the single “I’m A D Is A Time,” on the Spiderman label, with several other singles released prior to the first single by the Ohio group in 1978.

“Once a name is owned by me,” Schoenhof said, “It’s not just prior use, but the extent of use and how much the name was in circulation. In talking with record collectors, I know that they bought those records.”

Although a court date has yet to be set, Schoenhof said that he has been served with a series of interrogatories regarding the use of the name Itals. “The substance of their argument is that we’re costing them money,” he said. “In point of fact, people know the story. Through an attorney, they’re trying to grab the name. They applied for a band name and my attorney is forced to challenge them.

“I was shocked to learn we had no recourse,” Schoenhof added. “We have no proof that they have, or unless they have, I don’t know when we can come out with what we began with. But we’re not about to throw in the towel. It’s not possible to attribute innocence to them.”

While Schoenhof is vitriolic, Jay Strauss, whose Pure Pop Productions of Burlington, Vermont has booked both bands, had little trouble distinguishing between the two groups.

“I booked the Cleveland band for the last two-and-a-half years and I have nothing but good things to say about them,” remarked Strauss. “They were great to work with and one of the reasons I wanted to do the Itals from Jamaica.” He added that the Itals were always billed as being from Cleveland, and that the use of the Roots Radio backup band by the Jamaican group also helped differentiate the two. “At one point I wanted to put the two groups on the same bill,” said Strauss.

Strauss added that the Itals group had disbanded in January, a claim neither disputed nor confirmed by group members Smalls.

Copyright does not normally apply to group names. According to attorney Michael Rudell, a partner in the New York law firm of Frankin, Weinrib, Rudell & Vassallo, author of the book “Behind the Scenes: Practical Entertainment Law” and a regular columnist on entertainment law for The New York Law Journal, the courts are generally concerned with whether there has been deceptive use of a group name and if a group is trading off public recognition of another band. Although

Ethel Merman Dead At 75

(continued from page 5)

said, “I’m not paid for my sense of diplomacy. I’m paid to belt over numbers and get laughs. If I do that nobody’s going to fire me for indiscretions to the press.”

Her film career was extensive by normal standards but Merman’s screenwork never equalled her stage notoriety. Some say that the excitement and energy that she conveyed in live performances could never by adequately reproduced on film. Some of the titles to her credit are: The Big Broadcast (1932), We’re Not Dressing (1934), Happy Landing (1934), Kid Millions (1934), Anything Goes (1936), Strike Me Pink (1936), Call Me Madam (1953), There’s No Business Like Show Business (1965). She had a cameo role in the movie Airplane where she sang, “Everything’s Coming Up Roses.”

Though Gypsy was the last original stage role she did, she accepted the lead in Hello Dolly in 1970. It was her final appearance on the Broadway stage.

In June 1979 she recorded some of her classics to a disco beat for A&M Records. She said in the June, 1979 issue of Los Angeles magazine, “I’m not a very good disco dancer. I know movement. I can move you know . . . but I don’t know the real intricate steps. But I love to watch it. The sound of it is great. You can’t stand still. Oh yeah, I like all the disco groups. I just love the sound. I’ve been to Studio 54, sure, up in the balcony, on the stage, I’d never go down on the stage.”

Merman was born Ethel Zimmerman on January 16, 1909, In Astoria, New York. She was a stenographer before going into vaudeville and cabaret entertainment in the 1920’s. She was married four times, to William Smith in 1940, Robert Levitt in 1941, Robert Six in 1953 and Ernest Borgen in 1964. She is survived by a son and a daughter by her marriage to Levitt.

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MONK'S DISCIPLE SEEKING CONVERTS — Since his death two years ago, pianist/composer Thelonious Monk and his compositions have been receiving heightened interest. In fact, several Monk recordings, especially "Able," have become commonplace. So, readers of Monk's fans have indeed noticed, come from the jazz sphere (no pun intended). Improvisors who owe a debt to the great musician haven't been the only ones to undertake a celebration and re-examination of his works. Classical clarinetist Richard Stoltzman, who has built his reputation as one of the leading soloists on his instrument through his interpretation of requited composers as Mozart, has performed works dedicated to the likes of Stoltzman's own compositions. He has performed his own composition "The Passions" on several events, including a Carnegie Hall recital. For that segment of the performance, Stoltzman was joined by keyboardist Keith Jarrett and bassist Eddie Harris on college campuses across the country. The result was a string of successful concerts. Stoltzman has also released a new twist, though: the clarinetist is performing several Monk compositions at classical audiences. For the performance, Stoltzman had to go through a process of interpreting Monk's music in a classical setting, a process that he describes as "the greatest clarinetist of the century." He said he felt trepidation at the prospect of approaching George Gershwin's music, particularly "Rhapsody in Blue," which he had performed with his own band. He also said he was "very nervous. I was playing Steps Ahead, and I caught myself backstepping, as I seemed really intrigued." Stoltzman said he had an "awfully busy schedule, and for a while I thought he wanted to bow out, but fortunately that wasn't the case." Although Stoltzman's reputation as a classical musician includes a strong improvisatory component, he readily admits that as far as jazz is concerned he has "heard it more than played it." But as a musician, he draws his inspiration from Monk by the uniqueness of his approach, his use of intervals, and sense of timing. "I was looking for strong melodies that would help me in my own improvising," he recalled. "His death was certainly on my mind, but just elaborating on the tunes would be plenty. There's an incredible explosion of really good music that you can hear good jazz played beautifully, and it's something that you can't get anywhere else."

MONKISH PURSUITS — Clarinetist Richard Stoltzman is working on a classical repertoire that includes works by Bach, Reger, Mozart, and Brahms, practices composition on for...
One day in 1976, Norm Pattiz was lounging around contemplating his future after being "relieved" of his duties as sales manager at Los Angeles TV station KCOP when he heard a 48-hour Motown marathon on a local radio station. He began to formulate an idea for a syndicated program to be offered to radio stations much in the style of KCOP's syndication system. He got together with various people and in a matter of time "The Sound Of Motown" was created and sold to 200 stations via the barter system. The show was sold to a national sponsor and offered to the radio stations in exchange for commercial time. At the time, it was a system unique to radio which bartered only a few shows. Pattiz expanded his ideas to other formats and Westwood One was born.

In 1983 Westwood One posted revenues exceeding $10 million. It produces 28 different regular features and various formats heard on over 3,000 radio stations across the U.S. Its programming includes "Off The Record With Mary Turner," "Earth News," "The Dremuto Show" and "Live From Gileys." In addition, the company produces live satellite broadcasts, radio simulcasts, and various special features. Each show has its own national sponsor making Westwood One the undisputed number one producer of nationally sponsored radio programs.

Pattiz's confident demeanor and relaxed style belies a man who has found great success in a short period of time. His pride and enthusiasm over his brainchild mightily overflows. He recently spoke to David Adelson about Westwood One, the networks, the barter system, and the general state of the industry today.

Cash Box: Westwood One was one of the first syndicators to successfully implement the barter system on a large scale. What is unique about your methods and why did you use the barter system to start the industry?

Pattiz: Barter was a system that was quite popular in the music business before us. But the problem with barter was that it had to be successful because the companies doing them were small, under-financed operations, usually run by a former program director or production guy who put out a good radio program but didn't have a lot of understanding of how they should deal with national advertisers and clients. We handled barter from the point of view of the advertisers and the clients and we surrounded ourselves with the very best production people around. My background was dealing not only with the programming aspects of a television station, but also with advertisers and their agencies. I knew what they had to have in order to do business with us in the volume that we wanted to get.

Cash Box: In the past, network barter has not been entirely successful. Why did you use the barter system to the extent we have? Were companies around doing individual barter programs to the extent that we have done? In the past, no one has had the volume that we do now and there is nobody that got the volume as quickly. We are supplying programs to over 3,000 different radio stations and it's all on the barter system.

Cash Box: What do you see as the basic advantage of barter over traditional programming?

Pattiz: Stations in this day and age would much rather trade available inventory for programming than pay cash for it. That's the system networks have utilized ever since they have been in business. The networks are really nothing more than barter program suppliers. They are supplying programming in return for time they sell to national advertisers. I mean, we're all networks in that sense of the word. In the case of our feature "Off the Record," the sponsor is Budweiser. When they buy a spot, they are getting a spot on 300 radio stations in that same feature. The advantages are many to the national advertiser who is looking not only for radio exposure but for identification with a particular program. The advantages to the radio station is that it doesn't interrupt their cash flow, and the advantage to us is we're dealing with one sponsor paying us a significant amount of money, rather than having to go around and chase 9,000 radio stations.

Cash Box: Are you finding other companies are following suit and converting their cash flow programming to barter?

Pattiz: Absolutely. Since radio was deregulated a couple of years ago it really changed the nature of the business. The networks, instead of simply surviving on supplying news that was no longer legislated, realized they had to get into the programming business. Since networks have traditionally been advertiser supported, they went out and started buying up producers and syndicators and making exclusive production deals. They took some of the most successful programs on a cash basis and converted them immediately to barter.

Cash Box: In the past you have voiced strong objections to the major networks' position regarding satellite technology and in particular satellite dishes. Could you elaborate?

Pattiz: Of course I don't have any objection to satellite technology per se because basically all it is a delivery system. What I object to and what I have always objected to is the notion passed along by some of the more traditional networks that satellite technology is a revolution in the radio business, which means stations must spend the $10,000 or $15,000 that they have to, to get a dish regardless of the fact there may not be very much to get over that dish that's worth getting. My feeling is satellite technology is extremely important and will become more important. But to imply the method of distribution is more important than the program and to bludgeon your affiliates over the head to get your dish because it's going to wind up cutting your own distribution doesn't seem very philanthropic.

Cash Box: So you feel this is fairly self-serving on the part of some of the networks?

Pattiz: Totally. The networks want everybody to have a dish because it will cut the costs of distributing programming by millions of dollars. It will simply be easier to do what the networks do if they have a direct connection to every single radio station. From that standpoint it makes all the sense in the world and it's justifiable, but that's not the way they're positioning it. They're positioning it that a radio station cannot survive today without a dish in their backyard and that just is not true. We do a number of satellite broadcasts quite regularly. We do most of the HBO simulcasts, we just did Christine McVie with MTV, we've done two live broadcasts via satellite that were worldwide firsts: the Mann Island concert broadcast live from the U.S. Festival to Moscow, and Asia live from the Budokan in Tokyo which reached the U.S., Europe, Latin America and Asia. Experiences like that is our business to get it to them and I don't think we should be saying to them, "hey, if you want it you're only going to be able to get it if you have a dish here ."

Cash Box: Do you feel the networks' philosophy has increased Westwood One's standing with radio stations around the country?

Pattiz: I think it has. When you consider that 70 percent of the stations we deal with are already affiliated with one network or another, they would only be doing business with us if we had the stuff that they wanted. A network affiliation is ideally supposed to supply everything a radio station could ever possibly want or need, but here are 70 percent of the stations that are affiliated with one of the networks. They like doing business with us, because of the magnitude of events, because of the way we do business with them, because of the way we service them, and I think the distribution is a major part of it. A lot of radio stations are not in the position to spend $15,000 on a dish, and I don't think they should have to do that.

Cash Box: With the radio industry changing, what new challenges have you faced and have these changes been positive or negative?

Pattiz: As far as I'm concerned, I see Westwood One as a producer and distributor of national radio programs. I see ABC as a producer and distributor of national radio programs, and that's the way I see CBS, RKO, and Mutual. We're all in the same business, and that's the national radio business. The Radio Network Association says there are standard networks, there are long form programming networks, and there are satellite delivered networks. That's really a copout. The RNA has three divisions of networks because basically ABC and CBS and Mutual and those are the national radio business. The Radio Network Association says that there are standard networks, there are long form programming networks, and there are satellite delivered networks. That's a really a copout. The RNA has three divisions of networks because basically ABC and CBS and Mutual and those are the national radio business. The Radio Network Association says that there are standard networks, there are long form programming networks, and there are satellite delivered networks. That's really a copout. The RNA has three divisions of networks because basically ABC and CBS and Mutual and those are the national radio business. The Radio Network Association says that there are standard networks, there are long form programming networks, and there are satellite delivered networks.
INTERNATIONAL

INTERNATIONAL DAILY

Australasia

ELWOOD — Veteran crooner Johnny Mathis, in Oz for east coast concerts, returns to the U.S. in a few days and goes straight into the studios — most likely in L.A. — to record at least three, with Barbra Streisand. The couple agreed on the project when Mathis sang at Streisand's b'fast concert last 26th. Fall Festival in New South Wales: The Pretenders, Talking Heads, Eurythmics, Def Lep- pard, Simple Minds and Sandi and the Sunset from Japan are all on deck. Promoters Zev Izkov and Michael Chugg have groups performing in other cities as well as local acts appearing at the event. Also on show is comedy commanding Austin Tayhus — who had the biggest selling single in 1983 with his live monologue, "Australian." Other visitors on the way in- clude Kenny Rogers (touring late February), The Pointer Sisters (March), Hall And Oates (early February) and English rockers The Shadows (late February) celebrating its 25th year together. Liberator, Max Bygraves and Val Doonican are also due in.

Men At Work's Greg Ham says the band is off the road for at least another two months. Ham is working on a soundtrack for the upcoming film "Iron Man" — an ironclad ironing contest; Colin Hay is planning to produce an LP for his girlfriend's band, "B. Kelly" and is building a studio; drummer Jerry Speler is working on Production and arrangements with some young bands in Sydney. VHS Stravinsky on TV. The men have reserved two studio months for later this year and Ham says the group's third LP could be in the works before the end of the year. Ham's also included in the show is his "Henry" Universe TV special recorded in New York late last year and due for screen- ing soon.

Local Combo Dear Enemy, based in Melbourne, are eagerly watching perfor- mances in the U.S. of their debut EP, "Lon- gines for the Longshot." Dick Halik of the "Computer One" and "Good Life" are already reciev- ing heavy airplay in Canada. The group was formed by Peter Molan, 23, a student of the Sydney Conservatorium of Music, who dropped out of the school and formed a band before he even had a domestic deal. Here the group has since inked with EMI Australia. According to Men At Work's manager Russell Depple, the band is hitting the U.S. market in the U.S. this year. After touring the U.K. with Duran Duran, Australian Crawl are now on the road in Oz to promote its live LP "Parlay!" — a follow-up to the gold EP "Semantics." The group's debut U.S. LP, on Gefen Records, is due for release any
day now.

Eurythmics' Dave Stewart revealed in an interview here the duo with Annie Lennox had its first appearance in a lavish, 24-guest affair at the tray-ba- try town of Wagga when the couple were touring Oz as members of U.K. one-hit wonders The Tourists. "We were working on songs together but had to keep it secret from the other group members," Stewart explained.

"Seventies chart-toppers The Sherpas — who released a couple of LPs in the U.S. — have re-formed for a one-off national tour. Playing this week at the Cricket Pavilion — the Melbourne pub where Men At Work began — is a band called "Atilla and the Pantheraers."

Wheatley Sport, the company formed by Little River Band manager and Wheatley Records chief Glenn Wheatley to take on sport promotion and management, has had great success with their first venture — promoting the Davis Cup Challenge. Australia won the cup in their first finals ap- pearance in several years. Wheatley Sport is now utilizing parent company's expertise and has launched a national tennis ex- hibition and coaching clinic tour, featuring Davis Cup squad members, John Fitzgerald and Mark Edmonson. Mean- while, Meatloaf have been in Japan, making ap- pearances since founding member Beb Birtles announced his decision to quit the band. Meatloaf's replacement is keyboard player David Hirschfelder. Guitarist/songwriter Graham Goble and drummer Derek Patrick are now only remaining original members.

alan webster

Italy

MILAN — Record and tape sales in Italy during 1982 were 115 million, with a five per- cent fall compared to the 1982 sales. In units, the share of the Italian market was 19.5 million LPs (with a loss of 11 percent compared to 1982), 14 million cassettes (33 percent) and 16 million singles (30 per- cent). In terms of repertoire the share was 46.8 percent Italian pop music, 40.8 per- cent international pop music, 9.7 percent classical music, three percent other categories.

Various opinions were expressed on the MIDEM results — after the end of the Cannes fair — by Italian exhibitors and visitors. The small independent com- panies, oriented in dance music, were the most satisfied (at the midem were present Discosol, Myatexa, Regal [real, West Germany] and others). Good success also came for the Italian artists who attended the galas — Pino Daniele, Gaetano and Ryan Paris. Effective, even, most of the major Italian record companies raised prices to retailers for records and prerecorded tapes, with an increase of about 10 percent. Only Virgin Dischi decided to keep its current prices.

marco de luigi

Japan

TOKYO — In a letter to Lee Quan You, prime minister of Singapore, Yasushi Akutagawa, chief director of JASAC (Japanese Association of Rights of Authors and Composers), urged that as a main country in the Southeast Asia area, Singapore should amend the copyright law to protect the copyright owners of foreign countries from illegal reaper copyright music. Prior to this, Defraquey, president of the BCC (British Copyright Council) asked Akutagawa to use his influential power in Singapore to prevent severe damages by copyright damages prevalent in Southeast Asian countries.

Nippon Victor (JVC) and Cinema- teca SRL, owned by Peter Mortimer, estab- lished a company called "CIC Victor Video Co., Ltd." at this joint enterprises through investments by 50 percent each of the capital of 90,000,000 yen ($390,000). Needless to say, CIC is a big video manu- facturer in the Netherlands. According to JVC, the business of this new company is to deal with sales and rentals of videocassette tapes such as video products provided by both JVC and CIC in Japan.

kozo osutake

United Kingdom

LONDON — Negotiations for the sale of Chappell Music are to be completed in a few days, an announcement of an agree- ment to purchase could be imminent. The main contenders are the Coca-Cola Cor- poration and a consortium backing a management buy-out involving Chappell International President Nick Firih and Chappell Music's U.S. President Irwin Robinson. Industry speculation puts a price of $10 million on the company.

The Style Council have announced that they are to embark on their first ever U.K. tour. It is now over a year since the group created the name by formed by Paul Weller. The dates go out under the banner Council Meetings. Weller commented, "The idea is to create the kind of atmosphere that you would get in a club. We will be doing two sets, we go on first, followed by our special guest The Questions, we finish with our second set. Billy Bragg will be MC-ing and also playing in between." Although Weller is determined that the shows will have no big "mystique," the Style Council's first live dates do seem to be "the event of '84 so far.

Pink Floyd guitarist and vocalist, David Gilmore has released a solo single on EMI, it is titled "Blue Light." The single is taken from his second solo album "About Face." It was recorded in Paris last summer. Guest musicians include Steve Winwood and Anne Dudley. Pete Townsend wrote the lyrics for two of the songs.

An extensive tour is currently being planned. (It will be the first ever solo tour by an individual member of Pink Floyd.) U.S. dates will be in April, May and June.

Joe Jackson is set to follow his world wide success of his "Night And Day" album, with a new LP offering entitled "Body And Soul." It will feature a new band, which he will be taking with him on the road. His small U.K. tour is set for the beginning of April. A future world tour is planned for the coming months.

chrissie iley

INTERNATIONAL BESTSELLERS

Great Britain

Top Ten 45s
1. Relax — Frankie Goes To Hollywood — 2TT
2. Radio Ga Ga — Queen — EMI
3. Doctor Do — Thompson Twins — Arista
4. Break My Stride — Matthew Wilder — Epic
5. Girls Just Want To Have Fun — Cyndi Lauper — Portrait
6. Holiday — Madonna — Sire
7. What Difference Does It Make — The Smiths — Rough Trade
8. Michael Caline — Madness — Stiff
9. Love Theme From The Thornbirds — Juan Martin — WEA

Top Ten LPs
1. Toto — Eurythmics — RCA
2. Faith — Dire Straits — Virgin
3. Thriller — Michael Jackson — Epic
5. Can't Slow Down — Lionel Richie — Motown
6. No Parole — Paul Young — CBS
7. Greatest Hits — Elvis Presley — CBS
8. Greatest Hits — The Who — CBS
9. Thriller — Michael Jackson — Epic
10. Colour By Numbers — Culture Club — CBS

Cash Box of Japan

Top Ten 45s
1. Mohoso Ahatshaga — Warabe — For Life
2. Katakana — Kitaka Nakamori — Warner Pioner
3. Kanasinlima Tomarayasi — Anri — For Life
4. AkupiUK — Akupi UK — For Life
5. Ohltashirbirin — Yumoto Ryou — For Life
6. Gima — Akusa coming — Sony
7. Love Is Over — Oshagun Fullorio — Sony
8. Hum — Alphy — Canyon
9. Yumeishayoi — Tomita Umeshawa — King
10. Far From Over — Frank Stakoe — Polydor

Top Ten LPs
1. Memoni — Akina Nakamori — Warner Pioner
2. Sashin No Shi — Shinsuke Inoue — Vagabonds
3. Stayin' Alive — Soundtrack — Polydor
4. Vagabonds — Yumoto Ryou Kogyo — Toshiba EM
5. Seven And The Ragged Tiger — Duran Duran — CBS
6. Breathe — The Band — EMI
7. Thriller — Michael Jackson — Epic
8. Haya Sato Rina — Shinsuke Tanuma — Polydor
9. Colour By Numbers — Culture Club — Victor
10. Hollow — The Good Tree — Victor

Cash Box of Japan

Malcolm LeMay
Watson Song Causes Controversy, Several Stations Drop Record
by Anita M. Wilson

NASHVILLE — With the Gene Watson single, "Drinking My Way Home" peaking at number eight, questions have risen as to whether the song could have done even better if some country radio stations hadn't been requested to drop it because of controversy surrounding the song's title and some of the lyrics dealing with drinking and driving. Several radio stations including KMPS and WWJ/Portland dropped the song from their airplay after they heard the song and as a result of the recent heightened awareness of drunk driving. "Drunk driving is a problem we are all facing and this song is directly against Drunk Drivers (MADD)."

Another contributing factor for stations pulling the record was the holiday release date. "There were a number of reasons I pulled the record, but mainly it was because Christmas time is no time to play a drinking and driving song," stated Ron Norwood, KMPS MD & PD. "There has been a tremendous push here in Washington about drinking and driving, and I couldn't play the song and then tell people not to drink and drive." Norwood said that he had been playing the song for a month when the station did its usual call-out research and received poor feedback. As a result of the research, calls, and management decisions, the station dropped the record. "The thing I hated to do was drop the record because Gene Watson is one of my favorite artists and I respect the man personally and professionally, and it was really a tough decision for me," explained Norwood.

Mark Andrews, music director at WWJ/Portland also had to pull the song after he had started it because of the title and some implications. "The song was out before the holiday season. We had a few calls and we discussed it amongst ourselves and decided to pull it because of the holiday season," stated Andrews. He added, "the local chapter of MADD at that time had a lot of high visibility on the radio and TV. This heightened community awareness enough prompting calls to the station and the station had to think twice about it." Andrews said, however, that there was no concerted effort by members of MADD to have the song pulled at his station. Andrews also added that since it was released during the holiday season that the awareness was raised even more than it might have been at some other time," he added.

As more stations ran into the same situation, the song was not as successful as Gene Watson were taken by surprise. "Gene's main comment was that he doesn't drink so he doesn't believe in drinking and driving," explained Larry Booth, Watson's manager. "The point he wanted people to understand is..."

NSAI Slates Annual Winter Symposium

NASHVILLE — Writing the Wave of the Future will be the theme for the Sixth Annual Winter Symposium according to Dr. Long, president of the Nashville Songwriters Assn., International (NSAI). NSAI will host the event on March 9-11 at Nashville's Hyatt Regency where over 1,000 music industry representatives are expected to start the seminar with the Songwriters Showcase on Friday night. Throughout the three-day event, emphasis will be centered around the creative, interpersonal and professional songwriter.

Throughout Saturday and Sunday, panels and workshops will be held including "Captains of Video," exploring the future of the song "Wave Links;" molding multimedia music; "Will It Fly?" a critique workshop including writers and publishers; "Co-Piloting—Writing the Wave Together;" a series of eight workshops in which songs will be written from scratch.

The 17th Annual Songwriters Awards will be held Saturday night and will include a cocktail party and dinner. The Awards banquet, seminars and Songwriters Showcase will all be included in the $100 registration fee for members, or $130 for non-members.

Panelists confirmed for the Winter Symposium include: "Captains of Video" — Mark Levinson, Picture Music; Thom Thacker, Sea Bright Productions; Mike Green, The Video Music Channel; and Joanne Gardner, independent video producer; "The Write Stuff" — Roger Sovine, Tree International; Jennifer Kimball, writer/artist; Ralph Murphy, Muzeezeons; Dennis Morgan, songwriter; "Wave Links" — Wayland Holyfield, songwriter; Jay Phillips, WMAQ/music director; Layn Martine, Jr., songwriter; Norro Wilson, songwriter.

CMT Shares Sold To Music Village, U.S.A.

NASHVILLE — Music Village, U.S.A. has purchased a portion of TELSTAR Corp.'s share in Country Music Television (CMT) and will have an active role in CMT's operations. An announcement from CMT stated that this agreement was effective immediately.

A Tennessee-based company, Music Village is currently erecting a 130-acre music entertainment complex in the Nashville area with a budget of $50-100 million for development.

Country Music Television, a 24-hour cable network spotlighting "Top 50" country music videos of artists such as Kenny Rogers, Dolly Parton, Ray Charles and Willie Nelson. A division of the TELSTAR Corp., CMT began operation in March and now has access to seven million homes.

TELSTAR chairman, Gerald A. Bartell, said the union with Music Village is "a landmark for TELSTAR and Country Music Television. We give the project national exposure and reap the benefits of world class talent and programming, a solid foundation for success." Bartell added that the link allows for locating CMT performance and production with Music Village. Programming and operations of the network will be done cooperatively between CMT and Music Village. CMT's satellite transmission services will continue via TELSTAR transponders on AT&T Comstar D-4 satellite.

Leu To London

NASHVILLE — Cynthia Leu, press manager for Columbia artists in CBS Records Nashville division has been named successor to Jana Talbot as manager of European Operations for the Country Music Assn. (CMA), Scheduled to begin working in the CMA Nashville office on Feb. 20, Leu will then depart for London on March 8.

Leu first began her involvement with CBS in Jan. 1980 as a publicity intern, later moving to artist development and coordinator of press & public information prior to her current position. Leu's educational background includes Nashville's Belmont College, Furman College in Greenville, S.C. and Samford University in Birmingham, Ala. She also studied at the University of London's Birkbeck College and the Shakespeare's Institute, Stratford-On-Avon in 1978.

Leu will make her new home in Europe at located at Suite 3, 52 Haymarket, London SWY 4RP, V.K. Telephone: 01-930-2445/Telex: 25833.

Red Joins Headline

NASHVILLE — RCA Recording artist Jerry Reed has signed an exclusive booking agreement with Headline International Talent (HIT), joining Romania Mills, Derrek McCall and Bobby Jones and New Life who are already on the roster. Reed is known for such tunes as "She's Got The Goldmine, I Got The Shaft" and his motion picture roles in the Smokey And The Bandit films.
1-800-251-9600. Give your listeners this number to call Ronnie Milsap, Charlie Pride, Barbara Mandrell, Alabama, Ricky Skaggs, Conway Twitty, Roy Acuff, Shelly West, Jerry Reed, Merle Haggard, the Oak Ridge Boys, David Frizzel, T.G. Sheppard, Sylvia, Waylon Jennings, Janie Fricke, Lee Greenwood, Dottie West, Willie Nelson, Charlie Daniels, Gary Morris, Eddie Rabbitt and many more Superstars!

Music Country Radio Network puts country music fans on the line with their favorite country stars. It's America's only nighttime two-way variety radio show, hosted by country's most unpredictable D.J., Charlie Douglas.

Between talking to and listening to country newsmakers and hitmakers, your listeners get the latest News, sports and weather, and they hear their favorite artists singing today's top country music.

Put Charlie and his friends on the air at night, and put your listeners on the line.

MCRN proudly welcomes Joe Archer, our new Senior Vice President of Advertising Sales, Music Country Radio Network, (313) 649-3230.

For full information contact Glen Serafin, (203) 956-7214, or Charlie Douglas, (615) 889-6866.
THE COUNTRY MIKE

STATION PROFILE — Cash Box reporting station WSUN/ST. Petersburg is a 10,000 watt AM station by day (5,000 watts by night), covering Florida's west coast and much of the central inland area. The station's lineup is Jeff Lawrence, 5:30-9 a.m.; Jim Schaffer, 7-11 a.m.; Dave Banks, 11 a.m.-3 p.m.; Kevin Murphy, 3-7 p.m.; Jack Evans, 7 p.m.-midnight; and Jay Roberts, midnight-5 a.m. A news staff of nine persons headed by news director Ron Eben provides the area with the only in-house weather radar of any Tampa Bay area radio station. The station is also a member of the AEC news network, WSUN sponsors a number of promotions each year, but the Christmas Cash For Kids drive is the highlight for the station and the community. On the first weekend in December, WSUN departs from its normal day-to-day operations and for 72 hours conducts a radiothon to raise needed money for some 20,000 area children who otherwise would not have any gifts to open on Christmas day. In the past two years, the station has collected over $50,000 each year, with Wendy's donating an additional $20,000 worth of food last year. The radiothon includes the air personalities from WSUN soliciting for pledges, and Tampa Bay area personalities, politicians, celebrities, and members of the Tampa Bay Buccaneers going on the air to help raise the funds for the drive. In the past, such entertainers as Jerry Reed, Anne Murray, and the Bellamy Brothers have given their time to help out the cause. The station absorbs all costs incurred during the radiothon. The general manager for the station is John Lentz.

WAITING FOR LADIES — RCA recording artist David Wills recently stopped by WDYE/Lawrenceburg for a visit while promoting his latest single "Lady in Waiting" off his new album "New Belongings." Pictured above are (l-r): Don Hollandar, program director; Wills; and Ron Fisher, air personality.

Don Hnitka, sales manager, Rick Snowdon; operations director, Rich Billgate; public affairs director, Cheryl Ballard; and the music director is Murphy. WSUN prides itself on its method of research used for the playlist each week. A systematic methodology is practiced to call out to the public and find out the popularity of records through random samples. Each Saturday the remote truck goes on the road with the "Jeff and Jon" on the "Road" show. The remote truck travels throughout metropolitan Tampa to businesses, apartment complexes, and other key spots and broadcasts live during the day. The station plans to go to AM stereo later on this year and will continue its programming geared towards the 25-54 year-old listener. Located at 620 on the dial, WSUN was number one in the total survey area in the 1983 Fall Arbitron book. WSUN is owned by the Plough Broadcasting Company.

STATION CHANGES — The Kassebaum Radio Group has announced the appointment of Steve McIntosh to the position of program manager for KBRA-FM/Wichita. McIntosh joined KFH/KBRA in December, 1980 as a morning news anchor and was named news director in August, 1982. McIntosh began his career at WKWB/Wichita in July, 1970 as a news reporter. In Dec. 1970 he moved to KEYN as news director prior to the appointment at KFH/KBRA. He has worked extensively in management, production, and promotion, in the past, McIntosh has also cohosted a music program and loaned award-winning commercials.

PROGRAMMERS PICKS


Gene Kelly KBCU/San Antonio I Guess It Never Hurts To Hurt Sometimes — Oak Ridge Boys — MCA Nikki Courtney WUSN/Chicago Break My Heart — Victoria Shaw — M.B.P.

Billy Parker KVVO/Tulsa Candy Man — Mickey Gilley & Charly McClain — Epic

Glen Garrett WCOS/Columbia I Don't Wanna Lose Your Love — Crystal Gayle — Warner Bros.

Lisa Ryder WDLW/Boston Candy Man — Mickey Gilley & Charly McClain — Epic

SINGLES REVIEWS

OUT OF THE BOX

RAZZY BAILEY (RCA PB-13718)
In The Midnight Hour (2:51) (Irving/Cottilion — BMI) (S. Cropper, W. Pickett) (Producers: N. Wilson, T. Brown)

Razzy Bailey's latest release is the classic Steve Cropper-Pickett tune "In The Midnight Hour." For this R&B song Razzy steps out of his country image and shows the blues side of himself. Some snappy horn sections coupled with electric guitar add a nice A/C touch.

FEATURE PICKS

MEL McCALLEN (Capitol B-5333)

With Oklahoma Wind Where'd That Woman Go (2:38) (Tree/Big Chip — BMI) (H. Howard, A. Harvey) (Producer: Mel McCAllen)

FAMILY BROWN (RCA PB-13734)
Repeat After Me (3:00) (Terrace — ASCAP) (B. Brown) (Producers: Norro Wilson, Tony Brown)

REX ALLEN, JR. (Moonshine 3002)

LORRIE MORGAN (MCA-52331)
Don't Go Changing (3:15) (Golden Bridge/Big Heart/Satascus — ASCAP) ASCAP/BMI (C. Kelly, L. Anderson) (Producers: Ronnie Gant, Jim Vienneau)

BUBBA TALBERT (Soundwaves 4726)
Love Will Do That Sometimes (3:05) (Sun Belt/Ranger — ASCAP) (B. Talbert) (Producer: Will Mitchell)

NAT STUCKY (Stargem/228)
One More Time (3:00) (Sandrose — ASCAP/Scuckey/Newwriters — BMI) (N. Stuckey, B. McCracken) (Producers: Wayne Hodge, Nat Stuckey)

DIXIANA (M.A. 1809)
Somebody Broke Into My Heart (2:32) (Silver Heart — BMI) (B. Brock) (Producers: Pee Wee Milton, Lester Herriman)

DURHAM BROTHERS (Sugarfoot 001)
Do You Still Drink Margaritas (2:15) (Chad Braa Shin — ASCAP) (R. Smith) (Producer: Earl E. Owens)

NEW AND DEVELOPING

MARIE OSMOND (RCA/Curb PB-13680)


Marie Osmond's debut single for RCA/Curb, "Who's Counting," is a Tom Collins, Dennis Morgan, Rhonda "Kye" Fleming collaboration. Osmond is aided by some testify background vocals; piano and pedal steel guitar work to add to the country flavor of the tune which traces the activities of a woman longing for a past love.

ALBUM REVIEWS

SOFT TALK — Mac Davis — Casablanca 818 131-1 — Producer: Garth Fundis — List: 8.98 — Bar Coded

Mac Davis carries on his tradition of slow, smooth, easy flowing ballads on his latest Casablanca release "Soft Talk." For the LP, Davis collected tunes from some of the top writers including Troy Seals, Wayland Holyfield, Mac McAnally and four that he co-wrote. Amidst the graceful ballads, Davis throws in a touch of Dixieland sound on a couple of tunes, "Most of All" and "Put A Bar In My Car," for a little spice to the album.

FALLEN ANGEL — Gus Hardin — RCA CPL-4937 — Producer: Rick Hall — List: 8.98 — Bar Coded

Hardin teams up with Muscle Shoals producer Rick Hall for her second RCA LP, "Fallen Angel" and unwraps her raw, thick vocals in a style reminiscent of Tanya Tucker. Hardin covers a wide range of musical styles including slow love ballads, Caribbean flavored tunes and early rock 'n roll sounds. "Fallen Angel" follows the Muscle Shoals tradition of offering some fine musicianship with some special treats by sax man Jon Maret.
CHURCHILL GOES PUBLIC — Representatives of The Jim Halsey Co. and Churchill Records, a subsidiary of The Halsey Co., held a press conference last week at Nashville's Cumberland Club atop the River Palace Hotel. Churchill Records, a new label, was the public offering of Churchill Records & Video, Ltd. The action was initiated in January when the company filed a registration statement with the Securities & Exchange Commission to offer 651,000 shares of common stock at $4 per share. The objective here is to accumulate Churchill with supplemental income to help administer its recording business and to fund expansion of its business into other areas of the entertainment industry. Jim Halsey, president of The Jim Halsey Co., attended the press conference along with Sherman Halsey, vice president of The Jim Halsey Co. and Larry Houcklin and Pete Adamson of Houchlin & Adamson, the underwriters. The function was the final public conference for the group which has traveled around the country for two weeks holding meetings twice a day to introduce the stock sale, which will constitute 45 percent of the shares of the company. Sherman Halsey stated that the venture was held because the company, which has already worked on several HBO projects, and plans to expand further into the field. He said, “A good portion of the recording industry is going to be in video. We've been involved with video since before it was popular, and it has proven to be in video sales. In the past two years there have been 35-40 pop artists who have broken video. We're in the video business.”

VICTIM OF THE BOARD — RCA recording artist Vince Gill was recently in the studio working on his first RCA single, "Victim of Circumstances." Pictures taken in the RCA board are (l-r): Emory Gordy, producer; Gordon Shlyock, engineer; and Gill.

wasn't for videos.” Also attending the conference was Jim Foggleson, MCA president/Nashville, Minnilee Pearl and husband Henry Campbell.

LABEL CHANGES — Columbia's Rock and Roll With Johnny Cash label changes are expected to occur within a week with the majority of the changes at Warner Bros. records. After months of rumors flying about town about executives changing labels, it is finally believed that Jimmy Bowen and Ewell Roussell, both with Warner Bros. and the Warner Bros. group, to be named senior vice president and Janice Azrak and Martha Sharp have been promoted to vice presidents. The official announcement is expected during the week of Feb. 20.

RCA MEDIA EXPANSION — Another Nashville label making changes is RCA Records. Cynthia Spencer will be transferred to the Los Angeles office in June to head up a Nashville west coast publicity office and the label will be bringing someone in to the Nashville office to be in charge of east coast publicity for the country division.

BREAKING OUT — Mercury recording artists The Kendalls, recently had to break out of the backstage area where the duo performed at the San Antonio River Festival when they were locked in after security guards left. The guards failed to check and see if all the buses were out of the backstage area before locking the 12-foot-high gate. A member of the band had to cut the lock open with a hacksaw so that the group could continue its tour. The father and daughter team have been busy lately taping an Austin City Limits show, in addition to The Nashville Network's New Country and Offstage shows. They also joined Lloyd Price on "The New Faces of Music" the same week. The duo spent a great deal of time in the radio field to promote their latest single "Thank God For The Radio" and taped 77 individual radio spots in one day. TOURING OVERSEAS — Columbia's Rock and Roll With Johnny Cash band have agreed to appear at this year's International Festival Of Country Music At Wembley, London in April. Both artists' appearances will coincide with new albums from each. Whitman will be releasing his first LP in two years at the end of the month, "Angeline," which is the first collaboration between Whitman and producer Bob Montgomery. Randy's "Motel Matches," his 16th Columbia album, will be shipping at the end of March. Whitman will be stopping by Ireland for a two-day appearance while in Europe. Labelmate Willie Nelson will also be touring overseas, but he will be going to Asia specifically, Japan, for a one-week tour. Nelson will be performing in Tokyo, Osaka (continued on page 28).
“Drinking” Stirs Up Controversy

(continued from page 19)

that it’s no different for him to sing this song than for an actor to play a part,” Booth explained. “Just because he sings a song about drinking and driving, and; further, it doesn’t say anywhere in the song about music, drinking and driving.”

Booth said this situation will not affect any song Watson may decide to record in the future.

Representatives of Watson’s label, MCA Records, were also surprised by the situation. Jim Foglesong, president/Nashville Station’s Morning Show, called it “mixed reactions because it is about everyone’s against drunk driving.” He also agreed with a statement made by the Nashville Sounds that “drinking and country music have gone hand in hand for years.”

Wynn Brown, vice president promotion/Nashville Station also stated concern about the situation. “If you listen to rock records and what they say then it doesn’t seem fair, except the people that listen to Gene can understand him and.

Winter Symposium

(continued from page 19)

producer/RCA Records; and Bob Montgomery, writer/publisher.

“See It Fly” — Ed Barton, writer/publisher; Tom Long, ASCAP; Terry Chat, Tree International; Merlin Littlefield, ASCAP; Pat Nelson, MCA Music; Randy Talmadge, Warner Bros.; Chuck Neese, Alabama Band Music; Pat Nelson, Goldline Music; David Conrad, Almo/Irving; Dianne Petty, SESAC; Mike Kosser, writer; Cliff Williamson, MultiMedia; Gary Lynn Petty, CBS Music; Walter Campbell, Tree International; Ronnie Giant, Acuff/Rose; Dick Peoples, Mercury; Larry Shell, Shedd House Music; Buddy Cannon, Sabal Music; Woody Bonner, Combine; Mason Cooper, Deb/Dave/Briarpatch; Johnny Wright, Warner Bros. Music; Charlie Feldman, ScreenGems; Michael Hollandswich, Dick James Music; Jody Williams-Chappell Music; Chris Dotson Golden Bridge Music; Thomas Cain, BMI; Al Cooley, Combine; Doyle Brown, Welk; Pat Rolfe, Cappell; Meredith Stewart, Coal Miner’s Music; Judy Gottleber, Famous Music; Tom Collins Music; "Co-Piloting" confirmed teams are: Bucky Jones and Ron Hellard; Bob DiPiero and Pat McManus; David Gibson and Kis Brooks; Al and Birdie; Mac McAnally and Donny Lowery; Rich Beresford and Danny Potter; Pam Rose and MaryAnn Kelly; J.D. Martin and John Jarrard; Michael Garvin and Tom Shaprio.

therefore, can get offended easier.”

Woolsey added that stations dropping the record has hurt its chart position. “I’d be a little hesitant to put another one like that out because if you lose a few stations it really hurts. It really hurt this song because we could have had a run at #1, but it only went to Top 10. The sales were much greater than it should have been for just a Top 10 record.”

In the history of country music, thematic problems that affect chart positions rarely happen. It did occur for at least a couple of artists, Webb Pierce and Loretta Lynn. Larry Booth noted that Webb Pierce released a novelty song, “There Stands the Glass,” which prompted people to think Pierce was supporting drinking. Jim Foglesong received a novelty song MCA released on busing that received positive feedback from air personalities, however, they decided they couldn’t play it because it was such an inflammatory issue. Foglesong also recalled Loretta Lynn’s song, “The Pill” which ran into the same problem. “Loretta’s record about the birth control pill was one of her biggest singles, but an awful lot of the stations wouldn’t play it.”

Gulf Plans Seminars

NASHVILLE — The Songwriters Guild, formerly The American Guild of Authors and Composers (AGAC), will host the organization’s monthly ASK-A-PRO talk session on Feb. 23 and its monthly Song Critique meeting on Feb. 27.

ASK-A-PRO will be held in room 222 in the Blair School of Music at 7 p.m. Dixie Gamble, general manager of Elektra/Asylum Music, and founder of the publishing firm in 1980, will be a guest speaker. She has previously worked in A&R for the Elektra/Asylum label and has held several positions with Tree International Publishing Company, As a producer, she has worked with artists Leona Williams, Bill Lamb and Pam Tillis.

The Song Critique will be moderated by Guild member Tony Falzano, a critic from Ed Penney, songwriter/publisher/producer. Penney’s songs have been recorded by artists such as Barbara Mandrell, Glen Campbell, Anne Murray and Eddy Arnold, to name a few. Among his productions credits is work he has done with Terri Gibbs, Jerry Dyce and Bob Parson and he was named as SESAC Producer of the Year in 1981.

For additional information pertaining to either meeting, contact the Guild office at 329-1782.

Gospel

"Country"

JOY PRODUCTIONS EXPANSIONS — Dick Curt (r), president of Joy Productions, congratulates George Fox (l) on his promotion to vice president and director of media relations, while welcoming George Stamos, Jr. (c) as account executive/publicist. Also pictures above are (l-r): Janet Lynn Sanbon, administrative assistant; Irais Adamo, accounting; and Joan Curt, director of operations. The national firm specializes in both the religious and secular fields and is expanding its operations to handle new and growing accounts in gospel music from its North Hollywood, CA headquarters.

ALBUM REVIEWS

STRAIGHT AHEAD — Amy Grant — Myrrh SPCC 7-01-675706-4 — Producer: Brown Bannister

Although it has been released in the shadow of Amy Grant’s award winning “Age to Age” gospel LP, “Straight Ahead” is worthy of the comparison. Grant’s sincerity and drive are evident throughout this artist’s second release. Sensational writing by Gary Chapman, Michael W. Smith and Geoffrey P. Thurman, coupled with producer Brown Bannister’s midas touch is sure to send “Straight Ahead” to the top of the charts.

MAN IN THE MIDDLE — Wayne Watson — Milk & Honey Records MM 1049 — Producer: G. Brian Tankersley

More evident throughout this artist’s third release is his “New Lives for Old” LP is probably his finest accomplishment to date. The easy rock feel of the album guarantees a broad appeal. From the exhilaration of “Celebrate” to the moving ballad, “The Least of These,” Watson crosses across with the honest simplistic message of faith that he is known for.

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THE RHYTHM SECTION

Last week, Capitol Records' album "Born to Love," which features Peabo Bryson and Roberta Flack, was certified gold by the RIAA based on its outstanding sales performance through February 6, 1984. And it is justifiably so. From the album, three singles were released, leading the way with "Tonight I Celebrate My Love." "Tonight" soared into the Top five position nationally, firmly establishing it in the R&B Top 10. This was quickly followed by "You're Looking Like Love To Me," which landed in the Top 40, and then "Maybe," the Burt Bacharach/Cary Boren Sager original which was also the theme of Dudley Moore's film Romantic Comedy. But what also makes the album a real winner is the heavyweight talent behind the scenes which included eight writer/producers including Michael Masser of Mahogany fame, Gerry Goffin, Bob Gaudio and Bob Crewe of The Jazz Singer being among them. "Born to Love" was Bryson's seventh album for Capitol Records. Congratulations go out to Patti LaBelle, whose "Only You Know" is number one on the B/C Singles chart, for signing a new contract with MCA Records. LaBelle was with Philadelphia Int/CBS Records before joining MCA. In about two weeks, Profile Records of New York will release the debut LP of their nationally known group, RUN D.M.C. In addition to the double-sided smash "Hard Times/Live Master Jay," the album will include its new debut single hit "It's Like That" plus four other selections... The MCA recording group, the Crusaders, will soon release a 12-inch single, entitled "New Moves." From all indications now, their future looks promising. With their album, they will be accompanied by Bette Midler's highly acclaimed background singers... Fantasy Records out of Berkeley, California may have a solid winner with their new group, The Look, which has a sound that is a mixture of The Fixx and The Romantics. The track, called "Memories," is being produced by Phil Kofee... Beverly Glen Music recording artist Bobby Womack will have his "Poetic" LP released in two weeks. Already released as a single from the album is the dynamic duet of Womack and Patti LaBelle with "Love Has Finally Come At Last." However, the best is yet to come. The real smash on the album is a track called "It Takes A Lot Of Strength To Say Goodbye," another duet with Womack and LaBelle. Over at Geffen Records, following Irene Cara's "The Color Purple," is another Carole Bayer Sager-created "Break Dance." March 14 will see the release of "Dance Hall Days" by the three-man group, who are doing quite well. Wang Chung. "Dance Hall Days" is a very good, nicely stylized tune complimented by a smooth sax in the background. The vocals are tight and have a laid back tone to them, which makes this enjoyable as a dance tune or a pop single... Polydor is about to release a string of albums within the next several weeks. Included among them are the four-man English group Central Line, whose album will be called "Choice." The Cameo album, "She's Strange," promises to bring a few surprises. The track has been released as a 12" single and has found an unusually responsive audience. skipharris

THE HOT ONE — Polydor Recording Artists Hot Box, along with producer Mark Berry, were in at Urban Contemporary WKU-FM recently for an on-air interview with the station's Carlos DeJesus, discussing their current chart "Do You Want A Lover" and their upcoming LP "Too Hot To Touch." Seen after the interview are (l-r): Peter Rogers, Hot Box; Lisa Vidal, Hot Box; Dennis Gordon, Polydor Dance Rep; DeJesus, Michelle Zangers, Hot Box; and Berry.
**MOST ADDED SINGLES**

1. DON'T LOOK ANY FURTHER — DENNIS EDWARDS — GORD/MOTOWN
   WYLD, WPEG, WMID, WDAS

2. SOMEBODY'S WATCHING YOU — ROCKWELL — MOTOWN
   WYLD, WPEG, WMID, WDAS

3. A SPECIAL PART OF ME — JOHNNY MATHIS — COLUMBIA
   WTLG, WHUR

**UP & COMING**

LOVE ME IN A SPECIAL WAY — DeBARGE — GORD/MOTOWN

LOVE WON'T LET ME WAIT — JOHNNY MATHIS & DENNIS WILLIAMS — COLUMBIA

SAIL AWAY — TEMPTATIONS — GORD/MOTOWN

FRESH — FRESH 3 M.C.'S — PROFILE

**BLACK RADIO HIGHLIGHTS**

**V103 — ATLANTA — SCOTTY ANDREWS, PD**


**WYXY — BALTIMORE — MARK WILLIAMS, PD**


**KZOK — SEATTLE — SCOTT STEVENS, PD**


**V Talk**

**TOP MONDAY**

WYLD, WPEG, WMID, WDAS, WKBW, WKBW, XHRM, WAMQ, WDRQ, WLD, WBMX, V103, WPLJ, WATF, WED, KUKO, WGGI

**FOR YOUR LOVE — THE S.O.S. BAND — TABUS/CBS**

V103, WPLJ, WATF, WED, KUKO, WGGI

**WILL SHE BE STRANGE AGAIN — ATLANTA ARTISTS/POLYGRAM**

KJM, WGV, WKBX, XHRM, WBMX, WDRQ, WLD, WBMX, WGGI, WJMG, WPEG, WMID

**FIGHT — KOOL & THE GANG — DELITE/POLYGRAM**

KJM, WGV, WKBX, XHRM, WBMX, WDRQ, WLD, WBMX, WGGI, WJMG, WPEG, WMID

**RENEGADES OF FUNK — AKIRA BAMBAATAA & SOULSONIC FORCE**

**TOMMY BOY**

WLD, KUKO, XHRM, WPLJ, WKBW, WKBW, WKLZ, WDRQ, WLD, WBMX

**DON'T LET YOUR LOVE GROW COLD — CON FUNK SHUN — MERCURY/POLYGRAM**

WYLD, WYLD, KUKO, WATF, WPLJ, WAYL, WOAI

For a comprehensive list of the most added albums and singles, please refer to the provided tables. The information includes details such as artist names, album titles, and stations where these songs were added. The content is formatted in a readable and organized manner, making it easy to find the specific details you're looking for. If you need any further assistance or have more questions, feel free to ask!
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COUNTRY COLUMB

NEW ENGLAND—RCA Records—USA—

East Coastings

COLUMBIA—RCA Records—USA—

Peel Tours (of the "Peel Show") breaks into the UK on their way to Europe. For further

WATSON NAMED SR. INT'L. DIR. AT MCA

Watson Named Sr. Int’l. Dir. At MCA

LOS ANGELES—Stuart Watson has been appointed senior international director, MCA Records. The announcement was made by Don Ellis, senior vice president in-

also included

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THE GANG SHOUTS “TONIGHT” — Delta/PolyGram recording group Kool & The Gang recently shot a video for their new single “ Tonight” in a lower west Side Manhattan ware-

touring group, vice president, video communications.

Screen Gems-Colgems-EMI Music Inc.,

MTM Sign Publishing Agreement

LOS ANGELES—Screen Gems-Colphems-EMI Music Inc. and MTM Enterprises recently announced the signing of a worldwide publishing agreement.

The agreement calls for Screen Gems to administer the music catalog for MTM’s television programming and feature films. Among the current and past programming included in the contract are, Hill St. Blues, St. Elsewhere, Remington Steele, Newhart, WKRP in Cincinnati, Lou Grant and The White Shadow.

Among the composers featured in MTM’s catalog are Henry Mancll, Dave Grusin, Pat Williams, George Delerue, Nelson Riddle and two-time Grammy award winner Mike Post who composed the theme from Hill St. Blues.

According to Mel Blumharnth, executive vice president of MTM, “The deal reaffirms MTM’s continuing commitment to quality music for our many and varied programs and feature films.”

EAST COASTINGS

SOUTH AMERICA—On November 21st, 1987, the new RCA—EMI Music South America of-

HUMOR

For details. 40 years in music industry, General Broad-

Publicity, 38 Main Street Ext., suite 216, Nashville, Tennessee 37230 (615) 242-5001.

MANUFACTURERS—Established Record wholesaler wants time to test nationwide or N.Y. area. Write Dials to Paramount Records Inc. 11 Sheer Plaza, Plainview, N.Y. 11803.

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ACADEMY AWARD WINNER—Annette Funicello in a role you’ve never seen her in. She is the star of the new movie, “The Love Bug,” playing in theaters now. She is at the top of the charts with her new single, “I Can’t Help Myself.”

NEW ENGLAND—RCA Records—USA—

COLUMBIA—RCA Records—USA—

WEST POINTS

camp albums in early '84. In his "classic release" series comes two Annette Funicello albums, "Annette's Love Party" and "Muskie Beach Party," both previously out of print and considered by Funicellophiles to be among her most collectible records. Rhino is also putting out a collection of well-known Monkees tracks coupled with the group's obscure chart singles as "Monkee Flips." Two LPs culled from 1960's B-soundtracks are another part of the Rhino release package, namely the Fred Katz progressive jazz score for Roger Corman's original Little Shop of Horrors and a platter of movie themes from more genre-fare including T nutt-Wilson-Flower and The Knicklars rounds out the rave-on Rhino winter releases.

Jeffreyresser

COLUMBIA—RCA Records—USA—

NEW ENGLAND—RCA Records—USA—

WATSON NAMED SR. INT'L. DIR. AT MCA

LOS ANGELES—Stuart Watson has been appointed senior international director, MCA Records. The announcement was made by Don Ellis, senior vice president inter-

national for the label. Watson, who has been managing director of MCA United Kingdom for the past three years, will be based in London and will oversee exploita-

According to Ellis, "Watson’s unique background and experience makes him ideally suited for this challenge. His total knowledge of our catalog as well as his complete involvement with all our new ar-
tists will add immeasurably as we look forward with our WEA distribution agreement."
AROUND THE ROUTE
by Camille Compassio

The trade has lost another prominent, highly respected individual, Mike Kogan, founder of Taito Corporation of Japan (parent company of Taito America). News of his death came as trade show junkies and professional game players were preparing for the ASI convention. Mr. Kogan, who resided in Japan, was in California conferring with doctors about a health problem at the time of his death. He was a gentleman of the highest degree, as one member of the trade described him, and a person who gave equal respect to everyone he dealt with regardless of their stature or position in the industry. He was among the largest games operators in the world and, in the past 30 or more years, had expanded his business sphere to manufacturing, distributing, game design, et al. Mr. Kogan was said to be about 64 years old. Funeral services were held in California on February 6.

Cash Box would like to express sincere condolences to his family.

As we go to press, Amusement Showcase International is about to open at Exposition Center/Chicago. Full convention coverage will begin in next week's issue. Mark your calendars. The dates of this year's national IAAPA show are November 15-17 - the place is Market Hall - the city is Dallas, Texas.

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Atari Coin Games Introduces "Cloak & Dagger" Conversion

LOS ANGELES — Atari, Inc., one of the biggest names in the video game business, has just announced a new game that will be released in the United States. The game is called "Cloak & Dagger." It is available for coin-op machines and will be distributed by Atari and several other manufacturers.

The game is a combination of strategy and action, with players taking on the role of a secret agent who must complete missions in order to prevent disaster. The agent must use a variety of tools and weapons to overcome obstacles and complete each mission, all while avoiding capture by the enemy.

The game is designed to be played by two players at a time, and it features a variety of levels with increasing difficulty. Players must work together to complete each level and progress to the next.

Atari has said that "Cloak & Dagger" will be available for sale in the United States starting next week. The company has announced that it will be available for a limited time only, so interested players should act quickly to secure a copy.

The game is expected to be a hit with gamers and will likely be a hit with players of all ages. With itscombination of strategy and action, it promises to be a fun and challenging game for players of all skill levels.

Cash Box (February 25, 1984)
AROUND THE ROUTE

Bally Mfg. Corp. Announces Fourth Quarter, 1983 Results

CHICAGO — Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corporation recently announced the results from operations for the fourth quarter and the year ended December 31, 1983. According to Mullane, "While the year as a whole was profitable for Bally, the company experienced a loss in the fourth quarter."

For the fourth quarter concluded December 31, 1983, revenues were $261 million, compared to $245 million in the same period of 1982. For the same period, the loss before income tax was $9.2 million, compared to net income of $9.2 million in 1982. The loss per share was 46 cents compared to earnings per share of 35 cents reported a year ago.

For the year, revenues were $1.2 billion, as compared to $1.3 billion reported in 1982. Net demonstrated significant improvement in both revenue base and net income from $55 million in 1982 to approximately $200,000,000, a decline of 60 percent from the record 499,000,000 shipped in 1982.

Mullane added, "One of the disappointments in the industry was the less than enthusiastic reception of the industry's much heralded laserdisc technology. While the games based on this technology, which where introduced in the fourth quarter of 1983, were expected to do well at the box office, the players were reluctant to make substantial commitments to inventory because of their high cost."

Mullane stated that, "the industry's challenge now is to find a means of producing superior graphic display and player/machine interaction while widening the cost envelope, which somehow we are working to achieve in the near future."

Mullane also commented that "because of the very low level of production run and the lower than expected demand for laser products in the fourth quarter, adjustments in the carrying value of raw material and finished goods inventories in the company's video game manufacturing, distributing, and operating businesses were necessary to reflect current views on timely usage and realizable values. Also additional accounts receivable reserves were required to reflect realistic collectability of certain accounts that have been severely affected by the retail coin drop decline."

"These additional reserves and adjustments," Mullane added, "were unusually large in Bally's fourth quarter, aggregating approximately $18 million, or 34 cents per share after tax." Concluding his comments on the coin operated amusement game sector, Mullane said, "Bally's management believes its asset evaluations are realistic, given the current industry conditions, and that the company remains poised to benefit significantly when the basic market begins to improve. In manufacturing, Bally is pursuing aggressively several new approaches in technology designed to bring to players the excitement they seek in our games and to operators the value they must have to improve their cash flow."

Mullane commented on conditions in the other parts of Bally's business as follows: "Our gaming equipment business was down slightly from last year, but in all other sectors of Bally's operations, improvement was registered relative to 1982."

Looking ahead to the current year, Mullane noted, "it does not appear likely at this juncture that significant growth in the amusement game business will occur soon enough to enable the company to show improved results in the second quarter of 1984 from the results of the first quarter of 1983." Mullane concluded by saying, "Bally expects considerably improved results in the year 1984 as a whole due to continued strength in Bally's Park Place and Six Flags Corporation together with a full year of contribution from Health & Tennis Corporation."
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