FTC NIXES POLYGRAM-WCI MERGER
CAMPAIGN '84 ENLISTS HITMAKERS
KROQ-FM RATINGS SLIDE EXAMINED
A.V.A. NAMES VIDEO AWARD NOMINEES
CASH BOX INTERVIEW: LOU FOGELMAN

Dale Bozzio of Missing Persons
Intimate notes from the melodic master of the guitar.

Earl Klugh

On Records and High-Quality XDR®/HX Cassettes from Capitol.
EDITORIAL
NARM is Near

The upcoming National Assn. of Recording Merchandisers (NARM) Convention in Miami Beach couldn’t be coming at a better time. With the record industry rebounding at a relative few of us could have dreamed of a short year ago, and vinyl outfits beginning to compete fully identified with the home entertainment concept, this year’s NARM should do a lot in the area of educating the industry on how to avoid future economic woes and garnering new experience with a number of product lines that have yet to be fully exploited.

First and foremost of these new products is, of course, the Compact Disc (CD). In its first stages of test marketing the CD was touted as the wave of the future — offering portability, studio-quality sound and virtual indestructibility. Now that mass marketing of the CD has begun, there is a wealth of knowledge on promotion, merchandising and further developing sales of the item which can be explored.

Also, there should be some serious talk surrounding the current state of independent distribution. With the ranks of indie labels continually shrinking, coupled with the talks of megamergers and consolidation of the majors, it certainly appears that the moment of truth is fast approaching.

And all of this should not overshadow other hot issues like the full exploitation of such products as video cassettes, videodiscs and 12” singles, and the always volatile topic of pricing.

In this time when the industry seems to have seen the light at the end of the recessionary tunnel, it is vital that these and other important issues be addressed before they become our new problems.

With a new album “Rhyme & Reason” slated for a March release, and a new single “Give” reviewed in this issue, Missing Persons should become highly visible in the next few months. Though it has been missing for a while, it has not been forgotten. Epitomizing the L.A. nouvelle scene — high tech, high gloss, and lots of talent — the record biz has found its return.

Formed in 1979, as the legendary story goes, lead vocalist Dale Bozzio and drummer Terry Bozio met through Terry’s then boss and mentor, Frank Zappa, while working on the eclectic master’s “Joe’s Garage.” Terry, after working with fusion band U.K. and a host of others, formed Missing Persons with Dale and other ex-Zappa band members Warren Cuccurullo and synthesizer/bass player Patrick O’Hearn. After adding keyboardist Chuck Wild, the band went into action with a four song EP that was self-produced and distributed. The EP did phenomenally well and spawned two hits: “Words,” and “I Like Boys.” The band also had a later hit with the tune “Walking In L.A.”
EXCEPTIONALLY HEAVILY active radio this week

A Fine Fine (Rococco GmbH (Gama) — BMG) — 65
Adult Education (Fire Busted/Hot-Chocolate — BMG) — 5
Against All Odds (1984 Sonakin-Perun — ASCAP/Hi-Rum — PRS) — 37
All Night Long (Brookman — ASCAP) — 100
Almost Over You (Michael Goldstein/Collard/Osbaldo/Up/Sweet Adore — ASCAP) — 76
An Innocent Song (Josie — BMG) — 39
Authority Son (Rocap — ASCAP) — 71
Automatic Music Corp. of America (ASCAP) — 12
Baby Come Back (Atlantic Records — ASCAP) — 32
Baby I Lie (Foxy Unchained/Verity) — 30
Baby Talk (Atlantic — ASCAP) — 43
Back At Your (Atlantic — ASCAP) — 54
Bang Your Head (Atlantic — ASCAP) — 35
Bang Your Head (The Grand Pepe) — BMG — 55
Body Talk (Conceptual/PMG/CA/ASCAP) — 34
Bundelkhan (Billboard) — BMG — 76
Break My Stride (Matthew Wilder & The American Dream — ASCAP) — 25
Burning Bridges (Enem — BMG) — 69
Do You Love Me (Jobete) — ASCAP — 66
Don't Let Go (Chong, adm. by WS Music Group — ASCAP) — 39
Don't Let Go (Chong, adm. by WS Music Group — ASCAP) — 39
Eat It (Miso, adm. by Warner-Tamerlanes — ASCAP) — 88
Doctors Or (Method Man/Tupac — ASCAP) — 52
Eyes On Me ( Ngân Van Dap Culture — ASCAP) — 18
Eat It (Miso, adm. by Warner-Tamerlanes — ASCAP) — 88
Fools' Garden (Moby — BMG) — 30
Footloose (Moby — BMG) — 8

ALPHABETIZED TOP 100 SINGERS (INCLUDING PUBLISHERS AND SONGS)

10 BACK WHERE YOU BELONG
SHELLEY LYNNE (Epic/CBS 275877) 23
65 HELLO
NATALIE COLE (CBS/CBS 275390) 10
83 LOVE SOMEDAY
ARRESTED DEVELOPMENT — 68

106 HEAD OVER HEELS
GEO-GR (R.S. (BMG IR 9298) — 1
69 RUNAWAY
JON BIVOR (Mountain/Polystar— 810 26— 75
73 SHE WAS HOT
ROLLING STONES (Rolling Stone/Aton ST-9S-49371) 52
70 ROLLING STONES
RICHIE BOWIE (Virgin/Polystar PolyGram — 75
84 SISTER SLEDGE
JOHN COUGAR MELLENCAMP (Paul Landers 216) — 1
72 WE'RE GOING ALL THE WAY
JOHN COUGAR MELLENCAMP (Paul Landers 216) — 1
73 SAY, SAY, SAY
PAUL MC CARTNEY AND MICHAEL JACKSON (Columbia/ATLANTIC 521) 42
74 HYPERACTIVE
AFRIKAN BEAT (Capital— 5231) — 42
75 HOLIDAY
MADONNA (Era— 729478) 61
21 BORDERLINE
MADONNA (Era— 729485) 85
76 SHOW ME
THE BEATLES (EMI— 729517) — 1
77 CLUB MICHIELLE
EMI MUSIC (Emi— 364038) 86
78 WALLPAPER
ROGER DALTREY (Atlantic/27904) 87
79 SISTER SLEDGE
JOHN COUGAR MELLENCAMP (Paul Landers 216) — 1
82 BO BAND
MADONNA (Era— 729529) 50
83 ENCORE
LUCY LYN (Sony— 729630) 72
84 ILLEGAL ALIEN
JOHN MIASH (Atlantic— 788830) — 6
85 BABY I LIED
BEBERIAN (RIAR— 729646) 59
86 PINK HANGOVER
JOHN COUGAR MELLENCAMP (Paul Landers 216) — 1
87 WHITE HORSE
BO BAND (Era— 729544) — 1
88 DO YOU LOVE ME
THE KEEPS (Era— 729674) 90
89 SABBY COME BACK
JOHN COUGAR MELLENCAMP (Paul Landers 216) — 1
90 FOR A ROCKSTAR
JACKSON BROWNE (Asylum/788764) 68
91 FIELDS OF GOLD
BIG COUNTRY (Columbia/CBS 41501) 73
92 BODY TALK
JOHN BALE (Sony/CBS 679958) 82
93 YOU'RE LOOKING LIKE LOVE TO ME
PAUL BRYSON/ROBERTA FLACK (Capitol— 5307) 88
94 THIS COULD BE THE ROYAL TITLE (REBEL ASCAP) — 47
95 TWIST OF WINE
PINK FLOYD (Capitol— 5319) 83
96 OLIVIA NEWTON-JOHN (MCA2684) 76
97 YOU MAKE MY HEART BEAST FASTER (ASCAP) — 47
98 UNION OF THE SNAKE
PINK FLOYD (Capitol— 679907) 52
99 I STILL CAN'T GET OVER LOVING YOU
BEE GEES (Jamaican— 788758) 79
99 TIME WILL REVEAL
PAUL McCARTNEY (Era— 729657) 94
100 ALL NIGHT LONG (ALL NIGHT)
LIONEL RICHIE (Epsom— 788856) 92

March 17, 1984

BILLBOARD SONGS
FTC NIXES POLYGRAM/WCI MERGER

by Lee Jeske

NEW YORK — The Federal Trade Commission voted four to one to challenge the proposed merger of the recorded music divisions of Warner Communications Inc. and PolyGram Records Inc., claiming the merger would substantially diminish competition in the record and tape industry. In separate statements issued Mar. 6, the day after the FTC’s decision was announced, Warner Communications called the decision “surprising and disappointing” and PolyGram said it “deplores” the FTC’s decision. Both sides said they expect to prevail in the courts.

The merger, due to be completed on Mar. 12, would make Warner-PolyGram the world’s largest distributor of recorded music, with 26 percent of the U.S. market, compared with current leader CBS 22 percent: Warner Communications and PolyGram Records are now the second and sixth largest distributors, respectively. The FTC sought an injunction and temporary restraining order last week from a Los Angeles federal court to block the transaction.

“Warner Communications Inc. will contest in court the surprising and disappointing decision by the Federal Trade Commission to oppose the proposed joint venture involving the prerecorded music activities of Warner and PolyGram Records in the United States,” said Martin Payson, executive vice president and general counsel of Warner Communications.

“We are convinced that the courts here will sustain our position concerning the propriety and legality of the proposed transaction.”

The Next Round: FTC Vs. Poly-WCI:

WASHINGTON — The Federal Trade Commission’s March 8 action, asking a federal court to put a hold on the Warner-PolyGram joint venture proposal, places both the federal agency and the principals in a possible quandary.

If the court accedes to the FTC’s plan for a temporary restraining order, the agency, by law, must issue a complaint with specifics within 20 days of the court order and begin the customary administrative hearing before an FTC administrative law judge. The decision of the administrative law judge can be accepted or rejected by the five FTC members. If the decision is against Warner-PolyGram, it has the right to ask a federal appeals court to reverse the FTC decision.

What happens if the court refuses to issue the temporary restraining order? The agency still has the right to be heard.
SLICK "SOFTWARE" — Grace Stuck (r) recently visited New York City radio stations to promote her latest solo album "Software" with WNEW DJ Dennis Elias. The first single from the album is "Through The Window." Grace is pictured here behind the WNEW microphone.

Richie Signs Major Pact With Pepsi

LOS ANGELES — Pepsi-Cola announced March 7 in New York that it has signed singer/performer Lionel Richie to what could be the largest and most comprehensive agreement ever made between a performing artist and a corporation. The agreement, which is to initially run through 1985, calls for sole sponsorship of Richie’s 1984 and 1985 concert tours as well as Pepsi- backed film and television projects and joint support of charities of mutual interest. Richie, whose second solo album “Can’t Slow Down” has become the largest selling LP in the history of Motown Records, is also cited to compose and perform a Pepsi theme song and appear in a series of Pepsi commercials for the next year.

The agreement, which comes in the wake of a recent Pepsi/Kajagoogoo concert, is said by Pepsi officials to reflect the theme of its new ad campaign, “Pepsi. The Choice Of The New Generation.” Pepsi/USA president and chief executive officer noted, "Rarely do we have the opportunity to team up with someone like Lionel, someone who cuts across all lines, someone who defines taste." Pepsi, who is also the sponsor of the upcoming Jacksons’ reunion tour, said Richie’s upcoming tour will hit approximately 100 cities and will last from May to October.

Murdoch’s New Woes In WCI Battle

LOS ANGELES — In what appears to be yet another setback for Rupert Murdoch’s three-month-old attempt to gain control of the largest shareholder of Warner Communications Inc. (WCI), the Federal Communications Commission said last week it would not challenge an investment by WCI in a broadcasting company if Warner would sell conflict interests in various cable-TV firms. Murdoch’s 7% stake of WCI voting shares was challenged late last Dec. when Warner announced plans to grant control of 19% of its voting shares to Chris Craft Industries Inc., in return for a minority share of a Chris-Craft broadcasting subsidiary. The swap took place on Jan. 18, and by the end of last month, Chris Craft raised its stake to 23%, making open-market buys. Aussie communications magnate Murdoch filed an objection to the Chris-Craft deal with the FCC in the early part of 1984, saying the agency’s cross-ownership rules, which deny cable-TV perators from holding any part of a broadcast-TV station if the signal areas overlap the service area of a similarly owned cable system.

M.S. Dist. Co. Forms C.U.E.

LOS ANGELES — M.S. Dist. Co. in Chicago announced the formation of Creative United States (CURT), a proposing national pressing, marketing, promotion and distribution deals by coordinating and working with a network of independent distributors. H. C. U. of C.U.E. are Anthony Dalesandro and John Salstone, co-presidents; Mike Scheid, director of national sales and promotion; and Abbe Frank, director of marketing. They are located at 2060 Carboy, Mt. Prospect, IL 60056, (312) 364-2888.

The first two releases through C.U.E. are “The Kind” on 360 Records and “George Faber” on Sound Image Records. Other contracts are currently under negotiation.

Canada Rules To Restrict Music Videos

LOS ANGELES — In a radical move to restrict non-Canadian music videos from being seen on Canadian television, the Canadian Radio-Television & Telecommunications Commission (CRTC) ruled that, effective April 15, only videos that are at least 30 percent Canadian in production, performance, or engineering, etc., will receive permission to be played on Canadian networks. So far, this move does not restrict a proposed music video cable channel that is to go into operation in April. The CRTC is to rule on that channel when its license is approved.

The CRTC also made other rulings affecting music/video in 1986 including demands that videos must employ at least two Canadian audio facets: music, lyric, performance or production. Canadian television was also affected in the series of rulings, and beginning April 15, TV shows must be produced with over half Canadian employees. Coventures between Canadian producers and countries with which the country has no coproduction treaty — such as the United States — will also be more limited in amount of foreign money spent on the production. For coventures between Canada and French-speaking countries and British Commonwealth countries, the restrictions are less.

ABKCO Cites First Qtr. Revenues

LOS ANGELES — ABKCO Industries, Inc. announced revenues from continuing operations, for the first quarter, ended December 31, 1983, of $1,009,111 and a net loss of $98,363 or 99c per share. This compares to revenues from continuing operations of $2,826, a loss from discontinued operations of $5,745, an extraordinary item of $2,254 and net income of $3,137, all of which were less than 1c per share, in the quarter ended December 31, 1982.

EXECUTIVES ON THE MOVE

Crawford

Changes At MCA — As part of the current reorganization of MCA Distributing, Kent Crawford has been appointed vice president, branch distributing. Bob Schneiders appointed vice president, national accounts, and Harold Sulman, vice president, sales. Prior to this new appointment, Sulman was vice president, sales for MCA Records. He joined the company from GRP Records, where he served as director of sales and distribution.

Kreiss — Don Kreiss has been named associate director of artist relations & TV/Video for Atlantic Records. He joined Atlantic Records in 1977 in the advertising department and in 1982, was named artist relations coordinator.

Military Named — Frank Military, executive vice president and general manager of Warner Bros. Publications, will now head the New York professional staff for Warner Bros. Music in addition to his current responsibilities. He has been charged with pursuing additional opportunities for the company’s catalog with New York based film and television companies, Broadway musicals, advertising agencies and recording artists.

WEA Appoints Stephens — The Warner/Elektro Atlantic Corp. has announced the appointment of Scott Stephens as regional director of black music promotion. Prior to joining WEA as a field/merchandiser in April, 1979, he was an announcer at WKTK/FMM (now WQSR/FM) in Baltimore.

Orescan Appointed — A&M Records have announced the appointment of Paul Orescan as product and promotion representative for F.R.S. in Canada.

Weiss Appointed — Robyn Weiss, former marketing director for Slash Records, has been appointed manager, west coast artist development for Jem Records West. She will be working out of Jem Records West’s Reseda, California office and may be contacted at (818) 996-6754.

Changes At Arista — Arista Records has announced that Wayman Jones has been appointed northeast district manager, R&B promotion for the label. He previously held the same position at Arista from 1980 through 1983, and before returning to the post he worked for a year at Schwartz Brothers as regional promotion manager. Tom Erinis has been promoted to associate director, artist development. He has been with Arista since 1976, and most recently was manager, artist development. And Philip Wild has been appointed attorney in the company’s law department.

Capitol Reorganizes Promotion And Marketing; Lee Now Division Sr. V.P.

LOS ANGELES — Jim Mazza, president, Capitol Records, Inc. announced the following appointments and realignment of executive responsibilities effective immediately.

Walter Lee, formerly vice president, marketing, is appointed senior vice president, marketing. In this capacity, Mr. Lee will report directly to Mazza with responsibility for all promotion, creative services and merchandising activities. He succeeds Michael Lessner, national Top 40 promotion director; Bill Bartlett, national AOR promotion director; Richy Moody, national R&B promotion director; Doreen D’Agostino, national club promotion director; and Bill Burks, director, creative services, advertising and merchandising.

David Citro, vice president, sales, will be in future report direct to Mazza. Bill Wilkinson, presently director, creative services, advertising and merchandising, is appointed divisional vice president, creative services and merchandising. Reporting to Mr. Burks are: Michelle Peacock, national director, press and artist development; Roy Kohara, artist director; Mickey Diage, advertising manager; Stephen Gelber, creative director, advertising/merchandising.

Bruce Mondell, formerly vice president, promotion, has resigned from the company.

London, Jr. New Motown V.P.

LOS ANGELES — Miller London, Jr., vice president and director of sales for Motown Records, has been promoted to the position of vice president of marketing for the label and its affiliated labels.

In his new position London will be responsible for the entire marketing and sales of all Motown product. London is a veteran of 14 years with Motown and has worked in a variety of positions within the sales and marketing structure of the company.

A native Detroitian, London attended Highland Park Junior College and Wayne State University before joining the Motown label and television production in 1976 as regional manager and tape sales manager.

In his new position as vice president of marketing, London will be based at the label’s Los Angeles headquarters where he reports to Alvin (Skip) Miller, senior vice president and director of operations for Motown.

Miller London, Jr.
BMI affiliates win 7 of the 9 Grammy writing and arranging awards!

NEW SONG OF THE YEAR
"Every Breath You Take"
Sting (PRS)

BEST NEW RHYTHM & BLUES SONG
"Billie Jean"
Michael Jackson

BEST ALBUM OF ORIGINAL SCORE FOR A MOTION PICTURE
"Flashdance"
Michael Boddicker, Douglas Cotler, Richard Gilbert, Craig Krampf, Ronald Magnes, Shandi Sinnamon (co-writers)

BEST CAST SHOW ALBUM
"Cats"
Andrew Lloyd Webber (PRS) Trevor Nunn (PRS) Richard Stilgoe (PRS)

BEST ARRANGEMENT OF AN INSTRUMENTAL
"Summer Sketches '82"
Dave Grusin

BEST ARRANGEMENT ACCOMPANYING VOCAL(S)
"What's New"
Nelson Riddle

BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES
"Be Bop Medley"
Arif Mardin (co-arranger)

Congratulations to BMI Grammy winners in all categories.

Alabama
George Benson
Chuck Berry
Clifton Chenier
Al Green
Lee Greenwood

Herbie Hancock
Larnelle Harris
Bobby Jones
B.B. King
Los Lobos
Barbara Mandrell
Pat Metheny

The New South
Charlie Parker
Sandi Patti
The Police (PRS)
Heitor Villa-Lobos (UBC)
Phil Woods

And a bravo to BMI affiliate Michael Jackson for eight record-breaking awards.

BMI

Wherever there's music, there's BMI.
OUT OF THE BOX

PATTI AUSTIN — Patti Austin — Q-west 23974-1 — Producers: Narada Michael Walden, David Pack, Cliff Magnes and Glen Ballard, Otis Brown and Quincy Jones — List: 8.98 — Bar Coded
This is Patti Austin’s second LP for Q-west and is handled by a variety of top producers. The album retains a polished and funky coherence that has already produced one hit single, the lead-off “It’s Gonna Be Special” which is at #29 on the black charts this week with a bullet. Two other tracks that capture Austin’s amazing vocal capabilities while really working out musically are “Starstruck,” and Otis Brown-produced “Fine Fella (Got To Have You).” Michael McDonald and David Pack contribute the beautiful ballad “Any Way You Can.”

AGAINST ALL ODDS — Original Film Soundtrack — Atlantic 80151-1-E — Various Producers — List: $8.98 — Bar Coded
This soundtrack album includes a number of good pop tunes aside from the film’s film noir score by Larry Carlton and Michael Colombier. Various artists have contributed cuts, and Phil Collins’ “Against All Odds (Take A Look At Me Now)” is an exclusive for the LP and is doing very well on the pop charts at #72 this week with a bullet. Other tracks available here are Peter Gabriel’s intense dance cut “Walk Through Fire,” Big Country’s pensive “Balloncy,” and Stevie Nicks’ “Violet And Blue” which is much stronger than her previous “Leather And Lace.” Carlton & Colombier’s score is moody and sometimes emotional (“El Solitario”), and often simply high-voltage rock & roll (“The Race”).

MISSING PERSONS (Capitol PB-5326)
This new single varies the Missing Persons sound using a full, intense and layered guitar sound with a more thoughtful vocal line by lead singer Dale Bozio. M.P. also employs a nice soul backing track that makes this single a real surprise. Guitarist Terry Bozio still proves his chops with a tasty harmonic solo and impressive rhythm work. This record has the bite and energy of previous releases and should prove a good vehicle in broadening M.P.’s appeal and success.

SPINNERS (Atlantic 80150)
Right or Wrong (3:45) (Mr. Dapper/Seitu/Pride Fire — BMI) (Kamu Peterson & Dorie Pride) (Producers: Dana Meyers & William Zimmerman)
The Spinners which were formed in the late 1960’s, haven’t had a big hit since their 1980 reworking of the Four Seasons’ “Working My Way Back To You,” but “Right Or Wrong” could easily escalate them into the Top 40 once again. This single is an uptempo funk number that sports an elastic bass line which propels the group unapologetically. The story of two lovers married to others, the lyric says it must be, “Right Or Wrong.” A very appealing melody and a fine lead vocal performance by Spinner Billy Henderson complete this crossover possibility.

JOHN COUGAR MELLENCAMP (Riva RVL 7504)
Authority Song (3:49) (Riva Music — ASCAP) (John Cougar Mellencamp) (Producers: Little Bastard & Don Gehman)
Opening with a twangin country riff, this rocker jumps off the vinyl with the authority that Cougar-Mellencamp is singing against: “I fight authority, and authority always wins!” The single displays the infectiousness of performance that has made the midwestern star a constant sure winner. Especially effective is the pounding rhythm section and percussion work reminiscent of the Stones’ greatest songs. This one should climb the charts as rapidly as his last few singles have.

CENTRAL LINE (Mercury 814 749-7)
What better message to come out of those expensive speakers surrounding the dance floor than “Time For Some Fun.” England’s funkier-than-thou trio Central Line (also London’s main subway circuit) have produced a definite crossover contender here with this anemic opus. Plenty of tarty syncopation over a persistent larger-than-life hand clap track will keep the fun bubbling along well into the night.

STANLEY CLARKE (Epic 34-04399)
“Are You Ready?” is a nice, innocuous solo effort by Clarke from his pending “Time Exposure” LP. Herbie Hancock (by way of MTV and the Grammys) made the R&B instrumental respectable again and bassist Clarke seems intent on taking his rightful place in the genre. A definite Linn drum groove is hit upon early on but synth-wise becomes content to play it too close to the chest overall. The electronic nutty-squirrels bleating the title on occasion adds humor but little substance. Might be nice to dance to but really isn’t the stuff “heroes” are made of.
TOP 30 VIDEO CASSETTES

1. TOOTSIE
RCA/Columbia Home Video 10535

2. PATRONS OF THE LOST ARK
Paramount Home Video 1376

3. RISKY BUSINESS
Warner Home Video 11323

4. MR. MOM
Warren 1982

5. STAYING ALIVE
Paramount Home Video 3022

6. MAKING OF MICHAEL JACKSON'S THRILLER
Paramount 1983

7. BRAINSTORM
MGM/UA Home Video MV-800314

8. NATIONAL LAMPOON'S VACATION
Warner Home Video 11315

9. NEVER SAY NEVER
Warner Home Video 11337

10. CUGH
Warner Home Video 11331

11. BLUE THUNDER
RCA/Columbia Pictures Home Video 11026

12. CLASS
Warner Home Video 11314

13. PORKY'S II
Warner Home Video 11314

14. TWILIGHT ZONE—THE MOVIE
Warner Home Video 11314

15. EDDIE AND THE CRUISERS
Embassy Home Video 2001

16. SUPERMAN III
Warner Home Video 11320

17. LASHANCE
Paramount Home Video 1454

18. EASY MONEY
Victor 21502

19. GANDHI
RCA/Columbia Pictures Home Video

20. DEAL OF THE CENTURY
Paramount Home Video 11329

21. 48 HRS.
Paramount Home Video 11339

22. JANE FONDA'S WORKOUT
Jesrunt Video Corp. 042

23. KRILL
RCA/Columbia BE 10504

24. STAR CHAMBER
MCA Home Video 80027

25. EDDIE MURPHY DELIRIOUS
MCA Home Video 2323

26. THE SURVIVORS
RCA/Columbia Pictures Home Video

27. JAWS 3
MCA Home Video 80044

28. SMOKY AND THE BANDIT, III
MCA Home Video 80013

29. THE RATT PACK
—Pictured above at an album/videomovie party at Los Angeles' Rainbow Bar and Grill for Atlantic group Ratt are (l-r): Ratt's Warren DeMartini, Juan Croucier, and Stephan Percy; Milton Berle, who appears in the band's first video, "Round and Round"; WEA's Los Angeles sales manager, John Allison; and Bobby Biotzer and Robin Crosby of Ratt.

30. AVA Names Award Noms
by Peter Holden

LOS ANGELES — The nominees for the American Video Assn.'s (AVA) second annual video awards were announced March 5 by the show's host and associate producer Casey Kasem. Kasem, along with such pop luminaries as Martha Davis of The Motels, Toni Basil, Liza Minnelli, Tony Orlando and Frank Stallone, presented the award nominees alongside clips of the vids nominated. Michael Jackson, who oversaw the selections for his sophisticated and popular videos, in the pop field, four out of the five nominations went to Jackson.

The AVA's awards show debuted last year in Los Angeles and this year's event will be held April 5 at Los Angeles' Wilshire Ebell Theatre. The Scotti Bros. and Syd Vinnedge production will run two hours. The awards ceremony is also running in simultaneous over 130 television stations covering 95 percent of the nation. The voting is done by the 500-member association which is comprised of video and music industry professionals from across the nation. The AVA's advisory board is made up of such industry giants as RCA Records president Irving Arlen, MCA Records president Gunter Hensler, Pacific Arts chairman Michael Nesmith and Warner Bros. Records chairman Mo Ostin among others.

The categories for this year's awards show cover the spectrum of the music industry, with awards for Best Pop, Best Soul, and Best Country videos as well as categories for the technical aspects of videos. These include Best Lighting Design, Best Choreography, Best Direction, and Best Editing. The other categories are: Best Performance Male, Best Performance Female, Best Performance Group, and Best Director. The videos for this year's ceremony must have been produced after December 1, 1982, and before December 1, 1983 in order to be eligible.

At the March 5 nomination luncheon, the cross-section of videos nominated were almost overshadowed by the videos of Michael Jackson. In the 11 possible categories, Jackson scored 24 nominations for his four videos: "Beat It," "Thriller," and his duet with Paul McCartney "Say, Say, Say." With this coup were three nominations for Peter Gabriel's "Sledgehammer," Best Performance Male, four for Best Pop Video and Best Art Direction, and three for Best Choreography. Herbie Hancock's popular video "Rockit" got four nominations and Randy Newman's good-natured satiric look at Los Angeles "I Love L.A." pulled three.

There will be a wide variety of performers presenting awards at the April 5 show. According to Jennifer Libbee, one of the show's executive producers, the acts included Richard, Patti LaBelle, Grace Slick, Ozzy Osbourne, Conway Twitty and Mickey Gilley are among those committed so far. Libbee also commented the demographics for the show are projected to be much wider than those of most of the most visible video award shows. MTV "Because of the Country & Western and Soul categories, our show will draw a more diverse audience and an older audience of MTV which programs primarily for a teen audience," she stated. And though the video/music industry is so hot in Los Angeles, Libbee added the AVA's membership is made up of music and video industry people from New York, Chicago, Boston, Philadelphia and around the nation.

MHE SETS NEW VIDEO RECORD
— At present, Media Home Entertainment,
MORE MICHAEL — A new Michael Jackson doll is expected to cause a rage at toy stores in a manner not seen since the days of the Cabbage Patch Kids craze. Contrary to popular belief, however, when you wind up the doll it does not walk backwards. But enough of the yaks and on to the news: as Jacksonmania continues to surround the entertainer’s multi-win at the Grammys, it becomes apparent that the pop star will undergo surgery within a few weeks to reconstruct the part of his scalp burned when his hair caught fire at a Pepsi commercial taping Jan. 27.

Don King, Jackson’s personal physician, said the presence of the burn would not be extensive, but would require the artist to stay overnight at the undisclosed hospital. In other Jackson news, the rumor mill has been rife with talk about the performer’s disdain for promoter Don King, who’s set to work on the upcoming Jacksons’ tour, as well as speculation about a defection by M.J. from Epic over to MCA. An MCA spokesperson called such allegations “ridiculous” and said the rumors were more than likely sparked by the talk of MCA Records proxy Irving Azoff’s talks with King concerning Azoff’s helping smooth out plans for the tour.

HAZARD JUST WANTS TO HAVE FUN — RCA recording artist Robert Hazard (1) recently took time out from promoting his new LP “Wing of Fire” to party with singer Cyndi Lauper whose recording of Hazard’s tune “Maniac” was recently billed as “the favorite of the star of Blood Feast.” The evening will also boast a “blood feast” eating contest, with the winner receiving major billing as the blood zombie in the upcoming flick Blood Feast. On March 16, the band will perform at the W.L. Nuart Theatre, “with a complementary Blassie breakfast” served at 7:30. Also promised are appearances by wrestling and entertainment superstars. Of course, Rhino Records is not going to allow the film exhibition business... but they do have a stake in the flicks since the horror movie soundtracks are on the label as well. Don’t know who’s paying for any of the items are welcome by Rhino’s Gary Stewart, who can be reached at (213) 450-5232. What will those guys think up next?

DONNA RETURNS — In case you’re wondering, who the smiling lady is in the accompanying photograph, it’s none other than vocalist Donna Loren, perhaps best known for her regular appearances on the high-camp music television show of the 1960s called Shindig. Ms. Loren, who also appeared in numerous beach movies, has resumed her recording career and currently has a new single out. Titled “Somewhere Down The Road,” the 45 was penned by Tom Snow and Cynthia Well, and coproduced by Loren and Nick DeCaro. The single is backed with the gritty “Wishin’ You Were Here” and the previously unrecorded “Short Cuts” — The Crusaders and MCA Records held a press reception at Le Dome on Sunset Blvd. last week to herald the arrival of the band’s 47th album, “Wishin’ You Were Here”... The band will play the West L.A. Nuart Theatre, “with a complimentary Blassie breakfast” served at 7:30. Also promised are appearances by wrestling and entertainment superstars. Of course, Rhino Records is not going to allow the film exhibition business... but they do have a stake in the flicks since the horror movie soundtracks are on the label as well. Don’t know who’s paying for any of the items are welcome by Rhino’s Gary Stewart, who can be reached at (213) 450-5232. What will those guys think up next? 

GUESS WHO — Does this face look familiar? Here’s a clue — she’s the former star of a TV music show popular during the groovy ’60s. Give up? Check Points West for the answer.

Campaign ’84 Enlists Acts

Grandmaster Melle Mel released a song called “Jesse.” The inception of the record was given to the campaign which was created by the Democratic National Committee.

George McGovern’s campaign, which in 1972 rallied many musicians around his anti-war stance, has enlisted the support of Arlo Guthrie. National field director Mark Stein claimed there were more musical benefits lined up in the future but did not want to reveal specifics. He did mention Barbra Streisand was a supporter of the former senator but did not say if she would perform on his behalf.

Candidates are often afforded the luxury of picking the performer who is best suited for their image. It’s a task that political consultants Bammies Kanteres of the Hart campaign feels especially lucky because Carole King’s “Cats” and Tim Finnigan of the McGovern camp feel the Stones “Burnin’ Down The Highway” would be Gary Hart supporters, the 20-35 age bracket.

He added, “If we had to pick a group, we like the Stones.” They would fit the bill. Her music has always represented a good sort of mainstream America type of feeling as opposed to a punk group or something.

For The Record

In the March 10 issue, Cash Box erroneously reported that the winner of the CSWMA Best Sound Show Album was “La Cage Aux Folles.” The actual winner was “Cats” on Geffen Records. It was written by Andrew Lloyd Webber based on the novel by T.S. Eliot.
MARCHALL RULES, O.K.? — WEA/UK has just released a five-song EP of Marshall Crenshaw to rave reviews throughout the Isles. Manager Richard Sarbin, thrilled with the results overseas, commented: "WEA/UK has been really supportive of Marshall. They're personally dedicated to breaking EPs like this, and we're happy to release the EP as a priority..." The EP in the spotlight contains versions of three tunes from Crenshaw's second Warner Brothers LP ("Our Town," "For Her Love," and "New England""). The third song is a live rendition of the Elvis Presley rocker "Little Sister" originally recorded by Crenshaw for Brevin Biscuit Flower Hour in December of last year, as well as an acoustic version of "One More" which fills the entire second side of the EP. It all makes great radio stuff; sweet melodies lavished with the veneer of Crenshaw's voice — rock's true antecedents. Remember paper napkins? This is it when it really worked: catch tunes that remain in the head long after the record leaves the turntable. "The main purpose of the EP is to see something happen in England," Sarbin continued, "and we're releasing it here primarily because of Marshall's popularity. Sarbin's office has just begun the task of promoting the EP singleipherally, and he likes the idea of doing it...just the idea of giving people something new. This is a nice change and gives fans something to sink their teeth into." Crenshaw's former manager Jack Nixes has done little extras whenever possible, conscious to back all his singles with NL-B sides. "We're gonna work the EP to progressive radio formats, clubs and the college base. That's where you'll see the most interest in imports," Sarbin concluded. Furthermore, EMI officials are planning to reissue Crenshaw's third LP for Warner; he's in the studio now taking care of the demos.

OUT OF THE FRANCO-FILE — "We're putting out the stuff that the people watching "La Boulangère" are missing," stated French film producer, reader of Censuré Ideas, "Eric Duface, "and we're working in uncharted territory. Just released on Cachalot is "Made In France," a single-disc anthology of the contemporary French scene. The album here is a slight change in control, the overall look emerging from beneath an unzippered jacket, and features the talents of twelve of France's most popular new recording artists. Included are dance numbers, pop tracks, and more experimental pieces. Of note is the broodingly sincere, Joy Division-esque composition "Oxygene," a bit sensation from 1982 — the five minute rap by Chagrin D'Amour "Chacun Fait C'qui Lui Plait" ("Everybody Does To His Own Beat"); as well as a matriarchal figure in the French new wave scene, Marie & Danu; and the ever popular Nino Ferrer, who's been burning through a chorus of new material, her signature tune "From a" "Tam-Tam." The album at once exposes the tug-of-war that current French artists are struggling with in order to create their own unique voice amidst the conflicting forces of local pressure, French teachers, even the United Nations. "It's their country, folks, not music?" On the back burner for Cachalot, but not far off in the future, are two other projects that involve European artists: a possible Belgian compilation featuring one of the more intriguing new French artists, and a "12" by a Manhattan-based Franco-American duo, Soma Holiday. TAP CASTING CALL — WINTER 1984-1985 — Just ask Rick Bleiwiss, Polygram's vice president of marketing. "It should be required reading — y'know, like English core courses for anyone involved with the industry." He's referring to the movie (" Rockiesumentary if you will"). This is Spinal Tap, that chronicles the misadventures of British heavy metal band, Tap ("currently recording in the where-are-they-now file"), as they attempt to conquer America for possibly the last time. The movie pays amazingly close attention to details of the intercontinental making and conflicts, to industry parties on each coast. Inescapable is the original music, a cross section of average-than-normal artists, agents, and A&R people live out the worst fears in the industry: cancelled gigs, delayed album releases, even personnel changes in mid-stream. ("Monday Morning Blues") and one especially made for video presentation ("Hold Hell"). It has also gotten into the act; WAPP-New York recently held a two-week long publicity push for the movie, giving away 30 pairs of tickets to a private screening, as well as promoting a special party at Manhattan's Studio 54 where T's, LPs and phony back stage passes were give away.

WILL ON THE TOWN — Atlantic recording artist Willy DeVille cruised the Big Apple recently, fielding a flurry of interviews to promote his latest LP "Where Angels Fear To Tread." Smiling at the White House Press Center, DeVille — director Jim Monaghan; DeVille; and Atlantic local pop promotion rep Bruce K. — was grumpy about the "If I Find You" tour, however, is falling in love with all the stories of music. His turn to the average-than-normal artists, agents, and A&R. Live out the worst fears in the industry: cancelled gigs, delayed album releases, even personnel changes in mid-stream. ("Monday Morning Blues") and one especially made for video presentation ("Hold Hell"). It has also gotten into the act; WAPP-New York recently held a two-week long publicity push for the movie, giving away 30 pairs of tickets to a private screening, as well as promoting a special party at Manhattan's Studio 54 where T's, LPs and phony back stage passes were give away.

RED COASTINGS

WELL CONDUCTED, WELL RECEIVED — Pictured at the reception held by the Association for Classical Music to honor this year's Grammy Award nominees in the field of classical music are (l-r): Ken Sunshine, ASCAP assistant director of public relations; Vin Mancini, BMI manager of the Sinfonia Music; Corigliano; ASCAP board member Mor-"n Guild, CBS artist Wymon Marshals; soprano Dorothy Price; and CBS artist Philip Glass.
**TOP 15 VIDEO GAMES**

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<th>Rank</th>
<th>Title</th>
<th>Developer</th>
<th>Weeks On Chart</th>
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<tr>
<td>1</td>
<td>Q-BERT</td>
<td>Parker Brothers</td>
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<td>2</td>
<td>POLE POSITION</td>
<td>Atari CX 2694</td>
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<td>3</td>
<td>MS. PAC-MAN</td>
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<td>Atari CS 2691</td>
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<td>6</td>
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<td>10</td>
<td>POPEYE</td>
<td>Parker Brothers</td>
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**TOP 15 MIDLINES**

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<td>1</td>
<td>THE ROMANTICS (Nemperor/CBS NJZ 36273)</td>
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<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIRIT FROM MARS</td>
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<td>3</td>
<td>WOMEN AND CHILDREN FIRST</td>
<td>7</td>
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<td>4</td>
<td>THE PRETENDERS (Sire SRK 6083)</td>
<td>34</td>
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<td>5</td>
<td>ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)</td>
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<td>6</td>
<td>ROCK 'N ROLL, VOLUME II The Beatles (Capitol SN/16021)</td>
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<td>7</td>
<td>ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)</td>
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<td>8</td>
<td>TAPESTRY Carole King ( Epic PE 34946)</td>
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<td>9</td>
<td>ROCK 'N ROLL John Lennon (Capitol SR-3419)</td>
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<td>10</td>
<td>SONGS Dan Fogelberg ( Sony/Epic PE 24137)</td>
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<td>11</td>
<td>PIANO MAN Billy Joel (Columbia PC 52455)</td>
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<tr>
<td>12</td>
<td>LOOK SHARP Joe Jackson (A&amp;M SP-4919)</td>
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<tr>
<td>13</td>
<td>THE DOORS ( Elektra EK 74007)</td>
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<td>14</td>
<td>AJA Steely Dan ( MCA 1996)</td>
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<td>15</td>
<td>LED ZEPPELIN (IV) ( Atlantic SD 19129)</td>
<td>14</td>
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**REGIONAL ALBUM ANALYSIS**

**NATIONAL BREAKOUTS**

1. ROCKWELL
2. SCORPIONS
3. ALAN PARSONS PROJECT
4. THOMAS DOBLY
5. QUEEN
6. THOMAS DOBLY
7. THOMPSON TWINS
8. SHANNON
9. FLASHDANCE
10. POINTER SISTERS
11. DAVID GILMOUR
12. UB40
13. LAURIE ANDERSON
14. MANFRED MANN
15. MICHAEL JACKSON (WALL)

**NORTHEAST**

1. ROCKWELL
2. ALAN PARSONS PROJECT
3. FLASHDANCE
4. THOMAS DOBLY
5. QUEEN
6. THOMAS DOBLY
7. THOMPSON TWINS
8. QUEEN
9. NINA
10. THE ALARM

**SOUTHEAST**

1. ROCKWELL
2. SHANNON
3. THOMPSON TWINS
4. ALAN PARSONS PROJECT
5. QUEEN
6. SCORPIONS
7. NINA
8. POINTER SISTERS
9. FLASHDANCE
10. HERBIE HANCOCK

**Baltimore/Washington**

1. ROCKWELL
2. SCORPIONS
3. ALAN PARSONS PROJECT
4. THOMAS DOBLY
5. QUEEN
6. CAMEO
7. SHANNON
8. THOMPSON TWINS
9. UB40

**WEST**

1. SCORPIONS
2. THOMPSON TWINS
3. ALAN PARSONS PROJECT
4. THOMAS DOBLY
5. QUEEN
6. NINA
7. LAURIE ANDERSON
8. ROCKWELL
9. SHANNON
10. UB40

**Midwest**

1. SCORPIONS
2. THOMAS DOBLY
3. ROCKWELL
4. NINA
5. ALAN PARSONS PROJECT
6. DAVID GILMOUR
7. FLASHDANCE
8. THOMPSON TWINS
9. LAURIE ANDERSON
10. QUEEN

**North Central**

1. ROCKWELL
2. FLASHDANCE
3. CHRISTINE McVIE
4. MICHAEL JACKSON (WALL)
5. MANFRED MANN
6. TED HUGENT
7. SCORPIONS
8. ALAN PARSONS PROJECT
9. DAVID GILMOUR
10. THOMAS DOBLY

**Denver/Phoenix**

1. SCORPIONS
2. ROCKWELL
3. NINA
4. SHANNON
5. MANFRED MANN
6. THOMAS DOBLY
7. POINTER SISTERS
8. ALAN PARSONS PROJECT
9. QUEEN
10. THOMPSON TWINS

**South Central**

1. SCORPIONS
2. NINA
3. ROCKWELL
4. ALAN PARSONS PROJECT
5. FLASHDANCE
6. SHANNON
7. UB40
8. APRIL WINE
9. QUEEN
10. DAVID GILMOUR

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
Music Publishers Announce 43 Song Award Finalists

LOS ANGELES — The 43 songs on the final ballot in the Song category for the 1985 ASCAP Pop Music Publishers’ Song Awards have been announced by NMPA President Leonard Feist at the organization’s New York headquarters. Writers and publishers of the winning works will be announced and honored on March 20 at a ceremony at the Beverly Hilton Hotel in Beverly Hills, California.

Songwriters with multiple nominations include Michael Jackson, Alan and Marilyn Bergman and Michel Legrand, Lionel Richie, Barry, Robin and Maurice Gibb, and Giorgio Moroder. In the Movie category, two songs from Flashdance are nominated. One is “Flashdance... What A Feeling” written by Giorgio Moroder, Irene Cara and Keith Forsey and copublished by Famous Music Corp., Giorgio Moroder Music Publishing (admin. Intersong-USA Inc.). The other is “Maniac” written by Michael Sembello and Dennis Matkosky, and copublished by Famous Music Corp., Intersong-USA Inc. and WB Music Corp.

Other film song contenders are Jerry Goldsmith’s and John Bettis’ “Nights Are Only For Lovers” from Twilight Zone, and copublished by WB Music Corp., Warner-Tamerlane Publishing Corp., and United Artists Music Publishing Corp. and also copublished by the Alan Bergman-Marilyn Bergman-Michel Legrand collaboration titled “The Way He Makes Me Feel” featured in Ferris Bueller’s Day Off.

DICK ZIMMERMANN

OZZY’S IN STORE — Ozzy Osborne has it all at a recent in-store appearance at Strawberries Records and Tapes in Providence, Rhode Island.

It was like feeding sharks. As for the sales at the store this time, it was down for a normal Friday night. Obviously all in-store appearances do not border on being riots, however managers’ horror stories about certain visits by artists are not uncommon in the industry. In-store appearances are not easy to arrange. According to one manager of Tower, “I would have to say that the primary attraction is getting people and publicity to the stores, cause some excitement and hopefully in the process sell some records.” He pointed out the Billy Idol in-store that recently took place at Tower’s New York branch. He said, “It was pandemonium. There were kids screaming outside the night before.” Asked if an in-store appearance discourages other customers from shopping in the store Hopson acknowledged that “there might be a classical customer that may have come to the store and seen this crowd and quite properly turned off but he’ll be back and we have a lot of treats for him as well.”
JTV — it seems to me, as I flip the dials of my cable TV box, that I am seeing very little jazz on the small screen. Now, normally, I wouldn’t complain about such a thing — after all, jazz always get short shrift in the scramble for media attention. However, jazz is not the only musical form that generally gets the back of the hand — country music and classical music, to name two others, have had good reasons in the past to be less than happy with television coverage. But, as of this moment, country music is fairly widely accepted — there’s the Nashville Network. There are country award shows, and country videos being shown from Nashville. There are country superstars showing up on the interview and variety shows. Classical music, while not exactly chipping up the airwaves, is also getting more television attention these days, with what is called Public Television’s many offerings of concerts, operas, etc. What is getting left out, not surprisingly, is jazz. What brings this to mind are two items: the Beacon Theatre will be the host on March 17 to “Jazztime ’84,” an surprising selection of the best in contemporary jazz. Also, the Capote’s is broadcasting a series of four programs on the major Manhattan cable TV systems. “Jazztime ’84” is “a jazz event (created) especially for video.” There will be a hot-shot 20-piece big band (featuring Jon Faddis, Randy Brecker, Doug Sertic, the late Hampton Batiste, lyricist Sammy Cahen, Memphis Slim, Odetta, and other blues originals). You may realize two things: the last mentioned are far from jazz performers, and the chances are slim this thing ever showing up on my television screen. I spent a week taping salutes to Thelonious Monk, another taped Freddie Hubbard, Lee Konitz and Mal Waldron in separate sets at the Village Vanguard. What is needed is the support of both the record companies and corporate America. The former are showing some heart now that they are to be convinced that jazz is highbrow enough to sponsor on TV (Public TV, cable TV, any TV). There seems to be the feeling that jazz isn’t visual. Anyone who has ever seen Betty Carter in concert will know what’s coming to the average person who tunes in a sax or Dizzy Gillespie inflates his cheeks and shake his derriere as he launches another splendid solo, knows that jazz is highly visual. Rod Rucker of National Video Productions and Danny Walker of Mobile Video Products are “putting together "Jazztime ’84" and I’ll be there to root them on, I just hope that once it’s finished, it makes its way to my TV set. And Andy Capote’s productions are on my TV set. Working on a shoestring, he’s been convincing top names to come down and try it out on Channel C on both the cable systems in Manhattan. Scheduled over the next few weeks are Dewey Redman (Mar. 15), Gunter Hampel (Mar. 22), Bennie Wallace (Mar. 29), and the duo of Marty Ehrlich and J.D. Parran (April 5). For instance, this line-up of Dewey Redman, just his name, puts that there aren’t jazz tapes showing up in video stores — there are. But I just want to see some of those massive hours of television air time filled by music that is still treated as a second cousin.

PALO ALTO (AND TENOR...AND SOPRANO...) — Palo Alto, the fine little jazz label of that west coast hot house, the Western Jazz Company (the label that will cover "urban/black contemporary, progressive and dance music." At least eight artists are scheduled to debut on the new label in ’84, including George Howard, whose "Steppin’ Out" is to be released this month, David Rovics, and Victor Feldman’s Generation Band. I think this is an excellent idea — a company can lose its identity quickly when their product is too eclectic. Recent jazz releases — including recor of Ben T劣, Joe Joc, David Freis, Corusian Bogdanovic, and John Abercombie/John Scofield — will stand on their own, and the black contemporary artists (and others of that ilk) will reach their own market there.

FANTASY — Fantasy Records continues their commendable efforts in the reissue field. After releasing 90 mid-priced OJCs (Original Jazz Classics) in ’83, the company is not only continuing that juicy program in ’84, but is stepping things up. Fantasy (with its) (what we call) "blue chips" (Blues is not a blue chip...). Ten albums that have long been out of print are on deck, including LPs by Art Davis, Sam Rivers, Horace Silver, Sonny Stitt, and Miles Davis “Blue Haze.” But that’s not all: joining the OJCs are OBQs (Blues is no blue chip...) and more. Fantasy may be the key new reissue label.

BOOGIE WOOGIE IN BLUE — Harry “The Hipster” Gibson — Producer: Albert L. Marx — Music... - List: 8:98

Hey, cats, do what I’m puttin’ down — this collection of 52nd street jazz from Harry “The Hipster” is guaranteed solid to give you your kicks. I’m hoppin’, you man, “The Hipster”’s wailing on his own "Who Put The Benzedrine In Mrs. Murphy’s Oatvile," "4F Ferdinand. The Frantic Freak,” and they, and similar acts — not to mention his boogie-woogie piano antics — really pitch a ball. (And, fear not, there’s a glossary for those of you “who don’t dig jazz talks.”)


Shorty’s Shorty’s composing talents may be given short shrift in Weather Report, but in the ’60s — on his own Blue Note LPs and several classic records with Miles Davis — Shorty’s pen was as distinctive as his reed streyling. Here two like-minded pianists — they’re both romanticists — weave through 10 Shorty melodies. A beautiful record.

MISTER SPATS — Steve Evans, June Bisantz — Producers: Steve Evang, June Bisantz — Track 001 — List: 8:98

Steve Evans is a new name to us but, judging by this album, he’s already a seasoned composer and arranger. This is a light, easy-on-the-ears set — soloists such as reedman David Gross, trumpeter Lew Soloff, and drummer Bob Moses, work well with the material, as does vocalist Bisantz, on "her" numbers. An impressive self-produced effort.

TINA TURNS ON CAPITAL — Tina Turner is seen here celebrating her recent signing to Capitol Records, Debuting on the label with her single “Let’s Stay Together,” Tina received the British Silver Disc Award for sales of over 250,000 for the reworked Al Green classic. Tina’s new LP with Steve Siffler is expected to be released August. Pictured are (left): Vernell “Red” Johnson, vice president, R&B, A&R; Ray Tuskan, vice president, rock A&R; Roger Davies, manager; Turner, Jim Masada, president, CRI; and Don Grissom, vice president, A&R.

TINA TURNS ON CAPITAL — Tina Turner is seen here celebrating her recent signing to Capitol Records, Debuting on the label with her single “Let’s Stay Together,” Tina received the British Silver Disc Award for sales of over 250,000 for the reworked Al Green classic. Tina’s new LP with Steve Siffler is expected to be released August. Pictured are (left): Vernell “Red” Johnson, vice president, R&B, A&R; Ray Tuskan, vice president, rock A&R; Roger Davies, manager; Turner, Jim Masada, president, CRI; and Don Grissom, vice president, A&R.
Lou Fogelman began his career in the record industry as an accountant in 1965. In 1974 he founded Show Industries and has since turned it into one of the leading wholesale music retail businesses in the country. Show Industries is the parent company of City One-Stop, which has a large number of wholesale accounts in 11 western states, and Music Plus, its retail record chain located in the greater Los Angeles-Orange County area. In addition the chain has two video stores, currently being renamed Music Plus Video as well as extensive in-store conversion to the video market. Three free-standing video outlets are being added while four will be added to the record chain in 1984.

Fogelman is president of the National Association of Recording Merchandisers (NARM). His experience as a merchandiser and his position with NARM make him a respected voice in the industry. He recently spoke to David Adelson about the state of music merchandising, new technologies and the NARM “Gift Of Music” campaign, and the relationship between manufacturers and merchandisers.

Cash Box: Show Industries is both a powerful retail and wholesale business. Do you place more emphasis on one aspect of the company than the other?

Fogelman: Always feel that 50 percent of my business is wholesale and 50 percent is retail. Both of them are important. Show Industries is a company that wholesales and retails home entertainment.

Cash Box: On a retail level what are the major differences between a Music Plus store in 1974 and the same store in 1984?

Fogelman: The store has become more of a multi-media outlet. Music was close to 100 percent of our inventory in 1974. I think that the biggest difference now is the word video. The whole video aspect that was only a tiny new world to us and we have just begun to get involved in it. We have two stores currently under the banner of Videocon which are our video outlets on a retail basis. We have video discs at all the Music Plus stores but we haven’t pursued them on a wholesale basis as much because of the planning structure. I estimate that right now 70 percent of our net retail business is music. Wholesale would be around 85 percent music. What I am really excited about is the music video aspect of the business. That popularity has increased both on the retail and wholesale end of it.

Cash Box: Are music videos as effective in promoting your product as radio?

Fogelman: They seem to be. I like to watch them and I think people are relating the same way. I don’t know how many times you watched Michael Jackson but I sure can’t get tired of that and other videos as well. It’s amazing, you can play a music video over and over and a movie you only play once. I think they are a very strong part of the future, it just makes sense.

Cash Box: As president of NARM you have been quite active in promoting the “Gift Of Music” campaign. What has been the overall response on the retail level?

Fogelman: I think the public has embraced it as far as they can which is mostly in the merchandising needs of the stores. They have also embraced it by allowing the manufacturer to collect the money to support the campaign. In some cases it is one cent per record on an invoice and often a cents per copy of the campaign and a half a cent going to the manufacturer for administrative costs.

The fact that we have advertised and campaigned for music has helped this industry. The campaign is a success. I believed in it when it first came out and we weren’t advertising. We have all learned a tremendous amount as a result of our efforts with the campaign. Cash Box: What indicators do you use to gauge the success of “Gift Of Music”?

Fogelman: It’s a hard thing to read because we are talking about an institutional campaign and as an institutional campaign it doesn’t focus in on one particular piece of product. It focuses in on all music, it’s a selling concept. I couldn’t feel it with my stores even during Christmas when I was begging them for information. It was not until we were really able to break down the numbers and see what the increases were that we could really feel its success. When the figures were compared to control stores of our own chain, and then compared against the average of the retailers committee’s group of stores, we were then able to say and positive it was a success and we were able to generate sales. It is something that the industry needs.

Cash Box: Yet the campaign has met with resistance from various facets of the industry.

Fogelman: For some strange reasons people want to kill it after we’ve spent all this time and energy in developing and proving it can be successful. I’m flabbergasted as to why some people would now say ‘lets cut it out and go back to where we were by just putting it in-store and putting the little logo in the advertising.’

What we set out to accomplish is to sell music as a concept and I think we accomplished that. Now we need to bring it nationwide. To go nationwide we need that whole penny first of all. The whole penny will bring us at least $2.5 million. That may not make the national noise that we would like but it’s a good start. Even at a penny it’s going to take a couple of years. Every merchandiser won’t actually feel the impact of the “Gift Of Music” during Christmas 1984 but in 1985 you will definitely have more impact because this thing builds on itself. There is a cumulative effect.

Cash Box: Will the “Gift Of Music” campaign continue?

Fogelman: I don’t know if the campaign continues but it definitely should and I’m going to do everything in my power to maintain it. I think it should have the opportunity to continue on the whole penny so manufacturers and merchandisers can realize the effect of this campaign.

An important point is that music is not the only thing we are trying to sell here. The campaign can be extended to videos which are part of the gift of music. One of the things we have learned is that one of the drawbacks of music is that sometimes it is too inexpensive as a gift and may be inappropriate for a lot of things but music videos are more appropriately priced for some gifts thus expanding the reach of the campaign.

Cash Box: How do you view manufacturer-merchandiser relations?

Fogelman: We as a company have a very good relationship with our vendors. The issues we deal with at NARM are so much bigger and complex that sometimes we find ourselves as adversaries. I think the area that I have the most trouble with at the moment is the lack of support for the merchandise. It’s like total non-commitment. We have to be promoted since we have a lot of competition out there on a lot of different levels. I think they feel radio is still more important than the merchandisers.

Cash Box: Like other merchandisers you have experienced ups and downs with video games. How has Music Plus adapted to the changes in the marketability of video games?

Fogelman: Video games were good when they were really hot. They are still there and we still carry them, but on a smaller scale. We are a company that has hits and some catalog, and Music Plus got into it to the full extent. When it was in its heyday we were involved and quite happy with the results. The margins weren’t quite what we liked but the sales were quite strong. It was a fad to a great extent but the newness and the hotness kind of faded away and now it is just another part of the business — at least half of what it used to be. It’s not less. Our wholesale customers never got into it that heavily. It was a good experience and we still like video games and we are still involved. There is no big new release out there, there’s no hit.

Cash Box: How is the company approaching the future?

Fogelman: Show industries has tried to buy everything available on compact disc and make it available to all our stores. We are spending the “Gift Of Music” money in another configuration and I think it is a good sign that means it is now part of our everyday system. I don’t quite feel it is a clean form of business yet since there aren’t enough razors out there; I do believe it’s getting better all the time. We have just begun and Show Industries intends to stay in step with compact discs on both the wholesale and retail levels.

Cash Box: How do you feel compact discs are the future?

Fogelman: I definitely think it’s the future. I feel the technology is going to put us places we haven’t dreamed of yet. I’m looking forward to the marketability of the compact laser video discs the way we worked video games. They have to tighten it up a little bit and it will be available to the public shortly, probably next year.
KROQ Ratings Slide Probed

(continued from page 5)

Brant, "were a result of the backlash of the over-commercialization that existed at the station during the spring and summer.

"We had way too many commercials," agrees program director Bannister, noting that the commercial load has been cut back from 13-14 minutes to "a more reasonable" nine minutes per hour. "That meant we had to tighten up our playlist to accommodate the lack of room. We had to play the hits to maintain any kind of audience at all."

Though usually labeled as AOR, KROQ's format cuts much in a style and spirit to classic Top 40. So it's not surprising that when they lost their grip on the format's top listeners (age 14-17) -- they lost most of it to the top-rated CHR stations, KISS-FM and KIWW-FM, in addition to KMET.

"The CHR stations are the ones that took all the audience," concedes Bannister. "They could hear the same music over the next day without coming here without the commercials."

KIWW-FM's program director Gerry DeFrancesco says his station simply plays what the audience wants and that in audience, DeFrancesco is coming over to the CHR's format, "that's a little more familiar with a little more variety."

Tommy Hendy, program director for traditional AOR outlet KLOS, feels it's a case of many of the newer artists attaining a certain level of recognition by the public, and cites the Police and the Pretenders as two acts that have made the move from the fringe to mainstream acceptance.

"The appeal of the station (KROQ) was centered around a particular type of music," says Hendy. "As a result, our audience became integrated into the mainstream, that music was picked up by the CHR stations in town.

"I think also that when KROQ was faced with the challenge of these stations, they reacted by going even further afield and looking for even more outrageous music rather than sticking with the music that had got them there in the first place."

KROQ's management made a decision between present day KROQ and the disco era KISS-FM of the late seventies: "They were both unique and they introduced a certain sound to the mainline sound that was being used by a number of mainstream/ pop performers and other stations are more consistently playing that music."

"It's basically changing times, that's all," says Mike Harrison, KMET's program director. "The kind of music that KROQ attaches themselves to, in such a short amount of time, has gone on to evolve into more of a mainstream position and thus a lot of the Top 40s and traditional AORs are reaping the benefits of that."

"Everybody's playing the hits, adds Hendy. "It's simply a matter of how you package yourself and how you're looking to market the station."

Raymond Bannister says that the focus of his new position as program director will be to maintain the format's consistency and credibility, and how it is used to be. It sounds simple on paper, but it's quite difficult. A three-and-a-half-year veteran of KROQ and one-half of its recently reunited morning team of "Raymundo & (Mike) Evans," Bannister was named to replace Freddie Snakeskin, who resigned the post over "contract and financial disagreements," Rick Carroll, who has successfully taken his "Rock Of The 80s" formula to other markets, will continue to consult the station, but Bannister will have the final word on all programming decisions: "I'm the guy here."

On the station's demographic, Bannister sees a "good deal of input but as a consultant, that's what we use him for."

One of the station's decisions has been to once again emphasize Los Angeles-based artists and music in its programming. KROQ has been instrumental in helping to expose new, local talent, such as the Motels, the Go-Go's, Their Missing Persons and Berlin, but lately, says Bannister, the station's playlists have played too much import and dance-oriented music.

"We want to play popular music, music that people can relate to, not just totally mindless dance music. Just because England is happening or Australia is happening doesn't mean we should ignore the area. We're encouraging local bands to send us their product. I'm looking to find the next Doors, the next Eagles," Bannister says.

Blade also feels that the teen audience will eventually return to KROQ. "Teens tend to follow their friends and their friends tend to go to stations that are happening. I think KROQ is happening, particularly with bands like Duran Duran, Culture Club and Blondie. They're getting through town. Everyone knows where those bands came from."

Besides their programming concerns, KROQ has had to adjust to several staff changes in recent months. General manager Brandt, who himself came to KROQ just last August, insists that the administrative turnover has been positive and that he is confident in his current staff's ability.

Bannister agrees: "There's much more support for programming than there ever was. It's a real station now, they realize the importance of good disc jockeys and good music."
years, has not failed to capture at least one Grammy each year. Quincy Jones? Paul McCartney? No, the man in question is London/PolyGram recording artist Sir Georg Solti.

Solti, conducting the Chicago Symphony, succeeded this year in cornering four out of the 10 possible categories in the classical field, and tied for a fifth award as well. Solti’s recording of “Mahler: Symphony No. 9 in D Major” earned three of those, including Best Classical Album, Best Classical Orchestral Recording and Best Engineering Excellence, Classical. Also winning were Solti’s renditions of “Hayden: The Creation” (Best Choral Performance, Other Than Opera) and with the London Philharmonic, “Mozart: Le Nozze di Figaro” (Best Opera Recording).

Besides becoming the most winning artist in Grammy history, Solti has been one of the most prolific. He has made in excess of 200 recordings, the vast majority for London Records. In an article published this past Wednesday, March 7, Los Angeles Herald Examiner music critic Mark Swed acknowledged the importance Solti’s records hold in this country. “His records define the common opinion of state-of-the-art of classical recording, if not the cutting edge of it.” Commenting further on Solti’s style, Swed wrote: “the strings’ sweet lyricism can be transported from Mozart to Mahler, their violent incisiveness (a Solti trademark) can be heard in Haydn as well as Bartok.”

Solti’s latest recording for London is “Dvorak’s New World Symphony.” Released in January, it is selling as expected extremely well. As Swed put it, Solti’s newest release “offers an example of truth in advertising; it comes with a sticker proclaiming it a Grammy contender.”

With such property on PolyGram Classic’s hands, it may come as a surprise that the label is neither deluged with new and sudden interest in Solti’s recordings nor is it initiating any new promotional campaigns to capitalize on Solti’s impressive Grammy record. Instead, it’s just business as usual.

According to PolyGram president Guenner Hegge, the label is extremely proud of Solti’s multi-grammy wins and “will continue to give him top visibility” in retail outlets, and “particularly do promotions around his appearances.” Hegge said Solti “usually comes to major centers like New York once a year and, of course, he is always a favorite.” Hegge further added Solti’s contributions toward Compact Disc (CD) product, Hegge added, “his work is the major force behind our classical Compact Disc catalogue. In general, Solti provides the most important element to our classical catalogue, and we will continue to promote that at all levels.”

“The Grammy wins will affect our immediate advertising for Solti in that this will be emphasized in ads in the Chicago Symphony program,” stated London promotional manager Janet Shapiro. “It is also certain something that will affect the slant of our advertising. (The Grammy wins) are something we definitely want to play up.

One organization that is seeking to make more of Solti’s recent achievements is the Association for Classical Music, a non-profit group whose main purpose is to broaden the audience of classical music and pay tribute to those artists, and others who contribute to that end. In cooperation with WCN- New York, the Association is producing its second annual two-hour radio program which will air nationally. In addition, the Association’s annual Grammy winners, including Solti, CBS artist Wynn Marsala, and others, hosted by the Association’s chairman, Martin Bookspan, and opera diva Beverly Hills, and sponsored by Merill Lynch, the program will offer the recording of their performances.

Title “A Classical Grammy Gala,” the show is to be distributed nationally by the Mutual Broadcasting System for broadcast during the week of April 29. And this past February 22, the Association held a reception at Manhattan’s Juilliard School of Music to honor this year’s Grammy Award nominees in the classical music category.

AVA Noms

(continued from page 11)

Paul Productions.


34 Time,” Ray Charles, (Columbia), director - Marc Ball, producer - Kenny Moon, Scene III Productions.

BEST LIGHTING DESIGN

Dan Quayle for “Beat It,” Michael Jackson, (Epic).

Daniel Pearl for “Billie Jean,” Michael Jackson, (Epic).

Asian Pearl for “Thriller,” Michael Jackson, (Epic).


Nick Knowland for “Total Eclipse of The Heart,” Bonnie Tyler, (Columbia).

OLIVIA NEWTON JOHN

BEST RECORDING PACKAGE


Susan Scanlon for “All Night Long (All Night),” Lionel Richie, (Motown).

Arne Phillips for “I’m Still Standing,” Elton John, (Geffen).


BEST DIRECTOR


Kevin Godley & Lol Creme for “Rockit,” Herbie Hancock, (Columbia).

BEST ART DIRECTION


Stuart Barter for “Beat It,” Michael Jackson, (Epic).


Kevin Godley & Lol Creme for “Rockit,” Herbie Hancock, (Columbia).

Richard Boote for “Black & White,” (Columbia), EDITING.

Larry Bridges and Pablo Ferro for “Beat It,” Michael Jackson, (Epic).


Roo Aiken, Kevin Godley & Lol Creme for “Rockit,” Herbie Hancock, (Columbia).


Warren Lynch for “I’m Still standing,” Elton John, (Geffen).

BEST PERFORMANCE, FEMALE


Cyndi Lauper, “Girls Just Want To Have Fun,” (Columbia).

GOLD IN OZ — Eric Parazyn/Atlantic recording artist Robert Plant and band proudly display the Australian gold albums they received while Down Under recently. The albums are "Pictures at Eleven" and "The Principle of Moments" and the proud gents are (l-r): bassist Paul Martinez, coproducer and tour production manager Benji Leefere, Atlantic senior VP Phil Carston, WE/Australia marketing director Peter Ikin, WE/Australia national promotions manager Steve Hands, Plant, guitarist Robbie Blunt, and keyboardist Jeff Woodruff.

Mitchell Added To Playboy Jazz Fest

LOS ANGELES — Bassist Red Mitchell will make his Playboy Jazz Festival debut on Sunday, June 17, 1984 as a member of the Playboy All-Stars. Mitchell will join fellow All-Stars Mose Allison, Louis Bellson, Kenny Burrell, Jackie McLean and Zoot Sims in the star-studded jam session that has become one of the highlights of the festival. The sixth annual edition of the Playboy-sponsored jazz show will be held June 16-17 at the Hollywood Bowl.

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**Most Active**

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**Listed Alphabetically By Artists**
Haggard, Alabama, Nelson, Anderson
Top Nominees In 19th ACM Awards
by Anita M. Wilson

NASHVILLE—Merle Haggard led the field in this year's Academy of Country Music Awards nominations, while Alabama, Willie Nelson and John Anderson received four nominations each. The Dick Clark Productions show is scheduled for live national telecast on NBC television May 14 at the Hollywood Palladium. Final ballots for the program will be mailed March 14 to more than 2,600 voting members.

Haggard's list of nominations includes Top Vocalist and Top Vocal Duet with Willie Nelson; Single Record Of The Year with Nelson for "Pancho & Lefty" and Album Of The Year for "Going Where The Lonely Go" and also for "Pancho & Lefty" with Willie Nelson.

Labelmate Willie Nelson followed up last year's impressive five nominations with four this year. Nelson was tapped for Entertainer Of The Year; Top Vocal Duet with Merle Haggard; Single Record Of The Year with Haggard for "Pancho & Lefty" and Album Of The Year with Haggard for "T.G. Sheppard." Nelson also garnered nominations in two Instrumen-

John Anderson completed the list of artists to receive four nominations. Included for Top Male Vocalist, Anderson lead top vocal group, Single Record Of The Year for "Swinging," "Song Of The Year for "Swinging" and Album Of The Year for "The Closer You Get." No Wonder He's Smiling—Program director Barry Mandarin of WWWW/Detroit was all smiles when he met RCA recording artists Dolly Parton and Earl Thomas Conley at the recently held Country Radio Seminar. Parton made a surprise-appearance at the Thursday night cocktail party. Pictures are (l-r): Conley, Parton and Mandarin.

New Faces, Panels, by Anita M. Wilson

NASHVILLE—Over 750 radio and music industry personnel attended the 15th Annual Country Radio Seminar held March 1-3 at Nashville's Opryland Hotel. Registrants included seminars, panels and workshops by Gus Hardin, Ray Hughes, and Colter Hughes of the country music market. The seminar was sponsored by the Organization of Country Radio Broadcasters (OCRB) and the Country Music Association (CMA) as an effort to draw listeners away from the cocktail parties and a New Faces Show. This year's seminar also hosted its first Women In Country Music awards, which were presented by the women of the industry.


Top Vocal Duet: Bellamy Brothers, Merle Haggard & Willie Nelson, Charly McClain & Mickey Gilley, Kenny Rogers & Dolly Parton, T.G. Sheppard & Karen Brook.

Top New Female Vocalist: Laney Brody, Amy Grant, Gus Hardin, Kathy Mattea, Lonnie Mack, Nanci Griffith, Crystal Gayle, Barbara Mandrell, Reba McEntire, Sylvia.


Top Vocal Duet: Bellamy Brothers, Merle Haggard & Willie Nelson, Charly McClain & Mickey Gilley, Kenny Rogers & Dolly Parton, T.G. Sheppard & Karen Brook.

Top New Female Vocalist: Laney Brody, Amy Grant, Gus Hardin, Kathy Mattea, Lonnie Mack, Nanci Griffith, Crystal Gayle, Barbara Mandrell, Reba McEntire, Sylvia.


Top Vocal Duet: Bellamy Brothers, Merle Haggard & Willie Nelson, Charly McClain & Mickey Gilley, Kenny Rogers & Dolly Parton, T.G. Sheppard & Karen Brook.

Top New Female Vocalist: Laney Brody, Amy Grant, Gus Hardin, Kathy Mattea, Lonnie Mack, Nanci Griffith, Crystal Gayle, Barbara Mandrell, Reba McEntire, Sylvia.

ONE GREAT WEEK!

GRAMMY AWARD: BEST COUNTRY VOCAL PERFORMANCE
GOLD ALBUM: SOMEBODY'S GONNA LOVE YOU
NUMBER ONE SINGLE: "GOING, GOING, GONE"
ACM NOMINATION: BEST MALE VOCALIST AND SONG OF THE YEAR: "I.O.U."

Thanks to all my friends at radio, retail, MCA Records, NARAS and the Academy of Country Music for making it a week I'll never forget.

With sincere gratitude

Lee Greenwood

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THE COUNTRY MIKE

MCRN TOP FIVE — This week Cash Box debuts a new, regular feature that will report the five most requested records as compiled by the Music Country Radio Network. MCRN is a live syndicated show heard on 90 stations nationwide and each evening listeners from all across the country telephone in their requests. This week's Top Five is: 1. "Roll On" — (Alabama) (RC); 2. "Make My Day" — T.G. Sheppard & Clint Eastwood (Warner Bros.); 3. "We Don't See A Thing" — Ray Charles & George Baker (Columbia); 4. "Happy Birthday, Dear Heartaches" — Barbara Mandrell (MCA); 5. "Islands In The Stream" — Kenny Rogers & Dolly Parton (RC).

STATION CHANGES — 100,000 watt WRK/Richmond has changed its call letters to WQUS-FM and will now be known as "US-99." National programmer/consultant Don Keith says part of the reason for the change is that research has shown that listeners have been confused with local stations of similar call letters. Veteran Richmond morning team Tommy Charles and John Ed Willoughby have joined WQUS-FM and WQHK for a simulcast morning show. The duo had previously been together on WSGN/Richmond for nine years. Charles has been a fixture on Richmond radio for more than 20 years and has had chart records and appearances in motion picture roles. FM morning man Reid Lundy is now hosting the afternoon show. Program director Dave Edmunds has been assigned to mid-week with the transfer of midday personality John Bee to Nashville. KVQO/Tulsa operation manager Billy Forsyth has announced that Jerry Vaughn will now handle the 11 a.m. — 3 p.m. shift in addition to promotion director responsibilities. Vaughn is formerly of KRMR/Tulsa and has replaced the retired Jay Jones who spent 35 years at KVQO. Jim Hall has joined KVQO, assuming the 7 p.m. — midnight shift to replace Richard Kaye who resigned. WTCO/Toledo program director Bill Manders has announced that the addition of Ann Shepherd to the morning show presenting traffic reports. Shepard is also public service/public relations manager for WTCO/WKLR. She joins the current morning crew of Larry Jewett and Tom Lawrence. WHN/New York has announced that Joel Sebastian is host of the Sunday morning 5:00 a.m. airshift. Sebastian is formally of WMAQ, WKQX, WINO, and most recently of the defunct WKDK/WOW/Omaha news director Rod Calvin has announced the addition of Doug Larsen as a full-time anchor and reporter for the news department of the station... The Wheeling Broadcasting company has made a few changes in their staff including morning news anchor and reporter Jim Forsyth who was promoted to the position of news director for WMAQ/WKQX. Forsyth replaces John Price who is now at WTRF-TV. Jim Wallace has joined the news staff as an editor and reporter after leaving WOMP where he anchored the morning news and served as part-time talk show host. Also new on the staff are Doug Dean with sales and Vernon Loyer who will supervise quality control for the radio stations. Both men are formally of defunct WPCI... Viacom International Inc. of New York is acquiring WEAM/Annandale, VA for $12 million subject to FCC approval. The 5,000-watt AM station is located in the greater Washington, D.C. metropolitan area, the nation's eighth largest market.

KBR IS A WINNER — KBR/Denver was recently awarded an Instant Citation for its outstanding coverage of the million dollar fire at the University Hills Shopping mall. The award was presented by the Citation Committee of the Associated Press Managing Editors Organization. Nathan Tannenbaum provided AP members with the first call about the fire and stayed until after 3 a.m. calling AP with developments. John Lento.

SINGLES REVIEWS

OUT OF THE BOX

MERLE HAGGARD (Episc 34-04402) Someday When Things Are Good (2:54) (Shade Tree — BMI) (L. Williams) (Producer: M. Jaggard, R. Baker) "Someday When Things Are Good" offers some true honkytonk instruments behind Hag's well-known vocal style on this slow, melancholy, tear-jerking tune. Haggard lends the song, written by Leona Williams, a feeling of having been there before.

Larry Gatlin & the Gatlin Brothers (Columbia 38-04395) Denver (3:40) (Larry Gatlin — BMI) (Producer: R. Hall) Coming in their recent #1 hit "Houston," the brothers continue their success with another city-named tune, "Denver." Penned by lead singer Larry, the song features traditional country flavor and asks the question, "Is There Life After Denver?" after a couple go their separate ways in the mile high city. Prominent string sections thread their way through this love song under the direction of David Bergin White.

RICKY SKAGGS (Episc 34-04394) Honey (Open That Door) (3:28) (Cedarwood — BMI) (M. Tillis) (Producer: Ricky Skaggs)


JERRY LEE LEWIS (MCA-32369) I Am What I Am (2:25) (Kovental/Lovejoy & Thinker — BMI) (K. Kovental, B. Taylor) (Producer: Ron Chancey)


GARY GOODNOYH (Awesome 102) I Got A Thing About You Baby (2:36) (Tennessse Swamp Fox — ASCAP) (T.J. White, R. Edgell)

CLAY WILLIS & GEORGIA CLAY (JED 1-64) I Hope You Find Someone (3:28) (Cedarwood — BMI) (Z. Van Arsdale) (Producer: Not Listed)

KEVIN PEARCE (Orlando 109) Sweet Southern Woman (3:15) (Hurricane Leon/April — ASCAP) (K. Pearce) (Producer: Ronnie Dean, Leon Everette)

JONNY GATEWOOD (F & L 535) Little Ole Dime (2:54) (Tuckahoe — BMI) (J. Carroll) (Producer: Not Listed)

BILLY G. SMITH (Hal Kat 495) Bad News (2:51) (Acctu-Rose — BMI) (J.D. Loderdolm)(Producer: Hal Wayne)

KEN CHART (Chetta 184) The Care (3:24) (Dream City/Windown — BMI) (L. Kingston) (Producer: Charlie Fields)
TOP 75 ALBUMS

COUNTRY ALBUMS

ONE YEAR OLD — The Nashville Network (TNN) celebrated the first anniversary of its 90-minute variety show Nashville Now on March 7 via a "Special Anniversary Edition" broadcasted with highlight guest appearances by Lacy J. Dalton, Gary Morris, Shotgun Red and Con Hunley. Hosted by Ralph Emery, the special show featured clips from Nashville Now segments throughout the year, including unreal moments, special guests and celebrities who walked on the set unannounced. A reception and special screening of the show was held that night for invited music industry representatives.

PARTON TOURING — Dolly Parton wound up a six-day promotional tour aimed at supporting her latest album, "The Greatest Pretender" March 9 in Dallas. The whirlwind tour began March 4 in Kansas City and included press conferences and receptions in two major cities a day. The radio/retail tour is the first one in years for Parton, who recently took off from touring to work on her upcoming movie Rhinestone with Sylvester Stallone, and to recuperate from an illness. In Seattle, one of the first stops during the tour, Parton arrived at a press conference and reporters were so in awe it took a while before anyone would ask questions. Dolly made an unannounced special appearance at the recent Country Radio Seminar cocktail party, delighting air personality friends who had an opportunity to meet her and have their pictures taken with her.

NMA SHOWCASE — The Nashville Music Assn. (NMA) will host its first Spotlight Showcase of the year March 15 in the Polk Theater at the Tennessee Performing Arts Center. Featured guest artists include J.D. Martin, Jessica Boucher and Eddy Raven. All three artists are well known for their songwriting abilities and Raven has recently been signed to RCA Records. Tickets for the 7:30 show are $5 and are available at the NMA office and at the door on the night of the show.

OAKS SET ATTENDANCE RECORD — During a recent concert at the Houston Livestock Show and Rodeo, the Oak Ridge Boys set an attendance record of 43,026 at the first Sunday matinee indoor performance. The total attendance for both of the group's shows was 78,169. The Oaks also hold records from 1982 for the highest attendance for a second Sunday matinee at the Houston event (44,845) and from 1981 for the largest Tuesday evening house (38,068). Earlier in February on Valentine's Day the quartet handed out 3,000 carnations to the ladies at that night's performance in St. Louis. While in St. Louis the Oaks also taped a 30-second PSA for the Osmond Foundation's upcoming national telethon and visited the Cardinal Glennon Children's Hospital with flowers and pictures and performed a capella rendition of "Elvira."

JOHNNY GATEWOOD SINGS "LITTLE OLE DIME" FROM THE LP "HEARTACHES AND HONKYTONKS"

Photo Credit: Dona Harris

Cash Box March 17, 1984
new teepee and patched up the previous one. In the Spring, a third and larger teepee will also be put up on the Golden Era Plantation.

HE WILL GET YOUR GUN — Recording artists Dave Rowland and Helen Cornelius are currently touring on the Bill Fegan-produced version of the Broadway hit play "Annie Get Your Gun." The duo started the tour Feb. 5 in Dallas and are travelling to 46 cities in the top with country acts including "You Can't Get A Man With A Gun," "There's No Business Like Show Business," "They Say It's Wonderful," and "Anything You Can Do." PRODUCER PHILIPPS FETED — Legendary record producer Sam Phillips will be honored in Sherman, Ala., for his pioneering work in rhythm and blues and country music that helped launch the career of Elvis Presley, Jerry Lee Lewis, Charlie Rich, Carl Perkins, Johnny Cash, Roy Orbinson and others. Memphis radio and television personality George Klein will emcee the roast.

Radio Seminar (continued from page 71) show to run past midnight, four hours after the beginning of the dinner/showcase. Kathy Mattos began the show with her first hit "Street Talk" and was followed by Bandana, Lane Brody, Rick & Janis Carnes, Jim Glaser, Exile, Jan Gray, Dan Seals and Gus Hardin, before Atlanta ended the show with smoke billowing up from the stage and the raising of the American flag.

KFC Sponsors Second Gospel Music Contest NASHVILLE — The second annual Ken- cious the Gospel Music Com- petition finals will be held July 15 at the John F. Kennedy Center for the Perform- ing Arts, highlighting groups and soloists from Baltimore and Washington area churches.

Preliminary auditions will begin in May, through entries submitted by churches in the form of a 10-minute cassette tape and the official entry form. A panel of judges, headed by Dr. Archie Buffkins, president of the John F. Kennedy Center's National Committee on Cultural Diversity, will screen all material submitted. Semi- finalists will then be requested to perform in preliminaries hosted by the participating churches.

Entrants, who must be church-spon- sored, may compete in one of the follow- ing four categories: Choir, ensemble, female soloist or male soloist. Churches sponsoring the winners will receive a total of $3,000 in cash donations in addition to trophies for the participants.

Entry forms can be obtained at partic- ipating Kentucky Fried Chicken restau- rants or by sending a self-addressed stamped envelope to: Kentucky Fried Chicken Gospel Music Competition, P.O. Box 28604, Washington, D.C. 20005.

GOSPEL VOCALIST HEMPHILL SIGNS WITH IMPACT — Candy Hemphill of the gospel recording family The Hemphills has signed an exclusive solo contract with Impact Records designed to bridge the gap between Southern Gospel and Contemporary Christian. Ms. Hemphill is seen here with (l-r): Wayne Hilton, ATR for The Benson Company; Joe Mosheo, public relations for BMI; Steve Bock, vice president of marketing and sales, The Benson Company.
THE SECOND CRUSADE — As one of the most influential and innovative bands the music world has known, MCA Records recording artists The Crusaders are once again challenging the boundaries of conventional music forms and categories. Their 11th album, “Ghetto Blaster,” displays the Crusaders’ long-standing “black trademark” — diversity. The Crusaders — keyboardist Joe Sample, saxophonist Walton Felder, and newest member, drummer Leon Ndugu Chanter, exhibit yet another side of the —faceted Crusader sound with ‘Ghetto Blaster.’ With an intertwining of the group’s jazz roots into a variety of pop, soul and Caribbean textures, this unique trio will continue to stay ahead of the rest by taking risks while at the same time making every thing they play come out sounding right. Says Joe Sample, “Music is paintings of periods of time, and I am a painter.” And what a painter. Since his introduction to classical music when he was in grammar school through his solo successes, Sample continues to adapt his musical messages to fit any direction and content issue. The same follows for Joe Sample, one of the Jazz Crusaders along with Sample, Felder, a people watch who says he gains most of his knowledge through the observation of others, has infused his new attitude — that of participant in social situations — in the music he performs on the album. Ndugu Chanter, Grammy winner for cowriting “Let It Whip” for the Dazz Band, has performed with such artists as Weather Report, Kenny Rogers, Herbie Hancock, Hubert Laws, and Lionel Richie but more recently as drummer on Michael Jackson’s “Thriller” album, makes his debut as a Crusader on “Ghetto Blaster.” Successful as a writer and producer in his own right and coproducing the album with Sample and Felder, Chanter feels quite fortunate to be a part of the —faceted leader group but also that he thinks that he functions better in the framework of working with other people, which was his principal reason for joining the group. Aside from doing their own material, they have produced a cover version of the classic Beatles tune “Help,” for singer Tina Turner, on its way to becoming an international smash. Though The Crusaders have sold more than 15 million albums worldwide, Ghetto Blaster is a milestone, a celebration of their past and a preview of the future. Sample sums it all up when he says, “We are only in the beginning of our career and we’re happy about it.” The same follows for Tweet Newcomer, one of the Jazz Crusaders but we will continue to take new directions and set new trends...”

SINGLE PICKS — Three singles to be on the lookout for are “Rebel, Rebel” club mix by Donna DeSire on MainMan. It is a powerful record worthy of play nationwide. T.V. Records has “I Got To Find A Way” by Zena DeJong, a track of controlled energy which has a sensual instrumental arrangement while at the same time is easy to dance to. Talk, Talk from EMI/America has “It’s My Life,” a beautiful and highly sensitive medium tempo song of combined jazz and techno rhythms which will definitely make it a hit at most nightclubs — it is already getting good response in progressive clubs. But the pick of the week goes to D&D Records Matsubara for “S.O.S.” (Society of Soul), a Japanese group (with the exception of one member) and it has proven that it can capitalize big on the American sound.

AND THE WINNER IS — The first annual “Black Gold Awards” were held February 20 here on the heels of the Grammy awards. Taped for airing as a 2-hour syndicated TV special, the ceremonies were hosted by Lou Rawls together with Gladys Knight and Deniece Williams. Highlights of the show included awards to Michael Jackson for Top Male Vocalist, Best Video Performance, and Best Overall Performance. The first Black Gold Award was presented to The Crusaders and it was also a hat-trick. Black Gold Award The Year, “Billie Jean,” and Album Of The Year, “Thriller.” Other top awards went to Gladys Knight for Top Female Vocalist, and Top Vocal Group went to Gladys Knight & The Pips. Lionel Richie’s hit single, “All Night Long (All Night)” won Song Of The Year while Instrumental Record Of The Year honors went to Herbie Hancock for “Rockit.” The show, which was produced by Dick Clark Company, Inc., also featured performances by Angela Bofil, Gladys Knight & The Pips, Patti LaBelle and Jeffrey Osborne. Appearing on the special were Al Green, Herbie Hancock, Michael Jackson, Quincy Jones, Shalamar and Thelma Houston among many others. The ceremonies also honored the late Jackie McLean with a special tribute. Winner of the top new comer award was Kashif and the Hottest Female Newcomer was Janet Jackson, while Hottest New Group was Klique. The show, which was primarily sponsored by Anheuser-Busch, aired in Los Angeles on March 15, 8-10 pm on Channel II.
**Argentina**

**BUENOS AIRES**—Brazilian musician and composer Juan Luis will be arriving in Buenos Aires next week to record an album aimed at the Spanish-speaking market in Latin America. Recently, Bernardo Bergeret, a local indie producer, traveled to Rio de Janeiro to work with chanteurs Keaton & Kiefer on another album, recorded by Aririola, which will also be released in the whole area. This news shows a move in the Brazilian industry, which had to bear a severe crisis in the past two years, toward gains in other countries. As it is known, Brazil is the only Portuguese-speaking country in the continent.

Spanish chanteur Jose Velez is currently in Argentina, and Dascosa, which represents his label here, is releasing a new album through EMI, its distributor. Velez has obtained good sales in the past, and is regarded as a potential star in this market.

Alberto Caldero, EMI’s commercial director, reports the company is very confident about an upcoming album in Spanish by Solena Easton, which is being cut in West Coast. The label is also expecting good sales from the new LP by Rocque Narvaja, who has been recently inked by EMI and is recording the tracks in Germany, Narvaja will come to Argentina during May or June for personal appearances and promotion of this album.

Leo Bentivilgio, PolyGram’s marketing manager, sends word about the strong and continued sales of Mercedes Sosa and Victor Heredia after the TV exposure they had at the Cosquin Song Festival. Heredia’s album “Aquellas Solitudes de Plomo” and Sosa’s two waxings, her recent “La Maza” and the 1982 live LP at the Opera Theatre, have benefited most from this somewhat unexpected banza.

RCA is willing to increase its share of the regional music market and contracted musician and composer Avelino, who sold, years ago, hundreds of thousands of albums in the northwest but has been somewhat retired from the record biz in the past nearavelino came to Buenos Aires and recorded two LPs, the first of which has been already released with very good results. The company reports still another regional hit: singer Pelusa, who has been the leading voice of regional group Chebre, and is selling strongly in the province of Cordoba.

Sicamericana’s Alejandro Selasco reports a strong promotional campaign in behalf of Mexican singer Berta Romo, who has recently been at the Vina del Mar Song Festival and has also been active in Italy. The leading song in the campaign is ‘Mentiras,’ cutted from her first LP, which was recorded in Spanish.

**Canada**

**TORONTO**—The Canadian Radio Television and Telecommunications Commission recently started hearings in Ottawa to determine who will be the recipient of Canada’s first music pay-TV license. The five applicants consist of Rogers Communications for CITY-TV CTM group of cities, and the Vina del Mar Song Festival and has also been active in Italy. The leading song in the campaign is ‘Mentiras,’ cutted from her first LP, which was recorded in Spain.

**United Kingdom**

**Lucky Seven**—Toronto rock ’n roll trio Dice were signed to Mercury/PolyGram by Jerry Jaffe, senior vice president, rock division for the label. The debut LP was produced by Chris Kimsey, known for his work on the Stones’ “Undercover.” Pictured at the signing in Toronto are (seated, l-r): Haydon Viala and Gary Lima of The Dice; Jeff Laylin, manager of the band; Trevor Russell of The Dice; Jaffe. (Back, l-r): David Bluestein and Laurence Steinberg, managers of the band.

**International Bestsellers**

**Italian**

**Top Ten LPs**

1. Thriller—Michael Jackson—CBS
2. Aida—Pimpanela—CBS
3. Save The Tesoro—Ricchi E Poveri—EMI
4. Si Mi Mundo Tu—Callesto—Micotron
5. Amor Infinito—Trecanha—Micotron
6. No Me Puedo Quejar—Angel Garcia—Micotron
7. Olinda—Los Locos Ardor—EMI
8. Ahora Me Quiero—Callesto—Interdisc
9. Matano—Michael Sembello—PolyGram
10. Eres Una Nina Mimada—Cris Manfredi—Interdisc

**Top Ten 45s**

1. Radio Go Ga—Queen—EMI
2. Ci Sara—Al Bano & Romina Power—Baby
3. Love Of The Common People—Paul Young—CBS
4. All Night Long—Lionel Richie—Ricordi/Motown
5. Serenata—Toto Cuoglio—Baby
6. Ballad—Pino Daniele—Dischi
7. Grazie Perché—Gianfranco/Arnott Stewart—RCA
8. No Tengo Mi La Luna—Fettatito—Durnum
9. Say So Say—M. McCartney & M. Jackson—EMI/Parlophone
10. Gose Sell—Ricchi E Poveri—Baby

**Japanese**

**Top Ten LPs**

1. Speciale Sannono 84—Various Artists—CBS
2. Vous Vous Danser—Baby
3. La Donna Cannone—Francesco De Gregori—RCA
4. La Come Amore—Richard Clapton—RCA
5. No Paroli—Paul Young—CBS
6. I Grandi Successi De Claudio Baglioni—Claudio Baglioni—Spectacoli
7. P.S. I Love You—Eusko—Disco
8. Le Volto Che Adriano E Stato Primo—Adriano Celentano—CGD/Casa
9. Sincellita—Riccardo Cocciante—Virgin
10. Mirage 2—Various Artists—Baby

**Top Ten 45s**

1. Relax—Frankie Goes To Hollywood—ZTT
2. Doctor Doctor—Clive Toopins—Artista
3. Radio Go Ga—Queen—EMI
4. I Red Balloons—Boy George—PolyGram
5. My Ever Changing Moods—Style Council—Polydor
6. Michael Caine—Madness—Stiff
7. Break My Stride—Matthew Wilder—Epic
8. Holiday—Madonna—EMI
9. Girls Just Want To Have Fun—Cyndi Lauper—Portrait
10. What Difference Does It Make—The Smiths— Rough Trade

**Japanese**

**Top Ten LPs**

1. Sparkle—Ringo Starr—Hollywood—ZTT
2. Touch—Eurythmics—RCA
3. Thriller—Michael Jackson—Epic
4. An Individual Man—Billy Joel—CBS
5. Can’t Slow Down—Lionel Richie—Motown
7. Slide It In—Whitney—Liberty
9. The Flat Earth—Deborah—Parlophone
10. No Paroli—Paul Young—CBS

“Rhythm Of Youth” album went platinum in January. WEA Canada reports it was the first territory to do so and that the band is currently in Montreal working on material for a new LP. . Eddie Schwartz’s latest offering, “Public Life” should be hitting the retail outlets any day now. The album was recorded at the Power Station in New York with Tony Bongiovi at the helm. Schwartz penned Pat Benatar’s big hit “Hit Me With Your Best Shot” . Canadian reggae band Messen Jah, coming out with “Jaw sessions,” their second album for WE Canada. The disc was recorded last December in San Diego. . Saga, recently returned from a 30-date sold-out tour of Europe, Scandinavia and Great Britain, are now rocking their way through a U.S. tour and a sold-out show in Quebec. . Canadian singer Aido Nova opens the show supplying fans with a great one-two combination . . . The disc has recently been pressed and distributed around the country. Four Australian CFM/FRM-U Know Awards are set to roll this year on Monday, April 2 in Toronto. Over 200,000 ballots have been distributed and the market place is currently waiting for the results to be tabulated by computers. The popular peoples’ choice awards will be the first to be given to any record label. . . . The Payola’s are completing a 12-date tour of western Canada. The band will then head back home to Vancouver to start work on a new album . . . 

Jan Paller
AVA Nominees

(continued from page 17)

Annie Lennox, “Sweet Dreams (Are Made Of This)” (HCA).
Bonnie Tyler, “Total Eclipse Of The Heart” (Columbia).
BEST PERFORMANCE, MALE

Michael Jackson, “Beat It,” (Epics).
Michael Jackson, “Thriller,” (Epics).
Billy Joel, “Tell Her About It,” (Columbia).
BEST PERFORMANCE, GROUP

Stray Cats, “She’s Sexy + 17,” (EMI America).


Music Publishers Name 43 Finalists

(continued from page 13)

Bug Pie Music Pub, and Blackwood Music Inc.


The 43 of the finalists will also be elected Song of The Year. The awards ceremony will be followed by a reception.

Music publishers, Hollywood studios, and record company executives from both coasts are expected to attend the late afternoon ceremony. Of course, we can’t imagine what we’ll hear from the board directors who will hold its March meeting at the Beverly Wilshire Hotel.

RIAA Awards Arts Caucus

NEW YORK — The RIAA will present its 14th Cultural Award to the Congressional Arts Caucus, a special organization of House of Representative members who are committed to supporting and preserving culture and the arts nationwide.

At its gala award banquet, March 20.

EAST COASTS

(continued from page 15)

Bleiwiss noted: “Now that the film’s pre-promo has accomplished what it set out to achieve, and the initial reviews have all been excellent, the entire campaign is going full force, and we’ll expect to see a great rush on music from the soundtrack.” Targeted are AOR and personality radio formats that would be most open to the heavy-meat-and/or comic elements of the film. Already out at stations is a 12” single coupling “Big Bottles” and “Hell Hole,” “but we’ll be sending the complete album to stations and will definitely consider a different title for a possible single if it gets more airplay.” Another possibility on the board is an singles old, since the movie includes a look back at the past incarnations of Tap as a Mersey-beat outfit and as a rhythm and blues band. Another possibility would be comprised of Tap’s sixties hits: “Give Me Some Money” and “Listen To The Flower People.

CATCH THAT COUGAR — John Cougar Mellencamp will be appearing, in his capacity as New York metropolitan appearance, at Radio City Music Hall in mid-April. But you see, with the help of WNEW-FM broadcasting the exclusive announcement when tickets went on sale, the show sold-out in a matter of two-and-a-half hours.

AND HOPE YOU CAUGHT — Ian McDonald, cofounder of Foreigner back in 1974 with Mick Jones, has just spent a year hand-picking musicians for his new band, Danger St. Heralded as a “band for the 80’s,” the entourage includes drummer Steve Holly (ex-Wings), bassist Brian Stanley (fondest of the 60’s), guitarist Louise Merlino (former member of Ronnie Spector’s touring band) and keyboardist Todd Kray (performed in New York avant garde Disturbed Furniture from ’81 till ’83) and McDonald, who will handle vocals and guitar chores. Danger St. performed their N.Y. debut at Manhattan’s The Cat Club Wednesday, March 28, to a packed house.

EXCUSE OUR BOO-BOOS — Last week, this column, beyond my control, inadvertently dubbed Alligator president Bruce Iglauer with the first name of “Dick.”

ashley kahn
AROUND THE ROUTE
by Camille Compasio

As we were gathering news for this week's column the annual ATE convention had just wrapped up in London and the AOE '84 show was about to begin at O'Hare Expo Center in Chicago. Hope to have coverage of both events in subsequent issues of Cash Box, so keep tuned.

The new Rowe V/MEC video jukebox will be the star of the show on March 26 when Rowe-Dedham holds a regional premiere of the new model for area ops. Event will take place at Lombardo's in Randolph — with general manager Bob LeBlanc, et al, hosting.

And speaking of big events, Bally Midwest held a Sente showing in their Chicago headquarters on Monday, February 27 with Sente chairman Nolan Bushnell present to explain the new system and field questions. Some 100 operators attended — and this figure is outstanding, considering the fact that Chicago was experiencing one of its nasty snowstorms at the time, which made for very messy transportation conditions not to mention other storm related problems throughout the city.

Jerry Womble, formerly of the World Wide Dist., was recently appointed branch manager of the Bally Midwest

(continued on page 33)

ASI Exceeds Sponsors’ Goals; 1985 Show Dates Are Set

CHICAGO — The coin machine industry's newest marketplace, Amusement Showcase International, made its debut February 17-19 at the Expocenter in downtown Chicago as more than 100 manufacturers unveiled their 1984 spring lines to operators and distributors from throughout the world.

With a total registration of 4,400, the first Amusement Showcase International exceeded the goals set by its sponsors, the Amusement Game Manufacturers Association (AGMA) and the Amusement & Vending Machine Distributors Association (AVMDA). The two organizations had joined forces in an effort to create a marketplace which was responsive to the unique needs of each segment of the industry.

“Our exhibiting members were extremely pleased with the excellent marketing opportunity which the Showcase presented,” commented Glenn Braswell, AGMA executive director. “The exhibitions were very happy with the quality audience of influential buyers which the show attracted, and also with the outstanding show facilities provided by the Expocenter.”

Braswell noted that the show's liberal badge policy, enabling exhibiting firms to provide free badges to their best customers, hindered accurate classifications of all attendees. “We estimate that of the total registration, approximately 1,000 were exhibitor personnel, with the remainder being operators and distributors,” he said. “Next year, a more structured registration format will eliminate the problem.”

In addition to the 50,000 square foot trade show, AGA also featured a comprehensive educational program offering more than 20 sessions covering timely topics of concern to operators and distributors. There was also a technical services room which was open during show hours, allowing attendees to obtain expert advice on solving a variety of service related problems.

“In terms of education, AGA was an enriching experience for all who attended,” said Ed Doris, executive director of AVMDA. “Distributors and operators alike profited from the excellent seminar program and, of course, the chance to see the new developments from the industry’s most innovative suppliers.”

Among the many prizes given away in conjunction with the show were a total of 16 video games; two round-trip airline tickets to Hawaii and a 1984 Chrysler LeBaron Town & Country convertible.

Planning has already begun for the 1985 Amusement Showcase International which will be held March 1-3 at the Expocenter in downtown Chicago.

AGMA Offers New Legislative Service

CHICAGO — AGMA (the Amusement Game Manufacturers Assn.) used its booth at the February 17-19 Amusement Showcase International convention in Chicago to
AROUND THE ROUTE
(continued from page 32)
S.Louis Office.

Saving a buck — Tradestars planning to attend the upcoming second annual PAO trade show in California can look forward to greatly reduced registration rates for office attendance and seminar participation — in some cases as low as $5 per person (and special rates for two). For full details contact Terry Cunningham, the show director, at 415-325-6691 or write him at Westco Amusement, 2727 Midtown Ct., Suite 1, Palo Alto, CA 94303. “Let’s face it,” said Terry, “it’s been a pretty rough year for the coin-op amusement business but by working together and giving each other a break we can turn this industry around.” Makes sense. Show dates, by the way, are April 6-8, at the Disneyland hotel in Anaheim, California. “For about the price of a movie, the attendee gets a great package,” Terry added.

At the Jakebox ops. "Burning Love" (an upbeat, dance version of the Elvis Presley hit) by Mark Coronado on the Bravo label is being promoted for jakebox programming. Ben Arrigo of Glenn Productions and Promotions reports that the record is starting to make some progress in the East. Ops may secure jakebox promo copies by contacting Ben at 212-265-6385 or writing to the firm at 157 W. 57th St., New York City 10019.

A number of new items are being readied for release by Williams pinball game. Also, “Mythic Marathon" and “Blaster,” Williams' first two conversion games. Watch for ’em!

John Margold, formerly eastern regional sales rep for Bally, has been named branch manager at Banner Specialty in Philadelphia.

State Association News. OMAA, the Ohio state association, has formed a special committee to investigate the possibility of OMAA sponsoring public auctions of operators' used equipment, the purpose being to provide members with an outlet for the disposition of excess used equipment. As part of the proposed project OMAA would handle all pertinent arrangements for the operator on a consignment/minimum fee basis for each piece sold. The state group is currently surveying members to determine their reaction before proceeding any further with the proposal. Tennessee ops are once again faced with the possibility of an amusement tax. Last year they were assessed $100 per machine which was to have been “in lieu of” any other state or local assessments of any kind. However, since the attorney general recently announced that the exemption did not apply, the door was left open for new tax revenue proposals.

CASH BOX
The Weekly Trade

INDUSTRY NEWS

Third Annual Miller Valley Tavern Pool Tournament Announced

CHICAGO — Miller Brewing Company and OMAA, the official state association, recently announced the start of the 3rd annual Late Beer $300,000 World Series of Tavern Pool Tournament. Last year’s competition began on June 2, in taverns nationwide, and will continue through March 8.

The official tables for the 1984 event are the Valley “Cougar Cheyenne” models and there will be 100 in use during competition play. As an added accommodation for participating operators, tournament officials have implemented a number of changes geared to simplify participation and reduce the amount of paperwork involved. For example, all of the necessary tournament material, kits, etc. is available through Miller distributors. Additionally, an Amateurs Women’s Ball Division has been included for the first time and the 8-ball and 9-ball divisions have been opened up to amateur players only, in an effort to induce increased interest.

Further details may be obtained by contacting Miller-Brewing Company, 3939 W. 60th St., Milwaukee, Wisconsin 53201-0482 (phone: 414-931-2000) or the Valley Company at 333 Morton St., P.O. Box 656, Bay City, Michigan 48701 (phone: 517-892-4556).

AGMA Service

demonstrate a comprehensive computerized legislative retrieval system, designed to assist operators in their ongoing battles with state and local legislation. This service, first in the industry according to AGMA’s executive director Glenn Braswell, provides immediate access to legislative information in all 50 states plus the U.S. Congress.

“Our big project for 1984,” Braswell stated, “is to assist operators with their lobbying efforts by centralizing data on legislative and regulatory efforts directed at the industry as a whole and providing arguments, speeches and presentations that can be used to offset their thrust.”

The computer service, by itself or as a part of the legislative seminar package, is available immediately by contacting the AGMA office at 703-548-8044. Written inquiries may be directed to the association’s headquarters offices, 120 N. Strand, Suite 3, Alexandria, Virginia 22314.

New Equipment

‘Firebox’ Laser

"Firebox," the first laser disc video game introduced by Atari, Inc., was displayed in final form in the company’s product exhibit at the ASI convention in Chicago. As noted by Jerry Marcus, executive vice president of sales for Atari’s Coin Video Games Division, “With the introduction of Firebox, Atari debuts breakthrough technology. We’ve used extremely sophisticated video editing techniques to fully animate laser disc and digital graphics for the first time — taking Firebox to a level of excitement beyond similar entries in the laser disc game market.”

Firebox, which is based on the adventure-packed Clint Eastwood movie of the same name, puts the player in the role of U.S. marshal Kit Carson. It is to steal the technologically superior Firebox war plane from the Soviet Union. The task is not an easy one, since the player must avoid radar tracking systems, Russian MIG fighters and other Firebox prototypes during the course of the game action.

Hours of movie footage, some of it never before seen by moviegoers, was viewed by Atari’s Firebox project design team to ensure that only the most dynamic sequences were used for the game. The footage was edited and integrated with advanced computer graphics onto a laser disc to depict the challenges the Firebox must face on its way out of the Soviet Union.

High speed microprocessors and advanced laser disc technology make it possible to digitize dialogue from the movie, as well as the game, and to play them side-by-side at a rate of 28 of Clint Eastwood’s phrases that are used to encourage, entertain and warn them of unexpected foes and dangers.

Firebox, which is based on the adventured packed Clint Eastwood movie featured in "Star Wars," a previous Atari game, are also found on Firebox, adding to the realism of the flight experience. The fire buttons on the controller have two purposes: the trigger switch fires bursts of cannon shells from Firebox nose, and the thumb buttons operate the launching of one of the four missiles for large target destruction. The game offers two different waves of play which offer crucial and sometimes menacing action to further challenge the players.

"Game play is a new and realistic interactive entertainment," Marcus stated. "The game is fully convertible and Atari is developing whole new programs that promise increased excitement as we tap into the vast, unexplored capabilities of our laser disc system."

Further information about the game may be obtained through factory distributors or by contacting Atari at 1265 Boggs Ave., P.O. Box 427, Sunnyvale, California 94086.

Knock Out

Nintendo introduced Punch-Out!!, at A.S.I., a new boxing arcade game, "Punch-Out!!" is the first sports themed game to come from Nintendo. Punch-Out!! presents the fight of the century and Nintendo puts video game players in the middle of the action against the meanest, toughest boxers of all time.

The new game features six boxing challengers that the player must fight to win the championship. WVBA (World Video Boxing Association) title. Each master of the glove presents varied physical characteristics, which make each level of play increasingly difficult. The contenders come from around the globe...like Glass Joe, the world’s ninth ranked, fly weight boxer from Paris, France; Piston Hurricane, the world’s seventh ranked heavyweight from Cuba; Pizza Pasta from Napoli, Italy, Kid Quick from Brooklyn, New York; and Bald Bull from Istanbul, Turkey. Only a knockout before the clock runs out will keep the player in the running for a chance at Mr. Sandman from the World Video Boxing Champion. If he is defeated, the title goes to the player — for as long as he can defend it.

“This game is set up so that the player can make realistic boxing moves against his opponent," states Bill Rand, director of marketing commercial products. “In fact, this action is so exciting and challenging, the player won’t be able to resist playing ‘Knock-Out!!’ again and again.”

A status meter shows who has the advantage. The player must build his own to defeat the opponent. The player can quickly throw a “Knockout” punch. The game is over when the player is knocked out or the time count reaches zero. WVBA Hall of fame Regis ton top player performance.

‘Punch-Out!!’ combines dual screens and live action commentary to add to the excitement. The four-way joy stick lets the player dodge and guard. The left and right “b Lowe” buttons are used to throw hooks and body blows. The power meter shows the player’s strength building as he punches the opponent. When the meter flashes “Knockout,” the player can quickly use a hook or uppercut to knock out the opponent.

CALENDAR

Apr. 4-6: NAMA Western Convention; Anaheim Convention Center; Anaheim, CA.

April 6-8: Pacific Amusement Operators Show (PAO); The Disneyland Hotel; Anaheim, California; nat’l trade show.

April 6-8: NAMA Western Convention; Anaheim Convention Center; Anaheim, California; vending show.

May 3-5: Ohio Music & Amusement Assn.; Hyatt Regency/Ohio Center; Columbus, Ohio; convention.


Cash Box/March 17, 1984
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**CONVERSION KITS**

**POOL, SHUFFLE, TABLE GAMES, ETC.**

**COIN COMPUTER**, V-Back Shuffleboard

Irving Kaye Silver Shadow

Irving Kaye Lion's Head

Dynamo Model 37

Dynamo-The Tournament Football (5/82)

Dynaco Big D Pool Table (8/83)

Exidy Whirly Bucket (11/82)

Exidy Tidal Wave (10/83)

E.L.E., Cheex

TS Tournament Eight Ball

U.S.I. Bronco

Valley Cougar

Valley Tiger Cat Bumper Pool (6/82)

Valley Cougar Cheyenne (8/82)

Williams Big Strike Shuffle Alley

Williams Triple Strike Shuffle Alley (11/83)

**COIN COMPUTER**, V-Back Shuffleboard

Irving Kaye Silver Shadow

Irving Kaye Lion's Head

Dynamo Model 37

Dynamo-The Tournament Football (5/82)

Dynaco Big D Pool Table (8/83)

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Valley Cougar Cheyenne (8/82)

Williams Big Strike Shuffle Alley

Williams Triple Strike Shuffle Alley (11/83)

**CONVERSION KITS**

(including interchangeable games & enhancement kits)

Atari Pole Position II (11/83)

Bally Midway, Pac-Man Plus (12/82)

Bally Midway, Jr. Pac-Man (12/83)

Centuri, Gussler

Cinematronics, Brix (1/83)

Computer Kinetics, You-Pick-It

Intrispid Marketing, Encore Retro-Kits (1/83)

Data East, Burger Time

Data East, Bump 'N Jump (2/83)

Data East, Multi Conversation Kit

Data East, Cluster Buster (7/83)

Data East, Pro Bowling (7/83)

Data East, Pro Soccer (8/83)

Exidy Hardhat (2/83)

Exidy Pepper II (8/83)

Exidy Retrofit

Konami, Gussler

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Sega, Super Zaxon (1/83)

Sega, Lost Tomb (2/83)

Sega, Pop Flasher (3/83)

Sega, Super Draw (7/83)

Sega, Fast Draw (7/83)

Sega, Goal To Go (7/83)

Taito America, Elevator Action (7/83)

Universal, Lady Bug

Universal, Jr. Doo's Castle (11/83)
To the members of NARAS, Thank you for this great honor.

Eddie Murphy

Richard Tienken
Robert Wachs