Relax. You've got the world's largest performing rights organization behind you.

The less you worry about the business side of music, the easier it is to get on with the business of creating music. That's why you need number one to look out for you. You need BMI.

BMI is a non-profit-making organization that helps creators of all kinds of music protect their public performance interests.

We use the latest technology, including the most advanced computerized sampling system, to give each affiliate a fair, accurate accounting.

And we use warm, friendly, BMI people to make you feel right at home.

This combination works for us: we've become the world's largest performing rights organization. And it works for our affiliates, too. In every one of the last five years, the majority of the music on the charts was licensed by BMI.

So join the most diversified and talented collection of writers and composers in the world today. Begin a noteworthy relationship with BMI.

Wherever there's music, there's BMI.
The Rights Of Composers

For more than a year now, ASCAP and BMI have been locked in a legal battle with a group of independent television stations over the blanket licensing fee and its application to syndicated television programs. The dispute, known as the Buffalo Broadcasting Case, was decided in favor of the television stations by the Circuit Court, and is now being heard on appeal.

The gist of the argument put forward by the broadcasters is that the long-standing blanket licensing arrangement — which they have abided by for 30 years — is a hardship that causes a restraint of trade, violates antitrust laws and prevents price competition. Yet through the years, these same plaintiffs have continued to operate under the rule and have been unable or unwilling to do business with the already existing alternative per-program payment plan.

At last week’s Court of Appeals session, ASCAP argued and we think rightly — that the blanket fee system has already been tested and agreed to by both parties and that the move by the plaintiffs is an attempt to renegotiate an already existing settlement. And BMI made another point, this one with even greater ramifications: the lower court decision failed to recognize that a decision for the independent broadcasters sets a precedent for stations of all sizes.

That was born out by the representatives of major networks and cable outfits eagerly viewing the court room proceedings. We can ill afford a precedent sure to be pursued by other, powerful stations. And so the outcome of Buffalo Broadcasting is important to all of us, and deserves the careful attention and full support of the rights organization’s membership, and all of us in the industry.
NEW Metal Radio Show Set To Fill Album Rock Void

by Harry Weinger

NEW YORK — While supporters of the heavy metal music scene have long noted the continuing existence of the genre, rock radio has often been resistant to the growing underground movement. That resistance is lessening, however. Stations, some through careful dayparting and others with heavy metal specialty shows, are incorporating loud rock 'n' roll into their music mix. In addition, a new syndicated program featuring nothing but heavy metal, called Metalshop, is set to debut in January of 1984.

"The reason to do this kind of show is very clear," noted Josh Telgenbarn, head of the program production firm MJ Broadcasting. "There is an enthusiastic audience for extremely loud, hard-driving rock 'n' roll, and it's something that's been happening for fifteen years."

Record rock stations that are sticking with their AOR image in the wake of the increase in Top Forty-styled rockers, are finding great success with metal, and programmers have reported increased station ad revenue. Feigenbaum's claim of the music's sustained popularity. Tony Berardini, general manager of WBCN in Boston, has been hosting a heavy metal hour at the station for two years. "This is not a new movement, it has always been there," he stated. "The people who listen to this music are a powerful force, so or not. Heavy metal never went away, radio is just coming back around to it."

Charlie Kendall, program director of WNEW-FM in New York, may not play a heavy dose of metal, but he doesn't believe rock is afraid. "You can take it back to the old rock 'n' roll," he said, "and you can take the independent attitude that goes with the music all the way back to Elvis Presley if you want. It's just a matter of planning. If you want a good concentration of 18-24 males and a solid core of teens, metal's a good thing to play."

Kendall noted a shift in AOR programmers' perceptions sometime at the start of this past summer. "I really feel the US Festival keyed radio people's awareness," he observed. "When the heavy metal day drew out everything else three-to-one. Then you began to see AOR on a national level, understand what was happening out there."

The resurgence in metal is giving stations a bigger choice of material and better selections to choose from. While the major labels are just beginning to draw sales success from groups like Def Leppard, Judas Priest, Maiden and Quiet Riot, independent firms have been steadily building the heavy metal fires, and are gaining acceptance on major AOR outlets.

Steve Sinclair, director of marketing and promotions for Torrance, California-based Enigma Records, found he was selling 11,000 copies of an Armored Saint LP with no airline. "With a play on a station, it can go two, three and four times that," observed Sinclair. "A station can gather up all these passionate followers, and while they are a smaller audience percentage than the commercial hits stations, they can really garner high ratings."

Sinclair was especially enthusiastic about the new crop of heavy metal hours. "These shows are very important," he emphasized. "Even open play is extremely meaningful, and registers in sales immediately. The fans are avid listeners, and they will want to hear a song they've only heard about or seen in a store. And then they'll go out and buy it."

The label has a number of custom subsidiaries for their product, including (continued on page 15)

NARM Rack-Jobbers Support 4X12 Tape-Pak

LOS ANGELES — At the National Association of Recording Merchandisers gathering in Scottsdale, Arizona last week, attending rack-jobbers voiced support for the 4X12-inch prererecorded audio cassette package. While some NARM members are boosting larger 6X12 tapes, others at the meeting expressed fears that bigger formats will be difficult to stock at retail outlets at all. Pickwick Distribution executive James Moran, in a speech to attendees, warned that the 6X12 package would increase costs and restocking needs for rack-jobbers. He joined others in endorsing the 4X12 package, citing its display advantages.

Bluesman in Berkeley — Tower Records recently celebrated John Lee Hooker Month at its nationwide Chain of stores. Hooker has been cited as a key influence on such guitarists as the Rolling Stones and Jimi Hendrix. The master bluesman (pictured above) spent time signing autographs for fans at Tower’s Berkeley outlet.

Confident Retailers Set Up Xmas Gift-Giving Promotions

by Jim Bessman

NEW YORK — Spirits buoyed by timely major new releases and a continuing retail sales upswing, major record shops expect Christmas than they’ve seen in recent years. As one retailer put it, "Ordinarily we approach Christmas from a position of weakness, but this year we’re in a position of strength."

Thus, some retailers are laying back this year and letting the Christmas season play itself. Others however, are mounting major efforts in making prerecorded music a prime gift-giving item.

One of many retail chains going all-out is Camelot Music. "We anticipate that with the economic turnaround and consumers willing to spend money, it will be crazy times," predicted Bill Rees. Camelot’s marketing director, whose bullish mood is shared by many other retailers. Rees reported that Camelot was going heavy on print chainwide, with three ads in November and three more in December. "We can’t say enough about print this year," said Rees. "We’ve found that it really works super for us since more people are checking out the paper to see what’s on sale."

We’ll have a heavy push on records and cassettes and accessory items, and we’ll be carrying different price points as well. If we can fit, which will appeal to more people than a 60-second spot on only one or two pieces."

Rees said the ads would be half-page or better, depending on co-op support. He said that other media would be used to enhance the print campaign. "We’ll reinforce print with radio in as many markets as we can get a double-punch on some of the featured items. We’ll also be using MTV on a national basis."

Retailers are preparing for a strong Christmas season, and are setting up plans for the week ending Dec. 4 and Dec. 11, with 15 percent and 21 percent of the budget respectively. We’ve also saved a big chunk of our week between Nov. 20 and Dec. 4. We’re going to have a lot of money in the store."

An additional ad vehicle, used at Wexie for the first time, will be cable music promos in the Chicago area. Wexie noted that the cable music channel is just now being hooked up in five of the chain’s 20 store locations, along with the rest of the nearby suburbs. However, chain president Larry Rosenbaum was unsure whether or not the spot in preparation would be run. We also have some cross-promotions with stations necessitated by declining manufacturer support. In this light, Rosenbaum noted that Flip Side would be spending its own money this year, with a heavy emphasis due to cooperation in advertising and merchandising from these vendors. (continued on page 21)

Appeal Court Heirs Buffalo Bdct Story

by Fred Goodman

NEW YORK — A suit that appeared here last week for the second round in the Buffalo Broadcast case. Speaking before Judges Jon Nunam, Richard J. Car- damona and Ralph Winter of the U.S. Court of Appeals for the Second Circuit, lawyers for the American Society of Composers, Authors and Publishers (ASCAP), Broadcast- music Inc. (BMI), and BMI’s affiliate members each presented separate arguments on why the Court should overturn the 1969 District Court decision that halted out blanket licensing of independent television stations for collecting performance royalties (Cash Box, Sept. 4, 1982).

Speaking for ASCAP before a full house of television broadcasters, attorney Jay Topkis said that since the broadcasters money this year, with a heavy emphasis due to cooperation in advertising and merchandising from these vendors. (continued on page 4)

IGLESIAS’ DIAMOND-ACHIEVEMENT — CBS recording artist Julio Iglesias was recently awarded a specially created Diamond Disc in honor of the singer’s inclusion in the Guinness Book of World Records as the best-selling artist recording in six languages. Iglesias has sold over 100 million albums to date and has earned more than 50 Gold and 100 platinum awards. The celebrity-studded affair took place at Paris’ City Hall. Pictured here (l-r) — Iglesias is formally presented with the award by Norros McWhirter, editor and publisher of the Guinness Book; and Paris Mayor Jacques Chirac. Iglesias, host of the television show "Julio," is one of the most popular artists in the world. In the second photo, Iglesias displays the award with Walter Yenkoff, president, CBS Records Group; Chirac; Bruce Portner, designer and creator of the award; and McWhirter. The final shot depicts Iglesias receiving the prestigious Medaille de Vermeil de la Ville from Mayor Chirac. He is shown here with McWhirter; French film star Miralle Mathieu; Chirac; Ursula Andress; and nightclub owner Regine.

Cash Box/November 12, 1983
**RAWLS AND FRIENDS** — Lou Rawls gets a warm reception after his performance at the annual Congressional Black Caucus Foundation Dinner. Pictured above (l-r) are: Congressman Harold Ford (D-TN), Rawls, company president and general manager LeBron Taylor, Rawls and vocalist Dick Gregory.

**BUSINESS NOTES**

**RIAA Certifications For October**

**NEW YORK** — October certifications by the Recording Industry Assn. of America (RIAA) included five platinum albums, 11 gold albums, and two gold singles. Four of the five platinum LPs simultaneously achieved gold status. They were "An Innocent Man," "Billy Joel, Columbia; "Alpha," "Asfa, Geffen/Warner; "Greatest Hits," Air Supply, Arista; "Eyes That See In The Dark," Kenny Rogers, RCA. The other platinum album was "Flatland," Quiet Riot, Pasha/CBS.


The three gold singles were "Total Eclipse Of The Heart," Bonnie Tyler, Columbia; "Sweet Dreams (Are Made Of This)," Eurythmics, RCA; and "Islands In The Stream," Kenny Rogers (duet with Dolly Parton), RCA.

The October certifications compare to three platinum albums, 10 gold albums, and two gold singles in October, 1982. Year-to-date totals are now 36 platinum albums and one platinum single, and 86 gold albums and 42 gold singles. This compares with 42 platinum albums, 35 platinum singles, and second gold albums and 20 gold singles for the first 10 months of 1983.

Meanwhile RIAA/VIDEO, the video division of the RIAA, certified five platinum and 14 gold video awards for the best-selling and most-rented videocassettes/videodisc titles in October. Platinum awards went to "The Verdict," CBS/Fox Video; "Porky's," CBS/Fox Video; "Playboy Volume I," CBS/Fox Video; "On Golden Pond," CBS/Fox Video; and "High Road To China," Warner Home Video.


The October video awards bring year-to-date totals to 109 gold and 24 platinum as compared to 35 gold and four platinum for the entire year of 1982. There were no awards in October last year.

**CBS Sues Recording Group Boston For “Not Less Than $20 Million”**

**NEW YORK** — CBS Inc. has sued Epic recording group Boston and its producers for allegedly breaching an agreement by which the group would record and deliver a total of five albums to the company, and by which the company would be permitted to require delivery of an additional five albums. The suit, filed last week in Southern District Federal Court in Manhattan, seeks damages of not less than $20 million.

The CBS complaint states that Boston delivered only two albums, "Boston," in 1976, and "Don't Look Back," in 1978, the two discs selling a combined total of over 7.5 million in the U.S. "Metal Health," one of the group's four greatest hits, was released in 1975. The group's third album, "Can'toley," was released in 1979, the fourth in 1980, and the fifth in 1981. The suit claims total damages over $10 million. It further estimates additional damages exceeding $5 million based on the deprivation of CBS options on the five albums following delivery of the first album.

A third claim for damages exceeding $5 million was made by CBS based on its estimated future revenues from the existing Boston albums had the group delivered its remaining albums.

The CBS complaint lists Boston as consisting of Tom Scholz, Brad Delp, Barry Goudreau, Fran Sheehan, and Sib Hashian. The group's producers are Paul Ahern and Charles McKeaney.

**CD Software Prices Stable For 2-3 Yrs.**

**LOS ANGELES** — Although Compact Disc manufacturers are attempting to reach a wide base of consumers in addition to the audiophiles, they say that CD software prices will not be significantly reduced for another two to three years.

Several CD manufacturers planning to introduce players below the $600 pricetag early next year, the software supply, which is still at a limited capacity, will remain high.

These facts gave a clear indication to the people who attended the National Association of Recording Merchandisers' rack jobber conference in Scottsdale, Ariz., recently, that CDs will not reach their full commercial potential for some time.

At the gathering, Jerry Shulman of CBS Records announced the release of an additional 30 titles slated for release by early next year, and he stated that the company will pursue the monthly release schedule originated this year of approximately 100 titles. Shulman also noted that two thirds of the country's 8,000 independent retailers at the CBS/Sony presentation greatly dislikes the "Living In Oz," reaching platinum status was erroneously headlined, stating it had gone gold rather than platinum.

**For The Record**

**LOS ANGELES** — In last week's issue, a product, mentioned above, was reported as "Quarterly Tapping" and "Jukebox 4." The record, however, was "Living In Oz," reaching platinum status was erroneously headlined, stating it had gone gold rather than platinum.
Sony is a pioneer. We build new markets for new products. We have a long-range vision to see new industries develop from new technology.

MTV: Music Television is a pioneer, too. It has created a revolution in the way America relates to music. It launched the first phase of the music video revolution.

Now Sony is launching the second phase—Video 45’s and Video LP’s. Music video programming you can own at affordable prices.

We at Sony believe in MTV. We believe in the revolution it began. We believe in stereo music video.

Accordingly, we are announcing an unprecedented, unilateral action: Starting November 1, 1983, Sony will advertise Video 45’s on MTV. Every day. Seven days a week. Month after month. Rain or shine.

Someday, everyone in America will know that what they like on MTV they can buy at a record or video store. And that’s when the music video revolution will be complete.

If you’re a record or video dealer who would like to profit from Sony’s MTV Commitment, order your Video 45’s now. Check with your Sony representative or call 1-800-522-5229 (In NY) 1-800-847-4164 (Outside NY) for information.
PIPS OF PEACE — Paul McCartney
— Columbia QC 39149 — Producer: George Martin — List: None — Bar Coded

"Pipes Of Peace" continues the creative upswing begun with McCartney's last release, "Tug Of War." Living up to the illustrious past of an ex-Beatle is no easy task, but this LP is one to be proud of. Romantic, sentimental and yet wry with humor, McCartney's latest batch of songs combine fine craft with heart. "Sweetest Little Show" and "Average Woman" are beguiling character sketches with a definite British flavor. Michael Jackson duets with McCartney in a pair of upbeat pop exercises, the current hit "Say, Say, Say" and "The Man." Perhaps best of all about "Pipes Of Peace" is its near-perfect arrangements and production — old Beatle mentor George Martin deserves credit here.

2X2 — Blue Zoo — RCA A 1-4845 — Producer: Tim Friese-Green — List: 8.98 — Bar Coded

Don't be deceived by the boyish good looks and fashionable attire, as well as a member of the band's incredible list of hits.

ROLLING STONES (Rolling Stones/Atlantic 7-98813) — Undercover Of The Night (3:59)
(Colgems-EMI Music, Inc. — ASCAP) (Jagger-Richards) (Producers: The Glimmer Twins & Chris Kimsey)

With bits and pieces having already leaked to a number of stations across the country, the first Stones studio single in two years is finally, officially, here, and they prove once again there's no middle-age laziness in the cards. Drums with a sound like machine-gun fire and an ominous accent to the Twins' tale of politics and sex in South America. It's also a notch for scratch mixers. "Undercover" sizzles with a rock 'n roll dance energy, with Jagger's vocals and Richards' guitar solo particularly for-...
Andy Summers
Photographer

At the turn of this decade, three musicians with platinum-dyed tresses gave new meaning to the phrase “power trio.” Thin Lizzy — bassist/vocalist Brian Downey, vocalist Philip Lynott and guitarist Gary Moore — were a band unlike the rock dinosaurs enjoying success in their home land. In early 1977, they played to a sold-out audience on the first of three sold-out dates at London’s Hammersmith Odeon. The gig was recorded and released as the band’s third album, “Live and Dangerous.”

Copeland, an American son of a Lebanon-based CIA agent, was living in London at that time and chose to form a band unlike the rock dinosaurs enjoying success in his home land. In early 1977, he played with New England native Gordon Sumner, a sometime school teacher and an alleged bass player with other-worldly sensibilities. Copeland and Sumner (now making a relatively simple change of spelling) played the bass guitar and Kevin Ayers alum Andy Summers while in France on an early gig, and after a gig featuring second guitarist, Henry Padovani, The Police were born.

With Copeland’s new-found wave attitude, Sumner’s experienced musicianship and Sting’s melodic writing credit to go with his face, the group dove headlong into the British music scene. Their first gig took place in Birmingham, England, with a limited American audience and the signing of songs to be born anew during extended jamming. A single, “ Roxanne,” recorded and released independently in 1978, was subsequently picked up by A&M Records for their “No Wave” compilation. A complete Police LP on the label, “Outlandos d’Amour,” followed. The group made their way to the States in desperate, low-budget fashion, cramming themselves and their equipment into a van that was so furiousy criss-crossing to do appearances. Gaining in respect and sales, The Police garnered quite a bit of industry attention. A flexi LP, “Rasta White,” was released at the end of 1979.

If the next LP, “Zenyatta Mondatta,” confirmed their growing popularity, the group’s recent triumphs have solidified their current status in contemporary music. Three hit singles, including “Every Little Thing She Does is Magic,” were pulled from the more varied “Ghost in the Machine” LP of 1981. This past year, however, may be known as the “Year of the Police,” as the band hit number one on every conceivable chart around the world. The current album, “Syncrony,” is an hour in length and has sold the top spot on the Cash Box album chart for months.

Andy Summers shocked his core of music fan friends by announcing his departure from Thin Lizzy in 1982, he surprised Police fans by collaborating with experimental guitarist Robert Fripp of King Crimson to record the LP of the title, “The Advanced Masked” LP. Since his days with the Police, Summers has also become an accomplished photographer, and his collection of photographs of the police road has just been published by Quill/William Morrow & Co. Entitled “The Road,” the book is framed by Summers explaining his motivation for such work: “When was fourteen I got my first guitar. I already had five strings. Half a year later I got the sixth. Tuning it was a bitch... Now I have fifty guitars and someone to tune them. I have a camera which gets me in and out of this world I’m still trying to get into.”

The interview was conducted by Harry Weinger just prior to the start of the second phase of the world-wide Police tour.

Cash Box: How much photo equipment do you take with you on the road?
Summers: I just use a 35 millimeter, I try to keep it fairly light on the road. I don’t like to carry too much anymore, there was a time when I carried a lot of stuff but I’m over that. I just take two or three lenses and a couple of camera bodies. It’s a lot more private with my cameras than with my guitars. I don’t have somebody carrying my camera bags. I really don’t want to get into that heavy commercial league where you have somebody loading your camera. I like to keep it much more personal.

Cash Box: This whole book thing... Summers: Obviously something I’ve been sort of approaching this like selling records. I’m here doing book signings and a little tour to five cities. It’s sort of like the early days when we used to go to stores and sign records and do appearances and interviews. I’m doing the same thing.

Cash Box: How is it going from your huge tour to this?
Summers: It’s very much the same thing, I did the book signing at Bookes & Co. On Friday and we had over 1,000 people and sold every book in the shop. It was pretty intense.

Cash Box: How long have you been taking pictures?
Summers: About four years.

Cash Box: Each member of the band seems to be trying to maintain a separate identity, even while the record is doing so well and the group is bigger than ever.
Sting is acting, Stewart has the film soundtrack and you’ve got this book. And you also did something with Robert Fripp.
What’s most important to you right now?
Summers: Well, I think it’s possible to have both things, and I think they both depend on each other. The health and longevity of The Police now is dependent upon us doing other things. At least it feels that way to all of us at the moment. Going out and doing other projects really infuses the group’s life: we can bring things back into it. If you’re stuck looking into one thing—which we were for a long time—I think you can actually feel trapped by it. Especially when it’s as intense as it is with The Police. Being in The Police is 24-hours a day, it’s almost your entire life, which can eventually kill things. These things are very healthy for us to do. We don’t just do them for mental health reasons, though—we do them because we want to do them.

Cash Box: Your last photographic book in the background strange. They remind me of some of Sting’s songs like “Man In A Suitcase,” “Bring On The Night” and “So Lonely.”
Summers: Yeah, I think it’s reflecting that kind of thing, more than being happy snapshots. You know—here we are in ten years or wherever we are. It’s a much more personal interpretation of the way I saw things on the road rather than just cute photographs.

Cash Box: Do you foresee these independent projects forcing some slowing down of The Police or the chance you won’t continue as a band?
Summers: Oh, we’re going to continue. But we’ll continue in our own time. We just had an incredible amount of activity and we haven’t stopped ever, really. We’ve been on the road about seven or eight months by the time we come off in February. That’s a lot of work. Plus, all this incredible success with this album. I think we should take a rest from everything. I’m sure we’ll go on and do other things, but we want to take a rest from touring at least. We’ll probably get together next year and put a live album together. But in terms of heavy touring, I don’t know if we’ll be doing any of that next year.

Cash Box: So often Sting is perceived as the heart of the Police. Summers: That’s sort of par for the course.

Cash Box: He seems to be the most outwardly.
Summers: I don’t think that’s true at all. I think he’s the quietest one, actually. We have enough savvy to understand why things are often interpreted in terms of performance and the way things are publicized. I take all that for what it’s worth. We’re all doing what we want to do, which is pretty damn good. We’re the beneficiaries of opportunity and we’re all doing very well. Good luck to everyone.

Cash Box: November 12, 1983
NEW LATINO LABEL - Rhino Records has just formed a new label named Zyanya (zoon-ya-nah), boasting the slogan “the beat of the next From Our Roots to Their Rock.” The initial three releases cover a wide spectrum of the genre, ranging from a classics oldies package to an anthology of new East L.A. bands. “The Eastside Sound,” produced by L.A. record producer Arturo Calvillo, includes tracks by Chicano avant-garde band Chicano Batman, legendary Los Angeles rockers Los Lobos, and rockabilly legend Zoot Sims.

“Los Angeles” takes a more contemporary tack and includes traditional Latino rockers Cannas and Los Perros as well as progressive combos like the Groovy Friars and the Zury. “The Best of Our Roots” is jammed with the band’s greatest hits, among them “Whitney Blvd.,” and “Jump, Jive and Harmonize.” The fledgling label—conceptualized by Ruben Guevara of Car Side Sox—will have a concert-club party at Club Lingering Nov. 15, highlight of the first Hollywood performance of The Midnights in fifteen years. This week, it means “always,” and that’s exactly the type of ongoing status Rhino plans for a rock specialty label.

PUBLISHER’S PACKAGE - In a rather bold (and expensive) move, Lance Freed of Alarming Music has issued a special limited-edition, five-album package entitled “East Memphis Music” to promote the wealth of southern blues tunes available from the publisher. In addition to the discs—which include 81 songs from Stax artists including Otis Redding, Stax Records’ leading acts—there’s also a booklet that traces The Midnights’ musical development over the decades.

DEVIL’S DAUGHTER - Heavy metal monster Ozzy Osbourne is pictured above with his new bride, damply named Amie Rachel. The girl, weighing 6 lb. 12 oz., was born Sept. 2 in Wellington, England. Upon seeing the child Osbourne reportedly commented, “She looks good enough to eat!”

Green, Isaac Hayes, Booker T. Jones, Eddie Floyd, Wilson Pickett, Albert King and Sam & Dave — the boxed set also features a soundtrack packed with lyrics and photos. The group’s roster includes such top priorities as record producers, artists, managers, and songwriters in the hopes of interesting people in recording the R&B classics.

DO IT THE JAY HAWKERS’ WAY, PLEASE START SCRUBBIN’ Over the years, Pumping Piano Productions — headed by WB publicity chief Bob Merlis and local rockabilly guru Art Feln — has held a New Year’s Eve bash (with the exception of 1983) featuring hot party bands like The Blazers, Joe King Carrasco and The Crowns and The Rubber City Rebels and attended by the in crowd itself. This year’s party was staged at the talents of former Phil Spector protege Darlene Love, and for weeks afterward L.A. was buzzing with accolades about her triumphant comeback. This year, the Pumping Piano is throwing another end-of-the-year celebration, and another guy who is hoping not to be scrubbed is Jay Hawkins for entertainment. In other words, he’s just one problem — the legendary blues singer is nowhere to be found. So, Scrubbin’, if for some reason you’re glancing at this column, we invite you to contact us so we can put you in touch with the party people. And, hey, it might mean a free trip to the city of angels and some wild times… so why not.

SHORT CUTS - Word has it Warren Zevon has moved from L.A. to New York, split up with his soulmate Kim Langford, and has been through some changes, sort of like a Waving Bender. Hot on the heels of its “Rappin’ Rodney” LP featuring Rodney Dangerfield, RCA plans to release another funnyish, entitled “Solid Gold” from A/C chanteuse Marilyn McCoo. On the album, which is sure to conjure up memories of hanging out in the kitchen as a kid, the late-night TV talk shows will be a high point. To this end, the group has tackled such recent hits as The Police’s “Every Breath You Take,” Culture Club’s “I’ll Tumble 4 Ya” and a closing medley of “Let’s Dance/Safety Dance” sure to have A/C program directors snapping their fingers and tapping their Florshem wingtips… Poets Wanda Coleman and Ron Wright both have been featured along with hardcore punk/jazz/rock critic Darlings The Minutemen at Santa Monica’s quaint but cool McCabe’s on Nov. 13. The occasion is a party/show for Freeway Records’ release “English As A Second Language (Talking Package).” According to sources at MCA, Night Ranger sold out six dates in Japan a month in advance… Iggy Pop is currently in Hollywood writing the story of his life material with Steven Hustlester of the Pulpfit for the soundtrack to the upcoming Universal film “Repo Man.” The new Columbia Comedy is set to roll out around now and it’s called “True Story”… Carla Olson of the Tuxtones makes a guest appearance in Bob Dylan’s new vid... I.R.S. Video Corp. in association with Sony is presenting a showing of the commercially-available tape “Police Around The World” on Nov. 9 at the Vue Cinema in L.A. Between providing CBS-TV with exclusive tapes of the John DeLorean drug transaction and promising to deliver videos of Vicki Morgan and Alfred Bloomingdale’s escapades, Larry “Hustler” Flynt and his wife Althea have been hosting a “worldly” dinner party for some of the local media. Among the guests who have shown up for drinks, eats and general merriment are Joel Mitchell, Devo’s Mark Mothersbaugh and Jerry Casale, Lassale Newman, Terry Southern, Dennis Hopper, Jack Nicholson, Timothy Leary and Marjorie Gortner. We hear Southern and Hopper, allegedly working together in a new project involving some of the West Coast’s hottest names, plan to launch a new record company devoted to Classic Rock. The company is being planned by a number of investors, including Peter Fonda, Janis Joplin’s ex-husband and promoter of the Grateful Dead, Jim Morrison, late-in-flight guests of the Flints, whose palatial estate was once owned by Sonny & Cher… Singer Connie Francis, who was admitted to a psychiatric center in early October, was released last week, after a jury found her not meeting the criteria for involuntary commitment.” Francis, 44, was tried for a murder attempt two years ago when she was sexually assaulted in a Howard Johnson. He had been incarcerated since June 1978.
BMI-Engel Classes Begin 24th Year

LOS ANGELES — The Broadcast Music, Inc.—Lehman Engel Musical Theatre Workshops will begin its 24th year at BMI’s national headquarters in New York City.

Overseeing the workshop’s ongoing activities will be a consulting committee of BMI’s former executive vice president, Ken Kenyon (Feathered, Herringbone and Blanco) who will direct the first year class; Maury Yeston (Nine) who will lead the second year class and Richard Enquist (Elizabeth and Essex and My Heart Is in The East) who will direct the advanced class.

McDaniel Tapped

LOS ANGELES — MCA Records announced that Jay McDaniel has been named national A&R field director. In this new position, McDaniel will coordinate all activities relating to Album Oriented Radio.

Prior to his appointment, McDaniel served as MCA’s regional promotion manager. McDaniel began his career in the music industry as a radio program director and record promoter.

Nautilus Firms CD Deal

LOS ANGELES — Nautilus Recordings has announced the signing of an exclusive audiophile distribution agreement for its line of direct-to-disc, digital and half-speed mastered SuperDiscs with Precision Sound Marketing of Bothell, WA. This move concludes several months of negotiations and gives to Precision the exclusive rights to market Nautilus’ SuperDiscs to retailers and distributors in all regions of the United States, except the Upper Midwest and the Deep South.

Precision Sound Marketing had been selling the product since 1979 on a non-exclusive basis in the Pacific Northwest territory.

New Solid Gold Office

LOS ANGELES — Solid Gold Records has opened its first official office in New York City. In conjunction with its initial U.S. distribution agreement with MCA Records. MCA will also distribute the label in the U.K. while the Canadian distributor remains A&R.

Helm-ing the new office will be industry veterans Andrew Frances, director of marketing & artist, production, and Bill McCoy, national promotion director, U.S.A.

Plen Upped at IRS

LOS ANGELES — IRS Records has announced that Michael Plen’s selection as the company’s new vice president, promotion.

Previously, he served at A&M Records before accepting the director of promotion position at IRS in 1981. He will continue to work out of the label’s New York office.

Children Named Sr. V.P. At PolyGram

NEW YORK — Harold Childs has officially been named senior vice president of urban/black music for PolyGram Records. He will assume overall responsibility for urban/black music operations, including A&R and marketing.

Childs formerly served A&M Records for more than 15 years. One of the first national urban music promotion people in the music industry, he held various positions at A&M including national director of album promotion, director of East Coast operations, vice president of promotion, and senior vice president of sales & promotion. Among the many acts he helped break for the label were Quincy Jones, Brothers Johnson, Police, Supertramp, Styx, LTD, Jeffrey Osborne, The Carpenters, Human League, Atlantic Starr and the Go-Go’s.

Childs was recently named Record Executive of The Year for 1983 and 1984. “We are very proud to have a man of Harold Childs’ caliber and experience join the PolyGram family,” said Guenter Henstler, president of PolyGram Records Group. “We feel very confident of the continuing and increasing success of the urban/black music division under his leadership.”

Ocean Front Lists Forthcoming LPs

NEW YORK — The two-month old Marina del Rey-based Ocean Front Records has lined up its initial set of album releases, all due out by the end of the year.

Albums by Tyrone Davis and Garland Green, the label’s first and second releases, have already been released. The first single, entitled “Something Good,” contains its current single “I Found Myself When I Lost You.” Green’s album is self-titled and features his current single “Tryin’ To Hold On.”

David Williams and Race will each have albums out within the next three weeks, both featuring singles which have just been released. Williams’ LP will be “Take The Ball & Run,” also the name of his new single.

Dick Clark Media Archive Taps Don Barrett

LOS ANGELES — Dick Clark’s new firm, Dick Clark Media Archives, has named Don Barrett as director of acquisitions. The company, established to restore, preserve, and make available a remarkable television and motion picture film library, will initially concentrate on locating footage of early performances by rock artists. Barrett joined the program development division of the Dick Clark Company in June, 1983, after starting the Nostalgia Satellite Network as part of the Satellite Network. A private media material collector, he has extensive knowledge of film and television history. The Dick Clark Media Archives can be reached at 800 S. Robertson Blvd., Los Angeles, CA 90035.

East Coasings

FROM THE SHMOOZE ROOM — CBS Records has been demonstrating — and quite admirably — that records aren’t the only thing they know how to market. The company has been capitalizing on their muscular second and third quarters to do a pretty nifty self sell on themselves. In recent months, the strength of Michael Frist’s selection has been used to sell network television programs on how the record industry is bouncing back; WNEW’s.o Ten O’Clock News, and WPIX’s Wall Street Journal Report. And while both stories were generic, they offered a heavy CBS slant and almost never covered major news developments. With group president Walter Yetnikoff’s calls to Cash Box from WABC-TV suggest that the same scenario will again be played out on that station in the not-too-distant future. But the crowning achievement must have been the recent feature story in the upscale and influential New York Magazine by financial communist Jack Egan, which again focused heavily on UPS’s CBS hot streak. All of which should hurt the company when “Yeinkoff” sits down to chat with Wall Street this week at the group’s financial analysts meeting. Nor should the fact that CBS has loaded up with new albums by Paul McCartney, Bob Dylan and Barbara Streisand before looking down the barrel at the Christmas season.

SMART STUFF — Reggie fans should take note of a new outfit, SunSplash Records in Maryland, which has debuted the first four titles in what will be a series of 11 live LPs culled from the 1982 Reggae Sunsplash Festival.

Volume 1 features Tools & The Maytals. was dedicated to Chalice; 3 features Yards from the hook as the collection ento- to “One Love/People Get Ready.” The other acts, Youth, Byron Lee & The Dragonaires, Royal Shine and The Maytals. Upcoming titles cover DJs, instrumentalists, Mutabaruka, Eek-A-Mouse, Michigan & Smile, and a few others.

The third album to be released, features a few Minnesota-based Llewwlyn Communications is aggressively going after the vanity market with a new program soliciting tapes for release on cassette. The firm’s come-on letter says their judging panel will be ‘very flexible in accepting new tapes … in fact anything you can put on tape that we feel ‘anyone can hear. To date “No Doubts” over the last few years, Charlie Parker’s daughter, KIM, has out several albums both here and in Europe. Now, Betty Brown, daughter of ultimate hipster Lennie Bruce, is showcasing around New York as their tour singer, and has been working on Jonas at RPM studios. She’ll be at JPs’ Bottom Line and The Other End this month … INXS was recently in New York to work on its next LP for Atco, and cut the tune “Brand New Day” under the supervision of producer Nile Rodgers. Daryl Hall also put in an appearance on the date … Congratulation! Jerry Butler received a daughter in mid-October; the birth of a son, Blake Douglass … Editions E.G. is set to issue a 10-track Brian Fox box set. Entitled “Working Backwards 1963-1973,” the set will run the gamut from the most recent “Apollo” back to ‘Here Come The Warm Jets.” In addition, the box also features two early 70s non-LP tracks, “Seven Deadly Finns” and “The Lions Sleeps Tonight” as well as three new tracks completed last month … Truth in advertising: we were pleased to see that review copies of the new RCA David Bowie disc, “Ziggie Stardust” staccato as clear vinyl pressings were in fact black. Way to go, guys …

WHODA THOUGHT IT?? — But the latest rave from the British Isles is a quartet whose lead vocalist names Alice Cooper as his primary influence. The band, Allen Sex Fiend, said to knick the band’s name from a song by Sex Fiend, said to be playing a song by the band from their debut LP. "I’ve got one," said the vocalist, Brian May, "something like ‘She’s Just Like A Pig.’" Bananarama, who are planning to release a new album, have been electronically modified to include the band’s debut LP. "Ignoring The Machine" on its Relevantly Records imprint. The track is a nifty combination of Brit underground noise and authoritative dance rhythms that sounds like being on a cutting edge. Yet the group makes no sense. "We draw on that same aggressive Desert/New York sound," vocalist May told us. "And I still figure Alice Cooper was very important for mental attitude — really surviving and maintaining something good to watch. I mean, we’re not going to a guillotine into our show, but we feel the same way, we’re that kind of violent."

Allen Sex Fiend were offered the fair share of trash already, have been known to carry such props as a refrigerator full of skulls. “There’s no pressure on us now to become slicker,” offeren May, "it makes us a bit more raw. We’re just fooling around in our house and then kick those ideas around on stage. It’s all very spontaneous. Some of our tapes have been bottled and responded by throwing out our props and drum kits into the audience and we’ve got our new LP this month. Allen Sex Fiend had their genesis when the singer discovered his upstairs neighbor, guitarist Yazi. "We used to sit around one night and think up an identity and freak each other out with weird noises," he said. "So we decided to go into the studio, they’re all stereo noises for our own entertainment. Then we got John on drums to sit in and we sent the tape around, not expecting anything. But the Batcave club offered us a gig. We really didn’t anticipate anybody liking the tape." Before the gig the band added synth player Chris Fleischer, "He gave it the ‘edge’. Allen then invited the singer, ‘we just didn’t stop.’ The band contributed a track, “R.I.P.,” to the Batcave compilation LP “Young Limbs, Numb Hymns,” and toured the U.K. "Ignoring The Machine" is cut for around $1200 and did very well in the U.K. before it was pulled. It’s almost impossible to get off the West Coast. "We really can’t believe this," said Fiend, adding that the outfit is about to embark on a 17-date tour of France, Switzerland and Germany. A swing through the Western States is expected over the winter. fred goodman
TOASTING ZORBA — RCA Records recently hosted a party for New York record merchants following a performance of the musical "Zorba." RCA has released the original cast album of the musical. Pictured standing with "Zorba" star Anthony Quinn (far left) are Ben Karol, owner, King Karol Records; Bob Roff, director, sales, Eastern Region, RCA Records; and Mrs. Jerry Sax. Pictured seated are (l-r): Marchese de Medici Almirante, a friend of Quinn's; and Quinn's son Daniele.

"NEW ACOUSTIC MUSIC" — Rounder Records is spearheading a new consumer and retail awareness campaign aimed at its own artists and those on other labels which it perceives as having slipped through the merchandising cracks. General manager Duncan Brown calls the drive, set to run through January, a label's biggest marketing/advertising campaign in its 13-year history. "We're trying to establish a presence and awareness of different forms of music that frequently have a bluegrass or jazz sourcepoint but don't fit into these categories anymore," says Brown. "Records of this type go by many names like 'jazzgrass,' 'spacegrass,' 'bluejay,' and most notably, 'dawg music' along the lines of David Grisman. But retailers are faked with the problem of where the hell they go and often put them in three or four different places such as rock, bluegrass, jazz, and folk. There's no logical merchandising structure. So we're trying to offer a direction by coming up with a way to make something happen at retail by establishing a very broad term that will include most everything but that people will understand and know what they'll get, so no one will get the impression that they're getting Def Leppard doing 'Greenleaves.'" The central feature of the promotion is a 11-song LP entitled "The New Acoustic Music Sampler," featuring single tracks off Rounder albums by Darol Anger & Mike Marshall, Russ Barenberg, Pierre Bensusan, Norman Blake & The Rising Fawn String Ensemble, Jerry Douglas, Bela Fleck, Mark O'Conner, Tony Rice, Alan Stivell, Tony Trischka, and Rob Wasserman. A loss leader for the label, it sells for $1.50 to distributors, $2 to retailers, and $3 to consumers. Related merchandising materials include an abstract art retail display poster also naming the artists on the sampler, postcards with the artists' names and the stylish "New Acoustic Music" logo, and a bagstuffer sheet listing titles, and information on the artists who fall under this list. The logo is also defined therein as "a loose title covering a growing body of contemporary music that defies and transcends old categories...embodying many of the most vital qualities of various acoustic traditions" including old time fiddle tunes, bluegrass, ethnic or world music, and jazz. Notes Rounder's new appointed merchandising director, "We're trying to develop a home for these artists and overcome the problem where people label things folk or jazz and then listeners and programmers won't explore it due to a negative predisposition against the labels. These artists are definitely not folk or jazz, though they come out of that tradition." Paul goes on to cite a "resurgence" in the popularity of acoustic music and feels that it appeals to an important demographic. "There's surely a move afoot, a renaissance in acoustic music. Audiences are very demanding these days. They're more educated, and are hit by waves and waves of music, so they have become very critical and look for good musicianship and songwriting together, not one backing up the other. Then there's also the element of the 25-49 age group that grew up very much into music but doesn't want to listen to A/C/DC or Def Leppard, who feel that pop music has abandoned them. Even though it's the same demographic targeted by soft rock stations, they find soft rock boring and not meeting their demand for creative, exploratory music. Obviously, a lot of ad dollars are going after this demographic, and there needs to be an awareness on the part of radio programmers that they are missing the mark and limiting themselves. Hopefully, the establishment of the new acoustic music label will give the message to those who need labels that this music exists and is a feasible commercial format that sells records and radio time." To advertise new acoustic music, Rounder advertising director Scott Billington reports that display ads are being taken out in folk and jazz consumer publications and that "the testing of unrelated ads" will be accomplished through advertising in such "non-traditional" print media as the New York Review of Books, as well as classified ads in Mother Jones, The Runner, New Age, and co-Evolution Quarterly. Billington adds that following the end of the "New Acoustic Music" campaign, two to three similar marketing pushes would be held each year focusing on a specific portion of label catalog, with a blues promotion entitled "Out Of The Blue." Set for next April with the goal of "getting people to view blues as a more contemporary music, coming out of the blues tradition." As for the new acoustic music promotion, Brown says that other labels with similar artists and catalog would be encouraged to join in, and that the Philo label is already stamping their album jacket back covers with the "New Acoustic Music" tag.

Jim besman
null
HEART OF THE CITY — Blackheart/MCA recording artist Joan Jeff recently visited Philadelphia with the Blackhearts, and took time out to chat with WMAR staff members.

Picture in the front row are (l-r): Joe Bonaddona, ass't. P.D.; Jett, Jack Quigley, DJ; and Tom Sheehy, former promotion director. Pictured back row (l-r): Gary Ryan and Lee Crystal of the Blackhearts; Linda Feder, MCA Records; John DeBella, DJ; George Hawras, P.D.; Ricky Byrd, the Blackhearts; and Pierre Robert, DJ.

New Metal Radio Show

(continued from page 6)

Metalblade, Time Coast and Liquid Flames Records.

The show premiered this past May with host Jack Zeman of General Hospital as a daytime drama “gossip news” forum, and included quick interview clips with soap stars. The net now features a story update segment of various soaps as the second daily feed. Both contain the national spot, and both are straight voicers by Zeman. She’s got an upbeat, knowing style, and the interview package makes for an attractive slick. Stick to and the link.

SOAP OPERA UPDATE (RKO Radio Networks) (Satellite) (60 seconds) (Sponsor: PRN/Various) (Producer: Angela Ferralolo/RKO) (Air dates: Mon.-Fri., twice daily)

The show continues to grow. In 1983 it was a 90-second feature with host Don Kelly, former P.D. of WRKS-FM and now a broadcast consultant. Update will begin as a 60-second feature on January 9, 1984, with host John Gabriel of Joan’s Hope. After a stalely start, the syndication was rescued.

The show covers the various goings-on in quick fashion against a rich soap-opera-type theme. Entertaining, with a perhaps unintentional tongue-in-cheek flavor. Each daily feed is identical, with the exception of the second commercial-free slew.

SOAP ELM/LIP (Progressive Radio Network) (7-inch reel-to-reel) (2 minutes) (Sponsor: Republic Tobacco in selected markets/cash) (Producers: PRN/Various, Ex-

SOCIAL UPDATE (RKO Radio Networks) (Satellite) (60 seconds) (Sponsor:: PRN/Various) (Producer: Tom Powell) (Air date: week of November 7. Daily)

The first of the ongoing, running syndicated programs, the Blop is a densely-packed, solicitation-oriented package that contains a wide variety of promotions and consumer-giving drop-ins. The feature sometimes includes short interviews. This particular week included a story on the measured increase in children’s stress, and the narration is produced by Billy Joe’s “Press Box Pressure,” a ‘lolly-lomin clip and Allan Sherman’s “Shades.” Fast-paced and often amusing, the Blop occasionally suffers from tangential over-production, but the general style has often been copied by the major networks.

Cue & Review: Short Stuff — A couple of the major webis are distributing short-form features on the “soap” phenomenon, so we thought we’d take a break from the music side and give the two a listen. Also included this week is a long-running short-form “newspaper” series used with partner Raymond Chambers.

SOMERSET FORWAD — Former secretary of the Treasury William Simon has made another media grab, this time as intended owner of the Forward Communications Corp. group radio and television stations with partner Raymond Chambers.

heads the private investment banking firm of Wessay Corp. Their firm has reached ten- tative agreement with Forward to purchase the Wisconsin-based com- pany. The deal will add four stations for a reported $87 million. The acquisition is Wessay’s first venture into broad- cast communications, as the firm is well aware of. Got its interests in the field. Money talks, eh?

WMM/Cleveland

Music Video — WMBC/Denver, New Jersey recently installed Sony Beta Hi-Fi VCR in the air studio and is playing the audio portion of a number of Sony Video 45s in regular rotation. DJs are encouraged to chat up the videos on the air. Pictured in the studio (l-r): Bob Linder, vice president and general manager; WMBX; and Kathy Miller, air personality, WMBC.


HITS HELP CBS-FM — The network’s success with Top 40 in both St. Louis, St. Louis and Chicago has boosted its overall share, and the FM group new claims to have the largest listening audience in the country. The CBS-FM group of seven stations also has a hits outlet in Los Angeles through CBS-FM.

NAMES IN THE NEWS — Danny Flammer, director of public relations for Mutual for the past three years, has left his post. Flammer joins the Radio Advertising Bureau (RAB) as associate vice president and chief operating officer. William Stakelin has assumed additional duties as executive vice president. The National Association of Broadcasters (NAB) has named advisory committees for 1983-84. The James Stevens, Doubleday, James Arcara, Capital Cities Communications; Joseph Dorothy, Gannett Radio Network; Michael Eskridge, NBC Radio; Richard Harris, Westinghouse Broadcasting and Cable; Ben Hoberman, ABC Radio; Glenn Mahone, Sheridan Broadcasting; Fred Felton, New York City Radio Network; Fred Walker, Brown Street Communications; and James Wesley, Cox Communications. The Radio program directors members Los Angeles Wavelength has promoted and added some staff. Gayle Miller’s new vice president/director of music, programming and, Andrea Masar becomes director of station relations. John Trelin joins the ‘Length as promotion director. Andrew one, syndicator, Na-""
AC/DC • Flick of the Switch • Atlantic
ADDs: None. HOTS: KSHE, MEDIUMS: WCCC, WOUR, WKLS, WBLM, KMET. PREFERRED TRACKS: Guns, Title.
SALES: Fair in all regions.

ASIA • Alpha • Geffen
ADDs: None. HOTS: WOUR, KSHE, KEZY, MEDIUMS: WCCC, WMMS, WOUR, WKLS, WBLM, WNEW, WSKS. PREFERRED TRACKS: Smile, Dry.
SALES: Moderate to fair in all regions.

Black Sabbath • Born Again • Warner Bros.
ADDs: None. HOTS: WCCC, WOUR, WMMS, KSHE, WKLS, WBLM, WSKS, KMET. MEDIUMS: KYYX, KEZY, WNEW. PREFERRED TRACKS: Battlefield.
SALES: Good in all regions.

Jackson Browne • Lawyers in Love • Asylum
ADDs: None. HOTS: WMMS, WBLM, WSKS, MEDIUMS: WCCC, WOUR, KEZY, WNEW. PREFERRED TRACKS: Rocker, Title.
SALES: Moderate in all regions.

C.S. Angels • Land • Jive
SALES: Fair in East and West.

Culture Club • Colour by Numbers • Virgin/Epic
ADDs: WBLM, HOTS: WMMS, KNAC, WLM, KEZY, WNEW. MEDIUMS: None. PREFERRED TRACKS: Church, Karma.
SALES: Good to moderate in all regions.

Dokken • Breaking the Chains • Elektra
ADDs: None. HOTS: None. MEDIUMS: WCCC, WOUR, WMMS, KSHE, WBLM, KMET. PREFERRED TRACKS: Title, Paris.
SALES: Fair in all regions.

The Doors • Alive, She Cried • Elektra
ADDs: None. HOTS: WMMS, WNEW. MEDIUMS: WCCC, KSHE, WBLM, KMET. PREFERRED TRACKS: Gloria, Two.
SALES: Good to moderate in all regions.

Genesis • Atlantic
ADDs: None. HOTS: WCCC, WOUR, WMMS, KSHE, KNAC, WLM, WBLM, WNEW, KMET. MEDIUMS: WCCC, KYYX, PREFERRED TRACKS: Mama.
SALES: Good in all regions.

Kiss • Kick It Up • Mercury
ADDs: None. HOTS: WCCC, WMMS, KSHE, MEDIUMS: WKLS, WBLM, WSKS, KMET. PREFERRED TRACKS: Title.
SALES: Good to moderate in all regions.

Huey Lewis & The News • Sports • Chrysalis
ADDs: None. HOTS: WCCC, WOUR, WMMS, WKLS, WBLM, WNEW, WSKS, KMET. MEDIUMS: KSHE, KNAC, KEZY, PREFERRED TRACKS: Heart, Drug.
SALES: Good to moderate in all regions.

John Cougar Mellencamp • Uh-Huh • RCA
ADDs: None. HOTS: WCCC, WMMS, KSHE, WKLS, KEZY, WNEW. PREFERRED TRACKS: Cuddlein', Cuddlin'.
SALES: Good to moderate in all regions.

Mike's Murder • Soundtrack • A&M
ADDs: None. HOTS: WCCC, WOUR, KYYX, WLM, KEZY, WNEW. MEDIUMS: WCCC, KNAC. PREFERRED TRACKS: Blue, Wheel.
SALES: Moderate to fair in all regions.

The Moody Blues • The Present • Threshold
ADDs: None. HOTS: KSHE, WBLM, WNEW. MEDIUMS: WCCC, WBLM, KEZY, KMET. PREFERRED TRACKS: Blue, Wheel.
SALES: Moderate to fair in all regions.

The Motels • Little Robbers • Capitol
ADDs: None. HOTS: WMMS, KYYX, KNAC, KEZY, PREFERRED TRACKS: Summer.
SALES: Good to moderate in all regions.

Motley Crue • Snap at the Devil • Elektra
ADDs: None. HOTS: KMET. MEDIUMS: WMMS, KSJO, WOUR, KSHE, KEZY, PREFERRED TRACKS: Open. MEDIUMS: WCCC, WOUR, WBLM. PREFERRED TRACKS: Summer, Stand.
SALES: Moderate in all regions.

Night Ranger • Midnight Madness • MCA
ADDs: None. HOTS: WCCC, WOUR, KMET, WPLR. MEDIUMS: WCCC, WOUR, WBLM. PREFERRED TRACKS: Anyone, Stand.
SALES: Fair in West and South.

Aldo Nova • Subject • Aldo Nova • Portrait
ADDs: None. HOTS: WCCC, WKLS, KSJO. PREFERRED TRACKS: Monkey.
SALES: Fair in all regions.

Robert Plant • The Principle of Moments • Es Paranza
ADDs: None. HOTS: WOUR, KSJO. MEDIUMS: WCCC, WKLS, WBLM, KMET. PREFERRED TRACKS: Mood, Log.
SALES: Good to moderate in all regions.

The Police • Synchronicity • A&M
ADDs: None. HOTS: WCCC, WOUR, KYYX, KNAC, WKLS, WBLM, WSKS, KMET. MEDIUMS: WCCC, WNEW. PREFERRED TRACKS: King, Synchronicity II, Breath.
SALES: Good in all regions.

Rainbow • Bent Out of Shape • Mercury
ADDs: None. HOTS: WCCC, WOUR, WMMS, KYYX, WNEW. MEDIUMS: WKLS, KNAC, KEZY, WBLM. PREFERRED TRACKS: Street.
SALES: Fair in all regions.

The Romantics • In Heat • Nemperor
ADDs: None. HOTS: WCCC, WOUR, WMMS, KYYX, WNEW. MEDIUMS: WKLS, KEZY, WBLM. PREFERRED TRACKS: Opening.
SALES: Moderate in all regions.

Saga • Heads or Tails • Portrait
ADDs: WCCC, KSHE, MEDIUMS: WOUR, WKLS, WBLM, WNEW. PREFERRED TRACKS: Open.
SALES: Fair in all regions.

Peter Schilling • Error in the System • Elektra
ADDs: None. HOTS: WCCC, WOUR, KYYX, KNAC, KEZY, WNEW. MEDIUMS: WKLS, WBLM, KMET. PREFERRED TRACKS: Major.
SALES: Moderate to fair in all regions.

The Michael Stanley Band • You Can't Fight Fashion • Emi America
ADDs: None. MEDIUMS: WCCC, WMMS, KSHE, WSKS, KMET. MEDIUMS: WKLS, WBLM, WNEW. PREFERRED TRACKS: Town.
SALES: Fair in West and Midwest.

Streets • 1st • Atlantic
ADDs: WCCC. MEDIUMS: WCCC, WOUR, KEZY, WKLS, WBLM. PREFERRED TRACKS: Open.
SALES: Fair in Midwest and South.

Survivor • Caught in the Game • Scotti Bros.
ADDs: None. HOTS: WCCC, KSHE, MEDIUMS: WMMS, WKLS, WBLM, WNEW. PREFERRED TRACKS: Title.
SALES: Moderate to fair in all regions.

Was (Not Was) • Born to Laugh at Tornadoes • Geffen
ADDs: WKL, KYYX, MEDIUMS: WCCC, WOUR, KNAC, WLM, WBLM. PREFERRED TRACKS: Open.
SALES: Fair in East.
Catalog Xmas LPs Dominate Labels' Holiday Marketing

by Anita M. Wilson

NASHVILLE — With Christmas just six weeks away, record labels are gearing up for the biggest buying season of the year. Previously released Christmas albums will dominate the marketplace with only four new country Christmas albums scheduled to be released this year. These include products by Chet Atkins, Merle Haggard, Conway Twitty and a group collection by RCA artists. This year the record labels are concentrating their Christmas marketing strategy not only on Christmas product, but also on albums released throughout the year that have shown consistent sales activity and good response.

"Christmas albums are a specialty and generally don't do as well as our regular product," stated Jim Fuglesong, MCA president/Nashville. "Unless we have a really good idea for a Christmas record we just don't do it."

Last year's Oak Ridge Boys' "Christmas album" was the exception. The album was certified gold, marking sales in excess of 500,000 units at $8.98 per unit, which is highly unusual for a seasonal album fixed at the normal list price. The album also included the hit single "Thank God For Kids" which went Top Five on the Cash Box Country chart. MCA is ordering another 500,000 copies of the album to offer for the upcoming season. In addition MCA will also be offering three other country Christmas albums at the same retail price, including Brenda Lee's "Merry Christmas From Brenda Lee," Loretta Lynn's "Country Christmas" and Freddy Fender's "Merry Christmas...Feliz Navidad."

RCA Records' holiday effort also offers a variety of Christmas product including an album by the Oak Ridge Boys, an album featuring various artists and several singles. Last Year's Christmas album, "A Country Christmas, Volume I" garnered sales in excess of 200,000 units and this year, a sequel, "A Country Christmas, Volume Two" is being released as part of a best buy series. Some selections on the album include Earl Thomas Conley's singing of the traditional "White Christmas," Eddy Arnold's "Winter Wonderland," Elvis Presley's "Blue Christmas" and several "Christmas in Dixie." RCA also plans to release five singles with several traditional Christmas songs backed by some original cuts. These include the previously mentioned "Christmas in Dixie" and "Never Be One," by Alabama, Ronnie Milsap's "I'll Be Home For Christmas" and several "Here To Love," Jerry Reed's "Christmas Times A-Coming" and "The Best I Ever Had," Charley Pride's rendition of "Let It Snow, Let It Snow, Let It Snow" backed by "Oh Holy Night," and the Earl Thomas Conley version of "White Christmas" backed by "Home For Christmas." All ten songs are available on either the Volume I or II of the Christmas albums.

Randy Goodman, director of merchandising for RCA Records stated that RCA will be undertaking a major Christmas advertising campaign on select key product as part of a continuing developmental program concentrating on certain radio and television advertising for albums released throughout the year.

CBS Records will have a large supply of previously released LPs on the market, but has also released one of the few new country Christmas albums this year. Chet Atkins' "East Tennessee Christmas" offers a greatest hits of traditional Christmas tunes done in Chet's usual instrumental style. Other Columbia country Christmas material available includes the previously released Willie Nelson "Pretty Paper," L P. Johnny Cash's "Classic Christmas" and "Gatin Family Christmas."

Columbia Issues Special Ten-Record Willie Nelson Gift Package This Week

NASHVILLE — Columbia Records is releasing a "Willie Nelson Ten-Record gift set this week which will include eight single record albums and one double pocket album.

The sets will include such platinum-certified items as "Red Headed Stranger," double platinum "Stardust," the two record set, "Willie And Family," "Always On My Mind," the gold-certified "The Sound Of Your Voice," "Willy Sings Kristofferson" and round out the set are "The Troublemaker" and "Tougher Than Leather."

The set will be packaged in a library case box with a never before released cover photograph of Nelson on the front and four-color insets depicting albums included in the set on the back, along with the original artwork from "Somewhere Over The Rainbow." (Not included in the set). Inside the box on the front and back covers is a Texas flag similar to the one Nelson uses as a back drop at his shows. Also included in the package is a four-color, 24" x 36" poster reproduction of the set's cover and a quality guarantee good for any album included in the set.

The set will appear in an exclusive picture disc version, utilizing the original four-color artwork of the album and packaged in a clear plastic sleeve. The other eight album discs have been inserted into four-color shore case board sleeves, with each having the original four-color artwork, on the front and back.

EXILE Debuts New Music On U.S. Showcase Tour

ATLANTA — Epic Recording group Exile recently performed a concert at Moonshadows in Atlanta kicking off a five city promotional tour. Coordinated by CBS Records, the tour includes dates in Los Angeles, Cleveland, Dallas, and Chicago, and runs from Oct. 25 to Nov. 9.

The newly signed group performed a variety of tunes including its recent release "The High Cost Of Leaving" and upcoming single, "Woke Up In Love," both of which will be on its first Epic album "Exile." The former pop group turned country also did a medley of old hits it had either written or recorded including its 1978 #1 hit "Kiss You All Over," "Take Me Down," "The Closer You Get" and "Stay With Me."

Numerous CBS executives attended the show, along with press, accounts and station personalities. Roy Wunsch, vice president, marketing for CBS Records, Nashville, attended the show and stated "Exile deserves this kind of commitment from a label."

PICNIC TIME — AGAC/The Songwriters Guild executives and friends gathered for the annual Songwriters Guild family picnic Oct. 9 at the Two Rivers Mansion. Pictured at the event are (l-r); Sandi Pinkard, Lew Bachman, Executive director, and George David Weiss, president of the Songwriters Guild.

Wishes to thank Country Radio and the following people for making their DIXIE DREAM come true.

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THE COUNTRY MIKE

K95FM’s A WINNER – KKEN-FM/Tulsa (K95) has been named the national first place winner of “The Best of the Best” Sales and Audience Promotion contest sponsored by the National Radio Broadcasters Assn. (NRBA). The station won for its “Miller High Life Million Fishing Classic” event which was held to benefit the Oklahoma Special Olympics and the U.S. Olympic Training Center. Ten fish were released into Lake Eufaula, each with special tags. One particular fish was worth $1 million if caught within a 24-hour period. There were 7000 people who entered the contest, but nobody caught the million-dollar fish. Radio stations across the country entered the contest with KKEN being one of ten finalists chosen to present their promotion entries at the 1983 NRBA promotion workshop during its national convention held in New Orleans.

Representatives for the station at the final judging included Michael Weisenstein, vice president of finance for Katz Broadcasting, and Kelly, the station’s promotion director. Their presentation for the judges was in the form of a video tape outlining the planning and execution of the tournament. The entry was judged on ten categories including originality, results, and how the promotion fit the station’s target audience. KKEN received a $500 check for the award winning promotion which will be donated to the Oklahoma Special Olympics. KKEN is already busy working on plans for a free concert scheduled for early next year. “K95FM Live” is set for Feb. 17 at the Opry Mabe Center and will feature Bandana, Terri Gibbs, Louanne Mandrell and Lee Greenwood. Twelve thousand free tickets will be distributed to the public by KKEN advertisers.

STATION PROFILE – WGNT/Huntington, West Virginia is a 5,000 watt by day, 1,000 watt by night station. This year the station celebrates its 60th birthday. Originally, WGNT had an adult contemporary/MOR format and it was in February of this year that the change was made to country. The format is considered to be one that is modern, uptempo and very personable oriented. They also place heavy emphasis on local news as well as being very active in promotions and various contests. Rick Williams is general manager, Toulouse Kassab is sales manager, Tom West serves as program director and Steve Richards acts as music director. The station lineup is as follows: J.B. Miller, 5:30-10 a.m.; West, 10 a.m.-2 p.m.; Richards, 2-6 p.m.; Tom Wagner, 6-11 p.m. and Bill Stone, 11 p.m.-6:30 a.m. WGNT is owned by the Stoner Broadcasting System Inc. out of Des Moines, Iowa.

AEROBICS ON THE AIR – Compleat Records recording artist, Jayne Kennedy, has taken her exercise program to radio. The radio program, “Radiorobics,” is a five-minute program which combines exercise with popular music and is the first exercise program to air daily on the air. The show, produced by Syndicate II, Inc. made its debut Oct. 15 and is currently on 54 major radio stations. Each show features exercises routines from Kennedy’s exercise album “Love Your Body,” with each week’s programming specializing in exercises for a particular area of the body such as the abdomen, legs, hips, etc. This allows the listening audience to concentrate on a specific area learning a new routine every day. At the end of the week, the audience will have built up 25 minutes of exercise routines. Radiorobics is sponsored nationally by Revlon’s “Sophisticated Look” products and the name “Radiorobics” is trademark of Syndicate II, Inc. Juilette Butler

WHO’S THE REAL EARL? – RCA recording artist Earl Thomas Conley had a chance to meet representatives of WCKX/Detroit after a recent concert. Pictured above (l-r) are Bob Burchard, WCKX/air personality; Greg Raab, program director, WCKX; Conley; and John MacNamara, RCA regional representative.

PROGRAMMERS PICKS

| Doris Thompson | WSAI/Cincinnati | Show Her – Ronnie Milsap – RCA |
| John Hart | WUSY/Chattanooga | Double Shot – Joe Stampley – Epic |
| Rene Clousey | WPST/Caribou | I Call It Love – Mel McDaniell – Capitol |
| Nina Ryder | WDL/Boaston | Show Her – Ronnie Milsap – RCA |
| Max Gardner | KBH/Cincinnati | Spellbound – Wayne Massey – MCA |
| Brian Ringo | KNOE/Monroe | I’ll Say Yes – Paulette Carlson – RCA |
| Janet Bozeman | WJKZ/Nashville | Show Her – Ronnie Milsap – RCA |
| Randy Hooker | KFRM/Saltina | Spellbound – Wayne Massey – MCA |
| Henry Jay | WGO/ tymberline | Miss Understanding – David Wilk – RCA |
| Stephanie Pflum | WDAF/Kansas City | The Sound Of Goodbye – Crystal Gayle – Warner Bros. |
| John Dunaway | WPAP/Panama City | I’d Say Yes – Paulette Carlson – RCA |
| Nick Upton | KSON/San Diego | Street Talk – Kathy Mattea – Mercury/PolyGram |
| Jack Seckel | WIX/Meckesport | Somebody Shoot The Jukebox – Lou Hobbs – Lobo |
| Terry Fullen | WIRE/Indianapolis | Show Her – Ronnie Milsap – RCA |
| Tiny Hughes | WROZ/Evansville | In My Eyes – John Conlee – MCA |

SINGLES REVIEWS

OUT OF THE BOX

MERLE HAGGARD (Epic 34-04226)
That’s The Way Love Goes (3:02)
(Alpert-Rose Publ. Inc. – BMI) (S.D. Shafer, L. Ritzell) (Producer: M. Haggard, B. Baker)

The title cut from his latest LP, “That’s The Way Love Goes” gives Haggard a chance to express his soulful side. This selection highlights his genius as a singer and also his ability to interpret a song in a manner beyond the realm of country music. The superbly simple quality of this song complements this high quality production.

TOM JONES (PolyGram 814 820-7)
I’ve Been Rained On Too (3:37) (Polygram/PRIS) (J. Kilbert) (Producer: G. Mills, S. Popovich)

“I’ve Been Rained On Too” off his third LP for PolyGram expresses Jones rich, smooth vocal capacities. Nice background harmonies, drums and a whistling section top off the production.

FEATUR PICKS

DAN SEALS (Liberty B-1512)
You Really Go For The Heart (2:52) (Somebody’s/Welk-SESACH/Chappell – ASCAP) (C. Black, J. Gillespie, T. Rocco) (Producer: Kyle Lehning)

MIKE CAMPBELL (Columbia 34-04225)
Sweet And Easy Love (2:08) (Know – BMI) (S. Phillips) (Producer: Allen Reynolds)

HAL WAYNE (Hal Kat HKX-002)

JOHN STEELE (Paid 201)
My Urge To Roam (3:02) (Warner-Tamarlane/Pullman – BMI) (H. Coleman, K. Gibbons, B. Hancock) (Producer: Steve Dorff)

JUDY LINDSEY
Part Time Love (3:05) (Go Betta – ASCAP) (Terri Sharpe) (Producer: Mark Berchetta)

NEW AND DEVELOPING

CRAG DILLINGHAM (MCA/Curb 52301)

“Have You Loved Your Woman Today” is the first release for this new singer/songwriter, on the newly formed MCA/Curb label. The selection offers an energetic, punchy rhythm track and tasty fiddle sections.

ALBUM REVIEWS

JONES COUNTRY – George Jones – Epic FE 38978 – Producer: Billy Sherrill
List: None – Bar Coded

Jones named his latest LP after his amusement park, Jones Country Music Park, which opened only last month in Texas near his birthplace. While Jones has settled down after his recent marriage, he still sings about his favorite topics drinking and women and the problems both can cause. “Radio Lover” and “Famous Last Words” are just two of the tunes about bad relationships where the man keeps getting burned. “Wino The Clown” is perhaps the saddest song on the LP. All about a man who turns into a wino after losing his true love. The slow melodies and instrumental pieces add to the melancholy feeling of the album.

List: None

“Man In The Mirror” is a collection of love songs with substance that is enhanced by Glaser’s smooth, flowing vocal treatment. The simple, yet effective arrangements are a nice break from typical string section overkill. Strong background vocals and keyboards add nice finishing touches to this combination of new releases and cover tunes. As the first artist on Noble Vision, Glaser’s effort is a real credit to the fact that an independent label combined with a talented artist can create quite impressive product.
WANTED MEN — Ronnie McDowell met Lionel Richie backstage after Richie's recent performance at Murphy Center on the MTSU campus in Murfreesboro, TN.

"Night Games." The video was filmed in New York from 10:30 p.m. until 7:00 a.m. the next morning. Pride ended up with a cold and had to have a doctor visit him at the hotel. He'll have a chance to recuperate later this month when he travels to Australia, New Zealand and Hawaii. Who said being a star was easy?

SPEAKING OF VIDEOS — Moe Bandy has just finished filming a very unusual video for a country music artist. Bandy recently had to have knee surgery on his right knee, and camermen filmed the arthroscopic surgery as the procedure was being performed. The film was presented last week at the International Operative Arthroscopic Association Convention in Hawaii, and will be used at several other medical conventions. His latest song "You're Gonna Lose Her Like That" is the introductory song to the video.

BREAKING RECORDS — The pairing up of Kenny Rogers and Dolly Parton has resulted in a record breaking hit, "Islands In The Stream." The single went #1 last week on the Cash Box Top 100 Singles Chart. Top 76 Country Albums Chart and Top 100 Country Singles Chart. The last time a record held the #1 position on both the country and pop singles charts was in February 1971 when Lynn Anderson's "I Never Promised You A Rose Garden" held the honor. Since then only two records have come close to carrying both charts — one of which was Kenny Rogers in 1980 with "Lady" and before that C.W. McCall with "Convoy" in 1976.

FISHING TIME — Terri Gibbs really hooked a big one this time. When she was taping a segment of Country Sportsman, Gibbs hooked a 63 lb. tuna while deep sea fishing off the coast of Morehead City, N.C. Quite a jump from catching little fish in the pond in the front of her Augusta, GA. home.

ALABAMA ARE REAL SPORTSMEN — Recording group Alabama has agreed to endorse the Alabama Sports Festival, which is co-sponsored by the Amateur Athletic Society of America and the Alabama Governor's Council on Physical Fitness. The members of the group have kicked of fund raising for the project with a $15,000 personal contribution, and will appear as speakers at several regional fund raisers throughout the state.

LYNN TOURS WITH USE — Loretta Lynn will be embarking on a 17-day tour of Europe visiting U.S. Army and Air Force bases as part of a tour sponsored by the National Association for the Advancement of Colored People (NAACP) to present the Department of Defense. Lynn will be performing her own show for the forces mostly stationed in Germany, with the final show in the Sinai desert for the United Nations peacekeeping forces.

HAND DELIVERED — Jim Sharp, vice president Cash Box/Nashville, hand delivered the #1 single "Lovesong" to the Oak Ridge Boys at their listening party held last night at Woodland Sound Studio for their "Deliver" LP. Pictured above are (l-r): Richard Sterban and William Lee Golden of the group; Sharp; and Oak members Duane Allen and Joe Bonsall.

COUNTRY COLUMN

WHO WAS THAT MASKED MAN? — The Oak Ridge Boys gave a costume party last week at Woodland Sound Studio to celebrate the release of its latest LP, "Deliver." Everyone had to dress as someone or something that delivers, and as a result there were a variety of costumes Including pregnant women, mailmen, doctors and pizza deliverers. The Oak Ridge Boys and staff got into the spirit of things with their costumes. William Lee Golden dressed as a pony express man, Joe Bonsall as a furniture mover. Duane Allen was a milkman and Richard Sterban came as a Western Union man. The quartet was delivered to the party in an original 1942 Purity Milk truck amidst an array of television cameras from several networks. The night provided a variety of surprises, especially for the group, including a singing telegram from the Halsey Company, its management firm, hand carried citations by two policemen that were issued by MCA president Irving Azoff, and a singing medley of "Deliver" to the tune of "Ev'ryvra" by Jim Fogelson, MCA president/Nashville, Ron Chancey, Noel Fox, and Jerry Crutchfield on keyboards. The group's "Deliver" album is getting a lot of attention, not only in Nashville, but also in Washington D.C. where last month at the annual White House barbecue, President Reagan asked the group to dedicate their "Deliver" album to the U.S. Congress in his name! ACH-O-O-O — It seems filming a video isn't as glamorous as it's made out to be. Charly Pride was in New York to film a video for his latest single "Every Heart Should Have One" off his new LP carrying both charts — one of which was Kenny Rogers in 1980 with "Lady" and before that C.W. McCall with "Convoy" in 1976.

"Fishin' Time" — Terri Gibbs really hooked a big one this time. When she was taping a segment of Country Sportsman, Gibbs hooked a 63 lb. tuna while deep sea fishing off the coast of Morehead City, N.C. Quite a jump from catching little fish in the pond in the front of her Augusta, GA. home.

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CONFIDENT RETAILERS UP XMAS GIFT-GIVING PROMOTIONS

In Detroit, Bad Records head Calvin Simpson was expanding his tv ad program, which worked well for him last year, but unlike other dealers, his tv spots were more weighted towards broadcast tv since Detroit's economic condition has curtailed cable subscriptions. "We've found that radio costs are so expensive that you'll get a greater gross impression per dollar from tv," noted Simpson. "You also get a wider audience," he added, noting that since last year, three more stores have been added to his eight-store chain locations in "more pop areas."

Like other dealers, Simpson was making use of the National Assn. of Recording Merchandisers (NARM) "Gift of Music" theme in his advertising plans. At the Southern California Licorice Pizza chain, however, the NARM program forms the primary thrust of the 34-store chain's Christmas effort. "$750,000 is being spent in this market for "Gift of Music" by NARM, so we want to take advantage of their ads in our own," said ad director Randy Grunert.

Leading off the NARM tie-ins at Licorice Pizza is a chainwide display/store presentation contest utilizing the NARM "Gift of music — the gift that really moves people" tag. The contest involves setting up displays, "gift center" bins with ribbons tied around them, and doing anything imaginable to promote the gift giving concept. "Some of our stores are even answering their phones with a 'Give the gift of music' greeting," said Grunert.

Besides using the available NARM merchandising materials, Licorice Pizza has created its own line of "Gift of Music" materials including bin cards for stapups and stickers for all hit products which include "To" and "From." Fill-in the blanks. The chain has also devoted materials for its second holiday theme, "More," which replaces last year's "Think Licorice Pizza First For Great Gifts." "'More' means that Licorice Pizza is more hits, cassettes, video, and gifts than ever before," explained Grunert. "That's our position. After Thanksgiving, we will have at least four different 4x4 red-and-green panels hanging from our front windows facing the street and selling out our availability of more hits, cassettes, video and gifts. In a sense, it will look like a grocery store window and should bring in people who are shopping for Xmas gifts."

The Pittsburgh-based National Record Mart chain has also developed special signage to promote its "Check Your Gift List" campaign theme. Display signs show Santa peering over the Record Mart logo holding a gift ideas sheet which lists albums and cassettes, video games, and other accessories items. Advertising director Lance Jones reported a similar inclusion in this year's Christmas ads, which include consistent Sunday print ads chainwide starting this week as well as heavy radio and MTV buys in approximately 10 key markets. "Our ads are much more effective this year," said Jones. "Instead of just listing hot albums like last year, we're including video tape and 4x4 red-and-green panels hanging from our front windows facing the street and selling out our availability of more hits, cassettes, video and gifts."

The gift giving theme is a very tiny portion of that chain's November promotion, Christmas Music. We want something that will have lasting value and occasionally we come out with new product when the music is there," Wunsch also explained that there is more appeal for the mid-line Christmas albums instead of the 8.98 or 9.98 line because of the short playing time involved. "There's more appeal in the mid-line items like the 5.98 because consumer's only paying $1 less and they seem a little reluctant to invest 8.98 in the item unless its brand new, and then there's only a very limited market for it."

Capitol is the third label to release new country Christmas product with Christy Lane's "Christmas With Christy" album. The Nitty Gritty Dirt Band's single entitled "Colorado Christmas" which it just recorded in Nashville last month.

PolyGram will also be releasing previously released Christmas product. The Statler Brothers album "Christmas Card" will be on the market for 8.98. Conway Twitty's "Twistin' Christmas" LP is heading the Warner Bros. new Christmas releases. The album features a variety of colorful Christmas illustrations and offers seven tunes including several traditional Christmas songs.

COUNTRY XMAS LP'S

(continued from page 17)

CBS Records will be undertaking a major marketing campaign starting December 1 which will include print, radio advertising, not only focused on the Christmas albums but also on product released throughout the year. Roy Wunsch, vice president for CBS Records said, "Christmas music is not a primary item for the holidays. It's a gift giving theme and a very small portion of that chain's November promotion, Christmas Music. We want something that will have lasting value and occasionally we come out with new product when the music is there," Wunsch also explained that there is more appeal for the mid-line Christmas albums instead of the 8.98 or 9.98 line because of the short playing time involved. "There's more appeal in the mid-line items like the 5.98 because consumer's only paying $1 less and they seem a little reluctant to invest 8.98 in the item unless its brand new, and then there's only a very limited market for it."

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Spoken Word LPs Not All Talk

by George Koulomos

LOS ANGELES — The position of spoken word records in the pop oriented industry has always been awkward due to the stereotyped image of being monotonous monologues similar to boring chemistry lectures. Like anything else, however, spoken word records have expanded to cover a broad range of fields and can be presented in various formats. Technically, a spoken word record or tape could include anything from aerobic workout records to rap music, both of which feature people literally speaking.

Nevertheless, in a more traditional sense, spoken word records mainly presented literature and poetry, to a reader’s stylistic progress encompassing performance art.

Spoken word recordings, which feature well-known authors reading excerpts from their works, has a definite lasting value and personal intimacy which reading a book may lack. Spoken word recordings serve both educational and entertainment purposes and its listeners have increased as modern lifestyles slowly nibble away leisure time.

“With the introduction of the Sony Walkman, business has gone well. This is especially true in the case of Caedmon, a famous optional directional driver for Caedmon Records. Technology has opened a whole new world where cassette players are portable and records are portable. And these new and exciting music industry and the ease has meant that people can listen to spoken word recordings while commuting to work and even while they’re reading in their cassette decks in their cars.”

Curtin believes people have found they can use their time more effectively and productively. “The new audience is people who find that when they’re cooking dinner they can listen to somebody reading. Time that was lost before is now being filled.”

One of the originators of spoken word recordings, Caedmon releases children’s stories, classics, science fiction readings and authors reading newly published books, such as Isaac Asimov’s selected readings from Foundation’s Edge and Norman Mailer’s readings of The Naked And The Dead, “We’re trying to bring literature to a new age and a new dimension. Spoken word has such depth and vitality that reading it misses. If a writer is alive he should read it because he’ll be the primary source,” reflected Curtin.

Curtin characterized people who buy these releases as a primarily upscale, mobile audience in its late 20s to 60s with median income of about $30,000. However, she also cited a great amount of interest from students. “The educational market is very important and the agency has organized special educational plans with grammar schools, high schools and even universities,” Curtin added that the company’s spoken word recordings are sold both in record stores and book stores.

With the gradual integration of literature and poetry into the recording world, Books On Tape has developed a mail order and rental system in which its tapes of books, read in their entirety by professional orators who are theatrically trained, are put on loan for a 30-day period. “Our customers are basically people like commuters who drive all the way and want something to fill that dead time in the automobile,” explained Jo Bradley, the company’s administrative assistant. Like Caedmon, Books On Tape also features classic literature and receives the majority of its business from middle and upper class customers “who have time to listen but don’t have time to read.”

CMS like the other two companies discussed before, also features the classics and presents selected readings by the original authors. The firm’s Janet Golovner mentioned that there had been a slowdown earlier due to the public schools’ cuts in spending, however business was again picking up. Golovner feels that the reason CMS has emphasized the classics, especially in children’s literature, “is because of their lasting value, “It doesn’t lose its timeliness, for it appeals to the children’s fantasies, that is the reason. These are the records we have tried to produce… things that don’t lose their freshness and originality and timeliness. What’s good once for a child is always good.”

A common aspect among spoken word labels was disinclination in venturing into the new video technology which could add a new dimension to literature. Although acknowledging the potential for collaboration, Golovner feels that it is a different kind of market and that the venture would really make no difference in that market. Mentioning that some educational companies are getting into the multimedia field, Golovner feels that, regardless of the fact that this is a very visual generation, the visual will detract from literature’s effect. “I think that reading a book or listening to a story on a record is much more satisfying than having that visual,” Golovner remarked. “I think that in the case of poetry it should be read and the mind left alone to conjure up the image as it relates to one’s own image and the story.”

When you have a visual, someone else is doing your imagination for you. I think the worst thing we can do to our children and to ourselves is to take our imagination away from us and our creativity. I’m very concerned about children and their creativity and imagination — if you lose it in childhood, you’ll never gain it back.”

SAXOPHONE SHOGUN — Although Japan and Japanese audiences are universally praised by American jazz musicians in words that suggest a promised land of sophisticated and attentive audiences, Japan has been able to export very few players able to establish themselves in this country. One is hard pressed to come up with a list of noteworthy Japanese jazz musicians beyond artists like saxophone pioneer Yoshiko Akaiwa and guitarist Ryo Kawasaki, both of whom reside in the States. The most notable exception is saxophonist Saduo Watanabe, who has managed to release a string of about 10 LPs on various labels in this country while living in Japan. While that may not seem like much, it’s almost unique in the American marketplace, it’s downright miniscule when compared to his standing in his native country. In Japan, Watanabe has literally achieved superstar status. His discography includes 60 albums, a leader with some reportedly selling as much as 300,000 copies, comparable to several million copies in the U.S. market. He has hosted several Japanese television specials and his weekly radio program, My Dear Life, has been airing for 11 years. Additionally, Watanabe is enough of a figure to be a spokesmen in Japan for Coca Cola, and has also represented Wrangler Jeans, Yamaha Motorcycles, Citizen Watches, and Santori Whisky. Despite his fame and the kind of plaudits regularly given to the Japanese public by U.S. jazz musicians, Watanabe is somewhat less enthusiastic about the health of the Japanese jazz scene than might be expected. “There was almost no market for jazz when I was growing up,” Watanabe recently told us, “and I don’t think it’s much different now. Musicians trying to do something serious have to work for a percentage of a club’s door or for victory.” Despite that, the saxophonist recalls being drawn to jazz as a youngster. “I became interested in jazz after the Second World War,” he said, “I listened to Armed Forces Radio, the Far Eastern Network, and it was a big shock to hear Western music, not just jazz. At first I couldn’t tell which musical was jazz, but then I started listening to the Jazz At The Philharmonic Hour, I ran home from school to listen to that on the days it was on. And then I also saw Bing Crosby in The Birth of the Blues. I saw it so many times that I wanted to be a clarinet player and asked my father to buy me a clarinet. I wish Watanabe was more interested in being involved in playing, and casting about for instruction. “When I started,” he said, “there were no teachers, except for some older musicians who played in the Dixieland style. We eventually took some lessons from the GIs in the service band and just copied the records and went through those difficulties, he worked his way through school and became professional as soon as he finished high school. The large GI population made for a good market, and Watanabe recalled that “anyone with a clarinet or saxophone could work. I just started off with a platform then to buy a clarinet and take music lessons, and eventually got a job assignments. They’d call out what instruments were needed, and if you got the job, you’d just get on the train and go wherever you were needed.” In ’53 Watanabe began an association with pianist Akio Iwade as a member of his club band, setting motion in a chain of events that would eventually bring the reedman to the U.S. “I played with my wife, Haruna, who was an organist, we used to come to the club playing with Watanabe,” Watanabe said. “And when JATP came to Japan, he brought Oscar Peterson to the club and I jammed with him. As a result,
MAKING A POINT — Planet/RCA recording group The Pointer Sisters took time out from their busy tour schedule to tour a number of radio stations behind their latest LP, "Breakin' Out." The trio recently stopped in to visit with Frankie Crocker of Inner City's WBLS-FM/New York. Pictured at the station are (l-r): Anita Pointer, Crocker, June Pointer, and Ruth Pointer.

**THE RHYTHM SECTION**

BERRY BRINGS 'EM BACK — In addition to the Lionel Richie LP, recent releases on Motown include strong efforts from two label vets: The Temptations cleverly-titled "Back To Basics," LP, and the Four Tops, "Back Where I Belong," lady to rest any speculations that the recent fireworks on Motown's 25th Anniversary TV special were a fluke. The Temps lay claim to the more street-oriented material; five of the LP's eight tracks are produced by Norman Whitfield, including the hot single "Miss Body Double." (966 bullet this week) Whitfield's touch remains the group's primary psycle-rich funk sound, and the company has evidently adopted a ballad "All Alone." The Temps and Tops appear on each other's LP's, and the highlights go to The Tempt's Battle Song, in which the two challenge each other with vocal licks and taunts like "I Can Top The Temps/Can't Top The Tops" against an 80's style breaker's back-beat. Best line: Levit Stubb's shouts, "Just Ask Bardenet!," to the Temps reply, "Yeah, we all had Bardenet!" Production credit to Williehuge. Side one of the Tops LP not only features the current single, "I Just Can't Walk Away," but the four tracks are Holland-Dodder-Holland. Side two's also a track produced by Hurts, "What Have We Got To Lose," with the Tops sharing the mic with their recent tour partner Aretha Franklin. There's even a P-Funk flavored number, "Body and Soul," a buddy-affect affair with the Temps entitled "Hang" by the track's all everywhere, but nice to have you back. There is someone who didn't stay low, however, as we recently got word: Temps lead vocalist Dennis Edwards is no longer with the group.

**THE LIONEL RICHIE LP**

From the late 1970's collection of Teddy Pendergrass, "Heaven Only Knows," is previously-shelved material and new tracks. The singer, recuperating from last year's near-fatal accident, has signed with Elektra, with a new album expected in February.

**NAMES IN THE NEWS**

New album from Luther Vandross soon, entitled "Busy Body." The single, "I'll Let You Slide," is due any day now... The System ought to have a new one in January... Had the pleasure of catching the video for New Edition's "Popcorn Love." Produced by Chase Films in London and directed by Cameron McVey, the clip crackles with energy and features the group dadn the electric boogie. Comparisons to the Jackson 5 are inevitable, of course... Los Angeles-based Kiddo are currently in the midst of a Southern concert tour sponsored by Oldie English Delta LP's. The show has been an immediate hit, again financing the LP release with The F-Punk All-Stars on the "Generator Pop" single. The mad (atomic dog) has embellished and delighted us again with his latest single, "Nubbel Nut." Will cautious ultra-modem admirers be wary of such offerings are no longer a worry? YBQ NOTES — The Young Black Programmers Coalition will hold its sixth annual meeting on November 18-20, at the Meridian Hotel in Houston, Texas. For info write Randy Stirling, 6115 Williams Drive, Texas 77081.

**MELBA FROM MOORE**

The multi-talanted Melba Moore has been making a series of chart runs with her recent Kaskhi-style covers on Capitol, and her current single, "Keepin' My Lover Satisfied," is bulletted at #2 this week. The new release, from the forthcoming "Never Say Never" LP, is produced and co-written by Kashii cohort Paul Lawrence Jones III. The two had collaborated on Moore's last LP. "Kashii had done 'Take My Love for me,'" Moore told us, "but his commitments opened the door for Paul. I heard a rough demo of "Love's Comin' At Ya," and I said, 'Whoever wrote this, I want it!'" Moore admitted that working with such a young producer was awkward at first. "He's just starting, and he continues to amaze me," she enthused. "I've worked hard at developing a trust situation with him, and I love what he did with my voice." Moore also continues to keep busy with theater and concert dates in between her recordings, and she's just finished taping a Love Boat segment. "I love comedy, and really want to do more," she said. "We are negotiating for a situation comedy show with the networks. Although Moore is known for her work in television, Purling, recorded it her first love, and over the years she's found it difficult to straddle both worlds. "The two areas are very elite in themselves, and they have two totally different standards to bridge that gap. I'm able to do that, but created an image that didn't allow me to get the chance." Her success on Broadway was unexpected: "I got into Hair from doing session work as a vocalist. Someone heard me and wanted me for the show. Up until that time I hadn't even seen a play!" Once the theater bug hit, however, Moore was off and running. A friend tutored her on how to audition, and encouraged a Purling trial. "I got the part, which got me the Tony, which got me respected in theater," she said, "and that's all I need to say to the Way Out." Moore has her first album hit, and at that time nobody really knew about my recording background. People wanted to see me in theater, and here I was trying to get a solo contract for myself." Now, Moore says, she's trying to maintain a common ground, whether she's appearing before a hotel chain crowd or a southern college audience. "All I must do is balance the two audiences," she said, "and find a way to be myself."
Raffi: Canadian Kid Crooner

by Jan Platter

Canada — Playing to big audiences is one way to measure superstardom. However, for one Canadian star, performing before small audiences has brought him his biggest success. You see, Raffi is a superstar in the eyes of children.

As Canada’s most celebrated performer of children’s music, Raffi has built his reputation and his career as a serious folksinger without much success, Raffi was persuaded by his mother-in-law to perform before her nursery school.

Surviving his introduction to the children’s music scene, he decided to put together an album, especially for children. Motivated by a strong belief that children’s albums should be as carefully prepared, professionally performed and meticulously recorded as adult records, Raffi released his debut album, “Singing Songs For The Very Young.” The response to the album was phenomenal, and when it has reached double platinum status in Canada for sales of more than 200,000 units.

String of Albums

Raffi followed up this initial success by regularly releasing albums throughout the year, each of which has built his reputation with children as well as with their parents. “More Singable Songs” was released in 1979 and certified platinum in January, 1981; “The Corner Grocery Store,” released in 1979, was certified gold in October of 1982; next came “Baby Boy” in 1980, which was also certified gold in September of 1982. The latest release, “Rise And Shine,” came out in January of 1983 and is currently certified gold in December of the same year. His most recent project, “Raffi’s Christmas Album,” is due to be released this November.

Currently in the middle of a 20-date tour of the U.S. Mid-West and West Coast, there has been a great demand for tickets to his concerts. In April, the first show in St. Joseph, Neaples, MN, sold out the first four weeks tickets went on sale and a second show, had to be added. During his 1983 USA Tour, Raffi will appear before more than 17,000 of his little fans. Several of the performances are being held to benefit local non-profit organizations, such as the Heart Fund, Association for the Education of Young Children, chapter in Peoria.

Raffi was first introduced in the U.S. in 1978 through a series of appearances at teachers’ conventions. On May 13th, he gave his American public debut concert in Portland, Oregon. The first show of more than 500 seats sold-out and a second show was added.

Sold-out Houses

This is Raffi’s second tour through the area and he has already established a loyal following there. In 1982, he played to nearly full capacity or sold-out houses throughout the Mid-West and West Coast regions, as well as to a sold-out show in New York City which was played before the New York State Council for Children on Long Island, New York. All of this was chronicled in his first book, “Raffi: A Folksinger for Children.”

20-Date Tour

The tour is currently in mid-stream and has been so popular that there is a great demand for tickets. In the four months since his last tour, he has played to more than 17,000 fans. Several of the performances are being held to benefit local non-profit organizations, such as the Heart Fund, Association for the Education of Young Children, chapter in Peoria.

Raffi first introduced in the U.S. in 1978 through a series of appearances at teachers’ conventions. On May 13th, he gave his American public debut concert in Portland, Oregon. The first show of more than 500 seats sold-out and a second show was added.

X-mas Promos

(continued from page 21)

greater array of product and be in four colors instead of last year’s two. While the guide had been primarily an in-store piece, Strandberg estimated that 99 percent would be distributed through newspaper inserts and direct mail this time.

Among dealers who prefer “let Christmas be a sales event,” Joe Andrup has a vice president and general manager of Florida’s Spec’s Music chain.

Andrup notes, however, having just completed a chainwide “Christmas in Stereo” WEA promotion which in related product was very successful throughout the entire month, the promotion was also involved giveaways of personal stereos, and according to Andruples, helped stimulate sales during a “generally slow month.”

Spoken Word LPs Not All Talk

(continued from page 2)

While companies like CMS and Caedmon have found their niche in spoken word recordings of classics in literature, poetry also has found a new outlet. Poetry, especially modern verse, is much more prophetic — the reader’s voice becomes an instrument and can enhance the poem with its own emphasis.

Watershed Intermediate specializes in spoken word poetry recordings featuring both established and fledgling poets as well as a variety of styles and genres. The works are finding new readers/listeners. Funded mainly by sales revenues and grants from the National Endowment for the Arts, Watershed released many of the tapes but also features a cassette magazine called Black Box.

Alan Austin, executive director of Watershed, feels that his selection of poets in this country and characterized its audience. “What’s happened with poetry in this century and recognized local poets. The second in a trilogy, “English As A Second Language,” takes musicians and songwriters out of their natural environment of written and spoken music. It was released to the same effect.

Concerting promotion of poetry recitals, Austin feels, encourages the poet to work with musicians. “Poetry Itself is Inherently musical to some degree and exploring ways to work with musicians In a performance situation makes for very interesting performances.” Austin feels videos are a very innovative art form, but not well enough with poetry. However, he mentioned that the present cost is much too high to actually attempt it.

Another person interested In combining music and poetry is Harvey Kubernik. owner of Freeway Records, who recently released a spoken word record featuring musicians In the Los Angeles new music scene and recognized local poets. In the second in a trilogy, “English As A Second Language,” takes musicians and songwriters out of their natural environment of written and spoken music. It was released to the same effect.

Acknowledging the difficulty of breaking an artist In the U.S., Mesell hopes Rodriguez’s upcoming domestic, tentatively slated for early next year, will capture the interest of the ad adult contemporary market.

Raffi created because of his success. As president of Troubadour Records, he refuses to legitimate his work for an award because he feels there shouldn’t be any competition in children’s music. However, he did win national recognition earlier this year when he was presented with the Order of his work in children’s music.

Los Angeles — Following the state-side success of international singing star Julio Iglesias, another well-established balladeer, Jose Luis Rodriguez (a.k.a. “Raffi”) is preparing to test the U.S. market and its tastes.

Represented by the William Morris booking agency and managed by United Stars’ Hector Maselli, Rodriguez is organizing upcoming shows and an English language record. Maselli, who has worked with Rodriguez for five years, and also has come from Caracas, Venezuela, hopes to take advantage of the increasing U.S. and Canadian interest for Spanish speaking artists as Iglesias and Manudo. He plans to develop Rodriguez’s career on the North American continent by appealing to both the large Hispanic community and the pop market.

Based in Miami, Florida — a geographically strategic location due to its proximity to both North and South America — United Stars’ Maselli explained, “Raffi is one of the biggest stars In Latin America and several other Spanish speaking countries as well as the large Hispanic community in this country. We are presently working hard on the English songs as so to reach more of the American audience.”

Acknowledging the difficulty of breaking an artist In the U.S., Meselli hopes Rodriguez’s domestic success, tentatively slated for early next year, will capture the interest of the adult contemporary market.

Joint RIAA/NARM Session In Indy

New York — Forty-five people from 21 audio and video companies attended the 1983 Recording Industry Assn. of America, Nashville Region (RIANA) and RIAA National Merchandisers (NARM)-sponsored Advanced Traffic & Freight Workshop and a joint session of data processing seminars in Indianapols, IN. According to RIAA monthly surveys of the RIAA, it was one of the most successful group meetings ever held for RIAA and NARM members and affiliates in industry participants.

The meetings combined the Advanced Traffic & Freight Workshop with an RIAA Traffic Committee Seminar, RIAA Processing/Traffic Committee Seminar, and RIAA Data Processing Committe w/ Seminar. Also, involved in RIAA Traffic Processing Committee combination. Participants shared common strategies and problems and also learned about new developments in traffic and freight, bar coding, and data processing areas.

Among the highlights of the four-day event were a panel discussion on the UPC bar code and computerization in pressing and duplicating plants, and sessions on traffic and travel trend factors, retailers, and presentations on the role of bar codes and the computer in controlling causes in manufacturing work centers, warehouse operations, processing, and point-of-sale data capture. In other actions, NARM agreed to survey major publishers, retailers, and others about new topics as the continuing need for pricing prefixes on standard catalog selection numbers, the use of internal bar code systems to stickler all inventory, and degrees of computerization in various business areas. Industry barcode committee was properly met and tentatively scheduled within the next few months on both coasts to discuss uniformity of placement of the UPC on prerecordable data disc and the methods of ensuring accurate scanning.

The creation of an Industry “Service Center Clearinghouse” was studied, and a joint RIAA/NARM committee will prepare proposals for providing an outside service firm supported by retailer, distributor, and manufacturer subscribers to enable Industry-wide point-of-sale data provided by retail outlets in weekly reports.

The seminar on traffic and data processing seminars are tentatively scheduled for mid-May, 1984, on the West Coast. Further information is available from Stephen Traile, RIAA’s executive director, RIAA, 888 Seventeenth Ave., New York, N.Y., 10106, (212) 765-4333, or via the vice president, NARM, 1000-1001 East End, NARM 1008 F Axtoria Blvd., P.O. Box 1970, Cherry Hill, N.J. 08003, (609) 424-7404.
Argentina

BUENOS AIRES — As we reported before, it has been convention time in Argentina: CBS successfully ended its gathering in Mar del Plata with plans to sell in excess of one million units during November and December, a goal that would mean between 30 and 40 percent of the year end market according to usual figures. Interdisc is also expecting very good sales via the release of around 20 albums during the summer and 10 in November/December; the new efforts by Nito Mestre and Charly Garcia are the best bets at the company headed by Ruben Agrondo, while Pimpinela and a greatest hits compilation by Julio Iglesias are winning items at CBS.

RCA had its gathering a few days later with a closing dinner at the recording studios with artists, execs and the press trade invited. RCA is also distributing Mecano, which is preparing a 20 album of the same name, also currently in the market for the Christmas period. The British-based group, viewing the availability of albums in English and several local LPs impossible to compress in a single time at present.

Spanish group Mecano came to Buenos Aires for TV appearances and radio interviews; they are currently in the middle of the recording of their first album of the year, the time for the artists, who are very popular in their country and have good possibilities in Argentina; the group’s recent LP has been well received.

Tonodisc is preparing the release of a new album by Spanish kidde group Alboros, which includes a new member after the departure of Tino, who has started a career on his own and recently visited Argentina as a soloist. The LP includes a version in Spanish of Fane, which has been extremely popular here through the TV series.

Mcrofan topnotch Mario Kaminsky is preparing the release of the Les Luthiers new album. This group practices a blend of musical and theatrical humor that is well appreciated by audiences here and is becoming popular in several other Latin American countries through well managed tours. The label is also working hard on the second album by San Martinovich for Microfon, which has been helped by the success of her recent dates at the Opera Theatre.

PolyGram’s Cuarteto Zupay will head the bill at some dates in Buenos Aires as part of a tour comprising the entire country. They have had a box office smash earlier this year with a musical drama on stage, produced and directed by actor Pepo Soriano, titled “The Englishman” and based on a defeat suffered by the English invasion forces to Buenos Aires.

Redonda! Records reports the release of the first album by Victor Velazquez for the label, shortly after his inking by the company headed by Juan Carlos Muqiales. Velazquez is a singer and composer of regional music. (miguel smirnoff)

Japan

According to the Japan Phonograph Record Ass’n (JPRRA), the total output of records in this country for Sept. 1983 was 11,650,000 copies in volume, 5% down on previous month. At 5% up over the month respectively. On the other hand, the 11,103, 000 yen ($47,270,000), 2% and 11% down respectively from the previous month and the same month of the prior year. At the same time, pre-recorded tape rose in volume to 7,337,000 units, 17% up over the prior month, although 22% down from the same month of the prior year. However, revenue of 9,372,000,000 yen ($407,478,000), was 4% up over the prior month and 21% down from the prior month of the prior year. The total output of both of disks and pre-recorded tape for Sept. rose to 20,475,000,000 yen ($892,122,000), 1% up over the prior month while 16% down from the comparable month of the prior year. However, the gross output of disks, which rose in June months (Jan. — Sept. showed 111,041,000,000 yen ($482706,000), 3% down from the previous month. But, pre-recorded tape for the month of Oct. 14,215,000 yen ($637,135,000), 2% up over the prior month. Finally the gross output both of disk and pre-recorded tape for eleven months represented 198,726,000,000 yen ($846,969,600), 1% down from the same period of the prior year.

kezo okata

BPI Changes 45 Chart Rules

LONDON — Following months of debate and much controversy within the UK record industry, the BPI (British Phonographic Industry) has decided to amend their chart rules, as they were based on compiled data and verified by a third party.

Comencing the week of November 7, Gallup, who compile the UK industry chart, will begin to use their own data, which is sold with a free gift, or any other merchandising, whether attached to the record or not. Posters, badges and stickers of the artist/artist concerned are exempt from this ruling. Also exempt are other records included in the same package by the same artist, providing they comply to existing rules, in that the playing time of the two records must not exceed 25 minutes and that there must be no more than a total of 5 tracks.

Thus, if a record is supplied to a dealer with other merchandising shrinkwrapped with it or otherwise attached, that record will not be eligible for the singles chart. If a record company or anyone else acting on their behalf, fails to include any record with any other merchants with whom they sell them with the records, these records will not be eligible for the chart.

John Denman, director general of the BPI said: “We would like to stress that record companies are entirely free to market their products in any way they see fit, with or without free gifts. “We are not seeking to fetter marketing campaigns, but to deprive the retailer of any genuine merchandising offers,” he added.

“We feel, however, that as far as chart eligibility is concerned, the chart should reflect the sale of records, and by implication of music. We are anxious that the chart preserves its integrity and credibility.”

Manchester Office of the BPI approved the new ruling: “I see this as a sincere effort by all of the members of the council to regard this as a problem of evaluating and marketing music rather than marketing,” he said.

RCA Sets Fall CD Release For Europe

NEW YORK — RCA Records will release 25 additional Compact Disc titles in Europe this fall, bringing the total of CD titles available in Europe to 46. Included in the release are the first Elvis Presley Compact Discs.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

1. Glass No Ringo — Sweet Memories — Seiko Matsuda — CBS SONY
2. Kata Eye — Anti — For Life
4. Boys — Money — Viva Latin
5. Saures — Hiroshi — Tokuma Japan
6. Flashdance — Irene Cara — CBS
7. Kita, Kita, Kita — Misuto Takada — Teichiku
8. Green Eyes — Go Go City — CBS
10. U N Balanco — Narcio Kawzy — Portugalia

TOP TEN 45s

1. Flashdance — Soundtrack — PolyGram
2. Ella — Paul Young — CBS
3. Me Enamora — Jose Feliciano — Interdisc
4. Entree El — Freddy Herrera — Interdisc
5. Stayle — Soundtrack — PolyGram
6. Superdisco — Various Artists — RCA
7. Pimpinela — CBS
8. Alejandro Lenier — Alejandro Lenier — Musicless/DB
9. Un Sol — Elektra
10. Thrillr — Michael Jackson — CBS

United Kingdom

TOP TEN 45s

1. All Night Long (All Night) — Lionel Richie — Motown
2. One Thing After Another — Duran Duran — EMI
3. Uptown Girl — Billy Joel — CBS
4. Karma Chameleon — Culture Club — Virgin
5. Don’t You (Forget About Me) — Simple Minds — Virgin
6. New Song — Howard Jones — WE
7. The Safety Dance — Nada — CBS
8. Please Don’t Make Me Cry — UBD — DEP Int’l/Virgin
9. The Rocksteady Crew — The Rocksteady Crew — Charisma/Virgin
10. Pure in Blood — Adam Ant — CBS

TOP TEN LPs

1. Colour By Numbers — Culture Club — Virgin
2. Snap! — Snap! — Int’l/Virgin
3. Genesis — Charisma
4. Labour Of Love — UB40 — Int’l/Virgin
5. The Saints — The Saints — CBS
6. Voice Of The Heart — The Carpenters — A&M
7. The Crossing — The Crossing — CBS
8. The November Man — Monument — Soft
9. In Your Eyes — George Benson — Warner Bros
10. Made — Mayumi Itaya — CBS

— Cash Box/November 12, 1983
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<th>Label</th>
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<td>Synchronicity</td>
<td>The Police</td>
<td>(ASM SP-3735)</td>
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<td>Thriller</td>
<td>Michael Jackson ( Epic OE 38112)</td>
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<td>Faster than the Speed of Night</td>
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<td>Quiet Riot</td>
<td>Pasha VZ 38442</td>
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<td>Eliminator</td>
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<td>Greatest Hits</td>
<td>No Air Supply</td>
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<td>Can't Slow Down</td>
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<td>Little Robbers</td>
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<td>Genesis</td>
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<td>Selena. Gwen 4014</td>
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<td>Keep It Up</td>
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<td>51</td>
<td>Stay With Me Tonight</td>
<td>Jeffrey Osborne</td>
<td>A&amp;M SP-4940</td>
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<td>Lionel Richie</td>
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nwood, PA 209-72. Stand: $85; Skee-Ball Distributors, Inc. Box 270, Box 852, Eastics, Belgium. Phone: 10-3 333-9870. 8-10 — Fax 3888 (office to) Cabluin wins a competition at

word: All. 11, 10, 9, 8, 7, 6, 5, 4, 3, 2.

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ON JAZZ

(continued from page 23)

THERE ARE A LOT OF JAZZ FANS... 
(continued from page 10)

PONE WEST

(continued from page 9)

As you can see, just around the corner, the time seems ripe for the Youth International Party (YIP-

PIE) to rear its anarchic head again. The Yips are sponsoring Rock Against Reagan concerts around the country. In San Francisco, Jim Mannis and Dennis Peron helped stage the music smoke-in, with some assist from tour band Sticks Against Stones from Manhattan. . .

"Insects" could be the title of Romeo Void’s next album, now being mixed in L.A. by Jimi, whom L.A.L. Tomsen said the producer was "thinking about the release of "Elvis: A Legendary Performer Vol. 4." last week, and if he had any favorite tracks. His reply: "Oh, that’s out already!" . . . Showtime just picked up its op-

ter, "Murder by My Love," starring Cher and Michael Clark. . . . The band that made Milwaukee famous, The Violent Femmes, returned to L.A. Nov. 2 for a gig at the Music Machine with local favs Rain Parade. The Femmes debuted a couple of new tunes before the packed house, which included a number of influential ALMA, had its first new LP in awhile, "The tote of the Light of Light," and was performed at the Bomp-

(continued from page 6)

sighted, and the producer’s usual flair for making strings, but gives the singer plenty of room to shine, so much so that she seems to wear a vocal after-image following every phrase.

12-INCH REVIEW

FIGURES ON A BEACH (Metro-America AM 1003)

Swim (6:30) (Broadway Gothic Music — ASCAP) (Ara/Ewan/Smith/Kaczynski)

An exceptional 12-inch debut culled from the Detroit quarter’s EP. The outfit has a decidedly British flavor owing in part to their favoring of synthesizers and acoustic guitars. The remix, handyman for New York’s "I Am a Porker," handles the riffs of any rock n’ roll band. Expect to hear a lot more from this band.

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AMOA: The Mood On The Display Floor

by Jeffrey Ressner

LOS ANGELES — Far, far away from the windy city of Chicago — the traditional home of the Amusement and Music Operator's Assn. (AMOA) annual exposition — the colorful and cordial city of New Orleans proved to be a worthy host to Expo '83, an event which introduced a host of new video games, laser disc amusements, pin machines, pool tables, kiddie rides and other entertainment equipment. With the central display area at the New Orleans Rivergate Convention Center and a host of seminars and service sessions held at the nearby Hilton, representatives from every aspect of the coin-op industry met to talk business, renew old acquaintances, learn new skills, pay tribute to the trade's movers and shakers, and even indulge in a bit of sightseeing when all the beeping, honking and zapping of machines at the exhibit area became too much for the senses.

Of course, the main buzz on the display floor concerned the newest innovation in coin-op games — laser disc technology. While the mood before the exhibition seemed to pin all hopes for the future of the game industry on these laser-controlled machines, by the time the event had ended, the general consensus appeared to be, "So expensive, so complex, so what?" The exposition began on Oct. 28 outside the Rivergate with a traditional New Orleans ragtime band blasting out songs like "St. James Infirmary" and "When The Saints Go Marchin' In" and, ironically enough, the band led showgoers inside the exhibition hall right up to a Cinematronics display of the first commercially-available lasergame, "Dragon's Lair." If any moment at the show contrasted the old and the new, it was surely when the jovial band confronted the high-tech video disc machine. Although Cinematronics' booth had several of the "Dragon's Lair" units on display, the company decided not to show any prototypes of the next lasergame, "Space Ace," opting instead to merely showcase a few sketches of the upcoming disc in an adjoining booth operated by animation firm Don Bluth & Associates, which handled the cartoon imagery for the Cinematronics piece. Practically every major company had new laserdiscs on display, including Bally Midway's stunning adaptation of Sega's live-action "Astro Belt," Mystar's breathtaking jet chase amusement "M.A.C.H. 3," Simutrek's hallucinogenic "Cube Quest," Stern's animated "Cliff Hanger," Konami/Centuri's cartoon cowboy "Badlands," Taito's "Laser Grand Prix" car race, Funai's sensual "Inter Stellar," and Williams' "Star Rider" motorcrosser. Unfortunately, one of the most anticipated introductions of the entire AMOA show, that of Atari's first...
Sente Announces All-Star Exec Roster; Distrib Mtg. In December

MILPITAS — Robert Lundquist, president of Sente Technologies, announced a number of executive appointments for the video game manufacturing company.

Roger Hector, 31, has been named senior vice president for engineering. Hector, former corporate manager of advanced projects for Atari, initiated several experimental research and design programs for the game maker. He graduated from Art Center College of Design in Los Angeles, with a Bachelor of Science degree in industrial design, and a minor in electronics.

Howard Delman, 31, has been appointed vice president—hardware development. As former electrical engineering supervisor at Atari, Delman designed hardware systems for the innovative “Asteroids,” “Battle Zone,” and “Tempest” games. He has a Bachelor of Science degree in chemistry from Rensselaer Polytechnic Institute in Troy, New York, and a Masters Degree in science from the University of California’s Design and Architecture at Berkeley. He resides in San Jose, California.

Ed Rotberg, 32, was named vice president—software development. He formerly served as software engineering supervisor for Atari, where he developed programs for many popular games including “Battle Zone.” He was also a consultant for the Atari computer and helped create sound effects for the Walt Disney Production “Tron.” He graduated from the University of Michigan with an MS degree in electrical/computer engineering and resides in San Jose, California.

Curt Russel, 44, has been appointed senior vice president—manufacturing. Russel, who formerly held the position of vice president of manufacturing at Atari, is currently responsible for the 161,000 square foot building in Milpitas, California where new Sente video games will be produced. He resides in Saratoga, California.

Rosen Departs Sega

David Rosen, founder, chairman of the board, and president of Sega Enterprises, Inc., announced recently that he will resign his executive role in the company effective January 1, 1984. Rosen indicated to the Board several months ago his desire to resign in order to pursue other investment and personal interests. Rosen will continue his association with the company in a consulting role.

For more than thirty years Rosen and Sega have played a prominent role in the growth and technological evolution of the coin operated amusement industry. Citing Sega’s recently announced licensing arrangement with Bally Midway, Rosen noted Sega has entered a new era, one in which Sega is very well positioned to benefit from its technological leadership and highly regarded game design capabilities.

Rosen further stated, “During the past year I have worked to reposition Sega to meet the challenges of the changing marketplace. This included the restructuring of the management organization.

“I am, therefore, pleased to announce the appointment of Jeffrey A. Rochlis as President, Chief Operating Officer of Sega Enterprises U.S. Jeffrey Rochlis comes to us with a wealth of experience in consumer electronics and game design.

“I am further pleased to announce the appointment of Michael Dulberg as executive vice president of Sega Enterprises, Inc. Mr. Dulberg, who until recently served as Senior vice president of Finance Administration, is a seasoned executive with a thorough knowledge of Sega’s business.

Sega, which designs, manufactures, distributes and operates amusement games in the United States and Japan, is a 91 percent-owned subsidiary of Gulf + Western.

Sega pioneered the commercial amusement game business in Japan in the mid-1950s. The company is largely credited with developing the Japanese market for coin-op amusement equipment.

In the mid-1960s Rosen helped found NAMA, the first Game Manufacturers Association in Japan and served as the association’s first chairman.

In the late ’60s Sega Japan introduced and exported worldwide a new product line of coin-op amusement games incorporating, special effects and sound. With the introduction of its game “Periscope,” Sega pioneered 25c play in the United States.

In 1981 Rosen and Sega introduced the company’s Convert-A-Game and Convert-A-Pak concept, the first sophisticated convertible game system.

Most recently Sega introduced the world’s first laser video system in which the player controls a computer generated image which has the capability to instantaneously react with laser disc video images for unequalled player involvement and player excitement.

Atari Adventure To Bow Nov. 19

In St. Louis, MO

CHICAGO — Atari Adventure, a unique new concept in entertainment and education, is being launched by the noted manufacturer of coin-operated video and home computer games at the Northwest Plaza shopping center in St. Louis, Missouri.

Atari Adventure will be housed in “very special” locations designed in a clean high-tech look and will provide the best of both worlds in coin-operated video games and computer technology. The location will feature lineups of current coin-operated video games from major manufacturers for hands on experience with the latest in video entertainment and also allow patrons to purchase time on computers for educational or personal purposes. In other words, you can go in to play or use the computer for a report or English class.

On November 19, Barrie Sullivan, vice-president-Atari Adventure, and James Williams, media coordinator for Atari’s Coin-Op Division, will be in St. Louis to officially launch the first Atari Adventure location.

This will spearhead a nationwide network geared to players, students and computer enthusiasts of all ages and both sexes, who will be allowed to take advantage of the technology for whatever purposes are required.
POTPOURRI OF GAMES — A wide variety of coin-operated amusement devices filled the exhibition floor of the New Orleans Rivergate during last weekend's AMOA show. Pictured above are just a few of the pieces, including (I-r): Williams Electronics' motorcycle lasergame entitled "Star Rider"; Taito's "Laser Grand Prix" driving machine; Kasco's "Ninja Gun"; Konami/Centuri's western laser device dubbed "Badlands," Namco's wacky "Sweet Licks," and Bally Midway's exciting pin called "X's & O's."

AMOA Expo Photo Highlights

AMOA ACTIVITY — Thousands of operators, distributors and manufacturer representatives showed up in New Orleans during the end of October to check out new coin operated amusement, music and vending equipment at AMOA's Expo '83. Pictured above are a number of exhibit areas. In the top row (I-r) are a new two-person boxing game from the manufacturers of the Chexx hockey piece; an innovative video jukebox from Rowe; Rock-ola's jukebox-oriented display, also highlighting the company's "Pickin" vid game; and Taito's balance-strategy amusement called "Ice Cold Beer," a natural for tavern locations. In the bottom row (I-r) are: Atari's "Firefox" lasergame, unfortunately inoperable during the entire event due to problems with the disc software; Konami/Centuri's Olympic Decathalon raster game called "Track & Field," one of the show's biggest "hits"; Sega's sit-down version of the lasergame that started it all, "Astron Belt"; and Bally Midway's crowded display, which featured "Astron Belt" due to a new deal struck between Sega and Bally Midway.
AMOA Expo (continued from page 31)
laserdisc game called “Firebox” and based on the Warner Bros. motion picture starring Clint Eastwood, had to be cancelled due to problems with the machine’s software. Although Atari spokespersons said the company was trying everything in an attempt to get the game to function including flying in the game’s “master disc” on a private Lear Jet from Northern California — it was too late and the elaborate unit sat dormant through the three-day run of the Expo.

Although the lasergames caused quite a stir, with large crowds surrounding practically every exhibit which showcased one of the machines, most ops felt the pieces were extremely expensive and too many were merely in the prototype stages with shipment promised in “early 1984.” “M.A.C.H. 3” appeared to be the most lasergame-like of the entire show, not only because of its state-of-the-art play action and knockout graphics, but also because it’s currently available to ops. Cliches like “the early bird catches the worm” and “time is money” were often heard bandied about at the convention, which was highlighted by the annual event for the all-lingustry. In 1983 players will drop $5.9 billion worth of quarters into game machines, according to the Wall Street Journal, more than $400 million less than in 1982. The advent of lasergames and especially the overwhelming success of “Dragon’s Lair” is perceived by many ops as “the great white hope” for the vid amusement trade, and it was certainly evident from the throngs that gathered around the units at the show.

But lasergames were not the only devices drawing attention at Expo ’83. Conventional video game pieces were also quite popular, including Centuri/Konami’s “Track & Field” Olympic-based coin-op, which many ops and distributors thought was the biggest hit of the entire event. Other games which drew high praise included Entertainment Sciences’ “socially interactive” “Bouncer;” Bally Midway’s second piece based on the Walt Disney flick “Tron,” “Discs of Tron” and the latest Pac-Man sequel game called “Jr. Pac-Man;” SNK Electronics Corp.’s “Marvin’s Maze;” Universal’s conversion kit entitled “Mr. Do’s Castle;” and Taito’s amusing spy thriller “Elevator Action.”

Non-video games also aroused a lot of interest from operators who wished to add a little variety to their arcade locations. Gun games like “Crossbow” and “Ninja Gun” drew accolades, as did a batch of Taito ball-balancing pieces such as “Ice Cold Beer.” While pinball games weren’t as prominently displayed as they were last year, two notable exceptions were Bally-Midways vid-pin hybrid entitled “Granny & The Gators” and a wild, original pseudo-catch called “Bat Race.”

Besides pins, vids, lasergames and other equipment, there was the usual display of kiddie rides, locksmiths, vending companies, token dealers, and purveyors of exotic peripheral equipment such as Ray Lang Allen, an Atlantan who displayed his $2,000 “Ultra Schock,” which sends a high voltage, low current electrostatic charge through the player’s body while he wins a game. According to Allen, “It’s a real trip. Your hair stands on end.” Just when ops had thought they’d seen it all...

(In the weeks ahead, Cash Box will continue its extensive coverage of this year’s Amusement and Music Operators’ Assn. Expo.)

**INDUSTRY NEWS**

**New Equipment**

**Donkey Kong Sequel**

 LOS ANGELES — Following in the highly successful tradition of “Donkey Kong” and “Donkey Kong Jr.,” Nintendo of America, Inc., is now marketing “Donkey Kong 3.” The game pits a new character, Stanley against the familiar Donkey Kong monkey. The player must guide Stanley in his fight to keep his ape adversary and various other creatures from invading his garden. Donkey Kong 3 has three different playboards and four difficulty levels challenging the player’s skill. One or two persons can play and may, at the operator’s discretion, be given from three to six game lives. The option to award a bonus life at 30,000, 40,000 or 50,000 points is available. Adjustible coinage is also possible. A self-test and bookkeeping system providing game times and scores is provided, helping operators to make adjustments to achieve maximum location profitability. Donkey Kong 3 is Nintendo’s first game to be offered on a first-release basis as a Nintendo-Pak, a game conversion kit. The kit provides new side graphics, marquee, frontpiece, control panel and other electronics needed to change the Donkey Kong, Donkey Kong Jr. and “Popeye” games into Donkey Kong 3. To order, contact Nintendo at 4820 150th Avenue N.E., P.O. Box 957, Redmond, WA 98052, (206) 882-2040.

**Shuffle Alley**

 The best way to satisfy players and keep them coming back, time and time again, is to give them a variety of the newest, most innovative games, noted Williams Electronics, Inc., in announcing the release of “Triple Strike,” its latest shuffle ally. The new model gives the player the feel of real bowling with resetting pins and is the newest in a line of outstanding shuffles. In addition to Regulation, Flash, Strike-90 and Big Strike, “Triple Strike” also offers a new way to play whereby 300 points can be scored by getting a strike on the first, second and even the third shot. An all-time high of 9,000 points can be earned for additional scoring excitement.

Bold new artwork and a sleek playfield give this shuffle a fantastic, futuristic look; and, for the first time in a shuffle alley, Williams offers on this model the option of a ticket dispenser that makes it perfect for amusement centers, arcades and parks. “Triple Strike” will be available through factory distributors and further information may be obtained by contacting Williams Electronics, Inc., at 3401 N. California Ave., Chicago, Illinois 60618 or phoning (312) 267-2240.

**Maurice Ferchen Named President of Aladdin’s Castle**

CHICAGO — Maurice J. Ferchen has been named president of Bally’s Aladdin’s Castle, Inc., a wholly owned subsidiary of Bally Manufacturing Corporation, as announced by Robert E. Mullane, president and chairman of the board.

Ferchen has spent his entire business career at Montgomery Ward and Company, Inc., where he has held a variety of senior management positions. His most recent position was super district manager with responsibility for 44 stores in the Midwest. He has also served as vice president and regional manager, and vice president and store conversion manager.

Ferchen is a graduate of Valparaiso University with a B.A. degree in Finance and Economics.

In his new position he will oversee Bally’s complete family amusement centers which include 450 locations in 45 states.

Besides Bally’s Aladdin’s Castle the company operates Bally’s Le Mans Family Fun Centers, Bally’s Pin Pac Alley, Bally’s Pin Pac Man Palace and Bally’s Great Escape.

**CALENDAR**

**1983**

Nov. 3-6: National Home Electronics Show; Arlington Park Exhibition Hall; Arlington Heights, Ill. (Chicago suburb).

Nov. 13-16: AMOA/Notre Dame Executive Development Program; Notre Dame, Indiana.

Nov. 18-20: IAAPA National Convention; The Rivergate; New Orleans, La.

Nov. 18-20: Dynamo World Soccer Championships; Holiday Inn O’Hare, Chicago.

Nov. 23-25: INCOMAT ‘83 (International Coin-Operated Machines Exhibition and Congress); Vienna Congress Center, Oberlaa, Vienna, Austria.


1984

Jan. 19-21: IMA ‘84 (International Amusement and Vending Trade Fair); Hall I, Frankfurt Exhibition Grounds, Frankfurt, West Germany.
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