On September 10, 1977, Cash Box introduced the unique weekly feature, New Faces To Watch. Debuting acts are universally considered the life-blood of the recording industry, and over the last five years, Cash Box has been first to spotlight new and developing artists, many of whom have gone on to chart-topping successes.

Having chronicled the development of new talent these five years, it gives us great pleasure to celebrate their success with our fifth annual New Faces To Watch supplement. We will again honor those new artists who have rewarded the faith, energy, commitment and vision of their labels this past year, as we have always done. But seeing the changes these last five years have brought to the record industry, we will also be stepping back and presenting a five year overview of New Faces, including a reprint of select, original profiles as well as an updated summary including chart histories, gold and platinum achievements, grammy awards, and revised, up-to-date biographies.

The supplement's layout will be an easy reference pull-out form, making it a year-round historical guide for the industry. We know you will want to participate in this tribute, showing both where we have been and where we are going. The New Faces To Watch supplement will be included in the August 13 issue of Cash Box, on sale August 8th. The advertising deadline is August 1st.

Reserve advertising space now!

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EDITORIAL

Huh?

The complexity of the issues at stake cannot be denied—much less the thrust of copyright law in the age of electronic entertainment—will likely be formulated with the resolution of this question. The ease with which electronically recorded or transmitted entertainment can be copied demands that the question of home duplication for personal use be resolved without further delay.

That the Supreme Court chose last week to postpone any ruling on the "Betamax" case (which focuses on the legality of off-the-air videotaping of television programs) is commendable—at least the justices aren't going to get stampeded into any quick decision.

But we cannot wait much longer. The Supreme Court set up another round of argument between the principals in the case for October, so that means a decision could be announced by the end of the year. But in the meantime, it seems we are essentially back at square one.

The case is now nearly seven years old. The Supreme Court itself has had nearly seven months to ponder the case in detail. Proposed legislation that will sink or swim with the final outcome of the case languishes in limbo. And the home taping goes on and on.

This cannot go on much longer. The music industry (as well as those dealing with motion pictures and television) needs to know which way we are headed. We need to get down to business again with the full knowledge of who owns what and what each of us is legally entitled to do. We need an answer.

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ON THE COVER
With a career spanning 20 years, Columbia recording artist B.J. Thomas' latest successes have been built around the block more than once. And now he's back again, this time firmly ensconced on the Cash Box Country Albums chart at #29 with his "New Look."

A hitmaker and Grammy-winner for many years, Thomas' latest success has been built around "New Look," which features his current single, "New Look For An Old Lover" (current at #53 bullet on the Country Singles chart), as well as his "Whatever Happened To Old Fashioned Love," which hit #1 on the Country charts.

A performer who has scored with such diverse hits as "Raindrops Keep Falling On My Head," "Hooked On A Feeling" and "Hey You Play) Another Somebody Done Somebody Wrong Song," B.J. Thomas is back with his "New Look," and it sure is looking good.

SINGLES

PROMISES, PROMISES — Naked Eyes — EMI America

SHE WORKS HARD FOR THE MONEY — Donna Summer — Mercury

ALBUMS

EVERY BREATH YOU TAKE
The Police

ALL THIS LOVE
DeBarge

COUNTRY SINGLES

THE CLOSER YOU GET
Alabama

JAZZ

IN YOUR EYES
George Benson

GOSPEL

JEWS I LOVE CALLING YOUR NAME
Shirley Caesar

POP ALBUM

THRILLER
Michael Jackson

COUNTRY ALBUM

THE CLOSER YOU GET
Alabama

TOP POP DEBUTS

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<td>Journey</td>
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<td>Does Anybody Really Know What Time It Is? (c/o BMI/Kjg)</td>
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<td>Yes</td>
<td>Roundabout (A&amp;M 412)</td>
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<td>Don McLean</td>
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<td>Olivia Newton-John</td>
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<td>20</td>
<td>Chicago</td>
<td>Hold On (EMI 7-69936)</td>
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COCONUTS AT EMI — EMI America recording act The Coconutos, who also sing with Warner Bros. act Kid Creole & The Coconuts, recently visited Las Vegas to take part in the feature film Against All Odds. While in town, The Coconutos were visited by a number of industry figures during the annual MAGIC Convention, EMIA/Liberty, and president, Champion Entertainment; Gary Gerch, vice president, A&R, EMIA/Liberty; August Darnell (aka Kid Creole); Cheryl Poirier of the group; Taylor Young, manager; Martin Phipps and Adriana Keggi of the group; Kathy Donovan, Champion Entertainment; Rupert Perry, president, EMIA/Liberty; Job Ben, Champion Entertainment; Mavis Brody, manager, A&R, EMIA/Liberty; and Dick Williams, vice president, promotion, EMIA/Liberty.

Record Attendance Highlights 4th NYC New Music Seminar

by Jim Bessman

NEW YORK — The rapidly expanding New Music Seminar, which last year brought 1,100 to the Sheraton Centre Hotel in New York, swelled this year to an estimated 2,500 registrants and as many as 3,000 attendants altogether at the New York Hilton. The turnout easily lived up to the high expectations of Seminar founder Mark Josephson's statement prior to the event that the intent was "to move the convention into the big leagues and turn it into the most valuable and meaningful gathering," somewhere in between the National Assn. of Recording Merchandisers (NARM) convention and MIDEM.

The importance of the fourth annual seminar was further underscored by the array of consumer media covering it, including the Los Angeles Times and even Entertainment Tonight, which was on hand to tape interviews with the artists panel members.

Other major changes at this year's meet were the new participation of the record industry establishment and a comparative complacency in both panelists and listeners. "During the last couple of years, people felt that they were being cut out of the business, so there was a hostile feeling to the mainstream industry," explained seminar co-sponsor and independent album promoter Joel Webber, "Now everyone realizes that they are the future of the industry, so there is less rowdiness, less 'This sucks, we're great.' There's a natural progression taking place — a lot of the kids here are taking leadership positions, and they know it now.

Regarding the progression of the event itself, however, much criticism was voiced, especially by those directly involved in the new music from the beginning. Representative of this criticism are comments made by Andy Schwartz, formerly editor and publisher of the independent music magazine, The New York Rocker and currently a freelance writer and publicist. "Last year's seminar was the high point, and everyone had the feeling that the panel representation had shifted to the record industry establishment at the cost of 'grassroots groups and companies that help to keep the independent music industry alive by setting the majors turned down their noses.' Schwartz also decried the panel discussions for being "underaideed and undirected," and said that the new policy of submitting written questions to the panelists instead of using an open microphone had only "stiffened free debate and discussion.

Others suggested that with the emergence this year of new music on the airplay and sales charts, the seminar had outgrown its usefulness. In his keynote speech, I.R.S. Records president Miles Copeland came right out and declared victory in his opening statements. "We have had the most successful year," he said. "The new music is not frigging anymore!"

But at the same time, he lauded the growth of the seminar from some 200 attendants four years ago and urged his listeners not to lose the war after winning the battle. Specifically, he warned against the "marketing of music," a view he expressed and wondered how long it would be "before we repeat the mistakes of our predecessors and become stagnant.

The blame for past stagnation, said Copeland, "falls squarely on radio, though gutless record companies should be mentioned." He was whitewashed and Road Copeland on New York radio for not supporting its own local music scene. "This music is very influential in England. But (continued on page 28)

Black LPs Move In June Without Black Music Month Ties

by Michael Martinez

LOS ANGELES — The sale of black-orientated products during June was brisk, up 15-35% over last year, according to dealers contacted by Cash Box. Curiously, all of this happened despite the relative lack of promotions built around the June Black Music Month celebration.

"(Black Music Month) is not as much a big deal as in the past again," said Ken Dobin, chief buyer at the Washington D.C.-based Waxie Maxie chain. Noting, however, that titles by Gladys Knight & The Pips, Jarreau, the Isley Brothers, Whispers and Deniece Williams did well, Dobin said that business on black product for his chain was up 20% over last June.

Instead of elaborate promotions that many record labels developed in past years to highlight the product during June, dealers said that the product "sold itself," as there were more quality albums by black artists out during the spring and summer — all of which are present in the marketplace in recent years.

In fact, in weeks prior to Black Music Month, many labels said that it was "a pleasant coincidence" that an abundance of black product was hot around June (Cash Box, May 28).

Regular attendance of this seminar was lauded by the artists and the product, as well as by the seminars' "purchasing" community. In the words of Barry Garrett, "It's been a great influence on my life." A&R, EMIA/Liberty, and Dick Williams, vice president, promotion, EMIA/Liberty.

Supreme Court Postpones ‘Betamax’ Action Until Fall

by Michael Glynn

WASHINGTON, D.C. — The Supreme Court has postponed its decision to the year-old Sony Betamax case last week, asking lawyers for defendants Sony Corp. and plaintiffs MCA/Universal to return for oral argument this fall. In the case, which questions the legality of off-the-air home videotaping, it was initially argued on June 12.

Although the court did not give an explanation for the rehearing, it's generally understood that such a move will take place when the nation's High Court fails to reach a clear majority opinion on a case. It's unclear, at this point, what bearing this latest judicial wrangle will have upon legislation pending in Congress to amend current copyright law. Both the Senate and the House of Representatives have respectively been slow to act on passing such legislation, presumably waiting until the Supreme Court hands down a decision on the Betamax case.

The only notable exception to this has taken place on the audio side of the home taping issue, as just last week the Senate passed S-32, the Record Rental Amendment, one of three related bills sponsored by Sen. Charles Mathias (R-Md.) (Cash Box, July 8). S-32 would ensure the legality of recording the rights to authorize, or prohibit, commercial rental of their products and in a statement released this week, House legislation is still in subcommittee.

Stanley Gottliek, president of the Recording Industry Assn. of America (RIAA) and co-founder of the Coalition to Save America's Music, said in a statement dated June 6 that the failure of the Supreme Court to reach a decision on the year-old Betamax case "underscored the need for an immediate Congressional solution for the problems caused by home audio taping.

"Congress should not wait for a final Court ruling," Gottliek declared. "What is before the Supreme Court is a technical legal question. It was whitewashed and Road Copeland on New York radio for not supporting its own local music scene. "This music is very influential in England. But (continued on page 28)

Dealers Report July 4 Weekend Sales Up

LOS ANGELES — With little exception, dealers report that the "Synchronicity" LP by A&M recording trio The Police paced all sales during the recent Fourth of July holiday weekend. Despite Independence Day being considered by many retailers to be an outdoors holiday or when many consumers are away on vacation, some dealers made preliminary reports that sales over the weekend were up as much as 25% over the same period last year.

Because Independence Day is a summer holiday, dealers contacted said that little special promotions were waged beyond what was already in progress.

"We really didn't do anything special," said Lou Garrett, director of record purchasing at the Canton-based Camelot Music chain. But our preliminary figures show that we were 25% up last year.

Ken Dobin, chief buyer at the Washington D.C.-based Waxie Maxie chain, said that "We were 15-20% up over last year. Business was alive and wasn't the usual hurt that the holiday brings."

"Unlike others, however, Waxie Maxie sold out of their entire stock of 'Synchronicity' in promotion, making radio time buys and advertising product from Joan Jett, Starpoint, Hall & Oates and even Simon & Garfunkel. Our new Stvin Alive soundtrack helped bring in store traffic. Waxie Maxie dealers noted that in most cases titles sold equally well in cassette and LPs. At Camelot, Garrett reported that cassette sales were up to 60% of total sales on most top 10 titles.

"The summer is part of it," he said, "but this trend has been happening for some time. Distribution to the black players — at home and in their cars — and I don't think that the trend will subside in the fall."

As black product, but also held key spots in the same to many of the supervisors, both successful in London. In addition to the prevalence of quality black product, dealers said that label programs running in June particularly concentrated on currently hot product, with merchandising and advertising designed to expand sales of the titles, rather than highlight Black Music Month.

In terms of maintaining visibility in promotions during June, dealers generally cited I.R.S., Cash Box, as having the most substantial programs running offering most regional or limited promotions on just one or two titles.

Commenting on hischain's success with the product during June, Steve Bennett, director of purchasing at the Durham-based Lavery's, said that it was just a question of timing with black music this year. The programs offered by labels were designed to reach the consumer and not engineered around Black Music Month.

"It's got to be something the people want...and it's not too late to be seen, availability and pricing that make the difference."

In addition to the hot titles mentioned by most dealers, Bennett said that DEA offered a deal on product by up-and-coming (continued on page 17)
BUSINESS NOTES

More Than 50 Video Awards Highlight June RIAA, RIAA/VIDEO Certifications

NEW YORK — June record certifications by the Recording Industry Assn. of America (RIAA) included three platinum albums, six gold albums and seven gold singles. The association’s autonomous video division, RIAA/VIDEO, certified eight platinum and 47 gold awards during the same period. Albums achieving platinum certification were the Flashdance soundtrack, Casablanca’s PolyGram; “Cargo” Men At Work, Columbia; and “Let’s Dance,” David Bowie, EMI America. All three platinum titles were also certified gold during June. Other gold albums were “Living in Oz,” Rick Springfield, RCA; the Coal Miner’s Daughter soundtrack, Loretta Lynn, MCA; “Eliminator,” ZZ Top, Warner Bros.

Of the seven gold singles, four were by various artists on the Disneyland/Vista label. Those titles were: The Three Little Pigs: Sleeping Beauty; It’s A Small World; and E.T. Other gold singles were “Swinging,” John Anderson, Warner Bros.; “Let’s Dance,” David Bowie, EMI America and “Flashdance… What a Feeling,” Irene Cara, Casablanca/PolyGram.

In the video sphere, June totals were buoyed by the addition of Paramount Home Video, with the company winning 23 gold and four platinum awards in videocassettes and videodiscs format. Receiving its first gold award was Thorn EMI Home Video for the videocassette version of First Blood. CBS/Fox Video received 15 gold and three platinum awards covering video cassette and video disc versions of both classic and recent films including Casablanca and Sophie’s Choice.

Warner Home Video garnered six gold awards for videocassettes, including Superman II and Charlots of Fire.

MGM-UA Home Video received two gold awards for videocassette and video disc versions of Ben Hur and The Omen, and one platinum award for combined format sales of Clash of the Titans.

An RIAA/VIDEO gold award represents the sale and/or licensed rental of at least 25,000 videocassette/videodisc units, with a retail/rental, licensed value of a minimum of one million dollars. A platinum award signifies the sale licensed rental of 50,000 units with a retail/licensed rental value of two million dollars.

BMI Sues CBS-TVs Over Copyrights

NEW YORK — Broadcast Music, Inc. (BMI) has filed suit here against the five CBS-owned and-operated television stations, asking that they be enjoined from the public performance of music licensed by BMI. The requested injunction is part of a copyright infringement suit filed by BMI in U.S. district court. In addition to the injunction, the suit seeks damages of not less than $30,000 for each infringement.

BMI’s agreement with CBS covering its O&O television stations terminated during the spring as a result of the Buffalo Broadcasting case. CBS asked for a roll back on its new contractual fee in accordance with the one granted the independent stations in that case. When it was not granted, CBS asked the United States Supreme Court to temporarily enjoing BMI from terminating their agreement. That request was denied on a ruling handed down July 1.

Terminating the matter “contracting bargaining between parties,” Judge Alfred M. Ansione said the court “should not and will not injunct itself.”

The five CBS-owned stations named in the suit are WCBS, New York; KNX, Los Angeles; WBBM, Chicago; KVOX, St. Louis; and WCAU, Philadelphia.

Fuji Expands Magnetic Products Line

LOS ANGELES — Magnetic Products Division is the new name of Fuji Photo Film U.S.A., Inc.’s Magnetic Tape Division, which will remain under the guidance of vice president and general manager John Dale. The name change follows closely on the heels of the U.S. launch of Fujif’s line of computer floppy disk software.

The expansion into Fuji Film Floppy Disks was initiated at the National Computer Conference in May and the planned growth of the division is tantamount to the anticipated explosion of home and business computer sales, according to Bernie Yasunga, executive vice president and chief operating officer for the company.

The expansion, according to a statement from the company, is not expected to affect Fuji’s emphasis on gaining market leadership in consumer and industrial video tape products or their line of premium audio cassettes.

As a result of aggressive investment programs and the world wide support of Fuji subsidiaries and distributors, the company claims steady growth in global sales. Overall net sales increased from $1.35 billion (U.S.) in 1978 to almost $2.5 billion in fiscal 1982. Net sales of magnetic products accounted for about 11.9% of total world wide sales for Fuji in 1982.

‘83 Rockamerica Video Probes Value Of Videos

by Harry Weinger

NEW YORK — The burgeoning market for commercial and promotional music video software came into focus at the Rockamerica Video Music Seminar, held July 7 at the Prince George Hotel here. Planned as a roundtable session by Rockamerica president Ed Steinberg, the event drew close to 700 participants.

“Video/Music Perspectives,” the first panel, was moderated by Weinger, who spoke about the practical aspects of music video and noted its evolution from an Occasionally curiosity to a tool in the artists present to use as a unique promotional tool.

Weinger’s John O’Donnell addressed the coming commercial video explosion, explaining, “The industry stands poised for a major expansion in video music, an explosion like the audio and record business boom in the 1960s. People now relate to a music clip the same way we listened to music in the ‘60s.” O’Donnell also saw new

CBS Gospel Label Priority Closes Down

by Lee Stevens

NASHVILLE — After less than two years of operation as the gospel arm of CBS, Priority Records has dismissed its 20 staff and closed its offices in Nashville. The fate of the label’s 13 artists is also in question.

Bob Altshuler, vice president of press and public affairs for the CBS Records Group, issued a press release from New York calling the closing a difficult decision. “We had hoped it would develop into a strong label, but timing was not in its favor. It was started at a time when the entire record industry was in trouble.”

By the time Priority offices were established in Nashville in late fall 1981, however, many of the major labels had already seen contemporary Christian music as a strong expansion possibility (Cash Box, Feb. 7, 1981). Gospel radio had already begun crossover play on such acts as Kerri Livng of the group Kansas, Bob Dylan, Donna Summer, Billy Paul and the Coasters.

The office opened under former Word Records executive Buddy Huey and con-

(continued on page 18)

Sale Of Opyrand To Gaylord

Broadcasting Set

by Lee Stevens

NASHVILLE — Months of speculation and maneuvering ended Friday, July 1, as American General Corp. announced an agreement in principle for the purchase of the Opryland complex by Gaylord Broadcasting Co. of Dallas, Texas. Although the price is $2.5 billion, the package is a closely guarded secret, it is reportedly in the neighborhood of $250 million.

Gaylord Broadcasting, which is owned by Edward L. Gaylord’s Oklahoma Publishing Co., will soon expand its holdings with the addition of the Grand Ole Opry, the 120-acre Opryland theme park, Opryland Hotel, WSM-AM, WSM-FM, Opryland Tours, Ryman Auditorium (former home of the Grand Ole Opry), and Opryland Network (a nighttime programming service carried live on Weststar 3 satellite to 95

(continued on page 20)

NEW DEAL — The Lewis family recently re-signed an exclusive recording contract with Columbia Records, a division of Word. The group has recorded 22 albums on the label since its first signing in 1969. Pictured standing above are (l-r): Andy Tolbird, assistant director, A&Rs, Word; Nashville; Polly Lewis, Maggie Lewis, Travis Lewis and Wallace Lewis of the group. Pictured seated is Little Ray Lewis of the group.

REVIEWS

ALBUMS

OUT OF THE BOX


Bathed in red light and casting a sultry look on the album’s jacket, Diana Ross’ newest venture entalls the support of four top producers such as Jeff Lorber, Joe Walsh, Larry Carlton, Steve Lukather, Michael McDonald, Donald Fagen, Ray Parker Jr., David Paich, Eric Gale and many others to provide the ultra-glossy sheen. Pop and B/C haven’t exactly turned a cold shoulder to the first single, “Pieces of ice,” which registers at #48 bullet on the Cash Box Pop Singles chart and #41 bullet on the Black Contemporary lists after a month’s time, but it may need the additional push of Ross’ mega-concert in New York’s Central Park later this month to give it longevity. While “Ice” melts, watch for other numbers like the optimistic “Let’s Go Up” and the perky dancer “Girls” to score.

FEATURE PICKS

POP

FASTER THAN THE SPEED OF NIGHT — Bonnie Tyler — Columbia BFC 38710 — Producer: Jim Steinman — List: None - Bar Coded

Remember the gritty-voiced singer who gave us “It’s A Heartache” a few years back? Well Bonnie Tyler’s back, and in a big way. Led by the single “Total Eclipse Of The Heart” (which was Top Five in the U.K. and debuts this week on the Pop Singles chart at #87 bullet), this new package of songs should re-establish her reputation very quickly. Top cuts are the rhythmic “It’s A Jungle Out There,” Franklin Miller’s “Tears,” the title cut and a powerful version of CCR’s “Have You Ever Seen The Rain.”

LIFE IS (SO STRANGE) — War — RCA AFL-4598 — Producers: Jerry Goldstein & Lonnie Jordan — List: 8.98 — Bar Coded

Since the Irish rock act U2 has a Top 15 LP called “War,” the afro/latin/jazz/funk combination known as War decided to put a special “U-2 (Medley)” on its second RCA release. Founding members Lonnie Jordan and Lee Oskar, on keyboards and harmonica respectively, continue to be the backbone of this far out fusion combo, and with the aid of producer/manager Jerry Goldstein, “Life Is (So Strange)” continues the band’s tradition of making progressive, hypnotic jams accessible to a wide range of listeners. The cuts “Happiness” and “Summer Dreams” are especially recom-

NAKED — Klsing The Pink — Atlantic

(continued on page 7)
Kajagoogoo

Their name may be nonsensical but there's nothing silly about this band. Kajagoogoo has achieved its first outing. The quartet, which hails from Leighton Buzzard, England, has managed to score a Top 10 single the first time out with "Too Shy," and its EMI debut album, "White Feathers," is presently #45 bullet on the Cash Pop Albums chart just seven weeks.

"Too Shy" is one of those things," bassist Nick Beggs offers nonchalantly. "We've managed to achieve in three months what Cassie bands 10 years to do. But for me, the drive comes from not being totally satisfied with what I do."

Initially, experiment. A quartet known as Art Nouveau, the young band had a lot of energy, but, according to Beggs, couldn't generate much interest with record producers. "I think the experimental things because it inspired and improved us," he recalls. "We did guest spots in the counties, and invited agents who weren't interested after they'd seen us. And we started to feel there was a gap. So we got a lead singer and even began writing more commercial music."

With the addition of vocalist Limahl, the band began pursuing a more commercial path, turning out a steady stream of electro-funk-oriented pop tunes. Limahl, who proved the catalyst in what would be the group's break when he introduced himself to Nick Rhodes of Duran Duran, and arranged for Rhodes to be the band's producer.

Getting the band onto EMI last summer, Rhodes and co-producer Colin Thurston did not set the group up in the studio around Christmas. But the time lapse proved helpful to the band. "The arrangements were sent out before we went into the studio," says Beggs. "Although Nick and Colin probably helped us most in the studio setting. I don't think the LP was produced as it could be, but you always learn by your mistakes."

Aside from working on their arrangements, the band also had a chance to further develop some material for the LP. "Too Shy" was written over a period of three months, the bassist reports, "EMI had originally signed us for 'This Car Is Fast,' but the 'Too Shy' would be hot. Fortunately, 'Too Shy' was the single, and it went to #1 in England in just a few weeks."

Quickly established as the latest hotshots of the British fashion music scene, Beggs makes it clear that he and the band are interested in looking in another direction.

"I don't really like dance music or pop," confesses Beggs. "I find it shallow and I'd rather listen to something more challenging. But it's a healthy frustration for us, I think. It makes you want to get on to other things."

Looking down the road, the young band hopes that the "Band With No Name" will expand its musical boundary. "We're trying to push the envelope and look for wider boundary of music, although appeal to the main market. I'm beginning to feel it's time to come of age and return to more experimental music," he says, referring to the earlier Art Nouveau days. But for the moment, Kajagoogoo is planning to cement its current success. The band begins its first American tour on Aug. 2.
REVIEWs

SINGLES

hails originally from England. Title track from Frank from L.A. is a tuneful love ditty using electrical imagery and a winning vocal blend that also conveys cat class.

BLACK CONTEMPORARY

RICK JAMES (Gordy/Motown 1678 GF) Credit: ASCAP/Capitol Radio City Music Company — ASCAP) (R. James) (Producer: R. James)

James is never one to do remakes, so doing his own version of Brown's sound is perfectly logical. Brown's music was a neat, straightforward dance number with a fine vocal, including a healthy "sexy/sassy" reply. It's going to take a lot to show this one up, but it's one that Brown actually composed himself. James has a style of his own that has taken on a life of its own.


Osborne confronts a jealous lover with some rational reassurances as well as constructive tips in emotional self-control. Osborne's lesson is driven home by a powerful vocal performance. But his flexion, resonant baritone backing up by an emphatic female vocal chorus.

The track from the upcoming LP is a tuneful love ditty using electrical imagery and a winning vocal blend that also conveys cat class.

MAZE featuring FRANKIE BEVERLY (Capitol P-5255)


In the midst of paranoia themes riding the charts, Beverly's optimism is unfaded. Uncompromising devotion is the main topic here, expressed in a strong ballad with uncluttered production. Look for Maze to continue their streak of success.

JEFFREY MCKAY (A&M AM-2561) If It Were Me (3:55) (Do What You Feel Music — BMG) (A. McKay) (Producer: A. McKay)

McKay/Earth, Wind & Fire's lead singer makes his solo debut with an emotional ballad of love and separation. The lack of a chorus is replaced by a powerful vocal performance and a sensitive musical backing.

Record Attendance Highlights 4th New Music Seminar (from previous page)

out college radio for praise, telling its many representatives to "continue to look forward and find new music out there to keep it coming alive."

Throughout the panel discussions, about the only surefire applause getter was an argument that "the coffee in college radio is the #1 aspect of the industry that breaks new music," stated Michael Pien of the National Association of Rock Stations. University programmer Jim McKay, program director of Boston College station WZBC, which plays 80% independent label product, reiterated Copeland's remarks in asking college programmers to "move on fast" and play new material. "It's distressing to see commercial playlists that are half of college playlists," said McKay.

A second format receiving a warm reaction due to open programming was urban/contemporary. Representing UCB was Frankie Crocker of New York's WBLX. "We're lucky being in this market as there's so much going on, you can play anything from Joe Jackson to Grandmaster Flash if the record is cool and reflective of the culture in the street.

KROQ Lauded

Applause also greeted the introduction of consultant Rick Critelli, whose success at Los Angeles KROQ is credited with opening up AOR to new music. Carroll quizzed Critelli and the KROQ diap from 4:45 to 4:45 in the later book would cause a change in format. He attributed the drop there to a "baffling "black sheep" who described the "great revelation from the sky in Orlando," when Abrams announced his policy change at his January confidential convention (Cash Box Feb. 5). But fallout from the "tabbed sequence of events" was noted by several panelists.

"It has become the "black sheep" of the AOR world," said Critelli, who dropped in frequently in discussions of older artists who suddenly were having trouble getting play. Warner Bros.' Kenny-Forgl gives the Vancouver panelist a prominent role as the "black sheep" of the AOR world. "It has become the "black sheep" of the AOR world, a role that was once reserved for the rock genre."

The album from the upcoming LP is a tuneful love ditty using electrical imagery and a winning vocal blend that also conveys cat class.

FAB 5 FREDDY (Celluloit 1515) Change The Beat (8:57) (B. Zakr, Material) (Producers: Material)

As rap guru to Chris Stein of FRED 5 FREDDY was the major force behind the genre's biggest cross-over success, "Rapture." However, Freddy himself has removed himself from the scene with a rather a new direction. "Of course, we're always putting out work in both English and French, and the status of the FAB 5 side of the disc gives us an identity that's harder to identify."

GARY BYRD & THE G.B. EXPERIENCE (Wondirection 4507WVG)

You Brought The Sunshine (3:32) (Delightful Music Corp./Black Bull — ASCAP) (S. Wonder, G. Byrd) (Producers: S. Wonder)

Former WVRK/New York morning man Gary Byrd pilots the first launch on Stevie Wonder's Wonderland label. Black pride and history are evident throughout the album, making it a unique and brilliant offering.

TORRETTA (Capitol 1016) Foolish (3:48) (Willie R. Harris Music) (B. Anderson) (Producers: B. Anderson, W. Harris)

The album from the upcoming LP is a tuneful love ditty using electrical imagery and a winning vocal blend that also conveys cat class.

Prior to his Tommy Boy success, DJ Frank Warrington toured the world drawing thousands of followers through his positive message, use of odd music snippets and optimistic messaging. All of those talents are evident in this debut album, produced and reissued for free, backed by a mechanical pulse guaranteed to keep even the Atomic Dog put his tail between his legs.

COSMETIC AND JAMAALADEEN TACUMA (Gramavision GR 1204) In The Nightlife (7:24) (Capitol Music — ASCAP) (Cosmetic) (Producers: (Cosmetic) (Mixed by N. Mortenelli)

A black bassist with the jazz saxophonist Onette Cornett, tunes out his popping, thumping bass in a more commercial direction via the Cosmotic trio. Although guitar, bass and drums are the only instruments used, the vocal—a pae to club life—features numerous back-up singers as well as keyboard flourishes. But Tacuma is the glue, and bass freaks should take notice.

NEW AND DEVELOPING

ANYV HOLLAND (Capitol P-5255) I Hang On To Your Every Word (3:42) (Duran Music — BMG) (A. Holland, M. McDonald) (Producer: M. McDonald)

New York producer Michael McDonald are married, the records get better. One can't help but notice the similarities between their vocal styles, as well as between their record-mark box punch. produc-

AMANDA LAMBERT (Capitol 1015) The Nightlife (4:49) (Bam-bista Music, Hender- son, Wunderverse) (Producers: A. Bam- baista, B. Zakr)

The album from the upcoming LP is a tuneful love ditty using electrical imagery and a winning vocal blend that also conveys cat class.

Took Needed

Several panelists pointed to a change in AOR stations. "The sound is starting to be oriented to song-oriented, largely due to the influence of CHR, But Airstar's Jeff Cook took issue with programmers who play tunes without providing information about the artists and makes listeners feel comfortable with new music. "Just because a song will not sell records, don't sell your first impression, too much of a song oriented to song-oriented, largely due to the influence of CHR, But Airstar's Jeff Cook took issue with programmers who play tunes without providing information about the artists and makes listeners feel comfortable with new music. "Just because a song will not sell records, don't sell your first impression."

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**Muller Named Talent Acquisition VP, Screen Gems**

LOS ANGELES — Gerd Muller has been named vice president, talent acquisition, for Screen Gems-Columbia Pictures Music. Muller, whose appointment is effective immediately, will be based at Screen Gems’ new Los Angeles headquarters located at 6920 Sunset Blvd.

Muller, who has served with EMI’s publishing firms in one form or another for the past 11 years, first joined the wholly-owned subsidiary Francis Day and Hunter Publishing in Hamburg, Germany, in 1972. He eventually rose to the position of managing director before moving to Los Angeles in 1980 to assume the position of director of professional activities for Screen Gems-EMI Music.

Commenting on Muller’s new appointment, Lester Sill, president, Screen Gems-Columbia Pictures Music, said: “We are fortunate to have an individual of Gerd’s experience, intensity and dedication on our team. His varied experience makes him a great asset to our company.”

**Baker Named Sr. VP, A&R, At Elektra/Asylum**

LOS ANGELES — Producer Roy Thomas Baker, who has worked with such acts as Queen, The Cars, Foreigner, Devo, Journey and Chase Street, has been named to the position of senior vice president, A&R, for Elektra/Asylum. Baker, whose appointment is effective immediately, will be based at the E/A offices in Los Angeles, and he will report directly to label chairman Bob Krasnow.

Commenting on his new responsibilities as head of A&R, Baker said: “We’re looking for new artists, young kids who may not even have played any gigs yet. We’re looking in a way that’s similar to the way Hollywood used to look for young stars, or the way pro teams scout football players. If we hear a tape or see an act that we think might have a spark, I’ll work with them personally right away.”

Baker started in the music industry in his native U.K. in 1963 as an assistant engineer for Decca Records there. In 1968, he set out on his own as a young producer and was an independent producer at Trident Studios. Since then, he has worked with a number of top-tier players on the U.K., the first of which was Queen.

Commenting on the addition of Baker to the E/A staff, Krasnow stated: “Roy is the perfect choice to head out A&R staff. He’s had a longstanding relationship with Elektra/Asylum and WEA because of the major acts he’s worked with as a producer. And equally important, he’s a great communicator, he’s able to impart knowledge. With our street-savvy, but extremely young A&R staff, this will be extremely beneficial.”

**Solters Named To Artist Development VP Post At MCA**

LOS ANGELES — Larry Solters has been named to the position of vice president, artist development, at MCA Records. In his new position, Solters will be responsible for the Creative Services, Publicity and Video departments.

Solters, who will be based at MCA headquarters in Los Angeles, has been with the company for 14 years and will now be the final remaining partner of the three departments.

“Larry has always been an important part of our creative team,” said Solters. “We’re very excited to have him in a position where he can help shape the future of the company.”

Commenting on his new position, Solters said: “I really feel a lot can be done coordinating all three departments, since they all work hand-in-hand. Those three departments should be working together on a regular basis.”

**CMF Taps Six For Publication, Media**

NASHVILLE — Six staff members have been promoted to positions in production and media programs for the Country Music Foundation (CMF).

**Craig Named At LARC Records**

LOS ANGELES — Bill Craig has been named to the position of vice chairman of LARC Records. The appointment of Craig, who will report to LARC chairman Joe Iggo, takes effect immediately.

In his new position, Craig will be responsible for all LARC product on black radio. In addition, he will coordinate all A&R activities at the label.

Prior to joining LARC, Craig served as vice president of the black music division at ABC Records. He also served a five-year stint with Columbia Records, initially as a regional representative for special markets and then as director of independent production.

**Jones To Handle Griffey’s Publicity**

LOS ANGELES — Regina Jones, former publisher of Soul, the first magazine devoted exclusively to soul music, has joined the agency, recently joined Dick Griffey Prods. and Solar Records as vice president of public relations.

Bringing with her 15 years of experience in her previous post as publisher, Jones’ new duties include responsibility for development and administration of publicity campaigns for Solar, its artists and the Dick Griffey Prods., companies, including Griff-Co Management, Galaxy Pictures, the publishing and concert divisions and Solar Stables.
COAST TO COAST

EAST COASTINGS — Songwriting team Glenn Tilbrook and Chris Difford, formerly of Squeeze, was in New York last week, reportedly set to work with Grandmaster Flash.

PolyGram Records has inked Providence, R.I. nuovo wave cowboy band Rubber Rodeo to a long-term contract. Their debut album, released on FrontLine Management to MCA Records, scuttlebust has the management firm on the second single. “Expect Elektra to unveil a slew of new signings in the next few weeks,” EMI is circulating an open letter to Little Steven Van Zandt. Entitled “The Happiest Place On Earth,” the lettered Miami-Man-turned-Disciple-of-Soul tells of his hurt and frustration at being refused entrance to Disneyland because of his garg. Charging discrimination and the suppression of individuality, Van Zant calls for a boycott of Disneyland, noting that through the dress code “they’re telling me nobody rocks in the Magic Kingdom.”

Island’s Waits-Lifting Program — Tinsel Town hipster Tom Waits (l) has signed to Island Records by label head Chris Blackwell. Waits’s first LP, entitled “Swordfish Trombones,” will be released in September. He’s pictured here with S.F. rockers Ailan and Ron Goldstein, president of Island Records, North America.

Point’s Convention Hall. Although Vaughan’s greatest obstacle appears to be his inability to devote himself to “Voodoo Chile” — he’s definitely got the chops. All the ballhoo about The Next Big Thing is a touch overdone, but Vaughan is clearly worth getting excited about. . . . In town to open for the gulls, Ailan and Ron Goldstein have planned an album release party at the club by give us the lowdown on their acoustic/social stance. “We’ve known each other for a long time,” said Sharp of the bandmembers. “And we got our inspiration from the spirit of music.” According to Sharp, that the original group’s “working hard and not getting anywhere” and beginning to buckle under pressures that he described as “margency.” Subsequently, the band dissolved, with the guitarist forming The Alarm six months later. “We decided we’d do it together on stage.”

Fast Legs Stop Arms — Go-Go’s member Jane Wiedlin, who won $5,000 in the first Kanga Noise “Rock-a-Run” 10K race in May, recently pledged her winnings to the Women Strike for Peace Organization, a group dedicated to stopping the proliferation of nuclear activity. Pictured here (l-r): Mary Clark, director of the Los Angeles office of Women Strike for Peace; Wiedlin; and Ortha Goldberg of the activist league.

Fourth Festivities — The renewal of Willie Nelson’s Fourth of July Picnic this year brought country music to three locations over the Independence Day holiday. Over 100,000 fans attended the concerts, which were held in Syracuse, N.Y., East Rutherford, N.J. and Atlanta. The star-studded line-up for the East Rutherford show included festival host Willie Nelson (l) and country-pop singer Linda Ronstadt.

Willie Nelson ‘Fourth Of July Picnics’ Attract 100,000 To Three Locations

by Anita M. Wilson

ATLANTA — Over 35,000 people gathered at the Atlanta International Speedway to celebrate Independence Day with Willie Nelson and an impressive line-up of country and pop/rock artists for the 10th anniversary of “Willie Nelson’s Fourth of July Picnic.” Combined with two earlier Picnics in Syracuse, N.Y. and Rutherfordton, N.J. on Saturday and Sunday, July 2-3, there was a total overall attendance of over 100,000 for the three shows.

The 12-hour Atlanta concert began at noon with the temperature sweltering 90°, However, even the extreme heat couldn’t keep the crowd from enjoying the performances by David Allan Coe, Stray Cats, Linda Ronstadt, Merle Haggard, Hank Williams, Jr., Jessi Colter and Waylon Jennings.

David Allan Coe opened the show with his only performance of the weekend. Although he concentrated on other artists’ hits, Coe did perform his recent #1 song “The Ride,” much to the delight of the crowd.

Listeners were treated to a change of pace from the rest of the country-painted day with performances by Stray Cats and Linda Ronstadt. The Stray Cats strutted on stage two hours into the show and had the audience rocking with hits like “The Stray Cat Strut.” Ronstadt followed with what was soon one of the longest sets of the day, belting out hit after hit throughout her career. “Get Closer” and “Blue Bayou” were only a couple of the popular tunes that impressed the audience. Even the wailing sound system seemed at its best during her performance. The sea of people was awarded with an encore performance of “Desperado.”

As the temperatures got hotter, so did the performances as the tempo changed and country music took over. Merle Haggard had the crowds standing as he performed “Okie From Muskogee” and was later joined on stage by Nelson for “Reasons To Quit,” which left the fans drained. The crowd continued waving their American and Confederate flags, while others moved from standing on the ground to sitting on friend’s shoulders as the day progressed.

As the audience continued to grow half way through the day, Hank Williams, Jr. exploded onto the stage for one of the most electrifying performances of the day. Favorites such as “Dixie On My Mind,” “Honkytonk” and “Gonna Go Huntin’ Tonight” combined with his latest hit, “Leave Them Boys Alone,” had the fans screaming for more. Only the weather could dampen his show, but even the rain waited until he ended his set before it started, sending the crowds scurrying around trying to cover up the equipment with plastic.

Hank Williams Jr. began to fall, with the temperature following suit, the ambulances finally got a chance to slow down. Before the night was over, almost 500 ambulance runs had been made, with 80% of the calls attributed to the heat. Some fans had taken refuge in the grandstand where there was some shade, while others playfully poured water or beer on each other in an attempt to cool down.

(continued on page 20)

Muffin Feathers — RCA recording group Martha and the Muffins recently visited the Penguin Feather Records & Tapes outlet in Georgetown. The group’s latest album, LP, “Danseparc” is a top album on college radio. Pictured singsong autographs are (l-r): Mark Gane, Jocelyn Francis and Martha Johnson of the group.

NEWS & REVIEWS

Lasted Legs Stop Arms — Go-Go’s member Jane Wiedlin, who won $5,000 in the first Kanga Noise “Rock-a-Run” 10K race in May, recently pledged her winnings to the Women Strike for Peace Organization, a group dedicated to stopping the proliferation of nuclear activity. Pictured here (l-r): Mary Clark, director of the Los Angeles office of Women Strike for Peace; Wiedlin; and Ortha Goldberg of the activist league.

(continued on page 20)

Cash Box/July 16, 1983
Black LPs Sell Well In June Despite Lack Of Black Music Month Promos

(continued from page 5)

Artists such as Johnny Gill (Cotillion), Jr. Tucker (Jeffen) and Brenda Russell (Warner Bros.) were in order to get wider exposure for such artists. June's West Coast program was dubbed "The Heritage of Black Music Continues."

But despite the programs, Bennett said that "the lack of sales presents a notion that June was on product that already had momentum going into the month."

"June was a month ahead of its time," said John Edwards, president of CBM, which marketed the Motown TV special aired in May.

One group of song titles, RCA Records had a small discount on products by Wilson Fielder, Joe Sample, Oliver Cheatham and others, but said that the program was not of its own volition.

While RCA did offer some discounting, Dobin noted that the company was not aggressively trying to get into the past and that he saw "very little" from Capitol or PolyGram.

"The lack of sales of RCA at this time is one of the few things I have been dealing with," said Michael Jackson, Prince, new titles by Lakeside, Nona Hendryx and June Pointer did good business during June. She attributed the success of that product to airplay of videos by such acts.

Schaaf additionally noted that the new albums by Peter Tosh, Mumie and the late John Lennon were "great business" for the same reason. Like Dobin, Joe Andrulets, vice president and general manager of RCA said that Speed's new album, "Made to Move," didn't make Black Music Month that "big of a deal."

Nino Rota of the Columbia Records division said that the company's new release of the film score to "Juno" was "great," and that it had "no salesmen or branch managers let me know if they were offering programs."

CBS, on the other hand, had a 10% discount on product from Deniece Williams, Gladys Knight and the Pips, the Isley Brothers and four other groups that became known as Christmas Waxie buyers explained that the Motown promotion began in May, primarily dealt with the compilation package from the company and the impact on June, although the product continued to sell. He said that the "25 $1s From 25 Years" and "25 Grammy Greats" were leading sellers, and the all-male line-up.

The Motown promotion carried a five percent discount and centered primarily on the Glass Sues Orson Over Use Of Song In Breathless

by Michael Martinez

LOS ANGELES — Classical and new music composer Phillip Glass filed a $3 million suit in the Federal District Court here against Orson Welles, CBS Records and others, charging copyright infringement, unfair competition and fraud for the alleged use of Glass' music in the film "Breathless.

Glass and music publishing company Duruvan Music are asking actual damages of $1 million and punitive damages of another $2 million from all the defendants named.

Welles, like the late James P. Cliffe of the law firm of Engel & Engel in Beverly Hills, alleges that Clearinghouse Inc. and Ronal H. Gertler, President of the company,并向 other defendants, attempted to secure permission for use of the song "Opening" from the composer's "Glassworks" album on CBS Records as incidental music and in the film, which starred Richard Gere.

Although the music was to be used as if it were incidental music, a suit by Gertler and others, charging substantial alleged that the defendants instead rearranged, orchestrated and recorded the song and used the music as the main theme music of the otherwise unadorned portion of the "Breathless" soundtrack.

Glass said in the suit that such use of the song constitutes "breach of contract, copyright infringement and constituted copyright infringement. The complaint further said that the "inferior

ON JAZZ

WHAT NEXT? — While new and developing agreements between Warner's PolyGram and Motown and MCA are changing the worldwide industry alignment, the jazz world is about to go through some of its own changes. Sources at A&M confirm that they are involved in very serious discussions with Allman A&M's Windham Hill Records, one of the most successful jazz labels. Insiders make it clear that the deal isn't solid yet, but characterized discussions as proceeding "very, very well." The battle for Savoy also continues to heat up, with no new owner at press time. A bid by the late Artie Mogul apparently has been dropped in its place, according to insiders, and other interested parties said to include Joe Fields of Music and Marvin Schlauder of Prelude. Although scuttlebutt originally placed the target date for sale at June 30, the last "in his" Arista's fiscal year, that day has "come and gone," according to sources. Reached for comment, Schlauder confirmed that he is in fact making a bid for the company, although another has been interested in the entire catalog, Arista is also entertaining various proposals that might spin off the jazz from the gospel line.

COHN BRINGS IT HOME — It's no secret that jazz has been enjoying a tremendous popularity in Japan, where the music is recorded far more extensively than it receives in its native land. Cohn examined jazz, has been adopted by numerous Japanese musicians, including Shunzo Ohno, Terumasa Hino, Ryo Kawasaki, Kitoko Kusai, Hiroshima and Elji Kitamura. But despite their popularity in Japan, few American jazz musicians have done much in the way of bringing Japanese music back to the States. One exception was the Japanese Cohn, who, while he was being a pianist, has studied shakuhachi, a traditional Japanese bamboo flute, Cohn's studies took him to Japan, where he spent two years learning about Japanese culture and studying the language and the shakuhachi. Cohn returned to the U.S. and settled in New York, recording two albums for his own White Cow Records. The results of his studies have borne fruit in the development of what the musician terms "spontaneous composition," giving him a free but disciplined style. This style is in evidence on Cohn's two LPs, "Sufi Dancers," a quintet date, and "Arts & Crafts," which combines solo and trio recordings. "Sufi Dancers was written during a time when my improvisational seeds were developing," he said. "The styles were the same stylistically, written to that end." The period that I did almost no gigs, and able to develop my avant garde style to the point of becoming reality, I think that by the time of the second date for 'Sufi Dancers,'
MERCANTISNG

WHAT'S IN-STORE

RECORD BAR BITES — Ron Cruickshank, the newly appointed president of the Record Bar chain, led a sizable delegation of executive personnel to last week's New Music Seminar in New York. What's-in-Store cornered both him and vice president of marketing Craig King during a break in the action to get a grip on their position in direction at the Durham, N.C.-based chain. "We want to make Record Bar the premier customer service company in the industry by providing the right motivational conditions for each employee," stated Cruickshank, who co-owned the Greensboro, N.C. behavior science consulting firm Farr-Cruickshank prior to taking over Record Bar chairman of the board Barrie Bergman's former role of president in January. Cruickshank’s firm had been hired last year to help in employee training and development as part of the company's move toward participatory management. Thus, it comes as no surprise that employee training and development form a major thrust in his current leadership strategy. "Record Bar has always been a people-oriented company," noted the new president. "We're now engaged in a large scale program to really put our own people first, and make Record Bar a technology company." Cruickshank contended on the company's administrative systems in their operations. His contention is that you must maximize your human systems using the basic tenets of human behavior in supporting the quality of life and the dignity of the individual. This is really self-serving, because the better the employee goes, the better the company goes, and thus for every employee, there is a collective responsibility. Cruickshank has established a department of human systems management under the direction of Arlene Bergman. This agency provides not only training of top managers, but also similar mid-level training via meetings every two weeks. But of even greater importance, the company has committed to fund a minimum of 16 hours in training per employee annually to further personal and professional development. According to King, this personalized, corporate-oriented training program on record, Cruickshank subjected all company personnel to the same comprehensive attitude surveys that he had used in 12 years at Farr-Cruickshank. The survey measures employee attitudes toward the company that they work for, and the top 70 major U.S. companies that he had previously tested, Cruickshank found Record Bar employees to be the third most positive in their feelings toward the company. The survey also allowed respondents to volunteer suggestions regarding company policy. King called these responses "truly incredible bottom-up feedback." Foremost among an administration's recommendation that the company take a more aggressive stance on major new releases. King said that Record Bar immediately took this one to heart, adding that best seller sales have been tripled since last year. More specifically, last year's at #1 this year. The company’s top weekly sales of 1,600,000 pieces, #2 sold 1,400,000 and #3, 1,100. This year's figures are now 7,500, 7,200 and 6,800. "Based on the surveys, we have made a commitment to reordered music," said Cruickshank, adding that employees had pointed out that music was the #1 product line at Record Bar. As part of this commitment, the chain has expanded the sale item limit of 25 items to 40, following a 10-store test in which sales and profitability increased. And during their New Year stay, Cruickshank and King were also busy talking up manufacturers into supporting a fall sales incentive program in which employees would be split in reward for increased sales, "taking what we've learned from accessories dealers to motivate our employees," by meanwhile the 7,000 employees in the entire 148-store chain continues at a rate of three or four per month. King said that the trips are another important means of internally strengthening the company and getting feedback. In fact, the decision to shift this year's convention from the Hilton Head Island, S.C. resort to the Durham headquarters came about because of the many requests made by store managers at these tours for them to come and see the company base.

MAKING ROCK HISTORY — Lynda Rothschild, sales manager for Schwartz Brothers, Inc., is personally distributing some 2,000 copies of The Pages Of Rock History to D.C.-area retailers including Kemp Mill, Wawie Maxey, Harmony Hut, Record & Tape Ltd., Record & Tape Collector, Record Masters, Penguin Feather and Album Den. But then, she has a personal stake in the just-published, day-to-day calendar of births and major events in rock history: one of the authors is husband and OBS merchandising and marketing rep Rich Rothschild, the other being sometime rock critic Scott DeWitt. L. Rothschild reports that The Donning Company, which published the book, has allowed the authors to sell the book themselves both exclusively and only in record stores and pick up the sales commission. Cardboard counter display units holding 10 books are available and in use, says Rothschild.

NOT TO BE CONFUSED WITH TOWER — Manhattan’s new Tower Records weighed in this week with a four-page grand opening spread in the Village Voice telling the monster store's stats and sale price reductions under the headline "Tower's Largest Record Store." Meanwhile, little of Record Factory tagged its ad last week with a "Record Factory: Just The Right Size" bottom strip. This prompted What's-In-Store to ask Michael Tanhan, manager of the three-store chain's E. 23rd St. location, just how big is his Record Factory, "I don't know — I never measured it," he replied. "Square footage is for real estate agents."
PARAGM STILL SMOKIN’ AT $39.95 — it’s getting to be old news now. Paramount remains the torch-bearer for low-pricing on videocassettes. While it seems that other studios, most notably Warner Home Video, have backed away from such “experiments,” Paramount continues to maintain its commitment. In August, Par will release the TV series Captain Kangaroo in a box set.Par is reissuing Up in Smoke, which has already earned RIAA gold, at $39.95 the same month. The two videocassettes will be accompanied with the same marketing campaign, as well as a co-op promo support for dealers and an array of merchandising aids, including P-D-O mobile, an oversized matchbox, window display banners, four-color posters and specially designed Still Smokin’ four-color matchbooks. We’re sure to see Par in August. The studio will be releasing three more titles at $39.95. Death Wish, starring Charles Bronson, is the latest in the series. Along with The Outsiders, broadcast history as well as the time-honored tradition of the summer’s hottest film, will be featured in this new release. With One From The Heart just released in June by RCA/Columbia Pictures Home Video, and Rumblefish, his latest film premiere, due to be released before summer’s end, Coppola fans should be more than satisfied in the coming months. Now if only he can bail out Zoetrope...WHY also has a slew of titles which will be available on videodisc next month. In the LED format, there’ll be Friends, Creative Touch, Firefox, High Road To China, Night Shift, The Road Warrior and The World According To Garp, as well as The Outsider, Best Friends, Firefox, High Road To China and Night Shift will also be out in Laserdisc. (remember the 1980 early-’80s laserdisc market?)

VIDEO SOFTWARE NOTES — A look at the new releases of Embassy Home Entertainment’s catalog of titles through December of this year offers quite a revealing scenario of “coming attractions,” including a number of films that have just recently been theatrically released and a few that are not. Ingrain Bergman’s critically acclaimed Fanny & Alexander; the rock drama/edy/Mystery Eddie and the Cruisers; the rock comedy Grease; and the heavy metal adventures of Britain’s Spinal Tap group. Coming soon, and will be the Champion of the story of British jockey Bob Champion, who decided to give it all up and went on to win the Grand National, despite cancer; The Goodbye People, the film adaptation of Herb Gardner’s Broadway comedy; The Ballad of Gregorio Cortez, the story of a man who shot and killed a sheriff in self-defense, became the subject of a massive manhunt; and Heavy Petting, a comic “documentary” of sex and romance on film. From CBS/Fox Video are Porky’s, the raunchy hit comedy of last year; Playboy Video, Vol. 3; Dimensional: Lost Earth, starring John Wayne, assaiin, Stanley Kubrick’s Paths of Glory; The Mechanic, starring Charles Bronson. The Farmer’s Daughter; Raoul Walsh’s classic White Heat, with James Cagney; the James Bond film You Only Live Twice; and Destination Moon Base Alpha Two. Here from RCA/Columbia Pictures Home Video are: The Last Waltz, the box set of the month; two weeks starring Dudley Moore and Mary Tyler Moore; The Mouse That Roared, with Peter Sellers, Josephina, Lord Jim; Mutha; Strait Jacket; White Line Fever; and Rush: Exit Stige Left, featuring the Canadian hard rock trio live in concert. From New Video are the star-packed Lady Lily, starring Liza Minnelli; The Adventures of Captain Muckle Of How To Be The High Cost Of Living; O’Hara’s Wife, with Ed Asner and Marjette Hartley; Vigilante, in stereo; New Video Aquatics; Scrib: Comedy Tonight; Seniors; A Small Town in Texas; The Norseman; Delance: Boxcar Bertha, Return To Macau, The Exorcist; Los Angeles ‘68; The High Country; Separate Lives; Telecine’s: Foxx: Video In A Plain Brown Wrapper. On the overly side, you might get a kick out of the new titles from Unicorn Video, which include Hercules Goes Bananas, starring Arnold Schwarzenegger; and Killer Monkey, the motorcycle film that hit the Video Showroom-Salt Lake City. Among the Fox titles, features an unusual line-up of music by Foreigner, Jean Luc Ponty, John McEuen (from the Nitty Gritty Dirt Band), Tangerine Dream and Arlo Guthrie... Fans of Max Fleischer’s classic cartoons should be heartened by the news that the animator’s best material...

Michael Glyn

NEW VIDEO SOFTWARE RELEASES — This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering guide. Product is explicated into Cassette and Disc sections, followed by manufacturer, catalog number and price. Some product may not have been assigned either a catalog number or price at presstime.

Bikini Beach — Cassette — Embassy 1707... $39.95

Carnal Knowledge — Cassette — Embassy 2030... $39.95

The Dark Curse — Cassette — Embassy 1800... $39.95

Dirty Tricks — Cassette — Embassy 1610... $39.95

The Howling — Cassette — Embassy 1615... $39.95

Super Fuzz — Cassette — Embassy 2023... $39.95

Three In The Attic — Cassette — Embassy 1710... $39.95

Buck Privates — Cassette — MCA Home Video 5066... $39.95

Pillow Talk — Cassette — MCA Home Video 5071... $39.95

Coming Soon — Cassette — MCA Home Video 5126... $29.95

Prisoner of Zenda — Cassette — MCA Home Video 6506... $39.95

The Bank Dick — Cassette — MCA Home Video 80016... $29.95

Myc — Cassette — MCA Home Video 80024... $29.95

Bob & Ray, Jane, Larraine and Gilda — Cassette — Pacific Arts 536... $29.95

Still Smokin’ — Cassette — Paramount 2315... $39.95

Hartari — Cassette — Paramount 6629... $49.95

Mr. Magoo In The King’s Service — Cassette — Paramount 23208... $39.95

U S S — Cassette — Paramount 8966A... $39.95

Death Wish — Cassette — Paramount 87744... $39.95

Escape From L.A. — Cassette — Paramount 1256A... $39.95

The Beach Girls — Cassette — Paramount 2314A... $39.95

Foreplay — Cassette — Vestro 3022... $59.95

Lady In Red — Cassette — Vestro 1046... $59.95

Nothing Personal — Cassette — Vestro 2047... $59.95

Bloody Mama — Cassette — Vestro 4048... $59.95

Dillinger — Cassette — Vestro 4049... $69.95

Bobbie And The Outlaws — Cassette — Vestro 4066... $49.95

Champagne For Caesar — Cassette — Malaj/VCI 6023... $39.95

D.A. — Cassette — Malaj/VCI 1027... $39.95

Lusty Men — Cassette — Malaj/VCI 6071... $39.95

Raid — Cassette — Malaj/VCI 7312... $39.95

First Love — Cassette — Malaj/VCI 9950... $49.00

The Only Way — Cassette — Malaj/VCI 9930... $49.1

MICHAEL GLYNN

Cash Box/July 16, 1984
Music Radio” panel, was more kindly, “MTV acted as a psychologist with Wall of Voo-
doom.” The followed radio panelists said not learn who the band was and deal with them as a band instead of four guys sticking pins into.

Promotional videos were discussed in depth in several sessions. Copeland stated at the outset that video production must be included in a band’s record contract and were “just as important as the album sleeve.” At the “Video Software” panel, Kim Bassil, the founder and president of the video arm of Part of her 1979 record deal, broke her disc in Britain, Australia and the U.S. before she pictured her. In addition to the videos that could cost as much as $475 an hour solely in post-production costs, video artist and director Tony Powers claimed they could be done for $300, with getting people to work either for credit or for the experience. Videos were also discussed in the lively “Artists” panel, which was comprised of moderator Ed Rosenblatt of Gelfen Records, Jonathan Frakes of the CBS television show “Star Trek,” and alumna of the Columbia Bachelor’s Degree Program, who all engaged in conspiracy to commit fraud by misrepresenting their intentions in using the music as background in a radio and making it an integral part of the film drama and the soundtrack.

Glass also said in the suit that the film Breathless, though not a film of the soundtrack composition, Breathless producers found it unacceptable. That’s what the “court work was employed as the main theme. In the complaint alleges that Orion and the Clearinghouse had been in negotiations with Glass’ attorney, Harold Orenstein of New York City. Glass has Launched a radio promotion from Music City Radio in 1982 as a New York Film Festival selection, and North Star. Marc Disavuso, a film about the sculptor’s life.

“The thing that drives him (Glass) crazy,” said Cline, “is they (the defendants) realized he’s a genius, but that’s something he’s never let anybody do before.” The complaint alleges that Orion and the Clearinghouse had been in negotiations with Glass’ attorney, Harold Orenstein of New York City. Glass has Launched a radio promotion from Music City Radio in 1982 as a New York Film Festival selection, and North Star. Marc Disavuso, a film about the sculptor’s life.

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potential for profit in music videos and encouraged artists to cross-promote their products by linking music-related clips to their video music. We are placing a strong emphasis on a new radio format that is cross-merchandise. BBC set the fad for this with the television program "Top of the Pops," and we hope that our format will do the same for video."

"It has life as a broadcast and a cable medium, and it will also be syndicated, so that it will have a presence in the market and club and will be viable commercially for the booming home video market."

"Preparation and formulation of images side by side and group development, instead of a piecemeal basis, is a start to a new artist," he said.

"If a record suddenly charts, there is a rush to do a video, and that hurts creativity and efficiency. Marketers would get a great deal more benefits by using their money better, money they are going to spend anyway."

A look at the video artist's long haul was echoed by Jerry Casale of Devo, who reminded the audience that his group initially met resistance when it proposed making music videos simultaneously with video and offered advice to other artists. "A video is not just a promotional tool," he emphasized, "and a band should be honest. Be very aware of the importance of linking video with the musical statement."

The second panel, "Cable and Broadcast TV," centered on existing outlets for music video and the impact on record sales. Roger Erickson of CBS Records International, noted the airing of videos over European television has been breaking acts there. He also commented on the growth of "countdown" programs in Japan that utilize music videos and are effecting record sales within 24 hours of their appearance.

The wiring of the United Kingdom was seen as instrumental in the expansion of the video industry overseas by Alastair Cameron, EMI Music Video International. "The U.K. has 100,000 basic cable subscribers, which will grow to 250,000 next year," he said, "and Thorn EMI, which started as an offshoot of the record company, has grown from just doing music clips to producing thousands of music videos and shows for cable all the time. Lewis called video music "the future of the industry" and cable the "protector of the record companies."

"Syndication Options"

Broadcast syndication of music video product was discussed by Bob Emmer, producer of Rock 'n Roll Tonite, who remarked that "there is potential for gain in syndication, as well as more creative freedom in presentation of artists. Emmer also pointed out the availability of video to simulcast audio portions of video broadcast.

"It's not as easy as you may think," he noted, "and an artist as well as the broadcast outlets has an opportunity for heavy cross-promotion." MTV personnel were on hand to give guidelines for artists and producers seeking airplay on the cable channel. Naturally, they also threw the artists "a party" in the MTV "happening." "Information on the production — who appears in it, where, when, tour date, etc. — is the key to success," said Gale Sparrow, director of talent relations for the 24-hour rock video station.

Pre-production planning was stressed by artists, video producers, and record company representatives alike at the "Artists/News Technology" panel. Len Epand, vice president of press and publicity for Atlantic Records, recommended that all artists be involved in the creative process of their video music. Atlantic Records, he said, will spend $3 million this year on video music, and the "investigation" is being made to encourage the artist's creativity. "If you're looking for a new record, you better look into videos," he said. "You can't predict the impact."

"Shaker Elected"

LOS ANGELES — Arbitron Ratings company executive vice president Ted Gage today announced that Shaker Elected has been elected to the 1983-1984 Board of Directors of the International Radio and Television Foundation (IRTF).

The International Radio and Television Society raises funds to support the educational programs of the IRTF, the faculty Industry Seminar, the College Conference, and the Summer Internship Program.

(Continued on page 29)
### MOST ADDED

<table>
<thead>
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<th>Track Title</th>
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<th>Label</th>
<th>Region</th>
<th>Status</th>
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<tr>
<td>A Flock of Seagulls</td>
<td>Stevie Nicks</td>
<td>Epic</td>
<td>All</td>
<td>PREFERRED TRACKS: Hot.</td>
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<tr>
<td>Yellow Bird</td>
<td>Daryl Hall</td>
<td>MCA</td>
<td>Midwest</td>
<td>SALES: Good in Midwest.</td>
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<tr>
<td>Andy</td>
<td>Steve Miller</td>
<td>A&amp;M</td>
<td>All</td>
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<td>When It's Over</td>
<td>Joe Walsh</td>
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<td>All</td>
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<td>John Lennon</td>
<td>Apple</td>
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<td>Photograph</td>
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<td>MCA</td>
<td>Midwest</td>
<td>SALES: Moderate in all regions.</td>
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<td>MCA</td>
<td>All</td>
<td>PREFERRED TRACKS: Hot.</td>
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<tr>
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<td>MCA</td>
<td>Midwest</td>
<td>SALES: Moderate in all regions.</td>
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<td>Daryl Hall</td>
<td>MCA</td>
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<tr>
<td>I Can Make It</td>
<td>Daryl Hall</td>
<td>MCA</td>
<td>All</td>
<td>PREFERRED TRACKS: Hot.</td>
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<tr>
<td>Only You</td>
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<td>MCA</td>
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MCA DISTRIBUTING CORP. is proud to announce the exclusive
bution of all MOTOWN records and tapes in the United States.
Willie Nelson ‘Fourth Of July Picnics’ Attract 100,000 To Three Locations

(continued from page 10)

The crowd soon turned full attention to the stage as Nelson introduced one of his favorite duet partners, Waylon Jennings, came on stage to perform “Good Hearted Woman” and “Mamas Don’t Let Your Babies Grow Up To Be Cowboys.” Jessi Colter and Connie Nelson joined them as back-up singers for a number. Nearly, in the wings, the Strait Cates and Jesse, which included Brit Ekland, stood behind David Allan Cook who kept a close eye on the two artists. Jennings went on to some of his favorites, such as “Luckyenack Texas” and “Breakin’ Down,” Fireworks and lighting combined to make a dazzling sky show of its own. The climax of the day came at 10 p.m., when Nelson came on-stage to do some dazing of his own. He began with his traditional opener, “Whiskey River,” as a huge Texas flag was lowered behind him. As the stars pecked out behind the clouds.

BMI, NSAI, Mandrell Set Benefit Concert

NASHVILLE — Broadcast Music Inc. (BMI) vice president Frances Preston, Nashville Starquest and family of his favorite executive director Maggie Cavender and MCA artist Barbara Mandrell held a joint news conference July 7 to announce BMI’s presentation of Mandrell’s Las Vegas show, “The Lady Is A Champ,” at the Tennessee Performing Arts Center on Aug. 25. All proceeds from the invitation-only event will benefit NSAI. A second performance, presented by Lon Varnell Enterprises, Inc., will be open to the public the following night.

Mandrell, calling the show her most challenging project, said the taping of both performances will be televised for an Home Box Office (HBO) cable television special aimed for an early 1984 airing. Stating her feelings about the honor and allegiance to Nashville, she named Music City as the only logical choice for the taping.

The show, which is the same as her last Las Vegas run, will add only her current hit, “In Times Like These,” to bring it up to date. A major production with 57 costumes, the show is an outgrowth of Wayne Newton’s Las Vegas’ MGM Grand Hotel July 25 for a seven-day engagement. Contemporary go-toot stars Bobby Jones and New Life, the Young Blazes of Bluegrass, the Do Rites and the Scott Salmon Dancers, all of whom appear in the Vegas show, will also do the show in Nashville. At the same time, Nashville’s Charlie Daniels Band, David Williams and the Charlie Daniels Band, will be in Nashville.

Mandrell’s musical director, will conduct the Nashville Orchestra. Nelson was joined by Haggard for their latest joint venture, “Pancho And Lefty,” from their all-endurance tour with such favorite tunes as “Blue Skies,” “On The Road Again,” “Georgia On My Mind” and “Help Me Make It Through The Night.” And the fans knew the wait had been well worth their while. Nelson had them going until just before midnight when he closed with his opening, “Whiskey River.” The show ended with a sparking display of fireworks that lasted for nearly 20 minutes.

The two previous shows in New York at Syracuse University and New Jersey’s Giant Stadium, both had similar shows with the same artists performing at the two earlier shows rather than Hank Williams, Jr. and David Allan Coe. Temperatures in the 90s caused problems for the Northeastern states similar to those that Georgia experienced, but conditions were better slightly at the Carrier Dome in Syracuse, which has a canvas dome. WKKH and WHN radio stations worked in conjunction with the concert and had ticket give aways to the shows.

Nelson first began his Fourth of July Picnics in 1979 and the event made its debut for Drippings Springs, Texas, and had several in that state and Oklahoma until 1980 when he held his last one in Austin, where over 60,000 fans attended. After the three-year hiatus, the tradition started up once again this year.

Included in the country, other country artists host their own Fourth of July celebrations. The Statler Brothers hosted 72,000 fans in Staunton, Va. for their 14th annual party. The two-day event, which was attended by people from 39 states and nine countries, included a Gospel Vesper Service, tours of the Statler Brothers and a parade. Don Williams was the special guest for the weekend. The Statler Brothers performed on the main stage with the lowering of a 50-foot flag and the “Star Spangled Banner.” Earlier in the day, a Celebrity Auction brought in over $1,000 for the Faith and Hope Foundation.

Down in Texas, Gilley’s celebrated the 4th with a four-day country music-packed party over the July 4th weekend. In Houston, the celebration and Fan Festival was held in Gilley’s Rodeo Arena, where such artists as Johnny Lee, John Anderson, Gary Stewart, Faron Young and Gilley himself were scheduled to perform. This was the third anniversary of the event, and this year the show will now include a festival with booths where fans can go and meet the artists.

NEW SERVICE FOR NASHVILLE — Responding to the special needs of the industry, Nashville’s First American National Bank recently opened a new office right on Music Row. The bank, located at 15 Music Square West, is specifically catered to the credit and financial needs of the music industry. Among the first visitors to the new branch were Mayor Richard H. Fulton of Nashville and Richard Sterban of the Oak Ridge Boys. Pictured at the bank are (l-r): Mayor Fulton, Sterban and Joyce Rice, First American’s primary lending officer for the music industry.

Gaylord Broadcasting Finalizes Terms For Acquisition Of Opryland

(continued from page 6)

radio stations and the Nashville Network. Gaylord already owns television stations in Cleveland, Dallas-Ft. Worth, Houston, Milwaukee, New Orleans, Seattle-Tacoma and Tampa-St. Petersburg. The company’s only radio station at present is WJKY in Oklahoma City, the oldest station west of the Mississippi River, which was the initial purchase taking the Oklahoma Publishing Co. into the broadcast field over 50 years ago. The 80-year old publishing company has owned other radio stations throughout the years. Gaylord Production Co., a subsidiary of Gaylord Broadcasting, was formed in 1979 to purchase the successful syndicated television show Hee Haw, which originates in Nashville. Hee Haw is the company’s only current production and is distributed by Gaylord Program Service.

The Nashville community had seen several attempts by groups formed to buy the country entertainment giant, but all attempts foundered for various reasons. The inclusion of the Nashville Network in the package presented problems for several potential buyers because it has not yet grown into a self-supporting enterprise. Nashville Network, on the air just over a year, produced cable television programs.

Top Country Stars Cut Benefit Album

NASHVILLE — Henry Strzelecki, one of Music City’s top session musicians (bass), has just completed a year of executive duties for the Assn. for Retarded Citizens of Tennessee (ARC). The album, titled “Star Spangled Country,” is now available on a mail-order basis, with future sales to be supplemented by radio and television advertising.

All artists, musicians, labels and others connected with the project have donated all royalties to ARC. The artists, who each have one selection on the album, are Willie Nelson, Dolly Parton, Kenny Price, Joe Stampley, Dottie West, Ronnie Milsap, Mel Tillis, Carl Perkins, B.J. Thomas, Nashville Superpickers, Johnny Cash, Loretta Lynn, Johnny Paycheck, Moe Bandy, Anita Kerr, Waylon Jennings, Archie Campbell, Hank Thompson, Porter Waggoner and Roy Clark. Companies that donated the leasing of masters and other work included: CBS Records, RCA Records, MCA Records, Churchill Records, Young’Un Sound Studios, the House of Cash, SS II Limited, The Al-Milt Music Corp., Bar-Ray Prods., and Custom Mastering.

The album may be ordered from Sparc Records, P.O. Box 150004, Nashville, Tenn. 37215. Cost is $12.50 for album or cassette, plus $1.00 postage. All proceeds will go to ARC.

ICWMA Awards Show Set For July In Ft. Worth

FORT WORTH — The first International Country and Western Awards Gala will be held July 17-21 at Rodeo Park in the historic Stockyards district of Ft. Worth, Texas. Performances at the five-day event will begin evenings at 7:30 p.m. with American country artists as hosts and emcees. Each evening will be opened by Warner Bros. comedy act Bowden, Bowden and Pinkard.

Fifty eight artists will be featured at the three performances over the five days of performances will feature the top three winners from each of the eight nations where balloting for favorite national acts were held (Cash Box, July 12). The international acts will be voted in the International Country & Western Music Assn. (ICWMA) poll — Merle Haggard, Dolly Parton and Alabama — are not on the preliminary schedule of performances. However, guest appearances are scheduled by Bobby Bare, Eddie Raven, Leon Russell, Larry Gatlin, Ricky Skaggs, Joe Stampley, Dottie West, Jerry Reed, Tom Jones, Gary Morris and Karen Brooks. At least three more guests will be announced.

The fifth day will be devoted to “Pioneers of Country & Western Music,” hosted by the Academy of Country Music (ACM) and featuring Newcomer of the Year for 1983, Michael Murphey.

ICWMA had previously announced agreements with Mizoul Television for production and syndication of TV specials from the Awards Gala. That agreement has been changed by mutual consent. ICWMA now plans to staff its own production and foreign syndication, with American syndication still being discussed. Mail order ticket information is available from ICWMA, P.O. Box 5243, Arlington, Texas 76011. Special corporate sponsorship is being handled by Ed Scheneker at the ICWMA offices (817) 625-6101.
BUSY BILL MAN ABOUT TOWN — Bill Monroe, who still spends over 200 days on the road each year, has been very visible in Nashville over the past several weeks. The "Father of Bluegrass" appeared at dedication ceremonies during DeFord Bailey Day, honoring the memory of the early Opry performer with his backing of Bailey as a cornerstone for the Opry Music Museum, June 22, and a major session of Bluegrass at the Country Music Hall of Fame and Museum, June 30, at the first series of bluegrass performances scheduled for the Tennessee Performing Arts Center. He performed on a program that also included the Whites and Pat Enright, Alan O'Bryan and Special Friends. Monroe was presented with a copy of the joint Tennessee House and Senate resolution honoring him for his contributions to music and a city citation making him an honorary Goodwill Ambassador from Nashville. The day before these newest honors, Monroe agreed to be the guest of honor for the former two concerts for go-pers in the Grand Ole Opry House. Monroe's next MCA album, "Bill Monroe & Friends," is due in the fall. The album will have an unmatched line-up of country stars.

MORE HONORS — Undoubtedly the most recognized announcer's voice on radio belongs to Grand Turner, for 39 years a mainstay of the Opry. That's the reason Turner, 72, and a place to thank all the halls of fame: the Federation of International Country Air Personalities (FICAP) Hall of Fame, the Country Music Hall of Fame (where he holds the distinction of being the only announcer inducted), and, hopefully, the Country Music Hall of Fame on the later Grand Ole Opry House in Slim Thyme, Moon over Zimbabwe — Guess the moon's the same color all over the world. On Williams' "Yellow Moon" album, currently #10 on the Cash Box Country Albums chart, took the MCA artist #1 #1 in Zimbabwe in Africa. How you gonna keep 'em down on the farm? Can a tour be far behind?

THE BUCK DOESN'T STOP — Nashville's first American National Bank is now the city's first Music Row bank. The elegantly furnished new office at Fifteenth Music Square West in the Marlic building will have an appearance of commitment to the music business, and will provide the latest in equipment and facilities to better serve the needs of the music industry. The bank's equipment is now going on and proposed projects may be looked at by both bank and borrower. Now there's a review that will really carry clout (See photo, page 20)

THE KEY OF SEA — Sandra Pope and Connie Hanson were in the first of several shows planned for the summer in the Florida Keys. The show in June was for the newly formed Keys Country Music Assn. and was rounded out with local artists, including the Key Lime Pie Band, Dan Mulberry and the Gary Chase Band. You'll want to take along your dancing shoes, since this show is sure to be a hit.

THE BEST LITTLE BACKBONE IN THE SOUTH — Steve Wariner and his band spent a lot of their leisure time playing basketball during their busy touring schedule. Some weekends they discovered a basketball court at a church off the beaten path in Archibald, Georgia, where they managed to drop in anytime and have a go at it. The rest of the time when they're on the road, they can be found playing basketball in the hotel parking lot to feel free to enter the always unlocked church for refreshments. Steve says the Coke machine only costs a dime! The band has used the court on several evenings through Louisiana. They also are able to keep a basketball and a pair of shoes in their car for court time when Kyle Macy, a former four-year, championship basketball player for the University of Kentucky and for the past three years a member of the Phoenix Suns, joins the group on their bus to attend a show. Court time is mid-week, and the basketball game is held in Archibald.

DROPPING IN — Artists can be fans, too. Paulette Carlson made time during her bi-coastal promotion tour to see her RCA labelmate Waylon Jennings perform in Lake Tahoe. Paulette did not walk on stage unrecognized as did a couple of pranksters at the late June concert of Tammy Wynette at Freedom Land USA in West Virginia. Burt Reynolds and Jerry Reed flew in just to surprise Wynette and to fly back to Florida with Tammy and husband of George Richay for the USL's Boston Breakers vs. Tampa Bay Bandits game. We may assume the group cheered for the Bandits. After all, Reynolds is a part owner of the team. Steve Wariner was invited on stage at Glen Campbell's show at the Giant Freight Train in Cleveland. Both artists are super pickers, and the guitar combination, as well as the vocal on "Rhinestone Cowboy" had to be hot. See Stevens

Epic Launches TV Push

NASHVILLE — Epic Records recently launched a television campaign to promote three albums including George Jones' "Shine On," Charley McClain's "Paradise," and Mickey Gilley's "Feel For Your Love," a 10-day campaign, featuring a 30-second spot by Jones and one with McClain and Mickey Gilley together, was introduced July 7 in the selected test markets of Dallas, St. Louis, Kansas City and Little Rock. On July 11, Epic introduced the spot in six markets on The Nashville Network reaching a potential of six-million households.
JONES ON WHN — Tom Jones (r), whose current single, "I'll Be Mine," is #55 bullet on the Cash Box Country Singles chart this week, recently stopped by WHN New York to be a guest DJ. This fall, Jones will be making his first tour of the U.K. in 10 years, and all 200,000 seats have already been sold out. Pictured with Jones is WHN PD Joel Raab.

JONES ON WHN — Tom Jones (r), whose current single, "I'll Be Mine," is #55 bullet on the Cash Box Country Singles chart this week, recently stopped by WHN New York to be a guest DJ. This fall, Jones will be making his first tour of the U.K. in 10 years, and all 200,000 seats have already been sold out. Pictured with Jones is WHN PD Joel Raab.

THE COUNTRY MIKE

SANDERS ENTERTAINS INDUSTRY — Mac and Sherry Sanders entertained approximately 300 music industry people at their home in Nashville recently. This was the second annual poolside party given in their way to thank Nashville's music community for its support of country radio. Sanders is the owner of six radio stations including WKZ-FM and WJRM/Nashville, WRKK-FM and WVOX/Birmingham and WNMX-FM and WNOX/Knoxville. A wide array of guests attended the event, and every sector of the music industry was represented. George Strait, Eddy Raven, Rick and Janis Carnes, Rex Allen, Jr., Ed Honeycutt, Bandana, Carl Smith and Kathy Mattea were among the artists attending. Margaret Everly (the Everley's mom) was also present, as well as Joe Sun, who performed. Live entertainment and music by Nashville's most renowned party to the party's success. The Sanders' home was owned by country music legend Hank Williams.

LABOR DAY SPECIAL — Mutual Broadcasting System will air Dolly and Dor at the Labor Day Weekend. This is the third in a series of six country music specials on Mutual this year. The program will feature Dolly Parton and Loretta Lynn with three hours of exclusive interviews and some of their hit songs. Charlie Cook will host the show. The country special will be produced by Broadcast International, the radio production arm of the Osmond Entertainment Group.

PICNIC PROMOTION — KYFO/Lubbock, in cooperation with Southern Promotions and Delta Airlines, sponsored a contest recently that included a trip to Nashville, a tour of the Grand Ole Opry, and a meeting with some of the Opry personalities. The winners were Linda and Larry Jordan, and they were accompanied by KYFO music director and air personality Larry Byers.

FUND RAISER — WMAG/Chicago sponsored the 1983 Lamb's Farm benefit held in Chicago on July 10. T.G. Sheppard was headliner for the show, which was a fund raiser for the facility, for its program of providing no-cost housing for mentally retarded adults.

HELP! — Chris Stevens, program director for WZEP/Denver, is requesting record service. Stevens can be reached at WZEP, P.O. Box 387, Denver, Colorado 80201.

THE IMEDIACY OF RADIO COVERAGE — Please send all information regarding promotional campaigns, station changes, personnel changes, awards and any other noteworthy business activity to Country Mike, Cash Box, 21 Music Circle, East Nashville, Tennessee 37203.

J. Howard (jhoward@cashbox.com)

THE COUNTRY MIKE

WKNH — NEW YORK — JOHN BREJOT — ALABAMA
ADDS: M. Haggard, K. Rogers, D. Frizzell

WCKI — DETROIT — ED BROWN — ALABAMA
ADDS: M. Bandy, S. West, W. Jennings, J. Stampey

WMC — MEMPHIS — PAULA HOOPER — ALABAMA
ADDS: M. Haggard, C. Gayle, C. McClain

WTSO — MADISON — ANDY WITT — ALABAMA

WPGK — WASHINGTON, D.C. — BOB COLE — ALABAMA
ADDS: M. Bandy, S. West, J. Gray, G. Gayle

SINGLES REVIEWS

MORLE HAGGARD (Epic 34-04006)
What I Am Gonna Do (With the Rest of My Life)
(3:33) (Shade Tree Music — BMI) (M. Haggard)
(Producer: R. Baker, M. Haggard)

Taken from the album "That's the Way Love Goes," Haggard's single is a plaintive question asked when love goes away. The arrangement is uncluttered and subdued, complementing Haggard's vocal and lyric sadness. The new release has already debuted on the Cash Box Country Singles chart at #74.

SINGLES REVIEWS

DAVID ALLAN COE (Columbia 38-03997)
(Producer: B. Sherrill)

CHARLIE McCLENNAN AND MICKEY GILLEY (Epic 34-04007)
Paradise Tonight (2:59) (Unart Music Corp./Land of Texas Music — BMI) (M. Wright, B. Kenner)
(Producer: Chucko Prods.)

LEE DRESSER (Air International ARG 10022)
Feelings Feelin Right (2:40) (Easy Listening Music — ASCAP) (L. Dresser)
(Producer: M. Sherrill)

DUSTY McKENNEY (Comstock COM 1712)
Texas Tonight (2:43) (Rocky Bell Music — BMI) (D. McKenney)
(Producer: Not Listed)

DOUG SAHM AND AUGIE MEYERS (Teardrop TD 3481)
I'm Not a Fool Anymore (2:25) (Crazy Cajun — BMI (R. Thibodeaux)

RAY SANDERS (Aaxar AX 6019)
Hello Ernest And Julio (2:32) (Tisdeil Pub. — BMI) (C. Tisdeil)

NOEL (Deep South SD-1003)
L-L-L-L, Love You All Night (3:00) (Hiltik Music — BMI) (N. Haughley)
(Producer: A. Cash)

NEW AND DEVELOPING

MARIA BEVERLY (Epic 34-04010)
Wanted: All Outlaws (2:59) (Acuff-Rose Publications, Inc. — BMI) (M. Beverly)
(Producer: R. Albright)

Singer/songwriter Beverly definitely delivers a vocal outlaws feel with descriptive lyrics to define the term "outlaw" and to advise lady bounty hunters on keeping a renegade music man. The production is highlighted by interesting guitar interplay throughout. This gutsy vocalist is armed and ready to leave her hideout and capture her share of chart action.

ALBUM REVIEWS

DON'T MAKE IT EASY FOR ME — Earl Thomas Conley — RCA AHR-4713

Conley had a hand in writing eight of the 10 tunes on this one, including his current single, "Your Lover's On The Line," and the title track co-written with Randy Scruggs. Scruggs also plays mandolin and guitar on several cuts. "Ball And Chain" (written by Elton John and Gary Osborne) and "Under Control" are especially notable up-tempo numbers in a well-balanced group of songs from an artist who has already established himself as an 80s hitmaker.

A DECade OF HITS — The Charlie Daniels Band — Epic FE 38795 — Producers: Charlie Daniels, John Boylan and Paul Hornsby — List: None — Bar Coded

Daniels' 15th album combines seven all-time favorites from the past 10 years with three new tunes for this package that are sure to be "musts" for all CDB fans. This greatest hits LP is packed full of story telling tunes Daniels has become famous for from such albums as the gold "Windows" LP and double platinum "Million Mile Reflections" LP. The production offers some top-notch fiddle playing and smooth piano licks. Best cuts include "The Devil Went Down To Georgia," "The South's Gonna Do It Again" and "Still In Saigon."
Song Royalties
For British, Irish Down During ’82
by Chrisley Iley
The diminishing number of discotheques and dance halls, and fewer live concerts, are the major reason for the decline.
In its annual report, published July 1, the Performing Rights Society (PRS) revealed a gross income from public performances in the U.K. and Ireland of 13.5 million pounds ($20 million). The figure represents only a 4%-inch increase in the 1981 figure, equivalent to a reduction after taking account of inflation.
However, the total gross income for U.K. and Irish composers and lyricists from performances throughout the world was up 16.2% to 5.45 million pounds (81.5 million). The performing rights societies in the U.S. once again were the biggest contributors to the PRS’s overseas income, grossing 5.3 million pounds ($8 million), a 30% increase on the 1981 figure.
In its turn, the PRS sent its largest allocations of gross income to composers in the U.K. to the U.S., totalling 6.4 million pounds ($9.6 million).
I was in the source of domestic optimism for the PRS’s international income, however, the fall in the number of public places, like restaurants and pubs, granted a public performance license. Many of these new licenses were for Juliekay locations.

Pino Named To Director Post At RCA Of Spain
NEW YORK — Jorge Pino has been named director of operations, RCA S.A. (Spain). He will report to Luis Lara, general manager for RCA’s Spanish subsidiary.
In his new position, Pino will be responsible for sales, A&R, and domestic international marketing.

Pino was most recently director, international marketing for RCA, and had been based in New York. He had spent a year in Buenos Aires in 1974, and had worked in various international marketing capacities in New York and Latin America.

Argentina
BUENOS AIRES — Roberto Lopez, managing director of CBS, returned recently from a trip to the United States where he attended the annual meeting of CBS as president of CBS Latin American operation companies.
In spite of the severe recession in this country, CBS is maintaining a structure that will allow exepetion periods of consistent growth. As soon as it may be noticed, he told Cash Box, and that the proportion of local product in the sales of records has been increased steadily and that there are at least two artists (soloist Maria Martha Serra Lima and composer Prisom) who have sales potential in other Latin American countries.
Maria Martha has had released her latest LP recently, with initial orders exceeding 80,000 and will reach sales of more than one million albums or cassettes with this recording.

Mario Lopez has been appointed marketing manager at RCA, fulfilling a post that had been vacant since the departure of Guillermo Guccione in September of last year.

The visit of Spanish chanteur Joan Manuel Serrat appears to be the main artistic event of the year. It is expected that more than 120,000 people will attend his dates in Buenos Aires, Rosario and Cordoba. In February, Serrat released his new album, recorded recently in his country, and will deliver them two platinum and a gold disc for sales of his previous LP, which surpassed the 150,000 mark. Serrat will stay here for nearly three weeks after many years of absence.

Paul Simon will tour to celebrate the release of the first LP of chanteuse Julla Zenko, who is very popular in the theatre scene and has been receiving plenty of airplay. The company is also releasing the first album of the series devised by the local Chamber of Record Producers with artists of all the labels compiled to obtain the best sales effect.

CBS arranged a dinner party to unveil the album of his band, composer Christian Roth, and awarded a golden record to Maria Martha Serra Lima for the initial sales of “Senti,” her latest LP commented above.

Jorge Pino

Japan
TOKYO — Masatoshi Iwamoto, president of the Bunka Hoso Radio Broadcasting Co., was selected as the chairman of the company at the meeting of the board of directors. Iwamoto succeeded Mideo Tanaka, president, as president of the company, retained her office.

Nippon Columbia bowed a new label, named Pop Power. According to Mr. Tanaka, the new label is a three-in-one label that intends to release Compact Discs, LPs and cassettes of the big artists of the world with whom Nippon Columbia will have contract.

Victor Musical Industries will carry out a big promotion campaign “The World of the Wonder Power” in this summer. By this movement, the company will promote and infiltrate rock artists of U.K. and the U.S. to the JASRC (Japan’s Society Of Rights of Authors and Composers), the total receipts in 1982 fiscal year (April 1, 1982 to March 31, 1983) was 22.4 billion yen ($93.3 million), an increase of 1.4% over the previous year. Breaking on the regular event, performing fees brought in 8.7 billion yen ($232 million), up 12.7% over the prior year, while mechanical royalties reached 16.7 billion yen ($56.5 million), a drop of 2% from the previous year.

The fourth Harajuku Music Festival will be held in Tokyo, Oct 18. The event will be attended by... with the meeting of the board of directors on June 17.

Polystar of Japan has a big campaign with the name of “Best 100 Quiz” started in commemoration of one year since the first release of “Best 100” and the breakthrough of sales that exceeded 100 million units sold. According to Mr. Yamamoto, sub-chief of the international section of the company, the purpose of this campaign was to exploit potential users of classical music. “We have many fans of classical music, which seems to occupy 17-18% of all music users, according to the survey... company. However, the sales of classical music are still lower than expected. So, we have to fill up this gap between them,” said Yamamoto.

Kozu Otsuka

United Kingdom
LONDON — Rick Wakeman plans his first concert in Chicago in October. The former Yes keyboardist and synthesizer player will appear at Peking’s Carlton Hotel and Television Theatre. London-based Satellite Express will beam the concert across the globe to an audience of 700 million. Wakeman will be accompanied on stage by a Chinese orchestra and folk ensemble. The Chinese obviously have a liking for Western synthesizer rock. Two years ago, French keyboard wizard Jean-Michel Jarre scored a big hit with his Pe- kin concert.

Malcolm McLaren, whose “Duck Rock” LP has gone high into the UK album charts, found his central London club of 80 by 50 feet in the middle of a street. McLaren himself is the author of copyright by three South African music publishers. They claim five of his songs, co-written with his producer Trevor Horn, are being sold in South Africa on records already published. Former Sex Pistols manager McLaren admits inspiration for the album from his visits to his old drinking haunts in Johannesburg township of Soweto, as well as from his visits to New York’s Bronx and Tennessee.

The latest example of alleged plagiarism, Charisma and Phonogram Records are also named in the suit issued by South African based Depron Promotions and Original Music Publishing and Gallo (Africa) Ltd.

The company dealing with the financial affairs of ex-Wings guitarist Denny Laine has gone bust owing 30,000 pounds ($45,000). Denny Laine Ltd. handled Laine’s income as a performer. He has not earned more than $150,000 for the past two and a half years. Apart from company, Perfect Music, handles Laine’s considerable affairs of 80% of all KGL’s assets (Kenny Knightly), the biggest-selling single ever, which he co-wrote with Paul McCartney. Laine, 44, has recently returned from a Japanese tour and a 1982 European tour in his own car. Since he left England 15 months ago, a tax exile. He is believed to be working on some new songs for a future solo album.

Before Motorhead’s long U.S. tour starting July 15 the group played at London’s Hammers’ Yard for 2,300 fans. The group celebrated the club’s 25th anniversary. The event was filmed by MTV, scheduled for broadcast on cable box television. A special boxed set of four albums, entitled “Silver Jubilee Marquee 1958-1983,” has been issued as a commemorative by England Records. Featured on the albums are the acts that played the Marquee in their formative years, including The Who, Free, The Small Faces, Jimi Hendrix Experience, The Pink Floyd, Plastic Ono Band, Elton John and Ten Years After, which is the latest group to arrange a one-off concert for the club’s 25th birthday.

The original Hollies group performed for an album on WEA International. A single from the album is to be The Supremes cover song to be released on July 15. Present Alan Clarke, Tony Hicks, Bobby Elliot and Ian Hill are together again for the first time since 1968.

Dave Belle of Soft Cell and his fiancee, Glenn Hiewe, have recorded a completely original soundtrack for the Tennessee Williams play Suddenly Last Summer, which is being performed in London at the moment.

Chesney Hawkes
38 LAST NIGHT A D.J. SAVED MY LIFE (MIXED BY BARRY SUMMERS)<br>MY DEEP (Morning of New York SNY 13201) 38 5
39 THE RHYTHM & THE BLUES 22 (Malaco MAL 7411) 39 32
40 TO THE MAX (MIXED BY MARK FARMER)<br>MERCURY/Marvelous GRM 1-14607 29 35
41 PICKLE<br>PAUL & PETE HENDERSON<br>NEW YORK CITY COLUMBIA 31 44 8
42 A LADY IN THE STREET<br>DEBBIE LASALLE (Malaco 1742) 32 14
43 MAKE A NAME<br>LEON HEATHWOOD (Cassidys/Polish GRM 310-301-M-1) 48 4
44 POWERSHOT<br>LIGHTNING SISTER (Columbia TC 3673) 46 10
45 TWO EYES<br>BRENDA RUSSELL (Warner Bros. 9 23599-1) 45 4
46 "ROSS"<br>SHARON, TONE & MAX<br>RCN (RCN A-14871) — 1
47 "INSIDE OUT"<br>URONDARA (Mercury/PolyGram MCA-5410) 51 3
48 COMPUTER GAMES<br>GOOMI (Malaco ST-1248) 35 33
49 JOHNNY GILL<br>STILL FEELING BLUE<br>Warner Bros. (Warner Bros. 152-825-1) 58 2
50 H20<br>COUNTDOWN/HALL & JAMES OATES (RCN A-1348) 48 10
51 CANDY GIRL<br>ALABAMA (STREETWISE/SWR 3301) 54 20
52 "LIVING TO BE CLEAR"<br>CULTURE CLUB<br>Qwest (Qwest FC 1182) 54 20
53 THE SONGSTRESS<br>ANITA BAKER (Beverly Glen BMG Special Projects BMG 1899) 60 2
54 MIDNIGHT LOVE<br>MARYE CAVALE (Columbia FC 19878) 56 30
55 "IS THE THIS FUTURE?"<br>FATBACK<br>(Spring PolyGram SPG 1703) 57 15
56 JANET JACKSON<br>COOL (RCA 4461) 40 38
57 RISE<br>REVERE A. ANGELO (Capitol ST-1267) 43 7
58 BLUES<br>BOBBY BLIND (Mica-MG 5425) 69 3
59 "BEFORE YOU AT ME"<br>KRLU (Capitol ST-12253) 52 11
60 FISHING<br>SMOKEY ROBINSON (Motown 23037-L) 62 25
61 NONA<br>NONAHENRY (RCN A-14656) 47 15
62 LOVE TOO<br>LOOKING AT ME<br>NANCY SPECTOR / NÄCHTOFF / WILSON (Malaco 88055-3) 64 6
63 DREAM OF TOMORROW<br>LUHOT ORRISTHEE SMITH<br>(Dorothy DCB FW 38478) 64 10
64 SWAY<br>THE SYSTEM (Warner Bros. A-90063) 53 21
65 ON THE ONE<br>DJAZZ BAND (Midwest 6301 M-1) 70 24
66 "PROPOSITIONS"<br>THE BAR-KAYS<br>(Malaco SRM-1-14065) 50 10
67 GLASSES<br>OZONE (Motown MSLT 3457) 61 4
68 HOOKING UP<br>NEW HORIZONS<br>(Gordy/MGM 10G18) — 1
70 GROOVE PATROL<br>HOPKINS<br>(Gordy/MGM 20415L) 61 4
71 FOREVER, ALWAYS, FOREVER<br>LUHOT/VANDROSS (EPIC FC 38320) 66 40
72 SURFACE THRILLS<br>THE BEFAR<br>(Gordy/MGM 33218L) — 1
73 "I WANT YOU BETT"<br>REY WITNESS<br>(EPIC FC 38558) 59 13
74 THE HUNTER<br>REY WITNESS (Gordy/MGM 33357L) 69 12
75 KIDDO<br>(MAM ST-6-4924) 71 16

SUPERFEST CAMPAIGN — Anheuser-Busch, Inc., the St.-Louis-based brewery, expressed itself recently in announcing a specially developed advertising theme for the 15-city Budweiser Superfest tour. "The Music Never Stops" is the theme created by New-York-based ad firm J.P. Martin Assoc. The ad firm is operated by a very attractive, from picture to the story, featuring a sentimental entry with a pop release, black woman, Joel P. Martin. The release points out that the theme, which is to be used in advance marketing in each of the cities through print, radio and TV spots, is only one of many advertising projects that has been generated by Anheuser-Busch's Los Angeles advertising firm, which was also responsible for the quote from the company's manager of national events, Victor Julien, noted that there were three things that have made the Bud Superfests a successful venture. "First is an outstanding group of black promoters," the quote said, followed by the chairman for the concert and the exposure of various artists at the concert. It should not be that way, the black promoters, support services and J.P. Martin Assoc. do not deserve the opportunity to serve the company and that the Superfests are a large, commercial success, particularly if this move to the business and public pressure, that will surely become evident soon after the Super fest tour is over.

The ROSS HEARD "ROUND THE WORLD" — RCA recording artist Diana Ross is set to perform July 26 at a free concert in New York City's Central Park, which would be broadcast live by Paramount Video for pay-TV in the U.S. and on commercial television worldwide via satellite. Ross will also serve as the executive producer on the project, which is being published by a New York concert picture company, RCA, the Minneapolis, Inc. Titled Diana Ross World-Wide From New York For One And All, TV subscription services as Showtime, Select TV and Oak Media, which operates the ON-TVs, will present the Ross show. The singer, who just released her third LP or RCA, "Ross," will be accompanied by a 15-member orchestra in a Central Park concert. Proceeds from the sale of commemorative items such as posters and T-shirts will go toward a children's playground in New York to be named Ross in honor of the LP. The show will also feature the new New York pop band with Ross in tribute to the late blues great Muddy Waters. An Evening, Ross followed through each step of planning, will be directed by Steve Binder, who produced the Diana Ross Special for TV in 1981. Paramount is currently in negotiations with other networks to the national network for the show and hopes to cover every major U.S. market. In QUEST OF DIVERSITY — A trilogy of LPs is due from Qwest Records, run by production wizard Quincy Jones. According to Qwest vice president and general manager, Mike Basinger, the label's upcoming new LP, "The Thinkers," follows the next single, "Party Animal," are due for simultaneous release the third week of August. Ingram's current single, a duet with labelmate Patti Austin titled, "How Do You Keep The Music Playing," is set on the Cash Box Contemporary Singles Chart. The entire album is produced by label chieffinian, but the Q is giving the reigns of Austin's new LP and the board for the newly signed act Deco (featuring Ingram's brother Phil) to other producers, Narada Michael Walden, amid his bustling production agenda, has just finished four tracks for Austin's upcoming LP, while Michael Sembello, currently currying up the charts with his Warner Bros. "Maniac," single (#24 bullet this week on the Cash Box Pop Singles Chart), is also producing four tracks for the LP. David Pack of America's fame is also slated to produce a tune for the LP. Deco with Phillip Ingram (formerly of Switch), is being produced by Ollie E. Brown, who frequently appears with Jones as a percussionist when the latter takes a band on the road.

D BLUES — Willie "Blues" Dixon appeared July 9 on a special segment of Rock N' Roll Tonight, a syndicated live concert show, with legendary folk rockers Stephen Stills and Graham Nash. The special televised concert, produced as part of a series by Reed Marshall's Marshall Arts in association with Chet Gordon and Bob Emmer of Alive Enterprises, was filmed at Pasadena, Ca. at the Perkins Palace. In addition to such legendary Dixon tunes as "Back Door Man" and "Seven Son," Mr. Blues performed "Howlin' Wolf" classics and "The Cash Box." Dixon hit the road after that show, marking his last U.S. appearance until he returns from concert and festival dates in Europe, including engagements at the Montreux Jazz Festival (July 15), the North Sea Jazz Festival in Hague, Holland (July 10) and other venues in France. Dixon will be joining the inimitable John Lee Hooker, Luther Allison and John Hammond on the European trek and will be accompanied by the Chicago Blues Allstars. The Allstars feature harpist Sugar Blue, Clifton James of the Bo Diddley Band, John Williamson of the John Williamson Group, Cubby, John Lee Hooker's son Freddie and Arthur. Dixon, along with piano player Memphis Slim, helped create the American Folk Blues Festival in Europe in the early 60's that are credited as having sparked the Brit blues boom and resultant rock resurgence. — michael martinez
Supreme Court Postpones 'Betamax'

A statement from Sony Corp. said that the court was "horrified" that the Supreme Court is taking all the time necessary to correctly resolve this complex issue involving the American public. We look forward to assisting the court in this respect by rescheduling the case during the next term.

Simpson Kroft, attorney for MCA/Universal, in a statement "encouraged the court...statistically (the Supreme Court justices) reverse an awful lot more (decisions) than they confirm.

Randy Dove, an aide to Sen. Mathias, said that the senator was concerned about legislation (S-31 and S-33) and consult with other members of the Senate Judiciary Committee "to see if there is a consensus on the whole issue," which will determine "how they should proceed.

Did the senator have any comment on the case itself before the Supreme Court?

"Well, I heard him say that what the Court is facing with the Betamax decision is bringing the Copyright Law from the eighteenth century into the twentieth," answered Dove.

'83 Rockamérica

(taken from page 16)

tions for PolyGram records, feared increased public sophistication promoted by slick videos, such as those by Michael Jackson, are creating stiff competition for quality production, but warned against jumping into unrealistic situations. The term "polish" came up as an ingenious idea rather than elaborate productions," and put together a video that works visually and musically.

Epand's views were echoed by recording artist/video producer Peter Holm. According to MCA/Universal, also said he was "encouraged" that the home video market is being copyright infringement.

Simpson Kroft, attorney for MCA/Universal, in a statement "encouraged the court...statistically (the Supreme Court justices) reverse an awful lot more (decisions) than they confirm.

supreme court postponed 'betamax'
37 THE CLOSER YOU GET... 8.98
ALABAMA (RCA ARL-11453) RCA 36 18
38 VISIONS 8.98
GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS 37 9
39 LISTEN 8.98
A FLOCK OF SEAGULLS (Live/Atlantic LT-80-801 IND) 34 8
40 HEADRUNCHER 8.98
KRKOS (Atlantic ARL 8623) IND 44 14
41 THE GOLDEN AGE OF WIRELESS 8.98
THOMAS DOLBY (Capitol ST-12711) CAP 38 16
42 SERGIO MENDES 8.98
(Epic A&M-4937) RCA 47 10
43 IV 8.98
TOTO (Columbia FC 37728) CBS 42 66
44 25 #1 HITS FROM 25 YEARS 8.98
VARIOUS ARTISTS (Motown 5-308 ML) IND 45 7
45 FEATHERS 8.98
KAJAGOOGOO (Emi America ST-1704) IND 50 7
46 MADNESS 8.98
(Geffen GHS 4003) WEA 40 13
47 WE ARE ONE 8.98
MADE featuring FRANKE BEVILE (Capitol ST-12792) CAP 46 10
48 PLAY'S LIVE 8.98
PIER CABRIL (Geffen GHS 4012 F) WEA 55 4
49 WHAMMY! 8.98
THE B-52's (Warner Bros. 9 23819-1) WEA 48 9
50 GIRL AT HER VOLCANO 8.98
RICKIE LEE JONES (Warner Bros. 23805-1) WEA 65 3
51 MURMUR 8.98
R.E.M. (I.R.S./A&M ST-7064) RCA 52 12
52 TAKE ANOTHER PICTURE 8.98
QUARTERFLASH (Geffen GHS 4211) WEA 73 2
53 OLIVIA'S GREATEST HITS VOL. 2 8.98
OLIVIA NEWTON-JOHN (MCA-5347) MCA 54 42
54 PANCHO & LEFTY 8.98
MERLE HAGGARD/WILLIE NELSON (Epic 37918) WEA 60 25
55 CONFRONTATION 8.98
BOB MARLEY & THE WAILERS (Island/Ali 700005-1) WEA 58 5
56 JANE FONDA'S WORKOUT RECORD 8.98
(Columbia CKZ 38054) CBS 49 60
57 JULIOO 8.98
JULIO IGLESIAS (Columbia FC 38840) CBS 56 17
58 ALBUM 8.98
JOAN JETT & THE BLACKHEARTS (Blackheart 5431) MCA 85 2
59 FIELD DAY 8.98
MARSHALL CRENshaw (Warner Bros. 23873-1) WEA 68 5
60 SWEET DREAMS (ARE MADE OF THIS) 8.98
EURYTHMICS (RCA ARL-14681) RCA 80 5
61 THE DISTANCE 8.98
BOB SEGER & THE SILVER SULFUR BAND (Capitol ST-12724) CAP 57 27
62 RIO 8.98
DURAN DURAN (Island/Atlantic 721) WEA 43 30
63 LOW RIDE 8.98
EARL KULOSH (Capitol ST-12233) CAP 61 12
64 SHE WORKS HARD FOR THE MONEY 8.98
DONNA SUMMER (Mercury 812 265-1 M) IND - 1
65 INFORMATION 8.98
DAVE EDMUNDS (Columbia FC 38851) CBS 66 9
66 THE FINAL CUT 8.98
PINK FLOYD (Columbia OC 38243) CBS 51 15
67 YOU BOUGHT IT, YOU NAME IT 8.98
JOE WALSH (Full Moon 9 23884-1) WEA 96 2
68 KASHIF 8.98
(Atlantic ARL 9620) IND 69 15
69 THE KEY 8.98
JOAN ARMATRADING (A&M SP-4912) RCA 67 22
70 MOUNTAIN MUSIC 8.98
ALABAMA (RCA ARL-14229) RCA 72 72
71 TAKE IT TO THE LIMIT 8.98
WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38861) CBS 71 10
72 LOVE FOR LOVE 8.98
WHISPERS (Sola/Electra 9 60316-1) WEA
73 UNTOUCHABLES 8.98
LAKESIDE (Solar/Electra 9 60245-1) WEA 62 10
74 PLEASURE VICTIM 8.98
BERLIN (Geffen GHS 20381) WEA 63 23
75 TOO SOUTH 8.98
ANGELA BOPP (Atlantic ARL 9618) IND 77 26
76 ALWAYS ON MY MIND 8.98
WILLIE NELSON (Columbia FC 37951) CBS 79 68
77 I'M SO PRIDE 8.98
DENISE WILLIAMS (Columbia FC 38022) CBS 74 7
78 THE GETAWAY 8.98
CHRIS DARBURGH (A&M SP-4920) RCA 64 19
79 ALLIES 8.98
CROSBY, STILL, & NASH (Atlantic 7 8025-1) WEA 94 3
80 NAKED EYES 8.98
(Emi America ST-7069) CAP 53 14
81 HOOKED ON CLASSICS II — JOURNEY THROUGH THE CLASSICS 8.98
PHILHARMONIC ORCHESTRA (RCA ARL-14558) RCA 82 13
82 WE'VE GOT TONIGHT 8.98
KENNY ROGERS (Liberty LO-51143) CAP 76 19
83 BILLY IDOL 8.98
(Chrysalis FY 41402) CBS 92 8
84 SCANDAL 8.98
(Columbia FC 38194) CBS 70 24
85 TRAVELS 14.88
PATT MENTEN GROUP (ECM 23791-1) WEA 87 5
86 BRANIGAN 2 8.98
LAURA BRANIGAN (Atlantic 7 80052) IND 75 15
87 TOUGHER THAN LEATHER 8.98
WILLIE NELSON (Columbia OC 38441) CBS 84 18
88 THE HURTING 8.98
TEARS FOR FEARS (Mercury 811 035-1 M) IND 90 10
89 ZEBRA 8.98
(Atlantic 7 80054) WEA 104 14
90 MEMORIES 8.98
BARBRA STREISAND (Columbia TC 37681) CBS 91 26
91 WHAT BECOMES A SEMI-LEGEND MOST? 8.98
JOAN RIVERS (Geffen GHS 4007) WEA 81 14
92 THE NET 8.98
LITTLE RIVER BAND (Capitol ST-12273) CAP 95 6
93 KEYED UP 8.98
RONNIE MILSAP (RCA ARL-14670) RCA 78 12
94 HOLY DIVER 8.98
DIO (Warner Bros. 9 23806-1) WEA 111 4
95 FASTWAY 8.98
(Columbia BFC 38682) CBS 121 8
96 AEROBIC SHAPE-UP II 8.98
JOANIE OREGAN/Parade/Pal Films PA 101 IND 96 30
97 IN OUTER SPACE 8.98
SPARKS (Atlantic 7 80055) WEA 93 13
98 MARY JANE GIRLS 8.98
(Georgy/Motown 60041) IND 100 9
99 GET NERVOUS 8.98
PAT BENATAR/Crystals FC 41305-1) CBS 83 35
100 THE LUXURY GAP 8.98
HEAVEN 17 (Virgin/Arista 8-8020) IND 101 7
Distris To Share Sponsorship Of AGMA Trade Show
by Camille Compassio

CHICAGO — Among the major decisions reached at the June 29 Amusement Game Manufacturers Assn. (AGMA) board of directors' meeting was the board's acceptance of a proposal by the Amusement & Vending Machine Distributors Assn. (AVMDA) for the distributors to share in the sponsorship of AGMA's coin-op industry trade show. The first-time event will be held Feb. 17-19, 1984 at the Expo Center in Chicago, and AGMA officials consider this move by the distributor organization as another step toward the success of the convention.

The distributors have committed themselves to the development of a first-class, informative trade show and seminar program. Additionally, the manufacturers and distributors plan to present an exhibition of equipment and offer an exciting array of prizes. As previously reported in Cash Box, arrangements are also being made for low-cost airline packages, special room rates, etc.

Among other matters discussed at the board meeting was the copyright piracy problem and the association's continued efforts in this regard. AGMA has accepted an invitation to testify before the House of Representatives hearing on Unfair Trade Practices on July 28. Joseph Robbins, AGMA president, and James Rochford, chairman of AGMA's Copyright Infringement Committee, will speak for the association.

(continued on page 33)

Morgan Replaces Kassar As Atari Chairman

LOS ANGELES — Warner Communications Inc. (WCI) chairman and chief executive officer Steven J. Ross announced July 7 that James J. Morgan, executive vice president of Philip Morris U.S.A. has been appointed chairman and chief executive officer of Atari, Inc., a subsidiary of WCI. Morgan succeeds Raymond E. Kassar, who resigned his post with Atari but will serve as a consultant to WCI.

"Ray Kassar came to Atari five-and-a-half years ago when the industry was just beginning," remarked Ross. "His talent, energy and dedication have been central factors in Atari's phenomenal growth. We appreciate his contributions and, as he becomes a consultant to WCI, look forward over the coming years to benefiting from his experience and expertise."

Morgan, 41, has served as executive vice president of Philip Morris U.S.A. since 1978. He was also a member of the company's management and corporate products committees. He joined the company in 1963, just after receiving his B.A. from Princeton University, and served in a series of marketing positions in the firm's cigarette division before becoming a vice president of Philip Morris in 1976.
CONVERSION ACTION — At the recent Data East conversion seminar hosted by Hanson Distributing of Bloomington, Minn., a number of the firm's clients learned the ins-and-outs of a variety of systems. Pictured at the seminar are (l-r): Data East's regional sales manager Jolly Backer beginning his presentation, Hanson vice president Kirk McKennon addressing the assembly as Backer looks on; and Backer explaining one of the finer points of the equipment.

Hanson Distributing Co. Hosts Data East Conversion Seminar

CHICAGO — Hanson Distributing Co. of Bloomington, Minn. recently hosted a Data East conversion seminar to familiarize customers with all of the aspects of the Deco-interchangeable game systems and conversion kits. About 50 operating firms were represented at the session, which was conducted by NAMA Adds To Board

CHICAGO — The board of directors of the National Automatic Merchandising Asso. (NAMA) took action at its June meeting to add one member to its ranks from the allied (product supplier) segment, effective in January 1984, according to Ralph Sussin, chairman.

The change will increase the size of the NAMA board to 22 members and provides for the election of two allied members instead of one, as at present. The board will instruct the 1984 Nominating Committee to include this change when it makes nominations for the election at the NAMA annual meeting in October.

The regular term for all board members is three years and the board is presently composed of 15 operator members, six machine manufacturers and one allied member.

Qix' Laundered As 'Most Innovative' Video Game

CHICAGO — Taito America's highly successful "Qix' video game was awarded a Certificate of Merit as "Most Innovative Coin-op Video Game" by Reese Publishing Co., publisher of Electronic Games magazine, at the firm's fourth annual Arcade Awards presentation. Hundreds of video games marketed nationally during the year ended Oct. 1, 1982 were scrutinized in the intense competition, which was judged by the editors of Electronic Games.

The Reese-sponsored awards ceremony was held in New York City's Hotel Pierre and was covered by national and local television networks as well as newspapers and a host of other distinguished publications. In announcing the 1983 Arcade Award winners, Electronic Games lauded Qix as "an intellectually stimulating game that has caused the creation of a whole genre of territory contests."

An abstract game of lines and areas, Qix challenges the player to box Qix, a whirling, helicoid, by using a marker to fill in the screen with boxes of color. Should the player stop or fail to completely box a foe, he shoots up to obliterate his marker. To further heighten the suspense, the player must also watch out for marker-destroying Spux and avoid getting himself into a burning fate in a Spural Death Trap.

"Qix is uniquely challenging ... play after play, and player after player," commented Paul Moriarty, president of Taito. "There are as many strategies as there are configurations that can be plotted on the screen — and a trillion to another trillion are possible."

Walton, Backer, Mariant Named To New Positions At Data East USA

CHICAGO — Data East USA, Inc. of Santa Clara, Calif. last week announced three new staff appointments in its sales and service departments.

Steve Walton has been appointed eastern regional sales manager. From his base office in Atlanta, Ga., Walton's responsibilities will include working with distributors in the East, where he will call on various accounts, accompanied by distributor salesmen, and help further their knowledge of Data East products. He will concentrate mainly on the Data East Multi Conversion Kits and P.C. Board Conversion Kits, as well as uprights and cocktail tables.

Walton brings to Data East an impressive sales background in the consumer products industry. He has more than 10 years experience in sales and marketing through manufacturer distribution channels. His coin-op experience includes owning and operating a route and game room in Atlanta, Ga., and serving as a sales representative for Peach State Distributing.

The appointment of Jolly Backer to the post of western regional sales manager was also announced. He will be based in Los Angeles, Calif., and his responsibilities in covering his territory will be similar to those of Walton.

Jolly Backer, regional sales manager for Data East, will come to Data East from the distribution side of the coin machine business and most recently served as the top man of Bestway Distributing in Los Angeles. He has considerable experience in both the distribution and operating levels of the industry.

In announcing the appointments, Mark McCleskey, Data East sales vice president, stated that the growing importance of the conversion business, as well as a steady increase in the number of distributors representing Data East's product lines, necessitated the addition of two more regional managers. "We are pleased to have professionals of the caliber of Steve and Jolly join the Data East team," he added.

In addition, in the area of customer service, David Mariant, who has an impressive background in electronics and customer service, has been appointed customer service manager for Data East USA, Inc. His specialized knowledge of interchangeable game systems, in which Data East is a world leader, will be a great asset in his new position, according to the company. He will be based in the company's Santa Clara headquarters.
INDUSTRY NEWS

NCMI ‘Survival Seminar’ Examines Crucial Issues Of The Day

by Jeffrey Resser

LOS ANGELES — As any operator, distributor or manufacturer explains, the coin-operated machine business is currently undergoing a dramatic transformation from a prosperous, flamboyant industry to one that must address such contemporary problems as economic state of the union, oversaturation of product in the market place and opposition from legislative and civic groups.

Many arcades are now reporting a 30-50% drop in business from last summer, blaming the situation on the fickle tastes of the public, the ascent of home game units with improved graphic quality and numerous other reasons. The coin-up amusement business is in such a state of flux that even the financial tabloid The Wall Street Journal focused on the topic in articles such as the June 23 piece, “Video Arcades Fighting For Survival in Overcrowded, Battened Industry.”

In order to fully comprehend the difficulties confronting coin-op route men, the National Coin Machine Institute (NCMI) held a “Survival Seminar” June 22-24 at the Orlando Florida Marriott Hotel, where operators and manufacturers shared their thoughts in several different enlightening programs. Over a hundred people came to Florida to participate in the seminar, which was developed primarily to help ops better understand restrictive legislation, the current economic climate, product mixing, gambling devices and conversion kit concepts. In addition to the survival-oriented gathering, the NCMI concurrently held its annual meeting during which several new members were elected to the group’s board of directors.

Among the speakers at the seminar were Amusement Games Manufacturer’s Ass’n (AGMA) executive director Glenn Braswell, Atari’s vice president of marketing Don Osborne, Mel-O-Tone’s Jack Kerner, Family Fun Time national arcade operator Tom McAultiffe, Ohio state association president Richard George, Center for Research on Institutions and Social Policy (CRISP) analyst Simon Wino and The Tobacco Institute’s Jack Kelly.

“We certainly heard comments that the survival seminar was one of the most universal — in terms of subject matter — meetings that the industry has ever held,” remarked Herbert Beitel, NCMI legislative counsel and newly elected board director. “The calibre of speakers was very high, so it was a very interested audience. In general, it was a very level, educational meeting with a lot of interchange between operators and manufacturers.

Many of the discussions were on a one-to-one basis because we had about 80 operators and around 20 representatives from different manufacturing companies present.

Everyone seemed to recognize the fact that the industry won’t be returning to the glory days of 1980 and 1981 very soon,” said Beitel. “Operators have got to struggle to survive since the number of plays has come down so substantially. It appears as if only the established operators with broad bases will survive, and that music and cigarette machines are going to be very important to keep operators stable.”

Positive Sign

Although several hardships were cited by the attendees at the Marriott, one positive sign of encouragement is the fact that both federal and state legislatures were backing up from imposing harsh laws and unreasonable tariffs on coin machines atop what they had done in the past. “Yes, there was a consensus at the seminar that some of the pressure from the beginning of 1983 has dissipated,” explained Beitel, “and that’s probably because the legislators now realize the business is no longer the goose that lays the golden eggs. There are still some major problem areas, but all in all it’s been relatively quiet lately.”

Even with that glimmer of hope, ops and distributors have nevertheless had their share of dragons to slay over the past few months, particularly with the large number of competitors and volume of games out in the field. Over 10,000 arcades are in operation today, more than double the figure in 1980. Financial seizes one out of four arcades will go bust over the next few years. The sheer number of old and new games in the marketplace has made ops both confused and frustrated, with many of the amusementists failing to return its investment price causing severe oversupply problems. Still, industry members seem to feel that it’s always darker before the dawn, and that recovery is just around the corner.

“All of the old-time operators have been down this road before, dealing with the peaks and valleys of the business,” Beitel said. “The mood is that we’ve hit the bottom of the valley, and we’re beginning the climb back up again. Things are improving . . . not rapidly, but they are improving. The main problems involved are oversaturation coupled with the state of the national economy.”

In order to deal with the oversaturation issue, many ops urged manufacturers’ representatives to pay closer attention to the conversion kits that allow ops to change obsolete games into more commercially viable pieces. According to the NCMI’s managing director, many of the manufacturers present at the survival seminar were receptive to the demands of the operators and will be taking a closer look at the design concept.

During the final day of the gathering, non-NCMI affiliated survivors who attended the seminar went off to attend the World’s glitzy EPcot Center, while Institute members convened their annual meeting. The next NCMI board of directors chosen for a one-year period through June of 1984 includes: Norman Borkin, the AAV Companies, Cleveland, Ohio; Donald Brink, President, Ressner Corp., and Jack Kerner, Melo-Tone Vending Inc., Summer- ville, Mass. The new NCMI board of directors chose for three-year terms includes: Arthur Fein, The Wainwright Group, Farmingdale, N.Y.; Van Myers, Wilmetco Enterprises Inc., Miami, Fla.; B.H. Williams, B & B Vending and Music Co., Dallas, Texas; and Melvin H. Grossberg, from Rowe Corp., Wyncote, N.J.

The new board’s first official act was to elect the first slate of full-term officers for the Institute. Those elected were: Melvin H. Grossberg, president; Arthur Fein, first vice president; Norman Borkin, second vice president; Donald Brink, secretary; and Jack Kerner, treasurer.

AGMA Trade Show

(prepared for Arcade News)

The board was also informed that the U.S. International Trade Commission (ITC) plans to conduct an investigation to determine, among other things, the effect of overseas manufacturing on U.S. employment vis a vis competitiveness in the video game industry, both at home and abroad.

In a related matter, the U.S. Customs is revising the Customs Service regulations including an amendment to the classification of trade names and copyright. Comments from interested parties are to be submitted on or before Aug.

The board considered two items that were ultimately defeated. The first was a proposal to form a labor-relations committee within AGMA, and the second was to participate in a pre-publication offer of an upcoming book by Dr. David Brooks.

New Equipment

Soccer Pin

The excitement of the sport of soccer, an outstanding voice track, plus an array of challenging play features make up the newly debuted pinball machine, “Soccer King,” which is manufactured by Zaccaria of Italy, a class player known in the U.S., Foster City, Calif., which recently announced the commencement of deliveries in the States.

At the onset of play, a British-accented voice calls “Come on boys — let’s play football,” to set the pace, and these two phrases are representative of the more than 60 phrases and words that continually flow during play. The speech, along with a myriad of other sounds, is synchronized with bumpers and flippers to heighten the game action.

There are three major action areas, each challenging different player skills. The lower front area has eight rowogether targets, eight fixed targets, two flippers, two kickers and two scoring channels. The lower back area has eight drop targets, two fixed targets, three pop bumpers, a drop hole and another pair of flippers. The upper back area has one flipper and a goal case.

The electronics system uses standard CMOS, TTL and LSIs components. The playfield uses many parts common to and interchangeable with other pinball manufacturers in the U.S., according to the company. Almost all parts are available from Zaccaria Int.

The system weighs 270 pounds and is constructed of attractively screened heavy plywood. The playfield surface is durably constructed to reduce maintenance problems.

Further information may be obtained by contacting Bhuzac Int., Inc., 384 Foster City Blvd., Foster City, Calif. 94044 (which is about 10 minutes from San Francisco airport) or phoning (415) 341-5200.

‘Soccer King’

Cash Box photos by Richard Imamura
MANUFACTURERS EQUIPMENT

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

SIGMA
Launcher Z (12/81)
Rolling Star Fire (12/81)

STERN
Scramble (4/81)
Super Cooza (7/81)
Moon Wars (10/81)
Turtles (11/81)
Strategy X (11/81)
Juggler (2/82)
Frenzy (5/82)
Tazz-mania (5/82)
Tutankhamun (7/82)
Dark Planet (11/82)
Lost Tomb (2/83)
Bagman (12/83)
Mazer Blazer (3/83)

TAITO AMERICA
Zarzor (5/81)
Zarzor Trimline (5/81)
Colony 7 (7/81)
Colony Trimline 7 (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)
Wild Western (3/82)
Electric Yo-yo (6/82)
Kram (5/82)
Space Dungon (7/82)
Jungle King (9/82)
Jungle Hunt (11/82)
Front Line (12/82)
Zoo Keeper (4/83)

THOMAS AUTOMATICS
Triple Punch (6/82)
Oil Bo Bo Chu (7/82)

WILLIAMS
Defender (4/81)
Joust (10/82)
Bubbles (3/83)

VIDEO GAMES (upright)

BALLY/MIDWAY
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)
Kick-Man (1/82)
Kick-Man Mini-Myte (1/82)
Ms. Pac-Man (12/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Satran's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Domingo Man (12/82)
Baby Pac-Man, pin/vivid (12/82)
Bump 'N Jump (2/83)
Journey (4/83)
Mappy (6/83)
CENUTRI
Pleasades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)

ATARI
Centipede (6/81)
Tempest (10/81)
Dig Dug (4/82)

POOL,FOOSBALL,SHUFFLE

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37

CONVERSION KITS

(including interchangeable games & enhancement kits)

Bally Midway, Pac-Man Plus (12/82)
Centuri, Guzzler
Cinematics, Brix (1/83)
Intrepid Marketing, Encore Retro-Kit (1/83)

Other enhance games with appro approx dates

Cash Box/July 16, 1983

D. Gottlieb & Co. is preparing for a future even brighter and more innovative than our past.
To reflect these changes, we have chosen the new name Mylstar Electronics, Inc.
This name was created to evoke a vision that is brilliant, far-reaching and unique.
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165 West Lake Street
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The New Star in Electronic Entertainment

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