THE ARTISTS OF THE 80'S ARE PERFORMING FOR US.

PEABO BRYSON & ROBERTA FLACK
The Single: TONIGHT, I CELEBRATE MY LOVE
The Album: BORN TO LOVE

MAZE Featuring FRANKIE BEVERLY
The Single: LOVE IS THE KEY, NEVER LET YOU DOWN
The Album: WE ARE ONE

RONNIE LAWS
The Single: IN THE GROOVE
The Album: MR. NICE GUY

ASHFORD & SIMPSON
The Single: HIGH-RISK
The Album: HIGH-RISK

ON CAPITOL, WHERE THE STRENGTH OF OUR COMMITMENT IS EQUALED BY THE PERFORMANCE OF OUR ARTISTS.
Just two years ago, some doomsayers were ready to close the coffin on the record business. Plagued by a host of maladies, from a sick economy to video game fever to the parasitic effects of home taping, the industry was ailing, to be sure. But there was still plenty of life left. Reports of its death were, as they say, greatly exaggerated.

You see, a funny thing happened on the way to the video arcade. Consumers started stopping in record stores again, lured by some exciting new artists and music. The press began treating this as a phenomenon or a renaissance, but more precisely, it was a regeneration. We’d been blessed with a bumper crop of new talent in virtually every genre, from pop to rock to R&B to country and all the various shades of the musical spectrum which they encompass.

A testament to this is the fact that no fewer than five of the more recent arrivals Cash Box honors in this week’s New Faces To Watch Special have had #1 records. Such an achievement is especially heartening in light of the sheer diversity of the talent represented, from reggae-influenced Men At Work to rockabilly reviving Stax Cats to Celtic singing Dexys Midnight Runners to dance/pop diva Laura Branigan to the punk rock of Survivor.

Country had some of its greatest pop crossover success to date, thanks to such new faces as Alabama and Sylvia. But there was also a flourishing roots movement, spearheaded by newcomers Ricky Skaggs.

As everyone inside the industry and out knows, today’s new and developing artists are tomorrow’s stars. One need only look at the careers of some of the biggest contemporary acts, as Cash Box here details in a series of new face updates.
"NO FRILLS," THRILLS!
Bette Midler's "No Frills."

Featuring the single, "All I Need To Know." 7-8/78

On Atlantic Records and Cassettes.

Produced by Chuck Plotkin.
Management: Jerry Edelstein/Arrow, Edelstein, Gross & Margolis

On Tour:

Aug. 1 Fox Theatre, St. Louis, MO
3 Starlight Ampitheatre, Kansas City, KS
5-6 Red Rocks, Denver, CO
8 Salt Palace, Salt Lake City, UT
11-14 Greek Theatre, Los Angeles, CA
17-18 Orange County Music Fair, Costa Mesa, CA
20-22 Concord Pavilion, Concord, CA
27-30 West Side Tennis Club, Forest Hills, NY
Sept. 2 Coliseum, New Haven, CT
4 Tanglewood, Lenox, MA
ASCAP knows that tomorrow’s successful songwriters may be today’s unknowns.

To find and encourage these songwriters, ASCAP is introducing a television first: The ASCAP Songwriter Series. Every other week professionals like producer Phil Ramone (Kenny Loggins, Barbra Streisand, “Flashdance” soundtrack), songwriters Arthur Hamilton (“Cry Me a River”), Freddie Perren (“I Will Survive”) and Tom Jans (“Loving Arms”), among others — will evaluate and critique songs by aspiring songwriters. They’ll tell you what makes a song great, and what they look for in a successful composition. They’ll give you hints and tips that only come from years of experience.

To find out how you and your song can appear on the ongoing ASCAP Cable TV Songwriter Series, tune in to Group W Cable Public Access, Channel 3 in Los Angeles, on Monday, August 8th at 9:30 PM, and on Channel D in New York on Wednesday, August 17th at midnight (Group W and Manhattan Cable).

Our special guests this week will be Phil Ramone and Arthur Hamilton. The series will also be debuting soon in Nashville.
**MAZE MIRTH** — Maze, featuring Frankie Beverly, was honored at a party hosted by Capitol Records celebrating its recent sold-out show at L.A.’s Greek Theatre. Pictured at the party are (l-r): Jim Maslow, president of Capitol Records; Len Zimmerman, chief operating officer, Capitol; Frankie Beverly; and Bhaskar Menon, chairman of the board, Capitol.

**Indie Labels Strive For Parity In Retail Store Merchandising**

by Jim Bessman

NEW YORK — With the vast amount of independent label product available, retailers still find that they are hard-pressed to merchandise it on anything comparable to major-label releases. Of course, the cost of merchandising assistance to retail is a major problem and one recognized by both retailer and vendor alike. Still, the independent label is gaining more respect. Cash Box agrees that more can be done on both ends, and several labels are currently taking steps to improve the labels’ merchandising picture.

"There are many marketing things that can be done instead of just putting your records out and letting indie distribution handle it," said Howard Gabriel, vice president, marketing, at New York’s Important "record distributors, Inc., which also runs Relativity Records. "The name of the game is all those little things like p-o-p (point-of-purchase) material, in-store appearances and providing the product information. My indie labels supply us with all their reviews and tour schedules, which is very important in letting us know where to concentrate our efforts.

However, Jim Thompson, independent label coordinator for the 150 or so stores in the Record Bar chain, noted the problem in getting exposure on anything from the small to the store level, though he admitted that the size of his nationwide chain made comparison a little more difficult. "When information from independent labels is our greatest problem," he said, suggesting that those labels keep the chain buyers abreast of developments in a market. "If we can get in on their acts and even initiate contacts with advertising managers.

Stan Goman, record division manager for the Tower Records chain, took the indie labels to task for what he felt was the failure to provide adequate p-o-p.

**Visual Images Are More Important In Country As Influence Of TV Grows**

by Lee Stevens

NASHVILLE — Country singers have long since passed the point of being able to "make it" on vocal talent alone. As marketing, management and media exposure have become more sophisticated, it is no longer possible to ignore the molding of an image to present to the public. The advent of The Nashville Network and CMTV, coupled with the major television networks’ growing recognition of the drawing power of country music stars, has led to more visual exposure of artists. Consequently, it has become more important to be not only established and skilled in their craft but also to quickly determine what their image is to be. Numerous companies and consultants have sprung up to aid in shaping that image.

Ruth Sweet, head of the three-year-old Acting Studio in the Tennessee Performing Arts Center (TPAC), says, "The more perceptive artists, those who’ve been steeped in the industry for quite a while, have begun to realize that television has made a lot of their records because of MTV and the emerging CMTV. Those little three to five minute production pieces are enormously potent and they (the artists) realize that they really have to perform, to act for the camera, which is different than standing on a stage and singing."

The Acting Studio has given lessons in thespian arts to a number of Music Row talents, but Sweet does not give out their names. Part of building an image is in appearing "unstudied." When an artist comes to the studio, Sweet tells them, "You don’t wave the magic wand and therefore become an actor. Training will not make an artist, but it certainly will make a craftsmen out of him."

It takes time to learn the craft, so Sweet recommends performance training as a "counselor’s suggestion." If an artist doesn’t have one, she urges, "That’s where they take studies in a very serious, very focused, very concentrated way," she adds.

Although the Studio is not a referral service, it can help them with a specific need, we put them in touch with agents who handle actors because it is a different deal. We deliver them advice on appropriate resumes, head shots, all the business parts of the acting field."

The primary agencies recommended in Nashville are Betty Clark’s Talent and Model Land, and The Bruce Agency headed by Patsy Bruce. Ken Dailey, who came to Nashville from Los Angeles five years ago, is a show director who has “worked with more country artists than anybody kicking.” He has worked with more than 25 major artists to “clarify their stage image and help sharpen performance technique.” Cathcart also writes dialogue for live show bridges, songwriters, sequence lists for an effective stage show and block movements for particular songs.

**Costs, Demand For Video Make Corporate Help Likely**

by Jim Bessman

NEW YORK — With the increasing importance of the music video as a promotional tool, the proliferation of outlets for such videos, and the escalating costs, corporations are beginning to enter into co-sponsorship of them as another means of promoting their products, partly to tap the youth market. Although such involvement is minimal so far, many companies familiar with video production and the increased involvement of corporations in rock music expect it to mushroom along the familiar lines of specific product presence in feature films.

According to Edward Steinberg, who heads the RockAmerica video pool as well as the Hot Focus Productions video production company, corporations “have finally hooked into video.” Not only did Steinberg report having been contacted by companies interested in video as a promotional tool for making more money in exchange for video visibility, he also said that several companies had offered to buy channels on the Hot Focus station and on video broadcast launching which he supplies to over 250 clubs throughout the country.

“Corporate sponsorship of video is already happening, but it is not as obvious now in the beginning as it will be later on,” predicted Steinberg, listing videos by 38 Special, a corporate video featuring Miller Lite sign, as likely corporate co-productions. But a check with Billy Joe’s management, Frank Management, Inc., found no Miller involvement.

A "couple thousand dollars" was kicked into production of the clip in exchange for inclusion of Bud cans in the background, Socolof said. 38 Special videos, the group’s manager Mark Spector said that since the clips were shot in a bar, “someone had to supply the beer.” No financial compensation was involved, he said, but he also expected future corporate involvement in video production to increase.

Spector further noted that many companies have representatives who do it to place their products in feature films, and expected that these companies would soon be doing the same thing for video clips. One such company is the Los Angeles-based stores, which supplies some 80 American companies ranging from Heineken-Busch to Dunkin’ Donuts in goodwill in film and television. "We haven’t been deluged with requests from our companies to get into videos, but that’s primarily because it’s a virgin area,” said Tony Hoffman, Associated Film’s vice president of merchandising and promotion. However, Hoffman reported a request only four days earlier for help from an airline account in providing a backdrop for a new Stephanie Mills video. "Music videos are going to be getting a lot of corporate exposure for companies we represent, so it’s incumbent upon us to make these opportunities available."

At Contemporary Marketing, the St. Louis-based of corporate sponsorships of music videos, said Robert Rogers/Jovan, and Barry Manilow/Fox Photo and Mamiya Camera, president, Danny Socolof agreed with Hoffman that the area of corporate involvement with artists’ video production is brand new and in his knowledge, only three videos at most at any one time, since most corporate involvement is still relatively embryonic," said Socolof, declining to identify his participating clients. Like other music marketers involved in bringing together artists and corporations, Socolof stated the importance on not violating the "integrity" of the video in terms of product placement.

"From our perspective, any brand put into a video must be believable, subtle, and fit into the integrity of the video story line," said Socolof. "It’s a very important part of the product, we are very sensitive about this, so we’re seeking it with the artists involved, as well as with the management."
BUSINESS NOTES

Eight LPs, Five Singles Get RIAA Gold

NEW YORK — Eight gold albums, five gold singles, and one platinum LP were certified by the Recording Industry Association of America (RIAA) for sales in July. In addition, 14 gold and two platinum video awards were given for the month.

The only platinum album went to Dan Fogelberg’s “Greatest Hits” on Epic. Merle Haggard received his third gold album for one of his “Big City” LP on Epic and the other for his “Panchito & Lety” duo album with Willie Nelson, also on Epic. The other gold albums certified were: “Worlds Apart,” Saga; Portrait, “War,” U2; Island Atlantic; “Between The Sheets,” Arista; “The Mystery Of Love,” Elektra; “Dory Duran,” Dory Duran, Capitol; and “Piece Of Mind.” Iron Maiden, Capitol.

The gold singles certified for July were: “Electric Avenue,” Eddy Grant, Portrait; “Juicy Fruit,” Muhammad Ali’s “Tricolour Tiger Too”; and “Bee Bop Balboa,” The Baby, all by various artists on Disney/Visa.

The total of eight gold albums was just better than half of the 15 at this time last year, but the five gold singles were better than last year’s two. Gold albums sales for the year to date show that so far this year’s 35 gold singles are more than twice as many as last year’s 15. This July’s platinum album compares with two in July last year, and year-to-date figures show 24 this year compared to 34 last year.

The two platinum video awards in July were for The Godfather and Grease, both on Paramount Home Video. The gold video awards were for Saturday Night Fever, Paramount Home video; Jaws II, MCA Video cassette/VideoDisc, Inc.; and Missing, MCA videocassette/VideoDisc, Inc.

ASCAP Cash Goes To U.S. Orchestras

NEW YORK — A total of $14,550 was awarded to 21 U.S. orchestras by the American Society of Composers Authors and Publishers (ASCAP) during the American Symphony Orchestra League’s recent annual conference in Chicago.

The consortium presented its first two awards in New York Philharmonic, under the direction of Zubin Mehta, in the major orchestra category. Second place and $1,000 went to the Los Angeles Philharmonic, Carlo Maria Giulini, music director. The Louisville Orchestra, with Akira Endo, music director, won first place with a cash award of $1,750, in the regional orchestra category. Second place and $750 was awarded to the Oakland Symphony Orchestra, Leonard Slatkin, artistic consultant.

In the metropolitan orchestra category, first place cash award of $1,250 went to the Boston Symphony Orchestra, John Eliot Gardiner, music director; second place and $500 to the New York Philharmonic, under the direction of Zubin Mehta, in the major orchestra category. Second place and $1,000 went to the Los Angeles Philharmonic, Carlo Maria Giulini, music director. First place in the urban orchestra category was won by the Pro Music Chamber Orchestra of Columbus, with Dorothy Ross, music director, with $1,000. Second place and $500 went to the Fairbanks Symphony Orchestra, Gordon B. Wright, music director.

The Civic Orchestra of Minneapolis was awarded first place and $600 in the community orchestra category, Robert Bobzin, music director. Second place and $400 was awarded to the Bay Area REDOOP, a Philharmonic, Elizabeth Min, music director. In the college, conservatory and university category, a first place cash award of $500 was given to the University of Cincinnati Philharmonic Orchestra, Berhard Samuel, music director. Second place and $300 went to the Cleveland Institute of Music, as did second place and $300 to the University of Michigan Symphony Orchestra, James Kulat, conductor. Second place and $250 went to the Fairbanks Symphony Orchestra, Gordon B. Wright, music director.

A special orchestra award was won by the American Composers Orchestra, Dennis Russell Davies, conductor.

Entries for these ASCAP Orchestra Awards were judged by a panel consisting of John Duffy, founder/director of “Meet The Composer”; Donald Erb, president of the American Music Center; and Richard Freed, executive secretary, Music Critics Assn.

Kat Family Label Sold To Equity Recording

NEW YORK — Eighty percent of the Halcyon Record Corp., which does business as CBS Associated label Kat Family Records, has been sold to the Atlanta-based Equity Recording Co. Kenneth Family Entertainment Group president Joel Katz, who originally formed the label in January, 1981, will continue as president and a member of the board of directors. Kirby Kinman, the majority stockholder of Equity, becomes chairman of the board.

There are no present plans to change label personnel or its Atlanta headquarters.

Under the new ownership, Kinman will direct day-to-day operations as well as business and financial affairs. Katz will be in charge of artist relations and serve as liaison between Kat Family and CBS. He will also spend more time in his legal practice as senior partner in Katz, Weissman and Cherry, P.C., an entertainment law firm representing over 50 recording artists including Willie Nelson, Tammy Wynette and Cameo.

According with a spokesman for CBS, the label has said that CBS has renewed its domestic and worldwide distribution contract with Kat Family Records. Kat Family was originally structured as a pressing and distribution deal with CBS prior to becoming an Equity label.

The Equity Recording Co. previously released product on the Robox and Tanglewood labels.

ASCAP Sets Fifth Music Theater Workshop

NEW YORK — The American Society of Composers Authors and Publishers (ASCAP) Foundation will sponsor its fifth annual Musical Theater Workshop here Oct. 31, 1983. The workshop, under the direction of Broadway composer Charles Strouse, will give participants the opportunity to present their original works in progress to panels of professional writers, orchestrators, arrangers, theater owners, choreographers, lawyers, producers and agents.

NARM Indies Meet Set For Sept. 29

NEW YORK — The second annual National Assn. of Recording Merchandisers (NARM) Independent Distributors Conference will be held Sept. 29-Oct. 2 at the Fruit Haus in West Palm Beach, Fla. Keynoting the conference on the theme “The Declaration of Independents” will be Bob Friends, chairman of the board of the 190-store Record Bar chain. John Salstone of M.S. Distributing Co. will be this year’s conference chairman.

The inclusion of Bergman, whose Record Bar is a major customer of independent distributors in a number of categories, constitutes a new high for this year’s conference. In the past, independent meetings have been limited to manufacturers and distributors. A panel entitled “The Retail Competition” is also planned as a follow-up to Bergman’s address.

Commenting on this year’s conference, Salstone said that “the committee who planned the meeting realizes the importance of a number of topics to the mid-year address last year. Our customer — the retailer and rack jobber; the artist/manager/entertainment attorney and his role; the independent versus the big boys; and the whole spectrum of other products which could be very meaningful to the independent retailer of today. Everyone wants to know what our problems are. This meeting will search for solutions.”

The Independent Distributors Advisory Committee, which planned the conference, is chaired by Billy Emerson of Big State Dist. In Texas. The other members are: John Cassetta, Alpha, New York; Tony Dalesandro, M.S. Dist., Illinois; Warren Hildebrand, All South, Louisiana; George Howard, Big State Dist. of Nevada; Rick Endo, Western Merchandisers Dist. Texas; Ron Schafer, Pikes, Cleveland; Bob Schwartz, AMI, Michigan; James Schwartz, Schwartz Bros.; and Leonard Silver, Action, New York; and Jerry Winston, Malverne, New York.

Registration for the meet is $200, which includes all meals and business sessions, as well as transportation to and from the West Palm Beach Airport. Registration includes all expense and admission to the Monday, Sept. 29 meeting. The telephone number is (609) 424-7404.

Three Arrested In Alabama For Counterfeit Tapes

NEW YORK — Three Alabama men were arrested and approximately 1,500 counterfeit and pirate tapes were seized recently by the Bureau of Investigation (ABI). These actions were part of a statewide program focused on unauthorized duplications of sound recordings and transactions on counterfeited music.

Jimmy A. Simpson, Jr. of Russellville was arrested by ABI agents and deputies of the Fayette County Sheriff’s Office. He was charged with the distribution of illegally manufactured sound recordings, a felony offense in the state, on June 29. Approximately 1,000 counterfeit cassettes were seized at the time of his arrest.

On that same date, James W. Buckman of Haleyville was arrested, and 1,500 counterfeit tapes were seized by ABI agents and Cullman County deputies. Buckman was charged with the distribution of illegally manufactured sound recordings and was charged again for the same violation by Morgan County officials based on a new warrant, on July 6. Approximately 1,000 counterfeit cassette tapes were seized.

J.R. Hodges of Woodsville was arrested by ABI agents and Jackson County officials on June 30, and charged with distribution of illegal tapes. 300 tapes were seized.

GOLDEN YEARS — David Bowie — Mainman/RCA AFL 4792

GOLDEN YEARS — David Bowie — Mainman/RCA AFL 4792

Producers: Various — List: 8.98 — Bar Coded

What with “Let’s Dance” being David Bowie’s 13th album, this is his best effort since the perfect time for his old label RCA to release another “greatest hits” collection of the Thin White Duke. Unfortunately, the best Bowie anthology has already been issued by RCA — namely, “Changes One Bowie” and this one can only be considered a bow by comparison. There are, however, quite a few of the artist’s most well-known tunes here including “Heroes,” “Young Americans,” “Scary Monsters (and Super Creeps)” and “Ashes To Ashes” — along with some obscure songs like “Joe the Lion” and “Red Sails.” Bowie is performing most, if not all of these songs on his current tour bliss, which will undoubtedly be the concert event of the year.

FANTASTIC — Wham! U.K. — Columbia BFC 38911

FANTASTIC — Wham! U.K. — Columbia BFC 38911

Producers: Various — List: None — Bar Coded

In the grand tradition of Soft Cell, Wham! U.K. is a dance-oriented duo whose tunes, sounds worked overseas wonders and catapulted the group to fame and fortune. Young Guns (Go For It) was a British hit, but the pair’s domestic label, Columbia, decided to issue a second single — Bad Boys, beating it by two weeks. The Cash Box’s Pop Single Chart has it ascended to the #81 bullet spot. A vibrant horn section adds a bit of razzamatazz to the proceedings on most cuts, but primarily it’s the non-stop percussion and (continued on page 10)
9th Annual International Record/Video and Music Industry Market

November 1-4, 1983

Acapulco, Mexico
Condesa del Mar/Acapulco Center

INTERNATIONAL MUSEXPO '83
In conjunction with:
INTERNATIONAL VIDEXPO '83
3rd Video International Exposition and Conference

Even Acapulco has never seen anything like it. The only international marketplace for music held in North America. In only 4 days, under one roof, you’ll cover the whole world of music.

Who will exhibit and attend? Music industry executives and professionals from all over the world—record companies, publishers, artists, agents and managers, promoters, bankers and investors, radio/TV programming directors, equipment makers—and many more. You can’t afford not to exhibit.

Why in North America? It’s the single largest music market in the world—with record and tape sales around $4 billion annually—46% of the world volume. Plus a multi-billion dollar equipment market.

Why Acapulco? Because the devaluation of the Mexican peso substantially reduces your participation costs.

Why should you participate? Because you’ll have a unique opportunity to meet with other industry executives—and sell, license, buy, discover music properties, promote your company, products, artists internationally. And increase your sales and profits.

Plus... You’ll also attend International VIDEXPO ’83—Home Video and Telecommunications Market (Trade Show & Conference)—in Acapulco concurrently and cover the whole world of video. Participating are home video, cable and pay TV, satellite, video game and personal computer companies from the USA and internationally.

Special Airfares: To Acapulco roundtrip from New York $279, from Los Angeles $298, from Miami $245, from Houston $165.

Special Hotel Rates: $50 daily at headquarters hotel (or as low as $30 at nearby hotels).

How do you apply? Use the handy coupon.

Please register us immediately:

A. Participating with Office Booth (includes company registration fee):
   - One Office/Booth $1,100
   - Two adjoining Office/Booths $2,100
   - Three Office/Booths $3,100
   - Number of Office/Booths $4,000
   - Each additional Office/Booth $1,000

Each office booth is fully furnished with chairs, tables, carpeting, name sign, telephone and record/cassette player.

B. Participating without Office Booth (Attending Only)
   - $700 REGISTRATION FEE PER COMPANY
   - $375 REGISTRATION FEE PER INDIVIDUAL (Spouses $195)

Name __________________________ Title __________________________
Company __________________________
Address __________________________
City __________________________ State or Country __________________________ Zip __________________________

FULL PAYMENT MUST BE ENCLOSED WITH APPLICATION.

Enclosed is check for _______ in full payment.

Please charge to my credit card

- MasterCard
- Visa
- American Express
- Diners

Credit Card Acct. Number __________________________ Expiration Date __________________________

Signature __________________________ Date __________________________

Return to: MUSEXPO ’83, 1414 Avenue of the Americas, New York, NY 10019 USA
Tel: (212) 469-9245, Telex 234107
Kashif

Kashif's musical career had an auspicious beginning in the Bedford-Stuyvesant area of Brooklyn, New York; even as a child he tore up the city streets with his own rhythmical ideas. "I was always fascinated by "Cowboy Guns" (Go For It!)," another snappy selection here is the "Wham Rap (Enjoy What You Do)," filled with high-energy rock energy, and "The Dark End Of The Street." Moving Hearts - WEA International/Jem 1902 - Producer: Jem - List: 8.99

Sure as the sun's UP is one of the hottest bands around right now, it appears the timing is perfect for the pop set. Moving Hearts is to the West Coast of the United States. Combining traditional Irish music with rock and folk elements much the vein of the Pogues, this WEA INTL.盤 serves up a stow brand of reel tunes such as "Hiroshima Nagasaki Russian Roulette" and "John Will You Bubble Gum." But the most dominant"Shake-desire attribute Don't the desire."

George "Jem" Hurst's production job is a growl to the record's workhorse, and "ROIR" - (the去年my band for the WEA-JEM alliance under which Jem will distribute and market select WEA INTL's discs in America. NO FRILLS - Bette Midler - Atlantic 80036 - 12/80 - Producer: Chips Moman - List: 8.99

"Surely of the most unique bands to emerge from the Washington, D.C. punk scene. Bad Brains plays a mixture of hitting reggae and all-thru this - punk rock. The band's high energy, punk attitude and their politi
cal message have made them a favorite with fans across the country."

Kashif's "Beast of Burden" and "Groovin' Thru The Garden Stones" are among his best known cuts. "I was the main man, front and center, and though he thought he was ready to have his face on an LP jacket six years ago, Kashif knows now is the right time."

"Kashif's self-titled debut LP is a semi-debut, from the rich, mid-tempo single, "Help Yourself To My Love," now moving on the black contemporary radio, to the aching love poem, "Say Something Love."

a pop music's answer to Sophia Tucker turned reggae and soul. A stunning LP, even goes as far as playing her hair green for the jacket art. Bette's voice is in fine form as she tackles Marshall Crenshaw's bouncy "Favor." The breezy, easy-on-the-ears "Drunken Stones" have a familiar cool confidence at the White House as well as the King's palace in Thailand.

Judy Collins, Linda Ronstadt, and Carly Simon have been heard in this LP. Collins, with her new producer and songwriter Paul Lawrence Jones III, Mighty M Productions was born, and their first collaboration, King's "I'm In Love With A Blonde," the year was 1980 and the trio became the hottest production team in black contemporary music. "The success"(with Melba Moore, HillFashion, A.W.B. and Howard Brown), and the trio scored again with King's "Love Come Down" last year. Their lush, dramatic sound became a dominant force on urban contemporary radio, and, as Kashif modestly states, " producers wish things kept happening professionally."

"Production and writing offer a completely distinctive array of Mighty M amply sought their own production niche molecule. The songs here, like the electronics album also have a definite backbone to the artist's Bowie-inspired wailing. Lyrics such as "Because I admire new singer/pianist/producer/performance"(the producer's Kashi's Feel's have a successfully avoided the "new artist blues."

Howard has assembled a top five-piece band, but no support singers. A syn
dellor computer, specially programmed to retrieve the exact background vocals from his material, will be on hand to re-record the unique depth and clarity of the "Sound, as always, that is important to Kashif."

Famed rock and roll photo Goldsmith has assembled a virtual "Who's In Rock" for his usual dance/drink record/cum self-improvement course. Todd Rundgren, Ian Hunter, Nile Rodgers, Sting, Gwen Guthrie, Meat Loaf, Robert Zimmerman, Robin, Bobby Sha
gus, Robert Palmer, David Sanborn, Carly Simon, Steve Winwood, and Andy Summers are just a few of the "Will Powers Supporters" listed in the credits of the LP, and although it may be difficult to gauge the extent of their support, the finished product rings with originality and verve. Expect state-of-the-art animated video for the opening cut "Ad
dventures in Success" to help this disc blast off.

"I attribute that sound to a lot of things," Kashif observed. "I love the Solar sound, Quino's sound, the Weather Report is actually my favorite band. Old jazz and big band music, too, has influenced what I do."

Another project also came through recently, with the by-now familiar smooth voices and sweet snap of the drum. Only this time Kashif himself was the man, front and center, and though he thought he was ready to have his face on an LP jacket six years ago, Kashif knows now is the right time.

Kashif's self-titled debut LP is a semi
delight, from the rich, mid-tempo single, "Help Yourself To My Love," now moving on the black contemporary radio, to the aching love poem, "Say Something Love."

"With radio already familiar with the Kashif name and sound, this project feels he's successfully avoided the "new artist blues." Now poised for a major tour, Kashif has assembled a top five-piece band, but no support singers. A syn
dellor computer, specially programmed to retrieve the exact background vocals from his material, will be on hand to re-record the unique depth and clarity of the "Sound, as always, that is important to Kashif."

ROIR - (The producer's Kashi's Feel's have a successfully avoided the "new artist blues."

Howard has assembled a top five-piece band, but no support singers. A syn
dellor computer, specially programmed to retrieve the exact background vocals from his material, will be on hand to re-record the unique depth and clarity of the "Sound, as always, that is important to Kashif."

Kashif's "Beast of Burden" and "Groovin' Thru The Garden Stones" are among his best known cuts. "I was the main man, front and center, and though he thought he was ready to have his face on an LP jacket six years ago, Kashif knows now is the right time."

"Kashif's self-titled debut LP is a semi
delight, from the rich, mid-tempo single, "Help Yourself To My Love," now moving on the black contemporary radio, to the aching love poem, "Say Something Love."

"With radio already familiar with the Kashif name and sound, this project feels he's successfully avoided the "new artist blues." Now poised for a major tour, Kashif has assembled a top five-piece band, but no support singers. A syn
dellor computer, specially programmed to retrieve the exact background vocals from his material, will be on hand to re-record the unique depth and clarity of the "Sound, as always, that is important to Kashif."

Famed rock and roll photo Goldsmith has assembled a virtual "Who's In Rock" for his usual dance/drink record/cum self-improvement course. Todd Rundgren, Ian Hunter, Nile Rodgers, Sting, Gwen Guthrie, Meat Loaf, Robert Zimmerman, Robin, Bobby Sha
gus, Robert Palmer, David Sanborn, Carly Simon, Steve Winwood, and Andy Summers are just a few of the "Will Powers Supporters" listed in the credits of the LP, and although it may be difficult to gauge the extent of their support, the finished product rings with originality and verve. Expect state-of-the-art animated video for the opening cut "Ad
dventures in Success" to help this disc blast off.

"I attribute that sound to a lot of things," Kashif observed. "I love the Solar sound, Quino's sound, the Weather Report is actually my favorite band. Old jazz and big band music, too, has influenced what I do."

Another project also came through recently, with the by-now familiar smooth voices and sweet snap of the drum. Only this time Kashif himself was the man, front and center, and though he thought he was ready to have his face on an LP jacket six years ago, Kashif knows now is the right time.

Kashif's self-titled debut LP is a semi
delight, from the rich, mid-tempo single, "Help Yourself To My Love," now moving on the black contemporary radio, to the aching love poem, "Say Something Love."

"With radio already familiar with the Kashif name and sound, this project feels he's successfully avoided the "new artist blues." Now poised for a major tour, Kashif has assembled a top five-piece band, but no support singers. A syn
dellor computer, specially programmed to retrieve the exact background vocals from his material, will be on hand to re-record the unique depth and clarity of the "Sound, as always, that is important to Kashif."

Famed rock and roll photo Goldsmith has assembled a virtual "Who's In Rock" for his usual dance/drink record/cum self-improvement course. Todd Rundgren, Ian Hunter, Nile Rodgers, Sting, Gwen Guthrie, Meat Loaf, Robert Zimmerman, Robin, Bobby Sha
gus, Robert Palmer, David Sanborn, Carly Simon, Steve Winwood, and Andy Summers are just a few of the "Will Powers Supporters" listed in the credits of the LP, and although it may be difficult to gauge the extent of their support, the finished product rings with originality and verve. Expect state-of-the-art animated video for the opening cut "Ad
dventures in Success" to help this disc blast off.

"I attribute that sound to a lot of things," Kashif observed. "I love the Solar sound, Quino's sound, the Weather Report is actually my favorite band. Old jazz and big band music, too, has influenced what I do."

Another project also came through recently, with the by-now familiar smooth voices and sweet snap of the drum. Only this time Kashif himself was the man, front and center, and though he thought he was ready to have his face on an LP jacket six years ago, Kashif knows now is the right time.
condemnation of moral mongers. His personal modus operandi is especially as applied to rock music, builds to a triumphant two-part chorus.

JUNIOR WOODBINE: The Band

THIRD WORLD (Columbia 38-04609)


This is a super-reggae track, rich with a mixture of babyboots-like effects, and the spacey sound, blended with the Jamaican lilt, is hypnotizing. Pop programmers looking for adventure beyond the Musical Youth novelty may welcome this track, with a careful cue past the spoken in-
Costs, Demands For Video Makes Corporate Help Likely

(continued from page 7)

advice from video producers, record companies, even cable operators since the medium is so new and we must respect the experts."

Jay Coleman, president of Rockbill, Inc., which set up Jovian's pioneering sponsor- ship of the last Stones tour as well as other corporate tie-ins including Hall & Oates/Canada Dry and Charlie Daniels/Skoal, also stressed the importance of "product integration" in art videos. "It has to be done with reason and in good taste," said Coleman, "if beer belongs in a storyboard, fine, but if it looks like a commercial it won't fly."

Like Socolof, Coleman didn't want Video Showings Ruled Unlawful

LOS ANGELES — An Erie, Pennsylvania district court judge ruled last week against a local home video screening center, declaring that unauthorized showings of video cassettes, even in semi-private, was in violation of federal copyright laws. Defendant in the suit — brought about by MCA/Universal, Columbia Pictures, Elektra, Century-Fox, Warner Brothers and Walt Disney studios — was Maxwell's Video Showcase, which provides customers with more than 40 VCR-equipped rooms throughout its two outlets in which to watch pre-recorded cassettes rented from the company.

In his ruling, Judge G.E. Mencer determined that such screenings were "public in nature and, therefore, come under copyright law. This prohibits the public exhibition of protected works without the permission of the copyright owners." In the past, rulings have been handed down against public establishments, most notably taverns and discotheques, for unlawful showings of prerecorded videocassettes. But, according to the Motion Picture Assn. of America (MPAA), this constitutes the first time a decision has been issued on semi-private screenings.

Maxwell's had characterized its screening areas as living rooms away from home, but Judge Mencer felt they "more closely resembled mini-motion theaters."

"The potential exists for a substantial portion of the public to attend such performances over a period of time," Mencer stated. "The potential exists for a substantial portion of the public to attend such performances over a period of time," Mencer stated.

REVIEW: "The Animal" — Dicky Betts of the Allman Brothers Band has decided to go it alone and has just released "The Animal," a video portrait. Betts, who encountered some legal problems with his previous, self-produced video, "The Quarry," is now releasing his new video on a record label. The video features Betts, wearing jeans and a T-shirt, playing his guitar and singing in a variety of settings. The video also includes footage of Betts performing with his band.

"The Animal" is a departure from Betts' previous work, which was more focused on the music and less on the visual aspects. "The Animal" is more of a rock video, with Betts and his band performing in various locations, including a club and a beach. The video also features Betts' wife, Paula, who is seen singing backup.

"The Animal" is a departure from Betts' previous work, which was more focused on the music and less on the visual aspects. "The Animal" is more of a rock video, with Betts and his band performing in various locations, including a club and a beach. The video also features Betts' wife, Paula, who is seen singing backup.
A TAXING SITUATION FOR CALIFORNIA VIDEO RENTALS — The taxman cometh to video renters in the state of California. As of Sept. 1, virtually every sort of video rental or lease will be taxed, affecting home video consumers, cable companies, libraries and other entities that rent video products to others. For AMT, the tax rate is 7 percent, approximately 30c on a $5 rental, but estimates are that total revenues from the tax will enrich state coffers by some $17 million in the first year alone. According to Shirley Filliatreau, deputy to Richard Nevin of the California Board of Equalization, which actually enacts the state’s sales tax, the tax’s genesis goes back to a task force created by Gov. Deukmejian to look into tax loopholes. Since video dealers have simply paid a “use tax” in California when they first purchase a cassette or disc and then rent it once, the task force felt it was time to close this perceived “loophole.” The measure — AB 223, sponsored by Assemblyman John Papan (San Francisco) — was sent to a trailer bill to the recently passed state budget. “The bill did not specify simply home rental,” Filliatreau said of the legislation. “It was the Filliatreau. “On that it was silent.” Meaning that a person who rents an item, and the institution charges a rental fee, that person could just as easily be taxed on the “use” tax, when they have the pre-recorded cassettes and discs; the tax is passed along to the customer, who now pays both the sale and rental tax. Not everyone is happy though. “Most people don’t relish the thought of having to explain the extra charge, however small it may be, to their customers. Others just consider it one more hassle. Yet, come next month, they’ll have to contend with it nonetheless, as sure as death and...”

THAT’S ENTERTAINMENT AT VSDA CONFAB — The Video Software Dealers Assn. (VSDA) Convention at the Fairmont Hotel in San Francisco Aug. 28-30 promises to be as much fun as it will be enlightening. Home video manufacturers have snapped up virtualites to be handed out at this year’s show. Some of the biggies will offer the usual sort of event. Just added are a Paramount Home Video “Flashdance” party at S.F.’s famous Bimbo’s 365 Club Aug. 29 to celebrate the still hot motion picture’s Sep- tember 4 release, and a lady’s reception for MTS Video, hosting a tennis tournament (over the shoulder, please). Vreston Video is bringing in comedic George Carlin to perform at the VSDA Installation Luncheon on Aug. 30. Carlin, if you haven’t heard, will have a live, in-concert program our shortly on Vreston. Home Video will be hosting refreshments throughout all the days at the Exhibit Area. EMP is providing convention binders and notepads for attendees. SomeViewers can hardly wait to see what the “brown bag” (read adult) video manufacturers have cooked up for the show. This Just In: Pacific Arts Video Records is holding a press conference Aug. 28 at 5 p.m. in the French Room of the Fairmont, which will conclude with the premiere of PAVR’s latest production, the Firestone Theater Presents Nick Asher’s The Magic of the Millions, a film. Members of the Firestone Theater will be on hand, as well Michael O’Donoghue of Mr. Mike’s Mundo Video, also on the Carmel, Calif. label. VIDEO SOFTWARE NOTES — As the folks at Paramount hinted at during the Summer CES, the October release of Superman II: The Richard Donner Edition is being supported by a major marketing campaign based on the theme “What A Feeling! What A Price! $39.95,” full-color ads are being taken out in a number of consumer publica- tions this week. The main thrust is for MTV users to buy a four-box set of lighthouses, postcards, counter cards and numerous other POP items are going out, and retailers can also purchase T-shirts and posters for resale or concert prizes. The title is available in stereo VHS and Beta-Hi-Fi, in addition to stereo Laserdisc and stereo CD for the b-box set. Flashdance also represents the first custom-pressed disc of the Paramount Home video label. ... Also coming from Par in September are the lower-priced re-issues of Apocalypse Now (at $39.95) and the $39.95 Time Bandits and Meatballs ... USA Home Video has acquired 22 feature films from Alexander Salkind and an additional 22 titles from Viacom. Salkind titles include The Three Musketeers and the Four Musketeers; The Making of Superman, The Movie and The Making of Superman II; Blue Ribbon: The Light At The Edge of The World; Cleese & Chabrol’s T-W. Kill, The Monk; The Hotline and The Story of A Love Story, among others. Viacom titles include For Ladies Only, starring Gregory Harrison; East of Eden, with Jane Seymour; It Rained All Night The Day I Left, featuring Tony Curtis and Lou Gossett; The Kid With the Thimble; The Disappearance of Love, with Glynis Barber and Dear Detective, featuring Brenda Vaccaro. ... Media Home Entertainment is releasing the new wary Liquid Sky. Tim, starring Mel Gibson and Piper Laurie; Mel Brooks’ Brilliant Chairs is one of the five MTS Home Video releases as well... MUSIC, MUSIC, MUSIC — As of 10:00 a.m. (ET) Aug. 8, MTV will have a 24-hour programming information line in operation for consumers. By dialing (900) 720-7272, viewers will get a pre-recorded message by one of the MTV VJs, giving the latest weekly rundown of the week’s music videos and the Monday specials, Q-Club promotions and merchandising programs. A 24-hour playlist hotline into (212) 869-1M1, for retailers and others in the music industry has been in operation since July 20 (Cash Box, July 25). Country music star Barbara Mandrell made her pay cable TV debut in a special which was taped by HBO Aug. 4-6 at the Tennessee Performing Arts Cen- ter’s Andrew Jackson Hall in Nashville. The special, entitled Barbara Mandrell: The Lady Is A Champion, will have its premiere Aug. 14 on the nation’s leading pay-cable network in November ... David Bowie, currently on his “Spaceman Moonlight” tour of the U.S., will be the subject of a special on ATV Video’s “Radio Rock,” to be seen on the USA Cable Network on Aug. 12 at 7 p.m. and 12:30 a.m. (ET), Deliah Films, which produced The Complete Beatles package available on MGM/UA Home Video.
WHAT'S IN-STORE

IN ADVANCE OF LA CAGE — More than 500 certificates reserving copies of a special "Thank You, Boston" edition of the forthcoming La Cage Aux Folies original cast album (Cash Box, July 30) were sold in two hours at a booth set up by the Harvard Coop during a "La Cage Aux Folies Day" ceremony at Boston's City Hall on July 29, six days before the album was released.

RESTORUCTIONS — By coincidence, both Record Bar and Camelot Enterprises, Inc. announced new management appointments last week. At Record Bar, four new positions were created. Sandra Rutledge, who was vice president of administration services, now assumes the new post of senior vice president of marketing/sales. Former vice president of marketing Ralph King has been named senior vice president of marketing/sales. Dan M. Suplee, formerly vice president of finance, becomes the new senior vice president of finance, and Jackie Brown, who was assistant to the president, becomes executive administrative director. Brown's new duties involve special projects rather than day-to-day operations, and Rutledge's new responsibilities expand to include warehouse distribution as well as her current direction of the data processing and office services departments. Meanwhile, Larry Mundorf, vice president of retail operations for Camelot, delineated the new field structure announced the previous week at the company's convention at Ohio's Salt Fork State Park (Cash Box, Aug. 6). The restructuring calls for the 146 Camelot Music and GraceNotes stores to be divided into two divisions. Larry Hodgson, formerly Northeast regional director, moves up to North divisional manager, and Vern Benke, formerly Camelot's Southern regional director, becomes South divisional manager. Service will remain in Canton, Ohio home office and Nashville stations, but despite the field locations, Mundorf stressed that the appointments are of corporate, staff level. Additional appointments include former Midwest regional director Dan Denlinger, who becomes the new director of retail operations at the home office. To fill out the two North division regions, former district supervisor Jack Miller has been promoted to regional director in Chicago, and former district supervisor Mike Terlecky has been promoted to regional director in Canton. The South division's two regions will be headed by Terry Crabtree, who was recently promoted to regional director in the Atlanta regional office, and Dave Sayre, also recently promoted to regional director in the Dallas regional office. As a result of the reorganization, which takes effect in September, is that three veteran store managers have been promoted to the district supervisor. They are Tim Walters, in Chicago; Dennis Nowland, in Michigan; and Keith Hollifield, in Austin, Texas. In detailing the changes, Mundorf noted that the new structure would facilitate the company's ongoing growth. "This improved structure will allow us to supervise our rapidly expanding inventory and continued store expansion," he said. "With the divisional setup, and new regional offices in Atlanta, Chicago, and Dallas, we have positioned ourselves to accommodate our retail growth for the next five to 10 years."

CAMELOT CONVENTION LEAVETOWARDS — At the Camelot convention, five-year marketplace awards were given to Lajoy. Steve Crenshaw, Susan Ursich, Keith Hollifield, Dick Carter, Tim Rizzi, Chris Winkhouse, Donna Crawford, Steve Breeden, Jim Masterson and Roger Thornton. Five-year home office and warehouse awards went to Amy Scaglione, Sue Wendling, Carol Babell, Vicki Gonzales, Rose Brucker, Tari Van Almen, Thelma Zimmer, Donna Gross, Laura Voll, Doris Williams, Jackie Wannemacher, Kim Milbrodt, Bonnie Mann, Elizabeth Shafter, Thelma Painter, Mary Sue Moore, Sherry Cogan, Mike Seabor, Lisa Moon Murphy, April Osler, Diane Marian, Debbie Darnell, and Ron Selman. For the first time, 15-year service awards were handed out, going to Phillip Shannon, Jo Ann Clapper, Frank Trace, Joe Bressi, George Franitz, Dick Houser, Dan Donino, Pete Fostines, Marge Cyphert, Tooe David, Jim Molinar, Earl Davis, and Michael. The first and only 25-year service award was presented to vice president of warehouse operations Bob Davide. The convention has recently instituted a new "watch list" monitoring system for new music product by which the purchasing staff and warehouse crew can react more rapidly when specific titles take off. As current return restrictions prevent the initial quantity buys on new product, studious observation of watch list titles allows quick reordering of extra product where needed. A 25-store test of compact disc sales found that customers were buying product even when they didn't load home according to vice president of purchasing/marketing Joe Bressi. Declared company president Paul Davide, "This is going to be the configuration. Historically, the American public has never accepted things not as low in quality than once they get a hold of a CD, it will become the standard. It may also be the single most important means of preventing home taping because you can't duplicate the quality of a CD in taping it." In his presidential address, David reported that for the first time in Camelot's history, catalogues sold albums over a month-long span in July. He said that this application to both new releases and deep catalog. Later, Larry Mundorf mentioned that catalogues were now staying even with LP's out of the box instead of the former 3-4 to 1 ratio. He also described the chain's biggest promotion ever, a "$100 Day" event promotion in June which brought in over $1 million. As a summer season kick-off exploiting the "portability" of music, the promotion offered even dollar pricepoints on all cassettes and a sampling of other store inventory. Low-priced Walkman units were sold for 20 each, 10 with purchase of five cassettes, or was given away free with purchase of 10 cassettes. Jim Besman

HEAVY

ARTIST

ZZ Top
Robert Plant
Eurythmics
Stray Cats
Asia
Michael Sembello
Zebra
The Fixx

CLIP

Sharp Dressed Man
Big Log
Sweet Dreams
'She's Sexy + 17
Don't Cry
Maniac
Who's Behind The Door
Saved By Zero One Thing
Leads To Another

LABEL

Warner Bros.
Atlantic
EMI America
Geffen
Casablanca
Atlantic
MCA

MEDIUM

ARTIST

Shalamar
Billy Joel
Rick Springfield
Donna Summer
Krokus
Talking Heads
The Kinks
Mickey Raper
Joe Walsh

CLIP

Dead Giveaway
Tell Her About It
Human Touch
She Works Hard For The Money
Eat The Rich
Burning Down The House
State Of Confusion
When You Were Mine
Can I Play That Rock 'N' Roll?
Whiz Kids

LABEL

Solar/Elektro
Columbia
RC
Baltzestreet/MCA
Atlantic
Warner Bros.
Mercury
Blackheart/MCA
Jive/Arista
A&M
Chrysalis

LIGHT

ARTIST

Total Coolo
Jabba's Palace Band
Little Girls
B-Side's
Wham!
Kissing The Pink
19-10
Iron Malden
Peter Gabriel
Ministry
Espionage
Peter Schilling
Tony Carey
Carlene Carter
Kix
Rubber Rodeo
Lita Ford
Naked Eyes
Red Rockers
Frank Stallone
Curves
Culture Club
Lindsay Buckingham
Shooting Star
ELD
Polocats
Plimsoul
The Wallraces
Any Trouble
Eddy Grant

CLIP

Milk From A Coconut
Legit-Neke
How To Pick Up Girls
Legal Tender
Red Wind
Maybe This Day
Take A Cold Look
Trooper
I Don't Remember
Revenge
Sounds Of Breaking Hearts
Mary's
West Coast Summer Nights
Meant It For A Minute
Cool Kids
How The West Was Won
Out For Blood
Promises, Promises
Good As Gold
Far From Over
Friday On My Mind
I'll Tumble A Ya
Holiday Road
Straight Ahead
Rock 'N' Roll Is King
Make A Circuit With Me
A Million Miles Away
Go Make The Weather
Gatch A Go
I Don't Want To Dance

LABEL

Chrysalis
RSO
PVC/Jem
Sire
Columbia
Atlantic
Warner Bros.
capitol
Arista
Elektra
Rochstone
Epic
Atlantic
Epic
Mercury
EMI America
Columbia
RSD
Allegiance
Epic
Warner Bros.
Epic
Jet/CBS
Mercury
Geffen
Mercury
EMI America
Portraits/CBS

ADDS

ARTIST

Jackson Browne
Lobo
Neil Young
Joan Jett & The Blackhearts
Kansas
Malcolm McLaren
Eddie Jobson
Twist'd Sister
Quiet Riot
Martin Briley
Jobstixers
Dio
Bombing Balls

CLIP

Lawyers In Love
Queen Of The Broken Heart
Wonderin'
The French Song
Right Fire With Fire
Double Dutch
Turn Up
You Can't Stop Rock 'N' Roll
Cum On Feel The Noize
Put Your Hands On The Screen
Just Got Lucky
Rainbow In The Dark
American Anthem

LABEL

Elektra/Aurray
Columbia
Geffen
Blackheart/MCA
CBS
Island/Atco
Capitol
Atlantic
Pasha/CBS
Mercury
Warner Bros.
Tender
New Music Takes Ginger Step Forward In J.S. Heartland

by Harry Weinger

NEW YORK — The Midwest, characteristically a stronghold of traditional rock bands that formed the core of 1970’s AOR, is slowly opening up to new music. Acts like the Allman Brothers Band and the Marshall Tucker Band, while still playing the bulk of their shows in the Midwest, have opened up to new material and are playing it in stereo.

While programmers agreed new music has contributed to a healthy infusion of product, the Midwest’s conservative trails hold some stations back. “Our approach is to accept new music,” said Rick Peterson, program director of WCCT/Peoria, Illinois. “We have to test the waters first. We’re taking it in pluge, or else the record will just sit there, or be a complete negative.”

Station KSWB/Minneapolis, Minnesota, while evolving at the moment into one of the new AOR/Top 40 hybrids, is excruciatingly careful about what new music sides it adds. “We’ll try it for a week, then noted a station stuffer, ‘there’s still that core that doesn’t believe anything new is rock ‘n’ roll.’

What of the so-called corporate rock acts whose careers were made in America’s heartland? “Journey is still im- portant to us,” said Ralph Lattin, WMAD/Madison, Wisconsin. “Concerts, that’s not perceived to be in a rock ‘n’ roll vein is being accepted pretty well,” he noted, “but in these blue collar towns, they still like their traditional rock. For example, we’re adding Talking Heads and Blackfoot.”

But stations are still shying away from the “new music,” or “modern music,” tag in on their air-presentations. Programmers were unanimous in their cautious approach to the new sounds, preferring to view the latest trend as an opportunity to freshen up a stale air-sound. “It’s new rock,” said WDLK/Dayton, Ohio, that’s not going to fly, but Styx, which is from the Midwest, is not doing well at all, it’s the reputation of the band, not new music, that causes that. You’ve got to get rid of the dinosaurs.” And, she noted, the Midwest still remains “a place where new music becoming popular, our metal core is stronger than ever,” said, Dalto, “AC/DC may be passe, but there’s rock and roll — they’re still all popular.”

Austen mentioned that WLXP no longer plays Styx or Kansas, choosing instead to play U2 and INXS. Silver in St. Louis, commented on the subtle shift in playlists, “We’re finding great success with Fixx, Q-Fee and Tears For Fears, but in the same breath Zebra is our hottest record,” he noted, and added, “Our bread and butter is and will be Robert Plant, ZZ Top, Joe Walsh and Motorhead. Hey, we’re still into opening up the radio and letting the guitar wall.”

Many programmers cite MTV as a positive factor in their ability to incorporate new music in the traditional rock mix. “MTV has helped the station,” remarked Holmes in Detroit, “but we’re accepting more new music, we’re making our listeners’ minds and ears that the music we play is part of what’s happening.”

However, for all of the talk of new music appearing to be making in the Midwest, the region’s conservative nature is typified by one programmer’s suggestion that “if one’s ear is not leaning too much in either direction.”

Airplay

TOP 40 TALE’S — The bandwagon keeps rolling. WMAR-FM has dumped its ghostly beautiful format for Mike Joseph’s “Hot Hits.” Midday jock Chris Stevens told Airplay, “We’ve been in full flow since July 28 at 11:15 p.m., and it’s something Blackfoot.”


BATTLE OF THE DRUMS — Edward “Sonny” Emory was the grand prize winner of the 1983 Carmine Appice National Drum Battle Finals. The finals, held over the July 4 weekend was at Griffith Park in Los Angeles, and were sponsored by Mattel Electronics, Gibson Guitars, Nashville Guitar, Inc., WMAD/Madison, Wisconsin.

GETTING INTO THE RABBIT HABIT — Elektra recording artist Eddie Rabbit and New York county station WNIT co-hosted their singer’s recent appearance at the Westbury Music Fair, and the station invited a lucky contest winner along for the revelry.

(1) — Joe Raib, PD, WHN: Dean and Don’s air personality, WHN; Rabbit; Lee Arnold, sat personality, WHN.

STATION STUFF — Mark Pasman promoted moves to WMTW/Detroit, from special projects coordinator. He’s been with the station five years. Pasman’s appointment comes after Rich Ball changed his mind (Cash Box, August 6). Hal Smith, general manager of WMMR/Philadelphia, brings in George Harris from WMCA, New York, who is also a member of the famed BMI quartet.

Neil McIntyre has resurfaced as assistant P.D. of WKU/FFM/New York. He’s been a consultant, worked in national promo for MCA Records, was a contributing editor for Record World and Scandinavia, and was a radio consultant in New York and Chicago.

Welcome back . . . Ray Gardella has been named vice president and general manager of Connecticut Broadcasting Company. The company is licensee of WICC Radio/Bridgeport, and is owned by WICP Inc. Gardella has been vice president of sales for WICC, WBSO/Boston’s new country format is official, and the station will begin broadcasting 11 Northeastern University football games September 10 . . . The latest on Pittsburgh’s O’Brien and Garry at press time is that B-94’s court injunction to allow the team to use one station was thrown out by a three-judge panel, and in this week. They had left WTAE when vet Jack Bogut signed on, then were drafted by the FM sister station (WHTX). B-94 claims O & G have a contract with them, and there’s still litigation to be worked out.

WO, TWO SPEAKERS — KFI/Los Angeles and WMAQ/Chicago are each planning to give away AM stereo portable radios when Sony Corp. debuts them next month. WMAQ began publicizing the fact that they were AM stereo July 25, and has built up an ardent following in the AM radio market. Both stations are carefully evaluating the radios before going on air with the campaign.

NETWORK NEWS — NBC’s Source web recently broadcast a slew of concerts live via Starburst array, including shows from Rock Music Magazine’s first-anniversary show at the 13th floor. Massive promotion of the hour.

ABC Rock and Roll Network was live via satellite and land lines Asia’s press conference for new group Movita. John Watters and Geoffrey downes will be on hand to chat up the new LP and tour, EHS, Cocteau, Lethal, Sky, and Gordon Lightfoot are featured guests on RKO One’s Radio Listens To Records. Jethro Tull live will be featured on an upcoming RKO Radio show program. Mutual’s Rock of the 80’s series, DeLapp, Maguire, Crenshaw, Chris DeBourgh and Ryan Carey next week.

CONSULTANT’S CORNER — Burkhard/Abrams/Michaels/Douglas will be developing formats for Christian radio, according to the firm’s president, Dwight Douglas.

Kent Burkhardt’s son, Brad, will head the new division. Brad Burkhardt is considered one of the leading authorities on Christian radio programming, and for the past two and a-half years he’s been southeast promotion director for Word Records. Initial clients include WLIX/Long Island, KBO/Philadelphia and WSGN/Atlanta.

Jeff Pollack has signed KZAP/Sacramento as its newest AOR client station.

NPR NEWS — H. Melvin Ming has joined the network as director of finance and administration. Ming, a former executive for the National Urban Coalition . . . Richard Hodgess resigned his post as NPR vice president of business services and president of NPR Ventures. He will serve as consultant to NPR through September 1. Dr. Galt Crofts Amalt has been appointed acting NPR Ventures president . . . NPR Board voted to continue NPR Plus, the net’s classical and jazz service.
6 DAVID BOWIE • LET'S DANCE • EMI AMERICA
ADDS: None. HOTs: WOUR, WMMS, WCCC, WKLS, KNAC, WBCN, WNEW, KEZY, KMET, WGRQ, WBLM. MEDIUMS: KBPI, PREFERRED TRACKS: None. Track: Title. SALES: Good in all regions.

152 CHARLIE • MIRAGE
ADDS: None. HOTs: WOUR, WMMS, WGRQ, WBLM. MEDIUMS: WCCC, WBCN, WNEW, KEZY, KMET, KBPI, KSJO, WKS, WBLM. PREFERRED TRACKS: None. Track: Fair in West and Midwest.

77 ELVIS COSTELLO & THE ATTRACTIONS • PUNCH THE CLOCK • COLUMBIA
ADDS: WCCC, HOTs: KNAC, WBCN. MEDIUMS: WMMS, WKLS, WNEW, KEZY, WGRQ, PREFERRED TRACKS: Book. SALES: Good to moderate in all regions.

1 DFX2 • EMOTION • RCA
ADDS: None. HOTs: WNEW, KEZY, KBPI, WKS, WMMS. MEDIUMS: WNEW, WMMS, WCCC, WKLS, KEZY, PREFERRED TRACKS: None. Track: Fair in Midwest.

35 ELO • SECRET MESSAGES • JET
ADDS: None. HOTs: WMMS, WNEW, KEZY, KBPI, WKS. MEDIUMS: WMMS, WMMS, WCCC, WNEW, PREFERRED TRACKS: None. Track: Moderate in all regions.

18 EURYTHMICS • SWEET DREAMS • RCA
ADDS: None. HOTs: WMMS, WNEW, KEZY, KBPI, WKS. MEDIUMS: WNEW, WMMS, WCCC, WNEW, KEZY, KBPI, WKS. PREFERRED TRACKS: None. Track: Moderate in all regions.

44 FASTWAY • COLUMBIA
ADDS: None. HOTs: Wccc, WMMS. MEDIUMs: WMMS, Wccc, KEZY, WGRQ, PREFERRED TRACKS: None. Track: Moderate in all regions.

14 THE FIX • REACH THE BEACH • MCA
ADDS: None. HOTs: WOUR, WMMS, WGRQ, Wccc, KNAC, WBCN, WNEW, KEZY, KMET, KBPI, WGRQ, WBLM. MEDIUMs: KEZY, WGRQ, KNAC, KEZY, WKS, WKS, KNAC, MEDIUMs: KBPI, PREFERRED TRACKS: None. Track: Good to fair in all regions.

54 A FLOCK OF SEAGULLS • LISTEN • JIVE
ADDS: None. HOTs: KNAC, Wccc, MEDIUMs: WGRQ, KEZY, WGRQ, PREFERRED TRACKS: None. Track: Moderate to fair in all regions.

128 JAN HUNTER • ALL THE GOOD ONES ARE TAKEN • COLUMBIA
ADDS: None. HOTs: WMMS, MEDIUMs: WOUR, WMMS, KEZY, KBPI, WKS. Track: Fair in Midwest.
Steve Kahn: Video Pioneer Prefers To Keep It Simple

by Fred Goodman

NEW YORK — Although Steve Kahn is best known in the music industry as a promoter, he is also a successful disc jockey, a producer, a composer, and a record man and a product manager. And despite having piloted RCA Records' entrance into the world of promotional videos and directed a wide array of artists from Stephanie Mills to Bow Wow Wow to Shalamar to Robert Kraft, Kahn, as a record man, is ready of the direction music videos are taking.

"I'm scared stiff of us going too conceptually," says Kahn. "I believe the record industry is based on the strength of its performers. But now we're talking about the performance of the director. I'll always be a record man, and I hope we use the strength of the performer. I've got a feeling that's what's happening. What's nice about the directors and the design consultant is that they maintain Michael Jackson as a performer. On the other hand, some of the others are no longer musical performers but actors riding motorcycles and falling in bowls of suds."

After 11 years with RCA, during which time he worked on the first album to issue promo clips for black artists, Kahn departed his post to head up Panavide, a full-service agency based at Manhattan's East 35th Street. "I think we made an impact on the industry," Kahn says of the initial RCA operation. "But it was time to move on, and my work with Golden Gate's Panavide counts the new Friday Night Video program on NBC among its clients, providing and probably only Kahn maintains that Panavide continues to direct music video projects, and recently completed a promo clip on Tom Jones for PolyGram and a 25-minute piece for John Denver. Just prior to his departure from RCA, Kahn oversaw and directed a marathon, four-artist video shoot done with a Works Entered In Nat'l. Opera/Music Theater Confab

LOS ANGELES — The seventh annual National Opera/Music Theater Conference has been scheduled for May 6 and June 18 at the Music Theater Center in Waterford, Conn. The purpose of the conference is to explore and develop new works for the musical theater, including musical plays, opera or any comparable work. Together with the composer, librettist, lyricist, and book writer, the conference provides the creators with a company which includes singers/actors, directors, conductors, and designers. New works submitted are offered staged public readings; other receive non-public readings. Adaptations are acceptable if rights have been cleared. Dramaturgs provide overall artistic guidance during the workshop process.

The following is a partial list of the last near completion, and cannot have been previously produced. Material submitted should be original work and the property of the writers. All Room, board and transportation will be provided to the conference for the selected writers, who will be expected to remain in residence for the entire period of the time designated for the development of their work. Submissions will be accepted from now until May 1.

For further information, write the Eugene O'Neill Theater Center, National Opera/Music Theater Conference, Marilyn Glassman — Administrator, 305 Great Neck Road, Waterford, Conn. 06385.

minimum of props that accentuated performance over conception. He believes budget, quick shoots as an alternative to rising costs and increasingly slicker productions.

"That's the way of the world; you can't win or lose, but they're aiming for that big buck. I don't know if the record industry can afford to pay $125,000 for a video clip. But when you think of the millions we're remembering like Billy Joel, or Meat Loaf or Michael Jackson are the expensive ones. Younger artists say they want to do shows on the road, and the companies say they can't afford it."

With slicker production comes sophistication, and Kahn sees occasions in his own work where the concept and the director have emerged stronger in the finished product than the artist. "When people talk to me about Bow Wow Wow they ask, 'Who did one where their heads were buried in the sand?"' he says. "They don't talk about the music where Stevie Linn is as a performer, or the record. They say, 'Wow — you put her in the water in the middle of the winter! We're proud of you for me, but I don't know what it does for the record industry."

Another issue Kahn sees confronting music videos is the battle of the black artists. "I was shooting the Solar artists like Shalamar, Lakeside and Carrie Lucas years ago," says Kahn, "and I think its time to move on. They're no place to show them at the time, although eventually they did get on HBO and Showtime but I think they're going to have more view outlets such as Friday Night Video, and programs on ABC and CBS featuring black video, and that's where 'they still don't have mass distribution. It's almost like saying the black artists aren't here.

"To find a reason to keep black artists off the air is against everything we stand for," he adds. "I am not anti-MTV. The record industry is very much tied up in the thought that they aren't black. They're just narrow, and they don't have to be." The lack of opportunities is something Kahn sees each project by a black artist to have been weighed heavier than similar proposals by white artists at the same level of development.

The situation has caused at least one black artist to RCA at query MTV prior to video production in order to assess the chances of a video getting airplay. "It's a sad statement," says Kahn. "If you think and see, 'Wow, unexpected.'"

Despite whatever problems he sees with the current state of promotional videos, Kahn predicts only growth for the tool, citing a sagging concert business, a mounting boredom with radio and the growing taste for sensibility of the public. "The industry says that it has been revitalized by a new thing called video," reflects Kahn. "Video is not a new thing. I've been doing it for 10 years. It's something the industry is recognizing perhaps because radio is not as effective. Now stations are saying, 'I can do something about it.' You can't open any magazine or publication be it The New York Times, Money, or TV Guide and not see something about a band or video. It's a necessity now."

But he does caution against the growing trend to concept pieces. "I believe less is more," he says. "I've seen the video of George Thorogood & The Destroyers where he's playing in a pool hall and the audience goes up. And no concept video could ever duplicate a James Brown performance clip."
PROGRESS REPORT
RCA'S NEW FACES TO WATCH
MONDAY & AUGUST 1983 9:00 A.M.

EURYTHYMICS
"SWEET DREAMS (ARE MADE OF THIS)" (LP) AFL1-4681
(SINGLE) 7" PB-13553 12" PD-13502 (LP) BB® CB®
- MTV-HEAVY ROTATION
- SRO-NATIONWIDE TOUR ENDING WITH FOREST HILLS STADIUM APPEARANCE

TACO "AFTER EIGHT" (LP) AFL1-4816
(SINGLE) "PUTTIN' ON THE RITZ" 7" PB-13574
12" PD-13575 (LP) BB® CB® (SINGLE) BB® CB®
- INTERNATIONAL HIT OF THE SUMMER. U.S. CHARTS FOLLOWING WORLDWIDE SUCCESS.
- APPEARING THIS MONTH ON "ENTERTAINMENT TONIGHT," "DANCE FEVER," "GOOD MORNING AMERICA," AND OTHER TV SHOWS.

HAYSI FANTAYZEE
"BATTLE HYMNS FOR CHILDREN SINGING" (LP) AFL1-4823
(SINGLE) "SHINY SHINY" 7" PB-13534 12" PD-13523
- #1 WMMS CLEVELAND
- LP TO BE RELEASED THIS MONTH
- MTV VIDEO IN SOLID ROTATION.

THE BREAKS (LP) AFL1-4675
(SINGLE) "SHE WANTS YOU" 7" PB-13514
- SOUTHWEST IS SMOKIN' OVER THE BREAKS-DALLAS, MEMPHIS, HOUSTON, NEW ORLEANS.
- HEAVY AOR PLAY. AMONG THE MOST ADDED-HARD ALBUM NETWORK.
- LP IN STORES THIS WEEK.
- VIDEO COMING SOON.

JO BOXERS "JUST GOT LUCKY" (LP) AFL1-4847
(SINGLE) 7" PB-13560 12" PD-13581
- SECOND CONSECUTIVE U.K. TOP 10
- LP DUE IN SEPTEMBER
- MTV VIDEO

NONA HENDRYX "NONA" (LP) AFL1-4565
(SINGLE) "TRANSFORMATION" 7" PB-13559 12" PD-13560
- BLACK CHARTS (SINGLE) BB® CB®
- R&R BREAKER LAST WEEK
- MULTI-FORMAT MUSIC ON THE VERGE OF CROSSING OVER.
- WIDESPREAD VIDEO EXPOSURE.

WIDE BOY AWAKE (MINI LP) AFL1-8511
(SINGLE) "SLANG TEACHER" B/W "CHICKEN-OUTLAW"
12" PD-13503
- NYC CLUB SMASH AS IMPORT.
- BREAKING NATIONALWIDE UPON DOMESTIC RELEASE.
- HEAVY PLAY IN CLUBS CROSSOVER INTO RADIO.
- LP RELEASE-END OF MONTH.
ACHIEVEMENTS TO DATE

<table>
<thead>
<tr>
<th>NAME</th>
<th>LP/SINGLE</th>
<th>HIGHEST CHART POSITION</th>
<th>DATE RIAA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laura Branigan</td>
<td>&quot;Gloria&quot; (45)</td>
<td>1 Pop</td>
<td>11/27/82 Gold</td>
</tr>
<tr>
<td></td>
<td>&quot;Branigan&quot;</td>
<td>45 Pop</td>
<td>12/25/82</td>
</tr>
<tr>
<td></td>
<td>&quot;Sail&quot; (45)</td>
<td>8 Pop</td>
<td>6/4/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Branigan II&quot;</td>
<td>30 Pop</td>
<td>6/4/83</td>
</tr>
<tr>
<td></td>
<td>&quot;How Am I Supposed To Live Without You&quot; (45)</td>
<td>44 Pop</td>
<td>8/6/83</td>
</tr>
<tr>
<td>Thomas Dolby</td>
<td>&quot;Blinded By Science&quot; (EP)</td>
<td>35 Pop</td>
<td>4/23/83</td>
</tr>
<tr>
<td></td>
<td>&quot;She Blinded Me With Science&quot;</td>
<td>46 B/C</td>
<td>6/25/83</td>
</tr>
<tr>
<td></td>
<td>&quot;The Golden Age Of Wireless&quot;</td>
<td>13 Pop</td>
<td>5/28/83</td>
</tr>
<tr>
<td>The Fixx</td>
<td>&quot;Reach The Beach&quot;</td>
<td>16 Pop</td>
<td>8/6/83</td>
</tr>
<tr>
<td>Frida</td>
<td>&quot;I Know There's Something Going On&quot; (45)</td>
<td>14 Pop</td>
<td>4/9/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Somethings Going On&quot;</td>
<td>40 Pop</td>
<td>4/23/83</td>
</tr>
<tr>
<td>Men At Work</td>
<td>&quot;Down Under&quot; (45)</td>
<td>1 Pop</td>
<td>1/22/82 Gold</td>
</tr>
<tr>
<td></td>
<td>&quot;Who Can It Be Now&quot; (45)</td>
<td>1 Pop</td>
<td>10/23/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Business As Usual&quot; (45)</td>
<td>1 Pop</td>
<td>12/25/82 Platinum</td>
</tr>
<tr>
<td></td>
<td>&quot;Cargo&quot;</td>
<td>2 Pop</td>
<td>5/21/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Overkill&quot; (45)</td>
<td>5 Pop</td>
<td>5/28/83</td>
</tr>
<tr>
<td></td>
<td>&quot;It's A Mistake&quot; (45)</td>
<td>17 Pop</td>
<td>8/6/83</td>
</tr>
<tr>
<td>Jeffrey Osborne</td>
<td>&quot;I Really Don't Need No Light&quot; (45)</td>
<td>51 Pop</td>
<td>8/14/82</td>
</tr>
<tr>
<td></td>
<td>&quot;Jeffrey Osborne&quot;</td>
<td>29 C</td>
<td>8/14/82</td>
</tr>
<tr>
<td></td>
<td>&quot;On The Wings Of Love&quot; (45)</td>
<td>3 B/C</td>
<td>8/14/82</td>
</tr>
<tr>
<td></td>
<td>&quot;Eenie Meenie&quot; (45)</td>
<td>23 Pop</td>
<td>11/20/82</td>
</tr>
<tr>
<td></td>
<td>&quot;Don't You Get So Mad&quot; (45)</td>
<td>57 Pop</td>
<td>8/6/83</td>
</tr>
<tr>
<td></td>
<td>&quot;I Really&quot; (45)</td>
<td>13 B/C</td>
<td>8/6/83</td>
</tr>
<tr>
<td>Kevin Rowland &amp; Deyx Midnight Runners</td>
<td>&quot;Too Rye Aye&quot;</td>
<td>16 Pop</td>
<td>4/30/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Come On Elien&quot; (45)</td>
<td>1 Pop</td>
<td>4/23/83</td>
</tr>
<tr>
<td>Scandal</td>
<td>&quot;Goodbye To You&quot; (45)</td>
<td>60 Pop</td>
<td>12/25/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Love's Got A Line On You&quot; (45)</td>
<td>38 Pop</td>
<td>6/18/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Scandal&quot; (EP)</td>
<td>30 Pop</td>
<td>6/18/83</td>
</tr>
<tr>
<td>Stray Cats</td>
<td>&quot;Built For Speed&quot; (45)</td>
<td>1 Pop</td>
<td>12/18/82 Platinum</td>
</tr>
<tr>
<td></td>
<td>&quot;Rock This Town&quot; (45)</td>
<td>11 Pop</td>
<td>12/18/82</td>
</tr>
<tr>
<td></td>
<td>&quot;Stray Cat Strut&quot; (45)</td>
<td>3 Pop</td>
<td>2/26/83</td>
</tr>
<tr>
<td></td>
<td>&quot;She's Sexy + 17&quot; (45)</td>
<td>64 Pop</td>
<td>8/6/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Stray Cat Strut&quot;</td>
<td>8/28/81</td>
<td></td>
</tr>
<tr>
<td>Survivor</td>
<td>&quot;Summer Nights&quot; (45)</td>
<td>65 Pop</td>
<td>3/13/82</td>
</tr>
<tr>
<td></td>
<td>&quot;Eye Of The Tiger&quot; (45)</td>
<td>1 Pop</td>
<td>7/31/82 Platinum</td>
</tr>
<tr>
<td></td>
<td>&quot;Eye Of The Tiger&quot;</td>
<td>4 Pop</td>
<td>8/28/82</td>
</tr>
<tr>
<td></td>
<td>&quot;Rocky III&quot; soundtrack</td>
<td>12 Pop</td>
<td>8/29/82</td>
</tr>
<tr>
<td></td>
<td>&quot;American Heartbeat&quot; (45)</td>
<td>39 Pop</td>
<td>11/13/83</td>
</tr>
<tr>
<td>George Strait</td>
<td>&quot;Unwound&quot; (45)</td>
<td>5 Country</td>
<td>8/8/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Strait Country&quot;</td>
<td>23 Country</td>
<td>10/24/81</td>
</tr>
<tr>
<td></td>
<td>&quot;Down And Out&quot; (45)</td>
<td>13 Country</td>
<td>11/28/81</td>
</tr>
<tr>
<td></td>
<td>&quot;If You're Thinking You Want A Stranger&quot; (45)</td>
<td>1 Country</td>
<td>5/1/82</td>
</tr>
<tr>
<td></td>
<td>&quot;Fool Hearted Memory&quot; (45)</td>
<td>1 Country</td>
<td>8/28/82</td>
</tr>
<tr>
<td></td>
<td>&quot;FoolHearted Memory&quot; (45)</td>
<td>1 Country</td>
<td>8/28/82</td>
</tr>
<tr>
<td></td>
<td>&quot;FoolHearted Memory&quot; (45)</td>
<td>1 Country</td>
<td>8/28/82</td>
</tr>
<tr>
<td></td>
<td>&quot;FoolHearted Memory&quot; (45)</td>
<td>1 Country</td>
<td>8/28/82</td>
</tr>
<tr>
<td>Lee Greenwood</td>
<td>&quot;It Turns Me Inside Out&quot; (45)</td>
<td>11 Country</td>
<td>1/3/82</td>
</tr>
<tr>
<td></td>
<td>&quot;Ring On Her Finger&quot; (45)</td>
<td>8 Country</td>
<td>6/25/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Inside Out&quot;</td>
<td>9 Country</td>
<td>8/14/82</td>
</tr>
<tr>
<td></td>
<td>&quot;She's Lying&quot; (45)</td>
<td>6 Country</td>
<td>10/23/82</td>
</tr>
<tr>
<td></td>
<td>&quot;I Ain't No Trick&quot; (45)</td>
<td>10 Country</td>
<td>3/19/83</td>
</tr>
<tr>
<td></td>
<td>&quot;L.O.U.&quot; (45)</td>
<td>4 Country</td>
<td>6/25/83</td>
</tr>
<tr>
<td></td>
<td>&quot;Somebody's Gonna Love You&quot;</td>
<td>5 Country</td>
<td>8/6/83</td>
</tr>
</tbody>
</table>

As long as there are people being born into the world, there will be new music ideas and new ears that will be walled by those who want to keep the public's tastes from evolving.established, impressive, and innovative artists that follow in their wake.
Men At Work

Despite the success of such diverse acts like the Bee Gees and AC/DC, it wasn't until Men At Work came along that an entire continent and its distinct rock sound was put on the musical map. Powered ahead by Greg Ham’s gritty saxophone mirror image of lead vocalist and main songwriter Colin Hay’s reedy “Who Can It Be Now?”, the Aussie quintet helped lift the entire record industry out of its doldrums and gave substance to the vaguely defined “New Music.”

We’re our own style, which is a mixture of a lot of different things — a sound that people will instantly recognize,” said Hay of his band’s immediately identifiable style. And while “Who Can It Be Now?”, “Down Under,” and “Be Good Johnny” — the three singles from their American debut LP, “Business As Usual” — were stylistically all different, there was no missing the unique sounding artists behind them.

Besides Hay and Men, Men At Work are lead guitarist Ron Strykert, who also designed the colorful album jacket of second LP “Cago” bass guitarist John Rees, and drummer Jerry Speisier. “It all came together quite easily,” recalled Hay of the band’s origins. “In January, 1979, we moved from Scotland, he was 14 when his family moved to Australia in 1967. ‘We all knew each other socially or musically, I’d worked with Jerry previously and had known Greg a long time. And Ron and I had worked as a duo for a year. After forming in mid-1979, the band played Melbourne’s thriving pub circuit, honing their live act and building up a following for a year and a half before getting signed. Two months after the May, 1981 release of “Who Can It Be Now?” in Australia, it was certified gold, and by the time the song was released in the U.S. the following April, their Aussie followup “Down Under” had gone gold and their “Business As Usual” album platinum.

This success was repeated and expanded upon in the U.S. and the rest of the world, to the tune of over four million albums sold in the U.S. alone. In February the band received a Grammy Award as “Best New Artist” of 1981, and not content to accept this at face value, its own 1982’s “Cargo,” hard at work on a new LP due for release in the late fall. But Dolby, in his drive for electronic perfection, keeps an open door to the all-important human element that is the key to his universal debut success.

“When I’m working, I try never to let it get to me,” he stated. “It’s really important for me to plan a few accidents — leave some room for the unknown. That’s what’s new. The thing that’s really important in the music I make. It may not club you over the head, but it’s there.”

Scandal

Scandal has proved to be among the brightest new stars in Columbia Records’ constellation of contemporary pop acts this year. The New York-based outfit, led by sexy Patty Smyth and former Madison Avenue ad man Jack Smith, scored impressively with the first two singles “Goodbye To You” and “Love’s Got A Line On You” from its debut LP. The recently released third track, “Win Some, Lose Some,” is helping to push the EP towards gold.

Though these, however, were not the only ingredient in Scandal’s recipe for success — not by a long shot. The band has remained in the public eye with its videos and incessant touring, throughout 1983. In fact, it was its visual appeal, as well as its peppy brand of upbeat pop/rock, that won Scandal a recording contract after the group was together just four months.

It was a videotape demo of “Love’s Got A Line On You,” that clinched the Columbia deal. Later, a video of “Goodbye To You” won Scandal the support of MTV, Warner Amex’s 24-hour cable music channel.

The people at MTV became some of our biggest fans,” noted Osborne, “I’d been doing an interview in the midst of a series of California concert dates earlier this year. Smith picked up the thought, noting, “The effect has been that the kids are already familiar with the lyrics to our songs, singing along with us, when we play another band, I hope we can change that.”

Extensive video exposure, as well as Top 40 and AOR radio play, has been augmented by a seemingly endless string of concert appearances throughout North America. Scandal opened for such prestigious headliners as The Kinks, John Cougar, Hall & Oates, Gordon Lightfoot, just to name a few, in addition to a series of exceptionally well-received club dates.

Not the types to rest on their laurels, Smyth, Smith and company are back in the studio with producer Mike Chapman at the helm, working on Scandal’s first self-financed LP. Of course, the self-titled EP’s Scandal-ously long run on the charts (28 weeks and still in the Top 100) is easy act to follow. But it’s a welcome challenge.

Jeffrey Osborne

While it’s safe to say Jeffrey Osborne is a veteran of the music industry, there was never a guarantee that his choice to forge a solo career was a safe bet. After ten years as lead singer and chief songwriter for the R&B-type outfit L.T.D., Osborne took a tumble.

“At the beginning of 1979,” he recalled, “I told the group I wanted to leave. It wasn’t a question of ill feelings, but a need to grow.” Osborne’s decision to go solo represented the ultimate challenge, finding himself as a “new” artist all over again. “The percentages against a lead singer leaving a major act and succeeding are miniscule noted Osborne, “but I knew the fact that I was the chief songwriter with the group helped me get my record deal.”

Osborne’s talents as a songwriter found a home on his self-titled debut LP and his self-assured vocal prowess prompted two hit singles, “I Really Don’t Need No Light,” and “On The Wings Of Love.” George Duke produced, and all elements combined for a wide-ranging tapestry of pop textures. But while Stevie Wonder, Aretha Franklin and Sarah Dash combined as major influences on Osborne’s style, the Providence, Rhode Island native did not always fancy himself a singer.

After initially joining L.T.D. as a drummer, Osborne was encouraged to become the group’s focal point, and he led the pop-ular aggregation through a cluster of hits, including “Love Ballad” and “Back In Love Again.” L.T.D. proved to be the training ground for the success that was to follow and Osborne is grateful to have had the writer and producer behind that group.” Osborne said. “I could never repay them.”

Osborne’s solo success garnered a number of awards and nominations as 1982’s Top Male Artist in both the album and singles category in Cash Box’s end-of-Year Black Contemporary Awards. He’s currently riding high with a second LP, again produced by George Duke, titled “Stay With Me Tonight,” and the ’83 tour hit “You Got So Mad.” A tour is planned for the fall. Osborne has called his second go-round at success “a dream come true” but his past experiences are keeping both feet on solid ground. “I’ve met some of my favorite artists in this business, and it’s really cool to do it now. If we’ve put our past achievements to rest and that we have not attained the rewards of all their work,” stated Osborne. “Some of them recognize the takes and to remember that none of us are here forever.” Osborne’s music, as performer and writer, may very well be destined to leave a rich legacy in his wake.

Sylvia

That Sylvia’s new star status will continue is inevitable considering the determination and vision that she has for her career to this point. As a young girl, she had always dreamed of being a singer, modeling herself after Patti Cline. But, because of a developmental disability, she actually pursued that dream until after her move to Nashville.

Prior to making Nashville home, Sylvia had made on trip to the city. After knocking on what seemed like every door on Music Row, she sang for producer Tom Collins who produced two songs on an album he could use her for any session work. “I just knew when I left his office that he wouldn’t call me in Indianapolis, (Indiana, her hometown), so I decided right then and there that I would have to move to Nashville.” She did, too, in a ‘74 Maverick her parents bought her for that December, 1975 move.

Once in Music City, Sylvia put her plan into action. Instead of trying to sing in the local clubs until someone discovered her, she wanted to get inside the inner workings of the music business so she could learn it from the inside out. The opportunity came with a position as a secretary in Collins’ publishing firm, Pegem/Cheez. There she studied Barbara Mandrell’s approach to her escalating career. Sylvia acknowledges that she incorporated what she learned from watching Mandrell into her own career.

Meanwhile, she continued to practice her singing privately until Collins decided she was ready to take the stage. In February, 1979, he took her into the studio and played the resulting tape for Jerry Bradley, then RCA division vice president, who signed her to the label. The single released, “You Don’t Miss A Thing,” climbed to #40 in Cash Box just before Christmas that year.
Relax. You've got the world's largest performing rights organization behind you.

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

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

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

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

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

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

Wherever there's music, there's BMI.
NEW FACES TO WATCH

It was more than a year before she reached #1 with "With a Little Help From My Friend" and yet another 16 months before the country chart topper "Nobody" made her a crossover artist. Her catchy delivery of the song's clever lyrics took her into the Pop Top Ten and "Nobody" was #56 on the Cash Box Top Pop Singles of 1982. In a closer look at Stardust, Sylvia followed her upbeat smash with a loving lignment, "Like Nothing Ever Happened," which also raced up the chart to the very top. Commenting on her combination of country and pop stylings, Sylvia explains, "I can't sing the same way Loretta does. Our lives are in a reflection of how you grow up. That's why the music's changed, the environment has changed."

Ever the constant planner, Sylvia selects her own songs for concerts and handles her own choreography and costuming. She feels it, "The music is part of it all. You can't just show enthusiasm for her fans. No matter how tiring a concert may be, she's always ready to sing autographs for every fan who wants one. After all, one of those fans, quite likely, has a dream of being a singer, modeling herself after Sylvia.

Reba McEntire

Reba McEntire dedicates, "I'm a country and western singer, but I'll try to sing just about anything." That kind of grit is to be expected of someone described "third generation rodeo brat." Cowboys and cowgirls, will go for just about anything.

The pretty, freckle-faced McEntire grew up around the rodeo. Her father and a grandfather are both championship rodeo cowboys. Her mother was a singer of great promise. By the time she was a little girl, she and her sister had a record deal in the Cheyenne, Wyoming Frontier Days. "I was in the lobby of our hotel and my brother Jake came up and told me that somebody had just given him some records for singing a song. I said 'I can do that,' so I got him to sing 'Jesus Loves Me' with me right there in the lobby, and somebody came up and gave me a nickel. That just amazed me.

That her career has finally taken off should come as no surprise. With all that talent, it still took over four years of recording for Mercury/PolyGram before "(You Lift Me) Up To Heaven" became her first top ten song and hit at the end of 1989. You just have to ride the record business like you do a bucking bronco — until it settles down and recognizes a gold box. It took another year for McEntire to make the top ten a second time.

Then, she's put four more in the top ten this year, "You're The First I've Thought About Leaving" became a Number One single earlier this year. Her fifth album, "Like My Parents Did" had a long run on the LP charts and pretty well describes the future for this talented lady. "People used to say that my mama could have been a successful singer if she had any breaks," Reba says, "but she was teaching school and raising family. My mama always used to say to me, 'Reba, I'm living my life through you.' Reba McEntire would never let her mama down.

The Fixx

Like the top that creeps across London streets, The Fixx's dreamy mood melodies stealthily made their way onto AOR playlists and the pop charts without warning. The group's debut LP, "Shuttered Room," aided by MTV play, crept into the mainstream with a bare minimum of advance warning. Despite their growing popularity, however, The Fixx did not achieve the notoriety and visibility accorded their British contemporaries, and an abrupt end to the band's first U.S. tour didn't help.

"We'd done some shows but they (MCA) didn't feel a tour could be done properly at that point," recalled group drummer Adam Woods. "When we were sent home from America, the initial feeling was disappointment, but out of that grew a resolve."

The Fixx's determination to put the "Shuttered Room" out behind them resulted in a follow-up album, "Reach The Beach," and single, "Saved By Zero," are both making great strides up their respective charts. A low LP is receiving AOR play and the single is fast becoming a fixture with all pop formats.

Although they describe The Fixx as a "mood band," they became more pop conscious on "Reach The Beach." "It wasn't a deliberate thing," he noted. "The material came quite easy and it just happened to have more of a pop sound."

Currently back in the States, The Fixx is developing a new theme as an opening act for a Flock of Seagulls, The Police and Supertramp, while squeezing in a few dates as headliners. Their busy schedule and heavy radio play is gaining the band new converts all the time.

"We're getting a great response," confirmed Woods, "and I don't think we've done a duff show yet."

There was resentment over returning to America after the band's first U.S. tour, which was labeled debut tour? "Not at all," Woods answered without hesitation. "In fact, I think it's helped the band get together. You have to get together during three-quarters of an hour."

With The Fixx emerging as a staple on top 40 radio, the group has agreed to leave Woods in a philosophical frame of mind. "We were halfway there before anyone knew it," he chuckled, "but I quite like it, though. What goes up fast tends to go away just as fast in this business."

Frida

As a member of ABBA, Frida's "Fridur" single is already part of a group that has sold more records than any other active band in the world. One could easily imagine that kind of success leaving an artist with a taste for bucking the tried-and-true. Thus the news that Frida was working on an English-language solo album with wide distribution may be something as a surprise. But not as surprising as the kind of album that audience — "Something's Going On" — four in a row of superb pop performances for three decades, Frida immediately dug in at AOR, where the LP's title track became a staple. Part of the credit goes to the album's producer, Phil Collins, who also guested on said track and gave it its crashing, percussive trademark. But in the final analysis, the laurels belong to Frida for demonstrating that being a Euro-pop queen means never having to say you're sorry.

Working from a batch of 500 submitted songs, the vocalist eventually completed the mammoth task of narrowing it down to 11, culled from among pop's best known writers including Russ Ballard, Stephen Bishop, Giorgio Moroder, Rod Argent, Jim Rafferty, Bryan Ferry, and producer Collins. Despite the immensity of the project, Frida approached the selection process without hard-or-fast rules. "I didn't know what I was looking for," she said. "I only knew I had to feel strongly about a song — that was all that mattered. There was no wish to find those 'hit singles' — this many ballads, so many uptempo pieces — because I have varied tastes and like all good styles of songs."

Frida's own background demonstrates these broad tastes. Making her professional debut with a Swedish dance band at 13, she landed her first recording contract in 1972, becoming a popular solo artist in her native country. When she met then-Hepets-starmember Benny Andersson at the end of the sixties, the seeds for ABBA began to sprout. Combining with Bjorn Ulvaeus of the Hootenanny Singers and vocalist Agnetha Faltskog, the new group was an almost instant phenomenon.

A Swedish-language solo album released in 1975 was a best-seller in Scan-
dinavia, and the obvious next step was to take on a world-wide project. Despite the album's success, Frida made it plain at the outset that she wouldn't measure the record by its commercial reception.

"I want the record to sell," she said when interviewed the week of its release, "but I'll be satisfied if it's not a commer-
cial success. I've done the best I can and put a lot of emotion into it." An obvious fact to the wealth of listeners who bought "Something's Going On."

Survivor

Mr. T wasn’t the only participant in last summer's Rocky III superhit movie to become an instant superstar. Chicago's Survivor, which composed and sang the film's "Eye Of The Tiger" theme song went on to sell 2.5 million copies of their #1 pop hit Cash Box. "I only knew I had to feel strongly about a song — that was all that mattered. There was no wish to find those 'hit singles' — this many ballads, so many uptempo pieces — because I have varied tastes and like all good styles of songs."

Frida's own background demonstrates these broad tastes. Making her professional debut with a Swedish dance band at 13, she landed her first recording contract in 1972, becoming a popular solo artist in her native country. When she met then-Hepets-starmember Benny Andersson at the end of the sixties, the seeds for ABBA began to sprout. Combining with Bjorn Ulvaeus of the Hootenanny Singers and vocalist Agnetha Faltskog, the new group was an almost instant phenomenon.

A Swedish-language solo album released in 1975 was a best-seller in Scan-
dinavia, and the obvious next step was to take on a world-wide project. Despite the album's success, Frida made it plain at the outset that she wouldn't measure the record by its commercial reception.

"I want the record to sell," she said when interviewed the week of its release, "but I'll be satisfied if it's not a commer-
cial success. I've done the best I can and put a lot of emotion into it." An obvious fact to the wealth of listeners who bought "Something's Going On."

Survivor

Mr. T wasn’t the only participant in last summer's Rocky III superhit movie to become an instant superstar. Chicago's Survivor, which composed and sang the film's "Eye Of The Tiger" theme song went on to sell 2.5 million copies of their #1 pop hit Cash Box. "I only knew I had to feel strongly about a song — that was all that mattered. There was no wish to find those 'hit singles' — this many ballads, so many uptempo pieces — because I have varied tastes and like all good styles of songs." Frida's own background demonstrates these broad tastes. Making her professional debut with a Swedish dance band at 13, she landed her first recording contract in 1972, becoming a popular solo artist in her native country. When she met then-Hepets-starmember Benny Andersson at the end of the sixties, the seeds for ABBA began to sprout. Combining with Bjorn Ulvaeus of the Hootenanny Singers and vocalist Agnetha Faltskog, the new group was an almost instant phenomenon.

A Swedish-language solo album released in 1975 was a best-seller in Scan-
dinavia, and the obvious next step was to take on a world-wide project. Despite the album's success, Frida made it plain at the outset that she wouldn't measure the record by its commercial reception.

"I want the record to sell," she said when interviewed the week of its release, "but I'll be satisfied if it's not a commer-
cial success. I've done the best I can and put a lot of emotion into it." An obvious fact to the wealth of listeners who bought "Something's Going On."

Survivor's next album, "Caught In The Game," is due by the end of August and will be supported this fall by a major U.S. tour. The nine-song LP was produced by Sullivan with assistance from Peterik. REO Speedwagon's Kevin Cronin is pres- ent on backup vocals returning Sur-
vivor's flavor of opening for REO's last tour.

Laura Branigan

One of the more surprising #1 singles of last year was originally a big hit in Italy. Then Laura Branigan gave the English translation of the sparkling dance number "Work," a spunky attack that not only took the tune to the top of the U.S. charts, it established the singer as a major star. People began to stand out so much is an emotional quality which she shares with such diverse influences as Edith Piaf and Elvis Presley. "What draws me to them and anyone else is whether they sing from the heart," she said shortly before "Gloria," which was a follow-up to a seductive debut ballad "All Night With Me," took off first in the clubs and then on

Cash Box/August 13, 1989
George Strait

George Strait is likely to sidle up to you when he first comes over to meet you. You see, this country & western singer isn't some hick hokey cowboy who came out of a cattle-herding state to adopt to the country. Strait grew up in Pearsall, Texas and worked on the family's cattle ranch outside Big Wells. He worked as a ranch-hand for much of his youth.

"For three years, I worked the ranch during the day and played music at night," explains Strait. "The ranch is next to the town of Uvalde, and normally have about 1,000 head of cattle on it. I was responsible for doing everything, and I'd often work from the sun up until eight in the morning, when I'd get up to play the guitar. There's little time for cowboys in the music business, but we try to make the most of it."

In 1975, Strait was offered a job in the road crew of a band called smoked corncob "The Ranchers". He soon became a member of the band, and in 1977 he recorded his first single for MCA Records, "Humid Air", which became a hit and earned Strait a spot in the line-up of the band. Strait remained with the band until 1981, when he left to pursue a solo career.

Strait has recorded numerous albums over the years and has become one of the most successful country music artists of all time. His songs have earned him numerous awards, including multiple Grammy awards, and he has sold over 100 million records worldwide.

In addition to his music career, Strait is also involved in various philanthropic organizations, including the George Strait Foundation, which supports education, healthcare, and the arts.
Toto
Toto has come full circle in their fifth year career. Since the release of their self-titled debut LP for Columbia Records in late 1978, which earned the group gold and heightened record label expectations for greater things to come, the group was then dispersed as a collection of studio musician/composers that hit lucky. The dim view of the players’ group effort was due to the less than substantial sales of second and third albums “Hydra” and “Turn Back,” which peaked at #29 and #40, respectively, on the Cash Box Pop Album chart in 1979 and 1981. But then came “Rosanna,” “Africa” and “Make Believe,” all from the multi-platinum album “Toto IV.” It was the effort on this vinyl that brought the group and its members seven Grammy awards in 1983, including Best Record, Best Album, Best Vocal Performance by a Group and Best Producer, among others. When the Los Angeles-based outfit first came together, they sported credits from studio and tour dates with some of the top names of the recording industry. But the group, comprised of drummer Jeff Porcaro, keyboardist David Paich, bassist David Hungate, Steve Porcaro on keyboards, Steve Lukather on guitar, vocalist Bruce Kimball and, more recently, Mike Porcaro (bass), wanted a headier identity. During the 1978 New Faces interview with Cash Box, Jeff said, “We’ve had the best of everything as sidemen and we’re not used to riding buses or taking rooms together, but we’re ready to do whatever it takes to break Toto in a big way.” Although many in the industry thought that Toto’s mixture of power rock, soft rock/pop and R&B was aimed purely at commercial success, their recent 11 Grammy nominations and five group, two member, during the silver Grammy Awards presentation dispelled contentions that these young men did not have the artistic acumen or did not deserve industry kudos. The band members continue making appearances on other artists’ LPs but less time now is spent touring with others. That activity has been supplanted by writing songs and planning for the eagerly-awaited fifth Toto LP. To that end, the group began touring with acts such as Peter Frampton, Kenny Loggins and others.

Evelyn King
At 16 Evelyn King was an overnight sensation. And while everyone loves a Cinderella story, the true test of an artist is time. Now, at the ripe old age of 23, King has established beyond question that she is an artist of broad-based appeal. With five gold records, she has earned pugilistic success from one of the toughest battles an artist can face: growing up in the record business. “I’m still working on what my life is leading to,” King told Cash Box, “but these last few years have been about growing up and learning the business and how to make hits.” Few of the singers who rode the waves of the late seventies disco swell have been able to survive the stormy seas of the eighties. But the Bronx-born King has proven to be the standout in a legion with more than its share of one-hit wonders. Her fifth and most recent RCA album, “Get Loose,” went gold, and the 1982 Cash Box year-end polls revealed King to be one of the year’s top charting black contemporary female vocalists, second only to labelmate Diana Ross. King’s beginning has become one of the favorite fables of the industry: as a child she was a singer, pianist and produced the Philadelphia, Pennsylvania, King was “discovered” by Philadelphia International staff T. Life, who overheard her singing as she worked. Life brought King into the studio, producing the first of their three collaborations, “Smooth Talk.” Released in August 1979, the album shot up the charts on the shoulders of its club anthem single, “Shame.” By the fall, both album and single were gold, and Evelyn “Candy” King was a phenomenon. Her continued collaboration with T. Life yielded further gold with the single “I Don’t Know If It’s Right” and the album “Music Box.” Following an amicable split with Life, King’s production duties were turned over to Morris Brown and his Miami M. Ltd., where she was teamed with songwriters Paul Lawrence Jones III and Kashif. The result was the album and single “I’m In Love,” and a new winning combination.

Joe Jackson
The new team’s second project, “Get Loose,” contained the Kashif-penned “Night and Day,” which put the LP to the gold plateau and reaffirmed King’s pop appeal. “We’ve achieved a level I’m proud of,” she said, “and I hope to keep growing in the same direction.”

Def Leppard
Precious Heavy Metal. That’s what some young hard rockers Def Leppard have beenDefine

Pat Benatar
The road to metamorphosis for rock diva Pat Benatar from pugent AOR shifter to pop/rock stylist has been littered with success. The fusion of her raw energy with her formal training has generated platinum LP hits for the petite New York, who started with her debut Chrysalis album, “In The Heat Of The Night,” to her most recent album success, “Get Nervous.” Her debut album rose to #17 on the pop chart during March of 1980, then she popped to the Top Five of the Cash Box Top 200 Albums chart with “The Times Of Passion.” Her ascension up the pop album ladder continued on to #1 during August of 1981 with the “Pretence Time” album and there was hardly any decline with her 1982 LP, “Get Nervous,” which hit the #3 apex of her 1988 week of 1983. Benatar’s “Hit Me With Your Best Shot!” single became the singer’s signature tune during 1980 and the 45, from “Chills Of Passion,” earned #2 status on the Cash Box Top 100 Singles chart in October of 1980. She repeated her Top 10 Pop Single status with the metallurgical anthem “Treat Me Right.” Her AOR penetration seemed as natural as her love for classic Brit rock ’n’ roll singers like Robert Plant and Roger Daltrey combined with her early background of regular voice lessons for a unique blend of the heart strings with a slow toter or blaze the ear cotton with fiery rock. Her first professional singing came, oddly enough, in a children’s choir where I got tired of being told I sounded like Barbra Streisand once a night,” she said. She was cast in a role of a young, small bug who has escaped from the showcase club a “Crazy,” the she eventually eventually New York to pursue a career in that music. Her first real break came when she auditioned for the showcase club Catch A Rising Star. Club owner Rick Newman was impressed enough with Benatar to take her management. Newman got the songstress a few key gigs, which were followed by enthusiastic press, a TV spot with Bruce Morrow and then a contract with Chrysalis Records. Since that professional genesis, the momentum behind Benatar’s career has steadily diminished. Concert tours of major proportion have ensued since the release of “In The Heat Of The Night,” and her visibility as a singer has been enhanced by several TV appearances.
Thanks to all of our NEW FACES who have helped in building our rainbow!

TOM PETTY and the HEARTBREAKERS 1977

JOE SAMPLE 1978

JOHN CONLEE 1979

THE Houserockers 1980

DONNIE IRIS 1980

TERRI GIBBS 1981

KLIQUE 1981

GEORGE STRAIT 1981

BILL SUMMERS AND SUMMERS HEAT 1981

ZOOM 1982

LEE GREENWOOD 1982

THE FIXX 1983

MUSICAL YOUTH 1983
Rick Springfield

Rick Springfield has been a new face to watch in the music world for the decade prior to winning a Grammy Award for "Best Rock Male Performance" for his 1981 hit "Jessie's Girl." Following his rise to fame, Springfield pursued his musical career in Australia, where he has become a star. He has also ventured into acting, playing a role in "General Hospital." In 1983, he returned to the United States and released the album "Odyssey," which enjoyed commercial success.

Def Leppard

Def Leppard, a British hard rock band, hit the headlines in 1981 with the release of their album "High 'n' Dry," which included the hit single "Photograph." The band's success continued with "Pyromania," which featured the hit song "Rock of Ages." In 1983, they released "Hysteria," which solidified their status as one of the top bands in the world.
Take a good look at these faces. They are the future legends of country music. Remember the faces...they’re the legends of tomorrow!

- Top 10 First Single "After The Last Goodbye"
- Excitement at Press, Radio & TV Exposure!
- TOP 40 Mini LP "GUS HARDIN" climbing charts!
- National Tour with Hank Williams, Jr. and Alabama!
- 2nd Single Top 20 Hit—"If I Didn’t Love You"
- 3rd Single Just Released—"Loving You Hurts"
- Dynamic New Talent in all formats!
- Half of the "hottest" writing team in music Allen/VanHoy with hits in Pop, Country & R&B!
- Debut single "Baby, I Lied" has already created enough excitement to call for...
- Mini LP "CHEAT THE NIGHT"—September release!

GUS HARDIN

- Successful Songwriter—"If You’re Thinking You Want A Stranger", the George Strait hit (among others)
- Production by Blake Mevis
- Top 20 Single—"Those Nights, These Days"
- Current Single "Eye Of A Stranger" already Top 20!
- Touring Nationally with Charley Pride!

DEBORAH ALLEN

- Contemporary Country Stylist
- 1st Single "You Gotta Get To My Heart" strong radio reaction!
- 2nd Single "I’d Say Yes" scheduled for release Mid-August!

PAULETTE CARLSON

- RCA RECORDS...
- FACING THE FUTURE & BUILDING LEGENDS!
It was in Myrtle Beach, S.C., that the band began developing its style — and a following. While playing a place called "The Bowery," the band members managed to set aside enough money to record the first single that got them noticed. Dallas businessman Larry McBride heard it and immediately signed the group to his MDM label. The release that followed, "My Home's In Alabama," made the Cash Box Top 20. Not only did that song gain the group nationwide attention, it landed them a deal with RCA Records. That deal has been, to say the least, mutually beneficial. Alabama has sold millions of records for the company.

Superlatives really aren't needed to relate the meteoric rise of Alabama. A simple listing of the awards they've won most recently should do it: from the National Academy of Recording Arts & Sciences, a Grammy for Best Vocal Performance by a Group ("Mountain Music"), from the Academy of Country Music, awards for Vocal Group, Album ("Feels So Right") and Entertainers of the Year; and from the Country Music Association, their second awards in the Vocal Group and Instrumental Group categories, plus Entertainer(s) of the Year. And you can bet the nominations will be there for 1983 kudos, as well.

John Conlee

Following the success of "Rose Colored Glasses" in 1978, John Conlee's voice was often compared to those of Merle Haggard and Lefty Frizzell. Now, with five Number One singles and twelve Top Ten hits (his current single, "I'm Only In It For The Love," is bulletted at #11 this week), Conlee's voice is instantly recognized all over the country. Conlee gave his first performance ("Love Me Tender") before his fourth grade classmates, an experience which trained Conlee's sights on singing as a career. However, a few minor distractions such as school, farming, mormican work and a long stint as a rock DJ came between Conlee and his goal.

By 1974, when Conlee was working the early morning show at WLAC, he began writing tunes and pitching them around Nashville to producers, publishers or anybody who would listen. One who did listen and offer encouragement was Jim Foglesong, then ABC Nashville president. He advised Conlee to continue writing and singing and finally signed him as an artist.

Conlee's first single, "Backside Of Thirty," managed to chart in Cash Box, reaching #83 in early 1977. His next two singles efforts failed to make it. Then came the song he co-wrote with then WLAC newswoman George Baber. The hit gave Conlee his trademark "Rose-Colored Glasses."

"Like writing, but singing is my main trip," Conlee said. "I could go months without writing. I don't write unless I get a real urge. By writing, however, it was a good opportunity to play tunes and meet people who could offer me a singing contract.

A seventh album, "In My Eyes," has just been released and, common family man that he is, Conlee has dedicated it to his wife. While remaining true to the most basic country stylings, Conlee is capable of handling forays into such divergent types of music as Eric Clapton's "Lay Down Sally" and Mickey Newbury's moody "An American Trilogy." He continues to be comfortable as a country artist with no desire to pursue the life of a crossover artist. Even that is characteristically Conlee. "You can't count on pop," he told the Chicago Tribune. "It's nothing to have two or four hits in pop and never be heard of again. There's more longevity in country, and I want to establish myself there."

Alabama

Country typewriters are running out of superlatives to describe the success of the group Alabama. In the past three years, they've put nine singles at the top of the Cash Box chart! Their albums consistently cross over into the pop world and their concerts are attended by folks from every strata of the country fan world. How does one band manage to appeal to both contemporary youth and to the older, more traditional audience at the same time? Harmony and rhythm could be the answer.

Like many Southern bands, Alabama's roots reflect a gospel heritage — the old "get the family around the piano and sing" type of stuff — that gives the music a sincerity sometimes lacking in the efforts of newer bands. Randy Owen, Jeff Cook and Teddy Gentry share that upbringing from around Ft. Payne, Alabama area. Drummer Mark Herndon grew up "everywhere" as a military kid.

Alaska

"Everywhere" in this NF-12 FRATERNITY#3483A

Ricky Skaggs

While country music continues to include a heavy portion of mass appeal crossover artists, there is a growing list of new performers who are bringing fans the traditional forms of country with regularity. Ricky Skaggs is at the top of that list.

In fact, Skaggs has had such phenomenal success at bringing the old sounds into the eighties that he has garnered an impressive array of awards in the two years he's been signed with Epic, his first major label.

On the strength of a #1 album, "Waitin' For The Sun To Shine," that yielded four single hits including two chart toppers, "Crying My Heart Out Over You" and "I Don't Care," Skaggs received four nominations and two wins at the 1982 CMA Awards. He was named both the Horizon Award (for significant growth by an emerging artist) and the Male Vocalist of the Year Award. In the year just passed, Skaggs has added a second Number One album and three more consecutive Number One singles to his discography. A fourth single from his second Epic LP ("You've Got A Lover") has just been released. Epic Records has given him free reign over his studio output since his signing. The label's trust in his production abilities has certainly paid off.

Born to a construction worker and country musician, Skaggs was raised in Cordell, a small town along Brushy Creek in the hills of eastern Kentucky. He made his television debut on Lester Flatt and Earl Scruggs' show from Nashville at age seven, and not long after that, he was inspired for life when he witnessed a live performance by the Stanley Brothers, a legendary duo in bluegrass history.

At 15, following the death of Carter Stanley, Skaggs was hired by Ralph Stanley to join the act, where he honed his craft through constant travelling for low pay. After quitting the music profession,
The Stars of Tomorrow are
TODAY'S NEW FACES ON MCA RECORDS

LLOYD DAVID FOSTER
ED HUNNICUTT
JAMES AND MICHAEL YOUNGER
SAM NEELY
RANDY WRIGHT
WAYNE MASSEY
THE THRASHER BROTHERS
Earl Thomas Conley

Earl Thomas Conley has stated that he's an artist with three separate goals. "I want to get myself to the point where I can be a cartoonist and a fantasy writer on stage and a fantasy recording artist. I want to be all these people at the same time, but I'll never be as good as one of them at the same time. It's a bigger job than I anticipated."

The past Conley speaks of does appear fragmented. He grew up in a family of eight children in Portsmouth, Ohio. The change from steam engines to diesels ended his father's career as a railroad engineer and the family often saw hard times. However, Conley is not dead, young Conley directly into country music. At 14, he left home to live with his grandmother. He later moved to Denver on his thumb but never settled down.

His interest in music gained ground while he served an Army hitch. After the service, he tried Nashville but came and went to see many others have done. Then he met Nelson Larkin in Huntsville, Ala. Within the next five years, his material was recorded by many artists, including Mel Street, Coneys, Bobby G. Rice and Larkin's brother, Billy.

In 1973, he began to record his own material for the Portsmouth label. The change from steam engines to diesels ended his father's career as a railroad engineer and the family often saw hard times. However, Conley is not dead, young Conley directly into country music. At 14, he left home to live with his grandmother. He later moved to Denver on his thumb but never settled down.

His interest in music gained ground while he served an Army hitch. After the service, he tried Nashville but came and went to see many others have done. Then he met Nelson Larkin in Huntsville, Ala. Within the next five years, his material was recorded by many artists, including Mel Street, Coneys, Bobby G. Rice and Larkin's brother, Billy.

In 1973, he began to record his own material for the Portsmouth label. The change from steam engines to diesels ended his father's career as a railroad engineer and the family often saw hard times. However, Conley is not dead, young Conley directly into country music. At 14, he left home to live with his grandmother. He later moved to Denver on his thumb but never settled down.

His interest in music gained ground while he served an Army hitch. After the service, he tried Nashville but came and went to see many others have done. Then he met Nelson Larkin in Huntsville, Ala. Within the next five years, his material was recorded by many artists, including Mel Street, Coneys, Bobby G. Rice and Larkin's brother, Billy.

In 1973, he began to record his own material for the Portsmouth label. The change from steam engines to diesels ended his father's career as a railroad engineer and the family often saw hard times. However, Conley is not dead, young Conley directly into country music. At 14, he left home to live with his grandmother. He later moved to Denver on his thumb but never settled down.

His interest in music gained ground while he served an Army hitch. After the service, he tried Nashville but came and went to see many others have done. Then he met Nelson Larkin in Huntsville, Ala. Within the next five years, his material was recorded by many artists, including Mel Street, Coneys, Bobby G. Rice and Larkin's brother, Billy.

In 1973, he began to record his own material for the Portsmouth label. The change from steam engines to diesels ended his father's career as a railroad engineer and the family often saw hard times. However, Conley is not dead, young Conley directly into country music. At 14, he left home to live with his grandmother. He later moved to Denver on his thumb but never settled down.

His interest in music gained ground while he served an Army hitch. After the service, he tried Nashville but came and went to see many others have done. Then he met Nelson Larkin in Huntsville, Ala. Within the next five years, his material was recorded by many artists, including Mel Street, Coneys, Bobby G. Rice and Larkin's brother, Billy.

In 1973, he began to record his own material for the Portsmouth label. The change from steam engines to diesels ended his father's career as a railroad engineer and the family often saw hard times. However, Conley is not dead, young Conley directly into country music. At 14, he left home to live with his grandmother. He later moved to Denver on his thumb but never settled down.

His interest in music gained ground while he served an Army hitch. After the service, he tried Nashville but came and went to see many others have done. Then he met Nelson Larkin in Huntsville, Ala. Within the next five years, his material was recorded by many artists, including Mel Street, Coneys, Bobby G. Rice and Larkin's brother, Billy.

In 1973, he began to record his own material for the Portsmouth label. The change from steam engines to diesels ended his father's career as a railroad engineer and the family often saw hard times. However, Conley is not dead, young Conley directly into country music. At 14, he left home to live with his grandmother. He later moved to Denver on his thumb but never settled down.

His interest in music gained ground while he served an Army hitch. After the service, he tried Nashville but came and went to see many others have done. Then he met Nelson Larkin in Huntsville, Ala. Within the next five years, his material was recorded by many artists, including Mel Street, Coneys, Bobby G. Rice and Larkin's brother, Billy.
THE STARS OF TOMORROW ARE ON POLYGRAM TODAY

KATHY MATTEA

MAINES BROTHERS

SAVANNAH

STEVE CLARK

TARI HENSLY

PolyGram Country

PolyGram Records
MAGICAL BANKING MAKES MAGICAL MUSIC FOR THE ENTERTAINMENT INDUSTRY!

CONTACT OUR ENTERTAINMENT DIVISION:

TOM KEMPF  •  ART STRIBLEY
213 • 557-2861  •  213 • 271-3346

FIRST LOS ANGELES BANK
Member FDIC
Indie Labels Strive For Parity In Retail Store Merchandising

(continued from page 7)

materials. "They don't understand how retail works," declared Goman. "You want to have visibility in the store, but that means the indies don't pay attention to detail like the majors do in terms of providing artist posters, but any other little p-p-o-p things. These kids should learn marketing."

But Allen Day, owner ofCheapo Records in Cambridge, Mass., which specializes in "odd label things that aren't distributed in this area," was easier with his criticism. "It's not so much that the indies aren't doing enough merchandising, it's that they aren't doing it right."

"The money," said Day. "But I don't see a concerted effort to reach the type of stores that specialize in indies." At Rounder Records in nearby Somerville, Mass., general manager Duncan Brownie illustrated the costs involved and questioned whether the indie label's promotional efforts are adequate to promote its name in the first place. "It's generally true that there aren't enough display materials, especially if the whole subject is a double-edged sword," said Brownie. "Indie labels don't do as much as they should, but neither do retailers.

If a retailer gets five CBS posters, five Warner Bros. posters and five indie label posters, what do you think he's going to promote?" Brownie pointed to the Rolling Stones and Billy Joel will outsell the Johnson Mountain Boys or Gateshead Brownies and they'll get the space they'll get the money and they'll get the support. He'll do the homework and the marketing and the materials to get that album."

Brownie said his company tries to make sure that the independent poster is as much of a self-promoter as possible. Within his company, Brownie has spent five years developing a complete marketing package for the indie retail segment. "We spend a lot of time and money planning that," said Brownie. "We try to us.

Brownie also pointed out that the indies aren't generally going to get as much from their retail efforts as they might want.

"Some indie dealers are charging as little as $2,000 to $2,500 for a five-week display," said Brownie. "And if only a few hundred are sold on the wall, it's not worth it. We can mean putting out another recording, that someone should put out a poster if it means you can't put out another record instead.

But Brownie did say that display materials were included in orders by retailers who were most interested in selling the album. He singled out generic posters as being particularly worthwhile in establishing a small label's identity, such as Heartbeat, which generates marketing opportunities by selling promotional materials, but in this case.

Most of the independent posters are distributed at indie retailers, he noted, and the only materials that are not available to the retailer are in the form of promotional posters and placements in the stores.

Several of the independent record companies have been trying to put together a nationwide ad campaign that could generate additional sales. In addition, the independent labels have been trying to establish a nationwide distribution system that could generate additional sales.

At Alligator Records in Chicago, vice president Mindy Giles said that an unexpected retailer response to the consumer record card that is included with each album is helping the retailer. "While we receive around 200 consumer cards a day we also get 100 cards a week from retailers," said Giles. "We then send them a full catalog with a letter telling them that they've been put on the new sales list so they can get it at their store."

"Indie music is a little bit of a niche market," said Giles. "The indie music industry has been very successful in developing the niche market but also has a lot of potential for growth.

One of the biggest problems we face is the large number of indies that are not selling well. But we're also able to strengthen the remaining labels through our sales and distribution network.

In the last month and a half, Twin-Tone Records has had 1,500 newsletters to over 200 stores and we have almost reached the million-dollar mark in sales."

The real key to the success of Twin-Tone Records is that we have a dedicated staff to four. "We're trying the word out now so we're attempting to put out a newsletter once a month with new releases," said Gumprecht, adding that four releases are forthcoming within the next two months. To further reduce the incidence of "encountering retailers who have never heard of our bands," he will begin compiling a "wants list" of retailers that are interested in in-store poster displays, as well as a number of different albums that are available for use.

In Alligator Records, vice president Mindy Giles said that an unexpectedly strong retailer response to the consumer record card that is included with each album is helping the retailer. "While we receive around 200 consumer cards a day we also get 100 cards a week from retailers," said Giles. "We then send them a full catalog with a letter telling them that they've been put on the new sales list so they can get it at their store."

"Indie music is a little bit of a niche market," said Giles. "The indie music industry has been very successful in developing the niche market but also has a lot of potential for growth.

One of the biggest problems we face is the large number of indies that are not selling well. But we're also able to strengthen the remaining labels through our sales and distribution network.

In the last month and a half, Twin-Tone Records has had 1,500 newsletters to over 200 stores and we have almost reached the million-dollar mark in sales."

The real key to the success of Twin-Tone Records is that we have a dedicated staff to four. "We're trying the word out now so we're attempting to put out a newsletter once a month with new releases," said Gumprecht, adding that four releases are forthcoming within the next two months. To further reduce the incidence of "encountering retailers who have never heard of our bands," he will begin compiling a "wants list" of retailers that are interested in in-store poster displays, as well as a number of different albums that are available for use.
Image Crucial in Country As TV Influence Grows

(continued from page 7)

sharpen their craft in terms of presenting a character to a camera. Summing up, he stresses the importance of knowing who an entertainer’s audience is, in knowing what that audience sees and what they associate the country music about universally. It’s important that one does not betray the trust of the performer or the audience.

Media Images, Inc. was formed in early 1981 by Jere Lynn and Diane English. Joe Callaway joined the firm in the fall of 1982. The three specialize in teaching and executive, as the specific kinds of guidelines reported go by that brand new information to most people. We have a studio where we put clients in realistic interview situations.

After researching the background of a client, the trainers conduct simulated interviews “so that we can judge where they are, how much they know and how much experience they’ve had in interviewing” for radio, television and print. “Then we teach, through critiques of each interview,” Lynn says. The critiques cover such areas as posture, eye contact, control of distracting manners, sincerity and the fielding of tough questions.

The existence of a firm like Media Image suggests that the desire for country music projection has reached. Fifteen years ago, when country music artists began to leave behind the country and western images that were prevalent, Norma Gerson began a career which has made her Nashville’s premiere makeup artist. Her work has gone beyond makeup, and far beyond makeup images for country performers, she still is available for private consultations and public sessions. (Incidentally, Gerson has received her second Emmy nomination for her adaptation of stage makeup to television on PBS’s presentation of the anti-war ballad, The Green Table.

Gerson does not confine her comments on makeup problems to country performers. “They are the only one that seems not to know the kind of makeup they are making,” Gerson says. “They are not aware of the needs of the performer or the people who go on stage or in front of a camera. The performer can’t know what kind of technology is involved whether it’s dealing with lights behind a proscenium in front of a video camera. These things seen differently than how they appear in a one-on-one conversation.” She points out “It’s something that changes as technology changes. It’s not so confusing that a person who likes to play in makeup or works in a beauty shop can do. It’s an art form.”

Mona Coon of ‘You’re Beautiful’ carries makeup imagery into what is known as “color analysis.” Her firm determines skin undertones, then advises clients on colors, styles and application in makeup and wardrobe building.

The popularity of country artists are almost as numerous as the number of clothing stores in Nashville, but there are some who are helping to build both the audience and the industry for others to exploit. Of all the many labels, it is clear that Tom James has been guiding male artists since 1966.

Entertainment Development is a new venture from Michael Allen for building the business image of an artist. Allen, who guided Sylvia’s career for seven years, has proven to be a professional and is often up or modernizing an artist’s business organization. He states that there is a need “for a trained visual designer/business specialist to design and structure a business organization and develop a complete image for the recording artist and entertainers.”

Calling himself “a problem solver and detailed systems designer,” Allen is adding a computer software program to his list of services he offers. The complete package from Allen ranges from logo design, satellite color typography, travel, performance and business forms. “New artists need to know about the business end of being a performer,” Allen points out. “There is a need for a professional to eliminate many of the mistakes most of them make in their careers.”

The proliferation of image makers in Nashville continues to blur the line between commerce and art. One thing is certain, without sound business practices and image building, artists need a good one which rise very far above the rest. Country music artists are facing the future with a growing realization of the importance of capitalizing on the sophisticated requirements of image building.

Norman Named VP, A&R At Warners In Nashville Office

NASHVILLE — Jim Ed Norman was recently appointed vice-president of Warner Bros. Records, Nashville Division of Warner Brothers Records. The appointment was announced by Jim Jeffries, president of Warner Bros. Records, who heads Warner Brothers Nashville division.

Norman returns to an association with Warner Bros. Records, the company where Norman began his music industry career as a member of “Shilo” in 1970. He has since worked for such acts as Linda Ronstadt, Kim Carnes, Bob Seger and The Eagles. His work for the RCA publishing company, Sunbury-Dunfield, led to his first production work on the 1976 album, “Right Time of the Night” by Jennifer Warnes. Since then he has worked with Willie, Murray, Johnny Lee, Michael Murphy, Glenn Frey and Joe Green.

Norman is on his move to Warner Brothers from his independent production work. Norman said, “I have felt for some time that to have a greater understanding of the music business and the business world would enable me to make a more complete contribution to artists’ careers in general, and more specifically to better records. Since I have been involved with contemporary country music over the last couple of years, I have not had the opportunity to work at Warner Nashville. I have jumped it at because of its progressive attitude in this area. To be associated once again with Jimmy Bowen and the people he has surrounded himself with will be a thrill.”

TIME TO RELAX — Charlie Daniels finds time to relax once the video for his new 30 million record worldwide concept. Two years later, the decision to push Jones as a country artist has paid off. His two albums and six singles for Mercury have all charted well and the initial response to the new image has been so far been disappointing according to Joe Pisol, Country Marketing Director for the label, and the radio stations Cash Box contacted about his country acceptance.

Looking back on the pop years, it is obvious that Jones always had an affinity for country music. His covers of country tunes "Detroit City," "Ferryboat Coming," "Forty Million Dollar Feeling," and "Sixteen Tons" made the pop charts in 1967. All three were on the Parrot/London label. A decade later, his Epic single, "You'll Stay Until Tomorrow," hit Number One on the Cash Box country chart (March 12, 1977), while the rest of the Top 10 was country. When the country album chart at #4 for three weeks, that success spurred his previous label to reissue his country cuts as a compilation album in 1978 entitled "The Country Side of Tom Jones." Jones’ late-60s network television show, "This Is Tom Jones," was a highly successful series.

Poldor comments on the difficulties Mercury faced when they began their drive to make Jones a country artist. Jones was now the top country radio, as with any format, takes a view that they want something proven to them. They want something that is going to be around for a long time and are willing to take the risk. "We may be doing product on a regular basis that could be and should be considered country, Tom was not known as a ‘country artist’. As a result, there was a struggle. Everyday we came out with a record, we had to prove to (country radio), once again, that this was for real — that they would get phone calls, that they would see product selling in their market.”

Concert Tips

To prove that Mercury/Pologram was ready to back Jones in the country field, the company began trying his concert appearances at country radio. Jones began doing in-store appearances for the first time. The campaign used his country albums as a touchstone to merchandise around. The company worked closely with the country press and fan magazines to place stories stressing the new country image of Jones. There was also a concerted effort to work hard at the rack level which has traditionally been one of the better creative outlets. All of these efforts, which did overcome the problems of working Jones as a country artist, continued.

Cash Box heard Poldor’s assessment of Jones’ concert appearances. She said, “He’s hit in real well here. We had him as a guest DJ and the phone rang off the hook.”

He added. Brian Ringo of KNOE, Monroe, Louisiana, admitted, "Initially we had resistance from some of our disc jockeys, but as far as listeners go, particularly the female listeners, they’ve loved everything he’s done. We’ve had nothing but good comments, good sales and good phone reactions.

Bill Stedman, WHK in Cleveland, could speak for the first reactions on the station (He’s been program director there for three months, but he said he is adding the latest single, “I’ll Be Me,” this week. Stedman said, “He’s done, I’ve been told, traditionally well here and I’m beginning to see activity on the new single, but I like to treat these things on a record-by-record case.” Lee Manning of WCMF-FM in Nor.

Swallowford, Shobi John CBS Songs

NASHVILLE — CBS Songs, Nashville, has reached an agreement, effective immediately, to co-publish with the Swallowford Music (ASCAP) and Shobi John (BMI) songs catalogues owned by Bill Rice and Shobie John, according to the director of Nashville operations for CBS Songs, Judy Harris.

Bill Rice, a former CBS Songs writer for April Music, formed Swallowford and Shobi several years ago after ending his writing partnership with Jerry Foster.

"I’ve known Bill and Shobie both personally and professionally for a number of years and admire their craft as songwriters," said Harris, "and I’m thrilled to have them as a songwriting team as part of the CBS family."

The Rice co-publish with the Dune Grass Music catalogue which is owned by Joe Conrudo. Writers involved in all the companies are now associated with CBS Songs, including the Rice writing team of Swallowford, Roger Murrah and Scott Anderson for Shobi and Don Scott Hear and Rita Gannon for Dune Grass.

Bill Rice’s writing credits include: "I’m Not That Lonely Yet," "Soul Searchin’," "Candle In The Wind," "Someone To Give My Love To," "The Easy Parts Over," and "Pulling Me Back Again." Shobie John’s credits include the blockbusters "My Hero’s Always Been Cowboys" and "You All Come Back Soon."
COUNTRY RADIO HIGHLIGHTS

WTOD — TOLEDO — BILL MANDERS — #1 — J. FRICKE
ADJS: Stalder Brothers, E. Bruce, V. Shaw, S. Wainwright, D. Newsome, T. Overstreet, Noel

KLCG — LOS ANGELES — CATHY HAHN — #1 — J. FRICKE
ADJS: K. Rogers, E. Harris, J. Rodriguez, M. Murgia, L. Mandrell, D. A. Coe

WNNM — COLUMBUS — TIM ROWE — #1 — J. FRICKE
ADJS: D. Seals, C. Lane, T. Tucker, D. Williams, J. Jennings/J. Reed

KWGY — LAS VEGAS — JOHNNY STELLE — #1 — J. FRICKE
ADJS: W. Jennings/J. Reed, T. Hall, E. Bruce, G. Morris, M. Tills, W. Massey, T. Overstreet, Cedar Creek, Saranin

WTOQ — WINSTON-SALEM — MARK TUDOR — #1 — J. FRICKE
ADJS: K. Rogers, R. Skaggs, Stalder Brothers, L. Everette, W. Massey, A. O'Neil

SINGLES REVIEWS

ALABAMA (RCA PB-13590)
From its quiet opening lines to its closing harmony, this portrait of a loser at love is lyrically well-drawn. Melancholy strings dominate the arrangement to draw the listener down into the lead vocalist's state of mind. The mood is worthy of a mug — better make that a pitcher — of brew to cry into.

THE STALDER BROTHERS (Mercury 812 588-7)
Guilty (2:59) (AmericanCowboy Music — BMI) (H. Reid, D. Reid) (Producers: J. Kennedy)

EXILE (Epic 94-04041)
High Cost Of Leaving (3:38) (Chinnichap Publ. c/o Careers Music — BMI) (J.P. Pennington, S. LeMaire, M.Gray) (Producer: B. Killen)

LEE GREENWOOD (MCA-52257)

TERRI GIBBS/MCA-52258
Anybody Else's Heart But Mine (3:10) (Rick Hall Music, Inc. — ASCAP) (W. Alridge) (Producer: R. Hall)

BANDANA (Warner Bros. 7-29524)
Outside Lookin' In (2:59) (Stan Cornelius Music/Hoosier Music — ASCAP) (L. Wilson, J. Fox) (Producer: S. Cornelius, M. Damelio, Bandana)

KATHY LYNN SAGRA (Rustic 1016)

DEBORAH ALEN (RCA PB-13600)

FRIZZELL & WEST (Viva 7-29544)

CON HUNLEY (MCA-52259)
Satisfied Mind (3:26) (Fort Knox Music Co. — BMI) (J. Rhodes, J. Hayes) (Producer: S. Doff)

COUNTRY MIKE

AWARDS — The University of South Carolina College Of Journalism recently presented Bob Hooper, morning air personality at WESC AM & FM/Greenville, with the Shatto Award for Public Service. Hooper received his award at the South Carolina Broadcasters Association's Summer Convention in Hilton Head, SC on July 30. The Shatto award is given annually to the individual responsible for the best locally written and produced public service campaign for a civic or charity association of interest or importance to the community. Hooper's campaign, entitled "Building A Better Combination of Aloha" was created to raise money for the Greenville Chapter of the American Cancer Society, to educate the public on the danger signs of cancer and to create awareness of the significant advancements that have been made in cancer treatment through research. Hooper managed to raise over $63,000 which amounts to over 25% of the Greenville Cancer Society's goal for 1982. The South Carolina Broadcasters Association is comprised of television and radio stations throughout South Carolina but entries for the Shatto Awards competition were evaluated by impartial out-of-state judges. "Hooper's War on Cancer" was scheduled for August 26... WTOD/Toldeo received a national award for its Public Affairs/Public Service Campaign "Fanny Factor." The program, which included on-air solicitation through recorded announcements and effectively using a "cotton candy" theme during which time listeners called in requests for favorite songs, pledge money in return, raised $3,500 for the Toledo Autistic Society.

NO BULL IN THIS PEN — Hee Haw Executive Producer Sam Lovullo (I) pauses with guest George Strait on the set of the popular syndicated TV show. Strait, who worked as a cowboy before his singing career took off, looks right at home in front of the famous Hee Haw taping, while increasing the public's awareness of autism and the problems associated with it. In addition to the on-air activities, public appearances were made by air personalities who auctioned recordings, posters, pictures and T-shirts at local country music clubs. STATION PROFILE — WBZ/Caribou, ME is the first of the new week 20 on-air stations to be profiled. WFST is a 5,000 watt AM station at 600 on the dial. They have been on the air since 1956, and have been country formatted for the past 11 years (with the exception of one year). Being the Northern most station in the US, their area coverage also includes Aroostook County and Western New Brunswick, Canada. Joe Sukkasakt is general manager for the station, Pam Waldecker is sales manager and Rene Cloukey is both program and music director. Station line-up is as follows: Cloukey, 5:30 a.m.-8, Ralph Emery Show, 9-10; Lindsey, 10-11 p.m.; and Chris Stevens, 7-7:45.


STATION CHANGES — Lynn Waggoner, program director at KECB/Okahoma City, is now assuming the responsibilities of music director as well. Waggoner replaces the former music director, the late Hamilton who is moving on to the sales end of the business while continuing his stint on the air... Mark Thomas is now the music director at WFMF/FL... Don Lane has been named operations manager at KTVN/Salinas with Mark Hahn continuing as program and music director. Andy McCray has taken over the engineering duties... The rest of the line-up includes: Johnny Kansas, 10-3 p.m.; Hahn, 3-7; Chris Allan, 7-11; and Karen Andrews, midnight-6.

PROGRAMMERS PICKS

Randy Hooper KFRM/Salina Midnight Fire — Steve Wariner — RCA
Bob Hooper WESC/Greenville After You — Dan Seals — Liberty
Stephanie Plum WDFA/Kansas City Nobody But You — Don Williams — MCA
Marvin Paul KNAL/Victoria The Lady, She's Right — Leon Everette — RCA
Bill Pyne WQQY/St. Petersburg If It Was Easy — Ed Bruce — RCA
Wiley Carpenter WNCW/Ashville After You — Dan Seals — Liberty
Mark Thomas WKMF/Ft. Lauderdale You've Got A Lover — Ricky Skaggs — Epic
Jeff Davies KCLR/Little Rock The Man In The Mirror — Jim Glaser — Noble Vision
Jay Phillips WMJ/Chicago Anybody Else's Heart But Mine — Terri Gibbs — MCA
Terry Fullen WIRE/Indianapolis Don't You Know How Much I Love You — Ronnie Milsap — RCA
Paula Hooper WMC/Memphis Midnight Fire — Steve Wariner — RCA
Willis Williams WLAS/Jacksonville Lady Down On Love — Alabama — RCA
Jack Seckle WIXZ/Jacksonville You'd Better Believe It — Rod Richard — Soundwaves
Tiny Hughes WROZ/Evansville Nobody But You — Don Williams — MCA
Doris Thompson WSUI/Cincinnati Lonely But Only For You — Sissy Spacek — Atlantic

NEW AND DEVELOPING

LINDA NAIL (Compleat CP-111)
Lovin' Lovin' Lovin' (2:37) (Flagship Music — BMI) (Glenn Sutton) (Producer: Glenn Sutton)

Lovin' has one of those sweet little voices made especially for cute songs like this one from cute writer Sutton. Bubblegum banjo and lifting steel make this uptempo tune perfect for summer airplay and dancing on beach blankets.

IN MY EYES — John Conlee — MCA 5434 — Producer: Bud Logan — Bar Coded
One of country music's most distinctive stylists puts his own special touches to Mickey Newbury's staring "An American Trilogy" and Eric Clapton's "Lay Down Sally." The occasional use of horns and the sure confidence of Conlee's voice add new flavor to his standard recipe; Take ten songs, pass them through great vocal chords, apply to vinyl and enjoy another album from a country master.

COUNTRY RADIO

Dash Box/August 13, 1983

21
<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks In Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8/6</td>
<td>&quot;I'm Gonna Get You&quot;</td>
<td>John Crawford</td>
<td>RCA</td>
<td>40</td>
</tr>
<tr>
<td>2</td>
<td>8/6</td>
<td>&quot;Wanda&quot;</td>
<td>Johnnie Wright</td>
<td>RCA</td>
<td>39</td>
</tr>
<tr>
<td>3</td>
<td>8/6</td>
<td>&quot;Ruby&quot;</td>
<td>Roy Clary</td>
<td>RCA</td>
<td>37</td>
</tr>
<tr>
<td>4</td>
<td>8/6</td>
<td>&quot;Doin' What I Can't Stop&quot;</td>
<td>Tennessee Ernie Ford</td>
<td>RCA</td>
<td>36</td>
</tr>
<tr>
<td>5</td>
<td>8/6</td>
<td>&quot;I'm Gonna Get You&quot;</td>
<td>John Crawford</td>
<td>RCA</td>
<td>34</td>
</tr>
<tr>
<td>6</td>
<td>8/6</td>
<td>&quot;One Man&quot;</td>
<td>Jack Bruce</td>
<td>RCA</td>
<td>32</td>
</tr>
<tr>
<td>7</td>
<td>8/6</td>
<td>&quot;Gonna Get You&quot;</td>
<td>John Crawford</td>
<td>RCA</td>
<td>30</td>
</tr>
<tr>
<td>8</td>
<td>8/6</td>
<td>&quot;Doin' What I Can't Stop&quot;</td>
<td>Tennessee Ernie Ford</td>
<td>RCA</td>
<td>28</td>
</tr>
<tr>
<td>9</td>
<td>8/6</td>
<td>&quot;I'm Gonna Get You&quot;</td>
<td>John Crawford</td>
<td>RCA</td>
<td>26</td>
</tr>
<tr>
<td>10</td>
<td>8/6</td>
<td>&quot;One Man&quot;</td>
<td>Jack Bruce</td>
<td>RCA</td>
<td>24</td>
</tr>
</tbody>
</table>

**Exceptionally heavy sales activity this week:**

- "I'm Gonna Get You" by John Crawford
- "Wanda" by Johnnie Wright
- "Ruby" by Roy Clary
- "Doin' What I Can't Stop" by Tennessee Ernie Ford

**Other notable tracks:**

- "I'm Gonna Get You" by John Crawford
- "Doin' What I Can't Stop" by Tennessee Ernie Ford
- "One Man" by Jack Bruce

**Chart details:**

- The chart is for the week of August 13, 1983.
- The artist John Crawford is prominently featured with three songs in the top 10.
- The song "I'm Gonna Get You" is at the top of the chart for the 40th week.

---

### Additional Notes

- The chart is from the Billboard magazine, which tracks weekly sales in the United States.
- The songs listed are from various genres and artists popular during that period.
- The chart is used to gauge the popularity and sales of songs at the time.
CAJUNS PLOT CHART TAKEOVER—Huey Meaux (I) watches over production on a Doug Kershaw album project. The veteran producer has put the two crazy Cajuns into a Houston studio with Warren Storm and other South Louisiana musicians working on the album. The finished product will be “up for grabs,” although several labels have already shown an interest. (Photo: RCA EP-57192; 42 27 36)

IT'S ONLY ROCK & ROLL—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

STONEMOUTH—Hank Williams, Jr. (MCA M-4035) is back with his latest album. The Jr. is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

LOUISIANA MOON—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

LONELY TOWN—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

TRUE LOVE—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

PERSONALLY—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

GREAT HITS—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

SOLVING PROBLEMS—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

GREAT HITS SESSIONS—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

GREAT HITS—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

GREAT HITS—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

GREAT HITS—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

GREAT HITS—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)

GREAT HITS—Jerry Lee Lewis (RCA L-4776) is back with his latest album. The Rock 'n' Roller is still as wild as ever and his new album should give him a new lease on life. (Photo: RCA EP-57192; 42 27 36)
Record, Tape Sales Up in Japan
by Kozo Otsuka

Tokyo — Sales among the top 29 record and tape companies in Japan during the last six months of fiscal year 1982 (Oct.-March 1983) were up 16% over the previous six month period and 1.9% from the same period of the prior fiscal year, according to a Cash Box survey.

The increase showed a slight recovery from the worst sales period experienced by the vinyl industry here.


Breaking down total sales of 143,998,880,000 yen ($626,000,000) in this term, records were 75,597,000,000 yen ($333,000,000), an increase of 10.2% over the previous six months and down 6% from the same term of the prior year. At the same time, tapes were 68,361,000,000 yen ($293,000,000), up 23.6% over the previous six month tally of 54,500,000,000 yen ($23,000,000) while 12.9% in crease was seen from the same months of the prior fiscal year.

Of total sales, the domestic reissues were 106,627,000,000 yen (43.7%) followed by imports of 47,471,000,000 yen (21.0%), while 26.1% came in from the international industry.

Argentina

BUFFALO, N.Y. — The Record Super producer, a joint venture between Sony and Decca, has opened its biggest store, Roberto Grela, who for many years was Microfon's sales manager, will handle this operation. There are two more branches to be opened soon in the rest of the country. As we have already reported, one of the advantages of the Super Producer is that its sales are devoted to the classical albums called "Incontri Musicali," the announcement was made by Liliana Azzolini, General Manager of the company, who told the series — available also through the record retailers — will be supported by TV spots for ten months.

The first Super Producer festival of the San Remo Song will be again organized — for the 1984 and 1985 editions — by Gianni Ravera. The decision was taken by the Sanremo city council which chose Ravera's proposal among others made by various Italian companies.

Vittorio Salvetti, organizer of the Festivalbar song contest, presented the '83 edition of the competition, which will see its continuation in Livorno. In Verona, among the artists attending this edition are the Imagination, Culture Club, P.R.D., Tartusso, ElLS, Victor, Casals, Vasco Rossi, Nada and many others.

Toto Cutugno received two gold records for the sales — in Japan and in all Europe — of "A Lula," a title included in the last Sanremo festival. The awards were consigned in St. Vincent by Giuseppe Grassi, the president of Carosello record company.

marco di lugli

The United Kingdom

London — The latest survey of trade deliveries for January-March 1983 shows that there is a 17% drop in the LP market compared with the same quarter in 1982, and their value at 24.3 million pounds (36.5 million) was nine percent less.

The record industry, this is clear evidence of the devastating effect of home taping. However, the average trade price for each LP has gone up by 10% and this must be an indication of more selective purchasing by consumers.

A new pressure group has emerged to lobby for the introduction of a levy on blank cassettes, and other people are talking about a complete ban on tape duplication. The two-year-old Tape Manufacturers Group have made a renewed attack on the idea of a levy. The Consumer Affairs Committee of the European Record Companies Association (Coca) has issued a paper condemning the levy now being considered as part of Common Market reform. The group is not against the levy itself as the UK's consumer watchdog on Common Market affairs.

CBS increased its lead in the UK singles market for January-March 1983 to 18.6 percent, compared to 11.2 percent in the previous quarter. They were followed by EMI (10%), WEA (9%), RCA (8.4%) and Phonogram (7.1%).

CBS maintained its lead in the LP market with 15.3% of the market, up 1.9 percent on the previous quarter. They were followed by EMI (12.4%), PolyGram (7.4 percent), RCA (7.3 percent) and Phonogram (6.9 percent).

However, a group General Public — founder members of which are The English Beat's Dave Wakeling and Ranking Roger — have signed the UK Virgin Records in a long term deal. Roger has just taken a flight for the first time and Wakeling is on holiday, delaying any more definite announcement.

The group's name will be taken from the first form of the new group. It is understood that veteran Beat sax player Saxa has already started work on a solo album.

Cash Box was given a preview of David Bowie's new film, Merry Christmas, Mr. Lawrence, set in a Japanese prisoner of war camp. It was an emotionally gripping film with Bowie making use of his performance charisma to the full.

Sensitive moments were charged with co-star Riechaku Sakamoto's very beautiful music. Sakamoto, famed in Japan for his Yellow Rose Orchestra, has released a single of music from the film, but the well received songs by David Sylvian, a former member of the group Japan. The single for "Forbidden Colours," is currently in the UK Top 20.

Phonogram gave a pool side premiere for the release of Big Country's first album "The Seagull," which is led by former Chic's member Stuart Adamson who is proud of his Scottish heritage and feels the flavour and feelings of his homeland colour the songs on the new album.

The Comsat Angels have their first single on a new record label and with a new producer Mike Howlett of Fixion's Polystar, Seagulls reknown. The single on Jive Records, "Will You Stay Tonight," is released in the States August 12.

When the band toured the US last year it entered into bizarre difficulties which eventually resulted in the tour being cancelled. Their problem centres on the management of Satellite Inc. — a company claiming the copyright to the name Comsat — threatening to pull the band off the tour unless they changed their name.

They tried to get round the problem by billing themselves as the rather meaningless CSA.

The Animals have signed to Miles Copeland/PolyGram's branch band's new single and album for Worldwide rights. The album is entitled "The Ark" and the single is "The Ark," both will be released on September 2.

Van Morrison headlines an eight night UK tour early in September concentrating on areas not covered by his spring venture chrisaley
**TOP 75 ALBUMS**

<table>
<thead>
<tr>
<th>Weeks On</th>
<th>8/6 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.THRILLER</td>
<td>MICHAEL JACKSON (Epic 083112)</td>
</tr>
<tr>
<td>2.VISIONS</td>
<td>GLADYS KNIGHT &amp; THE PIPS (Motown/CBS 8622)</td>
</tr>
<tr>
<td>3.BETWEEN THE SHEETS</td>
<td>CATSTILL (T-Neck/CBS 26847)</td>
</tr>
<tr>
<td>4.WORKS HARD FOR THE MONEY</td>
<td>DONNA SUMMER (Mercury/Solar 822-265-1 M-1)</td>
</tr>
<tr>
<td>5.WE ARE ONE</td>
<td>MAZE featuring FRANKIE BEVERLY (Mercy/CBS 86438)</td>
</tr>
<tr>
<td>6.IN YOUR EYES</td>
<td>LIONEL RICHIE (Warner Bros. 6 9216-1)</td>
</tr>
<tr>
<td>7.GET IT RIGHT</td>
<td>JERRI FRANKLIN (Andamex)</td>
</tr>
<tr>
<td>8.JUICE FRUIT</td>
<td>NATURE (Epic 38588)</td>
</tr>
<tr>
<td>9.LOVE FOR THE WORST</td>
<td>JERMAINE JAX (Flamingo 6215-1)</td>
</tr>
<tr>
<td>10.FLASHDANCE ORIGINAL SOUNDTRACK</td>
<td>PIONEER (CKS 811-1 M-1)</td>
</tr>
<tr>
<td>11.FROSS</td>
<td>DIANA ROSS (RCA A-14677)</td>
</tr>
<tr>
<td>12.NO PARKING ON THE NIGHT FLOOR</td>
<td>MIDNIGHT STAR (EAST 3401/1)</td>
</tr>
<tr>
<td>13.WILL YOU SEE ME AGAIN</td>
<td>CAROL DAVIS (Philadelphia Intl/CBS 38518)</td>
</tr>
<tr>
<td>14.THE LOCK</td>
<td>SHALAMAR (Salient/Erika 90239)</td>
</tr>
<tr>
<td>15.MARY JANE JANES</td>
<td>(MOTOWN)</td>
</tr>
<tr>
<td>16.I'M SO PROUD</td>
<td>DENISE WILLIAMS (Cbs 38625)</td>
</tr>
<tr>
<td>17.FOREVER BY YOUR SIDE</td>
<td>CHICAGO (Columbia FC 86203)</td>
</tr>
<tr>
<td>18.ON THE RISE</td>
<td>TJO S.O.S. (CBS 38697)</td>
</tr>
<tr>
<td>19.ALL THIS LOVE</td>
<td>DUBERGAGE (Motown 87120)</td>
</tr>
<tr>
<td>20.WINE</td>
<td>WINDSOR (Warner Bros. 5 6217-2)</td>
</tr>
<tr>
<td>21.CANDY GIRL NEW EDITION</td>
<td>(STREETWELL 3001)</td>
</tr>
<tr>
<td>22.JARREAU</td>
<td>R.B. 39201-1</td>
</tr>
<tr>
<td>23.KILLER ON THE RAMPS</td>
<td>EDDIE GRANT (Capitol/BRR 38543)</td>
</tr>
<tr>
<td>24.UNTACTHES</td>
<td>(ESSENTIAL/Reprise 6 90024-1)</td>
</tr>
<tr>
<td>25.TOO TIGHT</td>
<td>ANGELA BOPIIL (Arista AL 9615)</td>
</tr>
<tr>
<td>26.SHINE ON ME</td>
<td>(TOMMY BOY BLP 1001)</td>
</tr>
<tr>
<td>27.GODDESS OF LOVE</td>
<td>PHYLLIS HYMAN (MOTOWN/EAST 8-3021)</td>
</tr>
<tr>
<td>28.LIONEL RICHIE</td>
<td>(MOTOWN 87087L)</td>
</tr>
<tr>
<td>29.KASHIF</td>
<td>(ARISTA AL 9630)</td>
</tr>
<tr>
<td>30.STAY WITH ME TONIGHT</td>
<td>THE BEE GEES (Cbs 38906)</td>
</tr>
<tr>
<td>31.LOST IN SPACE JONZUN CREW (RECORD BRR 38543)</td>
<td>25</td>
</tr>
<tr>
<td>32.SIXTEEN</td>
<td>FLATT AND LAY (Columbia Atco 79380-5)</td>
</tr>
<tr>
<td>33.YOU AND I</td>
<td>CAPO (Capitol St-12256)</td>
</tr>
<tr>
<td>34.BOTTOM'S UP</td>
<td>THE O.C. LIONS (MCA LRC 8910)</td>
</tr>
<tr>
<td>35.SUNDAY NIGHT</td>
<td>OLIVIER CHÉRAT (MACG 5340)</td>
</tr>
<tr>
<td>36.THE SONGSTRESS</td>
<td>ANITA BAKER (Beverly Glen BIG 10020)</td>
</tr>
<tr>
<td>37.THE KONGSONG</td>
<td>SAL.cbou/SABC RA 8562</td>
</tr>
<tr>
<td>38.MODERN HEART</td>
<td>CHICAGO (PIONEER/REPUBLIC FC 82824)</td>
</tr>
</tbody>
</table>

**SOMEBODY OVER THE RAINBOW** — In support of his new album, "Journey To A Rainbow," Columbia recording artist Chuck Mangione played for a sold out crowd at the Universal Amphitheatre. Pictured are (l-r): Wayne Edwards, Columbia product marketing coordinator; Debbie Neill, vp/director, artist development; Chuck Mangione; Michael Johnson, regional black music promotion manager; Columbia Records, Mangione, Bob Wilcox, vice president, Columbia, merchandising west coast and Bob Garland, local promotion manager, Columbia Records.

**THE RHYTHM SECTION:**

**ALL THAT JAZZ** — Warner Bros. Recording and WEA Corp. recently waged a "Get Jazzed" promotion featuring some of the labels' name jazz artists including Yellowjackets, Larry Carlton, Pat Metheny, Ralphy Town, Jack DeJohnette and Lester Bowie. As part of WEA's National Impact program the "Get Jazzed" campaign included a "...12 singles" contest, a "12 singles" promotion with the gold-grabbing Little Lads, shouter Shirley Scott, The Chester, Russel Daniel the (dabb dabs) and on the company's street level Deborah Washington, Mac Thornhill and a group called Topaz, headed by Leslie Ming. But Music Works is not looking at its jazz albums; in the book, little Record World debuts its progressive label, product from Sophie St. Laurent, reggae-rock group Jab-Jab, Suzanne and the original Angels of early '60s fame. "Spotty" is the name of The Little Lads product; Scotty of the group name is "Spotty," which is coming from The Chester Brothers. In "The Middle Of The Night" is coming from the elder Debbies, and Street Level "Nothing But Heartaches/Now Where To Run." Thornhill's debut from the label is "Make Life Worth While," which is released now; it's a single currently being offered up by St. Laurent on Beats Workin', while "Martha" will be the subject of Jab-Jab's first record. "Hungry For Love" is Suzanne's debut offering and the Angels will return with "My Boyfriend Is Back." Music Works' first gold record came from The Little Lads, whose "E-T (Everytime)" was certified gold in Canada.

A FAIRMONT — A top Nob Hill, San Francisco's Fairmont Hotel Venetian Room is getting fairly diverse with tough bookings, with artists ranging from Al Hirt to Jamal to Kenny Ranklin comprising the hostelry's late summer to year end schedule. Coming in early from September 6-18, Natalie Cole, who soon will release a record for the CBS family, and Miss Thiggs 'Tina Turner. From Sept. 20-28, The Modern Jazz Quartet still charge audience attendance, and in-store merchandising support for the Yellowjackets' "Ming A Trols," "Travel" by Metheny, Towner's "Blue Sun," DeJohnette's "Inflation Blues," Bowies "All The Magic" and "Friends" by Carlton, Sings "Charly's Riches." Their second recording, although her "Girl At Her Volcano was LP not part of the discount program.

WORKING THE STREETS — Montreal-based indigenous indie dance label MusicWorks Entertainment is gearing up for the release of its first compilation, "Singles," featuring a variety of artists from the label's portfolio. The compilation will be released in mid-September, with a tour scheduled for late September.

BOTH WINNIE — Hard work paid off for Donna Summer and PolyGram Records, who released the diva's current LP, "She Works Hard For The Money." The title track, a major-format hit, topped #1 this week on the Cash Box Black Contemporary Top 100 Singles chart. The LP also moved to #9 bullet on the Cash Box Pop Albums chart. The Gap Band's new single, "Party Train," debuted in the B/C chart at #37 bullet. Although Slighs Slab popped out in front with its Quality Records version of "Do It Again" (Medley With Billie Jean), now at #4 bullet on the Cash Box B/C Singles chart. House's version debuts this week at #90 bullet. Radio reports indicate that both singles are getting strong reaction from listeners.

Jeffrey Osborne's sophomore solo LP, "Stay With Me Tonight," is already showing strong legs and debuts this week on the Cash Box B/C Albums chart. The album has been receiving heavy airplay on R&B stations across the country. Many look at the album as a breakthrough for Osborne, who has previously charted as a solo artist. In other news, the song "Roots," with its catchy chorus, is#7 on the Cash Box B/C chart.

SHORT CUTS — A two-hour, all-star special honoring Ray Charles' 40th anniversary in the industry will be taped in mid-August at L.A.'s Coconut Grove of the Ambassador Hotel. A Dick Clark Company production, the special will be produced and directed by George Schlatter with Clark/Schlatzer and has several special guests set to appear.

Michael Martinez
1. PARTY TRAIN — THE GAP BAND — TOTAL EXPERIENCE/ POLYGRAM
WPLZ, WAL, OK100, WPAL, WDBS, KDYR, WGPZ, KMQJ, WQDM, WTLZ.

2. STOP DOGGIN' ME AROUND — KLIQUE — MCA
WGIV, WRAP, OK100 KUKD, WYDM, WTMZ, WBMX, WGTV, CATV, WBCN, WQLZ.

3. I KNOW — PHILIP BALEY — COLUMBIA
WZGW, WPAL, WPXJ, WJAS, WPDE, WUFO, WGCI, WATV, WLOL, WIST.

4. ANGER — FRANKIE/CHUCK KHAN — WARNER BROS.
WPLZ, OK100, WDAO, TV103, WKNP, WBMX, WGNU.

5. L.O.U. — FREEZE — STREETWISE
WGIV, VIII100, WPLZ, WPAL, WJAS, WISU, WGNZ, WBBQ.

6. JAM ON REVENGE — NEWCLEUS — SUNSHINE
OK100, WPAL, KDYT, WTKJ, WRKS.

7. MAMA'S CHILDREN — THE GAP BAND — WEST COAST
WAVE, WLOD, WYDL, WGCI, WQAM.

8. BLACK RADIO HIGHLIGHTS

9. V103 — ATLANTA — SCOTTY ANDREWS, PD
WCGI — CHICAGO — RICHARD REGIS, PD — CLARK SISTERS

10. WVGW — WASHINGTON, D.C. — CURTIS ANDERSON, PD

11. WNNM — BALTIMORE — CURTIS ANDERSON, PD

12. WSYR — COLUMBUS — RON MADDON, PD
HOTS: J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

13. WJAI — BOSTON — CHARLES CLEMONS, PD
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

14. WMAQ — WELD — CHARLES MAYO, PD
HOTS: J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

15. WMPR — CHARLESTON — DON KENDRICKS, PD
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

16. WPAQ — CHARLOTTE — JOHN DELORES, PD
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

17. WGWU — CHICAGO — LEE MICHAELS, PD — CLARK SISTERS
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

18. WCIN — CINCINNATI — FRANK BALEY, PD — S.O.S. BAND
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

19. WCDM — CLEVELAND — BOBBY MAGIC, PD — ISLEY BROTHERS
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

20. WSPY — CLEVELAND — ERIC STONE, PD — MHANAHANS
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

21. WDAY — DALLAS — LANKFORD STEPHENS, PD — S.O.S. BAND
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

22. WGFM — DETROIT — JOE SPEICHER, PD — JARREAU
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.

23. WJLB — DETROIT — J. MICHAEL MCKAY, PD
FREEZE — J. Osborne, S.O.S. Band, Run D.M.C., H. Hancock, S. Lattisaw, B. Schriver, B. Hyman, J. Ingram, D. Austin.
Tom Jones: Moves Easily Into Country Sound

(continued from page 20)
folk, Virginia pointed out "as always, he (Jones) is known as a lady killer and that demographic is back up to where country radio can be played.

At WFTS in Caribou, Maine, Randy Cloyce said, "Back when we first started playing his records, we had a little problem with station management. It was R&R, but country and it probably shouldn't be played. But after listener response started coming in and they started asking for Jones, the management did accept that he is now an accepted country artist. 'Darlin' still gets requests as was his hits.

Jones has a busy concert schedule in the United States, and his upcoming tour of the United Kingdom (Sept. 15-28) will result in 142,000 tickets for ten shows in only two days. Incidentally, female fans still toss unmentionables on the stage, although a few have begun to toss daisies. Says Jones, "I became a grandfather this year. His concerts still draw a predominantly middle-class female audience. Pollster reports "Darlin' and "Touch Me" draw the greatest response at the concerts which shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'," went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers, Charlie Rich, Jim & Tammy, and others. Pollster reports "Darlin'" and "Touch Me" are the most requested songs at the concerts shows that the concert goers are listening to country radio.
Atari's "Star Wars" Game: A Long Cry From 1970's "Computer Space"

by Jeffrey Jessner

LOS ANGELES — Ever since the George Lucas movie Star Wars first exploded into the Earth's population's consciousness during the summer of 1977, children of all ages have yearned to fly through outer space in an X-wing starfighter and engage in mortal combat with the evil Empire chieftain, Lord Darth Vader. Well, it's taken six years, but thanks to the combined efforts of filmmaker Lucas and video game manufacturer Atari, Inc., a realistic, special-effects laden version of the Star Wars saga in coin-op format has now entered arcades and street locations across the country, enabling players to wage intergalactic battle against the dark side of The Force.

The first of a projected trilogy of Star Wars-based amusement, Atari's technically advanced space game boasts several technological innovations including the use of special sound chips that delivers amazingly authentic dialogue and music from the movie, a new high resolution color vector monitor providing three dimension-like visuals, and a specially designed controller allowing arcaders to navigate, aim and fire simultaneously. The dynamic, action-packed machine — which shipped in upright form three weeks ago and just went out in the sit-down model last week — is truly one of Atari's creative masterpieces, ranking right up there with "Tempest," "Centipede" and "Pole Position.

Along with the shipment of the sit-down models, another development in the Atari...
**INDUSTRY NEWS**

**AROUND THE ROUTE**

(continued from page 31)

market,” said Mike. “This is an excellent game and we expect a good, healthy run with it.” He also advised that Tatoo has just come out with a new offering — an exciting new video driving game called “Change Lanes” which is getting some real good response.

Cinematronics’ “Dragon’s Lair” line has been the talk of the trade since its release a few short weeks ago. Some of the earnings figures reported to Cash Box have been astounding! While business is still very soft (or as many distribute put it, “stinky”), the two games most frequently mentioned as doing well are “Dragon’s Lair” and Atari’s ever-consistent “Pole Position.”

Dateline San Diego, home of Sega Electronics, Inc. and the hot, new “Champion Baseball” video game. Sega certainly rates a giant salute for its outstanding promotional back-up of this piece which is based on Data East and Electro Sport videos, with “exceptional” results! Watch for it.

Cash Box would like to extend get well wishes to Judy Martin, OMA executive director, who recently underwent major surgery in her eye. Prior to recuperating ahead of her but hopes to return to the office by September. Hurry back, Judy, we all miss you!

Dateline Springfield, New Jersey, where we spoke with Tony Vail, general manager at Mondial. Cinematronics’ “Dragon’s Lair” has been testing out with “fantastic” results, Tony told us. Experienced in the field of video games, Mondial has a long list of orders for the piece. While nobody is really raving about business right now, there are a few good sellers along with some promising new pieces which are currently making a splash.

For those who don’t know, Cinematronics’ “Dragon’s Lair” list includes Atari’s “Pole Position” and “Star Wars,” Gottlieb’s “Royal Flush” pin and new newcomers as “Juno First,” a new Mykstar Gottlieb video game, the Gottlieb “Rack-Em-Up” pin and the “Krull” Mylistar Gottlieb video game. Latter video has been doing well, according to Tony, and with the recent release of the movie it should be attracting even more players.

State Association News: Amusement & Music Operators of Tennessee, at its recent annual state convention, re-elected Jack Summers, president and Paul Morrison as vice president. The Association was founded in 1983-84 term. On July 22, AMOT board member Wayne Boyce sponsored two service seminars at the Marriott Nashville Hotel, focusing on Data East and Electro Sport products, respectively. After class, member students were treated to a reception complete with dancing, door prizes and all the trimmings. . .

The North Carolina Coin-Op Operators of North Carolina is now accepting applications for its 1983-84 term which will be coming up September 9-11 at the Hyatt House & Benton Convention Center in Winston-Salem, N.C.

**GARVEY AND THE KIDS** — All-Star baseball player Steve Garvey gained a reputation as a community-minded sports hero while with the Los Angeles Dodgers, and he is apparently still at it. Garvey, joined a marketing dedication of one of Sega Electronics’ new “Champion Baseball” games at a local Ronal McDonald House — a non-profit, home-away-from-home for young patients (and their families) who are undergoing treatment for catastrophic illnesses. Pictured at the dedication are (l-r): Emelie Allen, house manager, Ronald McDonald House; John Garvey, Sega’s executive vice president; Sega Electronic; Smith, president, San Diego Padres; and Garvey greeting some of the youngsters.

**Atari’s Forceful ‘Star Wars’ Game: A Far Cry From ’70s ‘Computer Space’**

(continued from page 31)

marketing for the coin-op division. “We’ve been appealing to operators to do this and we’ve seen a number of locations — not just one or two — put in as many as three Star Wars’ uprights on fifty-cent plays, and they’re all maxing themselves out. If the operator wants to get themselves more financially healthy, they’ve got to make the step and go to fifty-cent play. This is an opportunity. This is a game that players are willing to put the added quarter in; they believe it is a higher value. This factory is going to do everything it can to try and make operators more financially successful and part of it is giving them games they can get for a higher coin value that can get fifty cents for it, so they should do. ‘Star Wars’ gives good value for the drop.”

Where asked about a possible player backlash from the increased play cost, Osborne replied, “If you consider that video games hit the market in 1972, that’s 11 years ago. You tell me what hasn’t increased in cost over 11 years? In the major video game markets of the world, the United States is a very low run. You get a higher dividend in England, Germany and Japan than you do in the U.S. Twenty-five cent play is really on the lower end of the scale. (Raising play to 50 cents, can) I think it is taking away from the game, where you get really some lives, more than twice the number players normally get. There’s a lot of value there.”

Osborne, who described the coin-op as more of “a ride than it is a game,” recently took a three-city tour to Chicago, Nashville and New York Area to promote the game in a series of media events. In addition, Atari has contracted the services of an outside public relations firm to handle press coverage connected with the “Star Wars” machine, and this alliance yielded several positive results.

In addition to mentioning “Star Wars,” remarked the marketing vice president, “we got a direct message to the media that the arcade industry is not dead, that video games are not a passing fancy or a fad, but is a viable entertainment entity that is and will continue to be dependent on technological advancement.”

High-tech design plays an important part in any electronic amusement, but with the “Star Wars” machine, Atari’s magic workshop really had a large order to fill — namely, creating a game that would not only be fun and challenging to play, but also stay true to the mythology, environment, characters and sense of wonder associated with the Star Wars series. The largest project team ever brought together in Atari’s decades-long history gathered together in Northern California to construct the game under the guidance of Mike Hally. Six men — along with several other advisors, company execs and LucasFilm personnel — spent eight months developing the concept, a quantum leap from the primitive 1970’s when company founder Nolan Bushnell championed history with the invention of another space battle video coin-op called “Computer Space.”

Greg Rivera, a member of the Coin-Op divisions’ support research group who worked on the new “Star Wars” machine, said the coin-op actually evolved from a 3-D flight simulation project Atari had started about three years ago. When the company parted with Lucasfilm last year, the vid game company executives looked for an existing game in development which could be altered to fit the Star Wars format rather than beginning from scratch. The flight simulator was drastically modified to conform to the final “space dogfight” scene of the original movie — the “Death Star” mega-ship, its treacherous terrain, and a battle of the higher adversaries — ships were all added to make the game similar to the movie as possible. Standard 21 sound chips were used to relay messages to the player from the characters. Luke Skywalker, Obi-Wan Kenobi, Darth Vader and R2D2, and a separate sound board was installed to handle the voices, the four different musical themes, and the eight channels of sound effects.

As where is “The Force” in the game play?

Rivera laughed heartily when asked about the energy field cum religious phenomenon in the Lucas movies that is the Jedi knight’s most secure weapon. “I don’t think we’re talking about the same thing. We’re saying on the Force,” said Rivera, “if you’ve seen ‘Return of the Jedi’ they talk about the Force, but the Force is repeatedly warned not to succumb to the dark side. If a game player is in the trench segment and refuses to give into the dark side of the Force, they will be rewarded. And that’s about all we’re saying in public right now.”

**Bally Mfg. Acquires Lancer Yacht Corp.**

CHICAGO — Bally Manufacturing Corp. has acquired Lancer Yacht Corp. of Irvine, Calif., announced Robert E. Mullane, Bally president and chairman of the board.

Lancer Yacht is one of the country’s leading manufacturers of sailboats and motor yachts, marketing a full line of cruising sailboats and innovative “powersailers.” Terms of the agreement were not announced.

Richard V. Valdes and Maurice V. Threinen, the founders of Lancer, will continue managing the company.

Valdes and Threinen, president and executive vice president of Lancer, respectively, have been involved in the boating industry since 1970, founding Lancer in 1977. After building Columbia Yachts into a position of prominence in the United States, they joined Whittaker Corp., where they were active in forming and managing its Marine Group. In 1974, they founded Lancer Yacht.

**Bally Corp. Announces Results For Second Qtr.**

CHICAGO — (July 24, 1983) — Mr. Robert E. Mullane, Chairman of the Board of Bally Manufacturing Corporation (NYSE:BLY), announced today favorable earnings per share for the second quarter ended June 30, 1983.

For the first half of 1983, revenues were $15,122,662.00 as compared to $645,757,000 in the same period last year. Net income was $7,255,000 compared to $32,144,000 earned in the first half of 1982. Earnings per share were $2.8% compared to the $1.83 per share reported a year ago.

For the first half 1983, revenues were $15,122,662.00 as compared to $645,757,000 in the same period last year. Net income was $7,255,000 compared to $32,144,000 earned in the first half of 1982. Earnings per share were $2.8% compared to the $1.83 per share reported a year ago.

Mr. Mullane emphasized that “the company’s results in the second quarter were negatively impacted by the continuing extreme softness in the coin-operated amusement game business.” This problem was first reported in the company’s third quarter 1982 announcement. Mullane added that “the softness extends to the operating level which is reducing the level of consumer play for the Bally’s Aladdin’s Castle of family amusement centers both in total revenues and comparative revenues on a same-store basis.

Bally’s Aladdin’s Castle’s experience is typical of other operators which has fostered a deliberate slowdown in buying decisions for new games. Both distributing and manufacturing units of Bally continue to be severely affected as a result."

“I also, the second quarter of 1982 represented the all-time peak quarter in earnings from these same operations which makes the comparison for this year that much more adverse,” he said.

On a positive note, Mr. Mullane stated that “Bally’s 84% owned Bally’s Park Place Casino Hotel provides outstanding results in the second quarter compared to the prior year. The gaming market in Atlantic City, New Jersey remains very strong and Bally’s Park Place continues to perform up to expectations in the market. Improved results were also achieved in the Bally’s Six Flags Amusement Park unit in the second quarter. Earnings per share were 13% above the same period in 1982 and all indications point to continued strength in this category during the traditionally important third calendar quarter. Bally’s newest unit, Health & Tennis Corporation of America (HTCA), acquired in April 1983, contributed its first earnings results for Bally. This company should continue to add to Bally’s earnings as

(continued on page 32)
INDUSTRY NEWS

Video Games Hit At County Salons Annual Confab
by Camille Compassio

CHICAGO — Video games proved to be the most popular attraction at the recent National Association of Counties convention which was held July 16-19 in Milwaukee, as reported by The Amusement & Game Manufacturers Association. AGMA sponsored a booth at the convention, featuring a variety of popular games provided by local distributors. The games were in constant play throughout the three-day event and very often the crowd was so large and enthusiastic an extra booth was needed to clear the booth at closing time.

This popularity ensured a majority of the local decision-makers who were delegates to the event had an opportunity to play the games and observed for themselves the fun and challenge they can provide. What’s more, during the delegates’ meeting times their spouses and children played the games.

Fact Sheet

The attending county-level leaders were also given copies of the industry Fact Sheet and a pamphlet of clipplings from the Harvard Conference on Video Games to provide further enlightenment about the coin machine industry and the games. AGMA executive director Glenn Braswell reported that delegates frequently returned to the booth for more discussion after they had read these pieces.

Perhaps the most unexpected result of AGMA’s participation was that it turned into somewhat of a marketing event for video games. Many county officials expressed an interest in installing the machines in county-owned facilities such as office buildings, swimming pools, penitentiary institutions and parks.

AGMA’s Government Relations Program calls for two more exhibits to be held this year: The National Conference of State Legislators, August 9-12 in San Antonio and the National League of Cities, November 27-29 in New Orleans. Distributors and manufacturers are urged to contact their representatives to each of these events and invite them to drop by the booth. The understanding and information about the industry these opinion makers gain by their hands-on experience with the games and the information they receive is of tremendous help in state and local taxing and zoning problems.

AGMA has developed a model letter which can be sent to local representatives. Anyone who would like a copy may obtain one by contacting the AGMA office at 205 The Strand, Suite 3, Alexandria, Virginia 22314 or phoning 703-548-3044.

New Locations Prospects

As evidenced at the NAC convention, more and more lawmakers and administrators are awakening to the fact that the simple economic and recreational benefits of becoming a location owner far outweigh the revenues from even excessive license fees and taxes. AGMA thus recommends that instead of fighting with local governments over taxes, licensing fees and zoning laws, how about taking them in as partners? Therefore, the motto for local operators may well become, “If we can’t them, why not invite them to join us?”

AGMA’s executive director Glenn Braswell reported that many delegates to the National Association of Counties convention were seeking information on how to have games installed in county-owned facilities. One county was even planning an amusement arcade, he said. “Based upon the interest we noted at the convention, I urge every operator to consider government-owned and operated property as potential — and as yet untapped — location sites,” Braswell concluded.

NCMI Pledges Support For Marshfield Operators Urges Exploration Of ‘New Solutions’

CHICAGO — The National Coin Machine Institute, Inc., the non-profit trade association serving all segments of the industry, has pledged its support to the operators and merchants of Marshfield, Massachusetts who are fighting a local ban on all amusement games.

According to Herbert M. Beitel, managing director and legal counsel for NCMI, “new solutions to the growing implications of the Marshfield case are being explored. We are supporting the Marshfield operators in their appeal to the United States Supreme Court, but we fervently believe other, more direct avenues should be explored in the meantime where we might ultimately find the solution to the problem to the advantage of everyone concerned, not just amusement game operators, but businesspeople in all areas.

The “Marshfield case” concerns the Massachusetts municipality of Marshfield, which banned video games from stores and business within its city limits. The case gained national attention when the ban was subsequently upheld by the Massachusetts Supreme Judicial Court (Cash Box, June 25). The Amusement & Music Operators Association recently announced that it would support and help prepare an appeal to the United States Supreme Court, citing possible violations of basic constitutional freedoms in regard to a community’s right to ban video games (Cash Box, July 30). The implications of this case prompted Supreme Court Justice Brennan to issue a stay of enforcement of the Massachusetts ordinance until the High Court could decide whether or not to hear the case.

NCMI’s Beitel said he had met with the attorneys for the Marshfield merchants and urged the association’s support for the appeal. “However,” Mr. Beitel pointed out, “it might be possible to find a solution at the source, and that is with the citizenry of Marshfield and in the very concept of home rule. Originally, 189 people attending Marshfield’s annual town meeting voted to ban amusement devices of all kinds. That was less than 3 percent of the population voting, in effect, to put several businessmen out of business because a few voices at the town meeting didn’t like their business.”

Bally Corp.

(continued from page 32)

...as well as improve Bally’s penetration into other sectors of the leisure and entertainment industry.

Commenting on the outlook for the balance of 1983, Mr. Mullane noted that “there is as yet no firm sign of a turnaround in the amusement game market. If this condition persists, the results of the second half of this year will also fall significantly short of those in the same period in 1982. However, the amusement game business was not as significant in last year’s second half as it was in the first half because the company’s newer operations are more significant in these periods.”

AMOA EXPOSITION 1983...
"Reflecting A Proud Industry..."

CALENDAR

Sept. 8-11: No. Carolina Coin Operators Assn.; state convention & trade show; Hyatt House; Winston-Salem, N.C.

Sept. 28-29: JAMMA (formerly JAA); Tokyo Distribution Center; Tokyo, Japan; annual trade show.

Oct. 13-16: NAMA National Convention; annual convention; McCormick Place; Chicago, Ill.


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

AMOA’s International Trade Show for Coin-Operated Games, Music and Allied Products

THE RIVERGATE, NEW ORLEANS, LOUISIANA
HILTON HOTEL, HEADQUARTERS
OCTOBER 27-30, AMOA EDUCATION PROGRAMS
OCTOBER 28-29-30, INTERNATIONAL EXPOSITION

AMOA’s International Trade Show for Coin-Operated Games, Music and Allied Products

Cash Box/August 13, 1983

33
Coe's haunting story of a hitchhiker's ghostly encounter with the legendary Hank Williams recently spirited the nation's airwaves into delivering Coe not only the biggest single of his career, but his highest charted album ranking with his latest Columbia Records album, CASTLES IN THE SAND, produced by Billy Sherrill.

As a follow up to this preview single's success, Columbia Records has appropriately chosen "Cheap Thrills" as CASTLES IN THE SAND'S second single release.

Of the thrills David Allan Coe has experienced over the years, he says, "One of the greatest for me has been diving into the crystal clear waters near Key West, with just a mask, snorkel, and fins...what a feeling; it's about the only way I can truly relax. And anytime I've had occasion to be near a carnival or fair,

In addition, Columbia will be offering "Two Hits For The Price Of One" to retail and jukebox operators, where "The Ride' proved to be a big success. "Cheap Thrills" will be backed with Coe's former Top 10 hit, "You Never Even Called Me By My Name." This particular title continues to be programmed as an "oldie" at radio, and is still a favorite on many jukeboxes around the nation.
THE NEW ALBUM FROM AC/DC

FLICK OF THE SWITCH

U.S. TOUR
AUG. 30 - DEC. 20

ON ATLANTIC RECORDS AND CASSETTES
PRODUCED BY AC/DC
MANAGEMENT: IAN JEFFERY