RECORD, VIDEO RENTAL MEETINGS CONTINUE IN D.C.
ROCK PHOTOGS DECRY GROWING RESTRICTIONS
RECORD BAR HOLDS 10th ANNUAL CONFAB
RCA BOWS NEW VIDEO DISK UNIT
‘GIFT OF MUSIC’ DEBUTS IN LOS ANGELES
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.

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Putting It On The Line In L.A.

It wasn't all that long ago that the National Assn. of Recording Merchandisers' (NARM) Gift of Music program was just a dream. But last week, after thousands of man-hours, the Gift of Music was no longer a dream: instead it was a breathing, growing reality, stretching and flexing as it prepared for its biggest test to date. A major push in one of our biggest markets, Los Angeles.

If anybody needed any more proof that the Gift of Music is a viable, necessary idea, all they needed to do was look at the recent market survey of the Recording Industry Association of America (RIA). That survey showed — in black and white — what NARM and its' members had been saying all along: that gift giving is a major factor in our business. With NARM's program still in its' infancy, our business experienced a significant growth in the percentage of records purchased as gifts during 1982. What a full-scale program might achieve can still only be dreamed. But with a three-month campaign on the roll in Los Angeles, conjecture will soon be replaced by hard facts.

Around the time that Gift of Music had its' genesis, skeptics were sounding the death-knell for our industry. Video games they said. Home video software they said. Too much competition for leisure time they said. Now, with the return of multi-platinum albums on numerous labels, the skeptics aren't saying much.

Those of us in the industry knew then and know now why they were wrong: music is a natural, everyday part of people's lives. Without music, the quality of life would be immeasurably poorer. And it's precisely that point that NARM's Gift of Music recognizes and brings home.

For those of us who are in the music business for the future as well as the present, Gift of Music should be a priority concern.
Record, Video Rental Issue Meetings Continue in D.C.

by Earl B. Abrams

WASHINGTON — The movement toward federal legislation revising the “first sale” doctrine as it applies to recorded music picks up again on Oct. 6 when the House Copyright Subcommittee holds up the question of audio rental practices.

Six months ago, the Senate passed legislation that would restrict the so-called Copyright Act that heretofore permitted retailers to sell or rent copyrighted material without having to pay any payment of royalties to the copyright owners. The Senate legislation (S-322), introduced by Senator Charles Mathias (R-Md.) requires retailers who want to sell or rent a record to “obtain the consent of the copyright owners.

The House legislation (H.R. 1027) is similar to the Mathias bill and was introduced earlier this year by Rep. Don Edwards (D-Calif.).

In the video rental area, both Senator Mathias and Representative Edwards have also introduced bills to revise the first sale doctrine. These bills (S-33 and H.R. 1029 respectively) follow generally the provisions of the audio rental legislation. The Senate subcommittee already has heard testimony on “TVinema,” a subject but has not yet approved legislation for submission to its Senate Judiciary Committee. Meanwhile, the House Judiciary Committee approves, the bill goes to the floor for a full Senate vote.

The House subcommittee plans to take up the video rental question on Oct. 27.

Also pending in Congress is legislation that would legalize home taping of TV programs and/or recorded music for personal use. It would also impose a percentage royalty on the selling price of [continues on page 6]

Record Bar Holds 10th Annual Confab

by Jim Bessman

DURHAM, N.C. — The spouses and kids weren’t allowed at last week’s 10th annual Record Bar convention, which did not take place at a luxurious Hilton Hotel, as planned, SC beach-side setting. Nevertheless, some 350 store managers and office and warehouse personnel came to Durham’s Sherman University Center offices, which proved to be an intensive four days of management training under the banner of “On Purpose ’84”: a catch phrase representing the company’s far-reaching goals under new president Ron Cruickshank. The convention began Sunday, Sept. 11, ending with a home office and warehouse tour on Sept. 15.

Cruickshank’s ideas were further illustrated in the design on the jerseys which all attendees were required to wear at Monday morning’s general business session, which followed the previous evening’s welcoming cocktail and entertainment. Above the “On Purpose ’84” strip was a colorful abstraction of five equal-sized triangles, the largest of which was yellow, symbolizing Cruickshank’s five stated “points of purpose.” 1) To be the best retail entertainment company; 2) To meet customers’ needs in a friendly and knowledgeable manner; 3) To maintain quality growth; 4) To support employees in achieving a satisfying quality of life; and 5) To maintain a reasonable return on investment. Further symbolism had three of the triangles being solid, to represent “commitments to purposes” to employees, customers, and company.

"Ron is putting into practice the things he has been trying to make real," commented Plaine Bergie, who admitted stunned his company and much of the industry when he took himself to chairman and no. 2 during Cruickshank’s stay. Cruickshank had attended last year’s convention at Hilton Head, but only as a behavior/developmental trainer, having then been co-owner of the Greensboro, N.C. Farr-Cruickshank consulting firm. Now he is applying the principles he has developed in some of his years as company consultant at his previous post.

In Cruickshank’s experience, most organizations function through a technologically oriented system (TOS), which has to do with manipulation of objects, and an operational administrative system (OAS), which deals primarily with numbers, i.e., paperwork. They totally neglect a third system, that of human services. And if Cruickshank can’t change people’s attitudes and perception of their work, he feels he can’t do much for the company. In fact, Cruickshank believes that companies are pollutants.

When the operation, a telecommunications system will be developed between the office and stores, vendors and customers and will also be a part of Record Bar’s ambitious five-year plan (Cash Box, Sept. 17).

The five-year plan was spelt out in more detail at the Monday meeting. Records, now at 148 stores, is looking to have 250-300 stores in 1988. Sales will rise from $84 million projected in 1983 to $200 million by 1988. Profits will increase from the current seven percent to nine percent in 1988.

The company further expects to sell 90 Napoleon’s Grocery gourmet food stores in 1988 with sales of $45 million and profits at nine percent. In addition, $10 million in sales is projected through distribution of added entertainment and related product lines.

Accompanying this huge expansion and investment will be changes in the areas of finance/accounting, marketing/advertising/sales, operations and human resources. On the finance and accounting side, goals include establishing an integrated, up-to-date cost accounting system as well as a sophisticated financial analysis program.

Marketing/advertising/sales goals involve a continued emphasis on customer service orientation and mutual interest selling techniques. Inventory levels will have to be modified to suit the market and continue the full line merchandise mix. The first plan of Record Bar, of course, is to be an aggressive full-line entertainment product retailer and will also be sold at the consumer level.

On the operations end, a telecommunications system will be developed between the office and stores, vendors and customers.

RCA Bows New Video Disk Unit

by Todd Marmstein

LOS ANGELES — In an attempt to capture a share of the video player market which has eluded them to date, RCA unveiled a new videodisk player on Sept. 13. The revamped, multi-purpose product carries a $499 suggested retail price tag, and RCA hopes the machine will help recoup the $288.2 million it lost on the original disk player the company introduced three years ago.

When it was introduced in 1981, RCA projected 500,000 units of its original disk machines would be sold during the first year. Instead, sales proved to be much slower than expected, and the 500,000 sales goal probably won’t be met until the end of 1983. In an effort to increase sales, RCA slashed the price of the original player in half and began to introduce more advanced models to the marketplace.

A new videodisk player for three weeks comes equipped with a variety of features not included on RCA’s older units. Bob Short, vice president of the company’s affairs projects for RCA told Cash Box, “To the old videodisk system, we added a new circuit board. From the information on the back of [continues on page 13]

Professional Rock Photos Decry Growing Restrictions

by Fred Goodman

LOS ANGELES — Professional photographers who cover the rock scene say that a growing trend towards restricting their work is making it increasingly difficult for them to earn a living and deliver quality material.

A survey of rock photographers around the country and in the Los Angeles area which reveals that numerous restrictions — including being forced to sign agreements which limit photos to a one-time sale, getting approval from artists or managers to use photographs and publicists on which photographs can be sold, and being limited in the amount of time they have to work — are making it less and less profitable for photographers and hampering the quality of photographs being taken.

“I’ve been taking rock photos for nine years,” said Paul Natin of Chicago’s Photo Reserve. “When I started, you could pretty much walk up at a show and shoot, and it was fun. Now I go to concerts with a feeling of dread, wondering what could go wrong. It’s become some kind of weird corporate business, and everybody who is good is getting‘compensated for their purpose’ to employees, customers, and company.

The restrictions are being blamed largely on the poster of unauthorized photos and posters to consumers, and the photographers interviewed were sympathetic with the concerns of managers and artists. However, they argued that the restrictions are a hindrance to the picture being sold by well-equipped amateurs. “Working photographers know that they can be traced,” said New York photographer Chuck Pullin when queried about unauthorized retail photos. “It’s not the working photographers who have seen people who had, for third and fourth row ‘tickets’ have more sophisticated equipment that could ever dream of owning, and are taking pictures to their hearts’ content while the professional photographers have been told to sell — limited shoots, which have become the rule and not the exception, generally consist of an artist playing for an act’s first three songs only. But some acts go so far as to refuse all requests for photos passes now. “The inequality is that the people who most likely to take the pictures are penalized,” said Natkin. “Just as an example, at The Police concert in Chicago, nobody was allowed to shoot Joan Jett. So when she came on, I went to my seat and sat down. Just during the first three songs, I couldn’t even take a picture of her. She had four songs, and the last three rows. Natkin added that he had also been asked by The Police to sign a three-page form saying that all photos taken of their show would be used for a specific one-time sale, “I signed it,” he said. “But I should have packed up right there because as soon as I do that I lose money,” Added Linda Maltos of Chicago’s Pix Inn. Agency. “It’s just not right. You can’t make expenses on a one-time sale.”

Aside from being limited to just three numbers, photographers are frequently being paid less for their work. The demands. Los Angeles photographer Debbie Leaverton suggested that the use of a strobe is essential, especially when time is limited at a big gig. “A lot of photographers are being asked to get the shots on their backs, and are being paid less and less. It’s just too bad,” said. “And all you wind up with are silhouettes.”

Rights of approval are also being sought by many managers for all, in their subcontracts. While most photographers interviewed requested that they not be quoted directly on this point, artists mentioned repeatedly in different [continues on page 10]

Cash Box/September 24, 1983
BUSINESS NOTES

BERTAGO GETS GRIEF — MCA Distributing has agreed to distribute Nashboro and AVI Records along with their affiliated group of labels. Pictured here signing the contract are (l-r): George Gribb, consultant to AVI and Nashboro Records; Ray Harris, president of AVI and Nashville Records; Al Bertago, president, MCA Distributing; and Michael Frechette, director of financial operations, Nashboro Records.

Final Grammys Forms Mailed

LOS ANGELES — The National Academy of Recording Arts & Sciences (NARAS) mailed the final entry forms for the 26th Annual Grammy Awards to Academy members and record companies last week. In all, entries this year cover an all-time high total of 67 Awards categories. The Grammy Awards presentation is scheduled for Feb. 28, 1984.

The eligibility period for the Awards is Oct. 1, 1982 to Sept. 30, 1983. Record companies had previously received entry forms covering the first nine months of the eligibility period and were asked to concentrate on recordings released between July 1 and Sept. 30 of this year on the final forms. Entry forms from the companies are due in the Academy's national office by Monday, Oct. 3. Academy members are permitted to enter what they consider to be outstanding records released during the entire period of eligibility and their forms are due by Thursday, Oct. 6.

After all entries are screened for qualification and category placement by the Academy, the eligibility lists and first round ballots will be sent to all active members only, as the record companies do not vote in the Grammy process.

Members and record companies who have not yet received entry forms should immediately contact the Academy's national office at 4444 Riverside Drive, Ste. 202, Burbank, CA 91505, or call (213) 843-8233.

Gift Of Music Bows In L.A.

LOS ANGELES — The National Assoc. of Recording Merchandisers (NARM) Give The Gift of Music campaign began a crucial test last week when the consumer-directed marketing push bowed in Los Angeles for its first major market run.

The three-month push, which includes radio commercials and in-store aids as well as a special 24-page pull-out section in the Los Angeles Times.

In a special conference held at the Times, Joe Cohen, executive vice president of NARM, said Los Angeles had been selected as the first market test for the campaign because of the city's strong dealer base, support that had been received from the community, and also because it would give members of the manufacturing community based in Los Angeles a chance to observe Give The Gift of Music first-hand.

In addition to the Los Angeles campaign, Cohen revealed that NARM was also simultaneously launching a national campaign via MTV. The campaign's new slogan, "Music, The Gift That Really Moves People," is intended to appeal to confirmed record purchasers as well as the occasional gift-giver, and the MTV campaign is expected to provide some measure of its effectiveness.

As concerns measuring that effectiveness, Cohen said that the "only yardstick for success is what happens at the cash register. This must be measured as sales in the market." He added that he expected the industry would "know if we're successful long before we look at any reports."

Radio Profits On The Rise, Says NAB

NEW YORK — The radio industry shows signs of recovery after three consecutive years of declining profit margins, according to a financial survey conducted by the National Association of Broadcasters (NAB). In the face of an overall increase in total operating expenses, 67% of the over-1600 radio stations surveyed reported profits for 1982, compared to 58% the previous year.

Pre-tax dollar profits tripled last year, from $15,000 to $51,100, resulting in an improved profit margin of 9.4%, up from 1981's 3.5%. Healthier time sales contributed to participating stations' overall financial picture.

There was an improvement of 21% in ad revenues, with national/regional spot buys up 37%. Local sales, which make up more than three-quarters of radio revenue, rose 19% over 1981.

While stations reported no change in the average number of employees (14), payroll costs rose from $219,700 to $250,300, an increase of 14%. The NAB speculated the rise may be due to the survey's greater response from profitable stations paying higher salaries.

Other operating costs increased, with sales and promotion outlay rising 32% from last year. News and production costs also increased this year by nearly 13%. Music license fees were up, from a year-end figure of $10,800 in 1981 to $13,600 last year, a change of 20%.

Record, Video Rental Hearings Continue In D.C.

(continued from page 5)

Recording equipment and blanket tape. Both bills (S-31/ST-12288) were introduced by Senator Byron L. Small (D-Maine), 1039 by Representative Edwards) until now have been held in abeyance pending a U.S. Supreme Court decision in the Betamax case on which it heard arguments last January. Last July, however, the court or- dered a rehearing of arguments in this case, and a rehearing is now scheduled for Sept. 13. The court gave no reasons for taking this surprising step. The Betamax case in- volves a suit filed by Universal Pictures and Disney Productions against Sony and others for copyright infringe- ment. A federal district court held that heaping personal use is no viola- tion of the copyright; a federal appeals court reversed this ruling and held that heavy taping without copyright payment is illegal.

The Senate subcommittee has decided to move ahead on the home taping controversy, without waiting for a Supreme Court ruling. It has scheduled hearings on Sen. Mathias' bill for Oct. 25.

Meanwhile, the Copyright Royalty Tribunal lost another member earlier this month when President Reagan appointed CRT Commissioner Katherine Ortega to be Treasurer of the United States. Ms. Ortega, a New Mexico tax accountant and one-time California bank president, was named to the CRT last December, succeeding Frances Garcia, a Texas CPA. Early this spring, CRT Commissioner Mary Louise Burg, whose background included broad-casting executive positions as well as political activities, died of a stroke. The CRT's current three-member commission consists of Edward W. Ray, a former Los Angeles music executive and real estate developer, who is the current chairman; Thomas C. Brennan, a former member of the Senate Judiciary Committee who was highly involved in the 1976 Copyright legislation who is from New Jersey, and Douglas E. Coulter, a New Hampshire lawyer who was also selected by the McGovern and Carter presidential campaigns.

From time to time there have been recommendations that the number of CRT commissioners be reduced to three. There are such proposals in some of the ap- propriation bills now pending before Cong- ress. Since the federal government fiscal year ends Sept. 30 and since Cong- ress is expected to be virtually totally con- cerned with the fate of appropriates it did not get to before its summer recess which ended Sept. 12, it's possible that the reduction in CRT members may be con- sidered seriously, according to knowledgeable sources in Washington. On the other hand, Congress may decide to set his subject aside for a later period when it could consider the move on its merits.

FEATURE PICKS

POP

BODIES AND SOULS — The Manhattan Transfer — Atlantic 7 80104-1 — Producers: Richard Rudolph in associa- tion with The Manhattan Transfer — List: 8.92

On its follow-up to last year's highly successful "All Four One" LP which featured the smash single "Only The Lonely," the Manhattan Transfer pay them- selves with knob-twirler Val Garay and come up with a disc sure to curry favor with pop, new wave and rock audiences. With the single "Suddenly Last Sum- mer" climbing into the Top 40 this week, and a box of other fine cuts like the reggae-flavored "Footsteps," the quirky "Monday Shutdown," and the metallic-tinted "Into The Heartland," this could be another Top 20 album for the L.A.-based rockers led by saucy chanteuse Martha Davis.

REVIEWS

OUT OF THE BOX

LITTLE ROBBERS — The Motels — Capitol ST-12288 — Producer: Val Garay — List: None

On the follow-up to last year's highly successful "All Four One" LP which featured the smash single "Only The Lonely," the Manhattan Transfer pay them- selves with knob-twirler Val Garay and come up with a disc sure to curry favor with pop, new wave and rock audiences. With the single "Suddenly Last Sum- mer" climbing into the Top 40 this week, and a box of other fine cuts like the reggae-flavored "Footsteps," the quirky "Monday Shutdown," and the metallic-tinted "Into The Heartland," this could be another Top 20 album for the L.A.-based rockers led by saucy chanteuse Martha Davis.

RECORDS

ALBUMS

SUNSET BLUES — The Beach Boys — Capitol ST-12288 — Producers: 1976 — List: None

The follow-up to last year's highly successful "All Four One" LP which featured the smash single "Only The Lonely," the Manhattan Transfer pay them- selves with knob-twirler Val Garay and come up with a disc sure to curry favor with pop, new wave and rock audiences. With the single "Suddenly Last Sum- mer" climbing into the Top 40 this week, and a box of other fine cuts like the reggae-flavored "Footsteps," the quirky "Monday Shutdown," and the metallic-tinted "Into The Heartland," this could be another Top 20 album for the L.A.-based rockers led by saucy chanteuse Martha Davis.
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Advertising Deadline: September 30.

Issue Date: October 15

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and "You Crack Me Up," which uses automotive metaphors to describe a fading beauty. Another tune is "Wieldy," a country classic "Honky Tonk Blues" closes this potently perceptive wakening.

EVERY QtZPiNOWN XT OF MAR- 
VAY GAY — Motown 6058ML
Producers: Various — List: 8.98 — Bar Coded

Fifteen classic tunes by Marvin Gaye are on this new "best of" collection, ranging from his early romantic songs like "How Sweet It Is (To Be Loved By You)" to socially-conscious anthems such as "Inner City Blues (Make Me Wanna Holler)" and "Mercy Mercy Me (The Ecology)." Although there are some glaring omissions — "IbBord Kind of Fellow," "Hitch Hike," "Pride And Joy" and "Can I Get A Witness" are just a few of the omissions — the LP does provide a plethora of excellent Gaye material, including four duets with the great, late Tammi Terrell.

LIFE IS SOMETHING SPECIAL — N.Y.C.
Peep Boys — Island Atlantic 90094-1 — Producer: Steve Edmudlert — List: 8.98 — Bar Coded
A fixture on Manhattan's club circuit for over two years, the new N.Y.C. Peep Boys have had a bad stab at getting their LP to their credit; yet this is the quintet's debut album. Remixes of "Life Is Something Special" and "Don't Call It A Ball," the latter clocking in at over six minutes, are naturales for dance floor DJs, and B/C radio will no doubt embrace such sci-fi/surfing tunes, especially as the nod to surf-beating songs is called "Loves Kills On Contact." Co-producer and keyboardist Michael David (the former keyboardist in John Lennon/Plastic Ono Band) and Steve Edmudlert, a track composed off the cuff which demonstrates his ability on both a Steinway D, a G&S Synergy digital synthesizer.

POPI
CHAZALANCA — Chaz Janek — A&M sph-12300 — Producer: None Listed — List: 8.98
Up until last year's pop-funk, club pleasing "Questionnaire" album, Janek was principally known as the composer of Quinny Jones' blockbister "Al No Corrida" and co-writer of many of Ian Dury's hits. On his third solo LP, he continues his dance-oriented style of music, that is, a bit of the "Funk Thing," but overall the disc is much more middle-of-the-road than his previous two A&M endeavors. Jankel's latest affair may be low-key, but it nevertheless retains the hip, rhythmic synths sounds usually associated with the artist. Laura Waymouth of the Tom Tom Club adds some spice on several cuts with her pleasant, soothing vocals.

CARMINA BURANA — Ray Manzarek
Keyboard virtuoso Manzarek, who along with Jim Morrison stalked out uncharted territories of rock and roll during the late 1960s, opens another door of perception with his latest solo odyssey, an interpretation of German composer Carl Orff's 1935 cantata, "In a very different vein, the ambient "Monks and wandering poets." Surreal, grandiose, awe-inspiring, and intensely passionate, this album is a classical odyssey for lovers of avant-garde, new age classical or just those folks looking for some bacchanalian background music.

JAZZ
FOXXE — Bob James — Tappan Zee/Columbia FC 38801 — Producer: Bob James — List: None — Bar Coded
Bob James gets ultra-violent? Not quite, but on the cut from his new LP, the jazz keyboardist/composer Walter/Wendy Carlos' electronic Clockwork Orange soundtrack before the former new union violinist "GabiBar. Bob "Miranda" — conceived for a production of Shakespeare's Tempest at San Diego, Calif.'s Old Globe Theatre. A number of session luminaries, among them David Sanborn, Steve Godd, Ron Carter, Marcus Miller, Ralph MacDonald and Yogi Horton contribute their know-how to this nocturne jazz platter.

BAD ENUFF — Steve — Collitton/Atlantic 90118-1 — Producer: Jimmy Douglass — List: 8.98 — Bar Coded
Steve's 1977 debut album went gold in about four months, and since then the group has helped the funk-pop movement spread with several hit singles and long-playing. On the cover's latest outing, the funk jam band entices dancers with the (continued on page 9)

REVIEWs
AMBlums
The Breaks
Ah, The Breaks. A name Taylor made for a new group — or, shall we say, a new "breaking" group. But as Breaks lead guitarist Paul Young, co-founder of the group with wife and lead vocalist Susanne Jerome Taylor, explained, the moniker was not that calculated.
"We were driving around one day, desperately trying to think of some group name. I recalled Taylor was in the car, listening to The Cars, saying what about a name like that, it's so cool! So we just went with something off. Tom (Ward, keyboards and melody man) hit the brakes, and he yelled, 'The Brakes!' Taylor grinned, 'Of course we changed the spelling, but that's really how it happened.'
It's been a series of healthy collisions in the three years since that has brought this Memphis-based rock 'n' roll quintet from clubs to LPs to the new (sorry) debut LP on RCA Records. For Pat Taylor, it took a double whammy before he hooked up with his lady love and chief musical partner, Paul Young. Both times, the two met while on common studio ground.
"Stevie Wright was a friend of mine had been in the studio, and heard some chords I was playing," said Taylor. "He had Susanne come in and co-write with me with him on the song that popped out, and that's when we met. No sparks, no heartbreaks.
It wasn't until a year later, when working on a promotion for radio station FM100 in Memphis, that sparks flew. "We were doing our soundcheck, and called 'Memphis, We Love You,' which later became a local single." recalled Taylor. "That's when we found out we liked each other."
A chance bump at a benefit concert opened the door for Florida natives Rob (bass) and Russ (drums) to the group, who had been slugging it out on the Southeast bar-band circuit. "We came off the road from new LP, and Russ had been helping out, he hooked up with us," said Russ Cauldill, "and went to see the band as it was then, since we had met Tom and Susan and playing around the area before." Cauldill reverently remembered the event. "They asked us to play after their set, and as soon as we started off, it was magical."
The Taylor's and their back-up trio found the Memphis music scene support- 10
tive of their efforts, and their determination to perform nothing but original material — "That was our aim from the start," remarked Pat — garnered them a huge following. They were touted as the "best local rock band of 1982" by the Memphis Commercial Appeal, but it wasn't until another happy accident took place that The Breaks got their well, 'break.'

Raspy-voiced and smiling, Susanne Taylor chimes in to account of their discovery. "Nancy Jeffers at the RCA had come in to Memphis to hear another group," she reported, "and then watching the local promotion people took her down to the studio where we were working on an LP we had planned to put out ourselves. She heard us, and liked us."
Pat Taylor noted their national debut didn't come right away. "All sorts of people from the record company kept saying over the phone, 'Don't worry,' negotiating with us," he said, "so it wasn't until eight months later that we finally signed.
The Taylor's solid determination and newfound lyricism distinguish the bulk of the LP's songs. There's little hit-and-run character in approach and content. "Love is what we're talkin' about," gushed the Taylors. 'That's what we believe in, that's what we're singing about.'
At the helm of the debut LP is ace producer Vini Poncia, who took the band out of its native surroundings to contribute a new kind of atmosphere. Pat explained, "Memphis can be very technical. You'll plug in to play, and then watching the other players. It's not as easy to be yourself there, for some reason." So The Breaks followed Poncia and packed up for sunny southern California. "Los Angeles was wide open, and going there from Memphis gave us an edge," remarked Taylor, who couldn't help but be satisfied with the L.A. treatment. "It was like, 'you wanna get louder, you wanna bring in a touch of Marshall's, fine, we don't care. And if you need to make it work, we'll do.' I think we gained by being out there."
A tall tour and the video for the initial single, "Tenerife," were the first of many, although an unfortunate break nearly put the brakes on the production of the video shoot. When on location in upstate New York, a local onlooker fell off a cliff and fractured an arm, postponing the filming. Director Martin Kahn (Scandal's drummer) was also forced by the local authorities to close the set when another day's shooting revealed into the wee hours, covering babysitters, the band as upbeat as the day of that fateful traffic jam, cars, trucks and rolls on. Brakes or no brakes.

The image to the right is a document that appears to be a review of albums and singles. The text mentions various artists, albums, and producers, and includes information about each one. The text is organized into sections, with each section focusing on a different artist or album. The document appears to be from a music industry publication, as it includes detailed information about the artists' backgrounds, the production of their records, and their impact on the music industry. The text is written in a formal style, and includes quotes from the artists themselves. The document also includes information about the artists' previous work, their influences, and their place within the music industry. Overall, the document provides a comprehensive overview of the artists and albums featured, making it a valuable resource for anyone interested in the music industry.
EMI/Liberty Names Cohen — EMI America/Liberty Records has announced the appointment of Jamie Cohen as its new executive vice president of domestic marketing. Cohen was previously senior vice president, west coast A&R for RCA Records, and was a staff producer at UA Music.

Fair Jovens Chryssallis — Chryssallis Records has announced the appointment of Ron Fair as vice president of A&R for the label. He was previously west coast A&R for RCA Records, and was a staff producer at UA Music.

Rodriguez To Island — Island Records has announced that Ruben Rodriguez will head the label’s black music promotion. He comes to Island from Boardwalk Records, where he has been VP of promotion and marketing for its black music for three and a half years.

Alfonso To National Promo — Atic Records Limited has announced the appointment of Ralph Alfonso to national promotion and press manager. He has most recently been Atic’s press and artist development manager and before joining Atic was a journalist, manager and promoter.

Petersen Named — RCA Home Video and Universal Pay Television has announced the appointment of Barry Petersen as director of new product development. He has been the director of Public Relations for RCA Home Video and Universal Pay Television since March of 1982.

Miller Johns Rogers & Cowan — Rogers & Cowan has announced the appointment of John Weiss to the firm’s West Coast office.

Changes At Columbia Pics. — LOS ANGELES — Ellis A. Regenbogen has been appointed deputy general counsel of Columbia Pictures Industries, Inc.

Regenberg’s tasks include the supervision of all East Coast legal affairs and administrative operations of the East Coast legal department. He retains his position as corporate secretary as well as other current responsibilities.

Prior to joining Columbia in 1979 as assistant general counsel, Regenbogen had been associated with the law firm of Chadbourne, Parke, Whiteside & Wolff for 8½ years.

Harris K. Goldstein has been appointed senior vice president of Columbia’s new 60-member sales, promotion and marketing department. He formerly was head of marketing and programming research for Spotlight Cable Pay TV. Goldstein replaces Steve Randall, who had been named senior vice president of marketing at Tri-Star.

White Joins Back To Back — LOS ANGELES — Ray White, current president of White Lightroom Productions, has been named to the post of national director of artist relations for Back To Back Entertainment. Headquartered in Bambi Byrens, the company has recently expanded into promotion, marketing and merchandising.

Goodman Promoted At ATV Music — LOS ANGELES — Nadine Goodman, former svp of ATV Music, the affiliate of ATV Enterprises, has been promoted to Copyright Manager by Sam Trust, president of the company. She reports to Trust as the new director of A&R, and her duties include overseeing copyright activities, music clearance, label copy and coordination of public relations.

J. Davies Div. VP At RCA Records/Europe — NEW YORK — John L. (Jack) Davies has been appointed to the newly created position of vice president of RCA Records/Europe. Davies joins RCA from the General Electric Corporation, where he was director of European marketing and geographic strategy.

David Cowan, svp of RCA Records, announced that Davies will direct the RCA Records’ European regional office and will supervise the managing directors of RCA Records’ subsidiaries in the United Kingdom, Germany, France, Belgium, Holland and the Scandinavian countries.

Commenting on the appointment, John Menezes, division executive vice president of operations for RCA Records, said, “Mr. Davies is one of the most successful marketing executives in the music industry and will play a key role in promoting our music throughout Europe. He will also serve as a link between the RCA Records’ regional offices and the home office in Westwood, New Jersey.”

Bilaz Named VP Business, CBS — NEW YORK — Robert BiLaz has been appointed vice president, business affairs, of CBS West Coast, CBS Records. It was announced by Marvin Cohn, senior vice president, business affairs, records and administration, CBS Records.

Bilaz will supervise CBS Records’ business affairs on the West Coast, including negotiations for talent and music properties. He will oversee all business relationships with artists, producers and songwriters.

Bilaz joined CBS in 1981 as an attorney in the records section of the CBS law department on the West Coast, and in 1982 was named senior attorney.
COAST TO COAST

EAST COASTINGS — Following intragroup friction, Anabella Lwin has departed Bow Wow Wow and will pursue solo projects. RCA in London is saying that the remaining members will continue as Bow Wow Wow, adding new background vocalists for the woman — and going after another direction. Rumors flying around London also suggested that recently dumped Clash member Mick Jones might figure in the Lwin-less group. But according to a fanzine producer and executed of Dave Robinson, whose Still Records was a major trendsetter in the 70s, looks ready to get back into the game. Robinson, who had appeared bored and ready to get out of the business last year when he shuttered Still America and began devoting more time to his growing stable of recording projects, now is seen as looking to place three new British acts with American labels, and reportedly succeeding. Despite an obvious disdain for everything American, Robinson — who’s made his mark with British acts — told us that he believes that the invasion of British acts is almost played, and that the next wave of bands will be from the U.S. A further look: Spinning Stone spin-off The Record debuted its new let’s-go-get-Musical-frontman format this week. Formerly a quarterfolded tabloid in the shape of the Record, the new Glossy is reminiscent of another 60s fave publication, Crawdaddy. Doubling in size to 32 to 64 pages, the format is a few back issues. On The Beat is a two-page Random Notes-type spread under contract to Salem cigarettes and billed as an “advertorial.” Rumors have it that Salem has the option to reprint the Record-penned feature in its tabloid. With the new format also come corporate sponsors for tours, video and merchandising have become common practice, many artists and managers have been cautious about who they get in bed with, and especially so when it comes to tobacco and liquor outfits. Submitting an item to a consumer mag as a news item, and seeing it in an advertisement is a different thing. . . . Pittsburgh concert promoter Danny Kresky and Electric Factory Concerts of Philadelphia have finally settled their five-year court battle. Kresky, who has filed an antitrust suit against Electric Factory back in 78 claiming that the venue was employing monopoly power in Philadelphia to prevent acts from going to Kresky in (continued on page 30)

BAIO’S NEW PHONE NUMBER IS LISTED — RCA recording artist Scott Baio (I recently recorded a phone message containing this information) has announced that his first single from his new album “The Boys Are Out Tonight,” as part of a two-month promotional effort, will be released. The single also includes a new feature sure to raise a smile among fans of Random Notes-type spread under contract to Salem cigarettes and billed as an “advertorial.” Rumors have it that Salem has the option to reprint the Record-penned feature in its tabloid. With the new format also come corporate sponsors for tours, video and merchandising have become common practice, many artists and managers have been cautious about who they get in bed with, and especially so when it comes to tobacco and liquor outfits. Submitting an item to a consumer mag as a news item, and seeing it in an advertisement is a different thing. . . . Pittsburgh concert promoter Danny Kresky and Electric Factory Concerts of Philadelphia have finally settled their five-year court battle. Kresky, who has filed an antitrust suit against Electric Factory back in 78 claiming that the venue was employing monopoly power in Philadelphia to prevent acts from going to Kresky in (continued on page 30)

POINTS WEST — Word has it that Eddie Van Halen has been turned upside down by a lady elevator operator working at the Bury entertainment complex on Sunset near Vine, much to the chagrin of wife Valerie Bertinelli . . . Rock ’n’ roll group Chain Reaction appeared at Madame Wong’s West Sept. 10 and attracted A&R reps from several different labels including A&M, Chrysalis and Island. Reportedly the gang is being pursued by a number of other disciples, among them Arista and EMI America . . . The Clash’s Joe Strummer and Paul Simonon recently booked Mick Jones from the company, claiming a difference of ideology. . . . The Clancy’s constant concern, X, has a lead of live concert dates scheduled for the Southern California area this month, including gigs at San Diego’s Fox Theater (9/20), the Greek here (9/22), Riverside’s Raincress Square (9/23), U.C. Irvine’s Bren Events Center (9/24) and Santa Barbara’s Arlington Theatre (9/25). In October the quartet tapes a segment for Dick Clark’s TV special “Rocks/Images” and will tour Europe later that month will play the Catalyst in Santa Cruz and the Kabuki Theatre in San Francisco. The tour coincides with the release of “More Fun In The New World,” already being hailed as X’s most accessible and age-appropriate LP to date. A heady brew of rock, folk, blues, bluegrass, country, pop, rockabilly and hard-core punk, the album plays homage to Gene Vincent with a snatch of “Be Bop A Lula,” gives a nod to Manfred Mann with a 5.4.3.2.1.8 countdown, and glorifies Jerry Lee Lewis with a cover of his “Breathless.” On The A-side’s closeout, “I Must Think Bad Thoughts,” vocalist John Doe even conjures up his best Pete Seeger imitation to sarcastically draw, “I hear the radio is finally starting to play new music. Y’know, the British invasion.” His better half, Exene Cervenka, then chimes in to ask, “But what about The Minutemen, The Flesh-eaters, D.O.A., Big Boys and Black Flag,” calling the group, “the best Left Coast band of the radio.” The frontman is recording a four-song EP, and she’ll be working with Cuban musicians and a Sycamore computer on the project . . . Diana Ross is slated to receive the “Woman of the Year” award from the National Emergency Foundation Oct. 8 . . . Expect a new Cramps LP in November with a number of live tracks, obscure covers and a new video. Bator, parish priest of the New Church, called us from England last week to report his arm and leg are doing much better after a series of mishaps during the band’s last tour. However, Stiv also told us that his liver’s on the verge of cirrhosis, due to “a long history of alcoholism” and she’s currently on a fruit and vegetable diet under a doctor’s supervision. I’m a teetotaler now,” he quipped on the long-distance line, “I can only drink herbal tea.” After a 20-date European tour, the Lords will take off for the oil market and lost even more money — the exact amount of which is yet known. He also made a series of very expensive (continued on page 30)

PHOTOS DECAY RESTRICTIONS

(continued from page 8) conversations included The Police, Joan Jett, Missing Persons, Van Halen, Marshall Crenshaw, The Clash, Stray Cats, Brian Setzer and Def Leppard. And while photographers are unhappy with this development, they feel it’s something they can live with. “I personally don’t object to the idea of approval,” said New York-based Ebert Records. “Half the time a story improves it, and we’re not that bothered if they’re fair.” Added Leavitt: “I think the best way to solve this is to reach some kind of understanding with managers and agents. We don’t mind magazine deadlines if you’re waiting for approval. I’d rather give them a right of approval than right of approval.”

A chief complaint concerning limited time for photographing shows is that most shoots must be done during the first three numbers. The photographers say that performers are least relaxed at that point, and that it usually takes several numbers before stage lighting is straightened out. “I feel it’s kind of a silly job,” said Roberts. “You just can’t flatten somebody in three songs; you don’t have the time to wait for them to look good. And that makes us work even harder.” You could also feel bad about buying an artist’s album because you’ve seen a bad picture of them. But you’d probably look at it and say “how could a photographer have sent this picture out?”

During the next few weeks, a group of professional rock photographers will be meeting in New York to try and form a company to put the time restrictions. Among the tools being developed is an open letter to managers, artists, and the industry at large, appealing to the prevailing attitude, “We’re trying to organize,” said Roberts. “And we’d like to include artists like Chris Stein, Andy summer and Tony Levin who are interested in photography themselves. Personally, I think it’s a freedom of the press issue. The more access and competition you have, the better the shots will have to be. Limiting professional photographers just makes it worse because when you’re limited, you don’t have the time to do extra art involved because all you can do is try and grab it. I think one solution might be for managers to allow photographers to buy an artist’s album before giving them approval to shoot a show. If they don’t like it, they shouldn’t let them shoot their artist.”

Abba’s Financial Woes Grow

by Chrissy Iley

LONDON — Abba, which used to be Sweden’s best export next to Volvo cars, is having a very different time now. One member, Anni-Frid Lyngstad, has sold her share in the group’s company and lives in London’s Berkley Square area. Abba’s manager Stig Anderson has conducted a series of unfortunate business transactions on the group’s behalf.

The story centers on Kuben AB, the Stockholm quoted company which Abba is believed to have a stake of 45-50 percent. Shares in Kuben AB were suspended a week ago, the company having overcome itself by 25 percent ($3.75 million). Trading in the shares resumed after a rescue plan details were announced.

Two years ago Abba was reported to have grossed an income of 250 million pounds ($375 million), but unlike any other Western group, Abba achieved a huge following in Eastern Europe. But the East Europeans proved reluctant to pay the group’s royalties in hard Western currencies. Instead Abba was offered payments of potatoes from Poland, glassware from Czechoslovakia and light industrial goods from Russia — all on a ‘take it or leave it’ basis.

In effect Abba had very little choice if it wanted to be paid at all, and became necessary to set up special companies to trade in these awkward payments.

Abba entrusted manager/father figure Anderson to organize these strange deals, which sometimes forced the group to take a loss. It could well have been essential students that began the road to financial ruin.

The first step was to buy Monark, a company producing motor cycles and sewing machines, an operation which claims Anderson as owner forever, now lives in the stockbroker belt of Surrey, England. Monark, for which Abba paid more than 120 million pounds ($375 million), is still the keystone in Kuben’s structure. Though initially profitable, over the last year Monark has incurred large losses.

Later Anderson started to speculate on the LMA.

DO YOU CASH BOX? — MCA recording artist Donnie Iris (I recently stopped by the Los Angeles West Coast headquarters of Cash Box to visit president and publisher George Albert. Iris, supporting his current 4" You Compute" LP, giggled at Club Lanyere while still LA.

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(continued from page 30)
The Commodores: Life Without Lionel Is Working Out Fine

Ever since they emerged with the 1974 single and LP "Machine Gun," the Commodores have been one of the biggest names in the spectrum of soul music. Led by the dynamic Lionel Richie, the Tuskegee, Alabama-raised musicians have scored dozens of honors including a number of gold, platinum and double platinum records. Touring with the Rolling Stones and Stevie Wonder, capturing international awards from music publications and industry organizations, appearing in contributing soundtrack material — all of these distinctions and more have graced the popular R&B act over the years. The group's LPs, including "Caught In The Act," "Movin' On," "Hot On The Tracks," "Natural High," "Midnight Magic" and "Heroes," received both critical and public raves, while the newest album, "Commodores 13," has already won support for its touching ballad, "Only You," which recently entered the B/C singles charts in Cash Box. "Commodores 13" is the first LP without Richie, who departed the group to pursue a solo career, and mentor James Carmichael, who helped establish the group's unique, intimate style. Because this new waxing signals a different phase for the group, we spoke to three members — William King, Thomas McClary and Milan Williams — to get a clear perspective of The Commodores' new direction.

Cash Box: First off, how did you approach the new album working without Richie for the first time?

King: Well, it wasn't really hard. Like the last album, all Lionel did was come in and do a lead vocal here and a lead vocal there and then he was gone because he was working on his other projects. I think the thing that most people don't realize is that all of the Commodores produce, and even with James Carmichael it was only a co-production. We worked with Carmichael for years, and he came to us basically because we knew what we wanted to do, but we just didn't know how to do all the mechanical parts, the logistical parts, the technical parts. But we always knew what we wanted to do and we always knew the secret to anything is not so much in the production — it's really in the song. We have a saying — it's hard to write a hit song, and producing is important, but you have to have something to produce.

Williams: The one thing that we're so proud of is that the Commodores actually did this album. A lot of people weren't there and we just wanted to prove the point that The Commodores have always been The Commodores and no one person can make or break us. Even if I decided to go tomorrow, those guys can come up with some kind of way to continue on. It just can't be changed, I don't know why.

Cash Box: Could Richie's departure possibly give the band more of a group identity, instead of being thought of as The Commodores Featuring Lionel Richie?

McClary: You hit the thing right on the head here because Lionel and I co-wrote about three-quarters of all the Commodores songs for a long, long, long time, we have a real good feeling about him and his songwriting, and he and I are still the best of friends. But I think in a different kind of way this could be a blessing in disguise. Lionel had the opportunity to reach out, get away from the norm and just experiment.

Cash Box: One thing we always wanted to know about the group, is what kind of mindset you have to be in when you enter the studio to do a ballad as opposed to a real funk type thing. Can you do a real slow, emotional song and then just break into a wild jam without? What kind of attitude do you need to perform both forms of music?

King: They're both totally different. The ballads approach with a much more laid back feeling. On ballads, we make the melody the strongest thing in the song. In other words, if you took away everything on the track and just had the melody played on the piano, we'd still want it to be a smash — because that's all you basically need. So when you hear our ballads, all you really hear is just the piano and the vocal. Somewhere along we go to the hook, the bridge, and we start bringing in violins, just to add that emotional thing to it. Then we get real heavy, and just when we get about to the end we start to thin it out again. We go for the emotional thing because on ballads people love to feel close to the song, and the way you get close is to get personal — one on one. One on one is just the vocal, the piano, and the person that's listening.

Cash Box: What's the mood like in the studio itself during the recording of a ballad?

King: Usually the lights are off, and it's quiet in there. Like Milan was the head producer of the ballad that's the single now, "Only You." I remember one day I came in and he had his head down on the board, just relaxing, and it was real quiet. I couldn't even see anything in the booth where he was doing the lead because it was so dark in there. It was just so quiet and all the lights were way down low. Williams: That's the way it was with that song. I knew that song was a very intimate song and very sensitive, and sensitivity is something that you can't manufacture. It's something that just has to happen. It started happening, and the mood, and the person that was on my mind at the time, just made it come out so naturally. It was amazing.

Cash Box: What about the dance jams? What's the studio atmosphere like for those songs?

King: Well, when we did "I'm In Love" we had all the lights on in the place and we had the tempo jacked up, everybody was singing. We were dancing through the hallways and everything was live. As a matter of fact, we had to make sure that we kept turning the volume down so we could hear what we were doing, we just try to deal not so much with emotion on the up-tempo numbers as with raw, physical feeling.

Cash Box: If you were to distort a Commodores song down to its essence, what would you find?

King: The most important thing to us is the rhythm, to make sure that the rhythm is the true feeling. The strings, and the horns and so on, they're the additives, but the real goods is the rhythm, so we make sure that the rhythm is so strong that if there's nothing on top of it it doesn't make any difference. Once we get that hot, then we put all the strings and horns on it. Williams: We always believed in starting a song from the foundation on up. If you don't have the track right, I don't give a damn how good the melody is or the lyric... it doesn't matter. If it ain't in the track, in the foundation, in the first block you lay, then it's not going to work. And at some point it's going to break down.

King: I go into a song basically approaching it from the keyboards. I play the basic track with nothing but keyboards and drums, not even a bass. Later on I add the bass, I'm just hear whatever else I'm going on in the song. I just hear the synthesizer or the other instruments I know should be there. If it needs something you just write it in there, and then you experiment. Then I start working on the little things we call the additives — the little swirls and lick that add a little flavor so the first verse doesn't end up sounding like the second verse or vice versa.

McClary: Each album we try to have something different, to keep the audience from second-guessing us as to where we're going next. On "Ooo, Woman You," I wanted to incorporate a new type of structure, other than just the regular verse/chorus, verse/chorus form. Once I got that down, there was the matter of coming up with something to set it to. The song was written. We used a vocoder and a basic rock guitar sound and that pulsating backbeat with the Simmons drums and the moog synthesizer. The idea was to create an aura where it sounded as if the voices were coming from another place than just through the microphone.

Cash Box: So you're really trying to come up with new sounds rather than getting caught in an identifiable groove. What's coming up in the future from The Commodores?

McClary: I have a couple of more goodies that I'm just waiting to lay out on our next album. I think it's going to be a very, very innovative approach to the soul music thing. After all, program directors are only being fed what they get from record companies. Artists, producers and writers have got to give them something to play on radio otherwise they'll just keep on playing the same old things. I think the main thing is staying fresh and keeping a very keen ear on what's going on, so that whatever you do it's not too far ahead, because there is such a thing as losing your audience.

Cash Box: What exactly do you have in mind?

McClary: It's going to be something that really strikes your ear. I'm going to use a lot of ideas I've been holding on to. The same part and the illusion will be a whole other type of sound. It has to do with vocals and horns and the instrumentation. I'm going to use instruments in a manner most people have probably never heard before. I let the rest of the group hear parts of it and they just really went bananas.
RCA Bows New Video Disk Unit (continued from page 5)
each disk, the user can program it to play anything anytime, and repeat it, if they want to. It includes random access capability. Using a hand-held control board, users can go to any place on the disk by the band number or by the time. For example, let's say the user wants to play the fifth, second and eighth cuts on a Fleetwood Mac album. The disk can command the disk to play those exact cuts in order.²

RCA plans to use strong marketing and promotion strategies in order to stimulate public awareness and sales of the machine. A new advertising campaign featuring actor Gene Kelly began last week, offering a free disk with the purchase of each player. No finance charges on credit term purchases and a money-back guarantee. In addition, Sears, Roebuck & Co., which sells RCA-type players under the Sanyo label, has an extensive plan to promote the units this fall. Although this disk player's sales have been trailing behind sales of videocassette recorders and low-end home computer systems, RCA seems confident the new product will help bolster public support for the disk technology.

Jim Murphy, a spokesman for RCA in New York, said the company plans to release specially branded music disks, interactive game disks, and an assortment of other specialty titles to entice buyers. Because of the "interactive, random-access" features, the revamped player can be used for "information" purposes as well as entertainment. For instance, one disk will be able to store the entire contents of a multi-volume encyclopedia, and consumers can use the hand-held controller to find a specific page in any book the same way that a microfilm machine can locate information quickly. Despite all the innovative features, RCA is counting on consumer resistance to the players because of their high price tag, lack of record functions and a dearth of programming variety.

According to Murphy, "We entered the world of videodisk in 1981 with a great deal of enthusiasm, but we encountered consumer resistance to the players because of their high price tag, lack of record functions and a dearth of programming variety.

“DICKIE’S DEAD” — Cranium Productions recently finished the Age of Consent video, “Dicker’s Dead.” The video is a sophisticated spoof of childhood paranoia that involves a Direct TV®-liberated and cable fed by Graham Dent for Cranium Productions, with camerawork by Michael Iniire. The video’s trade edition was subsequently sold to Lawrence Kasdan, for use on USA Cable Oct. 1, along with a behind the scenes look at the making of the film. And that’s not all, folks. A mammoth contest offering prizes such as an antique Seeburg Jukebox restored by Jukebox Junction, containing music by Motown, a JVC stereo system, cassette tape cases and soundtracks, is also being offered from the film’s campano. Anyone, cable and non-cable subscriber alike, can enter simply by sending a postcard with their name, address, telephone number, age and favorite USA Cable “Night Flight” segment (this last one is Ms. Kasdan’s favorite, “Tell Me the Pill” and “Tangential Mystery Tour”). The winner will have the chance to win a brand new video videocassette, which is available from Columbia Pictures. But besides free prizes, the video is an in-depth look into the world of video, the video world of Warren Classic, first, and Rupert Harrison, the man who finally said yes to the project. Lawrence Kasdan, in his film: “Mondo,” is more than a musician, he is an artist. And for the first time ever, Lawrence Kasdan has been to New York City in 1969, and the result is “The Big Chill,” P.O. Box USA, Glen Rock, N.J. 07452. Oct. 5 marks the deadline to enter. “The Big Chill” opens at the New York Film Festival on Sept. 23 and nationally on Sept. 30.

VIDEO ROCK, NEW & OLD — The Everly Brothers, legendary harmony duo from the 1950’s and 60’s who created such hits as “Wake Up Little Suzy,” “All I Have To Do Is Dream,” and “When Will I Be Loved,” in a concert recently released on video, “The Everly Brothers: The Best of the Everly Bros.” P.O. Box USA, Glen Rock, N.J. 07452. The tour de force, the Everly Bros., are a show not to be missed. The Everly Bros., with Don and Phil Everly, will be on tour this fall. The band will play at the New York Film Festival on Oct. 7 & 8. The band from Down Under is nearing the end of a four month, 60-date tour.

SHOWBOAT NOTES — Rockabilly artist Levie Duster just signed an exclusive worldwide management agreement with Ready to Rock Productions. Levie’s latest release “Levie: The Fun Sessions” appears this week on PVC/JEM Records. The band recently played on Entertainment Tonight, starring Jeff Ross on guitar, John Jorgen on drums, Joe Allard on string bass, Mike Pritchard on drums and Bob Roberts on sax.

VIDEOWEST GOES WEST — A concert is a the US Festival in West Germany featuring The Steve Miller Band, Joe Cocker, The Stray Cats, U-2 and Dare Edmundson. The Festival is a festival of 14,000 to 18,000 German rock fans into the Lorelei Amphitheatre, located some 48 miles northwest of Frankfurt, San Francisco’s Video West Productions taped the show. Their concert interviews and footage airs soon on MTV and “Rock On TV.”

Halloween Releases — Direct Robert Bate’s “Psycho II” release date on videocassette coincides with the holidays. The 1983 sequel to Hitchcock’s 1960 original thriller retains for $79.95 on videocassette, $34.95 in CED Video disc and $32.95 for laserdisc formats. Also due out within a few weeks is “Monty Python’s The Meaning of Life,” winner of the Cannes Film Festival’s Special Jury Prize this year. Universal’s 1983 release costs $39.95 for the videocassette, and $32.99 for laserdisc format. From S.U.A. Home Video comes “The Street in Old Edinburgh” and “A Rare Breed,” also at $59.95, and “Four Rode Out,” a western priced at $49.95. Under the Monterey Home Video banner, “Dynamite Chicken,” a musical performance video that sells for $59.95, and “Canned Heat Boogie Assault” and “The Tubes Live at the Greek,” both set for a $39.95 price.

Video Pirates Beware — A decade or so ago, record bootleggers kept recording industry execs worrying about the illegal dubbing-recording recorded. Today, that worry compounds with another one, resulting in possibly an even bigger problem. Video piracy is on the rise and without sufficient means to enforce the laws on an international basis, elimination of the crime seems impossible. Enter the International Federation of the Phonographic Industry. Cited by Corporate Counsel as a 10-year-old action against vid outlaws. The group is sponsoring a seminar in Cannes, France during VIDIOM so those investigators and legislators who carry out anti-piracy work worldwide can have the chance to meet and catch the big ones in person. Some of the topics proposed for discussion include trends in video piracy, weapons for counter-attacks, developing new markets, and detecting and prosecuting unauthorized public performances. Panel discussions are scheduled, which should make the event well worth attending. If you are going to be in the area, Mark down Oct. 5 on your calendar for this event, taking place at the Press Club, Level 3, Palais des Festivals, Cannes, France.
CASH BOX
SPECIAL
MERCHANDISING
SUPPLEMENT:

On OCTOBER 8, 1983 CASH BOX will publish its annual
1983 FALL STOCKING GUIDE. The supplement will
contain a comprehensive editorial package built
around retailers' product information needs. In-depth
coverage of these key areas:

- NEW ALBUM AND TAPE RELEASES
- MIDLINE CATALOG UPDATE
- PRERECORDED VIDEOCASSETTES AND DISCS
- VIDEO GAMES
- RECORD AND VIDEO ACCESSORIES
- BLANK AUDIO AND VIDEO TAPE
- MIDLINE, VIDEOCASSETTE & VIDEO GAMES AWARDS
- ROCK BOOKS / POSTERS

With record and home entertainment retailers getting
ready for the Fall selling season, here's your opportunity
to reach them in a very special way. Let your advertising
message help them make their buying decisions.

ISSUE DATE:
OCTOBER 8, 1983

ADVERTISING CLOSING:
SEPTEMBER 28, 1983

FOR FURTHER INFORMATION ON ADVERTISING
PLACEMENT CONTACT:

J.B. CARMICLE
6363 Sunset Boulevard
Suite 930
Hollywood, CA 90028
213 • 464-8241

MARTIN BILLIG
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Suite 630
New York, NY 10019
212 • 566-2640

JIM SHARP
21 Music Circle E
Nashville, TN 37203
615 • 244-2898
### TOP 15 VIDEO GAMES

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<td>15</td>
<td>FROGGER Parker Bros. 5300</td>
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**COMPiled FROM:**
- Atari — Phoenix • Digi-0-Mat — New York City • Sound Video, Untold — Chicago • Midland — St. Louis • Everybody's 5 — Portland • Licorice Pizza — Los Angeles • New England Home Video — Griston • Movies To Go — Atlanta • Video Eater — Dallas • Video Stars — New Orleans • Video King — New York City • Speedy Video — Philadelphia • Video Video — Kansas City • Dr. Video Video — Atlanta • Video 67 — Beat Cinema • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Imperial • Kansas City • Day Day • Denver • Coleco — Buffalo • Tower Video • Sacramento • Seattle • Video Video — Jacksonville • Los Angeles • Sonic • Kansas City, Dayton, Cincinnati, St. Louis, Chicago, Indianapolis

### TOP 15 MIDLINES

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<thead>
<tr>
<th>#</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)</td>
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<td>LED ZEPPELIN (IV) (Atlantic SD 19129)</td>
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<td>PIANO MAN Billy Joel (Columbia PC 32455)</td>
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<td>LOOK SHARPI Joe Jackson (A&amp;M SP-4919)</td>
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<td>WHO'S NEXT The Who (MCA 3151)</td>
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<td>AJA Steely Dan (MCA 1006)</td>
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<td>THE DOORS (Elektra EKS 74007)</td>
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<td>PRETENDERS (Sire SRK 6083)</td>
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<td>WHO ARE YOU The Who (MCA 3050)</td>
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<td>MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)</td>
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<td>ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)</td>
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<td>TAPESTRY Carole King (Epic PE 34964)</td>
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<td>13</td>
<td>LET THERE BE ROCK AC/DC (Atco SD-36151)</td>
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<td>WORKING CLASS DOG Rick Springfield (RCA AFL-13697)</td>
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<td>15</td>
<td>MORNING DANCE Spyro Gyra (MCA 9004)</td>
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**COMPiled FROM:**
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### REGIONAL ALBUM ANALYSIS

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

#### NORTHEAST
1. STRAY CATS, LA CAGE AUX FOLLES, MOODY BLUES, AIR SUPPLY, KENNY ROGERS, SPANDAU BALLET, RUFUS & CHAKA KHAN, BETTE MIDLER, ANIMALS

#### SOUTHEAST
1. STRAY CATS, AIR SUPPLY, PEABO BRYSON & ROBERTA FLACK, MOODY BLUES, KENNY ROGERS, ZAPP, HEART, GAP BAND, BETTE MIDLER, SPANDAU BALLET

#### NORTHLAND
1. STRAY CATS, AIR SUPPLY, CHEAP TRICK, HEART, KENNY ROGERS, SHARPIE, KANSAS, MOODY BLUES, PEABO BRYSON & ROBERTA FLACK, HERBIE HANCOCK, ZAPP, BAND 8, SPIELER, SHEENA EASTON, MOODY BLUES

#### MIDWEST
1. AIR SUPPLY, STRAY CATS, MOODY BLUES, KENNY ROGERS, GAP BAND, BIG COUNTRY, ZAPP, HERBIE HANCOCK, SPANDAU BALLET, KANSAS

#### WEST
1. STRAY CATS, MOODY BLUES, HEART, KENNY ROGERS, MIKE'S MURDER, WHAMI U.K., SPANDAU BALLET, GAP BAND, BIG COUNTRY, SHEENA EASTON

### NATIONAL BREAKOUTS

1. STRAY CATS
2. MOODY BLUES
3. KENNY ROGERS
4. HEART
5. AIR SUPPLY
6. GAP BAND
7. SPANDAU BALLET
8. BIG COUNTRY
9. SHEENA EASTON
10. PEABO BRYSON & ROBERTA FLACK
11. RUFUS & CHAKA KHAN
12. ZAPP
13. HERBIE HANCOCK
14. KANSAS
15. BETTE MIDLER

### DAVID BOWIE BREAKOUTS

1. WHO'S NEXT
2. THE SPIKES FROM MARS
3. RHYTHM & BLUES
4. ROCK & ROLL
5. SOUL

### ACTIVITY REPORT

This week's top 50 albums:

1. STRAY CATS
2. MOODY BLUES
3. KENNY ROGERS
4. HEART
5. AIR SUPPLY

### WEEKLY CHARTS

<table>
<thead>
<tr>
<th>Chart</th>
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**Compiled From:**
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TALENT ON STAGE — Now it can be revealed why Carrie Bergman really gave up his recording career. He wanted to attend the U.S. Open tennis tournament in New York. That’s why he missed his convention’s kickoff cocktail and entertainment at the North Carolina Museum of Life and Science. The outdoor museum, comprised of various ecosystems, including geological and reptile displays, old train cars, trucks, space modules and missiles, and animal cages, provided unique setting for Steve Wariner and Earl Thomas Conley, both of whom performed beneath the wings of Wright-Patterson and OCA. Backed by an orchestra, Wariner really cooked on hits like “Your Memory” and “All Roads Lead To You,” the latter featuring a sax part by the keyboard player, lead guitarwork from the pedal steel player, and tidying from the rhythm guitarist. Following a humorous “Guess the TV show” game in which a few band members shared stories as “Green Acres,” “Griffith Show,” “My Three Sons,” and “Mannix,” Wariner turned serious with new single “Midnight Fire,” which showed him to be a nimble lead guitarist picker in his own right. Earl Thomas Conley followed his foot-scratch set, but his new single “That’s What’s Right” last saw him several years ago as a solo artist opening for Charles Pride. Then he sang mostly hit songs he’s written for others including Conway Twitty and the late Mel Street, who told the crowd that so many of them, he let out an emotional “You can’t treat a great talent like that!” He’s also got that hot with two screaming lead guitars and an excellent, upfront male backup singer who turns out to be brother Fred. Earl Thomas’ low, softspoken drawl brought enormous sensitivity to the songs, including recent big hits “It’s Me” and “You Can’t Let Me Do It.” He’s also gone bright on “Heavenly Bodies,” a barstool starlet-gazing ode. The set was over exactly at 10:00, in keeping with the local noise ordinance for Sunday night. Monday evening’s entertainment took place in Page Auditorium at nearby Duke University. Ian Hunter was among the acts scheduled to perform, but he was scratched from the bill along with Dave Edmunds, the Temptations and the Four Tops, all scheduled for succeeding nights. What was on hand, however, made up for any disappointments. Tuesday night brought the high-strung Zurmark-guitar quartet in the Athens, Ga. mode who record for Record Bar’s own Dolphin label. Although they took a while to get into and could have used some lightening up, X-Trees grew on their audience, especially with the audience off lead-boosting between a female bassist and rhythm guitarist and keyboardist. The keyboardist stood out instrumentally, with fuge-like lines alternating from Farfisa to Wurlitzer. Following X-Trees was Stevie Ray Vaughn, probably the only elegantly antiseptic. Bringing in the line-up killer trio and a rautik of guitars, the young lion of the blues-rock guitar fired the convention up with his wide brim black hat full of Hendrix tricks and licks, his scorching set climaxed by a long, silvery version of his mentor’s “Little Wing.” But Robert Brauman, manager of Stone Mountain, GA’s popularly enjoyed Vaughn’s recording, who called it “Tell Me” the most, since right before it Vaughn stopped the show to award him an autographed Stratocaster. Tuesday’s lunch brought a brief interlude from Windham Hill debut star, pianist and composer Peter Schilling, who took the crowd down easy after the previous night’s pyrotechnics. DeGrassi capped his performance with the hit track piece from his first album, “Turning, Turning Back,” which he said had a hit on the Northern California “turbo” circuit. Incidentally a second version of the song was also covered on a live in concert LP. That even coming back to the Sheraton University Center with Detroit City’s Chairmen Of The Board featuring vocalist General Johnson, who gave the musical genre, which is now widening in popularity, from Carolinas Coastal base, a look back demonstration of the kind said beach music is not the Beach Boys or oldies-but-goodies, but music you can shag to. By any other name, it would go by R&B, ‘70s style. There were three Chairmen — another vocalist and a six-man besides Johnson, and a hot backup up comprised of two keyboards, a rhythm guitar, a bass, and a four-piece drum set. After a very weak opening number from the group’s 1970 hit “Give Me Just A Little More Time,” the trio teased the crowd with a medley of their “nightclub circuit” material including state and city fare such as “New York, New York,” “Chicago,” “First Time For Everything,” “The Chicken,” and “If I Ain’t Go’in,” before changing the groans to sashes with “Reach Out I’ll Be There” and “I (Know) I’m Losing You,” putting to rest any leftover misgivings from the Four Tops’ and Temptations’ absences. The next Tuesday’s entertainment was saved for last. Wednesday’s dessert was a special, one-time only treat: The first acoustic guitar duo performance by Juluka leaders Johnny Clegg and Sipho Mohunu in seven years. The two had flown in from South Africa that day and gave their first ever American performance in kick off of a two-week U.S. press blitz which will undoubtedly give writers across the country plenty of print. Together now 14 years, Clegg, who is white, and Mohunu, a black, have for the last three and a-half years led a half-white, half-Zulu ethnic rock band in the land of Apartheid. In their only performance of their current tour, they offered four tunes which Clegg described as “street Zulu music,” three in the native language. Especially pretty was an opening folk lullaby, “Thula Matanami,” in which a crying child is quieted with the promise of candy. Clegg did a fine job of explaining the songs, as well as noting Mohunu’s unique Zulu thumbpicking guitar style. The set was followed by Juluka’s two videos, including the album title track “Scatterings of Africa,” in which the band plays full on Zulu dress and dance. Then it was back to the Page auditorium, where The Morells started off a three-act evening. The Missouri-based three-set-per-night road house band has the great raucous roadhouse tradition of NRBQ and Commander Cody, steeped in late ’50s, early ’60s rock ‘n’ roll styles. Guitarist D. Clinton Thompson must have studied every guitar from that era as he doesn’t miss a vintage note. At 32, he’s still far younger than wacky 40-year-old bass guitarist/lead vocalist Lou Whitbread and his 52 years-young keyboard-playing wife Maralie. Together the group is attracting attention in hip circles, due to its tightness, oddity, and song quality, which is one-fourth that of the two-things-are-one Whitbread’s ironic name (college town, right? Think about it.) You may not have admired him with the Record Bar crowd, who were either yelling “Encore!” or “Crenshaw!” to either keep the band on or get them off for headliner Marshall Crenshaw, But The Morells play near Chapel Hill regularly and their unique style and sound has filled the bands house for the past five years. So how did the new I.R.S. act led by Winston-Salem guitarist/producer Mitch Easter, followed with a thoroughly different but equally rewarding set. Easter is also attracting attention in hip circles with his intense recording of intelligent new pop band, Pylon, and The Individuals. His darkly colored offerings showed a restrained early ’60s British melodicism, which was done at sound level almost always between itself by spiky-haired drummer Sara Romweber, who was quite stunning to watch with her seemingly unlimited rhythm vocabulary. Jim beaman
WASHINGTON TALKS TO RUSSIA — It may not be what the U.S. government in mind, but WORX-FM/Washington, D.C. ("Q107") got into the Soviet embassy in our nation's capital for an exclusive interview with an embassy press aide. It started like this: Q107 morning team (Jim) Elliott and (Scott) Woodside camped out across the street from the embassy at the AFL/CIO office on 16th Street, beginning at 5:30 a.m. They didn't pre-announce or promote their visit, but they expressed a public concern for the "American citizens who were shot down" by Soviet missiles on the ill-fated Korean Airlines Flight 007. They then continued to talk with embassy press aide on their way to work, Woodside was invited in to speak with Vladimir Mikoyan, a second secretary for public affairs, marking the first time anyone from local media had been allowed in the compound. Stanton spoke to a Russian Air Force aide who said the U.S. version of the air tragedy . . . in a related incident, WNBK morning crazy Don Imus ripped down the U.S.S.R. flag from Rockefeller Plaza, just outside the NSC complex, in reaction to the incident, the U.S. and Russia flag were taken down the next day with flags representing the 50 states . . . Yeah, but did any of 'em play the Ramones' "Rocket to Russia?"

THE SONG IS OVER, BUT NOT QUITE — The Who is the subject of the latest come from rock writer Dave Meltzer, who comments in his book The Who, 1964-2000 plus page oversize paperback, entitled Before I Get Old, is the source for a 90-minute radio special on this history of the group. The program is produced by book publisher St. Martin's Press in conjunction with what the web's adult contemporary sponsored by Ad clas. "Night America," it's set to air over 150 stations the weekend of October 1, with participating stations in the top 100 markets distributing 500 copies of the book in the cross-promotion.

PEOPLE AROUND THE DIAL — Ross Brittain did not politely "leave" WABC/New York, as reported here (Cash Box, September 17). Brittain was fired, in plain black and white, upon his return from a week's vacation. Just wanted to correct that up, although Britain is less clear about the reasons he was dismissed. Elsewhere around the dial in New York, Charlie Kendall has shaken up the WNEW-FM staff a bit. As before a station veteran who was reassigned out of the daytime, Pete Fornatale moves from middays to weekends and is given the title of "director of special projects." Dave Herman is rescued from the nighttime slot to take Fornatale's place, while Dan Carlisle (former KLOS-L.A.) has joined the morning show. Meanwhile, on the WNEW-FM show, morning man Jim Davis has "2Fired," and morning man at WTUL-FM/Dayton, Dan Pugh, has left the station. On the Satellite Music Network, "Hattrik," the station entitled "Top Ten," is available on the B-side of the promo 12" for the current "Single," release . . . Carlos Santana, The Breaks, Billy Idol, Supertramp and comic/actor Steve Landesberg to be featured on this weekend's Rock USA from the Mutual web, ... Dick Bartley, host of KROQ's five-hour live old show, Solid Gold Saturday Night, recently put together an all-time Top 100 from his list of requests and listener response. Here's the Top Ten, FYI: Beatles/"I Want To Hold Your Hand," Rolling Stone/"Satisfaction," Simon and Garfunkel/"Bridge Over Troubled Water," Bill Haley & His Comets/"Rock Around the World," Doors/"Light My Fire," Mamas & Papas/"California Dreamin'," Bobby Darin/"Mack The Knife," Beatles/"Hey Jude/"(Last year's #1), Elvis Presley/"Rock Rock Rock Rock," Presley/"I Can't Help Myself,"河 pencils/"Court of Love/"Most Excessive," STS/"All The Things You Are," Beatles/"Yesterday," The White Stripes/"We're Over Now," TM with 9%, Westwood One had 8%, while Bonneve and Drake-Chenault tied with 5% each.

CONSULTANTS DEBATE AOR MIX IN FORMAT TRANSITION PERIOD

Harry Weigler

NEW YORK — With aggressive competition in the market place from MTV and the resurgence of Top 40, album rock stations across the country are scrambling to register in a format or audience mix that is broadening their approach to include a wider variety of music. It may mean the death of "AOR" as once known, or a refreshing of the format, incorporating typical AOR tracks with current hits is springing up into what some are calling "Hybrid AOR." Leading radio consultants surveyed by Cash Box offered their views on the decade-old radio format staple that finds itself in a nerving transition period. "AOR got too narrow," observed Bobby Hattrik, consultant to the Doubleday chain of stations as well as a number of other clients. "Now it's a matter of taking the bin-
ders off. A station cannot be limited by the AOR self-image, it has to open up." Hattrik noted that stations that were programming 20% current material a year ago are slowly transitioning to a more current stance. "The emphasis is now on 65-75% currents and re-currents," he said, "and there are many stations that can include Led Zeppelin and the Spandau Ballet for example, in the same rotation with some success." Al Peterson, executive vice president of Polack Communications, echoed Hattrik's thoughts. "There's no doubt that AOR needs to be a fresh entity," stated Peter-
son. "The hard rock positioning of the past few years may have been short-sighted. Right now, an AOR station playing pop songs isn't wrong." However, while some programmers were optimistic about the ability of a "new" AOR to begin playing hits material, those quedained remained cautious of going too far over the fence. Peterson was the first to emphasize the point. "You do have to draw a line, and be somewhat concerned with what the audience sees as rock music," he noted. "I've got no problem with "Boat it, but Lion-Rich still right, even if a station is being broad-based." Consultant John Sebastian, now marketing a unique "Hectate-Oriented Rock format, sees AOR overturning to the resurgence of Top 40. "Stations are waffling by trying to do both," he stated, "and it's a big mistake. AOR core is not going to react well to Shalomar or Air Sup-
ly. You have to be one thing or another." Hattrik offered that while a station's rock image was important, its emphasis in to-
day's marketplace was declining. "It can be used if it doesn't jeopardize your hit im-
age," he cautioned. "Using a rock identity exclusively, won't pay off in the long run, as we see now. AOR fans aren't as loyal as they used to be — and that's because hits stations are making the attempt to attract the younger core by playing Def Leppard, Loverboy, etc. The competition is forcing these changes on us." Joe Krause, program director for Hattrik-consulted WAPP in New York (a city where unexpected and well documented changes have occurred, was just as upbeat about the hybridized format. "As we broaden, we do better," said Krause, who also noted the de-
emphasis in the rock image aura for a station. "It just doesn't get them anymore," he added. "People just want to hear good music. They're not that concerned with a cool AOR image." "There has been a shift in attitude," agreed Peter Pen, "where people are see-
ing that a station is made up of good songs, not just good artists. There's much more good hit music out right now. The AOR tradition of going four cuts deep for the sake of an artist's image really doesn't work anymore — especially when only one or two will really work.

Penner blamed myopic programmers for the past confused state of AOR. He feels the exclusivity of the rock image got out of hand. "P.O.D.'s was insensitive to good songs," he said, "and became too image-conscious. Now the audience is running away."
CASH BOX ROCK ALBUM RADIO REPORT

MOST ADDED

18 AC/D C • FLICK OF THE SWITCH • ATLANTIC
ADD S: None. HOTS: WM W, KSHE, WSKS, KMET, WPLR, WKLS, MEDIUMS: WM WM, WOUR, WKLS. PREFERRED TRACKS: Night.
SALES: Moderate in all regions.

63 THE ANIMALS • ARK • L.R.S.
SALES: Good in all regions.

48 BIG COUNTRY • THE CROSSING • MERCURY
SALES: Major breakouts in all regions.

11 DAVID BOWIE • LET’S DANCE • EMI AMERICA
ADD S: None. HOTS: KNAC, WOUR, WSKS, MEDIUMS: WCCC, KBPI, WM WM, WOUR, KEZY. PREFERRED TRACKS: Modern, China.
SALES: Good in all regions.

5 JACKSON BROWNE • LAWYERS IN LOVE • ASYLUM
ADD S: None. HOTS: WBLM, WM WM, WOUR, KSHE, WCCC, KEZY, WSKS, WNEW, WKLS, MEDIUMS: WM WM, WPLR, WKLS. PREFERRED TRACKS: Rocker, Title.
SALES: Good in all regions.

18 ELVIS COSTELLO & THE ATTRACTIONS • PUNCH THE CLOCK • COLUMBIA
ADD S: None. HOTS: KNAC, WOUR, WCCC, WSKS, WNEW, MEDIUMS: WBLM, WPLR, WKLS. PREFERRED TRACKS: Book.
SALES: Moderate in all regions.

12 THE FIXX • REACH THE BEACH • MCA
ADD S: None. HOTS: KNAC, WM WS, WOUR, KSHE, WSKS, KBPI, WNEW, WKLS. MEDIUMS: WBLM, WCCC, WM WM, WPLR. PREFERRED TRACKS: Another, Zero.
SALES: Good to moderate in all regions.

49 HEART • PASSIONWORKS • EPIC
ADD S: None. HOTS: WBLM, WM WM, KSHE, WCCC, WSKS, KMET, WPLR. MEDIUMS: WOUR, KBPI, WKLS. PREFERRED TRACKS: Refuse.
SALES: Good to moderate in all regions.

MOST ACTIVE

1 THE POLICE • SYNCHRONICITY • A&M
ADD S: None. HOTS: WBLM, WOUR, KSHE, WM WM, WCCC, WSKS, KBPI, WPLR, WNEW, WKLS. MEDIUMS: WM WM, WOUR, KEZY, PREFERRED TRACKS: Ring, Breath, Wrapped.
SALES: Good in all regions.

17 QUIET RIOT • METAL HEALTH • PASHA
ADD S: None. HOTS: WBLM, WOUR, KEZY, WSKS, KBPI, WPLR, WKLS. MEDIUMS: WBLM, WM WM, WCCC, WPLR. PREFERRED TRACKS: Walk, initial response in all regions.
SALES: Moderate in all regions.

5 ASIA • ALPHA • GEFFEN
ADD S: None. HOTS: WBLM, WOUR, KEZY, WSKS, WCCC, WPLR, WNEW, WKLS. MEDIUMS: WM WM, WOUR, KEZY, PREFERRED TRACKS: King, Heat, True.
SALES: Good in all regions.

22 THE STRAY CATS • RANT N’ RAVE • EMI AMERICA
ADD S: None. HOTS: KNAC, WOUR, KSHE, WSKS, KBPI, WPLR, WNEW, WKLS. MEDIUMS: WBLM, WS KS, KBPI, PREFERRED TRACKS: Sexy, Hip.
SALES: Good in all regions.

24 TALKING HEADS • SPEAKING IN TONGUES • SIRE
ADD S: None. HOTS: KNAC, WOUR, WSKS, KBPI, WPLR, WNEW, WKLS. MEDIUMS: WBLM, WM WM, KSHE, KBPI, PREFERRED TRACKS: Burning.
SALES: Good to moderate in all regions.

13 BONNIE TYLER • FASTER THAN THE SPEED OF NIGHT • COLUMBIA
SALES: Good in all regions.

Nashville, TN 37203
banks (see accompanying story). The distribution system will be upgraded to service all stores in a four-day maximum turnaround, and all inventory will be tracked from purchase through sale.

As indicated, human resources made up the bulk of the concern's attention.

The managers spent Monday afternoon and all day Tuesday in Ferr Associates-conducted staff meetings. Major topics included: leadership and personality models were presented at the sessions, and interviewing and listening skills were taught together with key strategies for discerning employee responses. The training given the managers will be passed down to the store clerk level in the future through training seminars that were recently hired as training manager.

In providing the training, Cruickshank spoke of his belief that an organization should provide a "lifescape" for people within it, such that personal happiness is supported through the opportunity to "be what you are" or "become what you want to be." The goal in the regard was to provide as much opportunity for the Record Bar employee as possible. The most exciting thing is that, as a manager, the district supervisors see a chance to control their own destiny by going out and doing things instead of being told what to do, that there's too much competition, or that they have a bad pricing structure," said Cruickshank in an interview following the training sessions. He had earlier instructed his managers not to call up "bitching without recommendations" for solutions to in-store problems.

Besides training, Cruickshank put forth other commitments to his work-force. He said that an additional contribution of $229,000 worth was made by the company this year to increase life insurance benefits, add a long term disability insurance plan, and start up a retirement pension plan to promote longevity in employment of key people. In addition, insurance benefits and paid vacations would be began to be earned by part-time employees, many of whom have been with the company for five years. "We also want to create ways to support people who stay with the company," added Cruickshank, suggesting the possibility of contributing in the range of a couple hundred dollars each to employees to join health clubs and have regular checks-up to keep them well and on the job.

Finally, a company-wide incentive program and a profit-sharing plan are being devised to reward managers, not only for sales performances but for the way that they motivate their own employees.

Many of the goals of the five-year plan addressed the major concerns of the extensive employee attitude survey conducted by Cruickshank when he came aboard in January. Key concerns expressed then were pay, security and benefits, communications, motivation, company direction, and training. In addition to the responses already noted, Cruickshank noted other major concerns. They include: addressing employee concerns, including a revised wage and salary plan based on seven percent raises; increased communication; and opportunity enhancement through training; the five-year plan itself, and the recent executive retreat, which satisfied all major managerial material; the instituting of employee problems solving groups and the establishment of an Employee Office; and store meetings and a smaller version of the original attitude survey as a "regular temperature taking" every six months or less; the publication of the employee newsletter and Connections newsletters for store managers and home office personnel respectively; the continuing "Ron and Ralph" tour of the entire chain by Cruickshank and senior vice president of marketing Ralph King, inciting spiffs and tips as sales incentives; Emp- tloyee of the Month and Year awards; and a minimum of one hour of on-the-job or professional training per employee per year. "This shows that the initial attitude survey was not taken and then filed in File 13," said Cruickshank.

But it was the employee attitudes regarding company direction that have led to the greatest thrust at Record Bar because of its population of 8,000 employees. Cruickshank listed responses to this concern as including a move to a sales orientation in freeing up personnel to cross the floor for increased customer interaction; increased visibility of prerecorded product; increased catalog depth; increased promotional muscle; greater emphasis on music-related accessories; and the addition of new sale categories.

Many of these changes from an average of 20 items per store per week to an average of 40. Said King, "We're getting away from the controls that addressed deteriorating margins, which contribute to an advance of retail percentages three years ago to allowing more flexibility to our managers."

King also talked of sales spiffing which has been supported with great success by accessories manufacturers would be sought with music vendors, especially with new artist product. "Merchan- dising incentives have traditionally been used by music manufacturers, not motivation of sales of product, but of exposure," said King. "We know that if you reward sales, you'll get the display space." He added that Record Bar currently has a spiff program under way with CBS and that during October's annual WEA event sale, a point system will be instituted to help spur retail sales. December was when 25-50 items will be spiffed by manufacturers, a reward program which will be created where you'll give as much as $150 above regular salary.

In addition catalog product is being beefed up to the tune of a $500,000 Investment in the fall catalog, a new move that want to redevelop the full line record store concept," said King, adding that the accent here will be on record stores appealing to the "older demographic" such as MOR and jazz titles, since in the last three years of indus- try cutbacks, which has been dramatic as an old records. The old demographics, which has been dramatic as an old records.

New product classifications have also been created to appeal to new categories of consumers in the marketplace. These (continued from page 33)
ANDY ANDREASON
PRESIDENT: INDIGO MUSIC CORP.

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**Total Music/Video**

**Business Goal Of Indigo Music Group**

NASHVILLE — Andy Andreason is one of those quiet, short-sleeve executives who knows what he's shooting for... and how to hit the target.

Andy is president of the multifaceted Indigo Music Group. What he's shooting for is a complete music/video operation. And he's well on his way to reaching that goal.

Indigo consists of five record labels, two publishing firms, an international division and its most recent addition, Nashville Audio Video Productions — a fully staffed TV production studio.

**Stable Growth**
And it has all happened in just two years.

"It all started with just a couple of people and now we have 40 to 45 people working here," said Andreason. "We believe that we are adding to the Nashville music economy because of what we do."

He said, "We are further ahead in all areas than we honestly expected to be by this time. I don't want to rush things through. I believe that too fast a growth is bad. A company has to be able to absorb its growth."

**Expanding To Film**
Andreason is admittedly new to the music/video industry. "But my expertise is administration. I know how to run a company. I have surrounded myself with the best personnel available. They have 100% input. I don't tell anyone how to do their job. We talk... evaluate, and then we knuckle down and get the job done."

One step that Andy feels will put Indigo ahead in the industry is to expand into film work.

"The state of the art is not video, it is films," he declares. "Films for transfer to video. Low budget films. This is not tomorrow, but it's on the planning boards."

So is expansion of the NAVP TV production facilities.

"But we are not ready to talk about that yet," said Andreason.

**Record Background Serves Figlio As Indigo VP**

NASHVILLE—Mike Figlio is vice president of A&R for the Indigo Music Group. The title encompasses duties ranging from producing and publishing to public relations and promotions.

He brings to Indigo a vast record business background dating back to his 15 years with CBS Records. He worked in engineering and production with such class producers as Bob Johnson and worked on projects involving Simon and Garfunkle, Tony Bennett, Patti Page, Johnny Cash and the late Marty Robbins.

He also worked on the Bob Dylan "Nashville Skyline" album.

**Strong Roster**
"Indigo has five labels," comments Figlio. "There are 26 artists on the various labels. Some people think that is too many people, but actually it works the other way. By having a strong roster... by having several artists, we are able to sustain ourselves in the marketplace. In other words we can keep products coming out... good records by strong artists. Otherwise we wouldn't be able to meet the supply and demand of the distributors."

Explaining the Indigo philosophy in regards to records, Figlio said, "At first we grabbed some name acts like Jeannie Pruett, Ronnie Prophet, Stonewall Jackson, Ray Pillow, Leroy Van Dyke and The Four Guys. That was to establish volume and a class catalog. "

"Now we have the luxury of signing and expanding the roster to other exciting talents." His real pride right now is Indigo's move into the video field, with the addition of Nashville Audio Video Production.

"Getting into video was one of the first things I insisted on. We did it. We did a record series called Audiovideograph A... 26 albums plus the video for some simultaneously... each by a different artist. The video stuff turned out so good, we just bought the company that did the shot."

Figlio feels that the turning point that put Indigo into the mainstream of the industry was the live label show the company staged for Fan Fair this year.

"We had almost every one of our heaves on the show," he commented, "12 acts, a blockbuster show; it made the trade aware that the Indigo Group had arrived."

**In House Promo/Sales Aided By Independents**

NASHVILLE — Indigo Music Group has set up a national sales and promotion team by utilizing both staff people and independents.

National sales manager for the corporation is J.R. Williams who has offices in Hendersonville.

Promotion is coordinated in-house by Rebecca Norman who works out of the firm's headquarters at 20 Music Square West.

Sam Cerami, a national independent promotional man, supplements the efforts with his firm.

National promotional work is enhanced by Bill Catin, stationed in Cleveland, Ohio.
From Video Tape Store To Major Production Firm

NASHVILLE — A couple of years ago Thomas Stillwell and his partner, Bill Simmons, were in business for themselves. Today, they are vice presidents of Nashville Audio Video Productions which is the new video arm of the Indigo Music Group.

Speaking for himself, Stillwell thinks it's the greatest thing that possibly could have happened. "We went from a videotape store and dabbling in minor production to a major TV production company and studio in only 18 months," he beamed.

Stillwell's title is production accountant. He said, "There has to be someone interested in the paper work, and it just so happens that I love it."

Stillwell, like most others in the Indigo group, has high praise for company head, Andy Andreason. The two met when Andreason's Indigo Group went to Simmons and Stillwell to have them shoot some video to back up the 26-artist LP series, Audiograph Alive. It came off so well, Indigo bought the production company.

"It has worked out great," Stillwell went on. "With someone like Andy behind us, we can do in three to six months what would have taken five to six years to do before."

Nashville Audio Video Prods. To Be Totally State Of The Art

NASHVILLE — "We are going to have the largest video and film production house in Nashville."

The subject is Nashville Audio Video Productions. The speaker is company VP Bill Simmons. The place is a rambling TV production studio that may be the largest in the area, outside of Opryland Productions.

Simmons and his partner Tom Stillwell were in business for themselves 18 months ago. Then Andy Andreason and his Indigo Music Group hired them to shoot a series of videos. It came off so well that Indigo bought NAVP.

Simmons is in production. Stillwell handles the paperwork.

Simmons' goal is, in his words, "To be totally state of the art. . . . you have to be, and on a daily basis, in order to get the job done right."

Moving towards that goal, Simmons and his staff are installing the latest production gear available.

A Harrison Console . . . a Grass Valley Production Switcher . . . this sounds like Greek to the layman, but in this industry that equipment is the Bible."

Simmons is shooting for the first of October to have his production ship 100% operational.

"We are ahead of everybody," he declared. "Even in special lighting." Simmons said the company is built on a firm foundation of professional expertise among its personnel. Mark McMinn, producer/director has won awards in both the U.S. and in Europe.

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NAVPS TAIFF SHOOT — The staff of Nashville Audio Video Productions (NAV P) took time out to pose outside its headquarters in Nashville. Pictured above (l-r): Ty Whitaker, Robbie Dais, Margaret Thwaydt, Tom Stillwell, Ken Tomkinson, Bill Simmons, Don Corley, Carol Anderson, Robert Deaton, and Mark McMann.

Bill Simmons

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NASHVILLE — In April of this year the Indigo Music Group set up its own international sales division and installed Larry Broderick as foreign marketing director.

To date Broderick has set up licensing for Indigo's labels in Australia, Germany and the United Kingdom.

Broderick's most recent distribution pact was finalized between Indigo Music, Inc. and Ahed Distributors, Inc. of Canada. Ahed will now be responsible for distribution of all Indigo product, i.e. Audiograph, Phonorama, Brylen and Living Song labels throughout Canada.

A number one priority for Broderick's division is to expand into video overseas. Indigo has a built-in international flavor with two heavyweight artists on the roster who come from Canada. They are Audiograph artists Ronnie Prophet and Harold MacIntyre. Both were recently nominated for awards from Canada's Academy of Country Music Entertainers.

Heavy Prod. Schedule For "Audiograph Alive" Series Slated
NASHVILLE — Ron Demmans, general professional manager of the Andrux Music Group literally lunged into record production in a staggering three month studio marathon for Audiograph Records. The label and publishing firms are part of the Indigo Music Group.

The project Demmans produced was the 26-album package titled Audiograph Alive. "We did 390 songs for the series," Demmans explains. "And simultaneously we did videos of everything in the album series."

Demman's experience includes managing Dolly Parton's Velvet/Apple publishing companies. Demman's producing and publishing involvement ventures are under the guidance of Indigo Music vice president Mike Figlio.

Audiograph Alive Concert Series
For The Collector
NASHVILLE — Indigo Music's Audiograph Alive is a series of 26 live concert albums featuring some of the companies newly signed acts as well as many artists who have had a long history in country music. All albums in the series were recorded at either The Four Guy's Harmony House or The Cannery, both Nashville clubs with reputations as showcase rooms, before live audiences.

Cover Design
All 26 albums use a standard cover with a "scrapbook" design. The back cover lists all artists in the series with road moments such as a Polaroid snapshot, tickets and guitar strings pictured as lying on a scrapbook page. The front cover carries the Audiograph Alive logo and a die cut snapshot and slide through which the particular artist's picture on the inner sleeve is seen. The cover opening is at the top rather than on the right side, and is cut two inches lower than the back to reveal the artist's name, series number and the selections to be heard. Besides the show-through pictures, other shots of the artist in performance, credits and a brief bio on the artist are seen.

Artist List

The executive producer of the album series, Mike Figlio, reports that video productions were made at the time the concerts were recorded. Indigo Music plans to release videos on all 26 acts once post-production work is finished.
Craig Mixes Show Biz With Sales For NAVP

NASHVILLE — It's ironic that one of the most recognizable faces in the Nashville TV industry belongs to a behind-the-scenes guy at Nashville Audio Video Productions. Namely David Craig, a sales rep for NAVP, a television production center recently acquired by the Indigo Music Group.

Craig, whose acting career dates back to the early cable TV times in South Carolina, has appeared in films and TV shows including the hot daytime soap, "Days Of Our Lives," live TV's "Playhouse 90," plus three years in nationally televised Gallo Wine commercials.

Craig, who will later assume directing and producing chores for NAVP, lives by the philosophy, in his words, "Show biz...two words. If you take care of business, you will always have a show."

RUTGERS PACKAGING Salutes INDIGO MUSIC

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SHOOT IT THIS A-WAY — The scene is the interior on one of the sets at Nashville Audio Video Productions (NAVP) studios during a break in shooting. This TV/film center ranks second only to Opryland Productions in size and scope in this part of the country. Going over script and production chores are (l-r): Jane Pitman, set coordinator; Steve von Hage, producer; Bill Simmons, VP, NAVP and Mark McMinn, director/producer.
INDIGO SIGNS FOUR GUYS — Grand Ole Opry Stars The Four Guys were one of the first acts signed by the Indigo Music Group. Standing around Indigo vice president Mike Figlio (seated) for the signing are (l-r): agent Dave Barton, Guy John Frost, Brent Burkett, Laddie Cain, Sam Wellington and Indigo president Andy Andrewes.

Administration/Personnel Big Job At Indigo

NASHVILLE — Just as Mike Figlio is Indigo president Andy Andrewes’ right hand man on the creative side of the hall, George Harper is Andy’s top gun administratively. Harper was recruited and developed by Andy back when both were businessmen in Oregon. George’s title is vice president in charge of administration and personnel. But that does not mean he doesn’t get into the creative ballgame.

“I attend meetings with the creative people and we deal with matters like signing new artists, screening new releases and such,” he said. “But my role is simply to keep the reality of production and costs in focus.”

He may have written a music biz credo when he summed up with, “I support their (creative/production people) creativeness . . . so they do not have to worry about administration.”

With close to 50 employees to ride herd on you would think he would have his hands full.

“It is a big job. But what makes it all come together so neatly is the fact that the company president’s strong forte is administration. He knows how to run a business. So we hire music pros who know their jobs and we do ours and it works beautifully.”

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NASHVILLE — The annual birthday celebration of the Grand Ole Opry will be held here March 11-13. The event will historically mark 58 years of live country music on the world-famous Opry radio show.

This year’s festivities will again focus attention on today's contemporary country music trend rather than the strictly historical aspects that have been previously enjoyed as part of the spectacular celebration.

Conventioners will begin arriving in Music City as early as Sunday (Oct. 9) for the Nashville Convention and Visitors Hall of Fame Banquet and for registration for Country Music Association (CMA’s) Talent Buyers Seminar. Hall of Famers will then be attending the CMA Awards TV Show on Monday night, prior to the Artist/DJ Tape Session that officially kicks-off the 1983 Opry Birthdays at 11:00 A.M. Tuesday at the Opryland Hotel.

As in year’s past, the first music show of the Opry’s birthday will be the Early Bird Bluegrass Concert, which will be held from 3:00-6:00 P.M. at the Opry House on Tuesday. In turn, anyone who proceeds to this order of broadcast business has met with overwhelming success and the number of stations already confirmed to participate in this year’s special broadcast-surrounds last year's total. Stations wishing to take part in this unique remote, which allows them to offer these broadcasts as a personal glimpse of the convention, should contact Mr. Lynn Roberts at the Opryland Hotel (615) 889-1000. The Opry's ‘83 birthday celebration will also repeat its offer to the general public to see some of the industry’s hottest attractions, as they provide a showcase of local artists. Special showcase tickets that will be made available at the gate on a first-come basis for all shows held at the Opry House will be $10 per person per day and will admit the holder to any/all performances in the Opry House on that day. Minimal admission tickets for these tickets will be in the balcony area.

All Opry Birthday registrants will also receive a ticket to visit Grand Country U.S.A. on Saturday from 10:00-7:00 P.M.

This will be followed by the grand finale event of the celebration with the traditional birthday cake. Festivities will honor the 37th Anniversary of WSM Radio & The Grand Ole Opry beginning at 9:30 P.M. at the Opry House.

Opry birthday registrants are reminded that 50% of their fee is donated to the Opry Trust Fund, which was originally established in 1974 for the benefit of needy musicians and their families.

The Opry Trust Fund has paid a total of $1.6 million in benefits to 12,000 United States who were considered to be destitute individuals within the music world. All monies have been derived solely from contributions made to the Opry Birthday Celebration.

Recipients do not have to be members of the Grand Ole Opry. Anyone who registers for the birthday celebration should bear in mind that $25 is automatically donated to this extremely worthwhile program from each ticket purchased.

**Talent Buyers Seminar Set For CMA**

GEORGE GOES STRAIT FOR THE HORIZON — Horizon Award nominee George Strait goes over the lead sheet for his next single, "You Look So Good In Love," at his Woodland Studios session. Pictured during the session are (l-r): producer Ray Baker; Johnny Gimble on fiddle; MCA Records Nashville president Jim Foglesong; Strait and Weldon Myrick on steel guitar.

**Taping Begins For Music City, U.S.A. Shows**

INDIGO IS INVOLVED — Only a little more than a year after its formation, Indigo Music was already involved in a big way at the 1983 Fan Fair with its own showcase music.

Shown in one of Indigo’s forward-looking promotions are standing in front (l-r): Debbie Mathews, Stonewell Jackson and Toru Jackson. In the second row are (l-r): Mike Figlio, Robert Williams, Ronnie Propst, Al Caesar, Norman, Rita Bogue and Carla Thomas. In the back row are (l-r): Ray Pillow, Dick Feiler, Kenny Boone and Darren Anderson.
WHOOPEE-TI-YI-YO, IT'S BACK IN THE SADDLE AGAIN — Once in a while, it's downright pleasant to see horses with a sense of humor. When they’re playing and having fun, the shag is tufts of prairie grass. New World Records of New York City seems like an unlikely source for such inspired scenes as a cattle drive down to Olé Mexico or a shootout at some imaginary corral, but the latest in the label's anthologies of American music calls up those scenes and others. "Back in The Saddle Again" is a two-record set compiled and produced by Charlie Seemann of the Country Music Foundation with representative work in the cowboy genre from Carl T. Sprague's 1925 Victor release, "When The Cowhand Takes The Riders To The Best current practice on the air, Riders In The Sky. In this excellent essay in the package, Seemann states, "Cowboys were not an illiterate lot; many were relatively educated men, seeking adventure in the West, escapist from the responsibilities of the metropoli- " If one’s imagination is sufficiently activated, it is possible to escape from corporate stress and the business of country music making with its marketing and demographic considerations by simply raring back to enjoy a listen to part of our music’s roots. "Back In The Saddle Again" contains 25 cowboy songs, some of which are already and others presented for our delightful discovery. The original "Cattle Call," made so immensely popular by Eddy Arnold in 1955, is heard in its 1935 version by its composer, Tex Davis. There are classics like the "Old Chisholm Trail," "Streets of Laredo," "Strawberry Roan," and "The Dying Cowboy." There are songs from the great Silver Screen cowboys including one, "The Lone Star Trail," by Ken Maynard, considered one of the finest film cowboys. The Roy Rogers, is heard with Bob Nolan's "One More Ride" by the Sons of the Pioneers. Gene Autry sings "Back in The Saddle Again," which is not about helping Santa prepare Rudolph for toy deliveries. Other country music cowboys included with songs are Tex Ritter, Rex Allen and Bob Wills. Cowhands are heard from country music albums which give one a chance to own the Patsy Montana landmark, "I Want To Be A Cowboy's Sweetheart." This album is known, but equally talented, Texas Ruby sings "Dim Narrow Trail." And a group called the Girls of the Golden West is another non-urban dream singing "I Want To Be A Real Cowboy Girl." New World Records also has several other anthology albums of particular interest to collectors and plain old fans of our musical heritage. "Rip & Dème, Thirty Years of Bluegrass" features Bill Monroe and his Blue Grass Boys, Lester Flatt & Earl Scruggs and the Foggy Mountain Boys, The Stanley Brothers, Don Reno, Red Smiley and Mac and his Mighty Moors. There are albums of songwriter’s songs as well as on Barbara's current LP, "Spun Gold." Lester Flatt & Earl Scruggs and the Foggy Mountain Boys, The Stanley Brothers, Don Reno, Red Smiley and Mac and his Mighty Moors. There are albums of songwriter’s songs as well as on Barbara's current LP, "Spun Gold."

DOUBLE PLAY — Producer Tom Collins (right) paired SteveWariner and Barbara Mandrell on record for the first time when they cut "Overnight Sensation." The song is heard on Steve's second album "Midnight Fire," which releasethis week. The album has songs written and produced by Collins as well as on Barbara's current LP, "Spun Gold."

NEJA Sets Seminar

NASHVILLE — The National Entertainment Journalists Association (NEJA) will host a seminar on Oct. 1 at Nashville's Blair School of Music. Entitled "This Is Country Music: Facts and Fallacies," the daylong seminar will feature guest speakers Teddy Bart, WNGE-TV's newscaster; Gerry Wood, editor of Nashville Magazine and celebrity Minnie Pearl. Further information about the seminar is available by writing NEJA, P.O. Box 210291, Nashville, TN 37221, or by calling Jeff Waiker at (615) 320-5491 or Susan Collar at (615) 242-4895.

Country Column

COUNTRY MUSIC

WHOOPEE-TI-YI-YO, IT'S BACK IN THE SADDLE AGAIN — Once in a while, it's downright pleasant to see horses with a sense of humor. When they’re playing and having fun, the shag is tufts of prairie grass. New World Records of New York City seems like an unlikely source for such inspired scenes as a cattle drive down to Olé Mexico or a shootout at some imaginary corral, but the latest in the label's anthologies of American music calls up those scenes and others. "Back in The Saddle Again" is a two-record set compiled and produced by Charlie Seemann of the Country Music Foundation with representative work in the cowboy genre from Carl T. Sprague's 1925 Victor release. "When The Cowhand Takes The Riders To The Best current practice on the air, Riders In The Sky. In this excellent essay in the package, Seemann states, "Cowboys were not an illiterate lot; many were relatively educated men, seeking adventure in the West, escapist from the responsibilities of the metropoli- " If one’s imagination is sufficiently activated, it is possible to escape from corporate stress and the business of country music making with its marketing and demographic considerations by simply raring back to enjoy a listen to part of our music’s roots. "Back In The Saddle Again" contains 25 cowboy songs, some of which are already and others presented for our delightful discovery. The original "Cattle Call," made so immensely popular by Eddy Arnold in 1955, is heard in its 1935 version by its composer, Tex Davis. There are classics like the "Old Chisholm Trail," "Streets of Laredo," "Strawberry Roan," and "The Dying Cowboy." There are songs from the great Silver Screen cowboys including one, "The Lone Star Trail," by Ken Maynard, considered one of the finest film cowboys. The Roy Rogers, is heard with Bob Nolan's "One More Ride" by the Sons of the Pioneers. Gene Autry sings "Back in The Saddle Again," which is not about helping Santa prepare Rudolph for toy deliveries. Other country music cowboys included with songs are Tex Ritter, Rex Allen and Bob Wills. Cowhands are heard from country music albums which give one a chance to own the Patsy Montana landmark, "I Want To Be A Cowboy's Sweetheart." This album is known, but equally talented, Texas Ruby sings "Dim Narrow Trail." And a group called the Girls of the Golden West is another non-urban dream singing "I Want To Be A Real Cowboy Girl." New World Records also has several other anthology albums of particular interest to collectors and plain old fans of our musical heritage. "Rip & Dème, Thirty Years of Bluegrass" features Bill Monroe and his Blue Grass Boys, Lester Flatt & Earl Scruggs and the Foggy Mountain Boys, The Stanley Brothers, Don Reno, Red Smiley and Mac and his Mighty Moors. There are albums of songwriter’s songs as well as on Barbara's current LP, "Spun Gold." Lester Flatt & Earl Scruggs and the Foggy Mountain Boys, The Stanley Brothers, Don Reno, Red Smiley and Mac and his Mighty Moors. There are albums of songwriter’s songs as well as on Barbara's current LP, "Spun Gold."
THE COUNTRY MIKE

NEW LIBERTY STATION — WPXK AM & FM/Washington, D.C. has been named the official Washington, D.C. Statue of Liberty restoration station. The station is the newest member of the "Liberty Radio Network," which solidifies the efforts of radio stations around the country committed to raise money for the restoration of the statue of Liberty. As the broadcast arm of the Statue of Liberty Foundation, the Liberty Radio Network is a Presidentially-appointed commission responsible for both the Statue of Liberty and Ellis Island in time for the 1986 Centennial Celebration. The station is seeking contributions from the general public and from corporations and foundations to cover the $39 million needed to restore the statue to its original beauty. WPXK is known for the parts it has played concerned community involvement.

COUNTDOWN IS COMING UP ROSES — While in New York in support of his recent "For Every Rose" album, Johnny Rodriguez stopped by The United Stations. Appropriately, Station Clearance Manager Ruth Pressoff presented Rodriguez with a rose following this interview for upcoming editions of "Solid Gold Country" and "The Weekly Country Music Countdown." Pictured (l-r) are Rodriguez, Pressoff and Jim Kemp, national program manager, Epic Records, Nashville.

APPLE AWARD — Stan Martin was presented with the Polished Apple Award from the Association For a Better New York (ABNY) Tuesday, Sept. 13 in a ceremony in Cooper Park. The award is given on behalf of Martin's work as chairman of the interfaith community, the year-round, 15-part summer music series "A Little Noon Music." The 15 segments offered live music on successive Tuesdays from June 21-Sept. 27 in Cooper Park in New York as a public service by Astor Place Inc. and Performance Trust Funds. Martin is a well known New York personality as well as host for the three-hour program, Solid Gold Country which premiered Labor Day weekend. The program is distributed by The United Stations.

XXXY/OKLAHOMA PURCHASES PICK-UP — At the recent Rod and Custom Show held at the State fairgrounds, XXXY obtained a beautifully restored 1934 Ford pick-up truck valued at $12,000. On Sept. 15 XXXY launched the Oklahoma payroll, a new on-air contest, which will give listeners a chance to win cash, prizes and the 1934 pick-up truck.

CONGRATULATIONS! — WMNN/Columbus' Tim Rowe and wife Betty are the proud parents of B.D. Amberly Elizabeth, born Sept. 5.

STATION CHANGES — Jason Kane is now program director for WPXK-FM. He replaced Bob Cole who left to be program director at WMZO-FM/Washington, D.C. — Jack Zimmerman has been promoted to national sales manager for WMZO-FM after serving 10 months as an account executive. Pam Foltz is his new program director for KLAC/Los Angeles. Previously Hall was for Survey Broadcasting.

JIM STRICKLAND
KBRO/Denver
Dance Little Jean — Nitty Gritty Dirt Band — Liberty

MARVIN PAUL
KNAL/Victoria
The Sign Of The Times — Donna Fargo — Columbia

TOM KIDD
WZKK/Birmingham
A Little Good News — Anne Murray — Capitol

TINY HUGHES
WROZ/Evansville
Tennessy Whiskey — George Jones — Epic

KENT WILLIAMS
WIRE/Indianapolis
Holding Her And Loving You — Earl Thomas Conley — RCA

RANDY HOOKER
KFRM/Salina
Houston — Larry Gatlin & The Gatlin Brothers Band — Columbia

HENRY JAY
WGTO/Cypress Gardens
Houston — Larry Gatlin & The Gatlin Brothers Band — Columbia

BRIAN JARRETT
WBCS/Milwaukee
Lonely But Only For You — Sissy Spacek — Atlantic America

REGGIE NEAL
WXGB/Bristol
Tell Me A Lie — Janie Frickie — Columbia

JACK SECKEL
WXIZ/McKeesport
Midnight Tennessee Woman — Jack Greene — E.M.I.

MARK THOMAS
KWMF/Ft.Lauderdale
A Little Good News — Anne Murray — Capitol

SUNNY VICTORY
KL1/Little Rock
Dixie Dreaming — Atlanta — MDJ

JAY RICHARDS
WPT/Albany
Houston — Larry Gatlin & The Gatlin Brothers Band — Columbia

RHUBARB JONES
WLLW/Montgomery
I Wonder Where We'll Be Tonight — Vern Gosdin — Compleat

COUNTRY RADIO

SINGLES REVIEWS

OUT OF THE BOX

MERLE HAGGARD (MCA 52276)
It's All In The Game (3:40) (Larry Spier Inc./Major Songs — ASCAP) (Gen. Charles G. Dawes/Carl Sigman) (Producer: Merle Haggard)

Generals don't usually write songs, but this classic pop tune proved that it could be done. The Tommy Edwards original in 1958 spent five weeks at #1 in Cash Box and has enjoyed several revivals. Haggard's version will strike a chord with those who fell in love to the original and his loving handling of the song should bring it to a new audience as well. With wawing notes and an almost unnoticed laugh, he obviously recorded it because it's a favorite of his, too.

FEATURE PICKS

DAVID ALLAN COE (Columbia 38-04136)
Crazy Old Soldier (3:00) (WB Music Corp./Rondor Music — ASCAP) (T. Seals, P. Kenny) (Producer: B. Sherrill)

FAMILY BROWN (RCA PB-13565)
We Really Got A Hold On Love (3:11) (Silverline Music Inc. — BMI) (M. Foster, T. Brown) (Producers: N. Wilson, T. Brown)

LARRY WILLIOWTHBY (Atlantic America 7-99826)
The Heart On The Line (3:40) (Gold Star Inc./Granite Music Corp. — ASCAP) (L. Willoughby, J. Willoughby) (Producer: R. Cordell)

TYLER-DAVID (RCA PB-13598)

HAL WAYNE (Hal Kat Country 0002)

RONNIE DOVE (Moon Shine 3018)
She Feels So Right (3:43) (Duchess Music Corp. — BMI) (G. House, T. Barto) (Producer: M. Kelly, R. Dove)

SAM NEELY (MCA-52269)
You're No Ordinary Memory (3:39) (Music City Music, Inc. — ASCAP) (S. Clark, J. MacRae, M. Clark) (Producer: R. Chancey)

NEW AND DEVELOPING

KATY MOFFATT (Perman P-82002)

Moffatt's first single release on her new label is nothing short of super. Her voice, the arrangement, the song all hark back to the golden era of country music without sounding at all outdated. Could this brand of country resist a song with this line: "Tonight somewhere some fool will find you gone?" Moffatt handles the song with elan and perfect phrasing.

ALBUM REVIEWS

ME — Ray Stevens — Mercury 812 780-1M-1 — Producers: Jerry Kennedy/Ray Stevens — List Price: 8.98 — Bar Coded

Stevens once again forge ahead the complete zaniness which has characterized his earlier albums and hits singles ("Abab The Arab," "The Streak," "Butch Bavarian" and others). However, the lyrics of selections on "Me" are definitely not lacking in the cleverness which is the trademark of the songwriter/singer. Stevens penned six of the songs here and had a hand in the seventh. "My Dad," written by D. Goyne, contains that same brand of Stevendanian cleverness. The current single, "Love Will Beat Your Brains Out," is a restatement of the vagaries of love as only Stevens would express them. "Game Show Love" takes an American preoccupation as its metaphor. "Piedmont Park," written by C.W. Kaft, Jr. and K. Wu, is a lover's song of contemporary possibility with its scene of past lovers meeting to talk old times over. At one time when many albums covers seem to be simply large color glossies of the artists, the "Me" cover is elegantly interesting.

JOHNNY 99 — Johnny Cash — Columbia FC 38969 — Producer: Brian Ahern — No List — Bar Coded

The songs on "Johnny 99" reflect Cash's appeal to primarily rural country fans. The title tune (one of two on the album written by Bruce Springsteen) presents the current economic base of a man who is driven to armed robbery. "Balled of the Ark" bows its head toward the religious interests of country folks, "Highway Patrolman" speaks of family allegiance and a renegade brother. "God Bless Robert E. Lee" is concerned with the Civil War, still a source of conversation in the South. "Brand New Dance," a duet with wife June Carter, rings with the truth of a married couple's evaluation of life together. The overall tone of "Johnny 99" is one of troubled life in modern times, but the rural belief in firm convictions in spite of adversity come to the fore in the closing song (and current single), "I'm Ragged But I'm Right."
North Carolina’s Record Bar Holds 10th Confab

Smaller spaces mean new fixtures to get more out of limited space. Slatwall accessory fixtures are being used to promote greater product visibility and display flexibility. "The ultimate in small but better product positioning, and we're redeveloping our old store designs and coming up with new modern store packages based on traffic flow patterns and fixtures."

About the only area which didn't receive a great deal of attention at the convention was that of video, though a few video manufacturers were present. The largest video vendor present at the Vendor Day promotional exhibit held Wednesday afternoon. "We carried it but never saw it as a major commitment," said Cruickshank of the games. "It seems to have been a wise decision seeing the inventories our competition is stuck with. We're stuck with it too, but not as much. Like they say, 'People can't hum along to a video.'"

Record Bar Steps Up Computerized Home Sale

DURHAM, N.C. — One of the many stated goals of the record bar's five-year plan involves telecommunications between the office and the store, vendors and the company's record bar. A test of that direct order retailing process utilizing the First Union National Bank in Charlotte has been underway at Record Bar since February, but according to Record Bar president Ron Cruickshank, only now is it being "cranked up."

"There are 200-300 people hooked up to the bank," said Cruickshank, adding that the bank's five-year plan involves direct order retailing process utilizing the First Union National Bank in Charlotte. This system was underway at Record Bar since February, but according to Record Bar president Ron Cruickshank, only now is it being "cranked up."

The bank said it is going to an artist's name or label name and gives customers more choices.

More makers hook up to our warehouse and makes the transaction with the money being deposited in our bank two minutes after the initial order.

According to Cruickshank, the First Union tie with Record Bar provides entry into the music market for many consumers that don't have in the chain. "It's a huge demographic out there that will respond to direct marketing — people don't like to go to the malls or record stores specifically."

Besides making a sale, Cruickshank noted a second plus in the absence of service. "We're getting into record stories. "That's a huge demographic out there that will respond to direct marketing — people don't like to go to the malls or record stores specifically."

The idea for the test came from the head of the bank, said Cruickshank. "I've consulted him for eight years," added the former behavior science consulting firm executive.

Morgan Set To Produce Own Radio Features

NEW YORK — Glenn Morgan, a 16-year broadcast veteran, has formed his own radio programming production company. The firm, called Morgan Productions, Inc., also plans to create and record commercials and public service announcements.

Morgan was most recently director of music programming for the Mutual Broadcast System. In his three years with the network, he worked on creating many successful programs, including "Rock USA," "Lee Arnold On A Country Road," and specials with Steve Miller and The Rolling Stones, Johnny Cash, Hall and Oates and others.

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of sales reports from national distributors and one-steps and radio.

You will play my record — Gospel music promoters talk about a different tact recently when the Word Records promotion team stormed KBBW of Waco, Texas camouflaged in army fatigues. The "attack" was staged to promote Myrrh Record's single release of "Bat- tling" by Ken DeSario. KBBW music director, Matt Brandon (second from right), is seen being playfully subdued by (l to r): Tom Gonder, Richard Heaton, Melissa Helm and Mike Dzwara.
BLACK CONTEMPORARY

TOP 75

1. COLD BLOODED
2. THRILLER
3. STAY WITH ME TONIGHT
4. VISIONS
5. ON THE RISE
6. SHE WORKS HARD FOR THE MONEY
7. BORN TO LOVE
8. NO PARKING ON THE DANCE FLOOR
9. GET IT RIGHT
10. BETWEEN THE SHEETS
11. STOMPIN’ AT THE SAVOY
12. THE GAP BAND V
13. MARY JANE GIRLS
14. CANDY GIRL
15. IN YOUR EYES
16. THE LOOK
17. FUTURE SHOCK
18. WE ARE ONE
19. LOVE FOR LOVE
20. MERCILESS
21. COOL JUICY FRUIT
22. HIGH RISE
23. FUTURE TRAX
24. FOREVER BY YOUR SIDE
25. SHINE ON ME
26. CONTINUATION
27. THE SONGSTRESS
28. BLAME IT ON LOVE AND ALL THE GREAT HITS
29. FLASDANCE
30. BLAME IT ON LOVE AND ALL THE GREAT HITS
31. I’M SO PROUD
32. BLOW CEILING OFF
33. MR. NICE GUY
34. UNTouchables
35. PRINCE
36. ROSE
37. RISE
38. JARREAU
39. WILL YOU SEE YOU AGAIN
40. I’M READY
41. LOST IN SPACE
42. PARTY TIME
43. THE RHYTHM & THE BLUE
44. LET ME BE YOURS
45. ROSS
46. KISSING TO BE CLEVER
47. TRY IT OUT
48. DANCE BREAKS
49. MEET THE STONE CITY BAND
50. THE LOOK
51. MEET THE STONE CITY BAND
52. TOO TIGHT
53. SERGIO MENDES
54. BLUES ’N JAZZ
55. TELL MR. BLAND
56. FLASDANCE
57. BOB MARLEY & THE WAILERS
58. VICTORY
59. SKYLIGHT
60. LIFE (IS SO STRANGE)
61. GOT TO BE SOME THING
62. LITTLE MILTON
63. THE SUNNY HEART
64. CHAMPAGNE (Columbia 29846)
65. CLOSE TO THE BONE
66. STARRING ARRINGTON'S

LONG LIVE THE KING: After a recent performance at L.A.'s Beverly Theatre, MCA recording artist B.B. King was surrounded by a crowd of well-wishers, record company execs and other friends backstage. Pictured here (l-r) are: Elmer Hill, director, black product promotion, MCA Records; Larry Solters, vice president, artist development, MCA Records; Louie Silas, L.A. R&B promotion representative, MCA Records; Wilton Felder of the Crusaders; King; Zach Horowitz, vice president, business affairs, MCA Records; Bonie Edwards, Al Seltzer, MCA Records, singer Larry Graham; and Sid Seidenberg, King's manager.

THE RHYTHM SECTION

THESE ARE THE BREAKS — In the past few months there’s been something of a national interest in the latest, most-impossible-to-duplicate dance: jerky-jerkly lamb twists and floor slides performed with a mime’s perfection; whips and spins like a Greek folk dance or a feywasher on the horse that’s all-on-heads spins, (wince) unbroken air-to-ground back flips and sometimes complete body freezes. That’s the “breaks.” It’s been happening with New York City street kids for some time now, but the “break” dancers featured in the Flashdance film started to spread the word. Those dancers came from a group that performed regularly on Friday nights at New York’s cavernous yet-cozy Roxy (converted from its usual roller disco function for the after-hours partying), and on Gotham’s Lower East Side before that. Their movements fit the furious rage and electronic dance rhythms coming exclusively out of NYC at the time, with additional sound-tracking provided live by scratch mixing D.J.’s like Grandmaster Flash and D.St. Now, there’s plenty of scratching and hip-jiving available on commercial vinyl, most notably by Malcolm McLaren, Herbie Hancock and the West Street Mob’s “Break Dancin’ — Electric Boogie,” (currently billed at $64 on the B.C. chart). That’s not all — the lastest Sunday papers featured a Macy’s splash with models in “Breakers” T-shirts, (the hottest (literally) club in L.A. right now is Radio, a modest-sized den of sweaty breakers and curious onlookers. No alcohol is served and folks are there to dance. The guest DJs proudly tag the social event “NY Style” (hmmm), and it’s giving El Ray nightlife some needed blood.

JAMMIN’ — Fearless Four 12” being released for release in mid-October. Co-produced by Kurtis Blow and M. Square, the maxi-single includes two new tracks, “F-4000” and “Problems of the World.” Brooklyn-based Salsoul recording group Sky is planning a probable tour of Nigeria for the fall. ... Now Kool and the Gang LP, titled “In My Heart,” will be out next month. The group will be doing a series of dates at NY’s Radio City Music Hall, beginning October 31 ... Lionel Richie will also be at the great Hall October 11 and 12. LP with the highest bidding single on the chart this week, as “All Night Long (All Night)” zips in at #47. ... The first video for Compleat/Phase II artist Boannon, Wake Up,” premiered last week on the MTV’s Entertainment Network as a feature on the Video Soul program. MTV’s Larry Flicker noted: “Marvin Gaye’s latest, a crossover R&B/Pop artist Junior has recorded a new version of the soundtrack for All The Right Moves, a 20th Century Fox film due next month. The track, entitled “Unison,” was written by L.A. sessionists Bruce Roberts and Andy Newmark. The duo initially played Junior the melody over the phone in a L.A.-to-London call, but it wasn’t until they hopped on a plane to play the song in person that Junior agreed to perform it. A new one from Stephanie Mills, “Hold Me Close To You,” will also be featured. Title track was awarded to Jennifer Warnes ... Now Hendrix will be returning to the studio in October and November to begin work on the RCA follow-up to None, with a projected February release. None can be seen on I.R.S.’s music video show, Cutting Edge, on MTV this Sunday (ES). ... If you missed Richard Pryor live on his unexpected, exhilirating tour, cross your fingers there’s a performance film coming. His simply getting out there again (and away from bad movie scripts) was nearly enough, but Pryor answered the call. Shurer laughs aside, his acting, timing and character set pieces were devastating, particularly a portrait of an old friend how dead from drugs, such Pryor had recalled while confessing his own determination to stay off various vices. Pryor’s recent appearance in New York attracted Robin Williams, Christopher Reeve, Frank Miles Davis (with Cicely Tyson) — and the “new Richard Pryor” (huh?), Eddie Murphy. While the crew chanted “Eddie, Eddie,” Pryor addressed him flateringly from the stage, then said, “Hey, I was gettin’ ready to retire before this guy came along... Eddie, you’re funny, but you’re taking MY money!” Healthy competition is good for the spirit.”

THRILLER FILLER — Looks like there will be an unprecedented sixth single from Michael Jackson’s Thriller LP, probably “P.Y.T.,” which effectively pushes back the release date of the first Jacksons studio album since Triumph until after the end of ’83. ... Paul McCartney’s new LP will include another duet with Michael... Collectors, take note: on both commercial/TV releases of “The Girl Is Mine” and “Billie Jean,” the B-sides are filled with an unfinished, though fully QJ-produced, track titled “Can’t Get Outta The Rain.” Unfinished, because except for the repetition of the title phrase on the chorus, the only vocal is Michael’s wordlessly scatttering and characteristic hiccupping squeals. It’s a great dance tune, though, and may be worth a search.

Harry weiner
**INTERNATIONAL BESTSELLERS**

**Italy**

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<th>TOP TEN 45s</th>
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<td>2. Glasso No Ringe - Saito Matsuda - CBS Sony</td>
<td>2. 10 Little Indians - Roger Vann - EMI</td>
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| 3. Sarba Natsu - Toshiko Takahara - Wana | 3. Sunset Thing - Byudora Cyber |}

**Japan**

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<td>1. AKB48 - The 1st Album - Epic/Charisma</td>
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<td>2. Glasso No Ringe - Kiyomi - CBS Music, Ltd.</td>
<td>2. Geri 2 - The 2nd Album - Epic/Charisma</td>
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<td>5. AKB48 - The 1st Album - Epic/Charisma</td>
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<td>8. Geri 4 - The 4th Album - Epic/Charisma</td>
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CLASSIFIED ADS CLOSE WEDNESDAY

WANTED — Seattle Spin and Buy. For Sale — Bally Dinks, used 6 cards $1.99, Bally Six Card Bingo used Stockmarked, Tickettape Ball, Wallstreet, Blue Chips, Nashville, Hiv Games, Pin N Poke etc. Hi Lo Double Up Powers brand new $1.59 Golden Men Powers $1.99. Corona winner Circle 6 Player Horse Game $2.99, Bally Slot Machines (used for export) contact Box 4931, Lucky and Golden Corporation, 110 North Broad Street, Hillsdale, New Jersey 07642 Tel. (201) 320-0750

MATA HARI, 3503, East 115th St. 44204, Brooklyn, N. Y. 11205

DYNAM POOL TABLES $48-$1,000 each. 1/2 deposit required. Welcome to our Downriver Pool Table Machines in good condition, Hsuey Adams Amusement Co. 114 South St. P.O. Box 729, Temple, Texas 76501

ON JAZZ

(continued from page 18)

several months ago. Also, it's worth doing that while the piece allows that the trumpetist is "arguably the most important of all living American musicians," Eurythmics Annie Lennox is on the cover based on the strength of the piece. But, with the song, it's worth doing what the $1.50 just to catch the story about the trumpetist ailing in a broken Ferrari to Los Angeles just so it could be parked in front of his hotel. Now that's the stuff she should use. Now, a new distribution deal with A&M have just been released. Out now are "Shadowfax" by Jeff Berlin, "Hi Flyer" by Craig and "The Nightingale" by Hiflyer, featuring George Winston, Alex DeGrassi, William Ackerman, Michael Hedges, Liz Story, Scott Cossu, Darol Anger and Chuck Greenberg.

fred goodman

THE CULTS

LONDON — The season of sales conference continues with WEA and EMI. With the advent of the Factory Records, salesmen are extremely optimistic. "We will wake up the sleeping giant and it will be done with music," he said. The WEA/EMI market share had been sustained with the successes of Chicago, Shalamar, Fleetwood Mac, Echo and the Bunyman, George Benson, and Rod Stewart.

Bob Dickins closed his speech with the announcement that the Factory recorded and released a call to arms in the Factory. The group's debut album on independent Rough Trade has sold in excess of 45,000. They have been widely tipped for major success.

Bob Dickins said the appointment of Paul Corry as sales and marketing director brought a welcome A&R link to the company.

Director of U.K. A&R, Max Hole, then spoke on WEA's Liverpool connection. The company now has five acts based in Liverpool including Wah and Echo and the Bunyman.

New releases from WEA will include a new album from Elaine Paige and a new album and single from The Pretenders. Another long term signing, again from Scotland, is the Babyshambles Switchblade, who are currently in the studios with producer Dave Balfe.

Paul Corry described WEA's three main aims over the coming year as being: To break new U.S. and U.K. signings; to develop already established acts as major artists worldwide; and "to let the public and music business see the new enthusiasm that this company has."

The WEA Records salesman of the year award was given to Martin Craig.

Cliff Richard made a special guest appearance at EMI's sales conference in Eastbourne. Details were revealed of his new album Silver which is released on October 6.

The Silver album is also available in a limited edition box set with a second album enclosed. The album, which will be盆地 released separately, the advertising campaign for Silver will coincide with Richard's 25th anniversary tour.

New releases include albums from Paul McCartney, Sheena Easton, The Motels and Hot Chocolate. Albums planned for release in November include those by Duran Duran, The Rolling Stones, Queen, Kraftwerk and Kim Wilde.

Peter Jamieson, who is the managing director of EMI, has taken over at a very difficult time in the U.K. marketplace. He has launched a current marketing with free gifts, and he would like to see the chart return to being on that only records. He intends to make the resources of EMI RD, Melrose Rd, L3 7EO, ROTE: TOLL FREE NUMBERS: 1-800-222-9231, Sique Ltd (0303 340202, Local 588-3500.

coast to coast

EAST COASTINGS

(continued from page 10)

Pittsburgh, originally won a jury case in a Pittsburgh Federal court. Both parties appealed and the U.S. Court of Appeals for the Third Circuit reversed the lower court's decision, holding that the summary judgment was improper.

The record companies are currently involved in a legal dispute over the use of the "Rolling Stone," a well-known rock band, in the London Wolverhampton. The suit was filed by the rolling Stones against the record companies, claiming that the use of the name and image of the band on the record cover of a new album was an infringement of their trademark.

The court ruled in favor of the record companies, holding that the use of the band's name and image on the record cover was not infringing and did not constitute an unfair competition.

The decision was hailed as a significant victory for the record companies, who have been involved in a long-running battle with the band over the use of their name and image on record covers and other materials.

The Rolling Stones' legal team was represented by the famous entertainment law firm of Schrager & Schrager, who have represented several high-profile clients in the music industry.

The decision is expected to have a significant impact on the music industry, as it sets a precedent for the use of celebrity names and images on record covers and other materials.
State Sales' President Dave Koenigsberg Dies In Baltimore

CHICAGO — David Koenigsberg, president of State Sales & Service Corp. in Baltimore, Maryland, died on Wednesday, September 7. He had been ill for the past few months but continued to maintain a regular business schedule until the final weeks before his death. He was an exceptional man, well liked and highly regarded in the coin machine industry. Bally Midway's director of sales, Larry Berke, a close personal friend, was especially saddened by Dave's passing. "The industry has lost one of its finest . . . and I have lost a very dear friend," he said. Larry was present at the funeral services. Cash Box would like to express condolences to Anita, (Mrs. Dave) Koenigsberg, her son, Steve, and the entire Koenigsberg family.

Notes: from the AMOA office: Advance registration for AMOA Expo '83 is running very well, according to executive vice president Leo Droste, and the same can be said for hotel accommodations, as reported by the association's Housing Bureau. Based on these accounts, Leo estimates that attendance should hit around 10,000 this year. About 400 banquet reservations have been confirmed as of this moment, which is another good [continued on page 32]

ITC 'GAMES' Computer System Previewed At WAMO Conference

CHICAGO — A highlight of the recently held Wisconsin Amusement and Music Operators conference (8/19-21) in Cable, Wisconsin, was a demonstration of computers and their application to the amusement machine business. Among the units featured was the ITC "GAMES" computer system, which is designed to meet the needs of the route operator, and demonstrated by Hanson/ITC president Ray Hibarger.

"Ask a question or specify a commission split which the GAMES program does not handle and receive a prize," was Hibarger's opening statement, to dramatize the system's capabilities. Only one prize was awarded and GAMES is already being modified to answer that question.

Hibarger used this technique to show just how many questions arise every day for the coin machine operator who requires "at his fingertips" information. "Once an operator's route grows to a certain size, he can no longer store enough information in his head to make sound business decisions," he explained. "Our GAMES program has been designed with full realization that there are distinctions between each location and each piece of equipment on
early sign, since showtime is still about a month and a half away. However, Leo asked us to remind those who have not already done so, to secure their advance registration and housing accommodations post haste. If, perchance, you have misplaced any of the necessary forms contact AMOA immediately at 312-654-2662... Keynote speakers at the general membership session and business meeting on Friday (10/28) will be Sen. Edward Zorinsky of Omaha and Rep. John Breux (D-Louisiana). The grand opening of the exhibit, complete with ribbon cutting ceremony and all, will take place immediately following this meeting — and don't be surprised if the mayor of New Orleans or other dignitaries are present. AMOA is currently working on this end. Incidentally, with regard to Sen. Zorinsky's proposal (Bill S. 1734) to establish a $50 one-time only licensing fee on new jukeboxes (Cash Box, 9/10/83), AMOA is totally supportive of this measure and has been working closely with the senator's office to provide whatever data is needed. Needless to say, fingers are crossed that this bill will pass. AMOA is currently finalizing plans for an Education Foundation, which would be a completely separate tax exempt organization incorporating some of the association's current programs, among which would be a Wayne E. Hesch Memorial Scholarship. Full details will probably be revealed at Expo '83.

Venture Line, Inc. of Phoenix, Arizona recently released two new conversion kits, "Espial," which is based on an air combat theme, and "Super Rider," which focuses on an exciting motorcycle run. The firm is currently offering a "two-for-one" promo, details of which may be obtained by calling the toll free number 800-528-1442.

Welcome to Chicago, Jerry Reaves, formerly manager of Southern Distributing in Orlando, Florida, has joined Rock-Ola Manufacturing Corp. in the position of director of sales and marketing. Jerry has already settled into his new office and is now in the process of establishing residence in the Windy City area. We're pulling for a mild winter this year, Jerry, just to help you get acclimated.

BROKEN PUCKS WITH CHEXX — Professional hockey player Neal Broten recently joined forces with Hanson Distributing Company to promote the firm's "I.C.E. Chexx" coin-op hockey game. The sports pro will be involved with a national campaign that includes competitions in several major cities around the U.S., and Broten will be making public appearances and challenging players during the tournaments. Pictured here (l-r) is Broten with Hanson's vice president Kirk McKennon, and posing behind one of the games.

Two New Models Are Introduced For Data East Cassette-Activated Interchangeable/Multi Kit Systems

CHICAGO — Data East Inc. has introduced two new models for its Interchangeable Game System and Multi Conversion Kit, namely "Cluster Buster" and "Pro Bowling.”

"Cluster Buster" is a game of strategy, enhanced by three dimensional graphics and calling for intense player involvement in an attempt to cut a fast moving number of pucks off the joystick-controlled "Bouncer." In order to dislodge groups of objects and make them fall to gain bonus points, caution must be exercised, however, since the objects can also crush the "Bouncer." In the process, the player must be aware of vicious falling tarantulas and deadly holes in the roadbed, and must avoid letting the bouncer contact the converging objects. The action is fast and addictive and is presented in brilliant, three dimensional graphics.

Bonus Points

For added challenge, there are more than thirty different patterns available to players with advanced video game skills. Cluster Buster awards bonus points for hitting "Mr. Grabo," who is trapped in one of the colorful patterns, or for seventeen consecutive hits of the ball with the "Bouncer."

Another interesting feature of the game is an "Angle Change" button which directs the flight of the ball in a more horizontal direction, allowing the player to build high scores by knocking down large segments of the converging objects. An "Up" button permits the player to raise the ceiling of objects below the convergence area. "Once the player understands the objects of Cluster Buster, the game becomes a pleasant obsession," commented Edick Haggans of Data East. "The test results have been great in both arcade and street locations."

Strikes, spares, splits, hooks, curves and straight balls are all part and parcel of the "Pro Bowling" game, which is patterned after the popular sport.

Designed for the company's exclusive Interchangeable Game System and Multi Conversion Kits, Pro Bowling provides the action and excitement of tournament bowling in a dynamic new video game. The player has total control over the action of the ball and, by moving the joystick, controls the line the bowler throws to roll the ball for straight rolls or varying degrees of curves or hooks. Power of the roll is selected by the use of the "Action Button," which corresponds to a power bar that changes from minimum to maximum power.

INDUSTRY NEWS

AROUND THE ROUTE (continued from page 31)

Starcade VlGame Show Successful

LOS ANGELES — A first run syndicated television show called "Starcade" that taps into the video arcade industry has cleared 60% of U.S. television households for the coming fall season.

The show, distributed by Turner Program Services, a syndication arm of Turner Broadcasting System, Inc., is being cleared in 40 markets nationwide, including the top 21. Los Angeles, Chicago, San Francisco, Boston, Detroit, Cleveland and Dallas are among the markets where "Starcade" can be seen. To constantly update and enhance the program's content, producers James Caruso and Mathys Arth of JM Production Company in San Francisco, have worked closely with the video game manufacturers. Game action features competition on five of the most current video arcade pieces in the industry. According to TPS Board Chairman Henry Gillespie, "Starcade" serves as a national showcase for video game manufacturers and their latest developments in video arcade entertainment.

"We knew 'Starcade' had the formula to attract the hard to reach young audiences when we reviewed the demographics," Gillespie said. "We kept track of 'Starcade's' performance ... paying close attention to the ratings during its 8:35 a.m. Saturday time period. From June to July, Starcade posted a 100% increase in both rating and share (on Saturdays)."

Hosted by veteran game show personality Geoff Edwards, "Starcade" is taped in front of a live studio audience in San Francisco. The set is designed to resemble a video "grid," with a huge assortment of arcade games placed throughout the area. Two high-rated opponents compete in game action and quizzes to determine who is the master of the video amusement.

Konami Opens First American Office

LOS ANGELES — Konami, the video software firm which created such games as Frogger and Super Cobra, opened its first American office in Torrance, CA and plans to release its first product from that location in late September.

Konami's first marketing effort here is a conversion kit of its top-selling game, "Time Pilot." Coin-op and home game software are the main products the company intends to manufacture for the United States and Canadian markets.

CASH BOX

The Weekly Trade Journal.

ITC 'GAMES' Computer System Previewed At WAMO Confab (continued from page 31)

the route.

Len Sandok, product manager of ITC, gave a slide presentation featuring some of the many reports which can be conveyed by the GAMES program.

The apparent interest of operators in route computerization was evidenced by the high attendance at this seminar.

Hibarger and Sandok will be displaying GAMES at the upcoming AMOA convention in New Orleans and will once again challenge operators to come up with a question GAMES cannot answer.

Further information about the system may be obtained by contacting Hanson/ITC at 612-884-6604 in Bloomington, Minnesota.
Congressman Ireland To Conduct AMOA Education Seminar

CHICAGO — Representative Andy Ireland (D-Florida), a four-term member of Congress, representing Florida's Tenth District which stretches from Polk County in Central Florida to Manatee County on the Gulf of Mexico, will conduct the AMOA Education Seminar at this year's convention, focusing his presentation on the unique concerns and challenges facing small businessmen in today's economic environment.

In a talk entitled "Risk Taking and Entrepreneurship" Rep. Ireland will present an overview of the state of small business and discuss legislative issues that effect this segment of the business community.

Ireland has long been interested in the concerns of small businesses and has a history of supporting the AMOA. In 1976 he accompanied a group of small businessmen on a trip to Washington, D.C. to lobby for the AMOA's agenda.

AMOA's circular stickers are designed in a starburst motif with the words VIDEO GAMES in the center and the surrounding copy reading: The First Step To Computer Literacy. The colors pink and purple were selected as the favorite colors of the young video game players polled. These stickers will be distributed at trade shows, charity events and other appropriate occasions. They are available at no cost to AGMA members.

Further information may be obtained by contacting AGMA at 205 The Strand, Suite 3, Alexandria, Virginia 22314 or phoning 703-548-8044.

Data East Distributors Meeting Focuses On Laser Disc

CHICAGO — Data East USA, Inc. of Santa Clara, California, hosted a highly successful laser disc product showing for its distributors August 14 and 15, at the Red Lion Inn in San Jose, California, a main purpose being to introduce the firm's new laser disc game, "Bega's Battle." Also unveiled were three new games for use in the Data East Interchangeable System, namely, "Cluster Busters," "Pro Bowling" and "Pro Soccer" plus the firm's new numerological fortune telling game "Destiny."

Company president Robert E. Lloyd, Jr. unveiled the unveiling of the new "Bega's Battle" laser disc game. Distributors present were able to get a first hand impression of the laser graphics by means of video monitors spaced around the room, following which Lloyd went into more detail about the game. He stressed the fact that it is a "game to play," a "challenge to the best players because of its long lasting game play and laser disc story line."

He told distributors that there were several ways to present laser disc games with top-notch technology. The first, he said, is similar to Cinematronics' "Dragon's Lair," where you "use a button with memory and timing which goes from one cartoon frame to another."

His second example was Sega's "Astron Belt" where "P.C. board graphic overlays interface with the laser disc system." The third way, he noted, is the way Bega's Battle does it; and that is to have a laser backdrop with a story line pulling the player through graphic overlays which are a game in itself.

Lloyd also explained Data East's use of a Sony commercial laser disc, built for industrial use rather than the home version laser disc. Lloyd concluded by showing the distributors the full impact of the Data East game with over 40 different screens of laser images which appear throughout the Bega's Battle game.

At the conclusion of the meeting, Mark McCleskey, vice president-sales, thanked distributors for attending and presented each with a take-home gift.

For more information about the play action and story line of Data East USA's "Bega's Battle" laser-disc-controlled amusement game, turn to page 54 of this week's Cash Box. Further details can be gained by calling the manufacturer in San Clara, California at (619) 727-4490 or toll free at (800) 538-5129.

Valley Names Jack Phillips

CHICAGO — Jack L. Phillips, veteran recreation products executive, has been appointed by The Valley Company of Bay City, Michigan as the firm's representative in five states and two metropolitan areas. He will be responsible for sales of Valley home pool tables, Bumper Pool tables and one and two-piece cues in the states of Wisconsin, Illinois, Indiana, Ohio and Michigan, and in the metropolitan areas of Minneapolis-St. Paul and St. Louis. Phillips will be headquartered in Delavan, Wisconsin.

"With the growing swing back to 'skill' games anticipated by the coin industry plus increases projected for housing starts, we believe a bull market in home tables is on the way," stated Chuck Milhem, president of Valley.

"We brought Jack Phillips on board because we think his long experience in the marketing of top-of-the-line recreation products will put us in an excellent position to take full advantage of this turnaround. He's a rare individual with a full understanding of both our product line and the unique aspects of the home table business."

Phillips has more than twenty years experience, both managerial and on-the-line, in the selling, marketing and promotion of billiards, bowling, swimming pool and general sporting goods products for such companies as Rawlings, Ayay and Ebonite. He holds a masters degree from the University of Illinois, is married and is the father of five children.

Promo Stickers From AGMA

CHICAGO — Responding to the growing popularity of colorful stickers among members of the under-15 set, the Amusement Game Manufacturers Association has targeted its latest public relations effort at this audience. In capitalizing on the fad, AGMA's intent is to promote the benefits of video games not only to the young people but to the parents and adults as well, who will also see and read the message on the stickers.

AGMA's circular stickers are designed in a starburst motif with the words VIDEO GAMES in the center and the surrounding copy reading: The First Step To Computer Literacy. The colors pink and purple were selected as the favorite colors of the young video game players polled. These stickers will be distributed at trade shows, charity events and other appropriate occasions. They are available at no cost to AGMA members.

Further information may be obtained by contacting AGMA at 205 The Strand, Suite 3, Alexandria, Virginia 22314 or phoning 703-548-8044.
New Equipment

'Bega's Battle' Laser Disc

Data East USA, Inc. has scheduled mid-September delivery of its first laser disc game, "Bega's Battle," which is based on a feature length animated movie and features brilliant laser disc backgrounds with super imposed P.C. generated game play characters. The theme focuses on "Bega," the super being, in his battle against the dark forces to save the earth and mankind from destruction.

The story line unfolds through more than 40 different interactive laser-generated screens with the introduction of a host of joystick-controlled characters who help Bega in his crusade. Bega's friends include Luna, who has the power to call and transform ordinary human beings into supernatural forces; Joe, the activator of a Protective Barrier which wards off attack; Sony, who has the ability to teleport to the safety of other screens; and the Indian, with his powerful ability to defend and attack.

Unlike other laser-based games, Bega's Battle gives the player total control of the P.C.-generated characters with a level of playability not attained in the past, as noted by company president Robert E. Lloyd.

Another first from Data East USA in the emerging technology of laser discs is the use of a Sony Industrial Quality Laser Disc player. "While the decision to go with the Sony unit involves a higher initial cost to the operator, the reduced downtime of the heavy duty disc player, coupled with the game's different revenue potential, will offset the higher cost," stated Lloyd. A further asset, he pointed out, is the availability of the national Sony Service Network in maintenance of the disc player.

Mark P. McCleskey, vice president-sales, said "Bega's Battle should be the next laser disc game to bring players back into the arcades and game rooms.

Data East USA distributors expressed their confidence in Bega's Battle by placing large orders at the firm's recently held distributors' meeting.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc., 470 Gianni St, Santa Clara, CA 95050.

Air Combat Disc

Mystler Electronics, Inc. is introducing its first laser disc coin-operated game called "M.A.C.H. 3," which will be available in both a cockpit style and a standard upright model. The new game, an in-house creation by the Northlake, Illinois based company, is the product of over eighteen months of development.

With an exciting air combat theme, M.A.C.H. 3, which stands for Military Command Hunter, offers two games in one where the player can choose to be either the "lighter pilot" or the "bomber.

The pilot mission provides the realism of actually flying a plane with the sky and scenic surroundings in full view on the screen, as the player attempts to shoot down the computer enhanced targets while avoiding heated ground fire and enemy aircraft. Ultra fast speed prevails throughout the game action.

In the bomber choice, the scene appropriately focuses down below with the player releasing bombs at strategic targets and trying to avoid being hit.

The game abounds in combat action and the outstanding flying scenes, so realistically portrayed on the screen, are an added enhancement.

M.A.C.H. 3 has a number of operator options for location adjustability, longer earning potential, convertibility, and contains a most advanced and reliable laser disc and micro-computer electronics. It is scheduled for shipment this coming October/November, worth buying, until the industry perfects the laser.

Trucano told Cash Box that the game ranked in the "top three" in terms of earnings and popularity, at the recent South Dakota State Fair in Huron, SD where a lineup of 80 games were featured, 65 of which were brand new pieces. The top three, during the six-day run of the fair were Dragon's Lair, Star Wars and Discs of Tron (not necessarily in that order, on a daily basis).

Tom Bennett of Bismarck Amusement in Bismarck, ND picked up one Discs of Tron for his shopping center arcade, which houses about 40 pieces. He told Cash Box that in the first seven days the game became his number one piece, outselling and dethroning his previous hit game. What do players like most about it, we asked Tom? "It's massiveness... great sound... dramatic lighting... the environmental cabinet which allows players to stand up and realize the full impact of the play experience," he replied.

Further information about the availability of Discs of Tron may be obtained through factory distributors or by contacting Bally Midway, 10531 Bie- nons, Franklin Park, IL 60131.

M. Kramer Gets Order Halting Games 'Copiers'

CHICAGO — M. Kramer Mfg. Co. of Lakewood, N.J., has obtained a restraining order against Lynch Enterprises, Drews Distributing Co. and Hugh Andrews, all of South Carolina, compelling them to stop manufacturing, selling or distributing illegal copies of the company's "Hi-Lo Double Up Joker Poker Game," as well as other games that infringe upon copyrights held by M. Kramer Mfg. Co.

Kramer further advised that after a one-day hearing on June 29, Judge G. Ross Anderson of the Federal District Court of South Carolina continued the restraining order, which he originally issued on June 8. The order is binding upon the remaining defendants, "all persons acting on behalf of the defendants and all persons in active concert and participation with them.

Jeremiah Dooley, vice president and general manager of Kramer, along with Robert Battaglias, vice president of research and development, who is also the designer of the Hi-Lo Double Up Game, testified at the trial.

Following the trial, Dooley stated that M. Kramer Mfg. Co. intends to protect its copyrights through criminal and civil prosecution to the full extent of the law and that all games sold in violation of this injunction could be subject to confiscation.

New Promo Items

From Business Builders

CHICAGO — Business Builders of Capetino, CA is currently offering a new promotion item which is geared to students, who are returning to school after summer vacation and adults as well. Pencils, in bright rainbow colors with fun designs are among the latest "collectables" for youngsters and people of all ages and can be very effective promotion items for locations, according to Carol Kantor, president of Business Builders.

"With your location name and ad message on them, pencils make an excellent low cost item to give out to your customers as a special prize or just as a thank you gift," Ms. Kantor explained. "As they are used, your message will be seen over and over again extending the advertising value even further."

These promotion pencils, brightly colored from the tip to the eraser, include a six line advertising message boldly printed in the yellow center area, and can be made to custom specifications in about two weeks. A number of specially designed styles are available.

Further information may be obtained by contacting Business Builders, 10381 S. De Anza Blvd., Suite 209, Capetino, CA 90114 or phoning (48) 446-4400.

Calendar

1983

Sept. 23-25: Wyoming Candy, Tobacco, Coin Vendors Assn.; state convention; Laramie; Post Inn, Cheyenne; Wyoming Expo Center

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

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


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

Nov. 8-19; IAPA national convention; The Rivergate; New Orleans.

Cash Box/September 24, 1983
September 24, 1983

THE JUKEBOX PROGRAMMER

POPs
1 THE SAFETY DANCE Men Without Hats (Backstage/MCA BSR-52232)
2 EVERY BREATH YOU TAKE The Police (ASV 2542)
3 SWEET DREAMS (ARE MADE OF THIS) Eurythmics ( RCA PB-13353)
4 PUTTIN' ON THE Hitz Tazo (RCB PB-50727)
5 TELL HER ABOUT IT BILLY JOEL (Columbia 38-04012)
6 LAWYERS IN LOVE JACKSON BROWNE (Asylum 7-69286)
7 MANIAC MICHAEL SEIMBELLO (Casablanca/PolyGram 812 516-7)
8 DON'T CRY ASIA (Geffen 7-29571)
9 (SHE'S) SEXY + 17 STRAY CATS (EMI America 8-4168)
10 CHINA GIRL DAVID BOWIE (EMI America 8-8415)
11 TOTAL ECLIPSE OF THE HEART BONNIE TYLER (Columbia 38-00096)
12 HUMAN NATURE MICHAEL JACKSON (Epix 34-04061)
13 PROMISES, PROMISES NAKED EYES (EMI America 8-8170)
14 KING OF PAIN THE POLICE (ASV 2569)
15 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 604-7)
16 TRUE SPANDAUL BAILEY (Chrysalis/CBS VSA 42720)
17 STAND BACK STEVIE NICKS (MCA-Atco 7-9868)
18 MAKING LOVE OUT OF NOTHING AT ALL AIR SUPPLY (Arista ASI 9098)
19 FAR FROM OVER FRANK STALLONE (RSO/PolyGram 815 023-7)
20 HOT GIRLS IN LOVE LOVERBOY (Columbia 38-03914)
21 ROCK OF AGES DEF LEPPARD (Mercury/PolyGram 812 370-7)
22 AFTER THE FALL JOURNEY (Columbia 38-04004)
23 IT'S A MISTAKE MEN AT WORK (Columbia 38-03959)
24 IS THERE SOMETHING I SHOULD KNOW DURAN DURAN (Capitol 9-5233)
25 HOW AM I SUPPOSED TO LIVE WITHOUT YOU* LAURA BRAGGANT (Atlantic 7-98805)
26 ONE THING LEADS TO ANOTHER* THE FIXX (MCA 52264)
27 (KEEPING) PENASION THE HUMAN LEAGUE (ASCAP 2547)
28 BURNING DOWN THE HOUSE* TALKING HEADS (Sire 7-29565)
29 I'LL TUMBLE 4 YA CULTURE CLUB (Epix 34-03912)
30 BIG LOG* ROBERT PLANT (As Parana/Atlantic 7-99844)

COUNTRY
1 DON'T YOU KNOW HOW MUCH I LOVE YOU RONNIE MILSAP (RCA PB-13564)
2 BABE, WHAT ABOUT YOU CRYSTAL GAYLE (Warner Bros. 7-29582)
3 WHY DO I HAVE TO CHOOSE WILLIE NELSON (Columbia 38-9065)
4 PARADISE TONIGHT DIRTY McGUIRE & MICKEY GILLEY (Epix 34-04001)
5 FLIGHT 309 TO TENNESSEE SHELLY WEST ( Warnor/Viva 7-29583)
6 NOBODY BUT YOU DON WILLIAMS (MCA-52243)
7 NEW LOOKS FROM AN OLD LVER B.J. THOMAS (Columbia HR/CBS 8-03851)
8 HOW COULD I LOVE HER SO MUCH JOHNNY RODRIGUEZ (Epix 34-03972)
9 WHAT AM I GONNA DO MELLE HAGGARD (Epix 34-04005)
10 SOMETIMES I GET LUCKY AND FORGET GEINE WATSON (MCA-52242)
11 SCARLET FEVER KENNY ROGERS (Liberty P-B-1503)
12 LADY DOWN ON LOVE ALABAMA (RCA PB-13590)
13 HOLD ON I'M COMIN' WAYLON JENNETT & JERRY REED (RCA PB-13580)
14 ISLANDS IN THE STREAM KENNY ROGERS & DOLLY PARTON (RCA PB-13561)
15 TOO HOT TO SLEEP LOUISE MANDRELL (RCA PB-13567)
16 YOU'VE GOT A LOVER RICKY SKAGGS (Epix 34-04044)
17 LET'S GET OVER THEM TOGETHER MOE BANDY & BECKY HOBBS (Columbia 38-03970)
18 NIGHT GAMES CHARLEY PRIDE (RCA PB-13541)
19 HEY BARTENDER JOHNNY LEE (Full Moon/Elkira 7-29585)
20 WILD MONTANA SKIES JOHN DENVER/ENMILIO HARRIS (RCA PB-13562)
21 I'M ONLY IN IT FOR THE LOUJOHN CONLEE (MCA-52231)
22 THE EYES OF A STRANGER DAVID WILLS (RCA PB-13541)
23 BABY I'VE YOURS TANYA TUCKER (Arista AS 1-9046)
24 THE WIND BENEATH MY WINGS GARY MORRIS (Warner Bros. 7-29552)
25 IF IT WAS EASY* ED BRUCE (MCA-52251)
26 BREAKIN' DOWN WAYLON JENNETT (RCA PB-13543)
27 A FIRE I CAN'T PUT OUT GEORGE STRAIT (MCA-5220)
28 YOU'RE GONNA RUIN MY BAD REPUTATION RONNIE McDOWEL (Epix 34-03946)
29 GON' DOWN HILL JOHN ANDERSON (Warner Bros. 7-29568)
30 HE'S A HEARTACHE JANIE FRIECE (Columbia 38-03991)

KEEPIN' POWER - Crystal Gayle - Columbia
LOVE IS A BATTLEFIELD - Pat Benatar - Chrysalis
LOVE IS A STRANGER - Eurythmics - RCA
MAKE ME WANNA DANCE - Andre Cymone - Columbia
ONLY YOU - Commodores - Molown
UPTOWN GIRL - Billy Joel - Columbia

BLACK CONTEMPORARY
1 COLD BLOOD RICK JAMES (Gordy/Motown 1687OF)
2 JUST BE GOOD TO ME THE S.O.S. BAND (Tabu/CBS ZU 03059)
3 FREAK-A-ZOID MIDNIGHT STAR (Solar/Elektra 7-59628)
4 DON'T YOU GET SO MAD JEFFREY OSBOURNE (A&M 25611)
5 I CAN MAKE YOU DANCE (PART I) ZAPP (Warner Bros. 7-29553)
6 TONIGHT I CELEBRATE MY LOVE FEABO BRYSON/ROBERTA FLACK (Capitol B-5242)
7 GET IT RIGHT ARETHA FRANKLIN (Arista ASI-9024)
8 DEAD GIVEAWAY SHALAMAR (Sire/Elektra 7-59819)
9 ROCKIT HERBIE HANCOCK (Columbia 38-04054)
10 THIS IS THE END NEW EDITION (Stratavus/SWR 1111)
11 YOU'RE NUMBER ONE (IN MY BOOK) STEPHAN KNOTT & THE PIPS (Columbia 38-04033)
12 PARTY TRAIN THE GAP BAND (Total Experience/PolyGram 7B-02899)
13 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 370-7)
14 CHOOSY LOVER THE IsLEY BROTHERS (T-Nuck/CBS ZSU 0994)
15 HIGH-RISE ASHFORD & SIMPSON (Capitol B-5290)
16 HOW DO YOU KEEP THE MUSIC PLAYING JIMMY INGRAM & PATTI AUSTIN (Columbia 38-03916)
17 CRAZY MANHATTANS (Columbia 38-03939)
18 MIRACLES STACY LATTISAW (Cotllllon/Atco 7-98559)
19 YOU BROUGHT THE SUNSHINE (INTO MY LIFE) THE CLARK SISTERS (Washboard/Elektra 7-59810)
20 AIN'T NOBODY RUPH AND CHAKA KHAN (Warner Bros. 7-29555)
21 STOP DOGGIN' ME AROUND KLIDKE (MCA-52250)
22 PIECES OF ICE DIANA ROSS (RCA PB-13548)
23 HUMAN NATURE MICHAEL JACKSON (Epix 34-04020)
24 I KNOW* PHILIP BALEY (Columbia 38-03968)
25 PILOT ERROR* STEPHAN MULLS (Casablanca/PolyGram 814 142-7)
26 DO IT AGAIN (MEDLEY WITH BILLIE JEAN) SINGSHOT (Dualty OUT 044)
27 PARTY TIME KURTIS BLOW (Mercury/PolyGram 812 687-7)
28 I.O.U.* FREEZE (Stratavus/SWR 2210)
29 LADY LOVE ME (ONE MORE TIME)* GEORGE BENSON (Warner Bros. 7-29563)
30 JUICY FRUIT MTUME (Epix 34-03957)

RECORDS TO WATCH

ADDCITTED TO THE NIGHT - Lippa, Inc. - Casablanca/PolyGram
A LITTLE GOOD NEWS - Anne Murray - Capitol
ANYONE ELSE'S HEART BUT MINE - Terri Gibbs - MCA
BABY I WANT YOU BACK - Jilnor - Mercury/PolyGram
GOTTA GET BACK TO LOVE - Sister Sledge - Cotllllon/Ato
HOUSTON - Larry Gatlin & The Gatlin Brothers Band - Columbia

CASH BOX
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COMPANY
ADDRESS BUSINESS HOME STATE PROVINCE COUNTRY
CITY ZIP
NATURE OF BUSINESS PAYMENT ENCLOSED
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