CASH BOX

NARM EXECs MEET AT LA COSTA
CASSette MANUFACTURERS INCREASE PRODUCTION
COLLEGE RADIO STIMULATES MARKET
CONCERT PROMOTERS REVEAL BUSY SEASON
ASCAP RELEASES FINANCIAL REPORT
ONCE IN A WHILE
AN ALBUM COMES ALONG
WHOSE HOPES AND DREAMS
OFFER SUCH HEARTFELT REFUGE
FROM THE TROUBLED TIMES
IN WHICH WE LIVE,
EVEN THE MOST
CYNICAL EARS CANNOT IGNORE IT.

A LITTLE GOOD NEWS.
THE NEW ALBUM BY

ANNE MURRAY

ON RECORDS AND HIGH-QUALITY
XDR CASSETTES. FROM CAPITOL.
IT WILL BRING OUT
THE HUMAN IN YOUR BEING.
EDITORIAL

The old truism is that the only thing constant is change, and that's one thing we have to agree with. And although Cash Box is in its 41st year of publication, we've made it a point to never stand still or rest on our laurels.

Last week we debuted a new weekly feature, The Cash Box Interview. As reporters, we understand that readers need to have a healthy amount of skepticism when they weigh information presented to them. All too frequently, objectivity is an ideal in journalism instead of a reality. Our new feature will present another way for you to get directly to the source through candid and open conversation with the major figures in all phases of our industry. Last week it was The Commodores, discussing their plans for life without Lionel Richie. This week it's music video trendsetter Bob Giraldi offering some unorthodox — and perhaps unpopular — views on his medium. In coming weeks we will be bringing you interviews with artists, executives, managers, retailers and observers with the goal of keeping you informed of changes in our business.

This week's issue marks another change: the return of separate columns to cover the industry in New York and California. Since last year when we combined and shortened East Coastings and Points West into a single column, we've been besieged by requests to restore them to their original lengths. We're pleased to say we're knitting under.

Offering complete coverage of our industry has always been our priority, and that will never change. But the way we do it has always been with sensitivity towards the times. So as far as changes, this is just the beginning.

Keep your eye on us. Because we've got ours on you.

COUNTRY SINGLE

DON'T YOU KNOW HOW MUCH I LOVE YOU
Ronnie Millsap
RCA

IN YOUR EYES
George Benson
Warn Bros.

On The Move

It has taken a lot of time and hard work for Lee Greenwood to achieve national recognition as a country music performer. A man of a thousand stories and a quilt of experiences had only his talent and commitment to become a songwriter driving him towards his dreams. Brought up on a small chicken farm near Sacramento, Greenwood worked at any music hall shows he could find including slings in Reno and Las Vegas where he worked briefly as a card dealer. However, his determination and love for music finally paid off when Mel Tillis covered one of Greenwood's songs. Since then, artists like Kenny Rogers and Brenda Lee have sung Greenwood's songs. Although an accomplished songwriter, Greenwood wanted to sing his own songs and with the release of his own "Inside Out" album, a succession of hits slipped in the country music charts, including the latest chart success "Somebody's Gonna Love You" currently building at #16, the long hard work has finally paid off.

ON THE COVER

SINGLES

ALBUMS

WHAT'S NEW — Linda Ronstadt — Asylum

TOP POP DEBUTS

B/C SINGLE

COUNTRY ALBUM

THE CLOSER YOU GET
Alabama

RCA

GOSPEL

JESUS I LOVE CALLING YOU SISTER
Shirley Caesar

Myrrh

NUMBER ONES
College Radio Making Impact At Retail And Concert Level

by Harry Weiner

NEW YORK — College radio, often viewed with skepticism by practicing industry-watchers, continues to maintain its trend-setting reputation. A Cash Box survey of key and highly rated college stations revealed most are acting as catalysts for new music activity at the club as well as the retail level. Even with the majority of playlists focusing on import product (when available), local bands and alternative tracks from commercially established new music acts, stations with respectably sized wattage are influencing their markets beyond campus limits.

Page Greytok is general manager for WNUW, a 7,200-watt FM outlet broadcasting from Northwestern University in Chicago. “It’s a fortunate time for us now,” she noted. “We offer full time what other stations are trying to incorporate into their format. WXRIT considers us only the new music competition in town. This is the only place people can hear certain groups. Last year it was Deyxys Midnight Runners, this year it’s R.E.M. and Bauhaus.”

Greytok also remarked that, in her estimate, less than 1 percent of the student population listen to the station. However, there is a large, loyal following. “We don’t cater to campus,” she said, “we are more interested in serving the outreach audience of Chicago. And let me tell you, I often have to take the request phone off the hook.”

Madeline Luskin, music director for KALX also viewed her station as a serious competitor to commercial AOR outlets in the Bay area. “We are often seen as a new music threat to KGAK (a Rick Carroll-consulted station). Let them play Minor Detail and Evelyns on the same airwaves,” she commented to the indies and local bands.

Joel Quirt of San Diego State University station KCR was equally serious about their role in the marketplace. “People who are sick of his Rock of the 80’s music find KCR to be the place to hear the music first,” he said. The station can only be heard via the Cox Cable system in San Diego, but its power as an alternative is undiminished. “We are known for breaking music here,” claimed Quirt. “Our import show is underwritten by a local record store. The show directly affects their sales. We are the only station on the net that plays them.”

Quirt is also supportive of independent bands. “The Violent Femmes, for example, have been asked to play here due to heavy station support,” he noted, and added KCR features local bands in co-promotions with local clubs. “College radio is an advantageous atmosphere for local music,” he echoed.

Kirkys cited an example of the 1,000-watt NARM Execs Hold La Costa Meeting, New Headquarters Plans Revealed

by George Albert

LA COSTA, CALIF. — During its retailers advisory committee meeting, the board of directors of the National Assn. of Record Merchandisers (NARM) announced on Tuesday, Sept. 20 that it will be moving its headquarters from Cherry Hill, New Jersey to Los Angeles, CA in April, 1984 following the Miami NARM convention. At the same time NARM announced that an east cost NARM office will be maintained in New York.

Concurrent with this action, the board of directors unanimously appointed Dan Davis executive vice president of NARM as well as Gift of Music Inc. and the NARM scholarship foundation. Davis already holds the position of executive vice president of the Video Software Dealers Assn. (VSADA). Davis will be located in the new Los Angeles home office, while Joe Cohen — who has served NARM as executive vice president for the past six years — will be retained as a special consultant located in the New York office.

Strategic Placement

With offices in L.A. and Manhattan, NARM will be strategically placed in both of the major creative manufacturing and marketing centers for the record and video industries.

Manufacturer’s representatives who attended the retailers advisory committee meeting included Wayne Le Cam-Chen, Joe McFadden and Lee Smith from Capitol Records; Larry Hayes from A&M; Bob Singer from EMI/Liberty; Paul Smith, Tom McQuinn and Don Van Gorp from CBS.

Cassette’s Growth Now Felt By Manufacturing Companies

by Jim Bessman

NEW YORK — The increased consumer demand for prerecorded cassettes has had a related effect on manufacturing. Tape and disc manufacturers contacted by Cash Box report that they, too, have reached near parity in their cassette and disc output due to the rise in cassette orders from their customers. In some cases, this has necessitated work force changes; in almost all cases, facilities and tape formulations have been upgraded to accommodate the configuration’s growth.

Different Needs

Ascertaining the ratio of LP-to-cassette at the production level is difficult, since not every customer requires both kinds of goods. So observed Roger Goldstone, president of Hauppage Record Manufacturing (HRM) and sister company Hauppuage Tape Manufacturing (HTM), both located in Hauppage, Long Island. “Clearly, we’re seeing a trend towards the cassette format from 12-inch records,” said Goldstone, whose companies manufacture both LPs and cassettes for PolyGram, cassettes for Arieta, and both configurations for many smaller labels including Prelude and Suffix Marketing. “But the degree is hard to quantify exactly since our customers have tiered ordering levels. For instance, where someone will come in and say that their cassette sales are exceeding their records, another will come in who only puts out records and no cassettes.”

But at A.S.R. Recording Services Inc.’s East Coast location in Glen Rock, N.J., Allen Wentraub, co-principal of the company, was able to take a more definite stand. “Our indications developed through the customers which we service that cassettes and LPs are at parity,” said Wentraub, who lists PolyGram, K-Tel, Disney, Mca Music, and many smaller companies among his clientele. “New releases are up to a minimum of 50-50 cassettes-to-LPs at the manufacturing level, whereas cassettes were only 35 percent a year ago. We’re also finding that recorders are heavily weighted towards cassettes, and that the life of an album can reach a 60 percent cassette production mark.”

Surge In Market

As a result, cassette manufacturers have noticed the surge in cassettes in the last 12-18 months. Some have made significant shifts in personnel to cope with increased cassette production. At PRG Recording Co. in Richmond, Indiana, tape operations manager George Preston noted a 50 percent increase in the number of employees working in tape duplication within the last four months, making a total of around 70 workers as compared to the roughly three times that in the record

(continued on page 28)

'83 Summer Concert Season Said To Be Among The Busiest In Recent Years

by Todd Marmorstein

LOS ANGELES — The 1983 concert season proved to be one of the busiest in recent years, with prominent acts of the student population listening to the station. However, there is a large, loyal following. “We don’t cater to campus,” she said, “we are more interested in serving the outreach audience of Chicago. And let me tell you, I often have to take the request phone off the hook.”

The number of acts appearing nationwide seemed higher in comparison with other summers, but a Cash Box survey revealed the actual attendance levels at concerts varied, ranging from takers of acts to crowds near-empty houses. Promoters attributed this to several factors.

PLANT SEEDS TOUR — Atlantic recording artist Robert Plant kicked off his solo tour of North America recently by performing his first show at the Rosemont Horizon in Chicago. The tour coincided with the release of the new solo album "Plants of Moments," released on Plant's own Atlantic-distributed Es Paranza label. Pictured here backstage at the Rosemont are (l-r): Plant, Sheldon Vogel, vice chairman, Atlantic Records; Phil Collen, senior vice president for international operations, Atlantic Records, and Sudakoff, local promotion representative, Atlantic Records.

Ed Traversaire, a promoter with Dicaesare-Engler Productions in Pittsburgh, PA, claimed this past season was a busy one but not without some hitches. “Lots of groups decided to tour, but we were very slow on ticket sales,” he said. "The economy problem and the number of acts in town after the off season, things tighter. We had a lot of shows where the audience was in the 25 to 35 age bracket. It’s even more difficult to sell tickets to this group, because they’re tighter with money.”

MTV Helps

Dicaesare-Engler books the Stanley Theater, which has a capacity of 3,500, and the Civic Arena, which can hold 17,000.
#### BUSINESSES NOTES

**Audio Industry Sets 17 CD Disc Listening Parties Across The U.S.**

NEW YORK — A series of compact disc listening parties will be held in 17 major American cities during October in a joint promotion co-sponsored by Sony Corp. of America, WEA, PolyGram Records, Contemporary Records, and High Fidelity Magazine. The series of listening parties are designed to expose potential consumers to the vaunted audio quality of the CD system, and mark the first industry-wide promotion of a new technology in bringing together segments of the music industry, software, publishing, radio and retailing communities in informing the public regarding it.

The parties are entitled “Date With Digital” and will use local rock spots or landmark buildings to get away from a high-tech setting in favor of a party atmosphere to appeal to the potential consumer with audience. Eighteen major AOR and pop FM radio stations will co-sponsor the parties, broadcast details, and award invitations to the party. Air personalites will act as masters of ceremonies, and will conduct drawings for prize giveaways following CD demonstrations.

The estimated 20,000 people who will be invited to the 17 parties will also be able to personally view and handle the CD equipment on display and speak with hardware and software representatives. Special display areas will be constructed to showcase the CD system, with specially printed signage listing all local sales outlets for CD wares. WEA and PolyGram marketing personnel will be present to discuss their current and future CD releases. Additionally, key audio hardware retailers selected by Sony will explain the optical sound quality of the CD system to compact disc players.

Prizes to be given away at the parties include the Sony CDP-101 Compact Disc player, one of three players provided by Sony for demonstration at each event. Sony will also give away a variety of other audio accessories and appliances. Sony Consumer Products Co., The Compact Disc represents the most fundamental change in how consumers listen to music since the introduction of stereo records. We have to reach beyond today’s audiophile and expose future customers to the exceptional reproducibility capabilities of the Compact Disc system.

Hardware and software manufacturers have settled on one compatible Compact Disc playback system as the standard for the industry,” said Heny Droz, president of WEA Corp. of America. “It is a tremendous opportunity to expose the digital audio to consumers in the form of the CD, that is, a mass-market spirit of cooperation has spilled over into the marketing of this exciting new product to the public. No technological advance in our industry has ever before been promoted with this kind of partnership behind it. This is a union that is long overdue.”

The “Date With Digital” dates, locations, and participants are: Oct. 10 — Wolfgang’s in San Francisco, KMLE; Oct. 10 — The Agora in Cleveland, WMMS; Oct. 10 — Turn of the Century in Denver, KBPI/WVOD; Oct. 11 — Summerfield’s in Minneapolis, WOLFL-FM; Oct. 11 — Owl’s Nest in Orlando; Oct. 11 — Rockers in Houston, KSRR-FM; Oct. 11 — The Main Act in Detroit, WRIF-FM; Oct. 13 — Tango in Dallas, WZEW; Oct. 13 — Astor Park in Seattle, KISW-FM; Oct. 13 — The Ritz in New York, WNEW-FM; Oct. 13 — Ourown in San Diego; Oct. 13 — Gatti’s in Dallas, WHKL-FM; Oct. 13 — Santa’s in South in Miami, WSMF-FM; Oct. 19 — Bayou (Georgetown) in Washington, D.C., DO-111 (WWDJ) Productions as well as others will have the opportunity to listen and critique the songs by the participants in search of a new hit song.

The program is a free offer on information in the advertising of the music technology with a video and new instrument on display.

**Kawashima To Handle Bacharach, Sager Publishing**

LOS ANGELES — Carole Bayer Sager and Burt Bacharach have contracted with independent music publisher Kosei Kawashima for placements on the existing catalogs of Bacharach’s Blue Seas Music, New Hidden Valley Music and Sager’s Begonia’s Melodies, and has also formed “The New Company” with Kawashima as a separate publishing entity for obscure writers.

Since Bacharach and Sager have collaborated with each other as well as with other writers, the new association with Kawashima will provide a central file of all their titles. Kawashima, a former Cash Box writer and Los Angeles Times music reviewer, was a professional manager at Joeble Music Company, the publishing division of Motown Records.

**ASCAP Releases Financial Report at West Coast Meet**

LOS ANGELES — The American Society of Composers, Authors, and Publishers concluded its West Coast ASCAP Convention Meeting at the Beverly Hilton Hotel in Los Angeles, Sept. 21, to release its financial report for the first eight months of 1983.

Attended by the members of the ASCAP Board of Directors, the meeting was held in the Maryland Senator principally involved in legislation concerning royalties and copyright. The meeting was attended by Hal David, President of the Board.

David began his report by expressing some doubt regarding the status of the settlement that is being discussed, or the issue testing the legality of blanket licenses for TV stations. “At this time, we are somewhat in limbo,” he said. “All the briefs have been submitted — the plaintiffs as well as ours — to the Second Circuit Court of Appeals in New York.” He expects the case to be heard within the next couple of months.

On a more positive note, David was pleased to announce that the total receipts of ASCAP from royalties for the first eight months of 1983 add up to approximately $137 million, marking a $12 million increase over the same period in 1982. The net income is expected to be $1 million in license fees over the previous year and a $1.5 million growth in receipts from foreign countries. He also pointed to a 3 percent gain in total domestic distributions for the first two quarters of 1983.

David continued by reporting that the September third quarter writer distribution approximately $16 million, and this amount is expected in August. Also, as of June ASCAP made a special distribution to its members that was approximately $8 million because of its agreement with HBO and Cinemax pay television services. The ASCAP president emphasized, “It’s important to remember that special distributions such as these are unique to ASCAP, no other performing rights organization in the U.S. makes a special distribution of this nature.”

David concluded by stating that the ASCAP is on a gravy-throated barfly will especially be surprised by the artist’s extremely versatile roles on this album, and for pure kicks, two eccentric instruments are also included on the LP.

**ASCAP**

**BOSSA NOVA HOT** — Michael Sembello — Warner Bros. 23920-1

**Producer:** Phil Ramone — **List:** 8.98 — Bar Coded

Sembello’s percussion-laden first album contains much of the same drive and vigor found on his Top Five single “Maciach,” which first appeared in the Flashdance soundtrack and closed out Side A here. Combining electrotop with a touch of rhythm and blues, Sembello serves up some mellow tunes on the tune “Superman” and “Talk,” but then explodes into a harder dance-oriented groove on cuts like “Goodtime” and the current chart-climber “Automatic Man,” which cop honors this week for highest single debut. There’s a little something for everyone’s taste on this disc, and as a result it should be a natural crossover success, garnering airplay on Top 40, pop, B/C, M & C, M & A, and C outlets. Produced by Billy Joel knobwelder Phil Ramone.

**LETTERBOX**

**JIBBERJABBER** — Joeboxers — RCA AFT 4847 — Producer: Alan Shacklock — **List:** 8.98 — Bar Coded

With its first single, “In the Camel’s Back” in its second week on the charts, it’s only a matter of time before the U.S. feels the force of the live act Joeboxers head-on. Attired in depression-era dockworker clothes, the band’s music is anything but depressing. Melding rock, jazz, and at the core, the group ultimately comes up with a surprisingly original and fresh sound certainly relevant to today’s musical tastes and tendencs.

**continued on page 8**
4 ways to win.

Chic will make you a "Believer"—again.
On Atlantic Records and Cassette 80107
Produced by Nile Rodgers and Bernard Edwards for the Chic Music Organization, Ltd.
Management: Chic Music Organization, Ltd.

"Bad Enuff," from Slave.
The baddest, the funkiest, and the meanest funk in town.
Features the single, "Shake It Up" 7-99838
Produced by Jimmy Douglass for Da-Ton Productions, a Father Division of the Jam Patrol
On Cotillion Records and Cassette 90118
A Division of Atlantic Recording Corporation
Management: Bonanno Management, Inc.

Target," from Tom Scott.
A direct hit.
On Atlantic Records and Cassette 80106
Produced by Tom Scott
Management: Ron Rainey Management, Inc.

Ronné Dyson's "Brand New Day.
Everything else is history.
Featuring the single, "All Over Your Face"
Produced by Butch Ingram for Family Productions in Association with Omni Productions
On Cotillion Records and Cassette 90119
A Division of Atlantic Recording Corporation
Management: Buddy Allen Management
NEWS & REVIEWS

REVIEWS

AGNETHA FALTSKOG

Only history will tell, but 1983 may go down as one of the most important years in the history of commercial music. Not only did the U.S. Government peruse an SA Test device of itself of many of the companies, but the past nine months have also seen the world's number one pop chart, ABBA, spin off two successful solo careers. The success of group member Frida (Frida) and Bjorn's first English-language solo album is already history, now the group's other female member, Agnetha Faltskog, has made her home with "Wrap Your Arms Around Me" on Polydor/Pyramid.

"We're used to being compared," Faltskog says. "When compared to the obvious parallel of Frida's solo album, "But I don't like the comparisons because we have very different tastes. Like both albums a lot, but it's a little more rocking and I'm more pop. And while Abba opened the door, I think people only recognize our faces and not our names."

Based on the strength of "Wrap Your Arms Around Me" it is evident that Faltskog, before the name as one is recognizable as the face. Faltskog's voice is also immediately identifiable, and her use of many of the pre-Abba musicians who have backed Abba on their recordings - which have sold in excess of 80 million copies worldwide, has helped listeners on familiar ground. "It was nice to work with people I was used to," the singer says. "I felt comfortable and safe.

But while Faltskog surrounded herself with sidemen she was familiar with, she also arranged songs about going outside Abba's inner-circle for material and a producer. "I drew up a list of producers I wanted to work with," she says when questioned on the selection of studio vet Mike Chapman (Blondie, The Knack, Toni Basil, Bow Wow Wow). "The first thing I asked was Barry Gibb, but he was doing a movie and I couldn't make it. Mike wanted to help and heard of his previous records, I decided I liked him as a producer."veled in industry from his top 10 pop/DJ crossover smash "If You Let Me Make Love To You, Then Why Can't I Touch You." On his latest effort, Dysk arranges the aid of the producer the hot to top 10 hit 1940 R&B hit, "All Over Your Face," which clocks this week at #33 bulit. Other notable songs on this album are the glowing ballad "Let Me Love the" by the solo-act, the self-confident, uptempo "Don't Need You Now," and the percolating I "Need A Little More Lovin." The cutting "You Better Be Fierce" is a dance for disco club play, with its non-stop drumbeat and scintillating sound effects.

PLAYING FOR KEEPS — Big Twist and The Mellow Fellows — Alligator AL 4732 — Products: Gene Barge and Pete Special — List: 8.98

One of Chicago's top-drawing bands, Big Twist & The Mellow Fellows have earned high marks in the Windy City for their classic rhythm & blues, soul and rock sounds. On the group's Alligator debut, the disc 16-foot classic such on classic tunes as "Willow, Willow," "Nothin' but a Woman," "Heaven's Love," "Toni Joe" White's "Polk Salad Annie," and a host of original blues compositions. A four-piece horn section provides the big, boisterous sound, while Jim "Rocket" Nolan propels the group with his dynamic harmonica playing. Produced with love by veteran Chi soul blues giant Gene Barge along with Mellow Fellow axeman Pete Special.

POP

INTRODUCING THE STYLE COUNCIL — Polydor 1277-1 Y-1 — Products: Peter Wilson and Paul Weller — List: 5.98 — Bar Coded

Formed by former Jam guiding force, Paul Weller and Mick Talbot, D'Sy's Mid- night Runners' producer, Style Council is an attempt to de
dvelop more than just a dance act. With a tradition of quality releases under the Res
don Records label, Weller's concept for Style Council and Recordings was to bring back the Motown talent and effective to music where various bands signed to the same label would play similar types of music, share similar vocalists, and the same musicians. Nostalgia...certainly not. Upon listening to "Introducing The Style Council," one will find music whose roots reach to the soul and rhythm and blues of such performers as the Four Tops, The Temptations, and Diana Ross, yet its musical energy and lyrical content is stric
tly for the 1980's.

FEATURING PICKS

STANLEY CLARKE/GEORGE DUKE (Epic 34-04155)


These two jassemiers teamed up in 1981 with significant commercial success and garnered a bonfire hit single of the "Sister Baby." This year's edition sports a more up-tempo collaboration, with "Heroes" destined to be a hit for both Sambian's "Mama" and Duke's "Sister Baby." The thrill of while Clarke's bass lines propel the track, it's Duke's synth solos and fills that bear the greatest weight.

KID CREOLE AND THE COCONUTS (Sire 7-29486)

If You Wanna Be Happy (2:29) (Rock Masters Inc.) (BMI) (Guida/Guida/Royter) (Producer: August Darnell)

Cree and crew make another bid for U.S. play with a cyphalogy-ligned remake of the Jimmy Soul pre-N.O.W. classic, which went to #1 in 1963. While it's almost a note-for-note reading, done in the ad-lib "rap" and falsetto shouts on the fade, Dar
elle's tongue-in-cheek point of view carries a contemporary feel. After their string of near misses, here's hoping the Kid & The Coconuts finally get their due.

CHAZ JANKEL (A&M AS-2590)

Without You (1:46) (Avir Music Inc. — ASCAP) (Producer: Chaz Jankel/Weymouth) (Producer: Chaz Jankel)

Jankel's warm falsetto-like vocal pitch leads the way in a captivating loss statement co-written by The Tom Tom Club's Tina Weymouth. Perry purling picks sets a steady rhythmic current, jazzed up with horn and syncopated harmonies. The funk mix makes for U/C crossover appeal as well as AOR/Top 40 play.

Black Contemporary

C.R.'S BANDSTAND Featuring D.J. HOLLYWOOD (Mercury 814 285-7 (continued on page 10)

REVIEWS SINGLES OUT OF THE BOX

PAT BENATAR (Chrysalis VS 42732)

Love is a Battlefield (4:00) (Chinnichap Publishing/Carriers Music — BMI/Makiki Publishing Co., Ltd./Arista Music — ASCAP) (M. Chapman/H. Knight) (Producers: Neil Geraldo and Peter Coleman)

Benatar takes a bleak look at young love in one of two solo studio tracks from her new "Live From Earth LP." Syntha

Cash Box/ October 1, 1983 6

novations. Aside from the aforementioned hit single, songs like "Boxerbeat," "Cursed Geolee" and "Hide Nor Hair" seem firmly entrenched in the American pop tradition with barroom piano runs and R&B horn riffs a la J. Geils.


Last year RCA issued a historic six-album set of "The Dorsey/Sinatra Sessions," representing the complete studio collaboration between Dorsey's orchestra and the then youthful warbler from Hoboken, New Jersey. Now, as a "continuance and an end" to the series, the label has released an LP which includes a number of radio broadcasts originally aired during the 1944-62 period, an arrangement and compilation conducted by Axel Stordahl which features the singer accompanied by strings and woodwinds. The Dorsey side of the Dorsey/Sinatra crooning such standards as "Song of India, Marie," "I Can't Give You Anything But Love," and "My One and Only Baby," while the flip con
tains a potent rendering of Cole Porter's classic "Night and Day," accented by Stordahl's heavenly arrangement.

IT'S ABOUT TIME — John Denver — RCA ABL-4689 — Producers: John Denver and Barney Wycoff — List: 8.98 — Bar Coded

Denver's latest album represents a departure from his uppy, rocky mountain tunes which earned him success in the 1970s. Dedicated to the memory of his father and other personal influences, the LP should prove a new twist for the singer that will swell on familiar Denver themes like "I Remember Romance" and "Wild Montana Skies," the singer throws listeners for the challenge of a sub-styled entitled "World Game" which features musical support from The Wallers and The T-Bone Walker Band, with Bob Marley, John Denver goes nasty dread?

HIPS & THIGHS — Audio Aerobics IV — Lakeside LSF 5000 — Producer: R.J. Barich — List: 5.98

In this segment of Lakeside's comprehensive workout series, instructors Leslie and Stacey Lillian take listeners through an intense exercise session that includes an "aerobic boogie," "routine flair" and "fringe leg lunge" helping to firm up while slimming down the hips and thighs. Movements such as "in and out buttocks lurch," "fringe leg lunge" and "outer thigh thinner" are fully detailed both on the vinyl and in an accompanying booklet. Unlike most exercise records that feature background percussion and confusing arrows going every which way to demotivational the Audio Aerobics package is easy to follow with clear photographic and a well-written text, mak
ing the body maintenance program extreme
tly simple to understand and follow.

BRAND NEW DAY — Ronnie Dyno — Cotillion/Atlantic 90110-1 — Producer: Butch Ingram — List: 8.98 — Bar Coded

Dyno, who first came to prominence in the original cast of Broadway's tribal loveock musical "Hair," won kudos from the
You’ve got to think big when the critics are talking like this.

“The new act that record business insiders are betting on most heartily this fall is the militant-sounding British rock quartet Big Country, who have already had two English hits. Their hard, guitar-based, folk-rock is built around two lead guitars that suggest the flare of electrified bagpipes.”

—THE NEW YORK TIMES

“Here’s a big-noise guitar band from Britain that blows the knobs off all the synth-pop diddlers and fake-funk-frauds who are cluttering up the charts these days. Big Country mops up the fips with an air-raid guitar sound that’s unlike anything else around.”

—ROLLING STONE

BIG COUNTRY.
Taking the country by storm with their new album, “The Crossing.”
The Single “In A Big Country”...Shipping Now!!
814-467-7

Produced by Steve Lillywhite.
NARM Sets Agendas For Rack Jobbers & One Stop Conferences

NEW YORK — The National Assn. of Recording Merchandisers (NARM) has set the agenda for its 1983 Rack Jobber Conference and First Annual One Stop Conference, both of which run consecutively from Oct. 31-Nov. 4 at La Posada in Scottsdale, Ariz.

The Rack Jobbers Conference gets under way first with a reception at 7:00 p.m. Monday evening, Oct. 31. A dinner meeting will follow at which NARM President John C. Mann’s welcome being delivered by Jerry Hopkins of Western Merchandisers and Whitehorse. The committee’s Chairman’s Report from Richard Greenwald of Interstate Record Distributors.

A rack jobbers breakfast meeting will be held at 8:00 a.m., followed by a general business session at 9:00, chaired by Hopkins. During the session Stuart Horton, chief operating officer of CES Publishing, will speak on “Mass Merchandising: The Unlimited Opportunity,” after delivery of a keynote as an example of mass merchandiser on the role of the rack jobber. Other items scheduled for the session include a “NARM Markets Music” presentation featuring a “Give the Gift of Music” update and the “Discover” Grammy and country music campaigns.

A breakfast with the ramp was moderated by Steve Trainman of the Recording Industry Assn. of America (RIAA). NARM operations will continue updates on UPC bar coding, uniform carton count, standard forms, and telecommunications, to be led by Bob Schubart of Western Merchandisers; and a presentation on “Tape Packaging: A Time For Decision,” by James Moran of Pickwick Distribution.

From noon to 5:00 p.m. “One On One” meetings will be held for rackers to meet with manufacturers at poolside according to pre-scheduled appointments. A buffet luncheon will be served during this time.

The day’s activities end with a cocktail reception from 7:00-8:00.

Wednesday morning begins with a rack jobbers breakfast meeting chaired by Harold Okinow of Lieberman Enterprises, director of the topic “Alternative Product Lines: The Key To Our Future?” will be discussed. Another series of “One On One” meetings will be held at the Rack Jobbers Conference, 10:30 a.m.-1:00 p.m., with lunch again served at poolside.

The One Stop Conference immediately follows, with an introductory one stop meeting taking place at 3:00 p.m. along with a presentation by Cyst Student of the Credit Managers Assn. A reception at 6:00 leads into a dinner meeting, to include welcoming remarks by conference chair Barry Collins of Simpson’s Rack Jobbers, and keynote speaker by Michael Spector of MSJ Entertainment, and a presentation on “The One Stop Customer Speaks” by Arthur Kuplack and John Lane of Rolling Stone Records and Tapes.

Thursday morning gets underway at 8:00 a.m. with a breakfast meeting and a presentation by Stanley Keilman of Sound/Video Unlimited on “Maximizing the Limited Resource: Advertising and Point of Purchase Marketing.” From 10:00 a.m.-6:00 p.m. “One On One” meetings will be held at poolside for one stops and manufacturers, with buffet lunch being served. Dinner is at 7:00.

After breakfast at 8:00 a.m., Friday morning’s business session, chaired by Marshall Stanglin of the Show Industries/City One Stop, begins, followed by a report from Al Bergamo, president of MCA Distributing Corp. A panel discussion on the
ASCAP congratulates Marvin Hamlisch on the longest running "Chorus Line" in theater history.

A Chorus Line

We've always had the greats.
Cassette’s Growth Felt By Manufacturing Companies

continued from page 5

manufacturing division, which includes distribution.

Pennet reported no accompanying comment on his record pressing workforce.
However, Barry Brunstein, financial vice president of ElectroSound Group, which has tape plants in California, Long Island, and Long Island, has said to shut down pressing plants in Pennsylvania and Long Island if the last two years while maintaining the best in Ohio and Indiana. “We’ve suffered along with everybody else with the decline in LPs,” said Brunstein, whose outfit manufactures tapes for two independent label artists as well as majors who need to supplement their own pressing capabilities.

Brunstein added that his company’s cassette business had increased by 10-15 percent over the last year. And while other manufacturers noted similar increases, few reported the need for increased cassette workers seen at PRC, largely because of the more automated cassette duplicating process than that in disc pressing.

“Cassette manufacturing is less labor intensive because it is a much more automated process,” said HTM’s Gouldstone, who currently numbers 130 employees in record manufacturing as compared to 35 in cassette. Noted Jim Roe, director of engineering for audio tape duplication at WEE Manufacturing Inc. of Specialty Records Corp. in Olyphant, Penn., “The packaging end of the cassette process is now less than one hour, whereas LP inserts are largely manual.”

Sani Rothberg, Weintrub’s partner at A.S.R., also observed that the automated cassette manufacturings process kept his workforce even despite increased cassette demand. He stated, however, that record company “doodling” in agreeing on a standard cassette packaging was preventing automation in manufacturing beyond the Norelo box. While his overall workforce has expanded, the increase is not in cassette manufacturing as such but in related areas such as special packaging including added glue.

In the last year, A.S.R. has invested between $500,000 and $1 million in upgrading the quality as well as the capacity of its duplicating equipment. The 50 percent increase in capacity at the company’s New Jersey and Canoga Park, Calif., plants now amounts to 100,000 to 150,000 copies per week or 10,000 to 15,000 pieces daily. WEA Manufacturing doubled its cassette capacity in late 1982 by expanding output at Specialty and beginning cassette production at a allied Record Co. in Los Angeles.

At PRC, the recent introduction of new duplicator lines, rebuilt skin-wrap packaging machines, and the addition of 10 “slave” machines to the duplicating system has doubled output since 1981 to a current 70,000/75,000 per day capacity. If demand continues to increase, more equipment will be added within the next three months to up daily production by 30,000 units.

Besides increasing the quantity of cassettes produced, manufacturers have been faced with increasing cost, particularly in material. For example, PRC’s Preston said that chrome tape was “gaining a foothold” there. Both Specialty and ElectroSound have recently gone to the Doby Hundred noise reduction system, which monitors the music signal being recorded and makes adjustments to ensure optimal characteristics. According to Specialty’s Roe, the move to HR results directly from the “increased emphasis and importance of pre-recorded cassettes.”

At A.S.R., Weintrub said that there had been an emphasis there on upgrading product quality for quite awhile. “While we were once a record quality was better than cassette, hardware has improved by leaps and bounds so that in the last few years, cassette quality has increased to the point where it is equal to records.”

But A.S.R.’s Rothberg pointed out that, at least as far as sales, the growth in cassette production was not solely attributable to pre-recorded music cassette devices. “Our product mix over the last few years is not confined to the musical industry, but also includes educational, industrial, and computer cassette product,” he said. As an example, Weintrub also noted that the pharmaceutical companies were now using cassettes instead of the “detail” men who used to go around to doctors’ offices armed with product samples and sales pitches. “Now the doctor has a cassette player, so the salesman only has to drop off the samples with pre-recorded material,” he said. “Certain aspects of cassettes are better than the detail man, since a tape can be listened to one time, the act of playing a heartbeat or whatever effect a certain drug has.”

Weintrub said that some of these pharmaceautical cassettes are similar in number to pop product, with some titles showing initial releases of over 100,000 units. He noted that a recent release of an “other music” type cassette was the result of a “non music” product type.
BUILD SMALL, THINK BIG — RCA Records and Nippon Columbia Company of Tokyo (Denon) recently finalized a multi-year agreement for Nippon Columbia to manufacture RCA's Compact Discs. Pictured here reviewing CD manufacturing processes are (l-r): Dr. Ekke Schnabel, division vice president, international business affairs, licensing and merchandising; Aracellio Gallei, director of RCA Records; Kazuo Mochizuki, executive director of the general management of Nippon Columbia's record division; Robert D. Summer, RCA Records president, and Tosh Hirashita, director general manager of CD and overseas operations for Nippon Columbia's record division.

RCA Announces 24 Diverse Titles For Oct./Nov. CDs

LOS ANGELES — RCA Records president Robert D. Summer, recently announced RCA's decision to enter the Compact Disc market in the United States with October and November releases representing titles from the full spectrum of the company's repertoire.

The selection of CD releases for 1983 will be the first series of titles appealing to a variety of musical tastes. Releases by such acts as Kenny Rogers and the Eurythmics will be balanced with releases by Red Seal artists Julian Bream and Vladimir Horowitz, the original cast recording of the musical La Cage aux Folles, the first all-digital recording of a major Broadway show. The high technology recording innovations used to record "La Cage" will mean that the CD will have a greater and smoother dynamic range and frequency response than any previous Broadway cast recording, with no extraneous noise or distortion.

The October and November releases will include 24 titles — 13 from digital classical and 11 from digitally re-mastered analog recordings featuring RCA's most popular artists.

Classically, the initial release will contain CDs of performances by popular soloists such as Julian Bream and Vladimir Horowitz, original cast recording of the musical "La Cage aux Folles," the first all-digital recording of a major Broadway show. The high technology recording innovations used to record "La Cage" will mean that the CD will have a greater and smoother dynamic range and frequency response than any previous Broadway cast recording, with no extraneous noise or distortion.

Shipment to the U.S. for the October and November releases will total approximately $1.5 million.

Among the titles to be released will be "Sweet Dreams (Ain't Made Of This)," by the Eurythmics, "Rolling in Oz" by Rick Springfield, and "After Eight" by Taco.

Walk-A-Thon Skedded For Oct. 8 In L.A.

LOS ANGELES — The First Annual Viscay/Permanent Charities Committee Walk-A-Thon has been scheduled for Saturday, Oct. 8, with participants starting and finishing at the Century City Shopping Mall. Proceeds from the event, which will be funneled through the Permanent Charities Committee, are to benefit a variety of agencies, including the United Way/Red Cross, and 33 other recognized charities, clinics and foundations.

"Care Enough to Walk Together" has been the theme of this first annual event. By Salkowitz, Viscay Productions president, said: "In these troubled times when welfare budgets are being cut, when unemployment is high, when medical costs are soaring and relief is still a long way away, the entertainment industry is taking this opportunity to demonstrate it cares about the plight of those less fortunate."

CBS/SONY Relocation At Hong Kong Office

NEW YORK — CBS/Sony has announced a new location for its Hong Kong offices. The company's new address is 3/F, 4/F Acon Building, 22-28 Nanking Street, Yau Mai, Kowloon, Hong Kong. Their new telephone number is 3-314391.

East Coastus HERE NOW THE SHMOOZ — PolyGram will make it official this week when they announce Harold Childs' appointment as senior vice president of black music at the long-time home of the sitcom since the death of Bob Haywood. "We have the cast, the story lines and the locations," said a source close to the situation. "And some of the stars we've worked with before have expressed interest." "We're looking forward to working with the crew and getting back into the swing of things." "We're hoping to start production in the next few weeks and get the show on the air as soon as possible." "We're excited about the opportunity to bring back the show and bring back some of the old cast members." "We're also looking forward to working with the new cast members and bringing in some fresh faces." "We're hoping to start shooting in the next few weeks and get the show on the air in time for the fall season." "We're excited about the opportunity to bring back the show and bring back some of the old cast members." "We're also looking forward to working with the new cast members and bringing in some fresh faces." "We're hoping to start shooting in the next few weeks and get the show on the air in time for the fall season." "We're excited about the opportunity to bring back the show and bring back some of the old cast members." "We're also looking forward to working with the new cast members and bringing in some fresh faces." "We're hoping to start shooting in the next few weeks and get the show on the air in time for the fall season." "We're excited about the opportunity to bring back the show and bring back some of the old cast members." "We're also looking forward to working with the new cast members and bringing in some fresh faces." "We're hoping to start shooting in the next few weeks and get the show on the air in time for the fall season."
Sony Hopes To Co-Promote Vid Product With Record Cos.

NEW YORK — The recent success of a Duran Duran co-promotion involving Capitol and EMI and Sony in support of the group’s album and video has increased the interest of those in the music industry in the possibilities of video tie-ins. There is a feeling that music and video should go hand-in-hand and that a cross-promotion can increase record sales and foster interest in the video release.

Another area of potential cooperation between record label and video manufacturer is advertising. Here O’Donnell said that Sony would finance half of an ad campaign, cross-merchandising each other’s products. The company expects that 10 percent of the market can buy a video while 100 percent can buy records or tapes. These ads could take the form of print, radio, and TV.

O’Donnell suggested that additional in-store cross-promotion could include contest giveaways of both record and video product, as well as simultaneous in-store appearances, with half of a group at a record store and the other half at a nearby video store. He also indicated that the marketing of an artist’s video product at concerts through the artist’s concert merchandising company.

Most of these cross-promotions are intended for use with Sony Video 45 and LP pop product, though O’Donnell said that the October release of the first Jazz Video 45 titles Dizzy Gillespie, Max Roach, Gerry Mulligan, and Jazz America Dream Band, similar programs could be established. "If record companies who have three artists are interested, it can be a great way to push their records. But pushing a Duran Duran video product is different than pushing around Duran Duran. And of course, there’s no single record company for Gillespie as there is with Duran Duran."

At Zomba Enterprises, parent company of A Flock Of Seagulls’ Arista-distributed label, artist development manager Barry Weiss spoke of a fortcoming "brainstorming" session to further the group’s Sony Video 45 with the album product, and echoed many of O’Donnell’s comments. "Record sales and video sales are related," said Weiss. "We're definitely looking to cross-promote the two items because of the beneficial relationship between two separate media that gives the band more exposure in the marketplace."

"Album Flash" Series Bows On Cinemax

LOS ANGELES — A new rock video series called "Album Flash" premieres on Cinemax Cable this month, airing each Tuesday evening from 10:00 to 10:30 Eastern Standard Time. Each show focuses on one artist, featuring four of their rock videos, as well as recording studio footage and exclusive interviews.

Each installment of the series coincides with the national release of a recording artist. The first to "premiere" on the series this month are Linda Ronstadt, Pat Benatar, and John Cougar Mellencamp. Ronstadt’s appearance airs Oct 4, 7 and 10. Songs she performed by her from her new album include “What’s New,” “I’ve Got a Crush on You,” “Ghost of a Chance,” and “Goody.”

Imagic Lays Off 40 Workers

LOS ANGELES — A manufacturer of entertainment software for home computers and video game systems, Imagic Inc., laid off 40 of its 170 employees Sept 16, and announced more layoffs were planned in the near future because of weak sales.

New VCR Sales Figures Released

LOS ANGELES — According to the Electronic Industries Association’s Consumer Electronic Group, eight-month sales of video cassette recorders surpassed the total registered for all of 1982. In August, some 288,000 units were sold to dealers at 117% over the number sold during August 1982. Year-to-year VCR sales now stand at over 2.2 million units, compared with 2.035 million sold during all of 1982.

SONY HOPE TO CO-PROMOTE VID PRODUCT WITH RECORD COS.

NEW YORK — The recent success of a Duran Duran co-promotion involving Capitol and EMI and Sony in support of the group’s album and video has increased the interest of those in the music industry in the possibilities of video tie-ins. There is a feeling that music and video should go hand-in-hand and that a cross-promotion can increase record sales and foster interest in the video release.

Another area of potential cooperation between record label and video manufacturer is advertising. Here O’Donnell said that Sony would finance half of an ad campaign, cross-merchandising each other’s products. The company expects that 10 percent of the market can buy a video while 100 percent can buy records or tapes. These ads could take the form of print, radio, and TV.

O’Donnell suggested that additional in-store cross-promotion could include contest giveaways of both record and video product, as well as simultaneous in-store appearances, with half of a group at a record store and the other half at a nearby video store. He also indicated that the marketing of an artist’s video product at concerts through the artist’s concert merchandising company.

Most of these cross-promotions are intended for use with Sony Video 45 and LP pop product, though O’Donnell said that the October release of the first Jazz Video 45 titles Dizzy Gillespie, Max Roach, Gerry Mulligan, and Jazz America Dream Band, similar programs could be established. "If record companies who have three artists are interested, it can be a great way to push their records. But pushing a Duran Duran video product is different than pushing around Duran Duran. And of course, there’s no single record company for Gillespie as there is with Duran Duran."

At Zomba Enterprises, parent company of A Flock Of Seagulls’ Arista-distributed label, artist development manager Barry Weiss spoke of a fortcoming "brainstorming" session to further the group’s Sony Video 45 with the album product, and echoed many of O’Donnell’s comments. "Record sales and video sales are related," said Weiss. "We’re definitely looking to cross-promote the two items because of the beneficial relationship between two separate media that gives the band more exposure in the marketplace."

"ALBUM FLASH" SERIES BOWS ON CINEMAX

LOS ANGELES — A new rock video series called "Album Flash" premieres on Cinemax Cable this month, airing each Tuesday evening from 10:00 to 10:30 Eastern Standard Time. Each show focuses on one artist, featuring four of their rock videos, as well as recording studio footage and exclusive interviews.

Each installment of the series coincides with the national release of a recording artist. The first to "premiere" on the series this month are Linda Ronstadt, Pat Benatar, and John Cougar Mellencamp. Ronstadt’s appearance airs Oct 4, 7 and 10. Songs she performed by her from her new album include “What’s New,” “I’ve Got a Crush on You,” “Ghost of a Chance,” and “Goody.”

Imagic LAYS OFF 40 WORKERS

LOS ANGELES — A manufacturer of entertainment software for home computers and video game systems, Imagic Inc., laid off 40 of its 170 employees Sept 16, and announced more layoffs were planned in the near future because of weak sales.

New VCRsales Figures Released

LOS ANGELES — According to the Electronic Industries Association’s Consumer Electronic Group, eight-month sales of video cassette recorders surpassed the total registered for all of 1982. In August, some 288,000 units were sold to dealers at 117% over the number sold during August 1982. Year-to-year VCR sales now stand at over 2.2 million units, compared with 2.035 million sold during all of 1982.

NAT’L VIDE VIDEOS SET SCHOOL

LOS ANGELES — Feeling the software retail sales industry has matured to a point where individualized intensive training is an absolute necessity, National Video, Inc. has opened a training school for software retailers in Schaumberg, Ill. Classroom instruction and in-store training will allow ten students, the maximum number allowed in any one class, to learn staffing, fixtureing, purchasing, inventory control procedures, advertising and publicity, point of sale materials, software service, rental and merchandising.
Bob Giraldi: Music Vid Auteur

Cash Box: What was the lure to do music videos?

Giraldi: Money. Money and sex and the chance to fall in love with my idols. No, I certainly wasn't money because I don't make anywhere near as much doing music videos as I do making television commercials. And it certainly wasn't for lack of work. We did one show that was being done because it was the very next thing. Everything around me revolved around me. And I was doing one thing that was like the ones we did six weeks before. Initially, we didn't talk about me doing them, just representing other people doing them, because in fact they don't offer a very big profit margin. But when the first one lo and behold became Michael Jackson, I realized, 'Well, I'm not going to be alone.' And then my song, 'Thriller' was hot but of course it wasn't the album that it is now, and I said well, 'If you want to do this, you have to do it right.'

It's been said in a few articles inadvertently that I would use this medium as a stepping stone to feature films. That is not true at all. I don't do it because my eye is on feature films; I do it because my eye is on Michael Jackson's 'Beat It.' And I don't want to change the rules. I want to do it right.

Cash Box: Is there a particular problem in working with musicians since they are not actors?

Giraldi: Of course. Michael Jackson has obvious talent. But Pat Benatar's risk was far greater, and I have a warm spot in my heart for her because she went to that studio and didn't get intimidated. She worked with Michael Peters, our choreographer, and she worked and worked and worked until she could do something which I think looks quite good. But she laid it all out there. Diana Ross was a little bit more protective here of her image. She's a woman who can do because she's a fashionably lady and feels the most comfortable when she's in her clothes and she can feel magnificent as a dancer and a performer. His acting came through his performing. Pat had to dance — something she couldn't do — she was beautiful and lovely, but she really hadn't done professionally before. And I think she's a wonderful actress. If I ever have the chance, I'd like to work with her in something other than the others in the future as an actress.

Cash Box: In terms of budgets, do you think you've set any kind of unrealistic watermark for the rest of the music industry?

Giraldi: No. In an interview a couple of weeks ago in Los Angeles Magazine, I was accused by a couple of my peer directors of walking into this medium and play and experiment and get my rocks off and ruin it for the rest of them. I think that's the way they are thinking. I think you need to charge. I think you need to charge money plus a profit for me to create, conceive, direct, and execute my videos properly. You come on to my set and ask Paul McCartney or Michael Jackson or Pat Benatar, and they will tell you that I'm a very professional director. Does that mean that the other guy is doing it unprofessionally? Maybe it does. You know something? My work is better.

Cash Box: Agree. And just about everybody will say 'Beat It' is the best music video they've seen. But obviously, very few record companies are willing to take on that kind of money, especially with new developing acts, so how can they compete in the video sphere?

Giraldi: But they're going to have to! Because what these other directors are saying is that I, as a professional director, am now in their medium. What before was put-a-camera-on-my-shoulder-and-experiment-is-now-a-professional-medium-be- done over by a different kind of professional and I am one of those professionals. I make my kind of film, and I'll put my film and my profit and my integrity against any of them. David Bowie, in the same issue of the magazine, said that he hopes that now there won't be a whole lot of West Side Story-type videos. You know what? I wish David Bowie's videos were anywhere near as good as his tracks. His tracks are magnificent, he's a wonderful artist. His videos are amateurish, in my opinion. He don't have to do videos, he know they're afraid, the young directors who really can't deliver the same kind of movie-making attitude, choreography, sex, attitude and emotion that I can.

Cash Box: But what about the young musical artists who can't afford a Bob Giraldi and can only get $20,000 or $30,000 for a video?

Giraldi: I will do a $20,000 video if the music is the greatest in the world, alright. I haven't heard it. Meanwhile, I've only heard a few other things. And by the way, I'm not making a lot of money. I make less money on music videos than I did on anything I've ever done in my life. I do it because it's moviemaking, pure and simple. I'll tell you what will really kill this industry, I mean, this is. You're not going to get enough. You're not going to get enough for that. They're trying to get to me now. Pretty soon, the Teamsters are gonna take over. Pretty soon the trade unions are going to have a contract. Pretty soon, pretty soon, pretty soon. You know what's gonna happen? It's gonna be like the movie business, it's gonna be like the commercial business. It is too high profile now to not be inevitable. This will become a major issue for unions. There will be a category called 'popular video.' And pretty soon when you start selling popular videos on the market, we're gonna be hot, hot, hot again.

Cash Box: Do you feel constrained at all by the fact that you're making a promotion item to sell a record? There's an element in all music videos 'Look at my mouth, see the words, go buy the record.'

Giraldi: I think that's an element we all want because if the record is popular, the video is seen more. However, I do not specifically design any videos to sell records. I design story lines based on my visions and inspirations of what that music means to me. 'Beat It' went back to my childhood. It was the super-macho bull I saw growing up in Patterson, New Jersey. It had nothing whatsoever to do with West Side Story. And Michael Jackson dug it — he said 'okay, this is my anti-violence statement through music, this is your anti-macho vir- sion as a director. Peace through dance. You know where the vision came from for Pat Benatar? Her daughter, who had a little problem with her boyfriend. And she stuck to her guns and tried to convince me that her new boyfriend is a boyfriend I should respect and like, and I kept saying, 'I'm sorry, but you haven't seen him.' And all of a sudden I had dinner with him and realized he's not an ass, my daughter was right. And every parent is afraid of 16, 17-year-olds running away, especially girls. That was inspired by my daughter and in talking with Pat and know-
### TOP 15 VIDEO GAMES

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Q-BERT</td>
<td>Parker Brothers</td>
</tr>
<tr>
<td>2</td>
<td>ENDURO</td>
<td>Activision</td>
</tr>
<tr>
<td>3</td>
<td>CENTIPEDE</td>
<td>Activision</td>
</tr>
<tr>
<td>4</td>
<td>MS. PAC-MAN</td>
<td>Atari CX2676</td>
</tr>
<tr>
<td>5</td>
<td>JUNGLE HUNT</td>
<td>Atari CX2688</td>
</tr>
<tr>
<td>6</td>
<td>BURGER TIME</td>
<td>Intellivision 4549</td>
</tr>
<tr>
<td>7</td>
<td>POLE POSITION</td>
<td>Atari CX2684</td>
</tr>
<tr>
<td>8</td>
<td>RIVER RAID</td>
<td>Activation AX020</td>
</tr>
<tr>
<td>9</td>
<td>KEYSTONE KAPERS</td>
<td>Activation AX025</td>
</tr>
<tr>
<td>10</td>
<td>ZAXxon</td>
<td>Coleco 2425</td>
</tr>
<tr>
<td>11</td>
<td>ROBOT TANK</td>
<td>Activation AX028</td>
</tr>
<tr>
<td>12</td>
<td>DECATLON</td>
<td>Activision AX030</td>
</tr>
<tr>
<td>13</td>
<td>CRACK POTS</td>
<td>Activation AX029</td>
</tr>
<tr>
<td>14</td>
<td>FROGGERS</td>
<td>Parker Bros. 5300</td>
</tr>
<tr>
<td>15</td>
<td>PITFALL</td>
<td>Activation AX108</td>
</tr>
</tbody>
</table>

### TOP 15 MIDLINES

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND</td>
<td>Universal Games</td>
</tr>
<tr>
<td></td>
<td>THE SPIDERS FROM MARS David Bowie</td>
<td>Universal Games</td>
</tr>
<tr>
<td></td>
<td>(RCA AYL 1-3843)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>LED ZEPPELIN (IV)</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td></td>
<td>(Atlantic SD 19129)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PIANO MAN Billy Joel</td>
<td>Columbia PC 32455</td>
</tr>
<tr>
<td>4</td>
<td>AYA Steely Dan</td>
<td>MCA 1006</td>
</tr>
<tr>
<td>5</td>
<td>PRETENDERS (Sire SRK 8083)</td>
<td>MCA 1006</td>
</tr>
<tr>
<td>6</td>
<td>SHEENA SHARPI Joe Jackson (A&amp;M SP 4919)</td>
<td>MCA 1006</td>
</tr>
<tr>
<td>7</td>
<td>THE DOORS (Elektra EKS 74007)</td>
<td>MCA 1006</td>
</tr>
<tr>
<td>8</td>
<td>ELTON JOHN'S GREATEST HITS, VOLUME I</td>
<td>MCA 2128</td>
</tr>
<tr>
<td>9</td>
<td>WHO'S NEXT The Who (MCA 3151)</td>
<td>MCA 3151</td>
</tr>
<tr>
<td>10</td>
<td>MEATY, BEATY, BIG AND BOUNCY The Who</td>
<td>MCA 37001</td>
</tr>
<tr>
<td></td>
<td>(MCA 3050)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>WHO ARE YOU The Who (MCA 3050)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(MCA 3050)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>WORKING CLASS DOG</td>
<td>Rick Springfield</td>
</tr>
<tr>
<td></td>
<td>(RCA AFL 3-3697)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>TAPESTRY Carole King</td>
<td>Epic PE 34946</td>
</tr>
<tr>
<td>14</td>
<td>MORNING DANCE Spyro Gyrass (MCA 9004)</td>
<td>MCA 9004</td>
</tr>
<tr>
<td>15</td>
<td>LET THERE BE ROCK AC/DC</td>
<td>Top 20</td>
</tr>
</tbody>
</table>

### REGIONAL ALBUM ANALYSIS

#### NATIONAL BREAKOUTS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KENNY ROGERS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MOODY BLUES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LINDA RONSTAD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>BIG COUNTRY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>GAP BAND</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>HEART</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>HERBIE HANCOCK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>SPANDAU BALLET</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>RAINBOW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>SHEENA EASTON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>RUFUS &amp; CHAKA KHAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>CHEAP TRICK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>15 WHAM! U.K.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### NORTHEAST

1. **KENNY ROGERS**
2. **MOODY BLUES**
3. **BIG COUNTRY**
4. **GAP BAND**
5. **HERBIE HANCOCK**
6. **SPANDAU BALLET**
7. **RUFUS & CHAKA KHAN**
8. **CHEAP TRICK**

#### SOUTHEAST

1. **MOODY BLUES**
2. **KENNY ROGERS**
3. **GAP BAND**
4. **HERBIE HANCOCK**
5. **ZAPP**
6. **JIMMY BUFFETT**
7. **LINDA RONSTAD**
8. **BIG COUNTRY**
9. **HEART**
10. **SPANDAU BALLET**

#### BALTIMORE/WASHINGTON

1. **LINDA RONSTAD**
2. **GAP BAND**
3. **BIG COUNTRY**
4. **HERBIE HANCOCK**
5. **RUFUS & CHAKA KHAN**
6. **MOODY BLUES**
7. **RAINBOW**
8. **KENNY ROGERS**
9. **ASHFORD & SIMPSON**
10. **HEART**

#### MIDWEST

1. **KENNY ROGERS**
2. **GAP BAND**
3. **MOODY BLUES**
4. **MICHAEL STANLEY BAND**
5. **SPANDAU BALLET**
6. **BIG COUNTRY**
7. **LINDA RONSTAD**
8. **HERBIE HANCOCK**
9. **SHEENA EASTON**
10. **CHEAP TRICK**

#### NORTH CENTRAL

1. **KENNY ROGERS**
2. **HEART**
3. **KENNY ROGERS**
4. **MOODY BLUES**
5. **BIG COUNTRY**
6. **CHEAP TRICK**
7. **HERBIE HANCOCK**
8. **LINDA RONSTAD**
9. **SHEENA EASTON**
10. **RAINBOW**

#### DENVER/PHOENIX

1. **SPANDAU BALLET**
2. **HEART**
3. **KENNY ROGERS**
4. **MOODY BLUES**
5. **HENRY HANCOCK**
6. **CHEAP TRICK**
7. **HERBIE HANCOCK**
8. **LINDA RONSTAD**
9. **SHEENA EASTON**
10. **RAINBOW**

#### SOUTH CENTRAL

1. **KENNY ROGERS**
2. **RAINBOW**
3. **MOODY BLUES**
4. **HEART**
5. **LINDA RONSTAD**
6. **GAP BAND**
7. **ZAPP**
8. **HERBIE HANCOCK**
9. **KANSAS**
10. **BIG COUNTRY**
College Radio Making Impact At Retail, Concert Levels

(continued from page 5)

station’s influence in one of the nation’s largest student population centers, “Split, a high profile college band thought to be the next Prunes,” she recalled, “and no one in the city was playing them except for us. We co-sponsored the show and it sold out, with 2,000 people inside and a huge line outside. At the same time, when we don’t get as involved with a band coming in, the shows don’t do as well.”

Concert promoters for the larger venues also work with college radio for acts that are not supported by commercial outlets. “The promoters have essentially asked us to keep an eye on two programs,” observed KALY’s Leskin, “We’ve worked with Bill Graham’s people on King Sunny Ade, Joan Armatrading, Peter Toosh, etc. They know we’re the only people they can go to.”

College radio’s alternative positioning had impact at the retail level, and many programmers are a bit surprised. Kirkys tracks four stores in the Boston area. "The Cabaret Voltaire import has just been released," she declared, "and that’s a big record for us. Rocket Records, which is on the edge of our listening area, had it at #9. That’s really incredible! We’re also the only channel that the local AOR’s won’t touch.” Williams stated acts such as Aztec Camera, Howard Devoto, Oingo Boingo and Lords Of The Kriemelman New Pres. Of Radio Net Assoc.

NEW YORK — Arthur Kriemelman, vice president of sales for the Mutual Broadcasting System, will be named president of the Radio Networks Association at its board meeting on Wednesday, September 29. Kriemelman will resign his Mutual post before joining the board. Kriemelman was general sales manager for ABC-owned KSSR-FM/Houston. He had also been with the ABC Radio Network in Chicago, serving as vice president and central division sales manager.

New Church as typical of their playlist — and noted that major labels are increasingly interested. “The record companies track us weekly to get an idea of what’s happening,” he said, and also remarked that the majors are bending college programmers’ ears for insight into the independents. “Just the fact that we add an independent label’s product will turn some heads, and label reps will want to talk about it.”

“The majors understand that trends are going to be set here,” stated Leskin. “The crossover for Slash Records came out of college radio.”

Compliments are paid to a college radio station’s impact in the form of respect for a music director of a major label’s taste. “The record companies are saying to us, ‘Please play this, please come to our parties,’” reported Greytok at WJUR. “They really care what we think.”

The current new music trend spreading on contemporary radio doesn’t worry college programmers. “We just look to other things,” offered Williams, and his sentiments were echoed by Dave Handon, a music director of the KUDI-FM in Moscow, Idaho. “College radio needs to encourage the new music atmosphere,” he said. “We’re seeing what’s happening before it’s happening.”

Benson Upped At ABC Radio Net.

NEW YORK — Robert Benson has been named vice president, senior executive for the ABC Radio Networks. Benson vacates his current post as vice president of ABC News and Sports to take over the newly-created position.

Benson will assume responsibility for the affiliate and audience development, program planning and operations for the six ABC Radio Networks: Information, Entertainment, Direction, Rock, FM and Contemporary. He will report to Edward F. McLaughlin, president of the ABC Radio Networks.

“Bob has been responsible for major programming innovations which established new standards for the broadcast industry,” said McLaughlin. “With multi-channel satellite delivery opening up new horizons, Bob’s programming expertise will position ABC to help broadcasters profit from the new technology.”

Benson has previously served as vice president of the ABC Radio Network Sports in 1980. He supervised the creation of news and sports programming for the ABC Rock and Direction Networks in 1981.
Peter Gabriel

LONDON-HAMMERSMITH ODEON — Peter Gabriel made his entrance to the Hammersmith Odeon down the center aisle of the stalls. He was dressed entirely in white and the pink Hawaiian shirt and white pantaloon trousers he was wearing seemed to be keeping with a certain contrivance in the performance. It gathered momentum, with a dependence on light and rhythm.

Gabriel’s performance had both a controlled and compelling quality. His eyes looked at everyone in the audience individually. His movements were highly personalized from the start, where he gently chatted his introduction to each song, sometimes quite elaborately.

Each number was delivered in a very precise and predetermined way. Each movement was clearly choreographed. Each lighting display was a contrived means of response to a specific musical note or beat.

The whole performance became highly ritualized — sometimes neurotic, sometimes mechanical — and sometimes the neuroses mellowed into a deep sadness.

Songs that are highly personalized and yet universality identifiable have won Gabriel an adhering, following, even since his Genesis days. He can afford to be vulnerable. He can afford to be desecrating. He had his audience with him — they trusted him and he trusted them. He was also assured of their loyalty, as he was able to step down off the stage in the middle of the performance and walk over the front stalls, guided by hands stretching out to guide his path, and where he clambered over the seats — all around him was a sea of adoring faces.

Gabriel aimed to touch everyone (not only the literate) — his performance was acute, penetrating, and display of his own obsessions. Despite the very obvious warm-up, the performance generated among the audience, there was an underlying infusion of his own pessimism and alienation — which made the fans all sing along, knowing all the words off by heart, seem slightly eerie.

Robert Plant

MADISON SQUARE GARDEN, NEW YORK, NEW YORK — A vicious, unrelenting downpour did little to dampen the spirits of the performance, generated both inside and outside the Garden to witness the return of one of rock’s inimitable vocalists. The rain and gusty anticipation kept blood flowing and spirits high in the largely telegenic crowd. Many of those present were no doubt born around the time of his last foray in the big band, but the applause accorded a parading bedsheet depicting the Atlantic artist’s first album was evidence that no one had forgotten to see someone they had embraced as their own.

Plant, as lead vocalist for Led Zeppelin, last appeared on stage in the December 1978 tour. The Zeppelin core is still strong, as evidenced by the proliferation of Zep T-shirts proudly displayed around the audience, including the known fact that no Plant-associated material other than the solo recordings would be performed did not disappoint the audience. From the opening moments, light, soft flames with a raised, and the superstar was on.

Plant was spry and athletic, basking in the glory of the deafening roar that accompanied his entrance. He had a strong, almost eerie vocal presence, although the Garden reverberated nearly his power at some points. Plant is a master of pacing and control, however, as he talked to the audience when needed, then reared back and rocked at the right moments.

The band, while at times lumbering under the weight of the whole thing, was relaxed and proved they could rock hard on “Other Arms.” Tour guest Phil Collins again displayed his talent on percussion, but it was guitarist Robbie Blunt who keyed most of the set’s musical transitions. He admirably took his solo in stride as a backdrop for the kick off point for the band. Blunt was praised by Plant from the stage, and his efforts were well received by the capacity crowd.

Plant and band had one surprise up their sleeves — a sharp rockin’ rendition of Bob Marley’s “Lively Up Yourself,” nearly played in the middle of “Horizons Departure.” Perhaps Plant was acknowleding the success that other ma -esters of the stage have shown with a reggae list since the end of Led Zep, but his known affinity for “alternative” music (particularly the blues) led one to believe Plant was paying tribute in some way to Michael Marley. After all, he’s hoping a Zeppelin dined hard enough to seek out the original.

Plant effectively brought the set to a close with “Like I’ve Never Been Gone” as he emotionally proclaimed the last line of the song with arms raised: “Feels like I’ve never been gone.” The band was welcomed anew, leaving the encore, “Big Log,” to a happy pack of fans who never once thought of “Stairway To Heaven.”

Harry weinger

James Taylor

GREED THEATRE, LOS ANGELES — More often than not, the audience awaiting the entrance of the headline act can determine the feel of a show, or at least set a mood the audience can react with. And when the star of the show is Columbia’s James Taylor, and the audience is prepared and ready, a lot of interesting vibes can be seen, felt and heard. All are possible.

Taylor sang solo, with two back-up vocalists, and with his band during a 20-song stint that the crowd devoured, and for Taylor, must have been as good as bas, Taylor looked better than ever, apparently fully recovered from some personal problems he had, touched up with Gary Simon, and he smoothly caressed the near-capacity crowd with a potpourri of old and new tunes.

Taylor began the show singing a couple of songs solo, including “She’s Around Me Now.” The two back-up vocalists first appeared more “singing” providing a very complimentary sound to Taylor’s already mellow voice, which isn’t always all thatellow. He has a way of somehow transforming anything he touches. Soft-spoken man in “Carolina” to a rough ‘n rough dude while belting away “Brother Trucker,” both equally well.

A few new songs from an upcoming album were laid on the crowd, including “Turnaway,” and “That’s Why I’m Here.” Both are typical of the Taylor genre, not too rocky, not too soft. Old time favorites, such as “Money” and “Shower The People Love With Love,” the latter being backed up by a tape recorder, and the album’s biggest, prominently on stage heated the already warm summer evening.

The second set began with a J.T. solo of “Golden Rain,” but then Taylor gave the crowd a little something for everyone. From a fifties-style song called “Sunset Kids,” and the guitar featuring “Blue Blues” to the crowd pleasing “Handy Man” and rhythmic “Knock, Knock, Knock on Wood” the gavel was a taste of his versatile he can be. Three encore capped the evening, “Summertime Blues,” “You’ve Got a Friend,” and “Sweet Baby James.”

Robert Plant

Andy Dunlop

LOS ANGELES — There are only a few acts featured for five nights at the Universal Amphitheatre, mostly performers like Linda Ronstadt and the Doobie Brothers. And you must really be a Kenny Loggins fan to try to get a seat for any of the acts. And if you did, there were plenty of them.

It’s traditionally quite difficult for any artist to have a full house without a hit single and/or album currently on the charts. Why? Because Loggins went for five nights is beyond anyone’s senses it seems since the most loyal fans were there only on opening night. That he filled the house to capacity, same, or at least a reasonable facsimile, of the same songs in practically the same order, two years in a row. Then why try for live nights?

The stage setting was a bit different than last year in that there was an extensive show of lighting and also a half-circle walkway with the various members of the five-man back-up placed around intermittently.

Instead of wearing pink satin, Kenny went for more subdued creme-colored outfit that shined whatever shade of light would hit him. His jackets were built-in. His microphone which seemed to garble most of the words. But this way he was able to pounce and move freely about.

Kenny Loggins enjoyed great acoustics and a reasonable sound level, it was defeating to his overall act to also try to incite the audience to “rock and roll” when really, at heart, he’s a gentle and beautiful songwriter. His best moments took place when the stage lights darkened and a backpainted screen was like a clear, starry night. This was Kenny at his best. He comfortably sang some of his favorite of the hits he’s written. Next night Taylor’s arm pumping his arm to his love please, he got a big applause after singing to knees during “As I Am” after he took time out to change costumes during his computerized vocals to the instrumental “The Mood,” the music and song lightened up considerably, too, with the “Fine,” “Love and Love” to the “Love So Personal,” and finally his own first hit “I Just Gotta Have You” (“Lover Turn Me On”), his set-closer which brought many listeners easily to their feet.

Jim bessman

Petty Meets Eddy — Tom Petty (I) ambled backstage to meet rock legend Duane Eddy at the Beverly Wilshire Theatre after Eddy’s recent sold out performance there. Duane Eddy, known for his late 1950s and early 60s including “Ramrod,” “Peter Gunn,” and “Rebel Rouser” and “Because They’re Young.”

And Simpson — Kashif

RADIO CITY MUSIC HALL, N.Y.C. — It is fitting that Ashford and Simpson’s glorious show at Radio City the usually solid line between stage and reality disappeared. “This ain’t no show,” Golden Rule is the name of the game, and New Yorker Valerie Simpson with her gospel- inspired intensity, “We’re from here, too” comes the shout. What she and husband Nickolas had was the audience — to them the packed hall was just one big living room.

And what a joyous room it was, lit up with the presence of pop music’s grandest couple. They came out in full splendor, walking down a gangway which was unfolded from a stage replica of the Chrysler Building. As they reached the bottom they stood together, then wildly shook their chests with a static electricity that was palpable throughout Radio City before bounding into “It’s Much Deeper” from new album “High-Rise.” The rest of the set was simply thrilling, with the two singing, two songwriters singing and acting out their own intensity, each one tough and tender towards the other with equal love and respect.

What gave their performance such an emotional high was the superb use of dynamics, which in some of their songs is built-in. For instance, current hit “High-Rise” erupts into soaring Ashford faietos which merge as one with Simpson’s soaring voice on both the ‘Kickin’ Up’ and level 20 flights up. That the words are always about real life situations and feelings, as in another recent hit “Your Precious Love,” gives their impassioned live versions even more voltage.

Kashif’s keyboard-heavy opening set — even the female back up vocals were computerized, took a few seconds to realize, but click, but his hard work had paid off by the time he got to some of the hits he’s written. “Remember when I heard him?” You know, pumping his arm to his love please, he got a big applause after singing to knees during “All.” But after taking time out to change costumes during his computerized vocals to the instrumental “The Mood,” the music and song lightened up considerably, too, with the “Fine,” “Love and Love” to the “Love So Personal,” and finally his own first hit “I Just Gotta Have You” (“Lover Turn Me On”), his set-closer which brought many listeners easily to their feet.

Greg leschisin

Cash Box/October 1, 1983
REMEMBER THESE GREAT ISSUES?

In 1978, CASH BOX published the most comprehensive and authoritative County Music Special in the history of the recording industry—and each year our coverage has been the most highly acclaimed. Well...

THE BEST IS YET TO COME!

This year, in step with Country Music's spectacular impact on radio, television, films and records, CASH BOX presents the ultimate salute to Nashville—COUNTRY MUSIC 1983.

A stunning tribute to the artists, labels, publishers, DJs and, of course, songs that are making history in Nashville.

COUNTRY MUSIC 1983 is the perfect vehicle for your advertising message.

Reserve ad space now for bonus distribution at COUNTRY MUSIC WEEK in Nashville: October 10-15.

Advertising Deadline: September 30.

Issue Date: October 15

CONTACT

JIM SHARP
21 Music Circle East
Nashville, TN 37203
615 • 244-2898

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

MARTIN BILLIG
1775 Broadway
New York, NY 10019
212 • 586-2640
RCA Records Subject Of First Country News Special

by Kay Shaw

NASHVILLE — For the first time in its fifteen-year history, the consumer publication Country News is devoting an entire issue to one subject: RCA Records. The special, tagged Country News Special, will cover practices and personalities that make up the record label from marketing and business execs to songwriting and superstars.

The monthly publication regularly includes special sections within the magazine on selected artists, companies, organizations, and events, but specials are rarely seen within fan-oriented consumer publications. Exceptions are normally related to a major event within country music, such as Fan Fair and the week-long celebration of DJ Week and the Country Music Association's awards presentation in October.

While the special will offer a comprehensive guide to the business behind-the-scenes activities, the label's artists will make up the bulk of the coverage. According to CW Editor Vernell Hackett, "It allows us to give more in-depth coverage of artists to the fans. Usually, we do two or three features per issue, in this one, we have eight."

Country News might be taking a risk, betting that one label can offer enough to make readers buy the issue, particularly at a price increase of 50¢ (nearly $1.25, the highest increase in the magazine's history). The RCA Records/Nashville roster, which already reads like a Who's Who of country music, almost guarantees a high return on the gamble. Several artists are the subject of major stories, among them Alabama (interviewed in its new Music Row home), Rodney Allee, Sylvia, Colleen Carson, Louise Mandrell, and Kenny Rogers. Waylon Jennings will discuss his next album, "The Hard Way," and Steve Wariner is trailed on a road trip. Deborah Allen and husband-songwriter Rafe Van Hoy are subjects of an at-home piece.

Though the major articles won't cover every artist on the label, all artists on the label will be mentioned. One story will basically introduce RCA's up and coming talents such as Paulette Carlson, The Judds, Vince Gill (formerly with Pure Prairie League), Tyler-David, and David Willis. Earl Thomas Conley, singer-songwriter, becomes a contributing writer, making his editorial debut with a column on songwriting.

RCA Records and country music can trace entwined roots back over 60 years, and that history will make up another arti-

More up-to-date will be a question-and-answer interview conducted by Hackett with marketing whiz Joe Gatame, division vice president. Who discusses RCA in particular and the business of making and selling records in general. Dave Wheeler, director, National Country Sales, will preview new RCA product, including Christmas offerings. Bob Heathery, director, country promotion, discusses promotions tours and the benefits to new, as well as established artists. Within that piece, six do's from different markets offer their opinions on those tours.

While the special should prove profitable to Country News, and popular among readers, the biggest beneficiaries of the publication are most certainly RCA. Most obviously, the publicity payoff garnered from an entire issue devoted to that company hitting the consumer market. The special will be sold exclusively on newsstands on a long-term run, from October through January. The special is also seen as benefiting RCA in corporate fashion, and will be utilized extensively as an in-house tool. RCA employees in other markets can learn something of their country brethren, and then better promote and market those artists within their areas. RCA regional salespeople, who discuss RCA in particular, are the benefit — knowing the product makes the selling of it easier. Special mailings to radio stations and the media will be implemented to deliver the label, and copies will be distributed on the retail level.

For its part, Country News will give copies to the NMI Broadcasting syndicated program, "Country Quiz," to be used as prizes for winners from the 112 stations that air the program.

Within the article relating the history of RCA and country music, the label is often pointed to as a "trendsetter" within the industry. While the RCA special is a first for Country News, the publication apparently hopes it won't be the last. Said publisher Bruce Hart, "I feel this is an indication that major record labels and the music industry as a whole are looking at fan publications as an important medium for marketing. And they see Country News as a true consumer publication. We hope the industry will continue to utilize fan publications as an important promotional tool."

This Hit's No Lie — RCA recording artist Deborah Allen (center) and husband Rafe Van Hoy (right) of the musical group are currently on "Baby I Lied," which VanHoy penned and is currently #35 on the Cash Box Country Singles Chart. Also listening in were Celia Hill (l), Chappell/Intersong general professional manager and Henry Hunt (r), vice president and general manager-Chappell/Intersong/Nashville. The gathering also was an opportunity to celebrate VanHoy's re-signing a co-publishing agreement between his VanHoy Music and BMI-affiliated Chappell Music.

Copyright Seminar

Set For November

NASHVILLE — Richard Perna, president of Music Publishing Consultants, will host a seminar entitled "COPYRIGHT AT AWARENESS — A Primer For The Music Business Professional," Friday and Saturday, Nov. 11-12 at Nashville's Hyatt Regency Hotel.

Major topics to be covered at the seminar are "Copyright Nuts and Bolts;" "Registration Formalities;" "An Overview of the U.S. Copyright Office;" "Compulsory Licensing;" "The Copyright Royalty Tribunal and its Function;" and "The Law: What's In The News, What's In The Future."

Guest speakers for the seminar include: Edward Ray, chairman of the U.S. Copyright Royalty Tribunal; Curt Smith, information specialist, Public Information Office, a department of the Information and Reference Division of the U.S. Copyright Office; George Lanier, public affairs, Licensing Division, U.S. Copyright Office; Tickets will be limited and on a "first-come, first-served" basis.

For more information, contact Music Publishing Consultants, P.O. Box 120376, Nashville, TN 37213, (615) 289-3322.

Skaggs Strikes Gold Begins Western Tour

NASHVILLE — Ricky Skaggs, one of country music's most celebrated newcomers, recently made history for his label, Epic Records. Both of his Epic LP's, his 1981 debut, "Waitin' For The Sun To Shine" and his September 1983 follow-up, "Highways and Heartaches," were certified gold this year. No other newcomer in the history of the country label has achieved two gold albums in as many years.

The two albums have produced five consecutive number one singles, and resulted in numerous awards, including The Academy of Country Music's "Top New Male Vocalist" (1982), and The Country Music Association's "Male Vocalist of the Year" and "Horizon" awards (1982). The CMA's annual awards celebration in October has Skaggs nominated for awards in four of eleven categories, including "Male Vocalist" and "Entertainer" of the year.

Skaggs is currently on a tour of 11 cities in five western states, including an appearance at Los Angeles' Greek Theater. His third Epic LP, entitled "Don't Cheek In Our Hometown," is scheduled for late September release.

NATD and ICMA Host Second Awards Party

NASHVILLE — The Nashville Assn. of Talent Directors (NATD) and the International Country Music Talent Buyers Association (ICMA) are co-sponsoring an awards party and CMA awards screening for the second year. The event runs from 7 P.M. Monday Nov. 11 at the Opryland Hotel on Monday, Oct. 10.

Four wide screen television sets will be up for viewing the CMA Awards "live" from the Grand Ole Opry House. Following the awards show, there will be dancing, food and introductions to attending celebrities.

Attendance is restricted and tickets are priced at $30 per person. Registrants for the Talent Buyer's Seminar will be given first refusal. Tickets will be limited and on a "first-come, first-served" basis.

Confirmation for tickets may be made by reserving a check or money order to: Cindy Group, c/o Buddy Lee Attractions, 38 Music Square East, Suite 3000, Nashville, TN 37203. Phone: (615) 244-4336.

EDITORIAL DEADLINE SET FOR COUNTRY SPECIAL

NASHVILLE — Artists, labels, publishers, and others who wish to be considered for inclusion in the Cash Box Country Music Special (issue date: October 15) are reminded that the deadline for submission of material is September 30. A portion of editorial space has been set aside for year-to-date reports on country music companies. Wrap-ups should be sent to Cash Box, 21 Music Circle East, Nashville, TN 37203. Attention: Editorial.

FIRST VIDEO — Mercury/PolyGram artists The Kendalls just finished their first video for their latest tune, "Movin' Train" which is currently #40 on the Cash Box Country Chart. Backed by the band the "Pittsburgh Steelers," the Kendalls shot the video at the Tennessee Performing Arts Center with Scanne Three producing.
RAY CHARLES FETTED BY PEERS — In honor of his 40 years in the entertainment industry, the pins for a special is being held. Ray Charles, A Man And His Soul, a Rolling Stone Aniversary Celebration, filmed at the Ambassador Hotel in Los Angeles and is set to run in September and October. Numerous industry celebrities gathered to honor Charles with a biographical and musical tribute. The event will feature musical talents, which has led him to become a leader in all types of music, including pop, jazz, country, blues, gospel and classical and has garnered him ten Grammy Awards. Some of the entertainers honoring Charles include Glen Campbell, Dick Clark, Joe Cocker, Al Green, Mavis Staples, Huey Lewis, Linda Ronstadt, Luther Vandross, Stevie Wonder. The artists will be paid homage by various performers and some will be joining up with Charles for duets on songs such as “You Are So Beautiful,” “Mammas, Don’t Let Your Babies Grow Up To Be Cowboys.” “All I Ever Need Is You” and “What Kind of Man Is This.” Producer Clark summed up the event stating, “when you listen to the music of Ray Charles, you are reading his biography.”

CHARLES CELEBRATES 40th — Dottie West (I) and Mickey Gilley (I) recently joined a host of other celebrities honoring Ray Charles in a two-hour T.V. special, Ray Charles: A Man and His Soul. The Anniversary Celebration, filmed at the Ambassador Hotel in Los Angeles. Ray Charles celebrates his 40th anniversary. The show was taped over a year and a half ago and aired earlier this month. The show features Ray Charles with a host of other performers. The show was taped over a year and a half ago and aired earlier this month. The show features Ray Charles with a host of other performers.

HALF SPEED: — The release of the new album, "Half Speed," by the legendary Ray Charles, has been a long-awaited event. The album, which features a range of songs from his earlier years, has been highly anticipated by fans of the singer. The release has been accompanied by a series of promotional events, including a concert at the Oakland Coliseum. The album features Ray Charles with a host of other performers. The show was taped over a year and a half ago and aired earlier this month. The show features Ray Charles with a host of other performers. The show was taped over a year and a half ago and aired earlier this month. The show features Ray Charles with a host of other performers.
WITHOUT COMPROMISING HIS MUSIC BY A SINGLE NOTE, RICKY SKAGGS HAS CONVERTED THE NATION.

HE’S WON JUST ABOUT EVERY AWARD IN THE BOOK.

HE CAN HEADLINE ANYWHERE IN THE COUNTRY.

HIS FIRST TWO EPIC ALBUMS ARE BOTH PAST GOLD.

AND NOW, THE NEW RICKY SKAGGS ALBUM IS HERE.

“DON’T CHEAT IN OUR HOMETOWN” A PHENOMENAL NEW ALBUM CRACKLING WITH AUTHORITY AND BRILLIANT TASTE.
COUNTRY RADIO

THE COUNTRY MIKE

50TH ANNIVERSARY CELEBRATION — Jamboree U.S.A. celebrates its 50th anniversary this year and while the main thrust of the event begins Oct. 1, many activities are already underway. During the month of October "Jamboree Days" will be held throughout the city of Wheeling in conjunction with the Wheeling Area Chamber of Commerce. The city will be decorated in the official celebration colors of blue and gold and various exhibits, window displays and memorabilia will be showcased. Capitol Music Hall, the focal point of the celebration, which will be heavily decorated. A trip will be paid to our Canadian neighbors the weekend of Oct. 8 with a traditional Canadian Holiday weekend highlighted by a special show featuring "The First Lady Of Country Music," Tammy Wynette. The WWV/A Wheeling news department is producing a 50th anniversary documentary, scheduled to air during the week of Oct. 9, which will focus on the growth of the country music show throughout its five decades. Also a series of "Semi-Centennial Minutes" have been produced by the station, with a different Jamboree minute airing each day for the 50 days prior to the celebration. All-day festivities are planned for Oct. 15 including the unveiling of the "Walkway Of Stars," an honorees luncheon, and a reception hosted by the Wheeling Broadcasting Company. The 50th anniversary show, held at the Capitol Music Hall, will include a composite of entertainment from the 50 years of the Jamborees featuring entertainers from some of the first Jamborees as well as the artists of today. Tickets can be purchased on a first-come, first served bases for $20 each.

STATION PROFILE — WMTZ-FM/Augusta (2-94) is a new 3000 watt country station with an antenna located on the highest geographical point in the Central Savannah River Area, providing one of the best signals in that market. The station made its on-air debut at 6pm May 31 of this year with a sound that they refer to as "Country Fresh," featuring a modern country format. Warren Watkin is general manager for the station. George Prichard is sales manager. Most of the station's programming is done by program director and Dave Hensley holds the position of music director. The station lineup includes Stovall, 6:01 am; Michael Sawyer, 10-2 pm; Hensley, 2-6 pm; Pete Lane 6-midnight; and Barry "The Bear" Kendrick, midnight-6 am. WMTZ-FM is owned by Randy Watkin and Pat Blanchard.

SYNDICATORS — The schedule for Narwood Productions' Country Closeup is as follows: John Anderson, Sept. 26-Oct. 2; Charlie Daniels, Oct. 3-9; B.J. Thomas, Oct. 10-16 and John Conlee, Oct. 17-23. The program is hosted by Chris Charles, the Weekly Country Music Countdown schedule for October includes Waylon Jennings, 7-9; Rosanne Cash, Oct. 14-16; Johnny Rodriguez, Oct. 12-23 and Gene Watson, Oct. 29-30. Old Gold Country, hosted by Stan Martin, will be featuring the following artists: Eddy Arnold, Sept. 7-9; Dave & Sugar, Oct. 14-16; Roger Miller, Oct. 21-23 and Donna Fargo, Oct. 28-30. Both programs are produced by The United Stations.

STATION CHANGES — Roger Munday has been promoted to operations manager of KKBQ AM & FM/ Denver, while retaining his position as program director of KKBQ. John Lawrence, FM showdown personality, has been promoted to program director of KBBQ-FM. Ann Ford has changed from the 7-9 pm-midnight shift to the 10 am-3 pm midday shift on KBBQ-FM. Scotty Benson is taking over the 6-11 pm time slot... Chris Taylor is now working mornings 6-10 am on KIZZ/Amarillo. Taylor has been in country radio for 15 years. His previous affiliations include KKO/Denver, KYNN/Omaha, (where he spent six years acting as both program and music director), WMAD/Madison, KYSM/Kankakee, and KOLM/Rochester.

OPPS! — Due to a typo-setting error the featured station in last week's station profile was listed incorrectly. Rather than WRAP, the correct call letters are WPAP/Pampa City, FL.

LOYAL LISTENER — During a recent 12-week promotional campaign by WPWK AM/FM in Alexandria, VA, Craig VanCampenhout showed his support of the station by plastering his Cherry Nuts with five hundred and twenty-three limited edition KIX stickers. Pictured above are VanCampenhout (1) and a friend (1). Could be purchased on a first-come, first served bases for $20 each.

OUT OF THE BOX


WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131) Take It To The Limit (3:45) (Cass County Music/Red Cloud Music/Nebraska Music — ASCAP) (R. Meisner, D. Henley, G. Frey) (Producers: C. Moman)


SIERRA (Cardinal CRS 052) Old Fashioned Lovin' (2:42) (Shyland Music-BMI) (D. Gibson) (Producers: P. Baugh)


PETE RICHMOND (World Label Music, Inc. 397) At War With A Memory (3:23) (World Label Music, Inc. — BMI) (P. Richmond) (Producers: B. Kenerson)

LORRIE MORGAN (MCA 52280) Someday We'll Be Together (3:58) (Jobete Music Co., Inc. — ASCAP) (Bevers, Bristol, Fuxqua) (Producers: R. Gant, J. Vienneau)


NEW AND DEVELOPING

THOM SCHUYLER (Capitol B-5281) Brave Heart (3:30) (Bevers, Bristol, Fuxqua) (Producers: D. Malloy)

With acoustic guitar reminiscent of Chet Atkins' work on early Everly Brothers hits, plus percussion and tambourine, Schuyler presents a gently upbeat tone to those about to fall in love. Schuyler, best known for the "16th Avenue," continues to gather credits as a performer. His first single from the "Brave Heart" album, "A Little At A Time," remained on the Cash Box chart for 11 weeks. This one should do even better.

FEATURE PICKS


WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131) Take It To The Limit (3:45) (Cass County Music/Red Cloud Music/Nebraska Music — ASCAP) (R. Meisner, D. Henley, G. Frey) (Producers: C. Moman)


SIERRA (Cardinal CRS 052) Old Fashioned Lovin' (2:42) (Shyland Music-BMI) (D. Gibson) (Producers: P. Baugh)


PETE RICHMOND (World Label Music, Inc. 397) At War With A Memory (3:23) (World Label Music, Inc. — BMI) (P. Richmond) (Producers: B. Kenerson)

LORRIE MORGAN (MCA 52280) Someday We'll Be Together (3:58) (Jobete Music Co., Inc. — ASCAP) (Bevers, Bristol, Fuxqua) (Producers: R. Gant, J. Vienneau)


NEW AND DEVELOPING

THOM SCHUYLER (Capitol B-5281) Brave Heart (3:30) (Bevers, Bristol, Fuxqua) (Producers: D. Malloy)

With acoustic guitar reminiscent of Chet Atkins' work on early Everly Brothers hits, plus percussion and tambourine, Schuyler presents a gently upbeat tone to those about to fall in love. Schuyler, best known for the "16th Avenue," continues to gather credits as a performer. His first single from the "Brave Heart" album, "A Little At A Time," remained on the Cash Box chart for 11 weeks. This one should do even better.

ROBBIAN TOURS — WIVK/Knoxville recently hosted Rosanne Cash at the Tennessee Theatre as part of her western motion tour. Cash celebrated her tour in Utah, Colorado, Montana, Oregon and Wyoming. Pictured above are (L-R): Tim Pritchett, country marketing manager, CBS, Atlanta; Allen Dick, program director, WIVK; Cash; and Bobby Denton, general manager, WIVK.

SINGLES REVIEWS

DON'T MISS IT

GENERAL COUNTRY

PRIME TIME

TOP PICKS

NEW AND DEVELOPING

ROBBIAN TOURS — WIVK/Knoxville recently hosted Rosanne Cash at the Tennessee Theatre as part of her western motion tour. Cash celebrated her tour in Utah, Colorado, Montana, Oregon and Wyoming. Pictured above are (L-R): Tim Pritchett, country marketing manager, CBS, Atlanta; Allen Dick, program director, WIVK; Cash; and Bobby Denton, general manager, WIVK.
Gospel Quartet Confab Scheduled For October

NASHVILLE — The 28th annual National Quartet Convention will be held in Nashville's Municipal Auditorium from Oct. 5-8. The six nights of gospel quartet concerts will be augmented by daytime showcases, a talent search competition, a softball tournament and a golf tournament.

The evening concerts will feature many artists long associated with the southern gospel music styles, including the Speers, the Hemphills, the Rex Nelons Singers, the Kingstons, the Hinsons, Masters V and other top gospel groups. Monday night's (Oct. 3) concert will begin at 7 pm. Concerts on the other five nights will begin at 8 pm.

Showcases will be performed each afternoon from the 9 to 10:30 pm at Municipal Auditorium. Granite City Studios will show case on Monday, Tuesday and Wednesday. Eventide Records will present artists on Thursday and Trail Records will host the final showcase on Friday.

The Convention Golf Tournament will begin at 9 am Thursday, at Nashboro Village. The softball games begin at 9 am Friday, at Shelby Park.

Stephen Speer, executive director of the National Quartet Convention said, "By all indications, this year's convention will wind up around 20% above last year's and our regular number of exhibitors has almost doubled. This goes hand in hand with the increased awareness and excitement over southern gospel music that we have seen the past few years. People are once again standing up to take notice."

The National Quartet Convention was begun in Memphis in 1956 by J.D. Sumner and James Blackwood. In 1971, it relocated to Nashville where it has been held the past year since.

For further information, write or call National Quartet Convention, 54 Music Square West, Nashville, TN 37203 (615) 320-7000.

ON THE RIGHT TRACK — CBS Records and WXR Radio held a go-cart competition at Putt-Putt Golf & Game Center in Memphis, Tennessee times of Fastway band members to win a car stereo and tapes from Columbia Records.

Pictured standing here at the track are (l-r): Henry Nelson, WXRA air talent; Tony Yoken, WXRA sales dept.; Tom Chaitas, Columbia Records; John Hernandez, WXRA air talent; Jerry Shirley and Charlie McCracken of Fastway. Seated on the car are David King of the group and contest winner Greg Hodnett.

38 Summer Concert Season May Be The Busiest In Recent Years

(continued from page 5)

people. Traversali said already well-established acts like The Police and Neil Young "there are three of the six top superstars of known groups did not always attract the crowd they expected to be expected. He also believes that bands received an extra push from rock videos. 'It's helping in breaking new bands," remarked Traversali. "I think it's going to go on."

Another spokesperson for DiCeere-Engler Productions, Rhea Schlegel, noted video's especially helped in boosting ticket sales for newer acts such as Berlin. "It's definately a strong influence on lesser known bands," she exclaimed. "Berlin's 'Metro' video really helped ticket sales.

Unemployment in that region of Pennsylvania, specifically in factories and steel mills, slightly hindered the ticket buying public at the door. Traversali added, "Kids only have so much to spend, and during the summer, they go out to the beach, and go away, so I don't think they're as available as much as other times of the year."

In contrast to Pittsburgh, shows at Los Angeles' Auditorium and Amphitheater had a sell-out rate of about 92%, according to Mitch Petty, spokesman for the 2,650-seat indoor arena. Petty said that in addition to the Amphitheater taking the responsibilities for the show, Larry Volland booked it, and Buz Martin served as production head.

Already being planned next year to coincide with the 1984 Olympics to be held in Los Angeles are Amphitheater shows involving wrestling, boxing, track and the world, MOR bands with broad appeal,' Petty explained.

Another trend which had a pretty solid year at the box office is the Empire Agency in Atlanta, Ga. Alex Hodges, booking agent for the company, boasted "We had more play dates and a bigger gross than last summer. We found a very enthusiastic climate … some really strong results."

He agreed the public responded better to familiar headlining acts such as Greg Alman than to the newer bands that were on the road. "The public's not going to judge on just one Top 40 hit and an album, "he added. "It's exceptionally hard to think the soft rock acts were a little weak at the box office, except for the adult concert shows."

Hodges also said that in the next future, more bands will emerge which are less traditional in nature yet have more substance and strong foundations. "I think you will see more solid music, not just based on synthesizers."

In regards to the popularity of rock videos, Hodges thinks it's going to stay. "Competition will increase, not lessen. I don't think MTV has an influence on concerts, unless it's a new act on rotation. Then it has a good impact on a band, but not in terms of a popularity-building effect. It's a great way to sell albums."

Nationwide, a Cash Box survey of the average price on a ticket revealed a general leveling off from the increases found in previous years. Most venues had average ticket prices in the US$11.00 to US$12.00 range, and most booking agents and promoters said they are trying to minimize any increase as much as possible.

Some promoters reported their most profitable season in recent memory, a result of careful packaging of acts, innovative marketing and extensive promotions. Jay Bedecaire, marketing director for the Concord Pavilion, located in Concord, Ca., said it was their biggest season ever in all respects. "We had more sell outs this year than ever before in our nine year history. Bette Midler, Hal & Oates, Joni Mitchell and Peter, Paul & Mary all had sell outs, and I think it's a good trend."

Extensive marketing efforts, including a sponsorship by Michelin and radio station KYUU, are partially responsible for the Pavilion's success, but Bedecaire firmly places the bottom line on the bookings.
GOLDEN SMILE — Warner Bros. Records recently held a celebration for George Benson's seventh gold record, "In Your Eyes." Pictured here at the company headquarters in Burbank are, (l-r): Benson's managers, Ken Fritz and Dennis Turner; George Benson; Warner Bros. Chairman Mo Ostin and Peter Shields from the William Morris Agency.

Summer Concert Season Clicks

(continued from page 27)

themselves. "It always boils down to the bookings. If you have good sound, comfortable facilities, and excellent attractions, everything else should fall in its place."

It was the fourth year in a row that the Pavilion has set attendance and profit records. This year, about 75 different acts appeared, ranging in scope from the New York Philharmonic to Linda Ronstadt and even an international boxing event.

"We had nine different subscription series, wide ranging in style — variety, pop, folk, rock, classical, old AOR, country, jazz, adult contemporary. We had a 60 percent increase in series sales, which gave us a good boost," Bedecarre boasted.

The Pavilion is booked by the Nederlander Organization, but owned by the city of Concord.

Another key factor he thought contributed to the overall healthy sales figures was the packaging of two strong acts on the same bill instead of presenting a relatively unknown group as an opener for a giant headliner. "We had Rick Springfield and Quarterflash together, Michael Murphy with the Oak Ridge Boys, and John Cougar play on the same date with Heart," he explained.

While Bedecarre doesn't think music videos influence booking decisions, with the ticket buying public, he believes they have a purpose, that of bringing the new groups to the public's attention. The glut of acts touring brought the competition level to an intensity unparalleled in previous years. Steve Rennie, a promoter who specializes in booking smaller venues in southern California, said the summer started off well, but the pace rather thanough. "No one was selling — The Tubes, Krokus, Blackfoot," he said. "Competition in this area was just so intense. Next year, I plan to take my vacation during August."

Yet he does not seem to mind if larger shows fill stadiums to near capacity. "It's nice to see the crowds come out and see something on that good, even if I'm not involved with the concert. I just hope one of these days they follow my way," Rennie remarked.

MTV has provided him with a means to introduce new bands to music buffs as well as a vehicle to advertise his shows. "It's helped me a lot during this last year, with Berlin and Adam Ant," he commented. "The kids watch the station, and I'm now advertising on MTV locally in Riverside. Adam Ant got so much airplay on it that the show sold out a month in advance. Most of my shows take weeks to sell."

Arny Granat, a promoter, Ltd. J Productions in Chicago, also feels music videos have helped his company. "The ad of video has helped expose new groups. But some acts always get super business. Business goes out and works everywhere. There's always great marketing, and they go out and play even the secondary markets."

Certain groups sold out everywhere, no matter where they played this season, Granat said. Bowie, Def Leopard, and The Police did extremely well at all venues, he said.

(continued on page 35)

NARM Execs Hold La Costa Meeting, New Headquarters Plans Revealed

(continued from page 5)

Pete Jones from RCA; Jack Klierman, Shelley Rudin, Emi Petrone and John Har- per, Harry Lisk and Bill Follett from PolyGram, Sam Passamano Sr. and Harold Sulman from MCA.

The Retail Advisory Committee consists of Lou Fogelman, Show Industries; Royimber, Elyo Enterprises; Russ Solomon, Tower Records; chairman Evan Lasky, DanJay Music, Budget Tapes and Records; Jerry Adams, Harmony House; Bill Golden, Record Bar; Lee Cohen, Lonicre Plaza, Barbara Hartman, Record Factory, Alan Levinson, Turtles; Marianne Leavitt, The Record Shop; Jeff Lynn, Musicland; and John Marmaduke, Hastings Books/Records/Video; and Carl Rosenberg of Flip-

side.

Among the topics discussed at the advisory committee were midlines, creative cassette packaging, and explorations of opportunities for future growth in the music industry. The latter topic was addressed by Tower Records, Russ Solomon, who praised the 12-inch single as a new, viable product and asked manufacturers to devote more time and energy developing the configuration.

The retail community, which merchandises and markets the various music in-
derstry products, established itself at last week's NARM Retailers' Advisory meeting as perhaps the greatest factor contributing to the future success of the music industry.

JAZZ

A CONVERSATION WITH JOHNNY HARTMAN — While not unexpected, the recent passing of singer Johnny Hartman was still a shock. Tragically, the velvet-smooth vocalist had been stricken with throat cancer, and the New York jazz community recently mobilized in his support, with a benefit concert at Greenwich Village's Blue Note Club. Although it had been some time since Hartman last performed, we had the pleasure of interviewing him back in 1980 when he appeared with Clark Terry at the now defunct Grank Finale on Manhattan's Upper West Side. The intense pride and professionalism that Hartman took in his work was present in every answer he supplied. As promised last week, here are a few excerpts from that conversation:

On the public perception of jazz: "People didn't think too much of the jazz musician simply because — and I'm not sure I agree with them — the jazz musician is the way he is. He should have, Duke Ellington was one for the few guys who exuded class and respect. Now you find jazz musicians who are college grads, and the jazz musicians are becoming more and more as individuals aside from that thing. If a good jazz musician has to have before. Jazz was always out of the gin mill." Despite his disdain for that situation, Hartman saw musicians turning it around to their advantage when developing their music. "I've had some weird gigs," he said, "and I call 'em weird when I don't get paid. I've played several of those. However, it builds up. Ordinarily, you take a guy who works for the post office, and if he didn't get paid, psychologically, that would probably push him way off, you understand? It throws the musician off only slightly. But it also builds him and gives him an inner thing. Sometimes you hear a guy play and you say, 'My God, where does he get all this inner feeling from?' It's because he's been through an awful lot of things — the bad hotels, no dressing room, bad sound system, bad pianos, bad food. Over a period of years, it gives you a sort of inner thing. You may think of it as an adverse thing, but if you really look at it closely, it helps to build you. It makes you more of whatever type of a musician you are. So I don't knock it too much. Thank God I don't have to go through it again, though. It was in the beginning, and it made me a better person and a better performer. That's why they don't have to make true performers anymore. You take the first record I made if they wanted to pay $5,000, it was a miracle. Now they pay rock 'n roll groups millions of dollars to do one stupid album. And they take a year to do that. With a good jazz musician, with a small percentage of that type of money they come out with a finished, polished, professional album." A native of Chicago, Hartman first embraced singing as a hobby. He to attend music appreciation lessons at Lincoln Center, and has been awarded a scholarship to Chicago Music College. He was still interested in pursuing music as a hobby when he won an amateur contest and landed a nightclub booking as first prize. The week's engagement stretched into a year, and Hartman's career was launched. Aside from nightclubs, he also sang on television and radio shows. His late-night TV work with the BBC and Australian Broadcasting Commission. As a vocalist, he worked with Dizzy Gillespie, Earl Hines and John Coltrane. It was with Coltrane that Hartman recorded what is certainly one of his best-known album, "Village Vanguard," the Impulse label. "There are some things that happen in your life that are once-in-a-lifetime experience," he said of that project. "My pianist, Tony Monte, and I can do a

(continued on page 35)
BUBBLING OVER — Evelyn “Champagne” King is in the studio with a followup LP to Get Low and New York. Yank arrived at the independence of a set of nerves and on a tour. Beverly are (l-r): Vernell Johnson, vice president of A&R, Black Music, Capitol Records, George Burrell, deputy mayor, Philadelphia; and Beverly.

THE RHYTHM SECTION

A MAZE-ING — Capitol recording group Maze featuring Frankie Beverly (r) recently played two sold-out shows in their home town of Philadelphia in support of their sixth concurrent gold release. “Backsliders,” their previous album with Beverly are (l-r): Vernell Johnson, vice president of A&R, Black Music, Capitol Records, George Burrell, deputy mayor, Philadelphia; and Beverly.

_AZ_
35 NEVER LET YOU DOWN
MADE STRONGER BY KNOWING YOU'RE NOT ALONE
(Capitol B-3259)
36 DEEPER IN LOVE
WHITNEY
37 THIS TIME
MANNINGS
38 1. O.U.
FREEZE
39 CHEAP THROTTLES
PLANET PATROL
31 41
BLAME IT ON THE ALCOHOL
BARRY MITCHELL
32 42
HOW DO YOU KEEP WAVING?
JAMES INGRAM PHILIPPUSS
43 TALK TO ME
LEAD CITY
44 NIGHTLINE
KRAZY KRAZY.
45 PUT YOUR HEADS TOGETHER
THE D'JAYS
46 UNCONDITIONAL LOVE
DONNA SUMMERS
47 WOULD YOU LIKE TO FOOLOURSEL
MTUME
48 WHAT'S SHE GOTTEN
PRODUCED GOLD
CRITIQUE
49 40
FLASH DANCE .... WHAT A FEELING
RENEE CARA
50 DO IT AGAIN (MEDLEY WITH BILLIE JEAN)
SLEIGH SHOT (Duality Out 044)
51 \n52 \n53 \n54 \n55 \n56 \n57 \n58 \n59 \n60 \n61 \n62 \n63 \n64 \n65 \n66 \n67 \n68 \n69 \n70 \n71 \n72 \n73 \n74 \n75 \n76 \n77 \n78 \n79 \n80 \n81 \n82 \n83 \n84 \n85 \n86 \n87 \n88 \n89 \n90 \n91 \n92 \n93 \n94 \n95 \n96 \n97 \n98 \n99 \n100
EVERY ROCKIN' RADIO IT BMCK
Tavares, Commodores, WCIN Lakeside, ADDS: Murdock, Franklin, C. R.
Smith.
2. J. F. Cash, C. J. F. Hancock, Band, Knight Murdock, Pips, —
Kiique, Hancock, C. H. D. Khan, Lillo, Black, Zeze, C. L. Hancock, Band.
3. Lakeside, Commodores, Tavares, Hancock, Franklin, B. C. Osborne,
Franklin, Zapp.
4. KDIA — JEFF HARRISON, PD — 1 — G. R. T. & THE PIPS, The
Manhattans, Lillo, A. H. Hancock, Band, Knight Murdock, Pips, —
Kiique, Hancock, C. H. D. Khan, Lillo, Black, Zeze, C. L. Hancock, Band.
5. Lakeside, Commodores, Tavares, Hancock, Franklin, B. C. Osborne,
Franklin, Zapp.
6. KDIA — JEFF HARRISON, PD — 1 — G. R. T. & THE PIPS, The
Manhattans, Lillo, A. H. Hancock, Band, Knight Murdock, Pips, —
Kiique, Hancock, C. H. D. Khan, Lillo, Black, Zeze, C. L. Hancock, Band.
7. Lakeside, Commodores, Tavares, Hancock, Franklin, B. C. Osborne,
Franklin, Zapp.
**Argentina**

BUENOS AIRES — Bernardo Berger, who till recently handled the Records Division of TV channel ATC, entered a partnership with the firm of Olivier, Deschamps, Ogatan and manager impresario Carlos Ingrigato to start a new record company called RCA. The new venture of Bernardo Berger and his new partners is being released in the past. The most recent release by the partners of Bernardo Berger has been a release of the band "Los Bandidos de Oro," which marks the return to activity of rock star Luis Alberto Spinetta. Spanish label Hispavox has been experiencing considerable success with different versions of its catalog in this market, and the latest news are that Smithsonian has released several compilations by artists, including Miguel D'Orsy and Alejandro Sanz, which are currently releasing new material and auditioning for new members of the group.

**United Kingdom**

LONDON — The Every Brothers gave a press conference prior to their reunion appearance at the Royal Albert Hall. This concert, the first time that the group of brothers have sung together and it is regarded as a great personal as well as a professional one. They held a press conference, "You can't sing together unless you have personal reconciliation. Basically this is an event for us. We have no long range plans apart from the concert."

The shows on September 22 and 23 were filmed for U.S. cable TV. The brothers deny accusations that this reunion is purely for financial gain. They claim they would have been on tour that had been in this country. They have no plans for any more touring or recording ventures, although a live album of the Albert Hall concert will be released. The album will include some previously unreleased songs, but they have no new written material.

This week's tour will be the first by the Every Brothers in the U.K. for many years. Their latest album, "Keep On Singing," was released in the spring and has been very successful in the Scandinavian countries, particularly Sweden. The band is currently on tour in Scandinavia and will be in London for a few days before leaving for the U.S. for their previous tour.

**Italy**

The new album by Capella, "Nel Cor del Mondo," has been released to critical acclaim. The album features the group's signature sound of driving rhythms and harmonies, with a focus on themes of love and nature. The release has been well-received, with several popular singles charting within the first few weeks of its release.

**Ireland**

With the release of their fourth studio album, "Sideband," Irish pop group Lyrical have solidified their position as one of the most popular acts in the country. The album features a mix of upbeat pop tracks and ballads, showcasing the group's musical versatility. "Sideband" features collaborations with international artists, adding to its unique appeal.

**Great Britain**

With the release of their latest album, "The Very Best Of The Beach Boys," the iconic American pop group has continued to captivate audiences worldwide. The album is a collection of their greatest hits, spanning their illustrious career. The Beach Boys' signature sound of harmonies and catchy melodies has remained unchanged, making their music timeless and beloved by fans of all generations.
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Label/Number/Other Details</th>
<th>Weeks On 9/24 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>34 NO PARKING ON THE DANCE FLOOR</td>
<td>Midnight Star (Solor/Elektra 9 6024 (1) WEA</td>
<td>9/4</td>
</tr>
<tr>
<td>2</td>
<td>35 IN YOUR EYES</td>
<td>George Benson (Warner Bros. 9 23744-1) WEA</td>
<td>8/18</td>
</tr>
<tr>
<td>3</td>
<td>36 KISSING TO BE CLEVER</td>
<td>Culture Club (Vign/Epic ARS 36396) CBS</td>
<td>8/30</td>
</tr>
<tr>
<td>4</td>
<td>37 THE LOOK</td>
<td>Shalamar (Solor/Elektra 9 60239) WEA</td>
<td>8/9</td>
</tr>
<tr>
<td>5</td>
<td>38 TEXAS FLOOD</td>
<td>Stevie Ray Vaughan (Epic BFE 38734) CBS</td>
<td>8/14</td>
</tr>
<tr>
<td>6</td>
<td>39 PASSIONWORKS</td>
<td>Heart (Epic OE 38800) CBS</td>
<td>9/1</td>
</tr>
<tr>
<td>7</td>
<td>40 ZAPP III</td>
<td>Zapp (Warner Bros. 9 23875-1) WEA</td>
<td>8/15</td>
</tr>
<tr>
<td>8</td>
<td>41 STAY WITH ME TONIGHT</td>
<td>Jeffrey Osborne (AIM SP-4940) RCA</td>
<td>8/1</td>
</tr>
<tr>
<td>9</td>
<td>42 THE GAP BAND V — JAMMIN'</td>
<td>The Gap Band (Total Experience TE-1-3004) POL</td>
<td>5/4</td>
</tr>
<tr>
<td>10</td>
<td>43 DURAN DURAN</td>
<td>(Capitol ST-12158) CAP</td>
<td>38/18</td>
</tr>
<tr>
<td>11</td>
<td>44 TRUE</td>
<td>Spandau Ballet (Chrysalis BEV 41140) CBS</td>
<td>59/4</td>
</tr>
<tr>
<td>12</td>
<td>45 LIVING IN OZ</td>
<td>Rick Springfield (RCA AFL-41860) RCA</td>
<td>47/23</td>
</tr>
<tr>
<td>13</td>
<td>46 EVERYBODY'S ROCKIN'/NEIL &amp; THE SHOCKING PINKS</td>
<td>Neil Young (Epic 86103) REA</td>
<td>40/7</td>
</tr>
<tr>
<td>14</td>
<td>47 PIECE OF MIND</td>
<td>Iron Maiden (Capitol ST-12724) CAP</td>
<td>43/18</td>
</tr>
<tr>
<td>15</td>
<td>48 WHAT'S NEW</td>
<td>Linda Ronstadt (Asylum 9 60250) WEA</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>49 FUTURE SHOCK</td>
<td>Herbie Hancock (Columbia FC 38143) CBS</td>
<td>63/5</td>
</tr>
<tr>
<td>17</td>
<td>50 FASTWAY</td>
<td>(Columbia BFC 86682) CBS</td>
<td>46/19</td>
</tr>
<tr>
<td>18</td>
<td>51 WAR</td>
<td>U2 (Island/Alto 7 00067) WEA</td>
<td>52/29</td>
</tr>
<tr>
<td>19</td>
<td>52 CUTS LIKE A KNIFE</td>
<td>Bryan Adams (A&amp;M SP-4919) RCA</td>
<td>41/33</td>
</tr>
<tr>
<td>20</td>
<td>53 STOMPIN' AT THE SAVOY</td>
<td>Imus and Chara Khan (Warner Bros. 9 23874-1) WEA</td>
<td>65/5</td>
</tr>
<tr>
<td>21</td>
<td>54 VISIONS</td>
<td>Gladys Knight &amp; The Pips</td>
<td>50/20</td>
</tr>
<tr>
<td>22</td>
<td>55 STATE OF CONFUSION</td>
<td>The Kinks (Alto 8-2018) RCA</td>
<td>44/17</td>
</tr>
<tr>
<td>23</td>
<td>56 DRASTIC MEASURES</td>
<td>Kansas (CBS ARS 38733) CBS</td>
<td>57/7</td>
</tr>
<tr>
<td>24</td>
<td>57 ZEBRA</td>
<td>(Associated 7 80054-1) WEA</td>
<td>45/25</td>
</tr>
<tr>
<td>25</td>
<td>58 THE CROSSING</td>
<td>Big Country (Mercury 452-1128 7-0-1) POL</td>
<td>96/2</td>
</tr>
<tr>
<td>26</td>
<td>59 ON THE RISE</td>
<td>The S.O.S. Band (Island TBZ 38897) CBS</td>
<td>62/10</td>
</tr>
<tr>
<td>27</td>
<td>60 H2O</td>
<td>Daryl Hall &amp; John Oates (RCA AFL-1038) CBS</td>
<td>51/49</td>
</tr>
<tr>
<td>28</td>
<td>61 ALBUM</td>
<td>Joan Jett &amp; The Blackhearts (Blackheart SP-4913) RCA</td>
<td>53/13</td>
</tr>
<tr>
<td>29</td>
<td>62 FASCINATION</td>
<td>The Human League (Vign/Epic APM-12501) RCA</td>
<td>55/17</td>
</tr>
<tr>
<td>30</td>
<td>63 BEST KEPT SECRET</td>
<td>Sheena Easton (Capitol ST-17110) CAP</td>
<td>79/9</td>
</tr>
<tr>
<td>31</td>
<td>64 BUSINESS AS USUAL</td>
<td>Sheena Easton (Capitol ST-17110) CAP</td>
<td>79/9</td>
</tr>
<tr>
<td>32</td>
<td>65 SECRET MESSAGES</td>
<td>ELO (Island TBZ 38897) CBS</td>
<td>64/9</td>
</tr>
<tr>
<td>33</td>
<td>66 THE CLOSER YOU GET</td>
<td>Alabama (Coca AIL-4503) CBS</td>
<td>56/9</td>
</tr>
<tr>
<td>34</td>
<td>67 CLOSE TO THE BONE</td>
<td>Tom Tom Club (Sire 2 39516) WEA</td>
<td>64/1</td>
</tr>
<tr>
<td>35</td>
<td>68 HOLY DIVER</td>
<td>Dio (Warner Bros. 9 23836-1) WEA</td>
<td>70/15</td>
</tr>
<tr>
<td>36</td>
<td>69 GET IT RIGHT</td>
<td>Anetha Franklin (Arista ALB-6819) RCA</td>
<td>66/11</td>
</tr>
<tr>
<td>37</td>
<td>70 BODY WISHES</td>
<td>Roxy Stereo (Warner Bros. 9 23877-1) WEA</td>
<td>56/15</td>
</tr>
<tr>
<td>38</td>
<td>71 THE HURTING</td>
<td>Tears For Fears (Mercury 811 039-1) POL</td>
<td>73/21</td>
</tr>
<tr>
<td>39</td>
<td>72 LIONEL RICHIE</td>
<td>(Motown 60400) MCA</td>
<td>72/50</td>
</tr>
<tr>
<td>40</td>
<td>73 TAKE ANOTHER PICTURE</td>
<td>Quarterflash (Columbia A&amp;M 4371) WEA</td>
<td>68/13</td>
</tr>
<tr>
<td>41</td>
<td>74 BETWEEN THE SHEETS</td>
<td>The Isley Brothers (1-Nex FC 16874) CBS</td>
<td>71/9</td>
</tr>
<tr>
<td>42</td>
<td>75 PANCHO &amp; LEFTY</td>
<td>Merle Haggard/Wilie Nelson (Epix FE 37908) CBS</td>
<td>74/36</td>
</tr>
<tr>
<td>43</td>
<td>76 KILLER ON THE RAMPAGE</td>
<td>Energy Great (Capitol/Portait BFR 3565) RCA</td>
<td>69/24</td>
</tr>
<tr>
<td>44</td>
<td>77 SERGIO MENDES</td>
<td>(A&amp;M SP-4907) RCA</td>
<td>76/21</td>
</tr>
<tr>
<td>45</td>
<td>78 TOO LOW FOR ZERO</td>
<td>Elton John (Columbia 40068) REA</td>
<td>75/17</td>
</tr>
<tr>
<td>46</td>
<td>79 JARREAU</td>
<td>Warner Bros. 9 23801-1) WEA</td>
<td>78/25</td>
</tr>
<tr>
<td>47</td>
<td>80 KIRLO HERE</td>
<td>Styx (A&amp;M SP-3734) RCA</td>
<td>77/29</td>
</tr>
<tr>
<td>48</td>
<td>81 ARK</td>
<td>The Animals [R.A.S./A&amp;M SP-70037] CBS</td>
<td>83/4</td>
</tr>
<tr>
<td>49</td>
<td>82 WHAMMY!</td>
<td>The B-52s (Warner Bros. 9 23819-1) WEA</td>
<td>61/20</td>
</tr>
<tr>
<td>50</td>
<td>83 MARY JANE GIRLS</td>
<td>Gordy/Motion 60400L MCA</td>
<td>80/20</td>
</tr>
<tr>
<td>51</td>
<td>84 ROSS</td>
<td>Diana Ross (RCA AFL-4577) RCA</td>
<td>67/12</td>
</tr>
<tr>
<td>52</td>
<td>85 JANE FONDA'S WORKOUT RECORD</td>
<td>Columbia C30 3804) CBS</td>
<td>87/71</td>
</tr>
<tr>
<td>53</td>
<td>86 OLIVIA'S GREATEST HITS VOL. 2</td>
<td>Olivia Newton-John (MCA-5347) RCA</td>
<td>82/53</td>
</tr>
<tr>
<td>54</td>
<td>87 FANTASTIC</td>
<td>Wham! (Columbia BFC 38911) REA</td>
<td>100/6</td>
</tr>
<tr>
<td>55</td>
<td>88 WE ARE ONE</td>
<td>Maze featuring Frankie Beverly (Capitol ST-12262) CAP</td>
<td>84/21</td>
</tr>
<tr>
<td>56</td>
<td>89 RIO</td>
<td>Duran Duran (Harvest ST-12211) WEA</td>
<td>86/51</td>
</tr>
<tr>
<td>57</td>
<td>90 JULIO</td>
<td>Julio Iglesias (Columbia FC 36640) CBS</td>
<td>85/28</td>
</tr>
<tr>
<td>58</td>
<td>91 CITY KIDS</td>
<td>Spyro Gyra (MCA-5431) RCA</td>
<td>91/9</td>
</tr>
<tr>
<td>59</td>
<td>92 BRANIGAN 2</td>
<td>Laura Branigan/Atlantic 7 00052-1) WEA</td>
<td>94/26</td>
</tr>
<tr>
<td>60</td>
<td>93 THE REAL MACA</td>
<td>Graham Parker (Arista ALB-8023) RCA</td>
<td>95/6</td>
</tr>
<tr>
<td>61</td>
<td>94 NAKED EYES</td>
<td>(Emi America ST-17089) CAP</td>
<td>96/25</td>
</tr>
<tr>
<td>62</td>
<td>95 NEXT POSITION PLEASE</td>
<td>Chea Track (Epix FE 38714) REA</td>
<td>103/4</td>
</tr>
<tr>
<td>63</td>
<td>96 ALWAYS ON MY MIND</td>
<td>Willie Nelson (Columbia FC 37961) CBS</td>
<td>92/79</td>
</tr>
<tr>
<td>64</td>
<td>97 HEADHUNTER</td>
<td>Kroksus (Arista ALB 9623) RCA</td>
<td>85/25</td>
</tr>
<tr>
<td>65</td>
<td>98 JUICY FRUIT</td>
<td>Mtume (Epix FE 38586) RCA</td>
<td>89/20</td>
</tr>
<tr>
<td>66</td>
<td>99 LA CAGE AUX FOLLES</td>
<td>Original Cast Recording (RCA Red Seal HRC 4643) RCA</td>
<td>118/3</td>
</tr>
<tr>
<td>67</td>
<td>100 MADNESS</td>
<td>(Getoff GH 4000) WEA</td>
<td>120/24</td>
</tr>
</tbody>
</table>
Garden. fred. WTIC-FM/Hartford. CmSSIFIEDS
Cash for Spanish, Spanish, NEW promotion, The North used COIN Bottom Wednesday, Classified All sent language here South 14 subscription excluding For Editions Street, Swedish, Latin Fork Kong, $1,000 — Los Angeles, Philadelphia, Belgium, Phone $320, 457-8247, 2252 S. Vermont Ave., 2-1090, 774-8483, For your benefit, they'll have the place. "They can't be a super- and not have a product. It's in the grooves" is the old saying, and it's true." Tommym Wynette To Hold Seattle Benefit
LOS ANGELES — Tammy Wynette and Don Steele, the "Singling Superintendant" at Seattle Center for a benefit concert, Monday, October 17, at the Seattle Center Area, for the Seattle Schools Scholarship Fund.

Tammy Wynette To Hold Seattle Benefit
LOS ANGELES — Tammy Wynette and Don Steele, the "Singling Superintendant" at Seattle Center for a benefit concert, Monday, October 17, at the Seattle Center Area, for the Seattle Schools Scholarship Fund.

ON JAZZ (continued from page 28)
(song for months, and then one night, he do that song and it is fantastic. You know it, he knows it, and the audience knows it. And that's what happened with that particular album." He has been known as a great ballad singer, as well as a ballad singer. He is the most versatile singer, he is very lucky to have his own musical style."

"You have your own style, your own way of doing things and that's what people hire you for," he said. "Club owners hire each specific artist for one reason. If you've made records and you've told a lot of people how you should hire him. If you want to do real personal about it, it's different in this sense: aside from learning the melody, the singers have to learn the lyrics, too. You can't end up with someone's speeches, you can't end up with someone's words, you can't end up with someone's name. Unless they are commercial singers who end up doing commercial things — and believe me, a lot of times I wish I had been that type of singer because being a millionaires — singers are specialists. You have your own style, and that's what makes you a specialist. Then you end up in the forefront, because the guys are playing for you."
Harry Williams, Industry Engineering & Design Genius Dead At 74

CHICAGO — Harry Williams, one of the few remaining pioneers in the coin machine industry and one of its most distinguished figures, died on September 11, in Palm Springs, California, at the age of 74. He waged a courageous seven year battle with cancer.

Williams served as a consultant at Stern Electronics, Inc. and during his tenure he has designed a number of the firm's pinball machines including "Flight 2000," "Dracula," "Freefall," "Split Second," "Big Game" and "Cheetah."

Often referred to as the "father of the pinball machine," Harry Williams built the first pinball machine utilizing electricity. This was in the early 1930's and the model was called "Contac." He held more than 100 patents on everything from the traditional tilt mechanism to resitable drop targets. His expertise in engineering and design was without peer and, as he was often quoted as stating he considered himself an "engineer rather than a businessman."

He was the original founder of Williams Manufacturing Co. (now known as Williams Electronics, Inc.) in the early 1930's and at the onset of World War II in the early 1940's utilized the facilities for defense purposes.

Harry Williams was born in New York but considered himself a native of California. When he moved to the West Coast he started out as a portrait artist in the early 1920's, gaining a good measure of success in this field. His next venture was as a bit player in silent films, among which was the original "Hunchback Of Notre Dame. He also appeared in some of the famous Valentino movies of the '20's.

A colorful character with many charming eccentricities, Harry was among the first in the U.S. to privately own a jet plane.

Private memorial services and cremation were held in Santa Monica. The ashes will be entombed in a mausoleum in Los Angeles.

Survivors include the widow, Wanda, and a daughter, Kitchie. Mrs. Williams requested that donations be made to the Felician Conv- ent in Warsaw Poland in care of Wanda Williams, 1003 Twin Palms Drive, Palm Springs, California 92262.

(continued on page 37)
INDUSTRY NEWS

AROUND THE ROUTE

Sen. Zorinsky & Cong. Breaux To Keynote AMOA Expo

CHICAGO — Senator Edward Zorinsky (D-Nebraska) and Congressman John Breaux (D-Louisiana) will be the keynote speakers at the AMOA general membership meeting, which will be held on Friday, October 28, at 9 a.m., on the opening day of the association's 1983 exposition in New Orleans. Both legislators have been instrumental in introducing key legislation in behalf of the all-jukebox industry.

Edward Zorinsky, Nebraska's senior United States Senator, was elected to the U.S. Senate in 1976 and was re-elected to a second six-year term in 1982 with 67 percent of the vote. Today, Senator Zorinsky is the fifth-ranking Democrat on the prestigious Senate Foreign Relations Committee and third-ranking democrat on the Senate Agriculture Committee.

Zorinsky is perhaps best known as a fiscal conservative who sets a personal example by returning hundreds of thousands of dollars in uncollected Senate savings each year. He is a three-time recipient of the National Federation of Independent Business 'Garurian of Small Business' award and has also received the 'Waterworks Achievement Award' presented by the National Associated Businessmen.

Congressman Breaux, who, on August 3, this year, addressed the U.S. Senate and, along with Senators Pryor (D-Arkansas), Pressler (R-South Dakota), Johnston (D-Louisiana) Androht (R-South Dakota) and Hecht (R-NY) introduced Senate Bill S 1734 — the Co-Operated Phonorecord Player Act of 1983 to 'correct abuses of the Copyright Royalty Tribunal, to protect an important segment of the nation's small businesses — to maintain jukeboxes as an inexpensive form of entertainment for the American people.'

Among the provisions of Bill S 1734 is the establishment of a $50 time-only licensing fee on new jukeboxes, which would scrap a 1980 decision by the Copyright Royalty Tribunal to escalate such fees until 1990 (Cash Res. 9/10/83).

Since his first election to Congress, John Breaux of Louisiana has emerged as a senior House member, widely known and respected for his expertise in energy, agriculture and ocean-related issues.

First sworn in as a member of the House of Representatives in 1972, during the Congress, he has been re-elected to each successive Congress. He serves as a senior member of the Merchant Marine and Fisheries Committee and the Public Works and Transportation Committee.

Congressman Breaux is known for his support and defense of small businesses and is an outspoken opponent of regulations which stifle the nation's small business community.

Several laws have been enacted which are the result of legislation sponsored by Congressman Breaux. His "American Fisheries Promotion Act," a domestic fisheries economic incentive statute, has been signed into law.

Louisiana's Seventh Congressional District, which he represents, borders the Gulf of Mexico from the heart of Cajun country on the east, to the Texas border west. The area is famous for its savoy foods, Cajun culture and hospitality. His home region is the site of the 1983 AMOA international exposition, being held October 27-30 at the Rivergate in New Orleans.

Special Session

Laser disc technology and its utilization in coin-operated amusement equipment will be discussed and previewed, along with many other recent industry developments at AMOA Expo '83.

Edward Zorinsky

In a special session, offered as part of the exposition Education Program, John Browne, a representative of Pioneer Corp., will present, "An Overview of Optical Video-Disc Technology — A Service Perspective."

"The session is designed to give operators, distributors and technicians some understanding of the theories behind the technology," Browne explained. "We will discuss, in generic terms, how the equipment is designed to function and offer some considerations for those involved in operating and maintaining the new equipment."

Browne, a technical consultant in Pioneer's Technical Support Department, has been involved in the industry for over five years and now assists Pioneer in developing training programs for Pioneer dealers and service technicians.

"The hardware is really quite complex," he said. "Understanding the entire system can take days but during our presentation at the exposition we can cover, in a three-part program, the hardware, the software and how the two work together to produce sound and images."

Today's video-disc equipment falls into two distinct categories: CED systems and laser systems. CED's utilize a stylus to retrieve information from a record album-like disc, laser systems use a low power beam of light. Laser technology allows for greater versatility and durability but at nearly twice the cost of a CED unit. Software, however, runs about the same for both systems.

First introduced in the consumer market in 1980, about 80,000 laser disc systems and 300,000 CED systems have reportedly been sold. Both figures are well below projections for this period but sales are picking up. "One reason for poor sales initially is that the technology was new and manufacturers could not mass produce quality hardware or software," Browne continued.

Another problem cited was the consumer demand was not high enough to support mass production operations, which usually create lower prices and higher quality for high technology goods. "In many ways it was good that initial demand was not the explosion we expected," he noted. "We could not have kept up. Today the quality is much better. The industry has more manufacturers and quality procedures are more strictly enforced."

Browne will make his presentation on Saturday, October 29, at 10 a.m.

Exydi To Debut 'Tidal Wave' At AMOA Expo

CHICAGO — Among the new products scheduled for debut at Exydi this year's AMOA Exposition is "Tidal Wave," which is expected to make a "big splash in all locations," according to the Sunnyvale, California based company.

Since the game will remain under wraps until showtime, Exydi only would offer a few of its features, namely that it is a two-player, electro-mechanical ball roll-up game of competition with great sound effects and a "surprising twist."

Copyright Infringement Policy: WARNING!

Konomi has registered a copyright and trademark with the United States Copyright Office for its games. Konomi will protect its proprietary rights to its games, in particular ROCN ROPE, TIME PILOT, JUNO FIRST, and QYRRUS, by taking any and all legal action necessary against any person or company that manufactures, sells, distributes, and/or operates any game which violates the exclusive rights of Konomi games. Any violation whatsoever will be Prosecuted to the fullest extent of the law.

© Centuri, Inc., of Hialeah, FL, has been licensed by Konomi to manufacture, sell and distribute ROCN ROPE.

© Inter Logic, Inc., of Rosemont, IL, has been licensed by Konkai Co., Ltd., to sell and distribute ROCN ROPE.

© Myster Electronics, Inc., of Northlake, IL, has been licensed by Konkai to manufacture, sell and distribute JUNO FIRST.

Konomi, Inc.
2065 S. WESTERN AVE. SUITE 116. TORRANCE, CA 90501. (213) 5338364

Konomi Industry Co., Ltd.
1215 11 F CHOME UMEED, KYOTO, OSAKA CITY, 530 JAPAN.
INDUSTRY NEWS

DATA EAST DISTRIBUTORS MEET — A gathering of distributors who handle Data East electronic amusement equipment saw the unveiling of a new laserdisc game and much hubbub over the machine’s innovative technology. Pictured at the meet are (l-r): Mark McCleskey, vice president-sales, Data East; John Scavarda, Circle International; Morri Zacher, Eastern Music; Phil Greenberg, Atlas Music; McCleskey; Phil Glover, Rowe Int'l.; Kelly Flynn, J & J Dist.; Will Laurie, Bally Advances; Dean McMurdie, Circle Int'l.; and Bob Lloyd, Data East proxy, at the podium.

Richard Niss Upped At Taito America
CHICAGO — Taito America Corp., president Paul Moriarity announced the promotion of Richard F. Niss to the newly created position of vice president of manufacturing. In this capacity Niss will be responsible for all aspects of manufacturing, from production engineering through assembly and shipment.

Originally joining Taito as quality control manager, Niss had most recently held the position of production manager.

In announcing the promotion Moriarity stated, "Dick Niss has demonstrated an outstanding ability to organize our production personnel and streamline our facilities. His efforts have resulted in a twofold increase in productivity and the flexibility to respond to the rapidly changing conditions in our industry today. As we continue to meet our commitment to manufacture new, innovative, money-making products, Dick will be a key member of the Taito America Corporation management team."

Niss assumes his new responsibilities at a time when Taito America is embarking in several new product directions, including the creation of a video laserdisc game to be introduced at the upcoming AMOA convention. "We’re always looking at new technology," Niss said, forseeing an aggressive and diversified future for Taito America. "We'll be putting into production a variety of high-tech games for the 1980s, and, because of our unique organizational structure and background in manufacturing, we'll be able to gear up faster for production and to react more quickly to changes within the industry and marketplace."

Prior to joining the Elk Grove Village, Illinois manufacturer, Niss was manager of electromechanical engineering at A.B. Dick and director of engineering and research for Apeco Corporation.

JAMMA Opens
CHICAGO — The 21st annual JAMMA "Amusement Machine Show" will be under way, on Wednesday and Thursday, September 28-29, at the Tokyo Ryutsu Center in Tokyo, with some 63 firms exhibiting product in 490 booths. The exhibition hall will be divided into four sections: arcade-related displays, token-related displays, small kiddie rides and amusement park-related equipment and a publication center for the members of the press who will be covering the convention.

Under sponsorship of the Japan Amusement Machinery Manufacturers Assn. (JAMMA) and the Japan Amusement Park Equipment Association (JAPEA), the amusement machines displayed will represent the latest advances in technology. Products will include arcade video games, mechatronics games, solid state pinball machines, jukeboxes, sing-a-long tape players, kiddie rides, amusement park equipment and other amusement devices.

The theme of this year’s show is "Healthy Leisure in a Wholesome Society." Exhibit hours will be from 10 a.m. to 5 p.m. both days and the convention will not be open to the public; only invited guests will be admitted to avoid overcrowding in the exhibit area.

Further information may be obtained by contacting Japan Amusement Machinery Manufacturers Assn., Room No. 704, Shuwa Nagata-cho TBR Bldg., 2-10-2, Nagata-cho, Chiyoda-ku, Tokyo 100, Japan. Phone inquiries may be made to 03) 593-2563/4 in Japan.

AMOA Operators Control Over 50% Of All Video Games
CHICAGO — AMOA operator members are the single most powerful block of buyers in this industry, controlling well over half of all video game equipment as well as over 500,000* additional pieces of coin-op equipment.

These figures do not include those AMOA manufacturer and distributor members who also operate equipment. Even without the addition of equipment controlled by these two membership categories the figures are mind-boggling.

Of the 1,256,000* pieces of video game equipment estimated in place by the end of 1983 over 530,000* will be owned by AMOA operator members.

With the year ahead of us promising exciting new equipment and an improved economic environment (AMOA Expo ’83 may well see more innovations at one time than ever before in the show’s history) AMOA should continue to grow and thrive and will always reflect a proud industry, an even larger percentage after 1983.

*Bernstein Research — The Video Game Industry — A Strategic Analysis.
**The 1983 Cost of Doing Business Survey — Dr. James F. Gaertner, Notre Dame University.

New Equipment
Golden Pin
The name of the game is also a major feature of the newly released "Goldball" pinball machine from Bally Midway. The gold ball, created via a special factory process, is an elusive challenge for the player as it appears at random on the playfield to be kicked into the plunger lane.

The game offers plenty of traditional scoring action that will appeal to the seasoned player as well as the new generation of pinball enthusiasts. Concentration, fast reactions and daring moves are called upon to activate the letters G-O-L-D-8-A-L-L and earn 100,000 points, twice will award 200,000 points and a third time will earn the player a replay. Accelerated bonus points accumulate by hitting the targets that are numbered 1-2-3.

Goldball provides any number of opportunities for advancing scores, earning bonus and skill, and is encased in an attractively designed cabinet with futuristic backglass artwork.

It is available throughout factory distributors and further information may be obtained by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.

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

THE RIVERGATE, NEW ORLEANS, LOUISIANA
HILTON HOTEL, HEADQUARTERS
OCTOBER 27-30, 1983, AMOA EDUCATION PROGRAMS
OCTOBER 28-29-30, INTERNATIONAL EXPOSITION
AMOA'S International Trade Show for Coin-Operated Games, Music and Allied Products

CALENDAR

1983
Nov. 3-6: National Home Electronics Show; Arlington Park Exposition Hall; Arlington Heights, Ill. (Chicago Suburb).
Nov. 18-20: IAAPA national convention; The Rivergate, New Orleans.
THE MANHATTANS
9 NEW YEAR PAYMENT
29 CHARLY SIGNATURE
PEABO
23 GET EVERY LADY
25 GARY KLIQUE (Qwest/Warner
19 DON'T MIDNIGHT
11 WAYLON LEE
RONNIE NOBODY FREEEZ
MICHAEL WILLIE JOHN
6 ALABAMA PARTY HAVE ZAPP
3 STATE(HE'S)
26 SHOULDN'T FREAK-A-ZOID
SWEET
2

THE JUKEBOX PROGRAMMER October 1, 1983

A STRANGER IN HER BED — Randy Parton — RCA
DANCE LITTLE JEAN — Nitty Gritty Dirt Band — Liberty
FOREVER BY YOUR SIDE — The Manhattans — Columbia
GIRLS' NIGHT OUT — Ladies' Choice — Streetwise
IT'S ALL IN THE GAME — Merle Haggard — MCA
IT'S SO DELICIOUS — Starpoint — Elektra
LET'S GET TOGETHER — One Way — MCA
MY FIRST LOVE — Rene & Angela — Capitol

MY TOWN — Michael Stanley Band — EMI America
ON TARGET — The Jones Girls — RCA
ROCKIN' RADIO — Tom Browne — Arista
SEND HER MY LOVE — Journey — Columbia
SUPERSTAR — Lydia Murdoch — Team
TENDER IS THE NIGHT — Jackson Browne — Asylum
THE MONKEY TIME — The Tubes — Capitol
TRULY BAD — Ron Banks — CBS Associated

A STRANGER IN HER BED — Randy Parton — RCA
DANCE LITTLE JEAN — Nitty Gritty Dirt Band — Liberty
FOREVER BY YOUR SIDE — The Manhattans — Columbia
GIRLS' NIGHT OUT — Ladies' Choice — Streetwise
IT'S ALL IN THE GAME — Merle Haggard — MCA
IT'S SO DELICIOUS — Starpoint — Elektra
LET'S GET TOGETHER — One Way — MCA
MY FIRST LOVE — Rene & Angela — Capitol

MY TOWN — Michael Stanley Band — EMI America
ON TARGET — The Jones Girls — RCA
ROCKIN' RADIO — Tom Browne — Arista
SEND HER MY LOVE — Journey — Columbia
SUPERSTAR — Lydia Murdoch — Team
TENDER IS THE NIGHT — Jackson Browne — Asylum
THE MONKEY TIME — The Tubes — Capitol
TRULY BAD — Ron Banks — CBS Associated

A STRANGER IN HER BED — Randy Parton — RCA
DANCE LITTLE JEAN — Nitty Gritty Dirt Band — Liberty
FOREVER BY YOUR SIDE — The Manhattans — Columbia
GIRLS' NIGHT OUT — Ladies' Choice — Streetwise
IT'S ALL IN THE GAME — Merle Haggard — MCA
IT'S SO DELICIOUS — Starpoint — Elektra
LET'S GET TOGETHER — One Way — MCA
MY FIRST LOVE — Rene & Angela — Capitol

MY TOWN — Michael Stanley Band — EMI America
ON TARGET — The Jones Girls — RCA
ROCKIN' RADIO — Tom Browne — Arista
SEND HER MY LOVE — Journey — Columbia
SUPERSTAR — Lydia Murdoch — Team
TENDER IS THE NIGHT — Jackson Browne — Asylum
THE MONKEY TIME — The Tubes — Capitol
TRULY BAD — Ron Banks — CBS Associated

A STRANGER IN HER BED — Randy Parton — RCA
DANCE LITTLE JEAN — Nitty Gritty Dirt Band — Liberty
FOREVER BY YOUR SIDE — The Manhattans — Columbia
GIRLS' NIGHT OUT — Ladies' Choice — Streetwise
IT'S ALL IN THE GAME — Merle Haggard — MCA
IT'S SO DELICIOUS — Starpoint — Elektra
LET'S GET TOGETHER — One Way — MCA
MY FIRST LOVE — Rene & Angela — Capitol

MY TOWN — Michael Stanley Band — EMI America
ON TARGET — The Jones Girls — RCA
ROCKIN' RADIO — Tom Browne — Arista
SEND HER MY LOVE — Journey — Columbia
SUPERSTAR — Lydia Murdoch — Team
TENDER IS THE NIGHT — Jackson Browne — Asylum
THE MONKEY TIME — The Tubes — Capitol
TRULY BAD — Ron Banks — CBS Associated
THE NEW SINGLE FROM

John Cougar Mellencamp

"CRUMBLIN' DOWN"

FROM JOHN COUGAR MELLENCAMP'S FORTHCOMING ALBUM "UH-HUH"
SEE JOHN PERFORMING HIS NEW SINGLE ON SATURDAY NIGHT LIVE'S
FIRST SHOW OF THE NEW SEASON, OCTOBER 8

PRODUCED BY LITTLE BASTARD & DON GEHMAN.