

CASHBOX

September 24, 1983

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The Breaks

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



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EDITORIAL

Putting It On The Line In L.A.

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

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

dreamed. But with a three-month campaign on the roll in Los Angeles, conjecture will soon be replaced by hard facts.

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

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

For those of us who are in the music business for the future as well as the present, Gift of Music should be a priority concern.

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ON THE COVER

It's been more than five years since Martha Davis and lead guitarist Jeff Jourard quickly pieced together a band in order to play a gig at the Whisky in Hollywood. It wasn't long before several major labels were actively seeking out this group called "The Motels," now a quintet with a snappy, catchy beat.

Davis' hard yet appealing voice captivated the ears of Capitol Records. Their debut album sold 150,000 copies worldwide, and since then, a number of blockbuster hits including "Mission of Mercy," and "Take the L (Out of Lover and It's Over)," catapulting this quirky band to stardom.

Their current single, "Suddenly Last Summer" is bulleting in at number 36 in its 4th week on the **Cash Box** Top 100 Chart. Producer Val Garay, who produced the single, "Only the Lonely" last year, is also responsible for this current offering. "Little Robbers" is The Motels new album.



TOP POP DEBUTS

SINGLES

79 LOVE IS A STRANGER — Eurythmics — RCA

ALBUMS

98 THE CROSSING — Big Country — Mercury

POP SINGLE

PUTTIN' ON THE RITZ
Taco
RCA

B/C SINGLE

COLD BLOODED
Rick James
Gordy/Motown

COUNTRY SINGLE

BABY, WHAT ABOUT YOU
Crystal Gayle
Warner Bros.

JAZZ

IN YOUR EYES
George Benson
Warner Bros.

NUMBER ONES



Taco

POP ALBUM

SYNCHRONICITY
The Police
A&M

B/C ALBUM

COLD BLOODED
Rick James
Gordy/Motown

COUNTRY ALBUM

THE CLOSER YOU GET
Alabama
RCA

GOSPEL

JESUS I LOVE CALLING YOUR NAME
Shirley Caesar
Myrrh

CASH BOX TOP 100 SINGLES

September 24, 1983

	Weeks On Chart	Chart
1 PUTTIN' ON THE RITZ	9/17	1
2 THE SAFETY DANCE	1	13
3 EVERY BREATH YOU TAKE	3	14
4 TOTAL ECLIPSE OF THE HEART	2	17
5 TELL HER ABOUT IT	7	11
6 MANIAC	6	9
7 (SHE'S) SEXY + 17	5	17
8 SWEET DREAMS (ARE MADE OF THIS)	10	8
9 DON'T CRY	4	18
10 HUMAN NATURE	9	9
11 MAKING LOVE OUT OF NOTHING AT ALL	11	8
12 KING OF PAIN	15	9
13 FAR FROM OVER	19	5
14 PROMISES, PROMISES	17	9
15 SHE WORKS HARD FOR THE MONEY	16	11
16 TRUE	8	18
17 DEAD GIVEAWAY	20	9
18 I'LL TUMBLE 4 YA	18	13
19 HOW AM I SUPPOSED TO LIVE WITHOUT YOU	12	14
20 LAWYERS IN LOVE	23	13
21 ISLANDS IN THE STREAM	13	12
22 CHINA GIRL	27	5
23 HUMAN TOUCH	14	17
24 STAND BACK	24	12
25 TONIGHT I CELEBRATE MY LOVE	21	17
26 FLASHDANCE... WHAT A FEELING	29	12
27 DON'T YOU GET SO MAD	22	26
28 ONE THING LEADS TO ANOTHER	28	10
29 TELEPHONE (LONG DISTANCE LOVE AFFAIR)	35	5
30 TELL HER NO	33	6
31 KISS THE BRIDE	32	7
32 BURNING DOWN THE HOUSE	31	8

	Weeks On Chart	Chart
33 BIG LOG	36	7
34 DELIRIOUS	41	4
35 ALL NIGHT LONG (ALL NIGHT)	50	2
36 SUDDENLY LAST SUMMER	46	4
37 LADY LOVE ME (ONE MORE TIME)	39	9
38 IT MUST BE LOVE	45	6
39 COLD BLOODED	40	10
40 DON'T FORGET TO DANCE	43	6
41 IF ANYONE FALLS	51	3
42 SITTING AT THE WHEEL	48	4
43 WHAT AM I GONNA DO	47	5
44 (KEEP FEELING) FASCINATION	25	19
45 THIS TIME	55	4
46 MIRACLES	56	7
47 IT'S A MISTAKE	26	13
48 DR. HECKYLL & MR. JIVE	63	2
49 ROCK OF AGES	30	16
50 MODERN LOVE	70	2
51 RAINBOW'S END	52	8
52 BAD BOYS	53	8
53 THE NIGHT	59	6
54 FREAK-A-ZOID	58	7
55 JUST BE GOOD TO ME	61	4
56 HOW CAN I REFUSE	57	6
57 CAN'T SHAKE LOOSE	62	5
58 SOMEONE BELONGING TO SOMEONE	49	6
59 EVERYDAY I WRITE THE BOOK	65	5
60 UNCONDITIONAL LOVE	66	4
61 HEART AND SOUL	72	3
62 HOLD ME TIL THE MORNING COMES	38	13
63 YOU'RE DRIVING ME OUT OF MY MIND	42	9
64 FOOLIN'	76	3
65 IS THERE SOMETHING I SHOULD KNOW	34	17
66 NEVER GONNA LET YOU GO	44	24

	Weeks On Chart	Chart
67 EVERYDAY PEOPLE	75	3
68 LIVING ON THE EDGE	69	5
69 HIGH TIME	60	6
70 I DON'T WANNA DANCE	54	7
71 SPICE OF LIFE	79	3
72 BREAK MY STRIDE	80	2
73 1999	67	17
74 TROUBLE IN PARADISE	81	2
75 QUEEN OF THE BROKEN HEARTS	84	2
76 FIGHT FIRE WITH FIRE	83	2
77 CUM ON FEEL THE NOIZE	89	2
78 ELECTRIC AVENUE	64	23
79 LOVE IS A STRANGER	—	1
80 OLD TIME ROCK & ROLL	88	2
81 HOT GIRLS IN LOVE	71	16
82 AFTER THE FALL	68	12
83 UPTOWN GIRL	—	1
84 TAKE ME TO HEART	73	15
85 ALL I NEED TO KNOW	78	4
86 LOVE IS A BATTLEFIELD	—	1
87 JUST GOT LUCKY	—	1
88 ROCKIT	—	1
89 ONLY YOU	—	1
90 A LITTLE GOOD NEWS	—	1
91 DON'T YOU KNOW HOW MUCH I LOVE YOU	85	6
92 ALL TIME HIGH	82	13
93 TAKE AWAY	77	4
94 WHAT'S SHE GOT	—	1
95 SAVED BY ZERO	90	18
96 DO IT AGAIN (MEDLEY WITH BILLIE JEAN)	94	8
97 SO MANY MEN, SO LITTLE TIME	—	1
98 HOW DO YOU KEEP THE MUSIC PLAYING	91	21
99 SHIP TO SHORE	95	6
100 CHANGE	98	7

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Little Good News (Chappell/Bibo — ASCAP) ...	90	Fascination (Virgin/Chappell/Sound Diagrams/WB — ASCAP) ...	46	Someone Belong (Gibb Brothers/Unichappell — BMI) ...	58
After The Fall (Twist And Shout — ASCAP) ...	82	Energy/Sounds Like Music/Sheer — ASCAP) ...	56	Spice Of Life (Rodsongs/DJA/Semuslc/Almo — ASCAP) ...	71
All I Need (ATV/Mann & Well/Braintree/Snow — BMI) ...	85	How Do You Keep (WB — ASCAP) ...	98	Stand Back (Welsh Witch — BMI) ...	24
All Night Long (Brockman — ASCAP) ...	35	Human Nature (Porcara/John Bettis — ASCAP) ...	10	Suddenly Last Summer (Clean Sheets — BMI) ...	36
All Time High (Blackwood — BMI) ...	92	Human Nature (Vogue — BMI) ...	23	Sweet Dreams (Sunbury) ...	8
Bad Boys (Chappell — ASCAP) ...	52	I Don't Wanna (Greenheart — ASCAP) ...	70	Take Away (Flowering Stone/Gemma Beby/Third Earl/Real Guy — ASCAP/Holy Moley/D. Simone/Mook — BMI) ...	93
Big Log (Talk Time/Bay — ASCAP) ...	33	If Anyone Falls (Welsh Witch — BMI) ...	41	Take Me To Heart (Narrow Dude/Bonnie Bee Good/WB — ASCAP) ...	84
Break My Stride (Streetwise/Big Ears/No Eers — ASCAP) ...	72	I'll Tumble (Virgin — ASCAP/Adm. by Cheppell) ...	18	Telephone (Mighty Mathieson/Slapshot — BMI) ...	29
Burning Down (WB/Blesu Disque/Index — ASCAP) ...	32	Is There Something (Tritic) ...	65	Tell Her About It (Joel Songs — BMI) ...	5
Can't Shake Loose (April/Russell Ballard — ASCAP) ...	57	Islands In The Stream (Gibb Brothers/Unichappell — BMI) ...	21	Tell Her No (Mainstay — BMI) ...	30
Change (Dick James — BMI) ...	100	It Must Be Love (M.A.M. (MCA) — ASCAP) ...	38	The Night (Noorub/Leosong — ASCAP/House Of Juices — BMI) ...	53
China Girl (Jones/Bug/James Osterberg/Fleur — ASCAP/BMI) ...	22	It's A Mistake (April — ASCAP) ...	47	The Safety Dance (Off Backstreet/Les Editions Chapeau — BMI) ...	2
Cold Blooded (Stone City — ASCAP) ...	39	Just Be Good (Flyte Tyme/Avant Garde/Almo — ASCAP) ...	55	This Time (Irving/Adam's Comm./Celyppo Toonz — BMI) ...	45
Cum On Feel (Barr — ASCAP) ...	77	Just Got Lucky (Zomba — BMI) ...	87	Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI) ...	25
Dead Giveaway (Spectrum VII, L.F.S. III — ASCAP) ...	17	King Of Pain (Magnetic — BMI) ...	12	Total Eclipse (Lost Boys — BMI) ...	25
Delirious (Controversy — ASCAP) ...	34	Kiss The Bride (Intersong — ASCAP) ...	31	Trouble In Paradise (Mighty Mathieson/Garden Rake/Slapshot — BMI) ...	74
Do It Again (MCA/Red Giant — ASCAP/Mijec/Warner-Tamerlane — BMI) ...	96	Lady Love Me (Hudmar — ASCAP/Newton House — BMI) ...	42	True (Reformation Ltd. — ASCAP) ...	16
Don't Cry (WB/Almond Legg/Ackee — ASCAP) ...	9			Unconditional Love (Sweet Summer Night/See This House — ASCAP) ...	60
Don't Forget To Dance (Davray, Ltd.) ...	40			Uptown Girl (Joel Songs — BMI) ...	83
Don't You Get So Mad (Almo/March 9/Gravity Raincoat — ASCAP/Haymaker — BMI) ...	27			What Am I Gonna Do (Rod Stewart/Anteater — ASCAP/Rockin' Hoarse — BMI) ...	43
Dr. Heckyll & Mr. Jive (April — ASCAP) ...	48			What's She Got (Solid Smash — ASCAP) ...	94
Electric Avenue (Greenheart — ASCAP) ...	78			You're Driving Me (Screen Gems — EMI — BMI) ...	63
Every Breath You Take (Magnetic — BMI) ...	3				
Everyday I Write The Book (Plangent Visions — ASCAP) ...	59				
Everyday People (Stoneflower/Warner-Tamerlane — BMI) ...	67				
Far From Over (Stigwood/Famous — ASCAP) ...	13				

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week



THE FIXX HIT GOLD — The Fixx performed with The Police recently at Los Angeles' Hollywood Park, where the group also received its first gold record for the MCA album "Reach the Beach". Pictured at the gold record presentation are kneeling (l-r): John Schoenberger, National Album Promotion Director, MCA Records; George Osaki, vice president, Creative Services, MCA Records; Jamie West-Oram, Danny Brown and Adam Wood of The Fixx; and Irving Azoff, president of MCA Record Group. Standing (l-r) are: Billy Brill, Los Angeles promotion representative, MCA Records; John Burns, vice president, branch distribution, MCA Distributing; Cy Curnin of The Fixx; Al Bergamo, president, MCA Distributing; Richard Palmese, executive vice president, marketing and promotion, MCA Records; and Dan McGill, group controller, MCA Records.

Record, Video Rental Issue Meetings Continue In D.C.

by Earl B. Abrams

WASHINGTON — The movement toward federal legislation revising the "first sale" doctrine as it applies to recorded music picks up again on Oct. 6 when the House copyright subcommittee takes up the question of audio rental practices.

Six months ago, the Senate passed legislation that revised that portion of the Copyright Act that heretofore permitted retailers to sell or rent copyrighted material with no further payment of royalties to the copyright owners. The Senate legislation (S-32), introduced by Senator Charles Mathias (R-Md.) requires retailers who want to rent records to the public to obtain the consent of the copyright owners.

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

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

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

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

(continued on page 6)

Record Bar Holds 10th Annual Confab

by Jim Bessman

DURHAM, NC — The spouses and kids weren't allowed at last week's 10th annual Record Bar convention, which did not take place at a luxurious Hilton Head Island, SC beach-side setting. Nevertheless, some 350 store managers and office and warehouse personnel came to Durham's Sheraton University Center primed for what proved to be an intensive four days of management training under the banner of "On Purpose 1984," a catch phrase representing the company's far-reaching goals under new president Ron Cruickshank. The convention began Sunday, Sept. 11, and ended with a home office and warehouse tour on Sept. 15.

Cruickshank's ideas were further illustrated in the design on the jerseys which all attendees were required to wear at Monday morning's general business session, which followed the previous evening's welcoming cookout and entertainment. Above the "On Purpose '84" strip was a colorful abstraction of five equal-sized triangles, pointing in the same direction, symbolizing Cruickshank's five stated "points of purpose," 1) To be the best retail entertainment company; 2) To meet customers' needs in a friendly and knowledgeable manner; 3) To maintain quality growth; 4) To support employees in achieving a satisfying quality of work life; and 5) To maintain a reasonable return on

investment. Further symbolism had three of the triangles being solid, to represent three "commitments in purpose" to employees, customers, and company.

"Ron is putting into practice the things he has preached for many years," explained Barrie Bergman, who admittedly stunned his company and much of the industry when he stepped himself to chairman and named Cruickshank president. Cruickshank had attended last year's convention at Hilton Head, but only as a behavior motivational trainer, having then been co-owner of the Greensboro, N.C. Farr-Cruickshank consulting firm. Now he is applying the principles he has developed in some 12 years of company consulting at his previous post.

In Cruickshank's experience, most organizations function through a technological operating system (TOS), which has to do with manipulation of objects, and an operational administrative system (OAS), which deals primarily with numbers, i.e., paperwork. They totally neglect a third system, that of human services, which typically leads to "negative dissatisfaction" in employees. Cruickshank's convention focus, therefore, was on human systems and its role in Record Bar's ambitious five-year plan (**Cash Box**, Sept. 17).

The five year plan was spelled out immediately at the Monday meeting. Record Bar, now at 148 stores, is looking to have

250-300 stores in 1988. Sales will rise from \$84 million projected in 1983 to \$200 million in 1988. Profits will increase from a current seven percent to nine percent in 1988.

The company further expects from 70 to 90 Napoleon's Grocery gourmet food stores in 1988 with sales of \$45 million and profits at nine percent. In addition, \$10 million in sales is projected through distribution of added entertainment and related product lines.

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

Marketing/advertising/sales goals involve a continued emphasis on customer service orientation and mutual interest selling techniques. Inventory levels will be sought to maximize return on investment and continue a full line merchandise mix. The concept of Record Bar as an aggressive full-line entertainment product retailer will also be sought at the consumer level.

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

(continued on page 18)

RCA Bows New Video Disk Unit

by Todd Marmorstein

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

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

The model introduced last week comes equipped with a variety of features not included on RCA's older units. Bob Shortal, vice president of corporate affairs projects for RCA told **Cash Box**, "To the old videodisk system, we added a new circuit board. From the information on the back of

(continued on page 12)

Professional Rock Photogs Decry Growing Restrictions

by Fred Goodman

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

A survey of rock photographers around the country found them in complete agreement that numerous restrictions — including being forced to sign agreements that limit photogs to a one-time sale, getting approval from artists, managers and publicists on which photographs can be sold, and being limited in the amount of time they have to shoot concerts — are making it less and less profitable for photographers and harming the quality of photographs being taken.

"I've been taking rock photos for nine years," said Paul Natkin of Chicago's Photo

Reserve. "When I started, you could pretty much walk up at a show and shoot, and it was fun. Now I go to concerts with a feeling of dread, wondering what could go wrong. It's become some kind of weird corporate business, and everybody who is good is going to be forced to stop."

The restrictions are being blamed largely on the sale of unauthorized photos and posters to consumers, and the photographers interviewed were sympathetic with the concerns of managers and artists. However, they argued that the lion's share of this work is done by well equipped amateurs. "Working photographers know that they can be traced," said New York photographer Chuck Pulin when queried about unauthorized retail photos. "It's not the working photographers. I have seen people who have paid for third and fourth row tickets, have more sophisticated equipment that I

could ever dream of owning, and are taking pictures to their hearts' content after the professional photographers have been told to stop."

Limited shoots, which have become the rule and not the exception, generally consist of being allowed to take pictures during an act's first three songs only. But some acts go so far as to refuse all requests for photo passes now. "The inequity is that the people most likely to take the best pictures are penalized," said Natkin. "Just as an example, at The Police concert in Chicago, nobody was allowed to shoot Joan Jett. So when she came on, I went to my seat and sat down. Just during the first three songs, I counted 45 cameras within the first three rows." Natkin added that he had also been asked by The Police to sign a three-page form saying that all photos taken of their show would be used for a specific one-time sale. "I signed it," he said. "But I should

have packed up right there because as soon as I do that I lose money." Added Linda Matlow of Chicago's Pix Int'l. Agency: "It's just not right. You can't make expenses on a one-time sale."

Aside from being limited to just three numbers, photographers are frequently being prevented from using flash attachments. Los Angeles photographer Debbie Leavitt suggested that the use of a strobe is essential, especially when time is limited at a big arena show. "A lot of those shows are heavily backlit," she said. "And all you wind up with are silhouettes."

Rights of approval are also being sought by many managers for all photos submitted to magazines. While most photographers interviewed requested that they not be quoted directly on this point, artists mentioned repeatedly in different

(continued on page 10)

BUSINESS NOTES



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

Final Grammys Forms Mailed

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

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

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

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

Gift Of Music Bows In L.A.

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

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

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

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

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

Radio Profits On The Rise, Says NAB

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

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

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

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

Other operating costs increased, with sales and promotion outlay rising 32% from last year. News and production costs also increased this year by nearly 13%. Music license fees were up, from a year-end figure of \$10,800 in 1981 to \$13,600 last year, a change of 26%.

Record, Video Rental Hearings Continue In D.C.

(continued from page 5)

recording equipment and blank tape. Both bills (S-31 by Senator Mathias and H.R. 1030 by Representative Edwards) until now have been held in abeyance pending a U.S. Supreme Court decision in the Betamax case on which it heard arguments last January. Last July, however, the court ordered a rehearing of arguments in this case, which is now scheduled for Oct. 3. The court gave no reasons for taking this surprising step. The Betamax case involves the lawsuit initiated by Universal Pictures and Disney Productions against Sony and others for copyright infringement. A federal district court held that home taping for personal use is no violation of the copyright; a federal appeals court reversed this ruling and held that home taping without copyright payment is illegal.

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

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

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

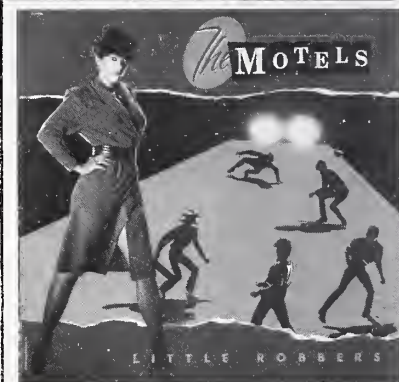


POETIC PLATTER — Freeway Records' Harvey Kubernik (l) recently wrapped up recording a spoken word album called "English As A Second Language" with the help of such performers as actor/poet Harry Northrup (r). Northrup has appeared in such acclaimed movies as "Taxi Driver" and "Over The Edge."

REVIEWS

ALBUMS

OUT OF THE BOX



LITTLE ROBBERS — The Motels — Capitol ST-12288 — Producer: Val Garay — List: 8.98

On the follow-up to last year's highly successful "All Four One" LP which featured the smash single "Only The Lonely," The Motels again ally themselves with knob-twirler Val Garay and come up with a disc sure to curry favor with pop, new music and AOR outlets. With the single "Suddenly Last Summer" climbing into the Top 40 this week, and a bevy of other fine cuts like the reggae-flavored "Footsteps," the quirky "Monday Shutdown," and the metallic-tinged "Into The Heartland," this could be another Top 20 album for the L.A.-based rockers led by saucy chanteuse Martha Davis.

FEATURE PICKS

POP

BODIES AND SOULS — The Manhattan Transfer — Atlantic 7 80104-1 — Producers: Richard Rudolph in association with The Manhattan Transfer — List: 8.98 — Bar Coded

On its seventh album for Atlantic, the multi-Grammy Award winning Manhattan Transfer enlist an all-star roster of special guests including Stevie Wonder, Rod Temperton, Jeff Porcaro, Paulinho Da Costa, Ernie Watts and Abraham Laboriel to contribute backing for its jazz-pop vocal work. An eclectic assortment of tunes — ranging from a rhythmic rocker featuring Frankie Valli called "American Pop" to a bilingual love song entitled "Malaise En Malaise" — guarantees the vinyl's tremendous crossover potential, and the Rod Temperton-penned first single, "Spice Of Life" is already bulleting on both the Pop and B/C charts. Expect jazz stations to jump on the closing track, "The Night That Monk Returned To Heaven," which starts with celestial windchimes and "God's voice and giggles," and ends with the late piano genius Thelonius Monk playing his original composition, "Round Midnight."

SPORTS — Huey Lewis And The News — Chrysalis/CBS FV 41412 — Producers: Huey Lewis And The News — List: None — Bar Coded

Although Huey Lewis And The News tackle tried-and-true subjects like sex, drugs, and rock 'n' roll on their third Chrysalis release, the songs here are anything but commonplace. Intelligent, bittersweet lyrics are matched with Lewis & Co.'s hook-heavy blend of soul, new wave and blues, and the result is a tough pop sound that's at once catchy and emotionally demanding. Among the best selections are "If This Is It," the pained tale of a broken-down romance,

(continued on page 8)

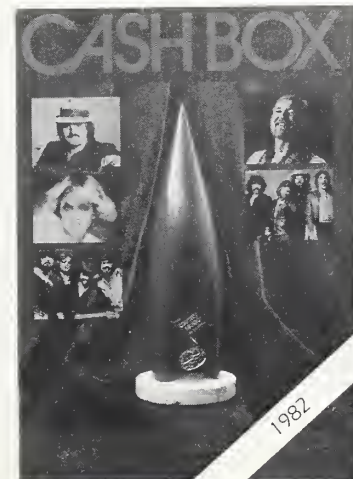
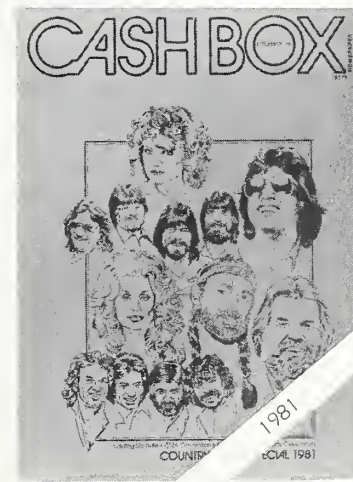
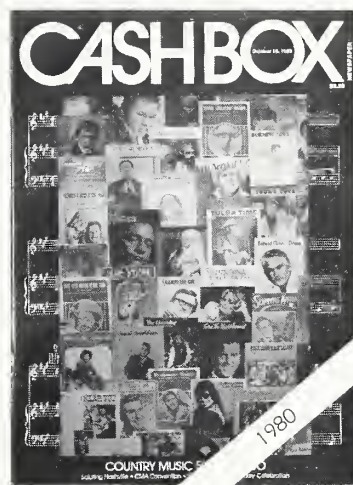
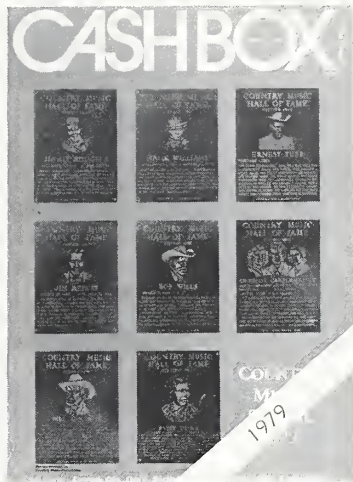
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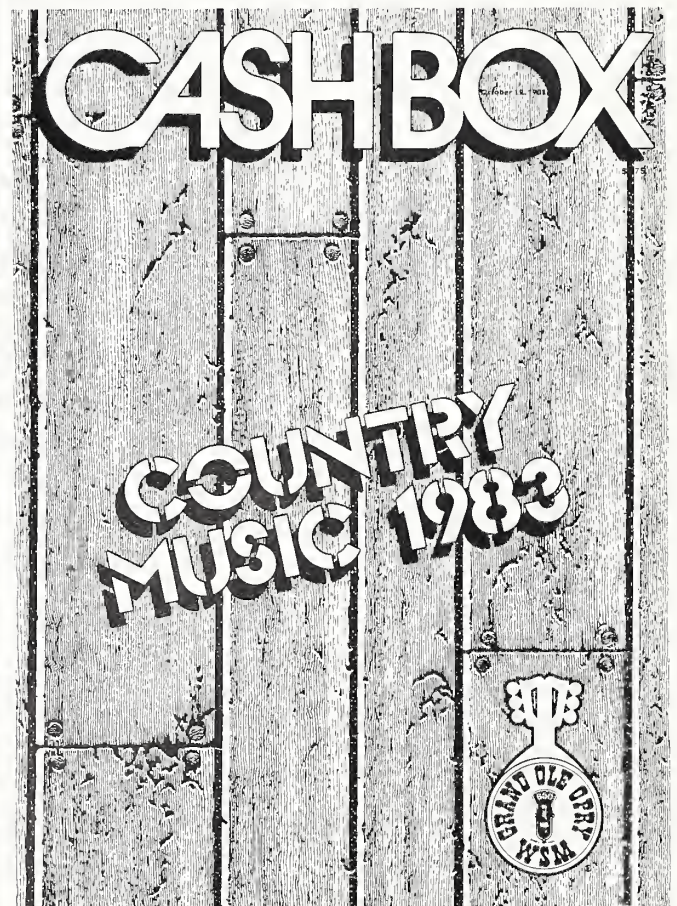


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REVIEWS

ALBUMS

(continued from page 6)

and "You Crack Me Up," which uses automotive metaphors to describe a fading beauty. A cover of Hank Williams' country classic "Honky Tonk Blues" closes this potent perceptive waxing.

EVERY GREAT MOTOWN HIT OF MARVIN GAYE — Motown 6058ML — Producers: Various — List: 8.98 — Bar Coded

Fifteen classic tunes by Marvin Gaye are on this new "best of" collection, ranging from his early romantic songs like "How Sweet It Is (To Be Loved By You)" to socially-conscious anthems such as "Inner City Blues (Make Me Wanna Holler)" and "Mercy Mercy Me (The Ecology)." Although there are some glaring omissions — "Stubborn Kind of Fellow," "Hitch Hike," "Pride And Joy" and "Can I Get A Witness" are just a few of the no-shows — the LP does provide a plethora of excellent Gaye material, including four duets with the great, late Tammi Terrell.

LIFE IS SOMETHING SPECIAL — N.Y.C. Peech Boys — Island/Atlantic 90094-1 — Producers: Levan/deBenedictis — List: 8.98 — Bar Coded

A fixture on Manhattan's club circuit for over two years, the new N.Y.C. Peech Boys have had a number of local 12-inch hits to their credit, yet this is the quintet's debut album. Remixes of "Life Is Something Special" and "Don't Make Me Wait," the latter clocking in at over six minutes, are naturals for dance floor DJ's, and B/C radio will no doubt embrace such scintillating movers as the ode to sexual healing called "Love Kills Pain On Contact." Co-producer and keyboardist Michael deBenedictis shines on "Steinway & Synergy," a track composed off the cuff which demonstrates his ability on both a Steinway D Acoustic piano and a GDS Synergy digital synthesizer.

POP

CHAZABLANCA — Chaz Jankel — A&M SP-12503 — Producer: None Listed — List: 8.98

Up until last year's pop-funk, club pleasing "Questionnaire" album, Jankel was principally known as the composer of Quincy Jones' blockbuster "Ai No Corrida" and co-writer of many of Ian Dury's hits. On his third solo LP, he continues his dance-oriented groove with the song "Pretty Thing," but overall the disc is much more middle-of-the-road than his previous two A&M endeavors. Jankel's latest affair may be low-key, but it nevertheless retains the hip, rhythmic synth sounds usually associated with the artist. Laura Weymouth of the Tom Tom Club adds some spice on several cuts with her pleasant, soothing vocals.

CARMINA BURANA — Ray Manzarek — A&M SP-4945 — Producers: Phillip Glass and Kurt Munkacsy — List: 8.98 — Bar Coded

Keyboard virtuoso Manzarek, who along with Jim Morrison staked out uncharted territories of rock and roll during the late 1960s, opens another door of perception with his latest solo odyssey, an interpretation of German composer Carl Orff's 1935 cantata about 13th century "renegade monks and wandering poets." Surreal, grandiose, awe-inspiring, and intensely passionate, Manzarek's work should appeal to lovers of avant-garde, new age classical or just those folks looking for some bacchanal background music.

Jazz

FOXIE — Bob James — Tappan Zee/Columbia FC 38801 — Producer: Bob James — List: None — Bar Coded

NEW FACES TO WATCH

The Breaks

Ah, The Breaks. A name Taylor-made for a new group — or, shall we say, a new "breaking" group. But as Breaks lead guitarist Pat Taylor, who co-founded the group with wife and lead vocalist Susanne Jerome Taylor, explained, the moniker choice was not that calculated.

"We were driving around one day, desperately trying to think of some great name," recalled Taylor, "and we were in this car, listening to The Cars, saying 'what about a name like that, it's so simple?' Then someone tried to cut us off. Tom (Ward, keyboards and melody man) hit the brakes, and he yelled, 'That's it! The Brakes!' Taylor grinned, "Of course, we changed the spelling, but that's really how it happened."

It's been a series of healthy collisions in the three years since that has brought this Memphis-based rock 'n' roll quintet from local legends to a fast "breaking" (sorry) debut LP on RCA Records. For Pat Taylor, it took a double whammy before he hooked up with his lady love and chief musical collaborator. Both times, the two met while on common studio ground.

"A friend of mine had been in the studio, and heard some chords I was playing," said Taylor. "He had Susanne come in and co-write the words with him on the song that popped out, and that's when we met." No sparks, no heart-breaks" — yet.

It wasn't until a year later, when working on a promotion for radio station FM100 in Memphis, that sparks flew. "We went in to cut a commercial spot called 'Memphis, We Love You,' which later became a local single," recalled Taylor. "We wrote that together, and fell in love instantly."

A chance bump at a benefit concert opened the door for Florida natives Rob (bass) and Russ (drums) Caudill, who had been slugging it out on the Southeast bar-band circuit. "We came off the road from doing our Top 40 cover thing," said Russ Caudill, "and went to see the band as it was then, since we had met Tom and Susan from playing around the area before." Caudill reverently remembered the event. "They asked us to play after that," he said, "and as soon as we started off, it was magical."

The Taylors and their back-up trio found the Memphis music scene supportive of their efforts, and their determination to perform nothing but original material — "That was our aim from the start," remarked Pat — garnered them a huge following. They were touted as "the best local rock band of 1982" by the Memphis *Commerce Appeal*, but it wasn't until another happy accident took place that The Breaks got their, well, "break."

Bob James gets ultra-violent? Not quite, but on the first cut from his new LP, the jazz keyboardist/composer quotes the intro to Walter/Wendy Carlos' electronic Clockwork Orange soundtrack before launching into his own unique arrangement/adaptation of Beethoven's ninth Symphony. Besides the synth-heavy "Ludwig," the LP also provides listeners with two songs — "Calaban" and "Miranda" — conceived for a production of Shakespeare's *Tempest* at San Diego, Calif.'s Old Globe Theatre. A number of session luminaries, among them David Sanborn, Steve Gadd, Ron Carter, Marcus



Raspy-voiced and smiling, Susanne Taylor chimed in with this account of their discovery. "Nancy Jeffries of RCA had come in to Memphis to hear another group," she reported, "and then one of the local promotion people took her down to the studio where we were working on an LP we had planned to put out ourselves. She heard us, and liked us."

Pat Taylor noted their national debut didn't come right away. "All sorts of people from the record company kept coming down, coming back in and negotiating with us," he said, "so it wasn't until eight months later that we finally signed."

The Taylor's solid determination and newlywed optimism distinguish the bulk of the LP's songs. There's little hit-and-run character, in approach and content. "Love is what we're talkin' about," gushed the Taylors. "That's what we believe in, that's what we're singing about."

At the helm of the debut LP is ace producer Vini Poncia, who took the band out of its native surroundings to create another kind of artistic friction. Pat explained, "Memphis can be very technical. You'll plug in to play, and they're watching the meters. It's not as easy to be yourself there, for some reason." So The Breaks followed Poncia and packed up for sunny southern California. "Los Angeles was wide open, and going there from Memphis gave us an edge," remarked Taylor, who couldn't help but be satisfied with the L.A. treatment. "It was like, 'you wanna get louder, you wanna bring in a stack of Marshalls, fine, we don't care. Anything you need to make it work, we'll do.' I think we gained by being out there."

A fall tour and the video for the initial single, "She Wants You," are due soon, although an unfortunate break nearly put the brakes on the production of the video shoot. While on location in upstate New York, a local onlooker fell off a cliff and fractured an arm, postponing the filming. Director Martin Kahan (*Scandal*, *Loverboy*) was also forced by the local authorities to close the set when another day's shooting reeled into the wee hours. Nevertheless, the band, as upbeat as the day of that fateful traffic jam, rocks and rolls on. Brakes or no brakes.

Miller, Ralph MacDonald and Yogi Horton contribute their know-how to this nocturne jazz platter.

B/C

BAD ENUFF — Slave — Cotillion/Atlantic 90118-1 — Producer: Jimmy Douglass — List: 8.98 — Bar Coded

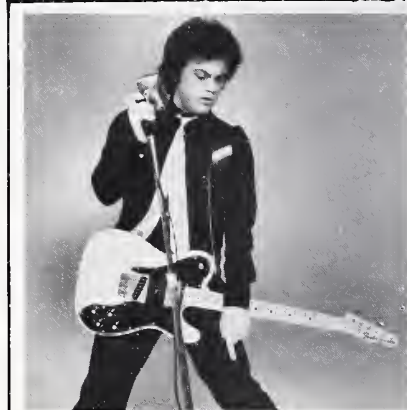
Slave's 1977 debut album went gold in about four months, and since then the group has helped the funk-pop movement spread with several hit singles and long-players. On the octet's latest outing, the funk jam band entices dancers with the

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REVIEWS

SINGLES

OUT OF THE BOX



BILLY JOEL (Columbia 38-04149) **Uptown Girl** (3:12) (Joel Songs — BMI) (B. Joel) (Producer: Phil Ramone)

Joel tackles another '60s "golden idol" with this poppy Four Seasons sound-alike track from his current "Innocent Man" LP. Sounding uncannily like Frankie Valli, Joel plays out the city uptown-downtown caste system, longing for a seemingly unavailable "white-bread" lovely. With '60s nostalgia on a high, pop stations ought to jump on this one. Question is, will Dion be in the video?

FEATURE PICKS

POP

JACKSON BROWNE (Elektra 69791) **Tender Is The Night** (4:51) (Olas/Kortchmar/Night Kitchen — ASCAP) (R. Kunkel/D. Kortchmar/J. Browne) (J. Browne/G. Ladany)

Songwriter/singer Browne continues to opt for a tougher touch, despite the title of the tune. Russ Kunkel's drumming propels this steady rocker, while guitarist Danny Kortchmar spices things up with some very tasty slide fills. The tale of love and sanctuary is familiar ground for Browne, but his willingness to get up and rock is another step forward.

DIANA ROSS (RCA JK-13624) **Up Front** (3:39) (Raydiola Music — ASCAP) (R. Parker, Jr.) (R. Parker, Jr.)

Ross takes a more overt rocker as her vehicle for this outing, with black rock/funk meister Ray Parker, Jr. providing both music and production duties. Lyrically, the message is give-it-up-or-let-me-go; musically, Parker's backing is chunky and robust, with Ross embellishing the thumping proceedings with her trademark, airy vocals.

AC/DC (Atlantic 7-89774)

Guns For Hire (3:25) (J. Albert and Son — BMI) (Young, Young and Johnson) (Producer: AC/DC)

The group appears to have been out of circulation long enough for their brand of heavy metal to have fallen back into favor as they plunge ahead with the first single from their new LP, "Flick of the Switch." Raucous as ever, the track includes a matured guitar solo and is fused with a high rock 'n' roll energy. Not for timid playlists, but AC/DC is certainly back on the scene. **THE HUMAN LEAGUE** (A&M AM-2587) **Mirror Man** (3:48) (Virgin Misc./Chappell Music (Admin)/Sound Diagrams/WB Music Corp. — ASCAP) (Oakey-Callis-Burden) (Producers: Martin Rushent & Human League)

Hot on the heels of the Top Ten hit,

(continued on page 9)

COAST TO COAST

EAST COASTINGS — Following intragroup friction, Anabella Lwin has departed **Bow Wow Wow** and will pursue solo projects. RCA in London is saying that the remaining members will continue as Bow Wow Wow, adding new bandmembers — definitely not women — and going after another direction. Rumors flying around London also suggested that recently dumped **Clash** member Mick Jones might figure in the Lwin-less group's plans . . . How ya gonna keep 'em down on the farm? Iconoclastic producer and executive **Dave Robinson**, whose Stiff Records was a major trendsetter in the '70s, looks ready to get back into the game. Robinson, who had appeared bored and ready to get out of the business last year when he shuttered Stiff America and began devoting more time to his growing stable of racehorses than he was to his dwindling roster of artists, was back in the States last week for the first time in over a year. The journey was a shopping trip, with Robinson looking to place three new British acts with American labels, and reportedly succeeding. Despite an obvious disdain for everything American, Robinson — who's made his mark with British acts — told us that he believes that the invasion of British acts is almost played, and that the next wave of bands will be from the U.S. . . . A familiar look: *Rolling Stone* spin-off *The Record* debuted its new let's-get-Musician format this week. Formerly a quarterfolded tabloid in the style of the old *Rolling Stone*, the new glossy is reminiscent of another '60s fave publication, *Crawdaddy!*. Doubling in size from 32 to 64 pages, the format



BAIO'S NEW PHONE NUMBER IS LISTED — RCA recording artist Scott Baio (l) recently recorded a phone message containing an excerpt of "Some Girls," the first single from his new album "The Boys Are Out Tonight," as part of a two-month promotion supporting the LP.

also includes a new feature sure to raise a few hackles: *On The Beat* is a two-page *Random Notes*-type spread under contract to Salem cigarettes and billed as an "advertorial." Rumors have it that Salem has the option to reprint the *Record*-penned feature in any publication they want as an ad. Although relationships between artists and corporate sponsors for tours, video and merchandising have become common practice, many artists and managers have been cautious about who they get in bed with, and especially so when it comes to tobacco and liquor outfits. Submitting an item to a consumer mag as a news item, and seeing it in an advertisement, are quite different things. . . . Pittsburgh concert promoter **Danny Kresky** and Electric Factory Concerts of Philadelphia have finally settled their five-year court battle. Kresky, who had filed an anti-trust suit against Electric Factory back in '78 claiming that the outfit was employing monopoly force in Philly to prevent acts from going with Kresky in

(continued on page 30)

POINTS WEST — Word has it **Eddie Van Halen** has been turned upside down by a lady elevator operator working at the Beruyn entertainment complex on Sunset near Vine, much to the chagrin of wife **Valerie Bertinelli**. . . . Rock 'n' break group **Chain Reaction** appeared at Madame Wong's West Sept. 10 and attracted A&R reps from several different labels including A&M, Chrysalis and Island. Reportedly the gang is being pursued by a number of other diskeries, among them Arista and EMI America. . . . **The Clash's Joe Strummer** and **Paul Simonon** recently booted **Mick Jones** from the combo, claiming a difference of ideology. . . . L.A.'s constant consonant, **X**, has a load of live concert dates scheduled for the Southern California area this month, including gigs at San Diego's Fox Theatre (9/20), the Greek here (9/22), Riverside's Raincross Square (9/23), U.C. Irvine's Crawford Hall (9/24) and Santa Barbara's Arlington Theatre (9/25). In October the quartet tapes a segment for **Dick Clark's Rocking Halloween Party**, and later that month will play the Catalyst in Santa Cruz and the Kabuki Theatre in San Francisco. The tour coincides with the release of "More Fun In The New World," already being hailed as X's most accessible and agape-inducing LP to date. A heady brew of rock, folk, blues, bluegrass, country, pop, rockabilly and hard-core punk, the album pays homage to **Gene Vincent** with a snatch of "Be Bop A Lula," gives a nod to **Manfred Mann** with a "5,4,3,2,1," countdown, and glorifies **Jerry Lee Lewis** with a cover of his "Breathless." On the A side's closing cut, "I Must Not

Think Bad Thoughts," vocalist **John Doe** even conjures up his best **Pete Seeger** imitation to sarcastically drawl, "I hear the radio is finally going to play new music. Y'know, the British invasion." His better half, **Exene Cervenka**, then chimes in to ask, "But what about **The Minutemen**, **The Flesheaters**, **D.O.A.**, **Big Boys** and **Black Flag**?" calling the groups "the last American bands to get played on the radio." . . . **Laurie Anderson** is recording a four-song EP, and she'll be working with Cuban musicians and a Synclavier computer on the project. . . . **Diana Ross** is slated to receive the "Woman of the Year" award from the Children's Diabetes Foundation Oct. 8. . . . Expect a new **Cramps** LP in November with a number of live tracks, obscure stuff and two new songs. . . . **Stiv Bator**, parish preacher of **Lords of the New Church**, called us from England last week to report his arm and leg are doing much better after a series of mishaps during the band's last tour. However, Stiv also told us that his liver's on the verge of cirrhosis, due to "a long history of alcoholism" and he's currently on a fruit and vegetable diet under a doctor's supervision. "I'm a teetotaler now," he quipped on the long-distance line, "I can only drink herbal tea." After a 20-date European tour, the Lords will take off for the

(continued on page 30)

Photogs Decry Restrictions

(continued from page 5)

conversations included **The Police**, **Joan Jett**, **Missing Persons**, **Van Halen**, **Marshall Crenshaw**, **The Stray Cats**, **Pat Benatar**, and **Def Leppard**. And while photographers are unhappy with this development, they feel it's something they can live with. "I personally don't object to the idea of approval," said New York-based **Ebet Records**. "Half the time a secretary approves it, and it really doesn't bother me if they're fair." Added **Leavitt**: "I think the best way to solve this is to reach some kind of understanding with managers and publicists. You can't meet magazine deadlines if you're waiting for approval. I'd rather give them a right of disapproval than right of approval."

A chief complaint concerning limited time for photographing shows is that most shoots must be done during the first three numbers. The photographers say that performers are least relaxed at that point, and that it usually takes several numbers before stage lighting is straightened out. "I feel like I can't do my job," said **Roberts**. "You just can't flatter somebody in three songs; you don't have the time to wait for them to look good. And that makes us look worse than the artist. You don't decide not to buy an artist's album because you've seen a bad picture of them. But you'd probably look at it and say 'how could a

photographer have sent this picture out?'" Added **Pulin**, who recently missed the opportunity to photograph **Bruce Springsteen's** unannounced appearance during the encore section of a **Jackson Browne** show because he was asked to leave after the first three songs: "If you're going to limit me, at least let me shoot at the end when it's well-lit, the audience is up, and the show is exciting."

During the next few weeks, a group of professional rock photographers will be meeting in New York to try and mount a campaign to stem the tide of restrictions. Among the tools being developed is an open letter to managers, artists, and the industry at large, encouraging changes in the prevailing attitude. "We're trying to organize," said **Roberts**, "and we'd like to include artists like **Chris Stein**, **Andy Sumner** and **Tony Levin** who are interested in photography themselves. Personally, I think it's a freedom of the press issue. The more access and competition you have, the better the shots will have to be. Limiting professional photographers just makes it worse because when you're limited, you don't have time to think; there's no art involved because all you can do is try and grab it. I think one solution might be for managers to look at a photographer's work before giving them approval to shoot a show. If they don't like it, they shouldn't let them shoot their artist."

Abba's Financial Woes Grow

by Chrissy Iley

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

The story centers on **Kuben AB**, the Stockholm quoted company which **Abba** is believed to have a stake of 45-50 percent. Shares in **Kuben AB** were suspended a week ago, the company having overstretched itself by 25 million pounds (\$37.5 million). Trading in the shares resumed after a rescue plan details were announced.

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

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

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

The first step was to buy **Monark**, a company producing motor cycles and sewing machines, from a Swedish businessman who now lives in the stockbroker belt of Surrey, England. **Monark**, for which **Abba** paid more than 5 million pounds (\$7.5 million), is still the keystone in **Kuben's** structure. Though initially profitable, over the past year **Monark** has incurred large losses.

Later **Anderson** started to speculate on

the oil market and lost even more money — the exact amount of which is not yet known.

He also made a series of very expensive property investments in Stockholm which again proved ill-fated. Some of these properties are now being sold as part of the 'rescue plan.'

Other **Abba** investments include two luxury yachts, the **Storo 4** model, each worth 100,000 pounds, the only other of this model belongs to the Swedish Royal Court.

Some Swedish observers claim **Anderson** developed serious delusions and imagined himself as the king of high finance as well as the king of pop.

More recently, however, **Anderson** seems to have had a change of heart; he was reported as saying he wants to return to entertainment and making videos.

Earlier this year, when **Anna-Frid Lyngstad** opted to sell out she received 2.5 million pounds for her share in **Kuben AB** and associated companies. **Agnetha's** share exactly the same as **Anni-Frid's**, is now capitalized at only 800,000 pounds. This represents a fall in value of over two thirds.

At the moment **Kuben's** shares are 12.8 pounds, a significant drop from their all time peak of 25.21.



DO YOU CASH BOX? — **MCA** recording artist **Donnie Iris** (r) recently stopped by the Los Angeles West Coast headquarters of **Cash Box** to visit president and publisher **George Albert**. **Iris**, supporting his current "Do You Compute" LP, giggled at **Club Lingerie** while in L.A.

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

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

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

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

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

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

Cash Box: One thing we always wanted to know about the group is what kind of mindset you have to be in when you enter the studio to do a ballad as opposed to a



The Commodores: Life Without Lionel Is Working Out Fine

real funk type thing. Can you do a real slow, emotional song and then just break into a wild jam immediately? What kind of attitude do you need to perform both forms of music?

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

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

ballad?

King: Usually the lights are off, and it's quiet in there. Like Milan was the head producer of the ballad that's the single now, "Only You." I remember one day I came in and he had his head down on the board, just relaxing, and it was real quiet. I couldn't even see anything in the booth where he was doing the lead because it was so dark in there. It was just so quiet and all the lights were way down low.

Williams: That's the way it was with that song. I knew that song was a very intimate song and very sensitive, and sensitivity is something that you can't manufacture. It's something that just has to happen. It started happening, and the mood, and the person that was on my mind at the time, just made it come out so naturally. It was amazing.

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

King: Well, when we did "I'm In Love" we had all the lights on in the place and we had the tempo jacked up, everybody was singing. We were dancing through the hallways and everything was live. As a matter of fact, we

had to make sure that we kept turning the volume down so we could hear what we were doing. We try to deal not so much with emotion on the up-tempo numbers as with raw, physical feeling.

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

King: The most important thing to us is the rhythm, because the rhythm is the true feeling. The strings, and the horns and so on, they're the additives, but the real goods is the rhythm, so we make sure that the rhythm is so strong that if there's nothing on top of it it doesn't make any difference. Once we get that hot, then we put all the strings and horns on it.

Williams: We always believed in starting a song from the foundation on up. If you don't have the track right, I don't give a damn how good the melody is or the lyric... it doesn't matter. If it ain't in the track, in the foundation, in the first block you lay, then it's not going to work. At some point it's going to break down.

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

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

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

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

Cash Box: What exactly do you have in mind?

McClary: It's going to be something that really strikes your ear. I'm going to use a combination of several instruments playing the same part and the illusion will be a whole other type of sound. It has to do with the combination of the arrangement and the instrumentation. I'm going to use instruments in a manner most people have probably never heard before. I let the rest of the group hear parts of it and they just really went bananas.

TOP 30 VIDEOCASSETTES

	Weeks On Chart	9/17	Weeks On Chart	9/17
1 PORKY'S CBS/Fox Video 1149	1	7	16 STILL SMOKIN' Paramount Home Video 2315	15
2 48 HRS. Paramount Home Video 1139	2	13	17 MY TUTOR MCA Home Videocassette 17015	17
3 THE VERDICT CBS/Fox 1188	3	10	18 THE LORDS OF DISCIPLINE Paramount Home Video 1433	18
4 HIGH ROAD TO CHINA Warner Home Video 11309	4	13	19 BEST FRIENDS Warner Home Video 11265	19
5 THE OUTSIDERS Warner Home Video 11310	5	2	20 FINAL COUNTDOWN Vestron V-4047	21
6 SOPHIE'S CHOICE CBS/Fox 9076	6	14	21 FLASHDANCE Paramount Home Video 1454	—
7 FIRST BLOOD Thorn EMI 1573	8	19	22 KISS ME GOODBYE CBS/Fox 1217	24
8 BAD BOYS Thorn/EMI 1633	7	2	23 YOU ONLY LIVE TWICE CBS/Fox 4526	22
9 THE BEASTMASTER MGM/UA 00226	9	6	24 MY FAVORITE YEAR MGM/UA 00188	20
10 MAD MAX Vestron V-4030	10	10	25 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	26
11 THE TOY RCA/Columbia Pictures Home Video 10538	11	15	26 STING II MCA Videocassette 17015	27
12 SIX WEEKS RCA/Columbia Pictures Home Video 91001	12	6	27 THE MAN FROM SNOWY RIVER CBS/Fox TW 1233	—
13 AN OFFICER AND A GENTLEMAN Paramount Home Video 1467	13	30	28 SAVANNAH SMILES Embassy Home Entertainment 2058	28
14 FRANCES Thorn EMI 1621	14	14	29 TABLE FOR FIVE CBS/Fox TW 2043	—
15 ROAD WARRIOR Warner Home Video 11181	16	31	30 AIRPLANE II Paramount Home Video 1489	25

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based on sales and rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybodys-Portland; Radio 437-Bala Cynwyd, American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chattsworth; Wonderful World of Video-Chattanooga; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go — St. Louis. Video Shack — NYC.

RCA Bows New Video Disk Unit

(continued from page 5)

each disk, the user can program it to play anything at anytime, and repeat it, if they want to. It includes random access capability. Using a hand-held control board, users can go to any place on the disk by the band number or by the time. For example, let's say the user wants to play the fifth, second and eighth cuts on a Fleetwood Mac concert disk. The user can command the disk to play those exact cuts in order."

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

Jim Murphy, a spokesman for RCA in New York, said the company plans to release specially banded music disks, interactive game disks, and an assortment of other specialty titles to entice buyers. Because of the new "interactive, random-access" features, the revamped player will be able to be used for "information" purposes as well as entertainment. For instance, one disk will be able to store the entire contents of a multi-volume en-

cyclopedia, and consumers can use the hand-held controller to find a specific page in much the same way that a microfilm player can locate information quickly. Despite all the innovative features, however, RCA will still have to face consumer resistance to the players because of their high price tag, lack of record functions and a dearth of programming variety.

According to Murphy, "We entered the video market in March of 1981 with monoaural players. We now have five models that can play about 1,000 different videodisk movies." Over the past two years, RCA has made a concerted effort to produce more R-rated movie titles to entice older consumers, but the company has said it will try to avoid manufacturing hardcore pornography. One X-rated art film, "Last Tango In Paris" is available for the RCA system, and the company has also purchased the rights for the soft-core "Emmanuelle." On the other hand, competing laserdisk markets have begun offering sexually explicit adult films such as "Insatiable" starring Marilyn Chambers for their systems. RCA utilizes a stylus in its players to read the 27,000-grooved disks, while other laserdisk systems rely on lasers to read grooveless software.

Although the new machine from RCA retails for \$499, additional costs may eventually be pinned onto all video units, VCR and disk alike, if legislation regarding copyright infringements is passed (see accompanying story, page 5). Congress has been considering legislation focusing on whether movie rentals would mandate a royalty surcharge benefitting motion picture studios.

SOUNDVIEWS

COLOR MY WORLD A RAINBOW — Pacific Arts Video Records' brand-new logo, designed by art director Jerry Takigawa, blends red, yellow, green, blue and purple into a vibrant emblem. Appearing on all of the company's promotion, marketing and publicity projects, the insignia makes its debut Sept. 26. That's the target date for the release of **The Firesign Theatre Presents Nick Danger** ("In the Case of the Missing Yolk"), a videocassette whose case premieres PAVR's banner. Speaking of new marketing strategies, PAVR plans to use consumer magazines, such as *Rolling Stone* and *National Lampoon*, in an advertising campaign aimed at the home video market. Ads promoting "A Doonesbury Special," and "Mr. Bill Looks Back," retailing for \$39.95, along with "Mr. Mike's Mondo Video," at \$49.95, will appear soon . . .



"DICKIE'S DEAD" — *Cranium Productions* recently finished the *Age of Consent* video, "Dickie's Dead." The video is a sophisticated spoof of childhood paranoia that was produced and directed by *Graham Dent* for *Cranium Productions*, with camerawork by *Michael Intriere*.

These segments, an in-depth interview with the film's director/writer/producer, **Lawrence Kasdan**, airs on USA Cable Oct. 1, along with a behind the scenes look at the making of the film. And that's not all, folks. A mammoth contest offering prizes such as an antique Seeburg jukebox restored by Jukebox Junction, Inc., containing music by Motown, a JVC stereo system, cassette carrying cases and soundtrack albums from the film caps the promotion. Anybody, cable and non-cable subscriber alike, can enter simply by sending a postcard with their name, address, telephone number, age and favorite USA Cable "Night Flight" segment (this last part is optional) to "Night Flight/The Big Chill," P.O. Box USA, Glen Rock, N.J. 07452. Oct. 5 marks the deadline to enter. "The Big Chill" opens at the New York Film Festival on Sept. 23 and nationally on Sept. 30.

VIDEO ROCK, NEW & OLD — **The Everly Brothers**, legendary harmony duo from the 1950's and 60's who created such hits as "Wake Up Little Susie," "All I Have To Do Is Dream," and "When Will I Be Loved," star in a concert reunion which HBO is taping. The Sept. 22 concert at London's Royal Albert Hall marks the first time in 10 years the two have played together. Phil and Don Everly will appear here sometime next year on the pay-TV channel. Could **Simon & Garfunkel** have started a new tradition of reuniting old groups on cable television? We'll see . . . Although relative newcomers compared to the Everly Bros., **Men at Work** surely managed to compose their share of hits, considering their two smash albums, "Business as Usual," and "Cargo" span a period of only two years. HBO says it'll tape the group's upcoming San Francisco Greek Theatre concert on Oct. 7 & 8. The band from Down Under is nearing the end of a four month, 60-date tour.

CONTRACT NOTES — Rockabilly artist **Levi Dexter** just signed an exclusive worldwide management agreement with Ready to Rock Productions. Levi's latest release "Levi: The Fun Sessions" appears this week on PVC/JEM Records. The band recently played on *Entertainment Tonight*, featuring **Jeff Ross** on guitars, **John Jorgenson** on guitar, **Joe Altruda** on string bass, **Mike Pritchard** on drums and **Bob Roberts** on sax.

VIDEOWEST GOES WEST — A concert at the US Festival in West Germany featuring **The Steve Miller Band**, **Joe Cocker**, **The Stray Cats**, **U-2** and **Dave Edmunds** jammed 18,000 German rock fans into the Lorelei Amphitheatre, located some 48 miles northwest of Frankfurt. San Francisco's Video West Productions taped the show. Their concert interviews and footage airs soon on MTV and "Rock On TV."

HALLOWEEN RELEASES — Director **Richard Bate's** "Psycho II" release date on videocassette coincides with gauntlet holidays. The 1983 sequel to Hitchcock's 1960 original thriller retails for \$79.95 on videocassette, \$34.98 in CED Video disc and \$32.96 for laser disc formats. Also due out within a few weeks is "**Monty Python's The Meaning of Life**," winner of the Cannes Film Festival's Special Jury Prize this year. Universal's 1983 release costs \$59.95 for the videocassette, and \$32.95 for laserdisc formats. From U.S.A. Home Video comes "The Trojan Women," at \$59.95, "A Rare Breed," also at \$59.95, and "Four Rode Out," a western priced at \$49.95. Under the Monterey Home Video banner, "Dynamite Chicken," a musical performance video that sells for \$59.95, and "Canned Heat Boogie Assault" and "**The Tubes Live at the Greek**," both set for a \$39.95 price.

VIDEO PIRATES BEWARE — A decade or so ago, record bootleggers kept recording industry execs worrying about the illegal pirating of pre-recorded music. Today, that worry compounds with another one, resulting in possibly an even bigger problem. Video piracy is on the rise and without sufficient means to enforce the laws on an international basis, elimination of the crime seems impossible. Enter the International Federation of Phonogram and Videogram Producers (IFVP), who intend to take action against vid outlaws. The group is sponsoring a seminar in Cannes, France during VIDCOM so those investigators and legislators who carry out anti-piracy work worldwide can have the chance to meet and discuss their work with video industry personnel. Some of the topics proposed for discussion include trends in video piracy, weapons for counter-attacks, developing new markets, and detecting and prosecuting unauthorized public performances. Panel discussions and open floor debates should make the event well worth attending, if you are going to be in the area. Mark down Oct. 5 on your calendar for this event, taking place at the Press Club, Level 3, Palais des Festivals, Cannes, France.

todd marmorstein

CASH BOX SPECIAL MERCHANDISING SUPPLEMENT:

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

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

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

**ISSUE DATE:
OCTOBER 8, 1983**

**ADVERTISING CLOSING:
SEPTEMBER 28, 1983**



FALL MIDLINES STOCKING GUIDE

**FOR FURTHER INFORMATION ON ADVERTISING
PLACEMENT CONTACT:**

J.B. CARMICLE
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MARTIN BILLIG
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Suite 630
New York, NY 10019
212 • 586-2640

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

MERCHANDISING

TOP 15 VIDEO GAMES

	Weeks On Chart
1 ENDURO Activision AX 026	15
2 Q-BERT Parker Brothers 5360	4
3 CENTIPEDE Atari CX2676	26
4 MS. PAC-MAN Atari CX2675	28
5 BURGER TIME Intellivision 4549	9
6 JUNGLE HUNT Atari CX2688	8
7 POLE POSITION Atari CX 2694	4
8 RIVER RAID Activision AX020	37
9 ROBOT TANK Activision AX028	10
10 KEYSTONE KAPERS Activision AX025	19
11 ZAXXON Coleco 2435	43
12 DECATHLON AZ030	4
13 CRACK POTS Activision AX 029	2
14 PITFALL! Activision AX108	43
15 FROGGER Parker Bros. 5300	43

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento, Seattle • Crazy Eddie — New York City • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City • Day Jay — Denver • Cavages — Buffalo • Tower • Sacramento, Seattle • Wherehouse — Los Angeles • Camelot — Kansas City, Dayton, Cincinnati • St. Louis, Chicago, Indianapolis.

TOP 15 MIDLINES

	Weeks On Chart
1 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	22
2 LED ZEPPELIN (IV) (Atlantic SD 19129)	30
3 PIANO MAN Billy Joel (Columbia PC 32455)	8
4 LOOK SHARPI Joe Jackson (A&M SP-4919)	53
5 WHO'S NEXT The Who (MCA 3151)	11
6 AJA Steely Dan (MCA 1006)	9
7 THE DOORS (Elektra EKS 74007)	33
8 PRETENDERS (Sire SRK 6083)	19
9 WHO ARE YOU The Who (MCA 3050)	14
10 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	32
11 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	6
12 TAPESTRY Carole King (Epic PE 34946)	58
13 LET THERE BE ROCK AC/DC (Atco SD-36151)	18
14 WORKING CLASS DOG Rick Springfield (RCA AFL1-3697)	2
15 MORNING DANCE Spyro Gyra (MCA 9004)	5

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati, Columbus • Charts — Phoenix • Gary's — Virginia • Sound Video, Unltd. — Chicago • Record Theatre — Cincinnati • Tower Records — Sacramento, Seattle • Disc-O-Mat — New York City • Massachusetts One-Stop — Boston.



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

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

NORTHEAST 1.

- 1 STRAY CATS
- 2 LA CAGE AUX FOLLES
- 3 MOODY BLUES
- 4 AIR SUPPLY
- 5 KENNY ROGERS
- 6 SPANDAU BALLET
- 7 RUFUS & CHAKA KHAN
- 8 HEART
- 9 BETTE MIDLER
- 10 ANIMALS

SOUTHEAST 2.

- 1 STRAY CATS
- 2 AIR SUPPLY
- 3 PEABO BRYSON & ROBERTA FLACK
- 4 MOODY BLUES
- 5 KENNY ROGERS
- 6 ZAPP
- 7 HEART
- 8 GAP BAND
- 9 BETTE MIDLER
- 10 SPANDAU BALLET

BALTIMORE/WASHINGTON 3.

- 1 BIG COUNTRY
- 2 RUFUS & CHAKA KHAN
- 3 MOODY BLUES
- 4 STRAY CATS
- 5 AIR SUPPLY
- 6 GAP BAND
- 7 HERBIE HANCOCK
- 8 HEART
- 9 PEABO BRYSON & ROBERTA FLACK
- 10 SPANDAU BALLET

WEST 4.

- 1 STRAY CATS
- 2 MOODY BLUES
- 3 HEART
- 4 KENNY ROGERS
- 5 MIKE'S MURDER
- 6 WHAM! U.K.
- 7 SPANDAU BALLET
- 8 GAP BAND
- 9 BIG COUNTRY
- 10 SHEENA EASTON

MIDWEST 5.

- 1 AIR SUPPLY
- 2 STRAY CATS
- 3 MOODY BLUES
- 4 KENNY ROGERS
- 5 GAP BAND
- 6 BIG COUNTRY
- 7 ZAPP
- 8 HERBIE HANCOCK
- 9 SPANDAU BALLET
- 10 KANSAS

NORTH CENTRAL 6.

- 1 STRAY CATS
- 2 AIR SUPPLY
- 3 KENNY ROGERS
- 4 SHEENA EASTON
- 5 KANSAS
- 6 MOODY BLUES
- 7 HEART
- 8 JUICE NEWTON
- 9 GAP BAND
- 10 ANIMALS

DENVER/PHOENIX 7.

- 1 MOODY BLUES
- 2 CHEAP TRICK
- 3 HEART
- 4 KENNY ROGERS
- 5 SHEENA EASTON
- 6 STRAY CATS
- 7 PEABO BRYSON & ROBERTA FLACK
- 8 HERBIE HANCOCK
- 9 BIG COUNTRY
- 10 KANSAS

SOUTH CENTRAL 8.

- 1 AIR SUPPLY
- 2 STRAY CATS
- 3 GAP BAND
- 4 KENNY ROGERS
- 5 ZAPP
- 6 MOODY BLUES
- 7 HEART
- 8 SHEENA EASTON
- 9 RUFUS & CHAKA KHAN
- 10 PEABO BRYSON & ROBERTA FLACK

WHAT'S IN-STORE

TALENT ON STAGE — Now it can be revealed why **Barrie Bergman** really gave up his **Record Bar** presidency. He wanted to attend the U.S. Open tennis tournament in New York. That's why he missed his convention's kickoff cookout and entertainment at the North Carolina Museum of Life and Science, The outdoor museum, comprised of various exhibits including an aerosphere, geological and reptile buildings, old train cars, trucks, space modules and missiles, and animal cages, provided unique setting for **Steve Wariner** and **Earl Thomas Conley**, both of whom performed beneath the wings of a suspended Piedmont Airlines DC3. Backed by a versatile band, Wariner really cooked on hits like "Your Memory" and "All Roads Lead To You," the latter featuring a sax part by the keyboard player, lead guitarwork from the pedal steel player, and fiddling from the rhythm guitarist. Following a humorous "Guess the TV show" bit made up of a few bars of such great themes as "Green Acres," "The Andy Griffith Show," "My Three Sons," and "Mannix," Wariner turned serious with new single "Midnight Fire," which showed him to be a nimble lead guitar picker in his own right. Earl Thomas Conley followed with a knockout set, for a far cry from when *What's In-Store* last saw him several years ago as a solo artist opening for **Charley Pride**. Then he sang mostly hit songs he'd written for others including **Conway Twitty** and the late **Mel Street**. Now he's got so many of his own that he left out his first biggie "Silent Treatment." He's also got a hot band with two screaming lead guitars and an excellent, up-front male backup singer who turns out to be brother **Fred**. Earl Thomas' low, soft-spoken drawl brought enormous sensitivity to the songs, including recent big hits "I Have Loved You Girl" and "Your Love's On The Line." His songwriting also shone bright on "Heavenly Bodies," a barstool starlet-gazing ode. The set was over exactly at 10:00, in keeping with the local noise ordinance for Sunday night. Monday evening's entertainment took place in Page Auditorium at nearby Duke University. **Ian Hunter** was among the acts scheduled to perform, but he was scratched from the bill along with **Dave Edmunds**, the **Temptations** and the **Four Tops**, all scheduled for succeeding nights. What was on hand, however, more than made up for any disappointment. Tuesday night led off with the **X-Teens**, a high-strung Durham-based quartet in the Athens, Ga. mode who record for Record Bar's own Dolphin label. Although they took a while to get into and could have used some tightening up, X-Teens grew on their audience, especially when bouncing off lead vocals between a female bass player and male rhythm guitarist and keyboardist. The keyboardist stood out instrumentally, with fugue-ish lines alternating from Farfisa to Wurliizer. Following X-Teens was **Stevie Ray Vaughn**, probably the most eagerly anticipated artist still in the line-up. Bringing his killer trio and a rackful of guitars, the young lion of the blues-rock guitar fired the convention up with his wide brim black hat full of Hendrix tricks and licks, his scorching set climaxed by a long, slithery version of his mentor's "Little Wing." But **Robert Branum**, manager of Store #16 in Chattanooga, probably enjoyed Vaughn's rendition of **Howlin' Wolf's** "Tell Me" the most, since right before it Vaughn stopped the show to award him an autographed Stratocaster. Tuesday's lunch brought a brief interlude from Windham Hill Guitarist **Alex DeGrassi**, whose soft, contemplative acoustic playing went down easy after the previous night's pyrotechnics. DeGrassi capped his performance with the title track piece from his first album, "Turning, Turning Back," which he said had been a hit on the Northern California "tofu circuit." Incidentally a second version of the song will soon appear on a live compilation LP. That evening beach music came to the **Sheraton University Center with Detroit City's Chairmen Of The Board** featuring vocalist **General Johnson**, who gave the musical genre, which is now widening in popularity from its Carolina Coastal base, a textbook demonstration. As the General said, beach music is not the Beach Boys or oldies-but-goodies, but music you can shag to. By any other name, it would go by R&B, '70s style. There were three Chairmen — another vocalist and a sax-man besides Johnson — and a hot backup unit comprised of two horns, guitar, bass, keyboards, and drums. After a version of the group's 1970 hit "Give Me Just A Little More Time," the trio teased the crowd with a medley of their "nightclub circuit" material including state and city fare such as "New York, New York," "Chicago, Chicago," "I Left My Heart In San Francisco," and "Oklahoma," before changing the groans to shags with "Reach Out I'll Be There" and "(I Know) I'm Losing You," putting to rest any leftover misgivings from the Four Tops' and Temptations' absence. But the best entertainment was saved for last. Wednesday's dinner's dessert was a special, one-time only treat: The first acoustic guitar duo performance by **Juluka** leaders **Johnny Clegg** and **Sipho Mhunu** in seven years. The two had flown in from South Africa that day and gave their first ever American performance in kick off of a two-week U.S. press blitz which will undoubtedly give writers across the country plenty of print. Together now 14 years, Clegg, who is white, and Mhunu, a black, have for the last three and a-half years led a half-white, half-Zulu ethnic rock band in the land of Apartheid. In their only performance of their current tour, they offered four tunes which Clegg described as "street Zulu music," three in the native language. Especially pretty was an opening folk lullaby, "Thula Matanami," in which a crying child is quieted with the promise of candy. Clegg did a fine job of explaining the songs, as well as noting Mhunu's unique Zulu thumb-picking guitar style. The brief set was followed by Juluka's two videos, including the album title track "Scatterings of Africa," in which the band plays in full Zulu dress and dance. Then it was back to the Page auditorium, where **The Morells** started off a three-act evening. The Missouri-based three-set-per-night quintet is in the great raucous roadhouse tradition of **NRBQ** and **Commander Cody**, steeped in late '50s, early '60s rock 'n' roll styles. Guitarist **D. Clinton Thompson** must have studied every guitarist from that era as he doesn't miss a vintage note. At 32, he's still far younger than wacky 40 year-old bass guitarist/lead vocalist Lou Whitney and his 52 years-young keyboard-playing wife Maralie. Together, the group is attracting attention in hip circles, due to its tightness, oddness, and song quality, which is one-third original and two-thirds obscure. Whitney's inane comments ("This is a college town, right? Think about it.") may not have endeared him with the **Record Bar** crowd, who were either yelling "Encore!" or "Crenshaw!" to either keep the band on or get them off for headliner **Marshall Crenshaw**. But The Morells play nearby Chapel Hill regularly, and the Dukies who were allowed to fill the balcony loved it. **Let's Active**, a new I.R.S. act led by Winston-Salem guitarist/producer **Mitch Easter**, followed with a thoroughly different but equally rewarding set. Easter is also attracting attention in hip circles for his at-home recording of such intelligent new pop bands as **R.E.M.**, **Pylon**, and **The Individuals**. His darkly colored offerings showed a restrained early '60s British melodicism, which at the same time was driven almost beyond itself by spiky-haired drummer **Sara Romweber**, who was quite stunning to watch with her seemingly unlimited rhythm vocabulary.

Jim Bessman



Playlist

This report does not include those videos in recurrent or oldie rotation.

HEAVY

(Maximum Four Plays Per Day)

ARTIST	CLIP	LABEL
Heart	How Can I Refuse	Epic
Naked Eyes	Promises, Promises	EMI America
Dio	Rainbow In The Dark	Warner Bros.
Frank Stallone	Far From Over	RSO
Quiet Riot	Cum On Feel The Noize	Pasha/CBS
Bonnie Tyler	Total Eclipse Of The Heart	Columbia
Asia	The Smile Has Left Your Eyes/Don't Cry	Geffen
Moody Blues	Sitting Behind The Wheel	Threshold
Rainbow	Street Of Dreams	Polydor
Talking Heads	Burning Down The House	Sire
Men Without Hats	The Safety Dance	Backstreet/MCA
Donna Summer	She Works Hard For The Money	Mercury
Billy Idol	Dancing With Myself	Chrysalis
Billy Joel	Tell Her About It	Columbia
Quarterflash	Take Me To Heart	Geffen
Def Leppard	Foolin'	Mercury
Kansas	Fight Fire With Fire	CBS
ZZ Top	Sharp Dressed Man	Warner Bros.
Robert Plant	Big Log	Es Paranza/Atlantic
Stray Cats	(She's) Sexy + 17	EMI America
The Fixx	One Thing Leads To Another	MCA
Jackson Browne	Lawyers In Love	Asylum
Loverboy	Queen Of The Broken Hearts	Columbia

MEDIUM

(Maximum Three Plays Per Day)

Michael Stanley Band	My Town	EMI America
Big Country	In A Big Country	Mercury
Eric Martin Band	Sucker For A Pretty Face	Elektra
Jim Capaldi	Living On The Edge	Atlantic
Elton John	Kiss The Bride	Geffen
JoBoxers	Just Got Lucky	RCA
Graham Parker	Life Gets Better	Arista
Helix	Heavy Metal Love	Capitol
The Alarm	The Stand	I.R.S.
The Kinks	Don't Forget To Dance	Arista
Spandau Ballet	True	Chrysalis
Dave Edmunds	Information	Columbia
Peter Schilling	Major Tom	Elektra
Coney Hatch	First Time For Everything	Mercury
Elvis Costello & The Attractions	Everyday I Write The Book	Columbia
Mick Fleetwood's Zoo	I Want You Back	RCA
The Animals	The Night	I.R.S.
B-52's	Song For A Future Generation/Legal Tender	Sire
Eurythmics	Love Is A Stranger	RCA
Culture Club	I'll Tumble 4 Ya	Epic
Nell Young	Wonderin'	Geffen
Rick Springfield	Human Touch	RCA
EBN/OZN	AEIOU	Elektra
Joan Jett & The Blackhearts	The French Song/Everyday People	Blackheart/MCA
Journey	After The Fall	Columbia
Men At Work	Doctor Heckyll & Mr. Jive	Columbia

LIGHT

(Maximum Two Plays Per Day)

Kagney & The Dirty Rats	Dirty Rats	Motown
Oingo Boingo	Nothing Bad Ever Happens To Me	A&M
Tim Scott	Swear	Warner Bros.
Roman Holiday	Don't Try To Stop It	Jive/Arista
Tears For Fears	Pale Shelter	Mercury
Joey Harris & The Speeders	You Never Call Me	MCA
Eddy Grant	I Don't Wanna Dance	Portrait/CBS
Human League	Mirror Man	A&M
Taco	Puttin' On The Ritz	RCA
Aztec Camera	Oblivious	Sire
Adrenalin	Angel In The Day	Musical Signature
Flestones	Right Side Of A Good Thing	I.R.S.
Plimsoul	A Million Miles Away	Geffen
Twisted Sister	You Can't Stop Rock'N'Roll	Atlantic
Bouncing Balls	American Anthem	Tender
Violent Femmes	Gone Daddy Gone	Slash/Warner Bros.
Axe	Heat In The Street	Atco
Kajagoogoo	Hang On Now	EMI America
Fastway	We Become One	Columbia
Rod Stewart	What Am I Gonna Do	Warner Bros.
A Flock Of Seagulls	Talking	Jive/Arista
R.E.M.	Radio Free Europe	I.R.S.
Herbie Hancock	Rockit	Columbia
Cobra	Blood On Your Money	Epic
Cee Farrow	Should I Love You	Rocshire
Ramones	Time Has Come Today	Sire
Nils Lofgren	Across The Tracks	Backstreet/MCA
Peter Baumann	Strangers In The Night	Portrait/CBS
INXS	To Look At You	Atco
Tim Finn	Through The Years	A&M
Minor Detail	Canvas Of Life	Polydor

ADDS

Genesis	Mama	Atlantic
Howard Devoto	Rainy Season	I.R.S.
ELO	Sweet Messages	Jet
Huey Lewis And The News	Heart And Soul	Chrysalis
Translator	"Un-Along"	415/Columbia
Dave Davies	Mean Disposition	Warner Bros.

AIRPLAY

WASHINGTON TALKS TO RUSSIA — It may not be what the U.S. government had in mind, but **WQRX-FM**/Washington, D.C. ("Q107") got into the Soviet embassy in our nation's capital for an exclusive interview with an embassy press aide. It started like this: Q107 morning team (**Jim Elliott** and **Scott Woodside**) camped out across the street from the embassy at the AFL/CIO office on 16th Street, beginning at 5:30 a.m. They didn't pre-announce or promote their visit, but they expressed a public concern for the "American citizens who were shot down" by Soviet missiles on the ill-fated Korean Airlines Flight 007. After unsuccessful attempts to talk with embassy employees on their way to work, Woodside was invited in to speak with **Vladimir Mikoyan**, a second secretary for public affairs, marking the first time anyone from local media had been allowed in the compound. Station spokespersons told *Airplay* nothing new was revealed in the interview, as Mikoyan repeated the official Soviet response to the air tragedy. . . . In a related incident, **WNBC** morning crazy **Don Imus** ripped down the U.S.S.R. flag from Rockefeller Plaza, just outside the NBC complex, in reaction to the incident. All Plaza flags were replaced the next day with flags representing the 50 states. . . . Yeah, but did any of 'em play the **Ramones** "Rocket to Russia?"

THE SONG IS OVER, BUT NOT QUITE — **The Who** is the subject of the latest tome from rock writer **Dave Marsh** (author of the **Springsteen** bio, *Born To Run*). The 500-plus page oversize paperback, entitled *Before I Get Old*, is the source for a 90-minute radio special on this history of the group. The program is produced by book publisher **St. Martin's Press** in conjunction with **Jim Hampton's Creative Factor**, and sponsored by **Acti-Vision**. It's set to air on over 150 stations the weekend of October 1, with participating stations in the top 100 markets distributing 500 copies of the book in the cross-promotion.

PEOPLE AROUND THE DIAL — **Ross Brittain** did not politely "leave" **WABC**/New York, as reported here (*Cash Box*, September 17). Brittain was fired, in plain black and white, upon his return from a week's vacation. Just wanted to clear that up, although Brittain is less clear about the reasons he was dismissed. . . . Elsewhere down the dial in New York, **Charlie Kendall** has shaken up the **WNEW-FM** staff a bit. As befits a station vet who's being eased out of the picture, **Pete Fornatale** moves from middays to weekends and is given the title of "director of specialty programming."

Dave Herman is rescued from the nighttime slot to take Fornatale's place, while **Dan Carlisle** (former **KLOS/L.A.** jock) slips into the 9 pm - 1 am slot. **Pete Larkin** exits. . . . Morning man at **WTUE-FM/Dayton**, **Dan Pugh**, has left the station to join **Cable News Network** full time. Pugh will be a sports commentator and announcer. . . . **Jackie Gross** appointed series development director at **Starfleet Blair**. Gross comes to the 'Fleet from **RKO Radio Network**, where she was producer/engineer for the web's adult contemporary nightly live radio show, *Night Time America*. . . . **Satellite Music Network** has named two regional managers: **David Gerety**, moves up from regional affiliate manager for the Southwest to Western division manager; and **Jim Stansell, Jr.**, has been appointed Eastern division manager for **SMN**. . . . **Todd Bilde** named new program director at **WYLF/Canadiagua**. . . . New national sales manager at **WYNY/New York** is **Jane Bartsch**, replacing **Tracy Cunniff**, who becomes sales manager at the station.



OINGO BOINGO GOES HAWAIIAN — **Danny Elfman** of *Oingo Boingo* (r) signs autographs for fans in Honolulu at a Hawaiian concert which was attended by listeners of L.A.'s **KROQ** Los Angeles.

THE LATEST HATTRIK — **Bobby Hattrik** signs **WSKS/Cincinnati** as his latest client station. . . . **ON THE WAVELENGTH** — **London Wavelength** has debuted a revision of their **BBC College Radio Concert Series** now in its second year. It's being dubbed *The Penthouse/Omni Magazine College Rock Concert Series* (who's gonna volunteer to announce that verbiage?!), since the mag is underwriting some costs. The show's first concert featured **Eurythmics**; **Thompson Twins** upcoming. By the way, two live cuts from the **BBC Rock Hour** — "Love Is A Stranger" and "The Walk" — are available on the B-side of the promo 12" for the current "Stranger" single release. . . . **Carlos Santana**, **The Breaks**, **Billy Idol**, **Supertramp** and comic/actor **Steve Landesberg** to be featured on this weekend's *Rock USA* from the Mutual web. . . . **Dick Bartley**, host of **RKO's** five-hour live oldies show, *Solid Gold Saturday Night*, recently put together an all-time Top 100 from his list of requests and listener response. Here's the Top Ten, FYI: **Beatles**/"I Want To Hold Your Hand;" **Rolling Stone**/"Satisfaction;" **Simon and Garfunkel**/"Bridge Over Troubled Water;" **Bill Haley & His Comets**/"Rock Around The World;" **Doors**/"Light My Fire;" **Mamas & Papas**/"California Dreamin';" **Bobby Darin**/"Mack The Knife;" **Beatles**/"Hey Jude" (Last year's #1); **Elvis Presley**/"Jailhouse Rock;" and **Lesley Gore**/"It's My Party." Quite a cross-section. Number 100, by the way, is **Sam and Dave's** "Soul Man."

SYNDICATION SURVEY — **Torbet Radio** recently queried 500 radio stations about their use of syndicated programming, and revealed some interesting stats. For starters, 90% of the stations polled use some form of syndicated programming, and more than half of them (56%) cited the inability to produce such features live as the overriding reason for their use. Thank goodness, or else none of the producers would be in business. Other reasons included its effectiveness as an audience builder (50%) and revenue builder (43%). Some stations cited the "canned" quality as a detriment to some syndie programming (32%), while 21% noted programming incompatibility as well as format integration difficulty in their complaints. Only 16% rated the overall quality of programs as "excellent," although 50% called them "above average" and 30% said "average." Only 4% considered them "poor." Disc is still the preferred choice for program distribution (46%), while 42% mentioned tape, 32% satellite (a number which no doubt will increase) and 3% said landlines. In keeping with syndicators' shift away from programs-for-pay, 78% of the stations preferred to barter for programs. **Watermark**, by the way, was named "best" syndicator scoring with 15% of those polled. **TM** was next with 9%, **Westwood One** had 8%, while **Bonneville** and **Drake-Chenault** tied with 5% each.

harry weinger



ALL-STAR CHIT-CHAT — Several entertainers showed up to sit and rap with **J.B. Stone** on the radio talk show *Hollywood Live* recently. Pictured here in the studio are (l-r): **Al Green**; **Philip Bailey**, **Reggie Calloway** and **Belinda Lipscomb** of *Midnight Star*; **Blue Lovett** and **Sonny Bivens** of *The Manhattans*; and **Stone**.

Consultants Debate AOR Mix In Format Transition Period

by Harry Weinger

NEW YORK — With aggressive competition in the market place from **MTV** and the resurgence of **Top 40**, album rock stations across the country are scrambling to regain their once-solid audience and many are broadening their approach to include a wider variety of music. It may mean the death of "AOR" as once known, and a new form of the format incorporating typical AOR tracks with current hits is springing up into what some are calling "Hybrid AOR." Leading radio consultants surveyed by *Cash Box* offered their views on the decade-old radio format staple that finds itself in a nervous transition period.

"AOR got too narrow," observed **Bobby Hattrik**, consultant to the **Doubleday** chain of stations as well as a number of other clients. "Now it's a matter of taking the blinders off. A station cannot be limited by the AOR self-image, it has to open up." **Hattrik** noted that stations that were programming 20% current material a year ago are slowly transitioning to a more current stance.

"The emphasis is now on 65-75% currents and re-currents," he said, "and there are many stations that can include **Led Zeppelin** and the **Spandau Ballet** hit, for example, in the same rotation with some success."

Al Peterson, executive vice president of **Pollack Communications**, echoed **Hattrik's** thoughts. "There's no doubt that AOR needs to be a fresh entity," stated **Peterson**. "The hard rock positioning of the past few years may have been short-sighted. Right now, an AOR station playing pop songs isn't wrong."

However, while some programmers were optimistic about the ability of a "new" AOR to begin playing hits material, those queried remained cautious of going too far over the fence. **Peterson** was the first to emphasize the point.

"You do have to draw a line, and be somewhat concerned with what the audience sees as rock music," he noted. "I've got no problem with 'Beat It,' but **Lionel Richie** still isn't right, even if a station is being broad-based."

Consultant **John Sebastian**, now marketing a unique "Eclectic-Oriented Rock" format, sees AOR overreacting to the resurgence of **Top 40**. "Stations are waffling by trying to do both," he stated, "and it's a big mistake. An AOR core is not going to react well to **Shalamar** or **Alr Supple**. You have to be one thing or another."

Hattrik offered that while a station's rock image was important, its emphasis in today's marketplace was declining. "It can be used if it doesn't jeopardize your hit image," he cautioned. "Using a rock identity exclusively won't pay off in the long run, as we see now. AOR fans aren't as loyal as they used to be — and that's because hits stations are making the attempt to attract the younger core by playing **Def Leppard**, **Loverboy**, etc. The competition is forcing these changes on AOR."

Joe Krause, program director for **Hattrik**-consulted **WAPP** in New York (a city where unexpected and well documented changes have occurred at the AOR level), was just as upbeat about the hybridized format. "As we broaden, we do better," said **Krause**, who also noted the de-emphasis in the rock image aura for a station.

"It just doesn't get them anymore," he added. "People just want to hear good music. They're not that concerned with a 'cool' AOR image."

"There has been a shift in attitude," agreed **Peterson**, "where people are seeing that radio is made up of good songs, not just good artists. There's much more good hit music out right now. The AOR tradition of going four cuts deep for the sake of an artist's image really doesn't work anymore — especially when only one or two will really work."

Peterson blamed myopic programmers for the present confused state of AOR. He feels the exclusivity of the rock image got out of hand. "P.D.'s were insensitive to good songs," he said, "and became too image-conscious. Now the audience is running away."

Sebastian saw it coming, and is emphatic in his belief that a station attempting an AOR/Top 40 blend will alienate both segments of the audience. "We've seen the fragmentation beginning to happen over the years," he declared. "Now it's finally hit home, and AOR is saying, 'My God, now what do we do?'" A station watering down its approach is absolutely wrong."

Hattrik acknowledged the difficult transition time for AOR. "The format is simply evolving," he noted. "When AOR became popular and financially successful, a lot of stations went that way. Now, there's a simple process of survival of the fittest."

CASH BOX ROCK ALBUM RADIO REPORT



— **BOY'S BRIGADE • CAPITOL**
ADDS: WNEW, WPLR, KEZY, KSHE, WOUR. **HOTS:** WMMS. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Open.
SALES: Just shipped.



5 ASIA • ALPHA • GEFEN
ADDS: None. **HOTS:** WBLM, WMMS, WOUR, KSHE, WCCC, KEZY, WSKS, KBPI, KMET, WPLR, WNEW, WKLS. **MEDIUMS:** None. **PREFERRED TRACKS:** Cry, Heat, True.
SALES: Good in all regions.

MOST ADDED

LP Chart
Position

16 AC/DC • FLICK OF THE SWITCH • ATLANTIC
ADDS: None. **HOTS:** WMMS, KSHE, WSKS, KMET, WPLR, WKLS. **MEDIUMS:** WBLM, WOUR, WCCC. **PREFERRED TRACKS:** Title.
SALES: Good in all regions.

83 THE ANIMALS • ARK • I.R.S.
ADDS: WCCC. **HOTS:** None. **MEDIUMS:** WBLM, KNAC, WCCC, WMMS, WOUR, KSHE, KEZY, WNEW, WKLS. **PREFERRED TRACKS:** Night.
SALES: Moderate in all regions.

98 BIG COUNTRY • THE CROSSING • MERCURY
ADDS: WPLR, KEZY, WBLM. **HOTS:** KNAC, WMMS, WOUR, WCCC, WSKS, WNEW. **MEDIUMS:** KSHE, KMET, WPLR, KEZY, WKLS. **PREFERRED TRACKS:** Big Chance, Patrol, Fields, Porrah.
SALES: Major breakouts in all regions.

11 DAVID BOWIE • LET'S DANCE • EMI AMERICA
ADDS: None. **HOTS:** KNAC, WOUR, WSKS. **MEDIUMS:** KSHE, KEZY, KMET, WYFE, KAZY. **PREFERRED TRACKS:** Modern, China.
SALES: Good in all regions.

8 JACKSON BROWNE • LAWYERS IN LOVE • ASYLUM
ADDS: None. **HOTS:** WBLM, WMMS, WOUR, KSHE, WCCC, KEZY, WSKS, WNEW, WKLS. **MEDIUMS:** KMET. **PREFERRED TRACKS:** Rocker, Title.
SALES: Good in all regions.

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

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

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

LP Chart
Position

— **HELIX • NO REST FOR THE WICKED • CAPITOL**
ADDS: None. **HOTS:** None. **MEDIUMS:** WBLM, WMMS, KSHE, WCCC, KMET, WPLR, WKLS. **PREFERRED TRACKS:** Metal.
SALES: Fair in Midwest.

6 BILLY JOEL • AN INNOCENT MAN • COLUMBIA
ADDS: None. **HOTS:** WBLM, WMMS, WOUR, KEZY, KBPI, WNEW. **MEDIUMS:** KSHE, WCCC, WPLR. **PREFERRED TRACKS:** Tell, Easy.
SALES: Good in all regions.

57 KANSAS • DRASTIC MEASURES • CBS
ADDS: None. **HOTS:** WBLM, WMMS, KSHE, WCCC, WSKS, KBPI, KMET, WPLR. **MEDIUMS:** WNEW, WKLS. **PREFERRED TRACKS:** Fire.
SALES: Moderate in all regions.

15 LOVERBOY • KEEP IT UP • COLUMBIA
ADDS: None. **HOTS:** WBLM, WOUR, KEZY, WSKS, KMET, WNEW, WKLS. **MEDIUMS:** WMMS, KSHE, WCCC, KBPI, WPLR. **PREFERRED TRACKS:** Queen, Hot.
SALES: Good to moderate in all regions.

— **ERIC MARTIN • SUCKER FOR A PRETTY FACE • ELEKTRA**
ADDS: None. **HOTS:** None. **MEDIUMS:** WBLM, WMMS, WOUR, KSHE, WCCC, WSKS, WPLR, WKLS. **PREFERRED TRACKS:** Title.
SALES: Fair in South.

28 THE MOODY BLUES • THE PRESENT • THRESHOLD
ADDS: None. **HOTS:** WMMS, WOUR, WCCC, KEZY, KMET, WPLR, WNEW, WKLS. **MEDIUMS:** WBLM, KSHE, WSKS, KBPI. **PREFERRED TRACKS:** Wheel, Blue.
SALES: Good in all regions.

7 STEVIE NICKS • THE WILD HEART • MODERN
ADDS: None. **HOTS:** WBLM, WOUR, WSKS, KMET, WNEW, WKLS. **MEDIUMS:** WMMS, KSHE, WCCC, KEZY, KBPI, WPLR. **PREFERRED TRACKS:** Anyone, Stand.
SALES: Good in all regions.

9 ROBERT PLANT • PRINCIPLE OF MOMENTS • ES PARANZA
ADDS: None. **HOTS:** WMMS, WOUR, KSHE, WCCC, WSKS, WPLR, WNEW, WKLS. **MEDIUMS:** None. **PREFERRED TRACKS:** Log.
SALES: Good to moderate in all regions.

MOST ACTIVE

LP Chart
Position

1 THE POLICE • SYNCHRONICITY • A&M
ADDS: None. **HOTS:** WBLM, KNAC, WOUR, KSHE, WCCC, WSKS, KBPI, KMET, WPLR, WNEW, WKLS. **MEDIUMS:** WMMS, KEZY. **PREFERRED TRACKS:** King, Breath, Wrapped.
SALES: Good in all regions.

17 QUIET RIOT • METAL HEALTH • PASHA
ADDS: None. **HOTS:** WSKS, KMET, WKLS. **MEDIUMS:** WBLM, WMMS, WCCC, WPLR. **PREFERRED TRACKS:** Noize.
SALES: Moderate in all regions.

— **RAINBOW • BENT OUT OF SHAPE • MERCURY**
ADDS: WKLS, WNEW, KMET, WMMS. **HOTS:** WOUR, WSKS, KMET. **MEDIUMS:** WBLM, KSHE, WCCC, WPLR, WMMS. **PREFERRED TRACKS:** Stranded, Street.
SALES: Fair initial response in all regions.

— **DANNY SPANOS • PASSION IN THE DARK • EPIC**
ADDS: None. **HOTS:** WCCC, WSKS, KMET, WPLR. **MEDIUMS:** WBLM, WOUR, KSHE, KEZY, WNEW, WKLS. **PREFERRED TRACKS:** Cherie.
SALES: Fair in all regions.

— **THE MICHAEL STANLEY BAND • YOU CAN'T FIGHT FASHION • EMI AMERICA**
ADDS: KEZY. **HOTS:** WMMS, WOUR, KSHE, WSKS. **MEDIUMS:** WBLM, WCCC, KMET, WPLR, WNEW, WKLS. **PREFERRED TRACKS:** Town.
SALES: Moderate in Midwest.

22 THE STRAY CATS • RANT N' RAVE • EMI AMERICA
ADDS: None. **HOTS:** KNAC, WMMS, WOUR, WCCC, KEZY, WSKS, KMET, WPLR, WNEW, WKLS. **MEDIUMS:** WBLM, KSHE, KBPI. **PREFERRED TRACKS:** Sexy, Hip.
SALES: Good in all regions.

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

13 BONNIE TYLER • FASTER THAN THE SPEED OF NIGHT • COLUMBIA
ADDS: None. **HOTS:** WOUR, KBPI, KAZY. **MEDIUMS:** WBLM, WMMS, KEZY, WSKS, WPLR. **PREFERRED TRACKS:** Total.
SALES: Good in all regions.

LISTED ALPHABETICALLY BY ARTIST

Nashville, TN 37203

Record Bar Holds Confab

(continued from page 5)

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

As indicated, human resources made up the bulk of the convention's agenda. The managers spent Monday afternoon and all day Tuesday in Farr Associates-conducted training sessions. Organizational, leadership and personality models were presented at the sessions, and interviewing and listening skills were taught together with how to discern perception changes. The training given the managers will be passed down to the store clerk level in the future through Ethan Levine, who was recently hired as training manager.

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

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

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

Many of the goals of the five-year plan addressed the major concerns of the extensive employee attitude survey conducted by Cruickshank when he came aboard in January. Key concerns expressed then were pay, opportunity and promotion, communication, motivation, company direction, and training. In addition to the responses already noted, Cruickshank noted other specific moves made to address employee concerns, including a revised wage and salary plan based on seven percent merit increases; career opportunity enhancement through training; the five-year plan itself, and the recent executive restructuring at the vice presidential level; the instituting of employee problems solving groups and the establishment of "feedback loops" through store meetings and a smaller version of the original attitude survey as a "regular temperature taking" every six months or less; the publication of the *Back Beat* and *Connections* newsletters for store managers and home office personnel respectively; the continuing "Ron and

Ralph" tour of the entire chain by Cruickshank and senior vice president of marketing Ralph King; increasing use of spiffs and tips as sales incentives; Employee of the Month and Year awards; and a minimum 16 hours of personal or professional training per employee per year. "This shows that the initial attitude survey was not taken and then filed in File 13," said Cruickshank.

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

Many of these responses were crystallized in June with the so called "84 Million Plan," a sales strategy which increased the original goal of \$82 million in sales for fiscal 1983 to \$84 million. Among the reasons cited for the higher goal were the current music industry rebound, attitude survey results which showed employee desire to focus on music related product and accessories, and a reduced cost of goods sold in the 58 percent range, down from 65 percent average for the last few years.

"Once again it's hip to be in record stores instead of banging heads against video screens," said Ralph King to his managers at the Monday opening session. "You're ready for us to be aggressive, the record industry is ready for us to be aggressive, and we can afford to be aggressive."

"We're positioning ourselves as an aggressive, sale-oriented company rather than the mere high-end operation typical of mall retail," said Cruickshank afterwards. Specifically, Record Bar has increased its sale item limitations from an average 20 items per store per week to an average of 40. Said King, "We're getting away from the controls that addressed deteriorating margins and the advent of return percentages three years ago to allowing more flexibility to our managers."

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

In addition catalog product is being beefed up to the tune of a \$500,000 investment this year, double that next year. "We want to redevelop the full line record store concept," said King, adding that the accent here would be on records appealing to the "older demographic" such as MOR and jazz titles, since in the last three years of industry cutbacks, that demographic has been ignored the most."

New product classifications have also been created to appeal to new categories of consumers in the marketplace. These

(continued on page 23)

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
1 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	9/17	17 THE GENIE THEMES & VARIATIONS FROM THE TV SERIES "TAXI" BOB JAMES (Columbia FC 38678)	8 22
2 CITY KIDS SPYRO GYRA (MCA-5431)	2 9	18 JOURNEY TO A RAINBOW CHUCK MANGIONE (Columbia FC 38686)	19 15
3 MR. NICE GUY RONNIE LAWS (Capitol ST-12261)	3 9	19 LES FLEURS RAMSEY LEWIS (Columbia FC 38787)	20 13
4 INDIVIDUAL CHOICE JEAN-LUC PONTY (Atlantic 7 80098-1)	5 5	20 THE HUNTER JOE SAMPLE (MCA 5397)	16 24
5 TRAVELS PAT METHENY GROUP (ECM 23791-1)	4 15	21 AUTUMN GEORGE WINSTON (Windham Hill C-1012)	22 24
6 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38641)	7 13	22 DREAM OF TOMORROW LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	21 26
7 JARREAU (Warner Bros. 9 23801-1)	6 24	23 GENTLE FIRE WILTON FELDER (MCA-5406)	24 9
8 LOW RIDE EARL KLUGH (Capitol ST-12253)	9 22	24 SOARING FREE FLIGHT (Palo Alto PA 8050-N)	26 5
9 THIRD GENERATION HIROSHIMA (Epic FE 38708)	10 7	25 STANDARDS, VOL. 1 KEITH JARRETT (ECM 23793-1)	— 1
10 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	11 4	26 DECEMBER GEORGE WINSTON (Windham Hill C-1025)	29 41
11 FRIENDS LARRY CARLTON (Warner Bros. 9 23834-1)	12 13	27 MORE THAN A FEELIN' KOINONIA (Breaker BR 9946)	28 3
12 INVITATION JACO PASTORIUS (Warner Bros. 9 23876-1)	14 4	28 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	25 42
13 STAR PEOPLE MILES DAVIS (Columbia FC 38657)	13 19	29 THE GRIFFITH PARK COLLECTION 2-IN-1 CONCERT VARIOUS ARTISTS (Musician/Elektra 9 60262-1)	— 1
14 MIRAGE A TROIS THE YELLOW JACKETS (Warner Bros. 9 23813-1)	15 19	30 LIGHT BLUE: ARTHUR BLYTHE PLAYS THELONIOUS MONK ARTHUR BLYTHE (Columbia FC 38661)	27 12
15 PASSION, GRACE & FIRE JOHN McLAUGHLIN, AL DI MEOLA, PACO DeLUCIA (Columbia FC 38645)	18 11		
16 ISLAND BREEZE ERIC GALE (Musician/Elektra 9 60198-1)	17 6		

ON JAZZ

THE VOICE THAT IS — Singer Johnny Hartman died last Thursday in New York's Sloane-Kettering Memorial Hospital. Hartman had been stricken with throat cancer. A velvet rich singer in the Billy Eckstine mold, Hartman was best known for his album with John Coltrane recorded for Impulse in the early sixties. A popular club performer, Hartman continued to work and record into the eighties, with his last album, "Once In Every Life," released by Chicago's Bee Hive label in '81. Funeral arrangements had not been finalized at presstime, but tentative plans called for a Monday (19) funeral. Next week's column will feature an interview with Hartman conducted in '81.

SMIRNOFF'S NEWARK CONNECTION — Dewar's "White Label" has staked out New York in their jazz sponsorship program (*Cash Box*, Sept. 17), and now Smirnoff is zeroing in on nearby Newark. The outfit, which has tied itself to jazz in the past via a Smirnoff jazz calendar and has supported Newark's public radio station WBG0 — the only full-time jazz station in the New York area — is now sponsoring a benefit concert in Newark with proceeds earmarked for a new scholarship fund at Boston's Berklee College of Music. The show, scheduled for October 14 at the Newark Symphony Hall, will feature the Wynton Marsalis Quintet, Roberta Flack, and Houston Person and Etta Jones.

SOPHISTICATED SOUL — We recently had the pleasure of sitting in on a Hank Crawford recording session for Milestone Records in New York. Crawford, who made his rep as the altoman and music director for the Ray Charles Orchestra in the fifties and sixties, and has led his own groups since the mid-sixties emphasizing blues and ballads, was in fine form as he ranged over a broad set of tunes covering such diverse sources as Willie Nelson and Lili Armstrong. It almost goes without saying that Crawford's alter-ego and sometimes co-leader from the Charles days, David "Fathead" Newman was on hand for the date, as were former Charles-mate Martin Banks and Howard Johnson, who put in a stint in Crawford's band several years ago. The date also boasted Dr. John on piano and organ, and while the two had worked together only recently (on Crawford's first disc for Milestone and on B.B. King's most recent LP), the saxophonist traced their relationship back much further. "I met Dr. John when I was going through New Orleans with Ray," recalled Crawford. "It's just that since I've been in New York, I've been seeing him more and more." As for the choice of tunes, Crawford said he "never has a problem with material. I like to play ballads. That and blues are what I cut my teeth on. I came up with Phineas Newborn and George Coleman in Memphis and we played bebop. I've been on sessions with Jaws (Eddie Lockjaw Davis) and Diz. But when I'm on my own dates, this is the true me. I do a bit of it all, but this is just what comes naturally. It's a matter of choice and I can say more because I'm not imitating anybody else." Crawford's album, tentatively titled "Sophisticated Soul," is set for release in October.

THIS 'N THAT — The Manhattan Transfer's new LP, "Bodies And Souls," features a tune entitled "The Night That Monk Returned To Heaven," that includes an original transcription of the late pianist's "Round Midnight." . . . Didja see that Rolling Stone finally got around to running David Breskin's interview with Miles Davis? The man gives practically no interviews, so of course this one languished at The Stone for

(continued on page 30)

CASHBOX

September 24, 1983



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Total Music/Video Business Goal Of Indigo Music Group

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

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

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

Stable Growth

And it has all happened in just two years.

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

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

Expanding To Film

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

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

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

So is expansion of the NAVP TV production facilities.

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



THE INDIGO MUSIC CORPORATION STAFF — Pictured above outside the Indigo corporate headquarters are, standing in top row (l-r): Bill Simmons, vice president, NAVP; George Harper, director of administration, Indigo Music, Inc.; Andy Andreason, president, Indigo Music, Inc.; Mike Figlio, vice president, Indigo Music, Inc.; and Tom Stillwell, vice president, NAVP. Kneeling in the second row are (l-r): Larry Broderick, Sam Cerami, Angela Andrews, Rita Boogle, Ron Dammans, Denise Scott, Ken Tomlinson, and Kenny Boone. Seated in the third row are (l-r): Wade Bonds, Mark McMann, Ann Kosloff, Doris McClure, Rebecca Norman, Carla Hill, Carol Anderson, Margaret Thweat, and Don Corley. And seated on the ground are (l-r): Ty Whitaker, Robbie Doris, and Robert Deaton.



Record Background Serves Figlio As Indigo VP

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

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

Strong Roster

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

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

and a class catalog.

"Now we have the luxury of signing and



Mike Figlio

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

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

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

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

In House Promo/Sales Aided By Independents

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

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

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

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

National promotional work is enhanced by Bill Catino, stationed in Cleveland, Ohio.



INDIGO MUSIC/NAV^P INC

From Video Tape Store To Major Production Firm

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

Speaking for himself, Stillwell thinks it's the greatest thing that possibly could have happened.

"We went from a videotape store and dabbling in minor production to a major TV production company and studio in only 18 months," he beamed.

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

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

"It has worked out great," Stillwell went



Thomas Stillwell

on. "With someone like Andy behind us, we can do in three to six months what would have taken five to six years to do before."



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

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

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

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

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

Simmons is in production. Stillwell handles the paperwork.

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

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

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

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

"We are ahead of everybody," he



Bill Simmons

declared. "Even in special lighting."

Simmons said the company is built on a firm foundation of professional expertise among its personnel. Mark McMinn, producer/director has won awards in both the U.S. and in Europe.

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TAKE FIVE — A friendly discussion takes place during a break in shooting at The Cannery of "Nashville Backstreets," a 26-show series being produced by Nashville Audio Video Productions. Pictured above are (l-r): Anita and Helen Carter of The Carter Family; David Craig, executive producer and Ronnie Prophet, Audiograph Records artist.

Indigo's Prime Target; Intl. Distribution

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

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

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

A number one priority for Broderick's division is to expand into video overseas.

Indigo has a built-in international flavor with two heavyweight artists on the roster who come from Canada. They are Audiograph artists Ronnie Prophet and Harold MacIntyre. Both were recently nominated for awards from Canada's Academy of Country Music Entertainers.

Heavy Prod. Schedule For "Audiograph Alive" Series Slated

NASHVILLE — Ron Demmans, general professional manager of the Andrix Music Group literally lunged into record production in a staggering three month studio marathon for Audiograph Records. The label and publishing firms are part of the Indigo Music Group.

The project Demmans produced was the 26-album package titled Audiograph Alive.

"We did 390 songs for the series," Demmans explains. "And simultaneously we did videos of everything in the album series."

Demman's experience includes managing Dolly Parton's Velvet/Apple publishing companies.

Demman's producing and publishing involvement ventures are under the guidance of Indigo Music vice president Mike Figlio.

Audiograph Alive Concert Series For The Collector

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

Cover Design

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

Artist List

Collectors who get the entire series will have live in concert performances by Bobby G. Rice, Charlie Louvin, Nashville Super Pickers, Melba Montgomery, Stan Hitchcock, Jeanne Pruett, The Four Guys, Owen Brothers, Billy Cole Reed, Shaun Nielsen, Sammy Vaughn, Ray Pillow, Darrell Clanton, Bobby Smith & The Boys From Shiloh, Dick Feller, Stonewall Jackson, Willie Rainford, Zack Van Arsdale, Rayburn Anthony, Ferlin Husky, Tommy Overstreet, The Vic Willis Trio, Keata, Ronnie Prophet, Leroy Van Dyke and The Carter Family.

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

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Craig Mixes Show Biz With Sales For NAVP

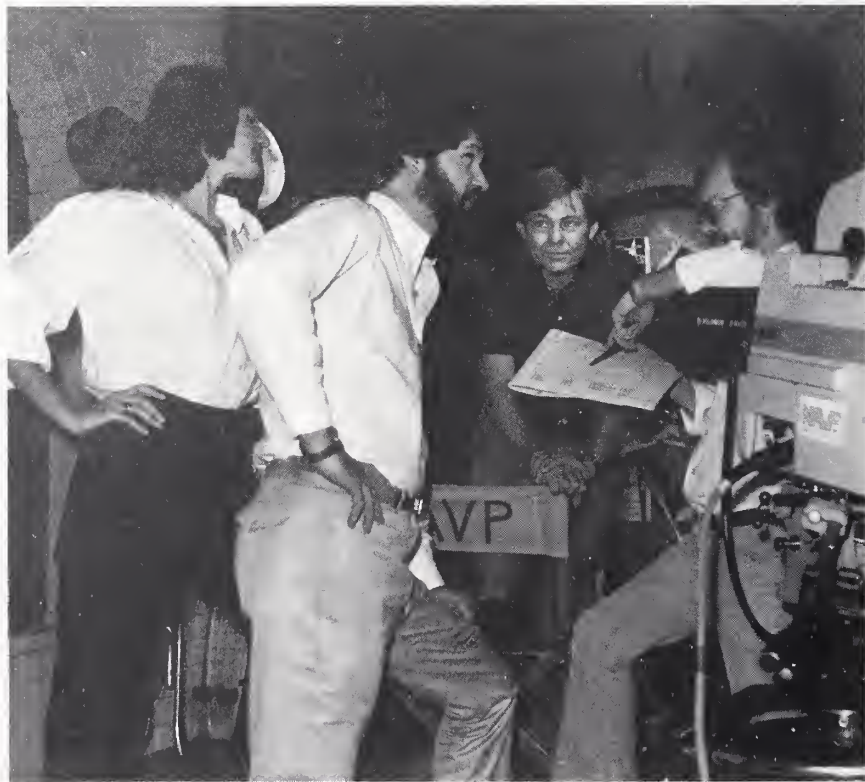
NASHVILLE — It's ironic that one of the most recognizable faces in the Nashville TV industry belongs to a behind-the-scenes guy at Nashville Audio Video Productions. Namely David Craig, a sales rep for NAVP, a television production center recently acquired by the Indigo Music Group.

Craig, whose acting career dates back to the early cable TV times in South Carolina,

has appeared in films and TV shows including the hot daytime soap, "Days Of Our Lives," live TV's "Playhouse 90," plus three years in nationally televised Gallo Wine commercials.

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

RUTGERS PACKAGING Salutes INDIGO MUSIC



SHOOT IT THIS A-WAY — The scene is the interior on one of the sets at Nashville Audio Video Productions (NAV P) studios during a break in shooting. This TV/film center ranks second only to Opryland Productions in size and scope in this part of the country. Going over script and production chores are (l-r): Jane Pittman, set coordinator; Steve von Hagel, producer; Bill Simmons, VP, NAVP and Mark McMinn, director/producer.



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INDIGO SIGNS FOUR GUYS — Grand Ole Opry Stars The Four Guys were one of the first acts signed by the Indigo Music Group. Standing around Indigo vice president Mike Figlio (seated) for the signing are (l-r): agent Dave Barton, Guys John Frost, Brent Burkett, Laddie Cain, Sam Wellington and Indigo president Andy Andreason.

Administration/Personnel Big Job At Indigo

NASHVILLE — Just as Mike Figlio is Indigo president Andy Andreason's right hand man on the creative side of the hall, George Harper is Andy's top gun administratively.

Harper was recruited and developed by Andy back when both were businessmen in Oregon. George's title is vice president in charge of administration and personnel. But that does not mean he doesn't get into the creative ballgame.

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

focus."

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

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

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



INDIGO MUSIC / NAVP INC.

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for the opportunity to
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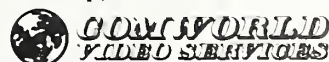
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Opry Birthday Celebration Scheduled

NASHVILLE — The annual birthday celebration of the Grand Ole Opry will be Oct. 11-16 in Nashville. The event will historically mark 58 years of live country music on the world-famous Opry radio show.

This year's festivities will again focus attention on today's contemporary country music trends, as well as on the traditional aspects that have been previously enjoyed as part of this spectacular celebration.

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

As in year's past, the first music show of the D.J. convention will be the Early Bird Bluegrass Concert, which will be held from 3:00-6:00 P.M. at the Opry House on Tuesday. In turn, this will be followed by the WSM Grand Ole Opry Dinner at 6:30 P.M. on the Opryland Plaza with the Grand Ole Opry Spectacular to take place at 8:00 P.M. at the Opry House.

Wednesday will mark the beginning of the label showcases, when RCA will present its show at the Opry House from 10:00 A.M. till noon, followed immediately by a luncheon at the Opryland Plaza. At 2:00 P.M. another showcase will take place at the Opry House when the CBS show gets under way to run till 5:00 P.M. At 6:30 P.M., after a dinner-break, the activities will move back to the Opry House for the CMA's Talent Buyers Showcase from 7:00-10:00 P.M.

Thursday's agenda will begin at 1:30 P.M. when MCA stages its showcase at the Opry House, which will continue till 4:30 P.M. with refreshments set from 5:00-6:30 P.M. on the Opryland Plaza. At 6:30 P.M. the Indigo Music Show will move on stage at the Opry House. It will conclude at 8:00 P.M., followed by the Sho-Bud/Kustom/Gretsch Show until 10:30 P.M.

The Annual CMA Membership will be the first item of business on Friday morning from 9:00-11:00 A.M. at the Opryland Hotel. It will be immediately followed by the Federation of International Country Air Personalities' (FICAP) Radio Seminar, which is open to all Convention registrants and will be held from 11:00 A.M. - 12:30 P.M. From 1:30-4:30 P.M. the second day's Artist/DJ Tape Session will be conducted in the Opryland Hotel. FICAP's Annual Banquet and Show will take place that evening from 6:00-10:00, however, separate tickets must be purchased for this event, and further information concerning this may be obtained by calling (615) 320-0115.

Country music radio stations throughout the nation will once again be able to take advantage of free daily "Hot Line" reports, direct from convention activities, which will

be made available three times daily (Mon-Fri.) and will feature capsule news reports as well as personal comments from some of the greatest names in Country Music.

"Hot Line" reports are available at no charge as a courtesy of the Grand Ole Opry and the Country Music Association. They are fed daily to stations via telephone lines, and this year will also be fed over the AP Radio Network. Those wishing to tape their report from AP should note that daily feed times will be approximately 9:12 A.M. (EST), 2:10 P.M. (EST) and 8:10 P.M. (EST). Those wishing to phone in for their reports need to write their request on station letterhead and mail to: Hot Line Reports, 1514 South Street, Nashville, TN 37212. Due to telephone company equipment limitations, only 150 stations can be serviced on this system, and all requests will be handled on a first-come basis.

Another popular feature of the convention is being repeated this year, offering a special broadcast hook-up at Opryland Hotel, whereby stations may broadcast "live" from the hotel lobby. Response to this order of broadcast business has met with overwhelming success and the number of stations already confirmed to participate in this hook-up surpasses last year's total. Stations wishing to take part in this unique remote, which allows them to give their hometown audience a personal glimpse of the convention, should contact Mr. Lynn Roberts at the Opryland Hotel (615) 889-1000.

This year's birthday celebration will also repeat its offer to the general public to see some of the industry's hottest attractions, as the result of a limited number of special showcase tickets that will be made available at the gate on a first-come basis for all label shows being held at the Opry House. Tickets will be \$10 per person per day and will admit the holder to any/all performances in the Opry House on that specific day. All general admission seating for these tickets will be in the balcony area.

All Opry Birthday registrants will also receive a ticket to visit Opryland USA on Saturday from 10:00 A.M. - 7:00 P.M. This will be followed by the grand finale event of the celebration with the traditional birthday cake ceremonies to honor the 58th Anniversary of WSM Radio & The Grand Ole Opry beginning at 9:30 P.M. at the Opry House.

Opry birthday registrants are reminded that 50% of their fee is donated to the Opry Trust Fund, which was originally established 18 years ago for the benefit of needy musicians and their families.

The Opry Trust Fund has paid a total of \$863,778.99 to persons throughout the United States who were considered to be destitute individuals within the music world. All monies have been derived solely from contributions made to the Annual Opry Birthday Celebration.

Recipients do not have to be members of the Opry, and anyone who registers for the birthday celebration should bear in mind that \$25 is automatically donated to this extremely worthwhile program from each registration fee.



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

Talent Buyers Seminar Set For CMA

NASHVILLE — The Country Music Association (CMA) has released the names of participants on the Agents Panel, Artists Showcase and Round Table Discussion Panel for the 1983 CMA Talent Buyers Seminar to be held Oct. 11-13 at Nashville's Opryland Hotel. The seminar is designed for the exchange of ideas between talent buyers, promoters, booking agents, artist managers, club owners and representatives of fairs, auditoriums and parks.

Twelve of country music's leading talent agents are now scheduled for the Agents Panel from 11 a.m. to noon on Tuesday, Oct. 11. The hour will be spent discussing the role of the agent and the challenges to the middleman between the artist manager and the buyer.

Moderated by Tony Conway of Buddy Lee Attractions, the panel will be D.J. McLachlan, Agency for the Performing Arts; Sonny Neal, William Morris Agency; Jo Ann Berry, Dick Blake International; Jack Sublette, Top Billing International; Mike North, ICM; David Snyder, Regency Artists; Dan Wojcik, Shorty Lavender Agency; Barbara Hardin, Dale Morris & Associates; Andrea Smith, International Celebrity Services; John Hitt, Jim Halsey Company; and Charles Dorris, Headliner International Talent.

The Agents Panel will be followed by the seminar's opening luncheon, with former White House press secretary Jody Powell giving the keynote address.

Showcase Chairman Joe Sullivan of The Sound Seventy Corporation has confirmed twelve artists for Wednesday afternoon's (Oct. 12) Talent Buyers Showcase to be held from 2 to 5 p.m. A second show will be presented following Thursday's closing dinner from 7 to 10 p.m. Scheduled to appear are: Rex Allen, Jr., Earl Thomas Conley, Vern Gosdin, Kieran Kane, Johnny Lee, Charly McClain, Connie Smith, Tanya Tucker, Steve Wariner, Shelly West, The Whites and James and Michael Younger. Both showcases will be produced by Kathy Kitchens of Sound Seventy Productions.

During the two-hour round table on Thursday (10 a.m. to noon), 24 industry leaders will discuss topics ranging from pre-contract signing to post-show publicity. Betty Kaye, chairman of the round table unit, has announced the following participants: Lynn Anderson; Razy Bailey; Debbie Banks, CBS Records; Steve Bassett, Media International; Mickey Bryant, Gelfand, Rennett & Feldman; Paul

Corbin, Nashville Network; Dan Fleenor, Fleenor Productions; Joe Galante, RCA Records; Kathy Gangwisch, Kathy Gangwisch & Associates; Jim Harris, Harris & Leach; Ginger Hennessey, Top Billing International; David Johnson, Media International; John Lemke; Tom Pitts, Performance Magazine; Tom Powell, Amusement Business; Joel Raab, WHN Radio; Mack Sanders, WJKZ Radio; "Ramblin'" Lou Schriver, WXRL Radio; Sonny Simmons, Century II Promotions; Art Stone, Charon Enterprises, Inc.; Ed Stone, Opryland USA; Lon Varnell, Varnell Enterprises; Bob Walker, Stanislaus County Fair; and Trisha Walker, Trisha Walker International.

Registration for the seminar is \$150 for CMA members and \$200 for non-members. For additional information or to request a registration form, contact: CMA Talent Buyers Seminar, P.O. Box 22299, Nashville, TN 37202.

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

NASHVILLE — The first tapings for a new Multimedia Entertainment weekly series entitled *Music City U.S.A.* were scheduled for Sept. 13-15 at Nashville's Channel 8 studios. The syndicated television series will feature both established stars and newcomers performing their current releases and album cuts before a live audience. In addition, according to J. Reginald Dunlap, executive vice president of Multimedia Entertainment, the show will be the first nationally syndicated music series to incorporate music videos into the program.

Each show is described as a "mini-special" centered around the performance of one star or newcomer. Currently scheduled for treatment on the first programs are B.J. Thomas, David Allan Coe, Johnny Rodriguez, Reba McEntire, Charley Pride, Lynn Anderson and Deborah Allen. National distribution on the initial shows is set for October 22.

Dunlap said *Music City U.S.A.* will be recorded in stereo on 24-track tape to insure the best sound available. The show is being produced through the facilities of Scene Three Video of Nashville, utilizing the firm's new mobile teleproduction center.

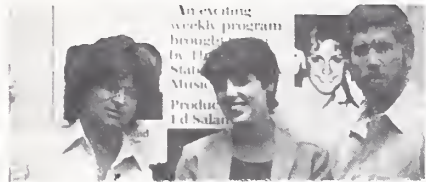
The creative team for the new series includes: Dick Thrall and Dunlap, executive producers; Steve Womack, director; Rene Lagler, art director; and Leard Davis, lighting designer.



INDIGO IS INVOLVED — Only a little more than a year after its formation, Indigo Music was already involved in a big way at the 1983 Fan Fair with its own showcase music show. Shown in one of Indigo's forward-looking promotions are **standing** in front (l-r) Debbie Matthews, Stonewall Jackson and Turp Jackson. In the **second row** are (l-r): Mike Figlio, Robert Williams, Ronnie Prophet, Rebecca Norman, Rita Bogle and Carla Thomason. In the **back row** are (l-r): Ray Pillow, Dick Feller, Kenny Boone and Darren Andreason.

THE COUNTRY MIKE

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



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

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

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

CONGRATULATIONS! — WMNI/Columbus' Tim Rowe and wife Betty are the proud parents of 8 lb. 9 oz. Amberly Elizabeth, born Sept. 5.

STATION CHANGES — Jason Kane is now program director for WPKX-FM. He replaced Bob Cole who left to be program director at WMZQ-FM/Washington, D.C. . . . Jack Zimmerman has been promoted to national sales manager for WMZQ-FM after serving 10 months at the station as an account executive . . . Phil Hall is now program director for KLAC/Los Angeles. Previously Hall was a consultant for Surrey Broadcasting.

juanita butler

PROGRAMMERS PICKS

Jim Stricklan	KBRQ/Denver	Dance Little Jean — Nitty Gritty Dirt Band — Liberty
Marvin Paul	KNAL/Victoria	The Sign Of The Times — Donna Fargo — Columbia
Tony Kidd	WZZK/Birmingham	A Little Good News — Anne Murray — Capitol
Tiny Hughes	WROZ/Evansville	Tennessee Whiskey — George Jones — Epic
Kent Williams	WIRE/Indianapolis	Holding Her And Loving You — Earl Thomas Conley — RCA
Randy Hooker	KFRM/Salina	Houston — Larry Gatlin & The Gatlin Brothers Band — Columbia
Henry Jay	WGTO/Cypress Gardens	Houston — Larry Gatlin & The Gatlin Brothers Band — Columbia
Brian Jarret	WBCS/Milwaukee	Lonely But Only For You — Sissy Spacek — Atlantic America
Reggie Neal	WXBQ/Bristol	Tell Me A Lie — Janie Fricke — Columbia
Jack Seckel	WIXZ/McKeesport	Midnight Tennessee Woman — Jack Greene — E.M.H.
Mark Thomas	WKMF/Flint	A Little Good News — Anne Murray — Capitol
Sonny Victory	KL1/Little Rock	Dixie Dreaming — Atlanta — MDJ
Jay Richards	WPTR/Albany	Houston — Larry Gatlin & The Gatlin Brothers Band — Columbia
Rhubarb Jones	WLWI/Montgomery	I Wonder Where We'd Be Tonight — Vern Gosdin — Compleat

SINGLES REVIEWS

OUT OF THE BOX

MERLE HAGGARD (MCA 52276)
It's All In The Game (3:49) (Larry Spier Inc./Major Songs — ASCAP) (Gen. Charles G. Dawes/Carl Sigman) (Producer: Merle Haggard)

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



FEATURE PICKS

DAVID ALLAN COE (Columbia 38-04136)

Crazy Old Soldier (3:00) (WB Music Corp./Rondor Music — ASCAP) (T. Seals, P. Kennerly) (Producer: B. Sherrill)

FAMILY BROWN (RCA PB-13565)

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

LARRY WILLOUGHBY (Atlantic America 7-99826)

Heart On The Line (3:42) (Goldline Music Inc./Granite Music Corp. — ASCAP) (L. Willoughby, J. Willoughby) (Producer: R. Crowell)

TYLER-DAVID (RCA PB-13598)

It's Gonna Get A Whole Lot Worse (3:25) (Tom Collins Music — BMI) (S. Dean, F.J. Myers, W.T. Davidson) (Producer: T. Collins)

HAL WAYNE (Hal Kat Kountry 0002)

I Don't Wanna Be The Reason That You Leave Him (2:49) ((Song Tailors Music Co. — BMI/I've Got The Music Co. — ASCAP) (B. Wyrick, C. Carson, J. Curiel) (Producer: Hal Kat Kountry)

RONNIE DOVE (Moon Shine 3018)

She Feels So Right (3:43) (Duchess Music Corp. — BMI) (G. House, T. Barton) (Producer: M. Kelly, R. Dove)

SAM NEELY (MCA-52269)

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

NEW AND DEVELOPING



KATY MOFFATT (Permian P-82002)
Under Loved And Over Lonely (2:51) (ATV Music Corp. — BMI/Bud 'N' Beth Music — ASCAP) (M.D. Barnes/K. Westberry) (Producer: Jerry Crutchfield)

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

ALBUM REVIEWS

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

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

JOHNNY 99 — Johnny Cash — Columbia FC 38696 — Producer: Brian Ahern — No List — Bar Coded

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

TOP 15 ALBUMS

Spiritual

Inspirational

	Weeks On Chart		Weeks On Chart
1 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	1 13	1 MORE THAN WONDERFUL SANDI PATTI (Impact R 3818) Title Cut	1 14
2 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	3 24	2 WALL OF GLASS RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	3 10
3 ROUGH SIDE OF THE MOUNTAIN F.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	2 19	3 MORE POWER TO YA PETRA (Star Song SSR0045) Open	2 36
4 YOU BROUGHT THE SUNSHINE THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	4 46	4 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	4 71
5 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	5 25	5 MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	5 15
6 FEEL THE SPIRIT THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	6 4	6 LEGACY BENNY HESTER (Myrrh MSB-6704) Open	6 6
7 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospearl Records PL-18008) "Pass Me Not"	7 36	7 PASSIN' THE FAITH ALONG THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	7 14
8 I'LL RISE AGAIN AL GREEN (Myrrh MSB-6747) Open	9 3	8 I PUT AWAY MY IDOLS DION (Dayspring DST 4109) "Day Of The Lord"	8 20
9 LEAD ME THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	8 22	9 COUNT THE COST DAVID MEECE (Myrrh MSB-6744) Open	9 4
10 HEAR MY VOICE RANCE ALLEN GROUP (Myrrh 6737) Open	10 13	10 LEGACY MICHAEL CARD (Milk & Honey MH01045) Open	11 3
11 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	12 2	11 LIVE EXPERIENCE LEON PATILLO (Myrrh MSB-6728) Open	13 2
12 PRAYER AND FAITH KEITH PRINGLE AND THE PENTECOSTAL COMMUNITY CHOIR (Savoy SL-14719) Open	14 2	12 MORE MYLON LEFEVRE & BROKEN HEART (Myrrh MSB 6753) Open	12 3
13 WHEN IT RAINS IT POURS F.C. BARNES AND SISTER JANICE BROWN (Atlanta International Records 10041) Open	11 23	13 I ONLY WANT TO SEE YOU THERE KEITH GREEN (Sparrow SPR-1066) Open	14 2
14 SOON I WILL BE DONE WITH THE TROUBLES OF THIS WORLD JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR (Savoy SL-14709) Open	— 1	14 PEACE IN THE VALLEY B.J. THOMAS (Myrrh MSB-6710) "Pray For Me"	10 36
15 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	13 21	15 WHITE HEART (Myrrh/Word MSB 6735) Open	15 15

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

North Carolina's Record Bar Holds 10th Confab

(continued from page 18)

classifications include heavy metal, new music, romance music, and modern music. "Kids are no longer satisfied with just a 'Rock 'n Roll' classification," said King. "They need new classifications that speak to them."

In the accessories area, the focus remains on the lifestyle-type product emphasized at last year's convention, but with more weight on music needs. Boom boxes, car stereos, and personal stereo models have increased in the stores this year, and King predicted further development of that market for the next five years.

According to King, the "84 Million Plan" has led to a 17.9 percent per store increase in August, with a 23 percent increase in gross base. Barrie Bergman said that the company pulled in \$7 million in sales that month, making it the second best month of the year. He said that the percentage increase was the best in at least four years if not best ever and that September's figures were "flying."

"This makes us buoyant," added Bergman. "We're getting help from the economy, and all the hard work with human systems is starting to pay off. And things will get better, just in seeing the sort of stuff I've seen here this week. We have an organizational structure that should be able to run something much larger."

If Record Bar's expansion plans hold true, it will provide something much larger indeed — an additional 122 Record Bars and 70 Napoleon's Groceries. It is, of course, too early to say where these almost 200 new outlets will be located but Texas, Colorado, and Florida are considered major targets for Record Bar.

"Florida is a great place to grow for us," said Mike Donahue, District supervisor for the company's District 15, which includes Miami. "It's convenient to our North Carolina base and is our best answer to California without having to go across the country. It has a strong base population and a strong tourist seasonal population, and it's still not overdeveloped, with a lot of growth still to go."

Rich Gonzalez, vice president of leasing, spoke at the Monday session of a "Record Bar hits the beach" phenomenon in the state of Florida. There are currently 12 stores there; Gonzalez expected to see at least five more next year. "Florida is a great growth area for us," he said. "Our expansion has been terrific there so far and we'll take advantage of any other opportunities we come across."

When a new outlet opens in Ft. Walton Beach, Fla. in November, it may help set a trend for future chain growth. "The Ft. Walton store is a freestanding location, with Walden Books taking up half of the 6,000-sq. ft. building while we have the rest," said Craig Beckwith, director of store planning. He noted the "good tie" between books and records, and that both stores were part of national chains that would hopefully feed off each other's traffic. He added that if the relationship worked, it might be pursued with other book retailers.

Beckwith further noted that there being "X amount of mall space to go into," Record Bar, which is primarily a mall chain, would have to spread out to more freestanding locations and strip centers. There was also the possibility that the chain would have to move into smaller spaces. "Mall rents being incredibly high, people are cutting stores in half and we find a lot of halves of old stores available. As the rents continue to go up and it takes more product to put into the store to be profitable, you go into smaller spaces."

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

About the only area which didn't receive a great deal of attention at the convention was that of video, though a few video game manufacturers were among the 37 vendors present at the Vendor Day promotional exhibit held Wednesday afternoon. "We've carried it but never saw it as a long term commitment," said Cruickshank of the games. "It seems to have been a wise decision seeing the inventories our competition is stuck with. We're stuck with it too, but not as much. Like they say, 'People can't hum along to a video game.'"

Record Bar Steps Up Computerized Home Sale

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

"There are 200-300 people hooked up to the bank by computer in selected markets in North Carolina," said Cruickshank. "All they have to do is type up an artist's name or album title and order it through First Union, which hooks up to our warehouse and makes the transaction with the money being deposited in our bank two minutes after the initial order."

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

Besides making a sale, Cruickshank noted a second plus in the absence of paperwork accompanying the sale. He added that another goal of the five-year plan was to hook up the warehouse to the banks and the major manufacturers to cut down on the time lost to processing such paperwork.

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

Morgan Set To Produce Own Radio Features

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

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



YOU WILL PLAY MY RECORD — Gospel music promoters took a different tact recently when the Word Records promotion team stormed KBBW of Waco, Texas camouflaged in army fatigues. The "attack" was staged to promote Myrrh Record's single release of "Battleline" by Teri DeSario. KBBW music director, Matt Brandon (second from right), is seen being playfully subdued by (l-r): Tom Gonder, Richard Headen, Melissa Helm and Mike Dworak.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	9/17	Weeks On Chart		9/17	Weeks On Chart
1 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL)	1	4	37 RISE RENE & ANGELA (Capitol ST-12267)	39	17
2 THRILLER MICHAEL JACKSON (Epic QE 38112)	2	40	38 JARREAU (Warner Bros 9 23801-1)	40	24
3 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	3	7	39 WHEN WILL I SEE YOU AGAIN THE O'JAYS (Philadelphia Int'l/CBS FZ 38518)	37	13
4 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	4	19	40 I'M READY NATALIE COLE (Epic FE 38280)	47	3
5 ON THE RISE THE S.O.S. BAND (Tabu/CBS FZ 38697)	6	9	41 LOST IN SPACE JONZUN CREW (Tommy Boy TBLP 1001)	42	21
6 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	7	11	42 PARTY TIME? KURTIS BLOW (Mercury/PolyGram 812 757-1 M-1)	35	7
7 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	9	7	43 KILLER ON THE RAMPAGE EDDY GRANT (Ice/Portrait B6R 38554)	43	22
8 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	8	13	44 THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	45	42
9 ZAPP III ZAPP (Warner Bros. 9 23875-1)	11	4	45 LET ME BE YOURS LILLO (Capitol ST-12290)	57	2
10 GET IT RIGHT ARETHA FRANKLIN (Arista AL8-8019)	5	10	46 ALL THIS LOVE DeBARGE (Motown 8012G)	48	48
11 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS FZ 18674)	10	17	47 FINIS FINIS HENDERSON (Motown 6036ML)	44	9
12 STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	14	4	48 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 88398)	49	30
13 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience/PolyGram TE-1-3004)	19	2	49 TRY IT OUT KLIQUE (MCA-39008)	—	1
14 MARY JANE GIRLS (Gordy/Motown 6040GL)	12	20	50 YOU AND I O'BRYAN (Capitol ST-12256)	41	30
15 CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	15	11	51 BACK TO BASICS THE REDDINGS (Believe In A Dream/CBS FZ 38690)	52	7
16 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 60216-1)	17	15	52 GODDESS OF LOVE PHYLLIS HYMAN (Arista AL 8-8021)	50	16
17 THE LOOK SHALAMAR (Solar/Elektra 9 60239)	16	8	53 BLOW THE HOUSE DOWN JUNIOR WALKER (Motown 6053ML)	54	3
18 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	22	4	54 WORDS AND MUSIC TAVARES (RCA AFL1-4700)	—	1
19 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	13	20	55 DEDICATED BARRY WHITE (Unlimited Gold/CBS FZ 38711)	60	2
20 LOVE FOR LOVE THE WHISPERS (Solar/Elektra 9 60216-1)	21	26	56 LIONEL RICHIE (Motown 6007ML)	51	50
21 MERCILESS STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	26	5	57 MEET THE STONE CITY BAND, OUT FROM THE SHADOW STONE CITY BAND (Gordy/Motown 6042GL)	46	6
22 JUICY FRUIT MTUME (Epic FE 38588)	23	19	58 LET'S DANCE DAVID BOWIE (EMI America SO-17093)	53	19
23 HIGH RISE ASHFORD & SIMPSON (Capitol ST-12282)	28	3	59 ALL THE WAY STRONG THIRD WORLD (Columbia FC 38687)	—	1
24 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	25	21	60 NONA NONA HENDRYX (RCA AFL 1-4565)	81	25
25 FOREVER BY YOUR SIDE THE MANHATTANS (Columbia FC 38600)	18	9	61 EDDIE MURPHY (Columbia FC 38180)	62	6
26 SHINE ON ME ONE WAY (MCA-5428)	27	10	62 TOO TOUGH ANGELA BOFILL (Arista AL 9618)	56	36
27 CONTINUATION PHILIP BAILEY (Columbia FC 38725)	38	3	63 SERGIO MENDES (A&M SP-4937)	59	18
28 THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	29	12	64 BLUES 'N' JAZZ B.B. KING (MCA-5413)	55	16
29 SIXTEEN STACY LATTISAW (Cotillion/Atco 7 90106-1)	20	8	65 TELL MR. BLAND BOBBY BLAND (MCA-5425)	66	13
30 BLAME IT ON LOVE AND ALL THE GREAT HITS SMOKEY ROBINSON (Tama/Motown 6064TL)	34	4	66 INSIDE LOOKIN' OUT JUNIOR (Mercury/PolyGram 812 325-1 M-1)	63	12
31 I'M SO PROUD DENIECE WILLIAMS (Columbia FC 38622)	24	17	67 CONFRONTATION BOB MARLEY & THE WAILERS (Island/Atco 90085-1)	72	15
32 KASHIF (Arista AL 9620)	31	26	68 VICTORY LARRY GRAHAM (Warner Bros. 9 23878-1)	58	10
33 MR. NICE GUY RONNIE LAWS (Capitol ST-12281)	33	8	69 SKYYLIGHT SKYY (Salsoul/RCA SA 8562)	64	9
34 UNTOUCHABLES LAKESIDE (Solar/Elektra 9 60204-1)	36	20	70 LIFE (IS SO STRANGE) WAR (RCA AFL 1-4598)	71	10
35 1999 PRINCE (Warner Bros. 9 23720-1F)	32	45	71 A LADY IN THE STREET DENISE LaSALLE (Malaco 7412)	67	24
36 "ROSS" DIANA ROSS (RCA AFL 1-4677)	30	11	72 AGE AIN'T NOTHIN' BUT A NUMBER LITTLE MILTON (MCA-5414)	—	1
			73 MODERN HEART CHAMPAIGN (Columbia FC 38284)	68	27
			74 CLOSE TO THE BONE TOM TOM CLUB (Sire 9 23916)	65	5
			75 STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80049-1)	74	30



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

THE RHYTHM SECTION

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

JAMMIN' — New *Fearless Four 12"* being readied for release in mid-October. Co-produced by *Kurtis Blow* and *M. Square*, the maxi-single will include two new tracks, "F-4000" and "Problems of the World"... Brooklyn-based Salsoul recording group *Skyy* is planning a probable tour of Nigeria for the fall... New *Kool and the Gang LP*, titled "In My Heart," will be out next month. The group will be doing a series of five dates at NY's Radio City Music Hall, beginning October 31... *Lionel Richie* will also be at the great Hall October 11-13 with the *Pointer Sisters*. Richie scores with the highest debuting single on the B/C charts this week, as "All Night Long (All Night)" zips in at #47... The first video for *Compeat/Phase II* artist *Bohannon*, *Wake Up*, premiered last week on the Black Entertainment Network as a feature on the Video Soul program... Mercury/PolyGram artist *Junior* has recorded a new song for the soundtrack of *All The Right Moves*, a 20th Century Fox film due next month. The track, entitled "Unison," was written by L.A. sessioneers *Bruce Roberts* and *Andy Newmark*. The duo initially played Junior the melody over the phone in a L.A.-to-London call, but it wasn't until they hopped on a plane to play the song in person that Junior agreed to perform it. A new one from *Stephanie Mills*, "Hold Me Close To You," will also be featured. Title track was awarded to *Jennifer Warnes*... *Nona Hendryx* will be returning to the studio in October and November to begin work on the RCA follow-up to *Nona*, with a projected February release. Nona can be seen on I.R.S.'s music video show, *Cutting Edge*, on MTV this Sunday (25)... If you missed *Richard Pryor* live on his unexpected, exhilarating tour, cross your fingers there's a performance film coming. His simply getting out *there* again (and away from bad movie scripts) was nearly enough, but Pryor answered the call. Sheer laughs aside, his acting, timing and character set pieces were devastating, particularly a portrait of an old friend now dead from drugs, whom Pryor had recalled while confessing his own determination to stay off various vices. Pryor's recent appearance in New York attracted *Robin Williams*, *Christopher Reeve*, friend *Miles Davis* (with *Cicely Tyson*) — and the "new Richard Pryor" (huh?), *Eddie Murphy*. While the crowd chanted "Eddie, Eddie," Pryor addressed him flatteringly from the stage, then said, "Hey, I was gettin' ready to retire before this guy came along... Eddie, you're funny, but you're taking MY money!" Healthy competition is good for the spirit.

THRILLER FILLER — Looks like there will be an unprecedented sixth single from *Michael Jackson's Thriller LP*, probably "P.Y.T.," which effectively pushes back the release date of the first *Jacksons* studio album since *Triumph* until after the end of '83... *Paul McCartney's* new LP will include another duet with Michael... Collectors, take note: on both commercial 7" releases of "The Girl Is Mine" and "Billie Jean," the B-sides are filled with an unfinished, though fully QJ-produced, track titled "Can't Get Outta The Rain." Unfinished, because except for the repetition of the title phrase on the chorus, the only vocal is Michael's wordless scating and characteristic hiccupping squeals. It's a great dance tune, though, and may be worth a search.

harry weinger

CASH BOX TOP 100 ALBUMS

September 24, 1983

Title, Artist, Label, Number, Distributor	8.98	9/17	Weeks On Chart	Title, Artist, Label, Number, Distributor	8.98	9/17	Weeks On Chart	Title, Artist, Label, Number, Distributor	8.98	9/17	Weeks On Chart
1 SYNCHRONICITY THE POLICE (A&M SP-3735) RCA	8.98	1	13	33 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	8.98	39	6	67 "ROSS" DIANA ROSS (RCA AFL1-4677) RCA	8.98	57	11
2 THRILLER MICHAEL JACKSON (Epic OE 38112) CBS	—	2	40	34 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1) WEA	8.98	34	15	68 TAKE ANOTHER PICTURE QUARTERFLASH (Geffen GHS 4011) WEA	8.98	58	12
3 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98	3	22	35 NO FRILLS BETTE MIDLER (Atlantic 7 80070-1) WEA	8.98	42	5	69 KILLER ON THE RAMPAGE EDDY GRANT (Ice/Portrait B6R 38554) CBS	—	61	23
4 PYROMANIA DEF LEPPARD (Mercury 810 492-1 M-1) POL	8.98	4	33	36 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98	37	12	70 HOLY DIVER DIO (Warner Bros. 9 23836-1) WEA	8.98	73	14
5 ALPHA ASIA (Geffen GHS 4008) WEA	8.98	5	5	37 TEXAS FLOOD STEVIE RAY VAUGHAN (Epic BFE 38734) CBS	—	30	13	71 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck FZ 18674) CBS	—	66	18
6 AN INNOCENT MAN BILLY JOEL (Columbia OC 38873) CBS	—	7	6	38 DURAN DURAN (Capitol ST-12158) CAP	8.98	31	15	72 LIONEL RICHIE (Motown 6007ML) MCA	8.98	68	49
7 THE WILD HEART STEVIE NICKS (Modern/Atco 90084-1) WEA	8.98	8	13	39 THE LOOK SHALAMAR (Solar/Elektra 9 60239) WEA	8.98	38	8	73 THE HURTING TEARS FOR FEARS (Mercury 811 039-1 M-1) POL	8.98	69	20
8 LAWYERS IN LOVE JACKSON BROWNE (Asylum 9 60268-1) WEA	8.98	10	6	40 EVERYBODY'S ROCKIN'/NEIL & THE SHOCKING PINKS NEIL YOUNG (Geffen GHS 4013) WEA	8.98	41	6	74 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	—	67	35
9 THE PRINCIPLE OF MOMENTS ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	8.98	9	9	41 CUTS LIKE A KNIFE BRYAN ADAMS (A&M SP-4919) RCA	8.98	33	32	75 TOO LOW FOR ZERO ELTON JOHN (Geffen GHS 4006) WEA	8.98	64	16
10 STAYING ALIVE ORIGINAL SOUNDTRACK (RSO 813 269-1 Y-1) POL	9.98	6	11	42 STAY WITH ME TONIGHT JEFFREY OSBORNE (AIM SP-4940) RCA	8.98	35	7	76 SERGIO MENDES (A&M SP-4937) RCA	8.98	75	20
11 LET'S DANCE DAVID BOWIE (EMI America SP-17093) CAP	8.98	11	22	43 PIECE OF MIND IRON MAIDEN (Capitol ST-12274) CAP	8.98	36	17	77 KILROY WAS HERE STYX (A&M SP-3734) RCA	8.98	74	28
12 REACH THE BEACH THE FIXX (MCA-39001) MCA	6.98	13	19	44 STATE OF CONFUSION THE KINKS (Arista AL8-8018) RCA	8.98	43	16	78 JARREAU (Warner Bros. 9 23801-1) WEA	8.98	76	24
13 FASTER THAN THE SPEED OF NIGHT BONNIE TYLER (Columbia BFC 38710) CBS	—	27	7	45 ZEBRA (Atlantic 7 80054-1) WEA	8.98	40	24	79 BEST KEPT SECRET SHEENA EASTON (EMI America ST-17101) CAP	8.98	148	2
14 RHYTHM OF YOUTH MEN WITHOUT HATS (Backstreet BSR 39002) MCA	8.98	14	10	46 ZAPP III ZAPP (Warner Bros. 9 23875-1) WEA	8.98	52	4	80 MARY JANE GIRLS (Gordy/Motown 6040GL) MCA	8.98	80	19
15 KEEP IT UP LOVERBOY (Columbia OC 38701) CBS	—	12	13	47 LIVING IN OZ RICK SPRINGFIELD (RCA AFL1-4660) RCA	8.98	48	22	81 WHAMMY! THE B-52's (Warner Bros. 9 23819-1) WEA	8.98	77	19
16 FLICK OF THE SWITCH AC/DC (Atlantic 7 80100-1) WEA	8.98	19	3	48 FASTWAY (Columbia BFC 38662) CBS	—	45	18	82 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	79	52
17 METAL HEALTH QUIET RIOT (Pasha VFZ 38442) CBS	—	17	25	49 PASSIONWORKS HEART (Epic OE 38800) CBS	—	56	3	83 ARK THE ANIMALS (I.R.S./A&M SP-70037) RCA	8.98	108	3
18 PUNCH THE CLOCK ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS	—	18	7	50 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	8.98	47	19	84 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262) CAP	8.98	71	20
19 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL) MCA	8.98	22	4	51 H ₂ O DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	8.98	50	48	85 HEADHUNTER KROKUS (Arista AL 9623) RCA	8.98	65	24
20 AFTER EIGHT TACO (RCA PL 28520) RCA	8.98	21	12	52 WAR U2 (Island/Atco 7 90067) WEA	8.98	54	28	86 RIO DURAN DURAN (Harvest ST-12211) CAP	8.98	82	50
21 GREATEST HITS AIR SUPPLY (Arista AL8-8024) RCA	8.98	25	6	53 ALBUM JOAN JETT & THE BLACKHEARTS (Blackheart 5437) MCA	8.98	49	12	87 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	86	70
22 RANT N' RAVE WITH THE STRAY CATS STRAY CATS (EMI America SO-17102) CAP	8.98	29	3	54 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience TE-1-3004) POL	8.98	72	2	88 JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	—	87	27
23 ELIMINATOR ZZ TOP (Warner Bros. 9 23774-1) WEA	8.98	20	24	55 FASCINATION THE HUMAN LEAGUE (Virgin/A&M SP-12501) RCA	8.98	46	16	89 JUICY FRUIT MTUME (Epic FE 38588) CBS	—	90	19
24 SPEAKING IN TONGUES TALKING HEADS (Sire 9 23883-1) WEA	8.98	23	14	56 THE CLOSER YOU GET . . . ALABAMA (RCA AHL1-4633) RCA	8.98	53	28	90 EDDIE MURPHY (Columbia FC 38180) CBS	—	83	7
25 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury 812 265-1 M-1) POL	8.98	15	11	57 DRASTIC MEASURES KANSAS (CBS Associated OZ 38733) CBS	—	70	6	91 CITY KIDS SPYRO GYRA (MCA-5431) MCA	8.98	85	8
26 SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA AFL1-4681) RCA	8.98	16	15	58 BODY WISHES ROD STEWART (Warner Bros. 9 23877-1) WEA	8.98	60	14	92 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	—	92	78
27 CARGO MEN AT WORK (Columbia OC 38660) CBS	—	24	21	59 TRUE SPANDAU BALLET (Chrysalis B6V 41403) CBS	—	110	3	93 YOU BOUGHT IT, YOU NAME IT JOE WALSH (Full Moon 9 23884-1) WEA	8.98	91	12
28 THE PRESENT THE MOODY BLUES (Threshold TRL-1-2902) POL	8.98	44	2	60 SECRET MESSAGES ELO (Jet OZ 38490) CBS	—	59	11	94 BRANIGAN 2 LAURA BRANIGAN (Atlantic 7 80052-1) WEA	8.98	97	25
29 FRONTIERS JOURNEY (Columbia OX 38504) CBS	—	28	32	61 CLOSE TO THE BONE TOM TOM CLUB (Sire 9 23916) WEA	8.98	62	6	95 THE REAL MACAW GRAHAM PARKER (Arista AL8-8023) RCA	8.98	104	5
30 1999 PRINCE (Warner Bros. 9 23720-1) WEA	10.98	32	45	62 ON THE RISE THE S.O.S. BAND (Tabu FZ 38697) CBS	—	63	9	96 NAKED EYES (EMI America ST-17089) CAP	8.98	100	24
31 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398) CBS	—	26	43	63 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814) CBS	—	81	4	97 LOVE FOR LOVE WHISPERS (Solar/Elektra 9 60216-1) WEA	8.98	96	24
32 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL1-4697) RCA	8.98	78	2	64 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37987) CBS	—	55	64	98 THE CROSSING BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	8.98	—	1
				65 STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA	11.98	84	4	99 A DECADE OF HITS THE CHARLIE DANIELS BAND (Epic FE 38795) CBS	—	88	11
				66 GET IT RIGHT ARETHA FRANKLIN (Arista AL8-8019) RCA	8.98	51	10	100 FANTASTIC WHAM! U.K. (Columbia BFC 33911) CBS	—	117	5

CASH BOX

September 24, 1983

AROUND THE ROUTE

by Camille Compasio

Traders from all over the country traveled to Baltimore September 11, to pay their last respects to **David Koenigsberg**, president and founder of State Sales & Services, who died on September 7. He had been ill for the past few months but continued to maintain a regular business schedule until the final weeks before his death. He was an exceptional man, well liked and highly regarded in the coin machine industry. Bally Midway's director of sales **Larry Berke**, a close personal friend, was especially saddened by Dave's passing. "The industry has lost one of its finest . . . and I have lost a very dear friend," he said. Larry was present at the funeral services. **Cash Box** would like to express condolences to **Anita (Mrs. Dave) Koenigsberg**, her son **Steve** and the entire Koenigsberg family.

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

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State Sales' President Dave Koenigsberg Dies In Baltimore

CHICAGO — David Koenigsberg, president of State Sales & Service Corp. in Baltimore, Maryland, died on Wednesday, September 7. He had been terminally ill for the past few months but remained active in his business until a few weeks before his death. He would have celebrated his 74th birthday in late September.

Dave, as most people in the industry affectionately referred to him, was one of the original founders of State Sales some thirty-one years ago. He was a major force in the company's development over the past three decades into one of the industry's most noted

distributorships; ultimately opening a branch office in Chester (Richmond) Virginia. His son, Steve, who has been actively involved in the operation of State Sales, will assume the presidency.

A successful businessman and a warm, caring individual, Dave Koenigsberg will be missed by his multitude of friends, colleagues and associates in the coin machine industry, many of whom were present at funeral services, September 11, at Sol Levinson Bros. funeral home in Baltimore.

Survivors include his wife, Anita; sons Steve, Herbert and Colonel Edward Koenigsberg and six grandchildren.

ITC 'GAMES' Computer System Previewed At WAMO Conference

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

"Ask a question or specify a commission split which the GAMES program does not handle and receive a prize," was Hibarger's opening statement, to dramatize the system's

capabilities. Only one prize was awarded and GAMES is already being modified to answer that question.

Hibarger used this technique to show just how many questions arise every day for the coin machine operator who requires "at his fingertips" information. "Once an operator's route grows to a certain size, he can no longer store enough information in his head to make sound business decisions," he explained. "Our GAMES program has been designed with full realization that there are distinctions between each location and each piece of equipment on

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COIN MACHINE

INDUSTRY NEWS

AROUND THE ROUTE

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early sign, since showtime is still about a month and a half away. However, Leo asked us to remind those, who have not already done so, to secure their advance registration and housing accommodations post haste. If, perchance, you have misplaced any of the necessary forms contact AMOA immediately at 312-654-2662 . . . Keynote speakers at the general membership session and business meeting on Friday (10/28) will be **Sen. Edward Zorinsky** of Omaha and **Rep. John Breaux** (D-Louisiana). The grand opening of the exhibit, complete with ribbon cutting ceremony and all, will take place immediately following this meeting — and don't be surprised if the mayor of New Orleans or other dignitaries are present. AMOA is currently working towards this end . . . Incidentally, with regard to Sen. Zorinsky's proposal (Bill S. 1734) to establish a \$50 one-time only licensing fee on new jukeboxes (**Cash Box**, 9/10/83), AMOA is totally supportive of this measure and has been working closely with the senator's office to provide whatever data is needed. Needless to say, fingers are crossed that this bill will be passed . . . AMOA is currently finalizing plans for an Education Foundation, which would be a completely separate tax exempt organization incorporating some of the association's current programs, among which would be a **Wayne E. Hesch Memorial Scholarship**. Full details will probably be revealed at Expo '83.

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

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

CASH BOX

The Weekly Trade Journal.



BROTEN PUCKS WITH CHEXX — Professional hockey player Neal Broten recently joined forces with Hanson Distributing Company to promote the firm's "I.C.E. Chexx" coin-op hockey game. The sports pro will be involved with a national campaign that in-



cludes competitions in several major cities around the U.S., and Broten will be making public appearances and challenging players during the tournaments. Pictured here (l-r) is Broten with Hanson's vice president Kirk McKennon, and posing behind one of the games.

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

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

"Cluster Buster" is a game of strategy, enhanced by three dimensional graphics and calling for intense player involvement in an attempt to guide a fast moving, ricocheting ball off the joystick-controlled "Bouncer" in order to dislodge groups of objects and make them fall to gain bonus points. Caution must be exercised, however, since the objects can also crush the "Bouncer."

In the process, the player must be aware of vicious falling tarantulas and deadly holes in the roadbed, and must avoid letting the bouncer contact the converging objects. The action is fast and addictive and is presented in brilliant, three dimensional graphics.

Bonus Points

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

Another interesting feature of the game is an "Angle Change" button which directs the flight of the ball in a more horizontal direction, allowing the player to build high scores by knocking down large segments of the converging objects. An "Up" button permits the player to raise the ceiling of objects before they close-in and extinguish the "Bouncer."

"Once the player understands the objects of Cluster Buster, the game becomes a pleasant obsession," commented Edrick Haggans of Data East. "The test results have been great in both arcade and street locations."

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

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

The graphic treatment of the ball striking the pins really holds the key to Pro Bowling. The player lines up the bowler, selects the speed and direction of the ball, and then throws the ball down the alley towards the pins. Just before the ball strikes the pins, the screen switches to a top-down view and allows the player to see the ball crashing through the pins in a three dimensional effect, for more thorough player involvement.

Bonus Frames

The game consists of five frames with extra balls awarded for a strike or spare in the last frame. Bonus frames are given for every strike or three spares. A skillful player can bowl ten complete frames, just as in real bowling, and if the score is over 220, can be awarded five additional bonus frames.

As noted by Mark McClesky, vice president-sales, "Many of our Interchangeable Systems are in street locations and our test results in this type of location have been super. Bowling's not a fad, so the game has great staying power, too!"

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

ITC 'GAMES' Computer System Previewed At WAMO Confab

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the route."

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

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

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

Further information about the system may be obtained by contacting Hanson/ITC at 612-884-6604 in Bloomington, Minnesota.

Starcade VidGame Show Successful

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

The show, distributed by Turner Program Services, a syndication arm of Turner Broadcasting System, Inc., is being cleared in 40 markets nationwide, including 15 of the top 21. Los Angeles, Chicago, San Francisco, Boston, Detroit, Cleveland and Dallas are among the markets where "Starcade" can be seen.

To constantly update and enhance the program's content, producers James Caruso and Mathis Arthur of JM Production Company in San Francisco, have worked closely with the video game manufacturers. Game action features competition on five of the most current video arcade pieces in the industry.

According to TPS Board Chairman Henry Gillespie, "Starcade" serves as a national showcase for video game manufacturers and their latest developments in video arcade entertainment.

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

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

Konami Opens First American Office

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

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



Congressman Ireland To Conduct AMOA Education Seminar

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

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

Ireland has long been interested in the concerns of small businesses and when first elected to Congress in 1976 sought a seat on the House Small Business Committee. In 1980 he became chairman of the Subcommittee on Export Opportunities and Special Business Problems.

The Congressman, who believes 'small business is the nation's job creator and source of free enterprise leadership,' initiated the Small Business Regulatory Act, which was signed into law in 1980 and upheld in a U.S. District Court in April of 1983. The law requires bureaucracies to access the impact of their regulations on small business, and if they are adverse, to exempt small business or amend the regulation.

Ireland also serves on the House Foreign Affairs Committee and sits on the Asian & Pacific, Europe and Middle East Subcommittees.

A native of Cincinnati, Ohio, he attended Yale University and the Columbia Graduate School of Business.

His presentation at the AMOA Exposition will be held on Saturday, October 29 during the hours of 9 a.m. until 11 a.m.

Data East Distribs Meeting Focuses On Laser Disc

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

Company president Robert E. Lloyd officiated at the unveiling of the "Bega's Battle" laser disc game. Distributors present were able to get a first hand impression of the laser graphics by means of video monitors spaced around the room, following which Lloyd went into more detail about the game. He stressed the fact that it is a "game to play," a "challenge to the best players because of its long lasting game play and laser disc story line." He told distributors that there were several ways to present laser disc games with today's technology. The first, he said, is similar to Cinematronics' "Dragon's Lair," where you "use a button with memory and timing which goes from one cartoon frame to another." His second example was Sega's "Astron Belt" where "P.C. board graphic overlays interface with the laser disc system." The third way, he noted, is the way Data East does it; and that is to have a laser backdrop with a story line pulling the player through graphic overlays which are a game in itself.

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

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

For more information about the play action and story line of Data East USA's "Bega's Battle" laserdisc-controlled amusement game, turn to page 34 of this week's **Cash Box**. Further details can be gleaned by calling the manufacturer in Santa Clara, California at (619) 727-4490 or toll free at (800) 538-5129.



Jack L. Phillips

Valley Names Jack Phillips

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

"With the growing swing back to 'skill' games anticipated by the coin industry plus increases projected for housing starts, we believe a bull market in home tables is on the way," stated Chuck Milhem, president of Valley. "We brought Jack Phillips on board because we think his long experience in the marketing of top-of-the-line recreation products will put us in an excellent position to take full advantage of this turnaround. He's a rare individual with a full understanding of both our product line and the unique aspects of the home table business."

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

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



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New Equipment

'Bega's Battle' Laser Disc

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

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

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

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

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

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

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



'Vid Juke'

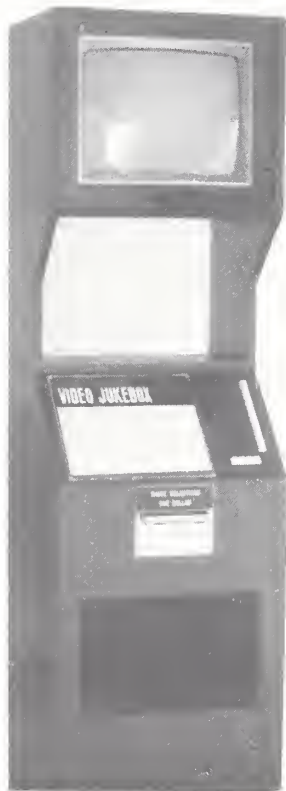
In appearance, the Star Gaze "Video Jukebox" looks like a video game, only instead of the usual video-related play elements it offers patrons the sight and sound of music, as well as other audio

entertainment such as sports, humor and topical events.

The unit will accommodate up to 48 record selections, is equipped with a powerful base-reflex 55 watt speaker system and contains a microprocessor controlled selection panel, featuring track indicator and play selection. It has a 19" color video monitor and a commercial quality video cassette player using VHS cassettes for optimum performance. As the record plays its visual reproduction is being projected on the screen, giving the effect of viewing a live performance.

The "Video Jukebox" has a built-in Ardac dollar bill validator and the number of tunes to be played can be programmed as desired (2, 3, 4 or 5 for one dollar). The machine has an electronic counter to record all cash income.

The dimensions of the "Video Jukebox" are 79" high, 23" wide and 23" deep. Further information may be obtained by contacting Star Gaze Video, 1927 E. Red River, Suite 200, Victoria, TX 77901 or phoning 512-572-4692.



Air Combat Disc

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

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

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

In the bomber choice, the scene appropriately focuses down below with the player releasing bombs at strategic

targets and trying to avoid being hit.

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

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

Further information may be obtained through factory distributors or by contacting Mylstar direct at 165 W. Lake St., Northlake, IL 60164.



New Tron Piece

"Discs of Tron is an outstanding arcade piece," noted John Trucano, president of J-Mak Distributors Inc. of Deadwood, SD. "From my point of view the game has to be a stopgap game that is definitely worth buying, until the industry perfects the laser." Trucano told **Cash Box** that the game ranked in the "top three" in terms of earnings and popularity, at the recent South Dakota State Fair in Huron, SD where a lineup of 80 games were featured, 65 of which were brand new pieces. The top three, during the six-day run of the fair were Dragon's Lair, Star Wars and Discs of Tron (not necessarily in that order, on a daily basis).

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

Further information about the availability of Discs of Tron may be obtained through factory distributors or by contacting Bally Midway, 10631 Blemond, Franklin Park, IL 60131.



M. Kramer Gets Order Halting Games 'Copiers'

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

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

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

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

New Promo Items From Business Builders

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

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

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

Further information may be obtained by contacting Business Builders, 10381 S. De Anza Blvd., Suite 209, Cupertino, CA 95014 or phoning (408) 446-4400.

CALENDAR

1983

Sept. 23-25; Wyoming Candy, Tobacco, Coin Vendors Assn., state convention; Hitching Post Inn; Cheyenne.

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

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

Oct. 28-30; Amusement & Music Operators Assn.; annual exposition; The Rivergate; New Orleans, La.

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 JUKEBOX PROGRAMMER

September 24, 1983

indicates new entry

POP

- 1 **THE SAFETY DANCE**
MEN WITHOUT HATS (Backstrat/MCA BSR-52232)
- 2 **EVERY BREATH YOU TAKE**
THE POLICE (A&M 2542)
- 3 **SWEET DREAMS (ARE MADE OF THIS)**
EURYTHMICS (RCA PB-13533)
- 4 **PUTTIN' ON THE RITZ**
TACO (RCA PB-50727)
- 5 **TELL HER ABOUT IT**
BILLY JOEL (Columbia 38-04012)
- 6 **LAWYERS IN LOVE**
JACKSON BROWNE (Asylum 7-69826)
- 7 **MANIAC**
MICHAEL SEMBELLO (Casablanca/PolyGram 812 516-7)
- 8 **DON'T CRY**
ASIA (Gaffan 7-29571)
- 9 **(SHE'S) SEXY + 17**
STRAY CATS (EMI America B-8168)
- 10 **CHINA GIRL**
DAVID BOWIE (EMI America B-8165)
- 11 **TOTAL ECLIPSE OF THE HEART**
BONNIE TYLER (Columbia 38-03906)
- 12 **HUMAN NATURE**
MICHAEL JACKSON (Epic 34-04026)
- 13 **PROMISES, PROMISES**
NAKED EYES (EMI America B-8170)
- 14 **KING OF PAIN**
THE POLICE (A&M 2569)
- 15 **SHE WORKS HARD FOR THE MONEY**
DONNA SUMMER (Mercury/PolyGram 812 604-7)
- 16 **TRUE**
SPANDAU BALLET (Chrysalis/CBS VS4 42720)
- 17 **STAND BACK**
STEVIE NICKS (Modarn/Atco 7-99863)
- 18 **MAKING LOVE OUT OF NOTHING AT ALL**
AIR SUPPLY (Arista ASI 9056)
- 19 **FAR FROM OVER**
FRANK STALLONE (RSO/PolyGram 815 023-7)
- 20 **HOT GIRLS IN LOVE**
LOVERBOY (Columbia 38-03914)
- 21 **ROCK OF AGES**
DEF LEPPARD (Mercury/PolyGram 812 370-7)
- 22 **AFTER THE FALL**
JOURNEY (Columbia 38-04004)
- 23 **IT'S A MISTAKE**
MEN AT WORK (Columbia 38-03959)
- 24 **IS THERE SOMETHING I SHOULD KNOW**
DURAN DURAN (Capitol B-5233)
- 25 **HOW AM I SUPPOSED TO LIVE WITHOUT YOU***
LAURA BRANIGAN (Atlantic 7-89805)
- 26 **ONE THING LEADS TO ANOTHER***
THE FIXX (MCA 52264)
- 27 **(KEEP FEELING) FASCINATION**
THE HUMAN LEAGUE (A&M 2547)
- 28 **BURNING DOWN THE HOUSE***
TALKING HEADS (Sire 7-29565)
- 29 **I'LL TUMBLE 4 YA**
CULTURE CLUB (Epic 34-03912)
- 30 **BIG LOG***
ROBERT PLANT (Es Paranza/Atlantic 7-99844)

COUNTRY

- 1 **DON'T YOU KNOW HOW MUCH I LOVE YOU**
RONNIE MILSAP (RCA PB-13564)
- 2 **BABE, WHAT ABOUT YOU**
CRYSTAL GAYLE (Warnar Bros. 7-29582)
- 3 **WHY DO I HAVE TO CHOOSE**
WILLIE NELSON (Columbia 38-03965)
- 4 **PARADISE TONIGHT**
CHARLY McCLAIN & MICKY GILLEY (Epic 34-04007)
- 5 **FLIGHT 309 TO TENNESSEE**
SHELLY WEST (Warnar/Vlva 7-29659)
- 6 **NOBODY BUT YOU**
DON WILLIAMS (MCA-52245)
- 7 **NEW LOOKS FROM AN OLD LOVER**
B.J. THOMAS (Clavland Int'l/CBS 38-03985)
- 8 **HOW COULD I LOVE HER SO MUCH**
JOHNNY RODRIGUEZ (Epic 34-03972)
- 9 **WHAT AM I GONNA DO**
MERLE HAGGARD (Epic 34-04006)
- 10 **SOMETIMES I GET LUCKY AND FORGET**
GENE WATSON (MCA-52243)
- 11 **SCARLET FEVER**
KENNY ROGERS (Liberty P-B-1503)
- 12 **LADY DOWN ON LOVE**
ALABAMA (RCA PB-13590)
- 13 **HOLD ON I'M COMIN'**
WAYLON JENNINGS & JERRY REED (RCA PB-13580)
- 14 **ISLANDS IN THE STREAM**
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 15 **TOO HOT TO SLEEP**
LOUISE MANDRELL (RCA PB-13567)
- 16 **YOU'VE GOT A LOVER**
RICKY SKAGGS (Epic 34-04044)
- 17 **LET'S GET OVER THEM TOGETHER**
MOE BANDY & BECKY HOBBS (Columbia 38-03970)
- 18 **NIGHT GAMES**
CHARLEY PRIDE (RCA PB-13542)
- 19 **HEY BARTENDER**
JOHNNY LEE (Full Moon/Elaktra 7-29605)
- 20 **WILD MONTANA SKIES**
JOHN DENVER/EMMYLOU HARRIS (RCA PB-13562)
- 21 **I'M ONLY IN IT FOR THE LOVE**
JOHN CONLEE (MCA-52231)
- 22 **THE EYES OF A STRANGER**
DAVID WILLS (RCA PB-13541)
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ZAPP (Warnar Bros. 7-29553)
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