

CASH BOX

December 3, 1983

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NEWSPAPER \$3.00



'RAIDERS' ALL TIME VID CHAMP
JAZZ CATALOGS — UPSWING IN '84?
N.Y. SUPREME COURT CONVICTS PIRATE
JACKSON, JONES SHARE NAACP AWARD
CASH BOX INTERVIEW: JOE GALANTE

Janie Fricke

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YOU CAN'T HELP BUT WANT SOME MOORE.**



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EDITORIAL

A Landmark Decision

The rough road travelled by the record industry over the last few years created a psychological residue: paranoia. While many of the causes we took up during that period, such as record rentals and the home taping issue, are legitimate concerns which need to be addressed and solved if we are to continue to be a healthy, growing industry, one imagines that years from now we may look back on the breast-beating about "quarter gobbling video games" and have no comment save for a sheepish grin and shrug. Likewise, though we may stand on firm and legal ground, the end result of clamping down on import records may be more minuses than pluses.

Despite these questions — which can only be answered in the future — the industry had cause to celebrate a real issue last week when a New York Supreme Court judge endorsed the legal notion that persons who duplicate master recordings

without authorization are committing larceny, by holding that recording artists' royalties are equivalent to property. Clearly, the immediate protection of recordings is an issue that must take precedence over virtually any other if our efforts are to be fruitful and meaningful.

But aside from the landmark quality of the decision, it gives us another cause for pride in that the Recording Industry Assn. of America (RIAA) so eagerly and diligently pursued this cause at the behest of several small, independent labels. Those companies are not the names usually associated with the RIAA, and few if any were even members of RIAA when they petitioned the organization for help.

What that says to us is that the RIAA is in every respect the representative and tool of the entire industry. In an industry where the small guy can get lost all too easily, the RIAA has made it a point to represent us all.

CONTENTS

DEPARTMENTS

Black Contemporary	28
Classifieds	33
Coin Machine	34
Country	22
Gospel	27
Jazz	18
Merchandising	14, 15
Radio	16
Video	17

FEATURES

Coast To Coast	12, 13
Editorial	3
Executives On The Move	12
Interview	9
New Faces To Watch	8

CHARTS

Top 100 Singles	4
Top 200 Albums	31, 32
Black Contemporary Albums	28
Black Contemporary Singles	29
Country Albums	23
Country Singles	24
Gospel Albums	27
Jazz Albums	18
Jukebox Programmer	39
Top 15 Midlines	14
Top 30 Videocassettes	17
Top 15 Video Games	14

REVIEWS

Albums And Singles	10
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ON THE COVER

Gifted country performer Janie Fricke has come a long way since 1975 when she first arrived in Nashville. She initially made a name for herself in the jingle field with such credits as the 7-UP, Coors Beer, Pizza Hut, McDonald's, General Electric and Strohs Beer commercials, to mention a few. Besides being one of the top jingle singers in the city, Fricke also sang back-up vocals for such country luminaries as Elvis, Loretta Lynn, Ronnie Milsap, Charley Pride, Mel Tillis and Eddie Rabbitt.

Unexpectedly, Fricke landed a solo deal with Columbia Records after she sang a featured part on "Stranger," a song that eventually went to #1. At first reluctant to leave her stable life for a career on the road, Fricke has since changed her thoughts after winning Top New Country Female Vocalist Of The Year from **Cash Box** in 1978. That same year and again in 1979, she was nominated for Female Vocalist Of The Year by the Country Music Association, an award she finally claimed in 1982.



TOP POP DEBUTS

SINGLES

41

KARMA CHAMELEON — Culture Club — Virgin/Epic

ALBUMS

10

SEVEN AND THE RAGGED TIGER — Duran Duran — Capitol

POP SINGLE

ALL NIGHT LONG (ALL NIGHT)

Lionel Richie
Motown

B/C SINGLE

ALL NIGHT LONG (ALL NIGHT)

Lionel Richie
Motown

COUNTRY SINGLE

A LITTLE GOOD NEWS

Anne Murray
Capitol

JAZZ

INDIVIDUAL CHOICE

Jean-Luc Ponty
Atlantic

NUMBER ONES



Anne Murray

POP ALBUM

CAN'T SLOW DOWN

Lionel Richie
Motown

B/C ALBUM

CAN'T SLOW DOWN

Lionel Richie
Motown

COUNTRY ALBUM

EYES THAT SEE IN THE DARK

Kenny Rogers
RCA

GOSPEL

I'LL RISE AGAIN

Al Green
Myrrh

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The second straight runaway hit from TE 8210
their gold album, "THE GAP BAND V JAMMIN'!"
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CASHBOX

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1983



SUGAR FUNK — Rick James, who is currently on tour with the Mary Jane Girls and the Stone City Band, was recently surprised backstage at the Long Beach Arena by former boxer Sugar Ray Leonard. Pictured above giving the "punk-funk" sign are (l-r): James; the Mary Jane Girls: Maxi, Candi, Jo-Jo, and Cheri; and Leonard.

'Raiders' All Time Vid Champ

LOS ANGELES — Before retailers and consumers have even had the chance to buy a videocassette or videodisc of George Lucas and Steven Spielberg's *Raiders of the Lost Ark*, Paramount Home Video has already reported a whopping 500,000 units in initial sales.

With an estimated retail gross of \$20 million, one of the major factors leading to the strong response can be attributed to the film's low price. Carrying a \$39.95 tag, 420,000 videocassettes have been ordered with a wholesale price of \$25.17; meanwhile, the videodisc versions will retail for \$29.95, (\$18.87 at wholesale), with 80,000 copies on order — signifying \$12 million in preorder revenues for the Paramount subsidiary. Some retailers around the country, who will begin to receive shipments of the tape November 28, have reported waiting lists for the title.

Although projected initial sales for *Raiders* were expected to surpass *Flashdance*'s record-breaking debut, no

one in the industry, even within Paramount, seemed to expect it to reach the level it has. *Raiders*' strong debut immediately unseated the reigning video champ, "Jane Fonda's Workout" which had garnered sales of 225,000 units.

Paramount's no-return policy minimized the risk of having to take back unsold cassettes; meanwhile, distributors and retailers have stocked up such high volumes due to expectations of selling the videos rather than renting them. While the over 20,000 video retail stores have been the principal outlets placing orders, *Raiders*' sales potential has also attracted larger merchants like May Co. and the Target Stores.

Preorders overseas also seem to be on their way to a record-setting high. In the U.K., where the video is slated for January release, orders exceed the 60,000 mark while Australian initial orders are now at the 20,000 level. Total overseas preorders

(continued on page 18)

Labels See Upswing For Jazz Catalog Titles In '84

by Fred Goodman

NEW YORK — Although many of the classic jazz catalogs are presently inactive, 1984 looks to be a promising year for deep jazz catalog releases, with numerous labels — many of them smaller independents — filling in the gap. A **Cash Box** survey of labels both large and small finds manufacturers optimistic about the future of quality jazz re-issues, especially when attractively priced.

"We've noticed quite an upsurge in re-issues," reports Bob Gelden of the New York-based Teresa Gramophone label. "Retailers have become very appreciative of what they're now considering their bread and butter, and know they can depend on it. Some of our titles, like the Signature recordings, have done even better than we expected, and that's what's nice — knowing that you'll sell it every week."

Top Reissue Series

Perhaps the most successful reissue story of the year has been Fantasy's \$5.98-list Original Jazz Classics Series, which now numbers 90 after less than a year on the market. Plans to add another 50 or 60 titles in '84 are presently being firmed up by the label.

"They do better than our two-fers," says Kirk Roberts, director of sales for Fantasy/Prestige/Milestone/Stax. "The fact that we used the original covers and liner notes added to the mystique, and we've seen a lot of buying by people who already have the records and just want a clear copy." Roberts adds that all of the titles have sold through their initial pressing on the first 70 titles, and that titles available on cassette are also selling through.

"We were conservative about what we put on cassette," Roberts says, adding that only the first 40 titles in the series are available in that configuration. "A lot of stores just don't have the room for deep catalog cassettes. But we're starting to repress those cassette titles."

Label Merch

Aside from the price and original packaging, Roberts credits Fantasy's use of consumer catalog brochures and the inclusion of postcards in the packages with helping sales. "Each time we added titles to the OJCs, we printed over 30,000 brochures for counter display in stores," reports Roberts, "and we garnered a mailing list of 15,000 customers for the catalog. Very few stores stock the entire series, so the brochures gives them a chance to

special order." Roberts also feels that while the OJCs have outstripped the two-fers, they have also "probably triggered sales on our 7000 Series. It only helps with other items, and we're still doing two-fers in every-other release."

Over at MCA, the label added 27 titles to its Jazz Heritage Series this year, and managed to keep the lion's share of the Impulse catalog's original titles in print. Steve Hoffman, who does the vault research for MCA's jazz reissues, says that the label is planning to continue releasing titles on Jazz Heritage in '84, although he doesn't know exactly how many.

PolyGram, which has been concentrating on bringing in foreign pressings of their Mercury, Verve, MGM and EmArcy catalogs during the last two years, will switch gears in '84 and concentrate on domestic reissues. Plans call for about 20 two-fers and more \$5.98 single LP titles. "We believe in the catalog business," says Barry Feldman, national product manager for PolyGram Classics' jazz lines. "But it's just like a tree — you've got to cut it to keep it healthy."

At RCA, Greg Geller, division vice president of music operations confirms that the label is looking through its dormant back catalog for suitable jazz titles for reissue, although plans are not yet firm. But while RCA has been slow to mine its deep catalog in the U.S., its French operation has been unearthing gems from the vault and doing a brisk worldwide business.

French RCA Lines

Jean Paul Guitard, who assembles French RCA's Jazz Tribute and Jazz Line releases in Paris, reports that those recordings are garnering 60 percent of their sales outside of France. With approximately 100 titles in print, Guitard says he has sold nearly 250,000 records in the U.S. over the last few years. The Jazz Tribute Series is composed of 48 two-record sets of pre-1950 recordings, while the 42 Jazz Line albums are later, stereo recordings. In addition, the company has issued several box sets by such artists as Duke Ellington, Fats Waller, Coleman Hawkins and Sonny Rollins.

French RCA isn't the only outfit exporting out-of-print American jazz titles to these shores. The U.K.'s Ace label has bowed a new jazz imprint, Boplicity, with Chet Baker and Art Pepper's "Playboys" LP originally recorded for World Pacific and two Blue Note albums, Jackie

(continued on page 18)

N.Y. Supreme Court Judge Convicts Pirate On Felonious Larceny Charges

NEW YORK — A New York Supreme Court judge last week endorsed the legal proposition that persons who duplicate master recordings without authorization are committing larceny. On Nov. 15 in New York Supreme Court, Queens County, Judge Yorka Linakis convicted William Kamarra of five counts of larceny, two counts of conspiracy to commit larceny, and one count of failure to disclose the origin of recorded sound. It marked the first time that a pirate of copyrighted, post-1972 sound recordings was successfully prosecuted in New York State.

The conviction was hailed as "landmark" by the Recording Industry Assn. of America (RIAA), since it enables additional protection against piracy of sound recordings by holding that recording artist's royalties are equivalent to property and can thus be the subject of a larceny. This allows state prosecution of pirates of copyrighted, post-1972 sound recordings on larceny charges, as the Federal Copyright Act preempts state copyright prosecution for the unauthorized duplication or sale of these recordings. Joel M. Schoenfeld, RIAA special counsel, anti-piracy, said that in opening up "new avenues of prosecution," the state larceny charge could now be used in smaller copyright infringement cases that the federal government might not take due to lower priority.

The RIAA developed the larceny theory of prosecution in Florida, California and Illinois and prosecutions based on it have been successful in those states. It provided an Amicus Curiae Brief in the New York case at the request of the Court.

The New York case concerned Kamarra's manufacture and sale of a dance music compilation entitled "Horizon 1" which contained previously recorded songs by various artists. Included in the album were "Taste The Music" by Atlantic recording group Kleer; "I Specialize In Love" by Profile recording artist Sharon Brown; "Wordy Rappinghood" by Sire recording group Tom Tom Club; "Don't Make Me Wait" by West End recording group Peach Boys; and "Tell Me That I'm Dreaming" by Ze recording group Was Not Was. Representatives from these artists' record companies testified at both the grand jury and the trial regarding their exclusive contractual relationships with their artists.

The case against Kamarra began on June 2, 1982, when detectives of the Queens District Attorney's Office together with RIAA investigators searched the

Brooklyn office of Kamarra's Rota Enterprises Ltd. store. Seized at that time were over 1,100 record jackets, 900 finished discs and the "Horizon 1" master tape. Kamarra was arrested there and then indicted by a Grand Jury on various larceny, conspiracy and false labelling charges on Feb. 8, 1983.

According to Queens Assistant District Attorney John Marshall, who helped coordinate the prosecution, "With this decision it is now clear that record stores which stock or sell piratical recordings can be charged with criminal possession of stolen property under Article 165 of the New York Penal Law. This is anticipated to have a chilling effect on the retailers whose liability is now clearly established."



Msrs. Jackson and Jones

NAACP Honors Jackson, Jones

LOS ANGELES — The NAACP has named Michael Jackson and Quincy Jones "Entertainers of the Decade" for Jackson's "Thriller" album which Jones produced.

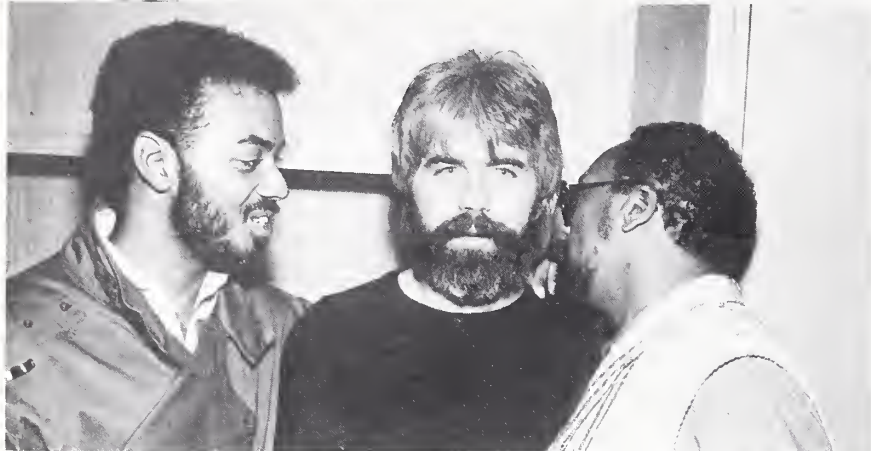
The prestigious award is presented every decade to an "artist extraordinaire" for excellence in achievement and contributions to the entertainment industry. Stevie Wonder took the award for the 70s.

"For this decade it is a privilege to acknowledge not one, but two of our outstanding talents in the music industry," said Geraldine Green, co-chairperson for the 16th Annual NAACP Image Awards.

"Thriller" is the best selling record in the history of CBS Records and has done a reported \$10 million worth of business in the U.S. and \$15 million worldwide.

Jackson and Jones will be formally presented with their awards on Sunday, December 4, at the Hollywood Palladium.

BUSINESS NOTES



THE SECRET IS OUT — Pictured above are (l-r): James Ingram, Michael McDonald, and Quincy Jones. The trio recently collaborated on the single "Yah Mo B There," which appears on Ingram's new LP for Jones' Qwest Records.

U.K. Labels Mum On WCI/Pgm. Deal

LONDON — On November 17, PolyGram issued a statement saying that the Secretary Of State had given his official approval to the Joint Venture of the Warner Communications and PolyGram record activities in the U.K. (**Cash Box**, Nov. 26). The Secretary believes that the merger of the two companies' interests does not raise any anti competitive concerns.

Neither WEA nor PolyGram gave any further statement, or issue any details as to when and how the merger will come into practice.

In the wake of the official announcement it is difficult to ascertain the reactions of the other major companies.

EMI's Peter Jamelson refused to give any comment as to how he felt his company would be affected and if he had any plan to counteract that supposed effect.

Managing director of CBS U.K. Paul Russell took a similar standpoint.

CBS Chairman Maurice Oerstein also said he did not wish to make a comment.

RCA's David Betteridge felt it was a matter for his U.S. President to comment upon.

Speaking as chairman of an independent label, Cherry Red's Fain McNay said, "As the mega-corporations get larger, the record industry gets further and further away from the artists."

NARM Xmas Aids Are Now Available

NEW YORK — The National Assn. of Recording Merchandisers (NARM) has made available several "Gift Of Music" themed merchandising materials again this year. NARM vice president Dan Davis said that over 300 orders for the materials, which are all free and shipped freight collect, have been received so far and that he expects the "tremendous" response for the materials last year to be repeated this year.

The merchandising display aids being offered once again include a red 1'-x-1' cardboard "Gift of Music" flat; a 1'-x-1' flat bearing a great wreath with the "Gift of Music" logo and slogan inside; a 2-3/4" x 36" red border strip; a 12-1/2 x 9" silver-and-blue die-cut "Gift of Music" logo and slogan; a 1' x 1' flat with a red heart containing the "Gift of Music" logo and slogan; a 2-3/4" x 36" silver border strip; a 1' x 1' silver "Gift of Music" flat; a 1' x 1' flat bearing a snowflake with the "Gift of Music" logo and slogan in the center and the legend "There's no better way to wrap up your feelings" running along the bottom; and camera ready art sheets for print ads.

The materials can be ordered from NARM at 1008-F Astoria Blvd., Cherry Hill, NJ 08003.

Shipping Costs Of Videos Reduced

NEW YORK — The National Classification Committee of the American Trucking Association has extended the values of prerecorded videocassettes and videodiscs, thus making shipment of such product via common motor carrier a viable alternative to UPS and air freight by lowering shipping ratings.

The shipping revisions were published in Supplement 11 to National Motor Freight Classification 100J on Oct. 28 and take effect Dec. 3. They result from proposals made by the Recording Industry Assn. of America (RIAA), and the RIAA/RIAA VIDEO Traffic Committee and its consultants Behme Associates, as part of their continuing effort to control or lessen industry shipping costs.

RIAA estimates that 95 percent of videodiscs shipped via motor carrier will now cost as much as 50 percent less than prior to the revisions. Savings on shipments of prerecorded videocassettes are estimated at between 25 and 33 percent.

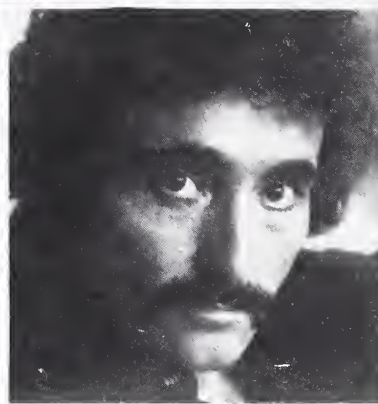
RCA VideoDisc Reorganizes, Lays Off 100-150 Employees

LOS ANGELES — RCA VideoDisc cut its staff by 100-150 people, according to industry sources. Bob Shortall, division vice president of public relations for RCA, said the company is "trying very hard to place as many people as possible in other operations."

Shortall said the layoffs were precipitated by the fact the division has consolidated its software, hardware, and manufacturing operations, creating many duplicate positions. He also said now that the company has succeeded in developing a complete line of consumer videodisc players and established a library of more than a thousand titles, it no longer needs as large a staff. Finally, since every major studio (except Columbia which expects to follow suit shortly) has begun to press its own videodiscs, RCA no longer has the need for such a large software acquisition department.

"Physically, we don't need as many people anymore," said Shortall. "We're also trying to get our costs down so that we may pass these savings along to the consumer and remain competitive in the marketplace." The RCA videodisc players, available in five different models, range in price from \$200 to \$499.

NEW FACES TO WATCH



Jim Glaser

After over 25 years in the music business, Jim Glaser recently went out on his own for the first time and ended up with one of the three singles from an independent country record label to get a Top 10 in 1983 with "The Man In The Mirror." Throughout the years Glaser has recorded with his brothers, produced, and written numerous hit singles.

In 1957 Jim and his two older brothers Tompall and Chuck won first prize on the Arthur Godfrey Talent Scouts television show, and went on to get their own television show in Hastings, Nebraska. This proved to be their big break, and within a short time Marty Robbins took them as his backup singers and eventually started a record company, Robbins Records, which they signed to. The trio traveled with the Robbins show for two years before going out on their own.

The Glaser Brothers went on the road and also opened an office and studio in Nashville. This operation lasted for 15 years before the group finally disbanded in 1972. Glaser explained the reason for the breakup: "We came to Nashville in 1958 and from that time until we broke up we worked continuously seven days a week as a band and in the studio and office. We worked on the weekends, and when we got off the road we came into the office on Monday and worked there or in the studio until Friday night when we had to leave to go on the road again. We got caught up in the pressure and our musical tastes started to differ."

Glaser spent the next two years pursuing a career as a solo artist and then tried a hand at publishing. In the summer of 1979, a friend introduced him to Don Tolle who was then working for A&M Records in Atlanta as regional promotion director. Tolle was interested in starting an independent record company but was waiting until he found the right artist. Glaser was also looking for a new label and producer. "I had recorded on almost all record labels in town including MCA, MGM, RCA and Monument, and never found the right combination," he recalled. "The last label I was with was MCA and I found I was near my end. I searched for a person that was looking for what I wanted and I met Don who wanted to produce and start a label. We got together. We both believed we could do

something." The pair spent the next three years in and out of the studio developing a new and fresh sound for Glaser. "Our first commitment was to the music. We not only wanted to make hit records, we wanted to make great music."

In the summer of 1982, Tolle became partners with Hal Oven, a musical entrepreneur in Atlanta, and formed Noble Vision Records for Glaser. Glaser has remained the sole artist on the label, which he feels has been advantageous to him. "I'm the only artist so I have all the attention of the people there and the staff. I couldn't get the attention that I'm getting now if I was on a major label." The label released "When You're Not A Lady" in October 1982 and it went to the Top 20 of the **Cash Box** Country Charts and continued its stay for 19 weeks. Noble Vision then released "You Got Me Running" which also received crossover airplay. Glaser's third 45 "Man In The Mirror" marked a high point in both Glaser's career and Noble Vision's. It was the label's first Top 10 single and proved Glaser's ability to make a comeback as a top country act.

He has recently released his debut LP for Noble vision "The Man In The Mirror" which includes a variety of songs and continues the tradition he and his brothers became famous for — the harmony section. "Harmonies are still real important to me and one of my favorite things to do." On this album Glaser went back and did overdubbing and harmonies and worked with the vocal group to achieve the right harmony sound. The new sound is cleaner and fresher and geared to the adult market.

Glaser is now spending more time writing as he did earlier in his career, when he was known for penning such songs as "Woman, Woman," with Jimmy Payne, which has sold in excess of fifteen million records for various artists. He also wrote "What Does It Take?" and "Instinct For Survival" for Skeeter Davis and "All Night Cafe" for Warner Mack. "I'm doing more writing now than in the past six or seven years. It used to be a compulsion when I was younger and I didn't have to find time to do it, I just did it. Then I went into a slump, where my writing became more of a disciplined experience. In the past few months I've been getting into a weekly writing schedule, and I love it." Glaser's latest album only contains one of his works, "Working as a group was a lot easier, that what he was writing didn't fit the image he and producer Don Tolle were trying to achieve at the time.

Currently Glaser is developing a road show and has just returned from Australia where he was working on a television pilot. He found preparing for a solo appearance is somewhat different than working with other people: "Working as a group was lot easier, because there's three people always at the center of attention and that makes it easy, but it wasn't quite as satisfying."

Glaser starts work on a new album in the spring and will be performing at Wembley where people can see how he shines in the spotlight.

Duran Duran LP LP Debuts Debuts

LOS ANGELES — Capitol recording act Duran Duran has entered the **Cash Box** Pop Albums chart at #10 bullet with its new LP, "Seven and the Ragged Tiger." Last week, The Rolling Stones latest record, "Undercover," also debuted in this position.

The strong response for Duran Duran's new record which follows the group's self-titled disc and its tremendously successful "Rio" is fueled by the power-punch of the single, "Union of the Snake," which jumps from #14 bullet to #8 bullet on this week's Top 100 Pop chart.



Joe Galante
RCA's Country Leader

RCA Records' division vice president Joe Galante is enjoying the most successful decade his Nashville office has ever had and is gearing up for the next one with an aggressive marketing plan and a roster filled with several country superstars including Dolly Parton, Alabama, Kenny Rogers, Waylon Jennings and Ronnie Milsap. Galante has led the division into several new areas since assuming the helm, including the mini-LP and the video field, both new to the country division.

After being with RCA Records for 12 years, Galante was named to his current position as head of the Nashville office in November, 1982. He joined RCA in 1971 after graduating from Fordham University with a bachelor of science degree in finance. While in New York, Galante worked in finance, promotion and merchandising for RCA before moving to Nashville in 1973 where he assumed the job of manager, administration. In 1973, he was named director, Nashville Operations, a position he held until 1978 when he was named director, marketing, RCA Nashville Operations. Two months later he was tapped for division vice president, marketing, Nashville Operations and teamed up with then division vice president Jerry Bradley for one of the most aggressive record teams in Nashville.

In the following interview with Cash Box's Anita Wilson, Galante expresses his viewpoints on the future of country music, what has made the Nashville division so successful and what the video field holds for the country artist.

Cash Box: You came to RCA Nashville in 1973 as Manager of Administration from New York where you worked in finance and merchandising. Have you seen any difference working in a Nashville office versus New York?

Galante: I think there are differences in the sense — first of all, coming from New York was a tremendous help to me because I understood the company and what the company was able to offer an operation like Nashville. I think the distance had affected Nashville for a long time and they really didn't know what strengths the company had and what sources of information was available. Coming down here, I was able to bring that with me. When you look at the differences in the offices, its just size. I mean, the fact that when you go into a meeting you have 10 people (that's the entire building) versus 100 people that's in only one-quarter of the building, or one-fifth or one-tenth or whatever. So, I feel there is that difference but it's only basically size. With all the marketing department all around me, and the A&R and the Administration, you know what's happening with every single artist — almost any point in their career, where they are, if they're stuck in a snow storm and there's a problem with the record or somebody's sick. You get phone calls, you get into sales, it comes back to you. So I think the difference is you get instant feedback and it's just a smaller situation.

Cash Box: It seems like most of the executives here are from the Nashville area. Do you think it makes a stronger tie between Nashville and New York?

Galante: I think it does, yeah. After working together with those people for so long, I'm viewed in both worlds. I'm viewed as being accepted in Nashville and I'm viewed as being accepted in New York. My home is here. I'm extremely close to what goes on here and I love what I do. I really believe it's helped both sides.

Cash Box: Since heading up the Nashville office, you have implemented several new

ideas such as the mini-LP. Do you feel, now that it's been going on for about a year, it has worked as an introductory method for new artists and as a support system for older artists?

Galante: We introduced the mini-LP basically as a way of bringing our music to the market place in a quicker, speedier method. The situation I always illustrate is if we had had a mini-LP on Steve Wariner. Steve Wariner would have had album product on the marketplace six months to a year earlier. And I think we would have been able to accelerate his career a lot quicker than we were able to because we went along with the normal philosophy of wait 'til you get that big, big single and then put out the album. We took the mini-LP into the market place in probably the worst economic recession that this record business had had as long as I've been around and we had very positive results. The positive results were in the sense of artist development. I mean, Gus Hardin came out of it very quickly, Louise Mandrell was able to accelerate to the point of being the kind of artist that could go into a full LP. I can see the development really just skyrocketing right now.

Cash Box: Do you think it would have happened if there hadn't been a recession?

Galante: I think it would have happened quicker. It's happening now. We're going to wind up in six figures in some of these mini-LP's. It would probably have happened six months earlier had we had good business. But not having the business and just getting into introducing the concept — it was the first time we really introduced a whole new marketing concept to country music and it's taken a lot longer than we expected. Don't forget this is a format that doesn't change overnight.

Cash Box: Over the past few years RCA has ventured into the country video field. What made you decide to go into this area?

Galante: It's just a natural extension of growth for I think what is happening with music.

Cash Box: Do you think it will expand as far as it has in the rock field and that it will

become as important to country artists as it is becoming to rock artists?

Galante: Well, the videos are important to the rock artists and to the record companies because you have MTV and it sells records. You raise an awareness level through the video exposure on the other channels but there is a direct result from the video play that you receive on MTV. Until we in Country can get to the point of having a channel that is able to generate that kind of response, I believe that we're not going to be able to put the priority on it that the rock departments do. Certainly it is something that we will continue to expand in terms of the number of videos and the number of people that we do.

Cash Box: You have had a lot of success over the past ten years. How will you continue to expand your marketing. Will you be changing your department?

Galante: I think we will be going through a period of expansion some time in 1984 in the sense of — well, I shouldn't say that, that is not true. What we've done is we've reduced the size of the roster over the last year and we've started adding people to it. Some of them new and some of them people that have been meddling another format that we feel has yet another life cycle in country music. That's going to provide the fuel for the growth, having Tony and Norro provides fuel for the growth, having the new people that we have around us like a Bob Heatherly provides a fuel for the growth and all that is going to help expand what RCA Records is all about. I mean, we've had a foundation — God, if you look back on our history — that's the reason why we're number one for 10 or 11 years — I mean you go from a Steve Shoals to Chet Atkins to Jerry Bradley . . . what did you do wrong? I mean you have Eddie Arnold, Jerry Reeves . . .

Cash Box: Do you think that's the main reason you all have had so much success over the past 10 years?

Galante: Obviously, this label has always stood for quality and always has stood for building and breaking artists and that's what we have done. I think what we have done recently is accelerate the program. I

think that has been an exciting situation for all the artists here and for all the staff here. That's why I see country music growing again because of what's happening in the town, not only just at RCA. But there's a new crop of artists coming in and they are mass appeal. Now mass appeal, as we said before, I'm not saying it's crossover, I'm just saying it's mass appeal.

Cash Box: You have Kenny and Dolly, who have come with a lot of crossover potential. Do you think more of your artists and more of the artists coming into it now will be going away from the traditional country mode. Are you looking when you sign a new artist for a crossover?

Galante: No, that's exactly what I'm pointing out. Artists today go through their production, songwriting, their vocal styles, the ability of the record companies, just the various forms of media can go a much broader audience than the artist could 10, 15, 20 years ago. It's not to say that the artists today are more talented. But I think they have had the benefit of media on a large scale where the artists 10, 15, 20 years ago didn't have that media. I mean, there wasn't the country T.V. show where there wasn't the occasional country guest on a major variety show. Certainly, there weren't the number of stations that there are out now playing country music and there weren't the number of crossovers that occur.

Cash Box: Have you ever been surprised by a record that has suddenly done really well on pop or on one of the crossover charts that you would have never thought?

Galante: Surprised, yes. I mean if we could sit here and call every single and how big it was gonna be and how many units, we wouldn't be heads of record companies or promotion men and marketing people, we'd be genius'. There have been records I have been surprised on on all levels, whether it be country or it be pop and how big they really were.

Cash Box: What do you see in the future for this office?

Galante: Oh, I think when you look at video, compact disc, production of actual program, collaboration between artists that we have here, the future is limitless for us right now. I really feel that Nashville and this office especially — I feel that we'll be spearheading it along with some other people — but it's gonna be a decade of growth for Nashville. So I think the future is extremely rosy at this point.

Cash Box: How do you think the country field looks for the future — overall, not just for the label.

Galante: Well, I think overall we're gonna go through the next year kind of moving up and moving back a little bit. Some people are gonna fall by the wayside and some people are gonna make some inroads. I don't look for '84 to be a blockbuster year for country music in general simply because I think we're still in the throes of the recession and in some places like the Southwest and the Southeast are just coming out of it. Contemporary music is just going gangbusters and obviously that's great for contemporary music and takes some of the available dollars out of the country marketplace on those mass appeal records. So I think it's a period of time while we grow those new superstars and reposition the established people to really make the launch forward into '85 and then the '90s. I can see it's blooming again because I see the cycles coming quicker and quicker instead of being longer and longer apart.

OUT OF THE BOX



ABC ★
BEAUTY STAB
ABC — Mercury/PolyGram 814 661-1 M-1 — Producers: ABC and Gary Langan — List: 8.98 — Bar Coded

"Why make the past your sacred cow? I guess you've changed, you've changed and how." These lyrics from the band's first British single, "That Was Then But This Is Now," perfectly encapsulate the lyrical approach ABC followed in making its second LP. Everything has changed, — Trevor Horn, the producing whiz who turned the combo into an overnight pop/funk sensation, is not involved on this record; the band has walked away from the Billy Fury, shiny suit look and what's more, its drummer has been replaced. The music is harder, rockier, and certainly, eclectically more diverse. The mood changes from the metal assault of "Bite The Hand" to the bitterly cynical ode, "United Kingdom."

NEW AND DEVELOPING



WHAT A FEELIN' — Irene Cara — Gelfen GHS 4021 — Producers: Giorgio Moroder and James Newton, Howard — List: 8.98 — Bar Coded

Cara seems to have received mostly commercial accolades for singing theme songs for films, namely *Fame* and *Flashdance*. *Flashdance*... "What A Feeling," and "Why Me?" the latter currently in the Top 20 on the **Cash Box** Singles charts, are just two of the sizzling singles from this consistent collection. With Moroder composing the majority of the music and Cara handling lyric chores, the album is strong on well-structured pop songs, often reminiscent of ABBA in "Why Me?" and "You Took My Life Away" with impeccable melodic turns, and themes dealing with personal disillusionments of love. Many of the tunes sound suitable for follow-up singles because of their distinctive quality and Cara's vocal warmth.

OUT OF THE BOX



CULTURE CLUB (Virgin/Epic 34-04221)

Karma Chameleon (4:05) (Virgin Music, admin. by Chappel Music/Pendulum Music Ltd., admin. by Warner-Tamerlane Music Corp. — BMI) (O'Dowd-Moss-Hay-Craig-Pickett) (Producer: Steve Levine)

No, not the theme to Woody Allen's film, "Zelig," it's merely one of the best and most popular tracks from the group's "Colour By Numbers" LP. "Chameleon" has already enjoyed a run at number one in native England, and with Boy George's smooth lead (and the catchy background vocals), it has the air of an immediate Stateside hit. A harmonica riff provides a breezy hook while sharp drumming anchors the danceable side. Multi-format appeal, and a strong element in their live set as well.

NEW AND DEVELOPING



GRANDMIXER D.ST. (Island 12-inch: 96973/Seven Inch — 99803)

Crazy Cuts (6:50/3:50) (Chu Ten Music — BMI) (D. Sheward) (Material & D.St.)

After the phenomenal success of Herbie Hancock's "Rockit," the same team behind the keyboardist's dizzying street-wise techno-whirl return with scratcher supreme Grandmixer D.St. as the frontman. Fills by the Chops Horn Section give "Crazy Cuts" a bit more of a funk glide than "Rockit," but the recognizable hi-tech sound is omnipresent courtesy of D. St.'s turntables. Vocalist Bernard Fowler, bassist Bill Laswell, synthman Michael Beinhorn, percussionist Daniel Ponce and guitarist Nicky Slopelitis complete this entourage, making it a real marriage of urban styles. It's tough to predict how long scratching will stick, but this is certainly the right record at the right time. Licensed from Celluloid.

FEATURE PICKS

POP

MIRROR OF THE WORLD — Firefall — Atlantic 7 80120-1 — Producers: Howard and Ron Albert — List: 8.98 — Bar Coded

Pulsating rhythms meshing drum machines with acoustic percussion and impassioned vocals are highlighted in Firefall's latest release. The tunes bounce with an affecting yet economic energy emphasizing its structural intricacies rather than opting for an overblown production. Combining the band's trademark romantic rock ballads like the hopeful "Say You're Gonna Love Me" and the enduring "Forever More" with more socially conscious statements as in the title track and "Ancient History," Firefall has reached the happy medium between message and entertainment.

SOUND ELIXIR — Nazareth — MCA 5458 — Producer: Manny Charlton — List: 8.98 — Bar Coded

Big Country may be Scotland's entry into this year's charts but the band owes a great deal to such relentless and enduring pub rockers as Nazareth, who have kept the fire burning in the land where the guitar plays second fiddle to the bagpipe. Nazareth's latest release is yet another blues scorcher which pays considerable attention to melody as well as energy. One of the band's many noteworthy attributes is its ability to compose inspiring ballads and this record is no exception. "Where Are You Now" and "Rain In The Window" highlight Dan McCafferty's ragged yet warm and soulful voice as well as the band's folk influences often not heard on the band's boogie rockers like "Why Don't You Read The Book" and "Rags To Riches."

NO PAROLE FROM ROCK 'N' ROLL — Alcatraz — Rocshire XR 22016 — Producer: Dennis MacKay — List: 8.98 — Bar Coded

Featuring former Richie Blackmore's Rainbow lead vocalist Graham Bonnet, Alcatraz works within similar heavy metal territory as Bonnet's former band. With high speed distorted guitar riffs, often playing tribute to Blackmore's style, and a pulsating rhythm section injected by occasional keyboard fills, the entire wall of sound is led by Bonnet's high-decibel voice. Songs like the life-on-the-road "Jet To Jet," and the anti-nuclear "Hiroshima Mon Amour," give Alcatraz a firm foothold in the hard rock mountain.

SIXTEEN TAMBOURINES — The Three O'Clock — Frontler FLP 1012 — Producer: Earle Mankey — List: 8.98

A primary exponent of Los Angeles' 60s pop/psychedelia "paisley underground" revival, Three O'Clock's new LP confirms the band's potential as one of the best new rockers of the city. Three O'Clock has no qualms about wearing its "Sgt. Pepper"/Love/Byrds influences on its record sleeve as it churns out melodic pop psychedelia like few others since Sid Barrett. Lushly produced by Earle Mankey, the LP features nine originals plus an insightful cover of the Bee Gees' "In My Own Time." Focusing on young Michael Querolo's inexplicable tales of fantastical life, the music builds careful dynamic-filled melodies which range from the airy "And So We Run" to the harmlessly bizarre "Seeing Is Believing," with odd voices flowing in and out of the mix.

CALL OF THE WILD — Ellen Shipley — Capitol/EMI ST-12289 — Producer: Morrie Brown — List: 8.98 — Bar Coded

Working within genres as diverse as rock and synth pop, Ellen Shipley's music features between both with her driving, tunes mixed at just the right level as to give her

(continued on page 33)

FEATURE PICKS

POP

ELVIS COSTELLO & THE ATTRACTIONS (Columbia 38-04266)

Let Them All Talk (3:05) (Plangent Visions Music, Inc. — ASCAP) (E. Costello) (Producers: Clive Langer, Alan Winstanley)

Having finally attained his first pop chart semi-hit in "Everyday I Write The Book" on his recent "Punch The Clock" LP, Elvis Costello is ready to better it with that album's lead track. Boldly opening with a punchy fanfare delivered by his "T.K.O. Horns," Elvis sings his heart out, borrowing various soul vocal devices in punctuating his emotions. The Langer/Winstanley production is equally piquant, relying for the most part on the horns and keyboard ace Steve Nieve's piano tinklings and synth whistlings. The final chorus before the instrumental fadeout brings it all together with a drawn-out, layered vocal featuring a Costello doubletracking and backup support from Afrodiziak, the femme duo who sweetened up the first single.

SHEENA EASTON (EMI America P-B-8186)

Almost Over You (3:40) (Michael H. Goldsen Inc./Carload of US/Sweet Angel Music/Atlantic Music Corp. — ASCAP/BMI) (J. Kimball — C. Richardson) (Producer: Greg Mathieson)

Easton follows the modern hard pop of "Telefone (Long Distance Love Affair)" with a mostly soft romantic ballad, just to make sure no one forgets her gentler side. The post split-up account keeps at a languid pace until the final bridge, which takes an upwards spiral in building to a potent emotional climax. Even then, the singer manages to sing ever-so-sweetly except in the teariest spots, where her throat catches with the not-quite-gotten-over loss.

DEBBIE HARRY (Chrysalis VS4 42745)

Rush, Rush (3:33) (On Backstreet Music — ASCAP) (D. Harry/G. Moroder) (Producer: G. Moroder)

Perhaps producer Moroder can do no wrong. His propelling groove creates a modern synth-pop atmosphere for the return of Debbie Harry's sultry vocals and the result is a mid-to-up tempo dance track that ought to "rush" Harry to renewed chart heights. There's an eerie, exciting edge to this release, featured in the forthcoming film, *Scarface* starring Al Pacino.

DAVE MASON (Marble 75205-993)

Break Away (3:20) (Mar-Lar Music — ASCAP) (Cohn & Gibson) (Producer: Dave Mason)

The Dallas-based Marble label has resurrected Mason from the brewery commercial circuit with a healthy pop track that recalls Mason's 1977 charter, "We Just Disagree." With the latter in mind, Mason picks up the story in an I-know-you-have-to-go, but lament. An acoustic piano highlights while string synths light up the chorus. Adult contemporary and Top 40 ought to have a go with it.

CHERYL LYNN (Columbia 38-04256)

Encore (3:30) (Tan Division Music Publishing/Flyte Time Tunes — ASCAP) (T. Lewis-J. Harris III) (Producer: C. Lynn, T. Lewis and J. Harris)

One of R&B/pop's best and biggest voices sheds the Luther Vandross gloss for a rollicking plunge into Linn drum waters. Lynn and her co-producers deserve a big

(continued on page 33)



FLICKING THE SWITCH IN TACOMA — The Tacoma Dome was the setting for AC/DC's first U.S. appearance supporting their new album, "Flick of the Switch." Seen backstage in Tacoma are (l-r): Atlantic Records local promotion rep, Mark Gorlick; AC/DC's Cliff Williams; KISW music director, Steve Slaton; AC/DC's Angus Young; KISW DJ, Robin Erickson; AC/DC's Simon Wright; KISW DJ, Gary Crow (in back); AC/DC's Malcolm Young and Brian Johnson; KISW newperson, Bob Hovanec; and KISW DJ, Jim Arnold.

U.K. Singles Price War Rages On

LONDON — A gap as wide as 40 pence (60 cents) now exists between the lowest and highest prices being charged for seven-inch singles. There is a growling feeling in the trade that singles should be priced to give the highest possible margin.

A survey found that the lowest price was 1.10 pounds and the top price 1.50 pounds. There has been a wide range to the manufacturers increase of approximately seven pence. Most record store chains have a policy of maintaining uniform pricing for all its branches, but seem prepared to let individual shops adjust their pricing to be competitive locally if absolutely necessary.

Indies Up Singles

A growing number of independents seem determined to price singles up, relying on service to keep their customers prepared to pay a little more.

On 12-inch singles the decision by most shops was to price according to the dealer price. The resultant price range was between 1.99 pounds and 2.49 pounds.

Most shops reported no customer resistance to the latest price rise and no noticeable drop in the number of singles normally being sold. There was a strong feeling that singles are still being priced too low.

Specific royalty rates to compensate for home taping have now been drawn up by national groups within the International Federation of Phonogram and Videogram Producers (IFPI), including the UK's BPI.

The royalty recommendations appear to be roughly half the average retail price of blank tapes.

Chapin, Colson Among New BMI Appointments

NEW YORK — Edward W. Chapin was named vice president, secretary and general counsel in one of several appointments made by Broadcast Music, Inc. (BMI) last week. Other appointments included Howard Colson, to the post of assistant vice president, public relations, and Al Fellich, who becomes vice president, information and research.

In addition, Joe Moscheo was named vice president, administration, Nashville; James G. Roy Jr. was named vice president, concert music administration; Joan P. Thayer was named vice president, public relations; and Robert Warner was named assistant vice president, licensing.

MCA Records Division Posts Slight Revenues Gain, Operating Losses

NEW YORK — MCA Inc.'s Records and Music Publishing Division showed a slight increase in revenues for the third quarter of 1983, but revenues for the first nine months dropped due to fewer major releases by MCA Records Group. The corporation's third quarter report also noted that the division suffered operating losses for both the three-month and nine-month periods due mainly to a third quarter write-down of inventories to their currently estimated net realizable values.

Over all MCA reported record revenues for the nine months ended Sept. 30, though it said that operating income and net income fell below the record totals of 1982, which had benefitted from the huge success of the movie *E.T. The Extra-Terrestrial*. Nine-month 1983 revenues were \$1,189,115,000, up from \$1,147,425,000 from the same period in 1982. Operating income figures showed \$152,619,000 in 1983 comparing with \$191,698,000 in 1982, while net income was at \$122,270,000 or \$2.54 per share in 1983, as compared with \$136,850,000 or \$2.87 per share in 1982.

For the three months ended Sept. 30, 1983, revenues of \$406,801,000 in 1983 were lower than the \$469,343,000 from the same period in 1982. Operating income of \$55,634,000 for the third quarter of this year was half as much as the \$107,562,000 from the same period a year ago, while net income fell to \$46,097,000 or \$.95 a share from \$73,968,000 or \$1.55 a share for the three-month period last year.

A&M Taps Russ Curry

LOS ANGELES — Russ Curry has been named director of European Operations for A&M Records.

Curry joined A&M in 1978 in the capacity of European marketing director. Prior to that he was international director for Phonogram Records in London.

In his new position, Curry will be responsible for all marketing and promotion activities for A&M throughout Europe.

Stones Rap With Turner

LOS ANGELES — In the band's first national radio interview following the release of their new "Undercover" LP, the Rolling Stones will appear in a two-hour, two-part radio special entitled "Off The Record." Hosted by radio personality Mary Turner, the show will air during the weeks of December 12 and 17.

Eddie Murphy's Disease Can Be Cured!

Poor Eddie Murphy. He has one of the most debilitating diseases a creative mind can have—and chances are he doesn't even know it. Yet, Eddie Murphy is such an eloquent spokesperson for the disease, we've decided to name it after him. Here's a direct quote from his new album, *Eddie Murphy: Comedian*:

"I'm afraid of gay people. Petrified. I have nightmares about gay people."

Yes, Eddie Murphy, like millions of his friends, suffers from homophobia: an irrational and uncontrollable fear of homosexuality. Too many people were confusing homophobia with other diseases, like hemophilia, so from now on let's just call it Eddie Murphy's Disease.

On his Columbia album (as well as his HBO special and his Paramount video tape and disk), Mr. Murphy justifies a six-minute verbal attack on "faggots" (he uses the word five times in less than two minutes) as follows:

Ladies be hangin out with gay people. You know what's real scary about that? That new AIDS s—, AIDS is scary cuz it kills mother f——. Kills people! It petrifies me cuz girls be hangin out with them! And one night they could be in the club havin fun with their gay friend and give 'em a little kiss and go home with their AIDS on their lips! Get home with their husband and like five years later, the doctor says, "Mr. Johnson, you have AIDS."

All scientific evidence indicates that you cannot contract AIDS through casual contact with AIDS victims. Unfortunately, casual contact with Eddie Murphy has been linked to the spread of Eddie Murphy's Disease.

Would you like to help keep Eddie Murphy's Disease contained within The Moral Majority? You can. Here are some suggestions:

1. Write letters. Let Columbia, HBO, Paramount, music and video publications, record stores, video stores, and maybe even Eddie Murphy himself know that you find a straight comedian doing 'faggot' jokes as unacceptable as a white comedian doing 'nigger' jokes.
2. If you buy the album, tape or video disk and find it offensive, take it back. This is not a publicity stunt designed to sell records. We're not anxious for anyone to get rich(er) on bigotry.
3. Tell your friends. You don't have to be black to help stamp out racism. You don't have to be gay to help eliminate Eddie Murphy's Disease.

For further information, or for your free sticker, "Eddie Murphy's Disease can be cured!" please send a self-addressed, stamped envelope to:

The Eddie Murphy's Disease Foundation
Box 691585
Los Angeles, California
90069

A creative mind is a terrible thing to waste.

POINTS WEST

KILLER THRILLER — Last week Michael Jackson and Epic Records took over the Metro Theater in Westwood to debut the mini-movie of Jackson's "Thriller" LP title track. Needless to say, the theatre was jam-packed with artists, press and other industry folk eager to see the work, directed by John Landis and reportedly budgeted at \$1 million. Jackson and some of his family, Quincy Jones, Eddie Murphy, Magic Johnson, Donald Sutherland, Tina Turner, Steven Spielberg, Kristy McNichol, WCI's Steve Ross, Steven Bishop, choreographer Michael Peters, and label execs such as CBS Records senior vice president Larkin Arnold and Larry Douglas, vice president, west coast marketing, EPA, among others, were all seated and hushed as the lights went down. The curtain opened and, unexpectedly, a Mickey Mouse cartoon flashed



ON THE AIR — Riding on the success of their debut album, "The Crossing," Big Country's Stuart Adamson (l) and Tony Butler (c) autograph records for KROQ's Dusty Street (r).

on the screen. After the Disney short ended, Jackson's epic (no pun intended) began with an odd, written intro that emphatically denied any belief in the occult. The clip opens with Jackson and his date driving along a country road when their car suddenly runs out of gas. The couple begins to walk and Jackson tells his girlfriend how much he cares for her. Then he says he's a special kind of guy. "Oh, Michael, I know that," she sweetly says. Then, in a moment that had the audience erupt with laughter, Jackson looks up into the sky and spots a full moon. Grimacing, his body contorts in pain and actually begins to change into a raging werewolf. Jackson's ears get pointy, whiskers sprout from his cheeks, and the whole effect is something right of

The Howling. We won't spoil the rest of the flick for you by giving away any details, but we will tell you the visual music work features state-of-the-art horror makeup, a great graveyard set and some genuinely scary scenes that may have you shrieking. As might be expected, *Thriller* and Jackson received a standing ovation after the screening, and everyone in attendance seemed to feel the "Thriller" piece is a quantum leap for the music vid form. Besides, even if you spent your life reading *Famous Monsters of Filmland*, stayed home on Saturday night to catch the umpteenth showing of *Bride of Frankenstein* and know the dialogue to every Roger Corman movie by heart, chances are you ain't never been shocked like you will be when you see a crowd of decaying ghouls break-dancing. In addition to all of his platinum records, Jackson very well may have an Oscar for "Thriller" sitting at his home in the months ahead.

THE DEALEY PLAZA BLUES — Nov. 22, of course, marked the 20th anniversary of the murder of President John F. Kennedy in Dallas. Los Angeles radio stations paid tribute to the fallen leader with a number of special programs about the prexy's life and death. Rock and pop outlets also played several songs in honor of the devastating event. For example, an L.A. college station played Talking Heads' "Psycho Killer" and dedicated it to Lee Harvey Oswald. Other FMers blared tunes by the Dead Kennedys ("Bleed For Me"), The Avengers ("The American In Me") and Pat Benatar ("Hit Me With Your Best Shot"). KROQ's Rodney Bingenheimer featured an entire night's broadcasting to Kennedy-related songs and speeches of the late statesman. If anybody's still wondering who really shot J.F.K. two decades ago, remember what the Rolling Stones once said — "After all, it was you and me."

SHORT CUTS — Iggy Muzak? Believe it or not, Muzak is now pumping Iggy Pop into the country's elevators and doctors' offices with the song "China Girl" — co-written with David Bowie, or course . . . L.A. schitzo-cartoonist Gary Panter has a record called "Pray For Smurph" out in Japan on Overheat Records . . . Bonnie Raitt's version of Del Shannon's "Runaway" will be featured in the film version of Stephen King's *Christine* . . . Word around town has it Olivia Newton-John is leaving MCA for another diskery . . . Motown's Mary Jane Girls were forced to exit an in-store in Oakland, Calif. when over 4,000 anxious fans piled into Wozni Records. The local police phoned the National Reserves and they asked the ladies to split so they could hold back the autograph-seeking eager beavers . . . The work of rock photographer Anne

Fishbein will be on exhibit during December at Chicago, Ill.'s Printworks Ltd. gallery on West Superior Street. Fishbein has photographed dozens of musicians for such publications as *Downbeat*, *The Record*, *The Chicago Reader* and *Cash Box* . . . Ruth Gordon, Pla Zadora and Jerry & The Mustangs are set to star in the movie *Attack of the Rock and Roll Aliens*. Of course, Zadora has had lots of experience working in whimsical horror films before, since she started her illustrious career as the star of *Santa Claus Conquers The Martians* . . . On Nov. 27, The Lhasa Club will host a screening of the Kate Bush Performance Video, along with an acoustic set by Sen Pedro's The Minutemen and a poetry reading by Michael C. Ford, who appears on the "English As A Second Language" spoken-word album. Ford will also be reading poems on Dec. 17 at Be Bop Records and Fine Arts in Reseda, where he'll appear in a program with Black Flag's Henry Rollins, Surf Punk Drew Steele and the ubiquitous Tequila Mockingbird . . . Legendary rapper Spoonie Gee will make his Tuff City label debut with a 12" called "The Big Beat" . . . Blues guitarist Johnny Winter will perform at Reseda's Country Club on New Year's Eve . . . The Go-Gos have about four songs wrapped up for their next LP, now being developed in England with producer Martin Rushent. The tunes include "I'm The Only One," "You Thought" and "Head Over Heels." While staying in the British Isles, the girls have been enjoying fishing and horsebackriding but have yet to master the arts of cricket or croquet.



MOORE FROM MELBA — Capitol recording artist Melba Moore takes a brief respite during a recording session. Pictured (l-r) are: Rusty Moody, national director, R&B promotions; Moore; Varnell Johnson; Ronnie Jones, manager, R&B promotions; and Paul Lawrence, producer.

jeffrey resser

EXECUTIVES ON THE MOVE

Resnikoff Appointed — Bruce Resnikoff has been appointed associate director, business and legal affairs for MCA Records. Prior to this appointment, he served as an associate at the Los Angeles office of the national law firm of Sidley & Austin.

Kettles Promoted — Jim Kettles has been promoted to director of budgets and financial analysis for PolyGram Records. He was previously in PolyGram's budget group as manager of financial and operational planning.

Carrell Named — Chris Carrell has been named the director of station relations of Drake-Chenault's Radio Special Features Division. She was formerly regional manager of sales and marketing with ABC Watermark.

Changes At Disney — Walt Disney Pictures has announced the reorganization of the motion picture company's publicity department. Claudia Gray, former senior publicist for 20th Century Fox, was appointed west coast publicity manager while Howard Green, with Disney since 1976, took the feature unit publicist position. Bill Latham, assistant publicity director since 1978 will assume the post of foreign publicity manager and Arlene Ludwig will become assistant publicity director. Michael Russel, past director for television publicity will take on head publicity and promotion writing responsibilities and Lorraine Santoli, a Disney publicist for the past two years, will be in charge of west coast magazine coordination.

Flamberg Named — Daniel Flamberg has been appointed senior vice president for communications of the Radio Advertising Bureau. He joins the RAB from a post as director of public relations for the Washington-based Mutual Broadcasting System.

Changes At Megatone — Steve Hasemeier has been appointed vice president, international and A&R for Megatone Records. He was formerly manager of A&R for Moby Dick Records. Karen Beason is now vice president of marketing and sales. She was executive administrator for the Burk Foundation. Demetra Mavis is now heading up national promotion team as director. She formerly was an independent and most recently handled projects by Young & Co., and AM/FM. Michael Bailey, v.p. of marketing has resigned from the company. He can be reached at 415/863-6758, San Francisco, Ca.

Griffin Named — Birch Radio has named Dan Griffin southeast regional manager for the Florida based radio ratings company's new Atlanta office. He has spent the past four years as account executive-radio station sales with the Arbitron Ratings Company in Atlanta.

Tax Shelter Fraud Claims Mancini, Carr As Victims

LOS ANGELES — Several celebrities, including composer Henry Mancini, "La Cage Aux Folles" producer Allan Carr, TV producer Norman Lear, and actor/director Sidney Poitier have apparently become victims of a fraudulent tax shelter scheme allegedly designed by a number of New York based businessmen operating under the names of Sentinel Financial Instruments and Sentinel Government Securities.

The defendants — Michael Senft, David Senft, Walter Orchard, Joseph Antonucci, and Frank Susi — supposedly set up the dummy Sentinel corporations as a front to create imaginary trading losses and administrative costs on the buying and selling of U.S. Treasury securities which, in fact, never really occurred. "Through prearranged, manipulated, risk-free transactions," the indictment said, "the defendants created fictitious trading losses and phony expenses in the amount of \$62.1 million that were passed on to Sentinel Government Securities general and limited partners for use as tax deductions."

What made investing in Sentinel so attractive to those who bought in was the promise to deduct losses on their tax return up to four times their initial cash investments.

Even though their tax returns may contain substantial false deductions as a result of the illegal operation, none of the "victims" will be indicted, said U.S. Attorney Rudolph W. Giuliani, because there is no evidence that they were involved in criminal wrongdoing.

Spellens At Marquee

LOS ANGELES — Dan Spellens has been named Entertainment Coordinator of the Marquee Entertainment Corporation. The former William Morris and ICM agent assumes all responsibilities over the Circle Star Theater in San Carlos, California and the Sunrise Musical Theater in Sunrise, Florida. Spellens has also held posts at both Wolf & Rissmiller and Fun Productions in Los Angeles.

Lyricist Leigh Dies

NEW YORK — Lyricist Carolyn Leigh, whose song credits include such standards as "Young At Heart" and "The Best Is Yet To Come," died in New York on Nov. 19. She was 57.

Leigh began writing songs in 1951 and achieved initial success two years later with "Young At Heart." She wrote songs for such Hollywood movies as *The Cardinal* and *Father Goose*, and also supplied lyrics for songs in such Broadway musicals as *Wildcat*, *Little Me*, and *How Now Dow Jones*. Among these songs were the hits "Hey Look Me Over" and "Step To The Rear."

Perhaps her best loved work was in *Peter Pan*, which featured the songs "I've Gotta Crow" and "I'm Flying" among others.

Throughout her career Leigh collaborated with many top melodists including Cy Coleman, Mark "Moose" Charlap, Elmer Bernstein, Morton Gould, and Lee Pockriss. She is survived by her mother Sylvia Gershowitz, her sister June and three nieces and a nephew.

Fusco Ankles Peter Pan

LOS ANGELES — Vincent A. Fusco has left Peter Pan Records to become a consultant to several record labels including Peter Pan. Fusco will continue to produce Peter Pan recording artist Joanie Greggains as well as other performers for the label.



NILS IN WONDERLAND — On tour promoting his new LP "Wonderland," Nils Lotgren met with industry folk backstage at New York's Bottom Line. Pictured above are (l-r): Gail Sparrow, director of talent & artist relations, MTV; Lotgren; Sammy Vargas, regional promotion director, MCA Records; and Bobette Sterling, music director, WNBC.

Second Annual Beach Music Awards Held In South Carolina Nov. 18-20

by Jim Sharp

MYRTLE BEACH, S.C. — Recording artists, shag dancers, industry executives, and beach music fans converged on the Atlantic coastal beach city November 18-20 for the second annual Beach Music Awards weekend. A schedule featuring shag dance contests, pig pickin', celebrity parties, champagne brunch, formal dinner, and the gala awards show brought beach music clearly to the focus of all in attendance.

Beach music, although most prominent in the southeast, is finding new popularity across the country and in a few spots overseas.

Beginning in the early 1950s, the music came from the old rhythm and blues classics and could only be found playing on the jukeboxes along the Carolina beaches — thus the term "beach music" evolved. The renewed popularity of beach music is evident in the number of clubs, bars, and hotels that present the beach music sound. This music has survived through rock and roll, disco, country and new wave and is not without a dance to accompany it. That dance is the Shag, a hand-holding shuffle-type dance reminiscent of the 30s jitterbug and the 50s Lindy. The Shag is, in fact, a basic criteria for judging whether it's beach music or not — if you can shag to it, it's beach music.

Official Site

No better evidence of beach music's renewed popularity exists than the annual Beach Music Awards. Although Myrtle Beach has long been the home of Beach Music, it became official last year with the first annual event hosted by Wolfman Jack and featuring some 13 bands, including The Drifters and The Tams. As John Aragona, president of the Beach Music Awards Association states, "Unlike awards shows with music, ours is a music show with awards." The association was formed two and a half years ago to meet the increasing national demand for beach music which had previously been only a regional sound.

This year's ceremony at the Myrtle Beach Convention Center was even larger than last year's, with over 1,200 guests in attendance and the show taped for syndication in early 1984. Already announced to air the show next year is KABC in Los Angeles.

TV Celeb Hosts

An array of television celebrities acted as hosts to this year's award show, including Jeff Barry, writer of many television themes; Ed Begley Jr., actor; Heidi Bohay, actress on *Hotel*; Dennis Cole, from *The Young and the Restless*; Charles Heid of *Hill Street Blues*; Richard Herd of *T.J. Hooker*; Dana Hill of *Shoot the Moon*; Brian Mitchell of *Trapper John, M.D.*; Kim Miyori of *St. Elsewhere*; Ken Norton, professional boxer; Glen Scarpelli of *One Day At A Time*; Russ Tamblyn, actor and dancer; Micheal Warren of *Hill Street Blues*; Ben Cross, of *Chariots of Fire* and Adam West, alias Batman.

The performers included Janice Barnett, Steve Bassett, J.D. Cash, The Clovers, The Embers, The Entertainers, Fat Ammons Band, The Impressions, Steve Jarrell, Delbert McClinton, Band of Oz, The Poor Souls, Billy Scott, Shag Time, Sonny Turner, Mary Wells, and Jerry Butler.

Award Winners

The award winners were: Entertainer of the Year — Jerry Butler; Group of the Year — The Embers; Male Vocalist — Lou Rawls; Female Vocalist — Candi Staton; Group — Single Vocalist — Butch Stone of Poor Souls; New Artist of the Year — Shag Time; Album of the Year — S.O.S. — Poor

Souls; Single of the Year — Upside Down — Lou Rawls; Songwriter of the Year — General Norman Johnson — I'd Rather Be In Carolina; Producer of the Year — General Norman Johnson; Show Club of the Year — Coquina Club, Landmark Hotel; Club of the Year — Studebaker's, Myrtle Beach; Radio Station of the Year — WNMB, Myrtle Beach; Club Disc Jockey of the Year — Richard Nixon; Radio Disc Jockey of the Year — Harry Turner-WSBA; The Humanitarian Award — The Clovers.

Cash awards were also presented to Chadie Womble & Jackie McGee, dancers in the shagging Pro Class Contest.

RCA Names V.P.s To Its VideoDisc Division

NEW YORK — The RCA VideoDisc Division has expanded marketing activities regarding its videodisc hardware and software with the appointment of two new vice presidents.

Joseph P. Clayton has been appointed to the new position of vice president, consumer sales, and Paul I. Anderson has been named vice president, commercial sales, RCA VideoDisc Operations. Clayton will report to both Arnold T. Valencia, division vice president and general manager of the recently-formed division, and Herbert J. Mendelsohn, division vice president, advertising and merchandising. Anderson will report to Dr. Jay J. Brandinger, division vice president and general manager, VideoDisc operations.

Clayton was most recently vice president and general manager of the RCA Distributing Corp. branch in Chicago and has held major sales positions in the New York and Detroit branches. He will direct a separate field sales group charged with consumer sales of both players and discs. Previously, player sales were handled by the RCA Sales Corp. in Indianapolis, while disc sales were handled by RCA VideoDiscs in New York.

Anderson joined RCA VideoDisc Operations in Indianapolis after serving as Rayovac Corp.'s Consumer Product Group's senior vice president and general manager. He has also served the 3M Co. for 23 years, mostly in sales and marketing positions.

Valencia said that the new appointments are "part of an overall restructuring that will help the RCA 'CED' system take specific advantage of broader sales opportunities in all segments of the market."

CBS Sues Over 'Big Band' Masters

NEW YORK — CBS Records recently sued Charles Garrod, Ajax Music Corp., Joyce Music Corp., and Ajax Records, Inc. for piracy of CBS-owned masters. The action, taken in the United States District Court for the Middle District of Florida, seeks to restrain and enjoin the defendants as well as to provide CBS with a complete accounting of proceeds and profits realized from the masters.

The allegedly-plated masters contain Big Band material released by Columbia Records in the '40s and '50s by artists including Harry James, Gene Krupa, Charlie Spivak, and Claude Thornhill.

New Label For Teddy

LOS ANGELES — Teddy Pendergrass has signed an exclusive, long term recording contract with Elektra/Asylum Records.

Pendergrass is currently working on his debut album which will be released on February 14, 1984, Valentine's Day.

EAST COASTINGS

FAST BREAKIN' NEWS — After several years as a staple of street culture, break dancing has become a national phenomenon, and consequently, big business. Things sure have changed since the first time we saw breakers — all members of infamous Red Hook and Sunset Park street gangs — working out on a Brooklyn handball court three years ago. They still break in Brooklyn, but now they also break in Billy Joel videos (even we weren't cynical enough to predict that the omnivorous record industry would find a way to turn breaking into window dressing for a Four Seasons sound-alike clip featuring **Christie Brinkley**). And in *Flashdance* or any number of music-oriented television shows. Since its a young person's sport — most breakers hang up their Pro Keds by the time they're 19 — breaking has remained the exclusive province of the



BLUES IN THE NIGHT — Bluesmen John Lee Hooker (r) and John Hammond, Jr. (c) recently threw a late-night jam on CBS-TV's Nightwatch. The pair are shown here with Nightwatch co-host Felicia Jeter.

young urbanite, and the growing number of commercial projects have to go to the source for their talent. We recently checked out an open call for the film *Beat Street*, held on a Monday afternoon at Manhattan's Roxy. The audition attracted enough would-be stars for us to wonder whether the New York City School System is still in business, with lines stretching around the corner from the club. Incidentally, the schools aren't the only source: **Gary Coleman** better watch his back if the three-year-old breaker we saw practicing head-spins gets a shot. Among the outstanding crews we noted vying for the seven lead roles and dozens of bit parts were **Magnificent Force**, **The Fresh 5**, and **Furious Rockers**. *Beat Street* producer **Harry Belafonte** was on hand to check out the crews and rap up the project. Describing break dancing as "something organic and deeply honest," he compared the style with square dancing (an analogy **Malcolm McLaren** will no doubt smile at) as an American folk dance rather than a fad. "The film is about the dignity the kids have brought into their community," Belafonte said. "Coming out of the South Bronx, they've reached out and touched the globe" . . . About a dozen blocks from the Roxy, club proprietor **Jerry Brant** at The Ritz is pulling his rock palace into the breaker sphere with an international breaker contest that includes several elimination contests at other clubs both here and abroad. With each participating club kicking dough into a grand prize, Brant is expecting to be able to award a \$20,000 first prize, which ain't hay.

DECLARING ABOUT INDEPENDENTS — With the Christmas season upon us, all eyes are focused on hit product and assorted superstar offerings. Herewith, a few fine discs put out by small record companies. You'll have to search, but you'll be glad you did . . . The self-titled debut EP by **Dream 6** on the Happy Hermit label out of Hollywood is no-frills power rock by a self-assured trio. Fem vocalist **Johnette** packs a tough punch, sounding like a streetwise **Carol Pope**, and the disc's closer, "Daddy Lied," will garner AOR play if anybody takes the time to listen to it. . . Boston's **November Group** is back in the racks with their second outing and first for the fledgling Braineater label out of Long Island. The EP, "Persistent Memories," leads with the band's strongest recording to date, a dance-rock offering entitled "Put Your Back To It," that spotlights



BABY IT'S YOU — BMI recently presented the Shirelles with a commendation of excellence in honor of their 25th anniversary. Shown backstage at the Garden Party Reunion held at Madison Square Garden in New York are (l-r): Louise Bethune and Doris Jackson of the Shirelles; Stanley Catron, assistant vice president, writer relations, BMI; and Beverly Lee of the Shirelles.

'84 with "Made In France," a compilation of 12 acts from five different French labels. The artist mix runs from established to newcomers and from commercial to esoteric. Artists featured are **Cass Product**, **Charlelle Couture**, **Bernard Lavilliers**, **Taxi Girl**, **Sapho**, **Marquise De Sade**, **Marc Seberg**, **Octobre**, **Les Civils**, **Blanchard**, **Chagran D'Amour**, and **Elnee Daho**. Label honcho **Eric Dufaire** tells us he is negotiating to bring as many of the artists as possible over the U.S. for a tour under the auspices of the French Ministry of Cultural Affairs . . . MCA Music has a new promotional tool: "The MCA Music All-Media Sampler." The two-record set contains approximately 100 songs from the MCA catalog, and is being used to heighten the catalog's visibility in the video music market . . . Singer **Paul Rodgers** has joined the line up of the **Ronnie Lane Appeal** for A.R.M.S. . . . Civic minded: **Robert "Kool" Bell** of **Kool & The Gang** was recently named to the Board of Parks & Recreation in his home territory, Essex County, New Jersey. Bell's involvement has already proven a bonanza for the Board: when they asked Bell to appear at a recent "Soberfest" to encourage high school students not to drink and drive, he not only showed up, he brought most of his band and got the crowd up . . . **Badfinger** guitarist **Tom Evans** hung himself last week at his home in Missouri. Evans is the second member of the band to take his own life, following co-founder **Pete Ham**. The band, originally rumored to be the **Beatles** recording under another name, scored their biggest record in 1970 with the tune "Come And Get It" for the film *The Magic Christian*. Prior to that, they had a brief run on the charts with the single "Maybe Tomorrow" as **The Iveys**.

fred goodman

TOP 15 VIDEO GAMES

	Weeks On Chart
1 Q-BERT Parker Brothers 5360	1 14
2 JUNGLE HUNT Atari CX 2688	2 18
3 MS. PAC-MAN Atari CX 2675	3 38
4 POLE POSITION Atari CX 2694	4 14
5 RIVER RAID Activision AX 020	6 36
6 MR. DO! Coleco 2622	3 9
7 ENDURO Activision AX 026	7 25
8 CENTIPEDE Atari CX 2676	9 36
9 BURGER TIME Intellivision	8 19
10 PITFALL! Activision AX 108	10 53
11 KANGAROO Atari CX 2689	12 2
12 TIME PILOT Coleco 2679	11 5
13 POPEYE Parker Brothers 5370	— 1
14 DECATHLON Activision AX030	14 14
15 JOUST Atari CX 2691	— 1

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 — Baia 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 LED ZEPPELIN (IV) (Atlantic SD 19129)	2 40
2 THE PRETENDERS (Sire SRK 6083)	1 19
3 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	3 32
4 THE DOORS (Elektra EKS 74007)	5 43
5 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	10 16
6 PIANON MAN Billy Joel (Columbia PC 32455)	4 18
7 WHO'S NEXT The Who (MCA 3141)	6 21
8 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)	9 12
9 THE ROMANTICS (Nemperor/CBS NJZ 36273)	11 2
10 HITS! Boz Scaggs (Columbia FC 36841)	13 4
11 WHO ARE YOU The Who (MCA 3050)	12 24
12 LET THERE BE ROCK AC/DC (SD-36151)	7 18
13 LOOK SHARP! Joe Jackson (A&M SP-4919)	8 63
14 TOM PETTY AND THE HEARTBREAKERS (MCA SB 52006)	15 2
15 TAPESTRY Carole King (Epic PE 34946)	14 68

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 • Towar Records — Sacramento, Seattle • Disc-O-Mat — New York City • Massachusetts Ona-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 YES | 9 NIGHT RANGER |
| 2 YENTL | 10 ROMANTICS |
| 3 U2 | 11 ALAN PARSONS PROJECT |
| 4 EDDIE MURPHY | 12 BARRY MANILOW |
| 5 PAUL SIMON | 13 BILLY IDOL |
| 6 38 SPECIAL | 14 JAMES INGRAM |
| 7 KENNY ROGERS | 15 WILLIE NELSON |
| 8 EARTH, WIND & FIRE | |

NORTHEAST 1.

- 1 YES
- 2 YENTL
- 3 KENNY ROGERS
- 4 U2
- 5 RODNEY DANGERFIELD
- 6 PAUL SIMON
- 7 EDDIE MURPHY
- 8 ALAN PARSONS PROJECT
- 9 38 SPECIAL
- 10 BARRY MANILOW

SOUTHEAST 2.

- 1 YES
- 2 YENTL
- 3 KENNY ROGERS
- 4 EARTH, WIND & FIRE
- 5 EDDIE MURPHY
- 6 BARRY MANILOW
- 7 TEDDY PENDERGRASS
- 8 38 SPECIAL
- 9 ATLANTIC STARR
- 10 JAMES INGRAM

BALTIMORE/ WASHINGTON 3.

- 1 YES
- 2 EARTH, WIND & FIRE
- 3 U2
- 4 YENTL
- 5 EDDIE MURPHY
- 6 ALAN PARSONS PROJECT
- 7 ATLANTIC STARR
- 8 TEDDY PENDERGRASS
- 9 BILLY IDOL
- 10 JAMES INGRAM

WEST 4.

- 1 YES
- 2 YENTL
- 3 U2
- 4 EARTH, WIND & FIRE
- 5 BILLY IDOL
- 6 PAUL SIMON
- 7 38 SPECIAL
- 8 ROMANTICS
- 9 EDDIE MURPHY
- 10 CARPENTERS

MIDWEST 5.

- 1 YENTL
- 2 YES
- 3 38 SPECIAL
- 4 U2
- 5 NIGHT RANGER
- 6 EARTH, WIND & FIRE
- 7 BARRY MANILOW
- 8 PAUL SIMON
- 9 ROMANTICS
- 10 JAMES INGRAM

NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 CARPENTERS
- 3 WILLIE NELSON
- 4 YES
- 5 ROMANTICS
- 6 ANNE MURRAY
- 7 ALAN PARSONS PROJECT
- 8 NIGHT RANGER
- 9 YENTL
- 10 BARRY MANILOW

DENVER/PHOENIX 7.

- 1 YES
- 2 PAUL SIMON
- 3 EDDIE MURPHY
- 4 BLUE OYSTER CULT
- 5 NIGHT RANGER
- 6 ROMANTICS
- 7 YENTL
- 8 ALAN PARSONS PROJECT
- 9 U2
- 10 BILLY IDOL

SOUTH CENTRAL 8.

- 1 YENTL
- 2 KENNY ROGERS
- 3 YES
- 4 EDDIE MURPHY
- 5 PAUL SIMON
- 6 U2
- 7 WILLIE NELSON
- 8 38 SPECIAL
- 9 NIGHT RANGER
- 10 ANNE MURRAY

WHAT'S IN-STORE



STANDING AGAINST A TREE — Atlanta Hawks basketball star Tree Rollins was one of many customers at the grand opening of Turtles 29th outlet at Atlanta's Ansley Mall. Fellow customer and fan Dorothy Rosenblum helped give the injured player added support. The store opening was celebrated with a sidewalk sale featuring \$2 albums, a Top 20 "Basket of Hits" sale, and discounts on Hawks game tickets.

FROM BLACKJACK TO COMPUTERS — Casino-blackbailed professional blackjack player Ken Uston, who now heads the San Francisco-based Fun And Games personal computer development group, announced several new pacts at a recent press conference in New York. For Prentice Hall, Uston will author a series of "how-to" computer books entitled *Ken Uston's 60-Minute Guide To Computers*. The first books, which are set for publication in several languages next spring, will be geared to the Kaypro, Commodore 64, Apple II series, IBM PC and IBM PCjr, Macintosh and Compaq computers, with additional systems to be announced later. In addition, Fun And Games will author a guide to the new Coleco ADAM for New American Library. Uston also said that his company's first software title "Meta-Sequence" would be manufactured and marketed by Epyx, Inc., which would debut the game at the January Consumer Electronics Show in Las Vegas. He further announced an agreement with the Screenplay software company, which has previously released "Ken Uston's Professional Blackjack." For Software, Uston will now author a manual for the company's new "Pogo Joe" game.

EBERHARDT/FABER — Marty Eberhardt, president of the Los Angeles-based Sound Image label, reports the appointment of Jim Streight in Chicago to manage Midwest retail promotion of Sound Images' initial George Faber & Stronghold album release and future product. Currently supporting Faber's self-titled debut in the artist's Midwest stronghold is a retail awareness program including the mailing out of album info postcards to accounts, distribution of in-store posters through Chicago's M.S. Distributing Co., and a display contest awarding satin jackets as prizes for best displays. Eberhardt says that promotion of the disc will continue on a regional level until a national push kicks in at the end of the year headed by The Allied Group — M.S.'s new national distribution organization recently formed by M.S. heads John Salstone and Tony Dalesandro and former Boardwalk chief exec Irv Biegel. The new M.S. group will then manufacture and distribute all Sound Image product and its regional people will help in promotion, but Eberhardt notes that Sound Image will continue to direct national promotion and publicity.

DISCOVERING JAPAN — When Tower Records president Russ Solomon dropped by the *What's In-Store* desk on the way to his recent *Cash Box Interview*, he took a few minutes to describe what it's like being an American retailer doing business in Japan. "In Japan we're not in business exactly as we are here," explained Solomon. "We're in the pop record business in Japan — pop American music, oriented to the Japanese young public and what they perceive to be the best in American music, which could be heavily into soul and jazz fusion as well as superstar acts and everything else, punk rock and all avante-garde music. So we operate on the cutting edge of musical taste over there, but all pop. Mainly because we don't have the space, not that we couldn't and wouldn't like to go the full route with all the things we do here and put in all the available merchandise from the Japanese record market, which incidentally is terrific. The availability of catalog product over there is probably deeper than it is here. But also the American and English and the whole slew of things, but accomplishing it is another thing because of the costs involved." Solomon said that he handles mostly American and English product in his Japanese stores, with only a small amount of Japanese product obtained in the price controlled domestic market. Is he then regarded as an intruder in that domestic market? "Oh, I suppose we're perceived by a few people as an intruder, but get things in the right perspective: We have three retail stores in Japan. There's 9,000 other stores. We represent such an insignificant amount of the total dollars done in prerecorded music in Japan. You could stick it on the tip of your finger and nobody would see it. So if somebody says, 'There's Tower Records and they're doing this and that,' I don't think it's really true because we just don't have that kind of market share. And Japan has 100 million people in it." Has he made any noteworthy observations about the Japanese market from his experience in it? "I'll tell you an interesting thing about Japan. I had dinner with the Sony people over there on my most recent trip, and I asked them what the market penetration of cassette players among Japanese families was. You know what they told me? I'm not even sure if I believe it. They said 100-percent. That means that every family has a cassette player in Japan. Everybody! Now we don't sell very much tape there, mostly LPs. So the customer we have is the collector, who's collecting American music. The same kind of collector mentality as the kid over there who wants to collect an imported record. Another interesting thing is that Japan is willing to settle for small sales on individual titles. That's why they take so much care with producing the record and packaging it. They certainly package the tapes a lot better than we do — ours is disgraceful by comparison. But they charge a slightly higher price for the service so maybe it all equals out. But they're willing to settle for very small quantity on the sale of anything. Additively it means something. It's a very interesting market — the most interesting market in the world."

jim bessman

Playlist



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

ADDS

ARTIST	CLIP	LABEL
Yes	Owner Of A Lonely Heart	Atlantic
Huey Lewis & The News	I Want A New Drug	Chrysalis
Ozzy Osbourne	Bark At The Moon	Epic
Spandau Ballet	Gold	Chrysalis
ABC	That Was Then	
	But This Is Now	Mercury
ZZ Top	TV Dinner	Warner Bros.
Randy Fredrix	The Hunter	Salsoul
Black Sabbath	Trashed	Warner Bros.
The Enforcers	Sudden Impact	Viva/Warner Bros.
Tom Tom Club	Pleasure Of Love	Sire
Depeche Mode	Everything Counts	Sire
Wendy And The Rockettes	Play The Game	Oz/A&M
Olivia Newton-John	Twist Of Fate	MCA
Crack The Sky	Mr. DJ	Criminal
Blue Peter	Don't Walk Past	Ready
Eddie And The Tide	Running Wild, Running Free	Spin

HEAVY

(Maximum Four Plays Per Day)

The Romantics	Talking In Your Sleep	Nemperor/CBS
Rick Springfield	Souls	RCA
Rolling Stones	Undercover	Rolling Stones/Atco
Journey	Send Her My Love	Columbia
Culture Club	Karma Chameleon/ Church Of The Poison Mind	Epic
Lionel Richie	All Night Long	Motown
Paul McCartney/ Michael Jackson		
Duran Duran	Say, Say, Say	Columbia
Stevie Nicks	Union Of The Snake	Capitol
Billy Idol	If Anyone Falls	Modern
Talking Heads	Dancing With Myself	Chrysalis
Rainbow	Burning Down The House	Sire
Asia	Street Of Dreams	Polydor
	The Smile Has Left Your Eyes	Geffen
Quiet Riot	Cum On Feel The Noize	Pasha/CBS
David Bowle	Modern Love	EMI America
Huey Lewis & The News	Heart And Soul	Chrysalis
Genesis	Mama	Atlantic
Big Country	In A Big Country	Mercury
Pat Benatar	Love Is A Battlefield	Chrysalis
Billy Joel	Uptown Girl	Columbia
Herbie Hancock	Rockit	Columbia
John Cougar Mellencamp	Crumbly'n' Down	Riva/PolyGram
The Police	Synchronicity II	A&M
38 Special	If I'd Been The One	A&M
Stray Cats	I Won't Stand In Your Way	EMI America
Peter Schilling	Major Tom	Elektra
Aldo Nova	Monkey On Your Back	Epic

MEDIUM

(Maximum Three Plays Per Day)

Adam Ant	Strip	Epic
Rodney Dangerfield	Rappin' Rodney	RCA
Stan Ridgway & Stewart Copeland		
Jackson Browne	Don't Box Me In	Universal
Eddie Money	Tender Is The Night	Elektra
Night Ranger	Big Crash	Columbia
Industry	Rock In America	MCA
Bob Dylan	State Of The Nation	Capitol
Alarm	Sweetheart Like You	Columbia
Cyndi Lauper	The Stand	RCA
	Girls Just Want To Have Fun	Portrait/CBS
Survivor	Caught In The Game	Scotti Bros./CBS
Saga	The Flier	Epic
Kiss	Lick It Up	Mercury
Eurythmics	Love Is A Stranger	RCA
JoBoxers	Just Got Lucky	RCA
Was (Not Was)	Knocked Down Made Small	Geffen
Dokken	Breaking The Chains	Elektra
Bob Seger	Old Time Rock & Roll	Capitol
Nell Young	Cry Cry Cry	Geffen
Donna Summer	Unconditional Love	Mercury
Doors	Love Me Two Times	Elektra
Queensryche	Queen Of The Reich	EMI America
Midnight Oil	Power And The Passion	Columbia

LIGHT

(Maximum Two Plays Per Day)

Paul Rodgers	Cut Loose	Atlantic
Heart	Allies	Epic
Big Country	Fields Of Fire	Mercury
Elton John	I Guess That's Why They Call It The Blues	
Alcatraz	Island In The Sun	Geffen
AC/DC	Flick Of The Switch	Rocshire
Phil Judd	Dreamin' Away	Atlantic
Naked Eyes	When The Lights Go Out	MCA
Manfred Mann	Demolition Man	EMI America
Now Order	Confusion	Arista
Grand Prix	Shout	Streetwise
Love Tractor	Spin Your Partner	Chrysalis
Tom Waits	In The Neighborhood	DB Records
Ronnie Dio	Holy Diver	Island
		Warner

AIRPLAY

A CALL TO ARMS — Local radio in New York, San Francisco, Dallas and Los Angeles is tying into the promotion of the upcoming rock star-studded multiple sclerosis benefit founded by **Ronnie Lane**. It's another in a history of worthwhile events — No Nukes, Bangladesh, etc. — that has dragged rock radio in once the musicians show their support. On Friday, November 11, **Kid Leo** at **WMMS/Cleveland** was interviewing **ARMS** (Action Research for M.S.) tour promoter/organizer **Bill Graham** live on the air, when he offered the cause a \$10,000 donation towards bringing the show to Cleveland. Since there are no Midwest dates for the event within 600 miles of the city, **WMMS** is looking to commit station and listener support for the cause. At press time a station spokesperson noted they had had "no response" from Graham. "We're sitting and waiting." Ex-Free and **Bad Co.** belter and current solo act **Paul Rodgers** has agreed to join the tour.



COOKING WITH COUGAR — **KLOS/Los Angeles** recently held a listening party for staff and selected listeners for **PolyGram** recording artist **John Cougar Mellencamp's** latest LP, "Uh-HUH." Mellencamp himself (l) is pictured here manning the turntable while **KLOS** music director **Ruth Pinedo** (r) prepares the munchies.

on Wednesday evenings. "We play a lot of black music," Hermans noted, "and we do play a lot of crossover. But I think we even play more black music than your stations here. In Europe, they love this music." A quick glance at his preferred playlist revealed quite the urban contemporary mix. Plenty of **Hall and Oates**, sure, but yeah, less **Men At Work**, and more **Lionel Richie**, **Chic**, **Atlantic Starr**, **Jennifer Holiday**, **James Ingram**, **Jones Girls** and others. Nothin' too funky, mind you, and there were only one or two European artists listed. "We're bloody American," chuckled Hermans. **Funkytown** lays claim to being the number one radio show in Belgium, even outdistancing a competing black music show that originates from France on Radio Cite called **Funky**. Hermans had lugged his Sony portable stereo through customs and found time to chat with **Lillo Thomas**, **Melba Moore** and **Kool and The Gang**. We're looking forward to hearing an aircheck or two in the near future.

ROCK AND ROLL HOCHIE-KOO — **Rick Derringer** recently stopped by **WNEW-FM/New York** to chat up his latest Jem release, "Good Dirty Fun." Dr. Rock was his usual energetic self, and sounded like he was having a blast when the station cued up his **McCoys** chestnut, "Hang On Sloopy." But the highlight had to be when Derringer plugged in his new "Rockman" accessory. It's sort of a serious toy for guitarists that enable, an axeman to play without an amp, either through headphones or any sound board. Designed, produced and sold by **Boston** helmsman **Tom Scholz**, the "Rockman" also provides an array of effects in a Walkman-sized unit. Derringer cabled into the studio board and proceeded to wail away, live on-the-air, to the delight of the **WNEW-FM** staff and listening audience.

HEY, WISE GUY — Looks like "The Curly Shuffle" by **Jump 'n The Saddle** is the latest bona-fide novelty smash, with **Atlantic Records** picking up distribution for the Chicago-based **Acme** label release. The track broke out of Chi-town, where it's on nearly every radio station, including country outlet **WMAQ**. It's already Top Ten on **WLS**. Airplay is always intense, short but sweet, for novelty records, so we'll have to wait and see how the national breakout works. There's already a cover version available on **Amherst Records** by the **Stone Country Band**, available on the **Amherst** label. No doubt this record is a natural for clever radio promotions, including cross-promotions with local stations that air the syndicated **Three Stooges** shows. Perhaps a station finding success with the record could coordinate a **Stooges** film festival, since those films have dropped out of the highly competitive midnight movie market. Nrk nrk!

ROCKIN' AROUND THE CHRISTMAS TREE — Looks like another prolific holiday season for specialty programming. There are a few reruns attractively packaged for the end of the season, and a good share of clever Christmas originals. From the **ABC Networks**: The Rock net will feature "A Rock and Roll Christmas" on **The Continuous History of Rock and Roll**, with holiday tracks from **Elton John**, **Paul McCartney**, **Dave Edmunds** and **Kelth Richards** (each performing their own version of **Chuck Berry's** "Run Rudolph Run"), **Bruce Springsteen** and, of course, **John Lennon** and **Yoko Ono**. Also included are holiday greetings from **ZZ Top**, **Scandal**, **The Hollies**, **Dave Davies**, as well as rare messages from the **Beatles'** old Fan Club Xmas packages. The Entertainment net has country artists **Tammy Wynette**, **Anne Murray** and the **Gatlin Brothers** as part of the **Silver Eagle Christmas**...NBC Source: The web will air their annual **Christmas Countdown** series beginning 12 days before the holiday. Each day will feature a different concert or interview special selected from the year's schedule. Set to be included are **Journey**, **Tom Petty**, **Robert Plant**, **Rush**, **Joe Walsh**, **The Who**, **Van Halen** and **Duran Duran**. The NBC Radio Network, by the way, will once again air **It's Christmas Time With Bob Hope**. The show will include a clip from Hope's first Xmas radio special with **Fred Waring**...On the CBS network, the web will air **Douglas Edwards'** 35th annual trip to the North Pole live on Xmas eve, and, for the first time in 57 years, CBS will send its traditional University Choir Xmas music programs in stereo via satellite...London Wavelength is offering its stations a number of previously aired specials, including the **John Lennon** interview, to replace the postponed **Rolling Stones At The Beeb** spectacular. A major historical interview source, **Alexis Korner**, is laid up in a London hospital until further notice...United Stations has a special edition of **Rock, Roll & Remember**. The four-hour program will feature great rock and roll Xmas records, starting with **Bobby Helms'** "Jingle Bell Rock." They'll also be offering **Christmas Around The Country**, a three-hour special with 27 artists including **Willie Nelson**, **Alabama**, the **Statler Brothers**, **Charly Pride** and **Dottie West**. Harry Weinger



SHOOT YOUR SHOT — Quality recording group **Slingshot** visited radio station **WBLS-FM/New York** to talk about their recent success with the "Do It Again/Billie Jean" medley. Pictured at the station (l-r); **Bert Coleman**, national radio promotion director, **Quality Records**; **Vic Fester** of **Slingshot**; and **J.D. Holiday**, **WBLS-FM**.

Vet Joins Drake As PR/Ad Director

NEW YORK — Drake-Chenault, the Los Angeles based radio programming and consulting company, has named **Marvin Sibulkin** director of public relations and advertising. Sibulkin, a 25-year career officer with the United States Army, joined the firm October 15 after his recent retirement from the military.

Sibulkin spent 21 of his 25 years in Army public relations and also served as Sergeant Major of the Department of Defense Information School in Indianapolis. Sibulkin acted as consultant and technical advisor to a number of Hollywood film and television productions, including both the film and TV versions of "Private Benjamin," the NBC-TV "Kennedy Years" special and the forthcoming feature "Tank," starring **James Garner**. When queried how a military man came to a major broadcast firm, Sibulkin explained his appointment was at the behest of his friend, **James Kefferd**, now president of **Drake-Chenault**.

Met After 'Nam

"We met in Hawaii after returning from Vietnam in 1971," Sibulkin said, "where I was sergeant and he was my first lieutenant. We edited a military newsletter there. Since then we have kept in contact, and after I left the Army, James came to me for a little friendly help on a newsletter the company was planning to

distribute." The newsletter, **Radio Programmer**, is now available on a monthly basis. Sibulkin is also assisting in the company's expansion, as the firm recently created a radio special features division. Former regional manager of sales and marketing for **ABC/Watermark** **Chris Carrell** has joined **Drake-Chenault** as the new division's director of station relations. Carrell joins division vice president **Carol Holt**, also a former **ABC/Watermark** employee (*Airplay*, **Cash Box**, November 26, 1983).

Ken Draper & Jim Hampton Form "Media Idea" Co.

LOS ANGELES — Ken Draper and Jim Hampton have announced the formation of a new firm, **Draper & Hampton**, devoted to the "creation and development of new media ideas." Since 1972, the two have been principals in the Los Angeles based **The Creative Factor**, involved in the development and production of specialized programming for radio and television.

Together, Draper and Hampton created the first "Superstar" profiles for the **ABC**, **CBS**, and **RKO** radio networks and "Big Country," radio's first voice tracked, 24-hour automated format.

>> Cue & Review <<

<< **HOLIDAY SPECIAL w/FLEETWOOD MAC- STEVIE NICKS & CHICAGO** (Mutual Broadcasting) (Disc Format) (Three hours) (Sponsors: Levi's Women's Wear, Kraft, St. Joseph's Aspirin) (Producer: Frank Furlno) (Air date: Thanksgiving weekend)

Another in Mutual's series of artist profiles, and this one combines a look at two "surviving," as host **Dick Clark** terms them, supergroups in a slickly packaged feature. The two bands' longevity and the fact that they both formed in 1967 is about the only thread to tie them together, but the show's producers cleverly include remembrances from band members about when they first heard of each other. Musical selections generally follow an interview clip in an alternating format: first **Mac**, then **Chicago**, etc. The opening montage of familiar group slides are edited a bit too tightly, and more than a few of the tracks included in the body of the program are the shorter "hit" versions, which makes the package less attractive for potential AOR affiliates. The narrative and relaxed interview clips move well, however, and provide a comprehensive chronology of both bands. Those looking for a more focused history-with-music treatment of the bands in a singular fashion will have to look elsewhere. This is pop radio entertainment, well-executed and chock full of historical information.

<< **REGGAE BEAT (KCRW)** (Reel-to-reel) (One hour) (Sponsors: None. Cash, local avails.) (Producers: Roger Steffens and Hank Holmes) (Air dates: weekly)

This program grew out of the similarly titled program that originates from the Santa Monica College campus radio station. **Beat** is a popular and influential feature in reggae circles, and is now heard on Japan's FM network as well as a core of public and commercial radio supporters of the genre. Steffens and Holmes are also the hosts for the program, although Steffens tends to anchor the bulk of them. A typical show includes top Jamaican tracks with rare interviews of reggae artists not widely heard in this country — **Yellowman**, **Mighty Diamonds**, **Marcia Griffiths**, et al. Steffens will often showcase his collection of rare tracks. A recent **Bob Marley** tribute, for example, aired Marley's first recording, live outtakes and the **Wailers** performing American soul classics. **Beat** shies away from "pop" reggae tracks, preferring to maintain its eclectic atmosphere. Commercially-oriented syndicators may do well to fill the void by putting together a spotlight on top pop artists who are incorporating island rhythms in their product.

>>hw<<

SOUNDVIEWS

ARMED AND READY — In September, some of Britain's most established rock musicians including **Eric Clapton**, **Jimmy Page**, **Jeff Beck** and **Joe Cocker** gave a benefit performance at London's Royal Albert Hall to raise funds for the Action Research Into Multiple Sclerosis (A.R.M.S.), founded by former bass player of 'mod sound' originators **Small Faces** **Ronnie Lane**, who is afflicted with the disease. Connected to a series of charity concerts planned for the U.S., and a kickoff performance in Dallas November 28, A.R.M.S. and the benefit concert executive producer, **Glyn Johns**, are looking for national distribution of the Royal Albert Hall performance filmed for video cassette. The shooting was directed by **Stanley Dorfman**.

BITS AND PIECES FROM THE CUTTING ROOM FLOOR — The BBC's censor must have his hands full as more and more videos have been found to be too sexually suggestive for telly viewers overseas. Among the videos not "spared from the cutter" have been **David Bowie's** "China Girl" and **Style Council's** "Long Hot Summer." Recently, *Soundviews* got wind of another clip's censorship — the fun loving sailor boys from **Roman Holliday** were asked to tone down some of the scenes from their video of "Stand By." Seems certain situations depicting the lead vocalist paying a visit to a 'palmist' (i.e., prostitute) and some dubiously suggestive touching of shoulders were just too much for the network. At any rate, you will be relieved to discover that the un-cut version receives regular air-play on the 'less discriminating' MTV.



"PRIVATE" COLLINS — Taking a break during a taping of a "Private Reels" segment for NBC's "Friday Night Videos" are (l-r): *Atlantic Records' Paul Sloman* and *Frank Tabano*; *Phil Collins*; "Friday Night Videos" producer *David Benjamin*; and *Atlantic vice president Perry Cooper*.

The **Rolling Stones'** "Undercover of The Night" clip has also caused concerns for the British network although in this case it is the violence that raised a few eyebrows. Somewhat reminiscent of *Missing* and *Under Fire*, the "Undercover of the Night" video attempts to portray the song's theme of the current violent atmosphere in South America and the U.S.'s political meddling. Among the scenes in the controversy is the execution style murder of a hooded **Mick Jagger** . . . **Peter Rowen**, the nine-year-old 'boy' who appeared on the covers of **U2's** "Boy" and "War" LPs as well as the band's video for "Two Hearts Beat As One," has been chosen to act in *Perfume of Old Memories*, starring **Bette Davis** and **Peter Ustinov** . . . **Johnny "Rotten" Lydon** is immortalizing himself not only in *Order of Death*, where he makes his acting debut alongside **Harvey Keltel**, but also in *PIL Live in Tokyo* — *The Video*, a 40-minute vid shot in support of Lydon's **Public Image Ltd.** recent live vinyl release; scenes from the full-length film include Lydon portraying a tourist visiting a number of Japanese cities — "I wanna holiday in the sun. . ." . . . Gray haired soul, Part I — **Daryl Hall** and **John Oates** recently completed filming their latest video for "Say It Isn't So," one of the two new songs from the duo's 'greatest hits' compilation. In the group's usual humorous approach, this vid features a parody of daytime soap operas as well as the two singers playing graying old-timers. The video was directed and produced by **Mick Haggerty** and **C.D. Taylor** . . . Calling it a combination of *Blade Runner* and *Rollerball*, "Magnetic," the new video by **Earth, Wind and Fire** was filmed on the streets of Los Angeles and in the Bradbury Building, where *Blade Runner* was shot. Featuring pyrotechnics, sound effects, stunt men and 225 extras, the clip was produced by **Jon Small** and directed by **Jay Dubin** . . . "I'm a little bit country/I'm a little bit r&b" — In one of the oddest bills assembled in recent memory, the **Oak Ridge Boys** headlined a benefit concert which included the **Commodores** amidst a long list of country artists. Filmed by *Tele-Image* for a syndicated special, the **Oak Ridge Boys** played their fifth annual *Stars For Children* show at the Dallas Reunion Arena with the proceeds going towards funding child abuse prevention programs . . . "Talking to myself. . ." — **Billy Idol** will be MTV's guest video jock December 28 at 10:00 p.m. (ET). *Idol* will shoot the breeze, show some of his favorite clips and sing some holiday hymns . . . Word from the **Aerosmith** camp is that the band is actually the first rock act to produce a 3-D video — a live performance of "Sweet Emotion" and "Bitches Brew" taped last December. Directed by **Jonas McCord**, the film was processed and produced by *Optimax III* (the same company which initiated the past summer's 3-D craze with its release of *Coming At You*.)

GAMES PEOPLE PLAY — The Playboy Channel's 30-minute dramatic dance video called "Bodyflash," has completed principal photography at the Falcon Dance Studio in L.A. Profiling six young female dancers, it contains interviews about their lives and their careers as well as showing some routines to the tunes "Puttin' On The Ritz" and "Major Tom." The show will air nationally on the Playboy Channel in the near future . . . After Video-X-Pix reduced its *The Erotic World of Angel Cash* videocassette price from \$89.50 to \$39.95, the title has been a top seller in the adult category at many software centers. The increased sales led to the release of four more titles for that lower price tag from the firm, all to be part of an extensive promotional campaign entitled, "Have We Got A Girl For You!"

GET YOUR BODY BUSY — **Sandahl Bergman**, who acted and danced in *All That Jazz* and *Conan The Barbarian* has produced a 60-minute exercise video, "Sandahl Bergman's Body" capitalizing on the present dance fitness fetish fueled by such smashes as *Flashdance* and *Jane Fonda's Workout*. Directed by **Marc B. Ray**, the fast-paced program features approximately 12 routines highlighting Bergman's dancing prowess. **george koulemos**



TRANSFER ON SOUL TRAIN — *The Manhattan Transfer* recently performed their R&B hit "Spice of Life" on TV's Soul Train. Pictured above on the set of the show are (l-r): *Tim Hauser*, *Cheryl Bentyne*, *Alan Paul*, and *Janis Siegel* of the group.

TOP 30 VIDEOTAPES

		Weeks On Chart			Weeks On Chart
1	BLUE THUNDER RCA/Columbia Pictures Home Video 10026	11/26 1 4	16	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE RCA/Columbia Pictures Home Video 10512	11/26 18 2
2	FLASHDANCE Paramount Home Video 1454	2 11	17	THE MAN WITH TWO BRAINS Warner Home Video 11319	13 5
3	GANDHI RCA/Columbia Pictures Home Video 10237	3 7	18	TENDER MERCIES Thorn/EMI 1640	15 8
4	48 HRS. Paramount Home Video 1139	4 23	19	THE OUTSIDERS Warner Home Video 11310	17 12
5	PSYCHO II MCA Home Video 80008	5 5	20	THE VERDICT CBS/Fox 1188	22 20
6	THE YEAR OF LIVING DANGEROUSLY MGM/UA Home Video 00243	6 8	21	EDDIE MURPHY DELIRIOUS Paramount Home Video 2323	— 1
7	PORKY'S CBS/Fox 1149	7 17	22	THE ENTITY CBS/Fox 1234	21 7
8	SOMETHING WICKED THIS WAY COMES Walt Disney Home Video 116	9 6	23	EATING RAOUL CBS/Fox 1291	20 6
9	MONTY PYTHON'S THE MEANING OF LIFE MCA Home Video 71016	10 5	24	POLICE AROUND THE WORLD I.R.S. Video 001	23 4
10	DOCTOR DETROIT MCA Home Video 8001	11 10	25	LIVE AND LET DIE CBS/Fox 4833	25 3
11	THE DARK CRYSTAL Thorn/EMI 1988	— 1	26	VACATION Warner Home Video 11315	— 1
12	THE MAN FROM SNOWY RIVER CBS/Fox 1233	8 11	27	BAD BOYS Thorn/EMI 1633	19 12
13	MAX DUGAN RETURNS CBS/Fox 1236	16 3	28	JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	28 74
14	STROKER ACE Warner Home Video 11322	12 4	29	THE BLACK STALLION RETURNS CBS/Fox 4712	26 7
15	LONE WOLF McQUADE Vestron V-6008	14 4	30	AN OFFICER AND A GENTLEMAN Paramount Home Video 1467	29 40

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; Everybody's-Portland; Radio 437-Bala Cynwyd; National Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chatsworth; 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.

Schwab Named V.P. At CBS/Fox Video

LOS ANGELES — James Schwab has been appointed vice president, sales for CBS/Fox Video.

Schwab brings with him eight years of experience with United Audio Products, manufacturers of Dual turntables, where

he was executive vice president, director of sales and marketing. Prior to that, Schwab served as vice president and general merchandising manager for Sam Goody. He also sat on Sam Goody's board of directors.

JOHNNY MARKS CLASSICS
RUDOLPH THE RED-NOSED REINDEER
150,000,000 Record Seller — Over 500 Versions

BRENDA LEE
ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA • PLACIDO DOMINGO • BING CROSBY
I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Burt Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

BURL IVES
A HOLLY JOLLY CHRISTMAS

TV SPECIAL
RUDOLPH THE RED-NOSED REINDEER
Burl Ives (Sound Track MCA) CBS, Dec. 3
20th Showing — Longest Running Special in T.V. History

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FEATURE PICKS

SUN SINGER — Paul Winter — Living Music Records LMR-3 — Producer: P. Winter — List: 8.98

The godfather of ethereal jazz — his Paul Winter Consort spawned ECM mainstay Oregon — gets to showcase his soprano saxophone chops here. Relaxed, sweet-toned and even-tempered, "Sun Singer" offers few surprises, but is everything Winter's fans expect. Now working with a trio featuring keyboardist Paul Halley and percussionist Glen Valez, the group give Winter the kind of subtle and detailed accompaniment he requires, and the decision to record the LP in New York's Cathedral of St. John the Divine is indicative of Winter's meticulous detail of acoustic quality.

UNIQUELY DAKOTA — Dakota Staton — Halfmoon Records HM 1126 — Producer: Dakota Staton — List: 8.98

It's been far too long since the last time vocalist par excellence Dakota Staton stepped into a studio, and this self-produced disc for a small, Brooklyn-based label is a real find. The material is fairly predictable at times, but Staton's use of "Where Flamingo Fly," "Fat Daddy," and "What's Gonna Happen To Me" more than make up for any lags. It's a small group date featuring bassist Major Holley and guitarist Bross Townsend, and Staton is in fine form. She's really one of a handful of vocal vets and passing this up would be a mistake.

LOOSE WALK — Warren Parrish, Jack Scott, Louls Bellson & George Duvivier — Chonto Records — LBPE 1 — Producer: Joe Chonto — List: 8.98

A guaranteed collectors item and rare-record-of-the-future. Recorded in Chicago, the date pairs two unknowns, pianist Warren Parrish and alto saxophonist Jack Scott, with the veteran rhythm team of drummer Louls Bellson and bassist George Duvivier for a go at six standards. Both Parrish and Scott are pleasant surprises, capable of broad expression on their instruments, and their ability to traverse material from Monk to Oliver Nelson to Lou Donaldson is quite grabbing. You'll have to search for this one, but if you don't do it now, you may never find it. The label is based in Davenport, Iowa.

LIGHT IN YOUR EYES — Andy Narell — Windham Hill/A&M HP103 — Producers: A. Narell & K. Nash — List 9.98

Narell has been around for a couple of years, recording on his own and for Inner City. Aside from being a keyboardist, he is one of the few steel drummers working in the jazz field and manages to employ the Caribbean instrument uniquely. Most of the selections on "Light In Your Eyes" follow the steel drums natural proclivity for upbeat moods, yet the LP is far from one-dimensional, owing both to the support of a fine quartet featuring percussionist Kenneth Nash, guitarist Steve Erquiga and bassist Rich Girard, as well as Narell's diversity as a soloist. Something different!

Jazz Catalog

(continued from page 7)

McLean's "Swing, Swang, Swingin'" and Freddie Redd's "Music From 'The Connection.'" Other U.K. labels such as Affinity and Charly, are delving into the Bethlehem and Blue Note catalogs respectively.

While Europe may be leading the way in the reissue of America's dormant jazz catalogs, U.S. independents don't plan on being left behind. At Columbia Special Products, special services director John Franks says that while CSP still rereleases titles from time to time, the company also seeks to license its material to other domestic labels. One of their most willing customers has been the California-based Pausa label.

Pausa's president, Earl Horowitz, reports that he has gleaned product from Blue Note, Capitol and CSP in assembling his \$6.98 Pausa Jazz Origins Series, which now numbers 22 titles with five more set for January release. While some of the titles have been straight reissues of CSP albums by Benny Goodman, Thelonious Monk and Count Basie, Horowitz has moved towards assembling compilations featuring tracks never before available on LP. "It's a combination of what we feel consumers want and what we feel are treasures," he says. And while he points out that he's "not setting the world afire" with the numbers he's doing, support for the reissue line is as strong as it is for Pausa's own contemporary titles. "I think things have gotten better since we started the Jazz Origins Series," he says. "We're getting good support from the distributors. They think it's a sincere line and that's what's important." Upcoming titles from the series include LP's by Mel Powell, Red Nichols, Jack Teagarden and Art Farmer with Bill Evans.

"Logic" at Compass Pt.

LOS ANGELES — Studio B at Compass Point Studios in Nassau has recently added a new Solid State Logic Desk with a 40 channel capacity and total recall to its facilities. The studio also has a new Studer A800 24-track tape machine plus Urei 8138 monitors.

"Bal d'Hiver Event Set For Dec. 12

LOS ANGELES — Frank Sinatra, Sarah Vaughn, Count Basie and his orchestra and Ed McMahon will headline the First Annual "Bal d'Hiver" (Winter Ball) sponsored by the Bravo Chapter of the City of Hope on Monday, December 12, at the Beverly Wilshire Hotel. Dionne Warwick, founder of the chapter, will co-chair the event along with Mrs. Barbara Sinatra.

Bravo established itself as a major City of Hope support group when it honored Dr. Jerry Buss in 1981. In 1982 the chapter saluted Lena Horne and sponsored the opening of her musical "Lena Horne: The Lady and Her Music."

The benefit is the third major fundraiser to be staged by the chapter. Tickets are \$500 per person and may be obtained by calling (213) 275-9403.

"Raiders" Video

(continued from page 7)

are expected to surpass the 100,000 mark with West Germany and France not scheduled to premiere the tape until March.

With the 500,000 initial orders and a possible 250,000 reorders plus the aforementioned 100,000 estimate worldwide, there may be a slight chance of reaching one million, representing a definite milestone for the film and for the industry in general.

The fact that *Raiders* is selling so well in the videocassette market and the overriding factor that there are over eight million VCR owners in the country may signify a delay of the film's appearance on cable television attempting to make as much money as possible from the Paramount videocassette before allowing viewers to tape it — representing a considerable loss to the firm. However, just from present vid sales figures, Paramount will net approximately \$5 million — \$5-15 million less than it may have made on the pay TV market.

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
1	15	16	17
2	25	17	34
3	9	18	4
4	14	19	51
5	3	20	23
6	6	21	7
7	7	22	19
8	7	23	4
9	7	24	10
10	11	25	2
11	3	26	14
12	25	27	1
13	34	28	3
14	19	29	
15	9	30	9
	6		16

ON JAZZ

MORE ON MILES — Although he has granted very, very few interviews, Miles Davis continues to be the juiciest subject in jazz. With two unauthorized biographies published in the last year, Davis has obviously still not been exhausted as a subject. The latest author to take on the mystique is Jack Chambers, a lifelong jazz fan and linguistics professor at the University of Toronto. His new book *Milestones 1: The Music and Times of Miles Davis to 1960* has just been issued, with a second volume expected next year. Chambers traces the trumpeter's career from his youth in St. Louis, through his move to New York, work with **Charlie Parker**, heroin addiction and rise to international prominence. The book is available from the University of Toronto Press.

SPIRIT OF THE BEEHIVE — Roughly six years ago, jazz fans and record collectors extraordinaire Jim and Susan Neumann of Chicago bowed their own Beehive record label, named for that city's famous jazz club. With an accent on bop, the Neumanns released a string of outstanding LPs by artists like **Dizzy Reece**, **Nick Brignola**, **Sal Nistico** and **Johnny Hartman**. But since the release of Hartman's album two years ago, the label has been very quiet. As we recently found out from Susan Neumann, the firm has simply been hibernating and waiting for an opportune moment to release several albums that have been in the can, and fortunately for us, that moment has arrived. Beehive has three new titles coming our way in the next month or so: **Roland Hanna** and the **New York Jazz Quartet in Chicago** captures the pianist with reedman **Frank Wess**, bassist **George Mraz** and drummer **Ben Riley**: "Hyde Park After Dark" is a leaderless date recorded during the Chicago Jazz Festival at the defunct Beehive Lounge. The disc features **Von Freeman**, **Clifford Jordan**, **Norman Simmons**, **Victor Sproles** and **Wilbur Campbell**, and includes a four-page brochure featuring rare photos from the 40's and 50's including a 1948 photo of Von Freeman on his discharge from the Army, a 16-year-old Clifford Jordan performing at a community center and Charlie Parker playing a club gig in the Windy City. While the "Hyde Park" LP obviously has an attraction for collectors, the real collectible is the label's third release, an as-yet untitled collection of unreleased tracks from the label's previously released sessions. That LP will be limited to 500 copies pressed on red vinyl and available by mail order only. Although the couple have yet to finalize their plans, Neumann presently projects that the LP will be sold for \$25 if purchased alone and at \$9.98 if bought in tandem with the other two new titles. Also upcoming for the label is a new LP by pianist **Junior Mance**, produced by **Bob Porter**. Asked about their two-year absence from the market, Susan Neumann told us that it was "mainly the economy. We did the two records and held them back because we felt that business was just terrible. Even though jazz records continue to sell for years, the initial impact at release time is very important. We felt that releasing the albums would have been dooming them in that market. But after talking with other people on our level of business, we decided that things have picked up and that it's the right time to release them now. We never really felt we were inactive," she added. "We've continued to keep up with the distributors and the artists." The recent death of one of those artists, **Johnny Hartman**, has also been on the Neumanns' minds. "We felt a real attachment for Johnny — he was such a lovely man," Neumann said. "His death has been a terrible tragedy for his family and music and us."

fred goodman

ARTIST PROFILE

GEORGE CLINTON



A Rap With The Father of Modern Funk

(with special guest star: Bootsy!)



by Harry Weinger

NEW YORK — While punk-funk rocker Rick James dominates the black contemporary charts and the rock-influenced/Linn drum-powered rhythms triggered by Prince insinuate themselves on the pop music scene, white funk bands from England's shores are making headway as well. All owe a debt to the groundwork laid by funk father George Clinton and his Parliament-Funkadelic aggregate, who for the past 15 years have been pioneering the marriage of rock-funk sounds to an awesome backbeat. Clinton, after years of legal battles with management and record companies, reappeared as a solo artist on Capitol Records in 1983 and proceeded to stick it to the skeptics by making "Atomic Dog" one of the biggest records of the year.

Though follow-up singles did not prove as successful, Clinton proved he still had a mean bark. A new release, "Nubian Nut," is garnering radio and sales attention, with an LP entitled "You Shouldn't've Bit, Fish" just out. Individual releases from Parliament and Funkadelic are due in 1984, legal entanglements notwithstanding; and another solo effort is set for P-Funk space-bass man Bootsy Collins as well. Yet both Clinton and Collins, who often act as spokespersons for the "gang," rightly claim they've been overlooked by mainstream America. At the recent Black Music Association conference (Cash Box, November 19, 1983), Clinton announced plans to join forces with the more readily-accepted English funk groups.

"I'm trying to get involved with producing some of the acts that I know are interested in funk," Clinton revealed to Cash Box. "Boy George and Culture Club? I love them. I came back here preaching about them before the record came out, and everybody thought I was nuts. I knew the approach would work. I feel the chemistry when I hear it. Rock has always borrowed from the music black people have made. I

know this British thing is going to happen, so why not be in it as opposed to being like the Muddy Waters, the Bo Diddleys and Chuck Berrys? I want to do it far enough in advance. It'll give me a new life, too."

Clinton has had a series of "new lives." Now in his forties, the P-Funk leader began recording in the sixties with a Parliament group. After a brief stint with a Motown subsidiary organization, they leaped onto the national charts in 1967 with "(I Just Wanna) Testify." Clinton later hooked into the psychedelic era with the creation of Funkadelic, a harder, more guitar-oriented version of his original band. The numerous members under Clinton's tutelage blossomed into one of the most successful, if not confusingly intertwined umbrella operations of the 1970's music business. But company problems surfaced at the start.

"Our record company, Revilot, went bankrupt," Clinton recalled, "and in court we were told we couldn't use the Parliament name, but we had to survive. So bringing the younger musicians up front and pushing the lead singers into the background, we had Funkadelic. Right then I told myself I'd never get caught with one name again, so when we finally got the Parliament name back, I just went with as many people as possible so that folks would start thinking of us together. There's a safety in that, even though we've had some tough conflicts with the industry. The legal people are not interested in making friends with everybody, they're interested in getting paid."

With Funkadelic making records for the Westbound label, Parliament was signed to Neil Bogart's upstart Casablanca Records, and hence began another new phase. The umbrella became a Mothership, and Clinton and the PFunk were off and flying. Hard, funky r&b treats aimed squarely at the serious dance-floor addicts, the cartoonish Parliament records were the forum for Clinton's spaced out theorems and yielded a goodly share of

pop hit singles, including "Tear The Roof Off" and "Flashlight."

By this time, Funkadelic had landed a deal with Warner Bros., and the P-Funk core was being spun off to seemingly anyone who was interested. Casablanca took on Parlet, Atlantic grabbed the Horny Horns (P-Funk horn section of James Brown alumni Fred Wesley and Maceo Parker) while Bootsy (another Brown graduate) went solo with Warners. Later to come was Zapp and Roger Troutman, but meanwhile the Mothership was beginning to lose its landing gear.

"When you get to be so big, there's never any time to keep things together," remarked Clinton. "When I took up the Mothership I didn't want to straighten up anything. I knew if I stopped it would never fly. I said to myself, 'I don't care what's going on around me. I want to get up far enough out of the reach of gravity, then I'll go back and see what kind of speeding tickets I got.' I just wasn't paying attention, and I really neglected some things."

Once Clinton came back down to earth, a proposed label deal with CBS was on hold, Casablanca folded into the PolyGram family, and the glut of P-Funk associated product had left the market saturated and confused. What hurt even more was the success of acts like the Gap Band, Rick James, George Duke and Prince, who had borrowed heavily from the "gang" and were crossing over in a big way. Bootsy Collins noted the group's giddy shortsightedness.

"Me and George and the whole Funkadelic were having big fun doing it, but while we were doing it, there was a guy like Prince, paying attention," he said. "We weren't writing anything down, we were just rapping and playing it loud. He studied it, picked up on it and threw it right back at us. Look at him, Time, Vanity 6. That's us. The same concept. And it works! But I'm learning from a Prince, a Rick James. There's something they're doing that we're not."

Clinton was also respectful of the heights reached by those groups — "They're keeping the funk out there while we get our chastisement," he admitted — but balked at following in anyone's footsteps.

"I'm leaning, too," said Clinton, "but to just make it totally commercial, well, that would be boring to me. I could do that, but it's really not interesting to me. The way I am is that if somebody tells me some things' not going to work, then I'm hard-headed. I've got to say, 'What's next?'"

Next is a return to British soil, where Clinton hopes to establish himself for the reemergence of his funk stature on American turf.

"I think we've got something new by incorporating some of this high-tech stuff, although it gets on my nerves sometimes," he remarked. "But I've accepted the fact it's what the kids like. I just try to feel out what's valuable. Computers are a tough gig. It makes one lazy and someone else smart."

Collins acknowledges the P-Funk family may have to play catch-up in 1984. Evidence of the current consumer attitude reared its realistic head at the BMA conference when Clinton was challenged to make different records because he sounded too much like Zapp — a band, of course, he recorded and promoted.

"That perception is very real, and that's exactly what we have to deal with," Collins noted. "People that just don't know that sound is really us, well, they just don't know. I can't let that stop me. I have to see further than that. What we have to do now is check out how to get what's in here, out. We've got to do that by finding a happy medium in there somewhere."

Clinton agreed and is anxious for the new product to be released. "I just do the records, man, I get off on doing a gang of music," he stated repeatedly. Clinton was also resigned to the continuing court hassles. "I was a bad boy and they told me to go stand in the corner," he noted, "but we proved we weren't finished. I hit a good one this time."

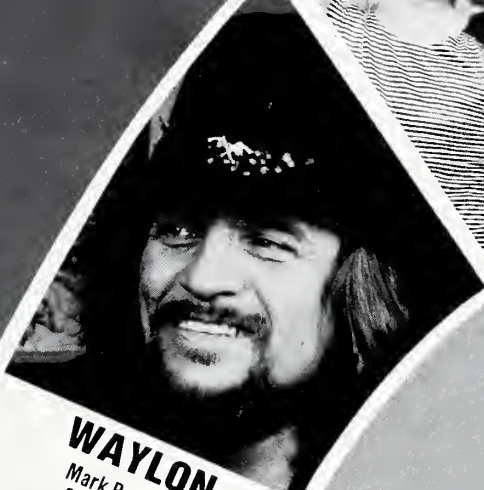


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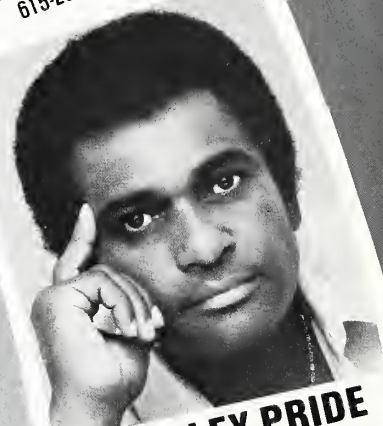
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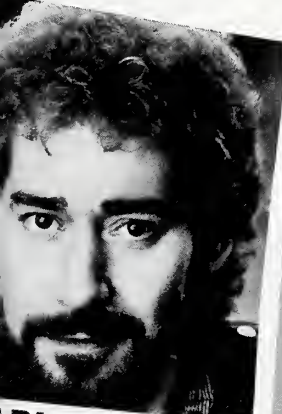
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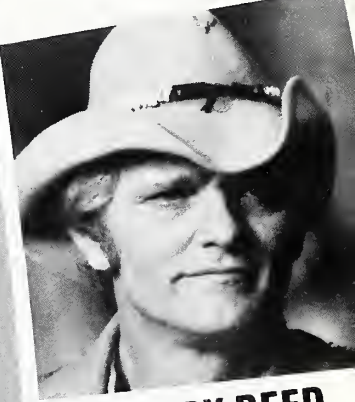
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Records and Cassettes



EXILE IN L.A. — Epic recording group Exile recently completed a six-city showcase tour with a sold-out performance at the Palomino in Los Angeles. The band's set featured a good mix of both new and old material and was capped by a rousing Motown-medley for an encore. Pictured above after the show are (l-r): Les Taylor, Sunny Lemaire, and Marlon Hargis of Exile; Mark Albert, vice president and general manager, *Cash Box*; and J.P. Pennington and Steve Goetzman of Exile.

Wrangler Hosts Showdown

NASHVILLE — Hundreds of family members and music industry personnel gathered at the Grand Ole Opry Wednesday, Nov. 16 for the 3rd annual Wrangler Country Showdown, sponsored by Dodge Trucks. The John Arnold Band from Norman, Oklahoma won first prize in the field of 51 contestants from every state but Connecticut and Hawaii. The group won a \$50,000 cash prize, a recording contract with Compleat Records, a booking contract with Top Billing, a customized Dodge van, a Kimball grand piano, a Gibson Les Paul Guitar, Wrangler jeans, sportswear and Wrangler shoes and boots.

Tracy Lynn Moseman from Billings, Montana was the runner up and also received \$15,000 in cash and Wrangler jeans, sportswear shoes and boots. Another winner, The Gavins from Hot Springs, Arkansas placed third and received \$10,000 and Wrangler jeans, sportswear, shoes and boots.

The 51 finalists represented their home state where they had already won regional contests sponsored by local radio stations in conjunction with Wrangler, before moving on to the state competition. The finalists were feted at a dinner at the Marriott Hotel on Monday night and were told the rules of the competition and entertained. The preliminary judging was held Tuesday in the Roy Acuff Theatre at Opryland. At that time the 10 highest scoring finalists were chosen to appear during the taped show Wednesday night.

AFM Goes Back To Bargaining Table

NASHVILLE — With the date of a possible strike set for Dec. 1 by the American Federation of Musicians (AFM) drawing closer, negotiators with the AFM union and record companies will return to the bargaining table Monday Nov. 28 in New York. Nashville local 257 chapter president Johnny DeGeorge, when asked before the Thanksgiving holidays about the possibility of a strike stated, "I don't think we're going to have one. They've been talking all along and are going back to the bargaining table on Monday."

At stake are two funds — The Special Payments Fund and The Music Performance Trust Fund which were implemented in 1943 as compensation to musicians for the drop in live performances and radio jobs when records became the main form of distributing music.

Louise Mandrell and Ed Bruce co-hosted the event which will be broadcast later on a cable channel. Reba McEntire and last year's winner Denise Price performed during the show in addition to Mandrell and Bruce and the 10 highest ranking finalists. The judge's panel for the night included Jo Walker-Meador, executive director of the Country Music Association, Harold Shedd, producer of Alabama, Patsy Bruce of the Bruce Agency, Tandy Rice, chairman of the board of Top Billing, Charlie Fach, president of Compleat Entertainment Corporation, Merlin Littlefield, ASCAP asst. to the exec. director and Frances Preston, vice president, BMI.

All acts were judged on originality of performance and musical arrangements, the tightness of performance, potential star quality and stage presence.

Blake Restructures

NASHVILLE — One of Nashville's oldest and largest booking agencies, Dick Blake International, was liquidated and renamed and has changed its corporate structure and artist roster since the death of founder Dick Blake last month. Now known as In Concert, the organization will work on a committee format with Scott Farager as the new President. Alan Whitcomb will act as executive vice president and Dave Barton will serve as vice president. Linda Edwards was named Secretary/Treasurer.

The organization will also now be working on a territory structure, where each agent will be assigned to a specific location. Previously agents were allowed to pursue different interests not specifically in one area.

The artist roster also changed dramatically when Ronnie Milsap, Barbara Mandrell and The Statler Brothers formerly with The Dick Blake company decided to start their own in-house booking agencies. The current roster of In Concert still maintains an impressive roster including Ricky Skaggs, Charly McClain, The Whites, Ronnie McDowell, Brenda Lee, Carl Perkins, Steve Wariner and Exile.

Barbara Mandrell, her husband Ken Dudley and Joann Berry formed the World Class Talent Agency with the initial acts including Barbara, Louise Mandrell and the Cannons. Joann Berry previously with Dick Blake International will serve as president of the new agency, and Don Fowler, formerly with Top Billing International, will be the agent. All three artists were previously with the Dick Blake agency.

Country Radio Seminar Accepts CMA Proposals For 1984 Meet

NASHVILLE — Speculation as to the direction the Country Radio Seminar (CRS) is going has run rampant since the CRS has accepted a proposal of the Country Music Assn. (CMA) to include some non-radio-related seminars at the upcoming Radio Seminar in March of 1984. The seminar is scheduled for March 1-3 in Nashville at the Opryland Hotel.

The CRS has traditionally shied away from outside involvement whether from record labels or other organizations. The CRS founding fathers, Jerry Seabolt, Tom McEntee, Biff Collie, Charlie Monk, and Barbara Stallings, all held strong convictions that the seminar must remain only a learning seminar. McEntee, who came to Nashville from *Cash Box* in New York in 1969, started a publication called *Country Music Survey*, which served as a catalyst and helped pull the country radio people together for a seminar. McEntee considers himself a conservative and says, "I've been around long enough to know that changes are going to take place; changes I may not like, but that's growth. You can call that growth, good growth or cancerous growth."

Tom Phifer from KRMD radio in Shreveport is a CRS board member and admits, "At first I was against their (CMA) involvement, but the more I listened, the more I felt they were not taking away from the seminar, but adding to it. I now am in favor of the plan as long as the CMA sticks with the original agreement." That agreement between the CRS and the CMA is basically that the CMA handle its seminars separately and the CRS continue to have full control of all its own activities. Les Acre of WMC in Memphis and long time attendee of the seminar stated, "The new arrangement should be successful, as long as it does not turn into a party atmosphere like the October convention. We must call on the board of directors to keep complete control of the seminar itself."

Jerry Seabolt, who has often been considered overprotective of the seminar, says he "... wholeheartedly endorses the efforts by an organization that is trying to advance the exchange of ideas and knowledge." Seabolt, who resigned from the CRS board last year, said only that his resignation had to do with the seminar's "present size and form."

Another one of the founders, Charlie Monk, stated, "I have a great reluctance to badmouth the new arrangement because it could help the industry. The Country Radio Seminar is the most prestigious event to

come out of Nashville, without cocktail parties and hospitality suites, and I think the CMA is trying to take advantage of that, not in a negative manner, but simply to be associated with a successful organization." For over 10 years, the seminar had not allowed cocktail parties or hospitality suites, but three years ago started an artist reception in order to provide radio people with an opportunity to meet and talk with recording artists. Last year the doors appeared to be thrown wide open as record companies and syndicators were allowed and encouraged to have such hospitality suites.

Biff Collie is very outspoken about the direction the radio seminar may be taking. "I don't know what the conditions of such a joint venture may be," he says, "but I'm concerned about the delusion of the seminar. I've always been a pro-CMA person, but our cardinal rule had always been to keep the seminar non-commercial, non-political and simply hard facts. Maybe when you get less program or music directors and more radio executives on the board, their thoughts may be to get bigger — more quantity and less quality."

Frank Mull, who has been with the seminar from the beginning, feels that approximately 50 percent of the registrants are non-radio anyway. "This is more of an economical value because registrants can attend two seminars for the price of one airline ticket," he explained. Mull did not say if the registration fee for the radio seminar would be increased to cover the CMA seminar or if that would simply be a separate fee. He did say that the CMA would probably call its seminar the Music Industry Professional Seminar (MIPS). Mull added, "The CRS has been supported by the music industry since its conception, and now we have an opportunity to give something back."

Don Keith from WJRB in Nashville concurred that, "the present seminar is limited, and in order to grow we must attract a good cross section of individuals, but I would not want to see it become a video, cable or pinball conference."

MCA Records Nashville president, Jim Fogelsohn chaired the convention development committee for the CMA and worked out details of seminars that could be held to coincide with the broadcast seminars, and hopefully attract non-radio registrants. Under this plan, radio registrants should attend radio related seminars and industry registrants should attend the CMA seminars.

(continued from page 34)



AND THE WINNER IS... — Members of the John Arnold Band from Norman, Oklahoma gathered on stage after winning the Wrangler Country Showdown. Joining them are Tandy Rice (fourth from left), chairman of the board of Top Billing Booking Agency, who will now book the group and Charles Fach (r), president and chief operating officer of Compleat Entertainment Corporation, who has signed the group to a recording contract.

TOP 75 **A**LBUMS

	Weeks On Chart	11/26		Weeks On Chart	11/26
1 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4679)	1	11	37 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	45	3
2 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5406)	3	35	38 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	44	2
3 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	2	12	39 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	42	2
4 DON'T CHEAT IN OUR HOMETOWN RICKY SKAGGS (Epic FE 38954)	4	5	40 MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	55	9
5 IN MY EYES JOHN CONLEE (MCA-5434)	5	11	41 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9 23958-1)	60	2
6 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	6	22	42 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	33	4
7 THE CLOSER YOU GET ... ALABAMA (RCA AHL 1-4662)	7	38	43 CASTLES IN THE SAND DAVID ALLEN COE (Columbia FC 38535)	37	31
8 SPUN GOLD BARBARA MANDRELL (MCA-5377)	8	16	44 WHITE SHOES EMMYLOU HARRIS (Warner Bros. 9 23961-1)	48	2
9 GREATEST HITS, VOLUME II EDDIE RABBITT (Warner Bros. 9 23925-1)	9	13	45 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	29	91
10 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	10	8	46 NEW LOOKS B.J. THOMAS (Cleveland Int'l/Columbia FC38561)	32	32
11 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	11	45	47 GREATEST HITS KENNY ROGERS (Liberty LOO 1070)	46	142
12 WHY LADY WHY GARY MORRIS (Warner Bros. 9 23738-1)	12	11	48 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	47	30
13 CRYSTAL GAYLE'S GREATEST HITS (Columbia FC 38803)	13	11	49 SNAPSHOT SYLVIA (RCA AHL 1-4672)	49	26
14 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9 23912-1)	17	5	50 A LIFETIME OF SONG MARTY ROBBINS (Columbia KC2 38970)	50	10
15 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	15	28	51 OVER EASY TERRI GIBBS (MCA-5443)	51	8
16 MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	16	5	52 SHINE ON GEORGE JONES (Epic FE 36406)	52	32
17 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	22	3	53 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	38	60
18 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL 1-4826)	19	3	54 PARADISE CHARLY McCLAIN (Epic FE 38584)	56	26
19 KEYED UP RONNIE MILSAP (RCA AHL 1-4670)	14	33	55 TRUE LOVE CRYSTAL GAYLE (Elektra 60200-1)	58	59
20 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23967-1)	18	67	56 RED HOT SHELLY WEST (Viva 9 23983-1)	66	2
21 HANGIN' UP MY HEART SISSY SPACEK (Atlantic America 7 90100-1)	25	8	57 COUNTRY BOY'S HEART RONNIE McDOWELL (Epic FE 38981)	67	2
22 TOO HOT TO SLEEP LOUISE MANDRELL (RCA AHL 1-4820)	27	6	58 GREATEST HITS JOHNNY LEE (Warner Bros. 9 23967-1)	68	2
23 GREATEST HITS JOHN CONLEE (MCA-5404)	23	32	59 FOR EVERY ROSE JOHNNY RODRIGUEZ (Epic FE 38806)	40	10
24 BURLAP & SATIN DOLLY PARTON (RCA AHL 1-4691)	24	23	60 AMERICAN MADE OAK RIDGE BOYS (MCA-9390)	53	42
25 DIRTY LOOKS JUICE NEWTON (Capitol ST-12294)	20	10	61 STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 9 60223)	54	41
26 TAKE IT THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	21	30	62 A DECADE OF HITS THE CHARLIE DANIELS BAND (Epic FE 38795)	57	18
27 JONES COUNTRY GEORGE JONES (Epic FE 38978)	30	2	63 WEST BY WEST SHELLY WEST (Warner/Viva 9 23775-1)	59	37
28 NIGHT GAMES CHARLEY PRIDE (RCA AHL 1-4822)	35	10	64 YELLOW MOON DON WILLIAMS (MCA-5407)	61	32
29 LOVE LIES JANIE FRICKE (Columbia FC-38730)	39	4	65 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Complet CPL-1-1004)	62	30
30 GREATEST HITS DOLLY PARTON (RCA AFL-14422)	34	41	66 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	63	59
31 THE HEART NEVER LIES MICHAEL MURPHEY (Liberty LT-51150)	31	4	67 STRAIT FROM THE HEART GEORGE STRAIT (MCA-5320)	64	13
32 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1-8514)	43	3	68 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	73	141
33 DELIVER OAK RIDGE BOYS (MCA-5455)	36	4	69 SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia FC 38603)	65	31
34 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37998)	26	62	70 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37540)	75	105
35 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	28	60	71 PERSONALLY RONNIE McDOWELL (Epic FE 38514)	69	36
36 SLOW BURN T.G. SHEPPARD (Warner/Curb 9 23911-1)	41	4	72 LOST IN THE FEELING CONWAY TWITTY (Warner Bros. 9 23869-1)	70	42
			73 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LT-51143)	71	39
			74 TOUGHER THAN LEATHER WILLIE NELSON (Columbia FC 38248)	72	38
			75 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	74	58



SIGNING ON THE DOTTED LINE — Mesa recording artist Karen Taylor-Good recently signed an exclusive booking agreement with United Talent. Pictured (l-r) are: Dave Schuder and Paul Bryant, agents; Taylor-Good; and Reggie Mac, general manager of the Agency.

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COUNTRY COLUMN

LET'S GO EXPO! — Thousands of people converged on Nashville's Municipal Auditorium for the second annual Entertainment Expo over the weekend. The crowds were treated to over 150 booths where they could see videos, collect free records from the record companies and gather samples of song books publishers were giving out. The booths were more elaborate and polished from last year and offered a wide variety of wares. Friday night the event started off with a cocktail party for industry executives, exhibitors and press and was followed by the President's hour where the top Nashville music industry executives manned their booths and were available to answer any questions regarding their businesses. Continuous talent highlighted the weekend event, with appearances by **The Oak Ridge Boys, Rodney Crowell and Rosanne Cash,**



LOOK OUT HOLLYWOOD — Louise Mandrell (l) and Roberta Flack recently guest starred in the TV soap opera Another World. Mandrell performed her latest single "Runaway Heart" off her "Too Hot To Sleep" LP.

BABY BOOM — A couple of expecting daddys were caught by surprise this week when their wives gave birth at unexpected times. BMI's Phil Graham was in charge of Transportation and Hotels for Entertainment Expo and was planning for the event when his wife Angela gave birth to a daughter, Julia Ann, minutes before Expo began on Friday night. The proud father showed up a couple hours late to Expo but reported mother and daughter were doing fine. Earlier in the week publicist Woody Bowles was at the Wrangler Showdown Dinner with a couple of his artists who were performing for the 51 finalists and was talking about the upcoming birth of he and wife Elaine Ganick's expected twins. Little did anyone know that less than 10 hours later Woody and Elaine would be the parents of twin daughters, Kristen and Erin, who weighed in at 6½ and 5¼ pounds.

INDIGO EXPANDS — Indigo Music Groups and Nashville Audio Video Productions Inc. have recently expanded and now include The Producers' Group, which is comprised of individuals who have managed divisions of corporations, film and audio production companies and advertising and public relations firms. Stephen P. von Hagel will be heading the new branch and will be assisted by Page Davis.

BACK TO THE BOOK — J. Aaron Brown and Hal Leonard Publishing Corporation released a 320-page book last week, spotlighting 100 of Nashville's finest tunes. *The Songs That Made Nashville Music City U.S.A.* includes songs that have been the most important in establishing artists, publishing firms and record companies. Some of the tunes included are "Your Cheatin' Heart," "Crying My Heart Out Over You," "Somebody's Knockin'" and "Make The World Go Away." All song arrangements include melody line, lyrics and easy guitar chord symbols. The book also features information on Nashville, photos and a directory of professional music organizations and associations, plus a compilation of "music city" facts, information of the history of Nashville and the Grand Ole Opry.

WAYLON RETURNS — Waylon Jennings just returned from his tour of Europe where he visited numerous countries and had some interesting experiences. Ireland won his approval as having the best food he has ever tasted, but Berlin won out with the most interesting accommodations. When he arrived he went to his hotel which happened to be in the most bombed out area of Berlin. The hotel had a barbed fence around it and Jennings had to be checked before entering. Not everything was as surprising as that, when he performed at Musik Laden, Germany's most popular music show, he received three standing ovations.

SECRIST VISITS — B.B. Secrist visited the Cash Box offices last week and had a chance to talk about his latest doings and about his store he opened in West Virginia where he specializes in buying, trading and selling old records and tapes. One old 45 recently sold for \$500.00.

CONDOLENCES — Country comedian Alvin Junior Samples, known as Junior Samples on the television show "Hee Haw" died Nov. 13, at his home in Cumming, Ga. of a heart attack. He was with the show for 16 years. He is survived by his wife, Grace Bolton Samples, six children, five sisters and three brothers.

THIS AND THAT — Terri Gibbs favorite author Phyllis Whitney has announced that Gibbs will be included in her newest book *Rain Song* as the book heroine's favorite singer....**Steve Gattin** slammed a hole-in-one off the 17th tee during the Kapalua Int'l Championship of Golf in Maui and won a 1984 Toyota and golf cart, however the USGA immediately revoked his amateur status for a period of two years for accepting the prizes, and he will now be considered a "non-amateur"....**Mel Tillis** and **The Oak Ridge Boys** have been spending time at Nashville's Vanderbilt Children's Hospital cheering up the kids and donating not only their time, but home-baked cookies, toys, tour books and other gifts.

anita m. wilson

CMA Elects New Officers; McCullough Named Pres.

NASHVILLE — The Country Music Association Board of Directors elected Richard L. McCullough President of the CMA and Ralph Peer II Chairman of the Board. The elections were held at Nashville's Commerce Union Bank Nov. 18 during the board's fifth meeting of the year.

Dick McCullough is Senior vice president of J. Walter Thompson Company in Chicago which represents Kraft, Inc. and Dart D. Kraft Corporation as well as Northern Telecom Electronics. Kathy Gangwisch of Kathy Gangwisch and Associates replaces McCullough for the second year of his officer term.

Ralph Peer II is head of the Peer-Southern music publishing and producing group his father started 55 years ago, which now includes offices in 23 countries.

Other newly elected CMA officers for the 1983-84 year are as follows: Executive Vice President, Joe Galante, RCA Records/Nashville; Senior Vice President, Sam Marmaduke, Western Merchandisers/Amarillo, Tx.; Vice President, Salvatore Chiantia, National Music Publishers Association/New York; Vice President, Jerry Bradley, Bradley Productions/Nashville; Vice President, Hal Durham, Grand Ole Opry/Nashville; Vice President, Frank Jones, PolyGram Records/Nashville; Vice President, Jeff Davidson, Gannett Broadcasting Group/Atlanta; Vice President, Lynn Shults, Capitol/EMI-America/Liberty Records/Nashville; Vice President, Bob Montgomery, Writers House Music/Nashville; Vice President, Sam Lovullo, Gaylord Program Services/Los Angeles; Vice President, Brenda Lee/Nashville; Vice President, James Bowen, Warner Brothers Records/Nashville; Vice President, Lee Zhitto, BILLBOARD/Los Angeles; Vice President, Irwin Robinson, Chappell Music/New York; Vice President, David Lieberman, Lieberman Enter-

prises/Minneapolis; Vice President, Sid Hutchcraft, Illinois State Fair/Springfield, Il.; International Vice President, Dennis Brown, Joe Brown Enterprises/New Zealand; International Vice President, Manfred Zumkeller/WKA, Hamburg, West Germany; Secretary, Stan Mores, Scotti Brothers Management/Los Angeles; Assistant Secretary, David Conrad, Almo-Irving/Nashville; Treasurer, Buddy Killen, Tree International/Nashville; Assistant Treasurer, Jay Morgenstern, Warner Brothers Publishing/Los Angeles; Sergeant-At-Arms, Richard Sterban, The Oak Ridge Boys/Hendersonville, Tn.; Assistant Sergeant-At-Arms, Dianne Petty, SESAC/Nashville; Historian, Jim Halsey, Halsey Company International/Tulsa; Assistant Historian, Sonny Andersen, Disneyland/Walt Disneyworld/Los Angeles.



LIVEWIRES — Country singer/songwriter Bobby Bare (l) joins host Fred Newman for Nickelodeon's fourth season of the teenage talk show, *Livewire*. The show is currently in production in New York City. The new season will premiere in January, 1984.



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Country Artists In Demand In Vegas

(continued from page 20)

on to explain that it doesn't really matter if the artist is country or not, "the ones that can do the business are booked in the hotels, it doesn't matter if it is The Oak Ridge Boys or Sinatra as long as they sell tickets."

Performing at the IAFE convention

provides a way for some of the artists to perform for the fair buyers that have never seen them before which may lead to future bookings. As Lee Greenwood's manager, Larry McFaden stated, "when we leave Las Vegas we hope to have next year's itinerary filled."

TOP 15 ALBUMS

Spiritual

Weeks
On
Chart

- | | | |
|--|-------|----|
| 1 I'LL RISE AGAIN
AL GREEN (Myrrh MSB-6747)
Open | 11/26 | 13 |
| 2 ROUGH SIDE OF THE MOUNTAIN
R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059)
Open | 4 | 29 |
| 3 JESUS I LOVE CALLING YOUR NAME
SHIRLEY CAESAR (Myrrh MSB-6721)
Open | 2 | 23 |
| 4 DETERMINED
TRAMAIN HAWKINS (Light-5821)
"I'm Determined" | 5 | 8 |
| 5 WE SING PRAISES
SANDRA CROUCH (Light-5825)
Open | 6 | 7 |
| 6 THIS TOO WILL PASS
JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072)
Title Cut | 8 | 6 |
| 7 FEEL THE SPIRIT
THE WILLIAMS BROTHERS (Myrrh MSB-6745)
Open | 3 | 14 |
| 8 UNCLOUDY DAY
MYRNA SUMMERS (Savoy SL 14594)
Open | 7 | 12 |
| 9 PEACE BE STILL
VANESSA BELL ARMSTRONG (Onyx/Benson R 3631)
Title Cut | 9 | 34 |
| 10 LONG TIME COMING
WINANS (Light 5826)
Open | 10 | 9 |
| 11 WORDS CAN'T EXPRESS
NICHOLAS (Message Records MGN-1002)
"The Closer I Get" | 14 | 2 |
| 12 LEAD ME
THE JACKSON SOUTHERNAIRS (Malaco 4383)
Open | 12 | 32 |
| 13 MAKE ME AN INSTRUMENT
CANDI STATON (Beracah-1001)
"God Can Make Something Out Of Nothing" | 13 | 18 |
| 14 LORD, YOU KEEP ON PROVING YOURSELF TO ME
FLORIDA MASS CHOIR (Savoy SGL 7078)
"Be Ye Steadfast" | 11 | 35 |
| 15 YOU BROUGHT THE SUNSHINE
THE CLARK SISTERS (Sound of Gospel SOG 132)
Title Cut | 15 | 56 |

Inspirational

Weeks
On
Chart

- | | | |
|---|----|----|
| 1 SIDE BY SIDE
IMPERIALS (Dayspring/Word 7014112015)
"Wait Upon The Lord" | 1 | 9 |
| 2 AGE TO AGE
AMY GRANT (Myrrh MSB-6697)
Open | 2 | 84 |
| 3 MORE POWER TO YA
PETRA (Star Song SSR0045)
Open | 3 | 46 |
| 4 MORE THAN WONDERFUL
SANDI PATTI (Impact R 3818)
Title Cut | 4 | 24 |
| 5 WALL OF GLASS
RUSS TAFF (Myrrh MSB 6706)
"We Will Stand" | 5 | 20 |
| 6 LEGACY
BENNY HESTER (Myrrh MSB-6704)
Open | 6 | 16 |
| 7 LEGACY
MICHAEL CARD (Milk & Honey MH1045)
Open | 7 | 13 |
| 8 MICHAEL W. SMITH PROJECT
(Reunion RRA0002)
"Great Is The Lord" | 8 | 25 |
| 9 SIGNAL
DALLAS HOLM AND PRAISE (Greentree Records RO-3947)
"Losing Game" | 9 | 5 |
| 10 PRESS ON
JOE ENGLISH (Myrrh/Word MSB-6750)
"Stop" | 11 | 10 |
| 11 COUNT THE COST
DAVID MEECE (Myrrh MSB-6744)
Open | 12 | 17 |
| 12 THE GIFT GOES ON
SANDI PATTI (Impact Records-R03874)
"O Magnify The Lord" | 14 | 18 |
| 13 NOT OF THIS WORLD
PETRA (Star Song SPCN 7-102-05086-0)
Open | — | 1 |
| 14 A CHRISTMAS ALBUM
AMY GRANT (Myrrh MSB-6768)
"Love Has Come" | — | 1 |
| 15 I PUT AWAY MY IDOLS
DION (Dayspring DST 4109)
"Day Of The Lord" | 15 | 30 |

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.



CANADIAN GOLD — Members of RCA Records recording group Alabama were recent recipients of gold album awards in recognition of the success of the "Closer You Get" and "Feels So Right" LPs. Pictured above at the presentation are (l-r): Robert Summer, president RCA; Jeff Cook, Teddy Gentry and Mark Herndon of Alabama; John Ford, vice president/general manager, RCA, Canada; Rady Owen of Alabama; and Joe Galante, vice president RCA, Nashville.

Country Music Dominates Fair Markets

(continued from page 20)

are more family oriented and anyone will enjoy it." Their show this year featured such country acts as Earl Thomas Conley and Vern Gosdin, while the rock acts were limited to local bands that have strong followings, mainly because the size of their largest stage won't hold a large rock group and with so many acts performing they can't afford big name acts.

Estel Callahan from the Indiana State Fair and president of the IAFE stated, "we've always had several country artists every year." This past year's lineup had more than 50 percent country acts including Willie Nelson, Merle Haggard, The Oak Ridge Boys, The Statler Brothers, Kenny Rogers, Larry Gatlin and The Gatlin Brothers, and Anne Murray. When booking an act, Callahan checks out who's available, who's playing fairs and what price range they are working for.

The Tennessee State Fair has the unusual problem of musical saturation. Ted Vaughan explained that "people in Nashville don't come here for entertainment because Nashville is so saturated with music and as a result we don't get any increased gate sales no matter what we do". For the past two years the Tennessee State Fair has featured Willie Nelson, this year as the only act and last year with several rock acts.

"We stuck with one country group because last year we spent \$226,000 on our entertainment and we didn't feel like it

made us any money," Vaughan added.

Jerry Kaye at the Ohio State Fair summed up the main feeling when he stated, "we had a survey at our fair this year and they didn't think we had enough country acts so we're probably going to go a little stronger with the country acts next year."

CRS Agrees With CMA

(continued from page 22)

Commenting on the cooperative effort of the Country Radio Broadcasters (CRB) and CMA, Jim Ray, president of the CRB, stated, "This year's Seminar will enable more members of the country music industry to exchange ideas and information in the same manner that the country radio broadcasters have been doing for 15 years. The inclusion of the music industry panels in the upcoming Seminar will bring all facets of the industry together for an all encompassing educational forum."

Shuey Opens Agency

NASHVILLE — Dick Shuey, formerly with Tessier Talent and Atlas Artist Bureau has opened his own firm, The Dick Shuey Talent Agency. The firm will represent such artists as Dave Dudley, Joe Sun, Christy Lane, Jack Greene, the Burrito Bros., Bobby G. Rice, Charlie Walker, Bobby Lewis, Peggy Sue and Sonny Wright. The company can be reached at P.O. Box 809, Goodlettsville, TN, 37072.



SO MUCH FOR ICE CREAM — The Hemphills and HeartWarming Records and The Benson Company recently sponsored a contest for the best bumper sticker idea in conjunction with their latest LP, "Louisiana Live." Eight-year-old Marjorie Kaye Presley won with the winning slogan "I Like Jesus Better Than Ice Cream" and received an alligator hunting trip with the Hemphills and her father. Pictured at the drawing are (l-r): Wayne Hilton, general manager, HeartWarming Records; LaBreeska Hemphill; Loren Balman, marketing director The Benson Company; Jan Binkley, radio promotion coordinator, The Benson Company; and Joel Hemphill.

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Classified Ads Close WEDNESDAY

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MISCELLANEOUS

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FEATURE PICKS

ALBUMS

(continued from page 10)

Benatar/Newton-John-styled voice complete command. From the eerily nocturnal "Heart Out Of Time," the underestimated gem in this collection, to the more upbeat "Call Of The Wild," Shipley's engaging interpretations add a sparkle to each track. As a special treat, she does a version of the Zombie's classic, "He's Not There."

SOLID GOLD — Marilyn McCoo — RCA AFL 1-4863 — Producer: David Wolfert — List: 8.98 — Bar Coded

Marilyn McCoo is one of the hosts of TV's well-known music variety show "Solid Gold," and with that kind of exposure this record of cover tunes could well be one of the season's hottest A/C rack items. McCoo offers versions of such songs as The Police's "Every Breath You Take," Culture Club's "I'll Tumble 4 Ya," Willie Nelson's "Always On My Mind," and a medley cleverly matching Bowie's "Let's Dance" to Men Without Hats' "Safety Dance." Session pros Carlos Vega, Lenny Castro and Michael Landau assist the vocalist in this effervescent tribute to Top 40, which might well click with MOR and pop programmers. New music and alternative radio may want to check out some cuts for their possible novelty potential as well.

ESTEEM — Machinations — Oz/A&M SP-12505 — Producers: Russell Dunlop, Bruce Brown, Lobby Loyde — List:

In the disquieting-but-danceable style of Tears For Fears and Depeche Mode, Australian quartet Machinations make rhythmic music with sinister overtones. The emphasis here is on extended cuts with oblique lyrics, creating a sustained, almost hypnotic mood. Vocalist Fred Loneragan has a limited range, but uses what he has effectively to express alienated sentiments. DOR and college radio should warm to Machinations' sound.

SMELL OF FEMALE — The Cramps — Enigma 21 — Producer: The Cramps — List: 6.98

One of the seminal punkabilly bands, The Cramps has, along with the Ramones, been called one of the few American groups that truly reflects the rich tradition of American rock and roll. A bass-less band whose live performances have often resembled finger-painting parties because of their unruliness and a general musical mess, "Smell Of Female" captures the band at its ragging best during two shows at the Peppermint Lounge. A six-track live mini-LP, the band's release features Lux Interior's deranged vocals on such originals as "I Ain't Nothing But A Gorehound" and "Call Of The Wighat," plus rave-up interpretations of "Faster Pussycat" and "Psychotic Reaction."

BLACK CONTEMPORARY

RAPID TRANSIT — Azymuth — Milestone M-9118 — Producer: Jose Roberto Bertrami — List: 8.98 — Bar Coded

As the band's fifth domestic release, Azymuth's experimentations in the fusion of jazz, funk and samba continue with one of the three often playing a prevailing role in the songs. The Brazilian group's "crazy samba," the term given to the aforementioned fusion, is a relaxed, easy listening excursion into the nightlife atmosphere of Rio. From the melodic fretless bass work on "Afternoon" to the disorienting mood created in "Somewhere In Brazil" the band constantly explores new territory.

KIDDIE ALBUMS

SPLASHDANCE — Mickey Mouse — Disneyland 62520 — Producers: Michael Silversher and Jymn Magon — List: 8.98

Film and recording veteran M. Mouse updates his endearing style in this album-long tribute to ladyfriend Minnie. Techno-pop is the order of the day as such Disney stalwarts as Chip 'n' Dale and Donald Duck offer ultra-modern dance fare. "Hoedown At The Robot Farm," "Digital Duck" and "One Little Android" are among the original tunes included. Also found here is Sparks' "Minnie Mouse," first released on the band's "Angst In My Pants" LP.

FEATURE PICKS

SINGLES

(continued from page 10)

hand for their efforts here. Ex-Time members Lewis and Harris lay down an irresistible groove while Lynn shouts, "your love deserves an encore," complete with a live audience sound effect track. An immediate black contemporary add with sights on applause and play from Top 40.

BLACK CONTEMPORARY

CHIC (Atlantic 7-89725)

Give Me The Lovin' (3:28) (Chic Music, Inc. — BMI, admin. by Warner-Tamerlane Publishing Corp.) (B. Edwards & N. Rodgers) (Producers: N. Rodgers & B. Edwards)

It seems that if a group or artist hasn't borrowed from Chic in the past few years, at least Nile Rodgers has produced their record. Now Rodgers and Bernard Edwards are back with the group's first 1983 release, and the initial single from the "Believer" LP is a dense, hard R&B/funk track with the trademark sweet urban sound of vocalist Alfa Anderson. Chic turns the chorus hook into an awesome chant, which should provide for an exciting dance-floor and urban radio backdrop.

CHRISTMAS SINGLE

PATSY (Roperry PR-2255)

"Kid" Santa Claus (3:20) (Petite Prose Music — BMI) (Patsy Maharam) (Producer: Patsy Maharam)

"Joggin's" Patsy Maharam asks that she be called "Kid Santa Claus" when substituting for Big Daddy during a gift distributing sleigh-ride. The enchanting tale delivers on its promise of brightening up Christmas, and could well lead to the title character becoming an annual favorite.

BILLY SQUIER (Capitol P-B-5303)

Christmas Is The Time To Say "I Love You" (2:52) (Songs Of The Knight — BMI) (Billy Squier) (Producers: Mack & Billy)

Squier's warm, original Christmas rocker was released last year as the B-side to "My Kinda Lover" and is now getting the individual attention it deserves. The hard rock guitar instrumentation is the only thing hard about the party tune, which actually was recorded in the midst of a studio party in August, 1981. Subsequently, MTV recreated the atmosphere in a party taping of the performance which it airs regularly at Christmastime, thus giving the song further prerelease awareness.

DAVE EDMUNDS BAND (Columbia 38-03428)

Run Rudolph Run (3:35) (J. Marks-M. Browdy) (Producer: Dave Edmunds)

Thanks to the singles success achieved by Edmunds earlier this year, this Christmas rock staple, taken from the "Party Party" soundtrack album, should do better than it did in its initial release last year. Caroled previously by Chuck Berry and Keith Richards, the tune is perfect for Edmunds, who rides merrily all the way home.

THE TEMPTATIONS (Gordy 1713GF)

Silent Night (6:03) (Public Domain) (F. Gruber) (Producer: Gil Askey)

The previously released Temptations' "Silent Night" offers a comforting Christmas celebration as well as a fervent desire for world freedom, all intertwined with a gospel-influenced version of the holiday standard. Lead voices switch from angelic falsetto to mellow bass to raspy tenor, each giving a stellar soul vocal performance. The six-minute length actually seems too short for singing of this quality.

PLACIDO DOMINGO (CBS AE/ 1/69)

It's Christmas Time This Year (2:48) (Cherry Lane Music Publishing Co., Inc./The Great Zs Co. — ASCAP) (Lee Holdridge/Carol Conners) (Producer: Milton Okun)

With help from the Vienna Symphony Orchestra and conductor Lee Holdridge, opera's supertenor sets a lovely yuletide winter wonderland. Although the lyrical imagery may be familiar from similar seasonal songs, try to find another sung with a voice so rich, warm and brilliant. Perfect music for gathering around the hearth.

CASH BOX

December 3, 1983

AROUND THE ROUTE

by Camille Compasio

Loewen America prexy **Rus Straban** announced three new distributor appointments, in line with the firm's current effort to further strengthen their U.S. distributor network. The new distribs who will be handling the NSM phono line are: **Bally Northeast** in Syracuse, NY; **Bally Northeast** in Cheektowaga (Buffalo, NY) and **General Leisure** in Portland, Oregon. During the recently held AMOA convention in New Orleans, Loewen America hosted a national distribs meeting and product showing which was highlighted by the introduction of two new jukeboxes, namely a compact model and a standard unit that will fit into the poshiest of locations. It was at this meeting that Loewen presented "awards of excellence" for sales in 1983 to the following: **World Wide Dist.**-Chicago, first place (accepted by **Harold Schwarz**); **Cleveland Coin**-Cleveland, second place (accepted by **Ron Gold**) and **Atlas Music** of Pittsburgh, third place (accepted by **Phil Greenberg**). Our congratulations to the winners. Rus, along with the firm's newly appointed director of sales **Bob Lentz**, has been quite on the go since AMOA, visiting with distribs, doing service schools at Belam in Miami and Belam in Lake Success, NY and making

(continued on page 35)

AMOA Seminar Discusses Arcade "Identity" and Survival

by Marc Sternberg

LOS ANGELES — Attendees at last month's AMOA convention in New Orleans were privy to a special seminar on improving game room profitability. The session, entitled "Fun Centers: A Quest for Identity and Style," was chaired by past AMOA president Norman Pink, and focused on present problems facing arcade operators, ways of coping with these problems, and planning for the future.

Addressing the issues were Tom McAulife, vice president, Time Out Amusement Centers; Tony Urso of Madison Coin Machine Company; Murph Gordon, vice president, Bally's Alladin's Castle; and David Brown, president of Bullwinkle's.

According to McAulife, success in the arcade business is synonymous with maintaining a favorable image in the community, catering towards your customer's needs, and choosing a suitable location.

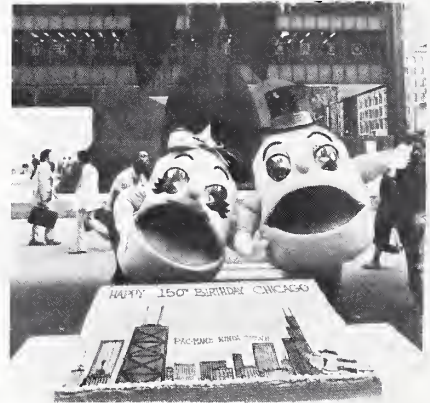
"In order to achieve a positive identity," stated McAulife, "one must be sensitive to the community. In a mall or neighborhood location, there are always certain criteria demanded by the general public that remain consistent with good business ethics. It behooves the operator to impose these rules *before* government authorities impose them on you."

Drawing on his experience, McAulife made the following suggestions for maintaining a "positive identity" in the community:

1. Have a conspicuously posted truancy policy.
2. Have rules prohibiting loud and abusive language.

3. Have rules against gambling in the arcade.
4. Have rules regarding eating, drinking and smoking in the game room.
5. Use general and indirect lighting to provide a friendly and inviting atmosphere.
6. Maintain a clean environment and keep

(continued on page 36)



PAC'S KIND OF TOWN — Chicago is! Members of the "Pac-Man" family including "Ms. Pac-Man" joined the bedecked Picasso sculpture ensconced in Chicago's Daley Center Plaza to kick off festivities celebrating the 150th birthday of the Windy City. The world famous Pac-Man characters were on hand with Mayor Harold Washington and a host of Chicago dignitaries to commemorate the occasion at a special ceremony, held in mid-October.

CONTENTS

New Equipment	37
Industry News	36
Calendar	38
Jukebox Programmer	39

COIN MACHINE



Around The Route

(continued from page 34)
 arrangements for the 12/6-7 Bally Advance showing of the new NSM jukeboxes in south San Francisco, where both will be in attendance.

Sad note: **Tony Oliveri**, who was associated with American Shuffleboard Co. of Union City, New Jersey, for 35 years, passed away on November 3. "All of us at American Shuffleboard will remember Tony's friendliness, loyalty and his ability to cooperate with everyone who was in contact with him," said **Nick Melone**, general manager. "Tony will be sorely missed by all of us."
Cash Box would like to express condolences to his family.

Look for early December shipment of the new Exidy "Crossbow," which was premiered most successfully at the recent AMOA convention. Director of marketing **Lila Zinter** passed along glowing test reports on this new piece, which has been put up against top laserdisc games as well as other 'hits' in test and has produced earnings to surpass some of the 'biggies.' Watch for it!

ATE becomes ATEI. The noted London convention will celebrate its 40th anniversary next year (see separate story) and to mark the occasion show officials have incorporated the word International into its title. The move serves to underscore the show's appeal to exhibitors and visitors from throughout the world. The Amusement Trades Exhibition International will be held a little later than usual next year — specifically during the period of February 28 thru March 2, 1984 — in the Grand Hall, Olympia (London), which is another deviation from the norm. Attendance is limited exclusively to members of the trade and a special reduced registration rate is being offered for requests received prior to February 2. For further information contact Amusement Trades Exhibitions Ltd., 122 Clapham Common North Side, London SW4 9SP, England.

The trade has been anxiously awaiting the unveiling of the first new games from **Nolan Bushnell's Sente Technologies** and the big day is very close at hand. The firm will be hosting a distributor's conference on December 9 when the new products will be showcased and a few days later there will be a special media presentation. Following these preliminaries, Sente plans to feature their new games at the February '84 ASI convention in Chicago.

Stern Electronics, Inc. reports "tremendous response" to its new "Goal To Go" laserdisc, live action football game, which was introduced at the recent AMOA convention.

PAO Show scheduled. The second annual Pacific Amusement Operators Show has been scheduled for April 6-8 at The Disneyland Hotel in Anaheim, California. Exhibit info and other details may be obtained by contacting **Terrence Cunningham**, the show's director, at Westco Amusement, 2727 Midtown Ct., Suite One, Palo Alto, CA 94303. The phone number is 415-325-6691.

Late Flash: Pizza Time Theatre says it will have 270 restaurants by the end of this year, 54 short of its original projection for 1983.

ICMOA Names Seeds Exec. Veepee

CHICAGO — Arthur W. Seeds, CAE, was named executive vice president of the Illinois Coin Machine Operators Assn. at a recent meeting of the state organization. In this capacity he will direct the day-to-day staff services for the association and provide the management leadership necessary to implement constructive and financially valuable programs for the membership.

In announcing the appointment, ICMOA president Alex McConnell stated, "We are very excited about this new opportunity for ICMOA. Our immediate objective is to substantially improve our services to members so that membership for all operators in Illinois will virtually be a necessity, not an option. I expect that the board of directors will be announcing a comprehensive list of new services, including regular communications, active legislative monitoring, educational seminars, special bulletins on fast-breaking news, top-notch meetings for information exchange and, of course, continuation of our popular eight-ball pool tournament."

Seeds is a professional association manager with extensive background in virtually all fields that relate to association programs and services. He is a Certified Association Executive, with specialized training in communications and long range planning. He has held top leadership positions in the American Society of Association Executives, the Chamber of Commerce of the U.S., and the Chicago Society of Association Executives, serving as chairman of the board in 1976.

In a recent presentation to the board of directors, Seeds stated that he expects to work closely with the officers, board of directors and all members with the objective of developing ICMOA into one of the most outstanding state associations in the country. His appointment became effective November 1, 1983.

McConnell stated that immediate high priority jobs will include activation of an aggressive membership promotion campaign, establishment of a specific plan of operations for 1984, and communication of the action plan to all members and non-members.

Members of the search team responsible for selecting professional management for ICMOA included association president Alex McConnell (The Game World Ltd.-Lake Forest); Kem Thom, board member (Western Automatic Music-Chicago); Edward Velasquez, ICMOA treasurer (Velasquez Automatic Music-Chicago) and Walt Lowry (Lowry Music Co.-Pittsfield).

New Appointments At Bally Distg. Corp.

CHICAGO — Charles Farmer, Jr., president of Bally Distributing Corporation, announced the recent appointments of Johnnie R. Reeves as branch manager, Bally Southwest and Ken Adams to the Bally Midwest vending sales staff.

Prior to joining the Bally organization, Reeves was an operator in the amusement and vending industry for 12 years around the Southern California and Arizona area. He was a restaurant owner for two years and attended the University of Arizona.

Adams was with Moyer Diebel Corporation's Canadian operation for 15 years, transferring to the U.S. in 1980. He has had extensive experience in the vending industry since 1954, when he began as a serviceman for Canteen Corporation. He progressed through the ranks to the position of branch manager. He graduated from St. Catherine's Collegiate College and resides in the northwest suburbs.

In announcing the appointments Farmer said he is "pleased to have Adams and Reeves as members of the Bally organization. Both gentlemen bring considerable expertise to their positions."

ATE Trade Show Is Set For Feb. 28-March 2 In London

CHICAGO — The 40th annual Amusement Trades Exhibition, one of the industry's most notable international trade functions, will be held February 28 to March 2, 1984 at the Grand Hall (Olympia) in London. The show will occupy 113,000 square feet of space, housing more than 190 exhibitors, 44 of whom will be from overseas (including the U.S.). Last year's exhibition attracted visitors from 28 countries, including the United States.

The 1984 product lineup will encompass a wide range of amusement devices and equipment for amusement parks, leisure centers, amusement arcades, piers, hotels and restaurants. Among the products and accessories that will be displayed are coin-operated gaming machines, video games, jukeboxes, cash and prize bingo equipment, rides, remote-controlled models, amusement rides, fairground games, inflatable devices, shooting ranges, music background systems as well as security locks, data retrieving systems, computer systems, screen printing and illuminated signs.

Admission charges, to the trade-only show, are payable at the door. On the opening day, February 28, a special preview will be held between the hours of noon and 6 p.m. On February 29 and March 1, the exhibition hall will be open from 10 a.m. to 6 p.m. Exhibit hours on the final day, March 2, will be from 10 a.m. to 4 p.m.

Information on pre-registration and further details about the convention and seminars (listed below) may be obtained by contacting Amusement Trades Exhibitions Ltd., 122 Clapham Common, North Side, London SW4 9SP, England or phoning (01) 228-4107.

Dealing With Lawmakers, featuring speakers Allen Fagel, a partner in the law firm of Berman, Fagel, Haber, Maragos & Abrams and Glenn Braswell, executive director of the Amusement Game Manufacturers Assn. (A look at typical ordinances and taxes affecting operating firms and how to cope with them will be the focus of this session).

Computers & Increased Profits, by Richard Priesmeyer of Innovative Management Consultants. (How to determine if a computer fits into your operation and the use of a computer to increase operators' profits will be covered during this session).

Effective State Associations, by Richard George president of the Ohio Music & Amusement Assn. (This session will deal with the programs and services that make a state association a viable force for its members).

The Role of The Distributor, by Rubin Franco, president, Franco Distg. Co. (Topics will include sales, warranties, equipment financing and used equipment and all facets of the distributor/operator relationship will be examined during this seminar).

AGMA Benefit Held

LOS ANGELES — The Amusement Game Manufacturers Association actively participated in the recent **Celebrity Golf Classic** benefit for the March of Dimes held near Washington, D.C. The organization's involvement included selling tickets for the event and the accompanying raffle, sponsoring an AGMA foursome and donating a video game for an auction. The National Football League Players Association and 7-11 Stores' Embassy Dairy, co-sponsors of the event, appointed AGMA executive director Glenn Braswell to serve on the tournament committee. AGMA staff personnel also assisted in coordinating the benefit's various events. "Our organization's involvement in the golf classic is in keeping with ongoing efforts to be of help to young people," AGMA Director of Communications Susan M. Bistline said.

Game Rooms for the 80s, featuring speakers Lee Aaronfeld, Bally's LeMans and Ron Getlan, vice president, Amusement Consultants. (The role of the game room in the current market will be explored, with emphasis on maximizing profit potential).

Basics of Depreciation, featuring speakers Richard A. Goodman, partner, Laventhol & Horwath and Sherwin Lesk, tax attorney, Berman, Fagel, Haber, Maragos & Abrams. (Expert guidance on depreciating coin-operated equipment will be the focus of this presentation).

Programming Phonographs for Profit, featuring speakers Evelyn Dalrymple, Lieberman Enterprises and Sandy Zeglin, Lieberman Music Co. (Insights on the factors to consider in properly programming jukeboxes will be covered during this session).

Buying New Equipment by Fred Skor, president, World Wide Distributors, Inc. (This session will examine the factors for buying intelligently in today's market).

Analyzing Arcade and Street Locations, by Charles Ross, partner, Innovative Management Consultants. (How to evaluate locations in terms of developing proper return on investments, how to evaluate machines in terms of profits rather than revenue and how to calculate what revenues are needed for a new location before equipment is purchased will be covered during this seminar).

Planning for Profits by Dr. Walter Polner, director of research, ASCU. (Full details on techniques for enhancing operators' profitability will be thoroughly explored during this session).

Coin Controls & Coin Acceptors Finalize License Agreement

CHICAGO — Coin Controls Inc., noted manufacturer of coin handling equipment, has negotiated an agreement with Coin Acceptors Inc. of St. Louis, whereby the latter, for an undisclosed sum, will be licensed to manufacture Coin Controls' red Entry/Reject Button (U.S. Patent No. 4,211,317).

Referred to as the "world standard," this product is used on Coin Controls' coin doors and front plate assemblies, as explained by company president Frank Happ. It is manufactured under license by many companies worldwide, now including Coin Acceptors (Coinco) in America.

A rapidly growing company, Coin Controls, Inc., based in Elk Grove, Illinois, now serves every major manufacturer and distributor of coin-operated equipment in the United States, according to Happ, who said he was pleased "to see that an agreement with Coinco had finally been reached."

New Catalog

A new catalog for the coin-op industry was recently introduced by Coin Controls Inc., which is available on request. As Happ pointed out, the firm is "extremely proud" of the new catalog. "For the first time we are offering multi-coin electronic acceptors, and at the other end of the spectrum, we are introducing our new 'Gold Mech' which we believe to be the best value in a single coin acceptor in our industry."

Also contained in the new catalog is the firm's complete line of joystick, drive ball and pushbutton control assemblies.

Those in the industry who wish to receive a free copy of the catalog may call the company at the toll free number 800-323-8174 or submit their request by mail to Coin Controls, Inc., 2609 Greenleaf Ave., Elk Grove, Illinois 60007.

Manufacturers Escalate War Against Video Game Copiers, JAMMA & AGMA Call For Trade Press Cooperation

CHICAGO — Tactics for escalating the war against copyright pirates was the main order of business at a recent meeting of the AGMA Copyright Enforcement Committee, which was held in New Orleans prior to the AMOA convention.

In addition to taking civil "pocketbook" remedies against copyright infringers, amusement game manufacturers are planning stiffer, stepped-up actions in their ongoing war against game "pirates" by invoking criminal penalties which will put these lawbreakers behind bars.

Although criminal penalties have already been levied in the United States against video game pirates, these incidents have been few and not well publicized. The committee intends to change this.

In addition to pursuing criminal penalties under existing law (which penalizes persons who manufacture and traffic in illegal games), AGMA plans to push for legislation which would extend these criminal penalties into other areas in an effort to dry up the market for illegal games which currently represent over one-third of the U.S. market.

The committee also issued a challenge to the trade press to provide more prominent coverage of successful civil and criminal actions against copiers. Cited as an example was the arrest of three Japanese nationals in Seattle, Washington on charges of alleged copyright violations which received only small mention in the trade press. "We're fighting a war for the entire industry, and in order to be successful, the trade press must do its part by getting the word out to copiers that we mean business and are following up our words with firm and prompt actions," explained AGMA executive director Glenn Braswell.

Further actions in this escalated battle are defensive measures in an area that has not as yet been touched by copiers, namely the laser disc, as noted by AGMA president Joseph Robbins. "In the past, we've been playing catch-up with these criminals," Robbins said. "With new game technologies such as the laser disc, we plan to lock the barn door, so to speak, well before there is an opportunity to steal the horse."

The first step in this action will be to contact manufacturing facilities that have laser disc copying capabilities and put them on notice of the problem of illegal copies. The second step will be making AGMA the contact source for these facilities to use when questions arise as to the legitimacy of particular copy requests.

Following are five of the other key recom-

mendations of the committee:

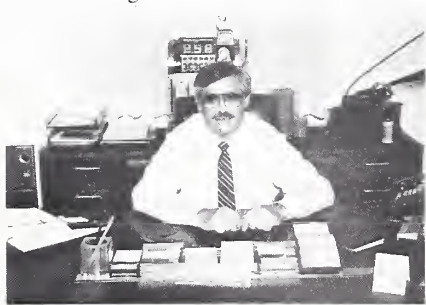
1. Encourage manufacturers to use the law more fully to get court permission for injunction for an entire manufacturing line rather than filing on a game-by-game basis.
2. Consider the formation of an AGMA technical committee whose members could serve as expert witnesses in copyright infringement cases.
3. Suggest to the U.S. Customs Department that it consider the establishment of a central customs copyright registration system.
4. Investigate the possibility of AGMA taking a legislative position on increasing the U.S. Customs Department budget for copyright enforcement.
5. Investigate the legal possibility of AGMA forming a trading company through which p.c. boards and components could be shipped, to provide a single channel of importation in order to facilitate customs enforcement efforts.

JAMMA-AGMA Meeting

Growing problems with copyright piracy has caused Japanese and U.S. manufacturers to join together in an attempt to stem the tide of illegal games. At their recently held meeting, in New Orleans, the JAMMA-AGMA Copyright Liaison Committee discussed specific methods of combating "copy" games and also stressed the necessity for trade press cooperation worldwide, suggesting that copyright infringement actions be given "front-page treatment" to convey the message to "copiers" that "the net is closing in." The meeting was co-chaired by Masaya Nakamura, representing JAMMA and Glenn Braswell, representing AGMA and was attended by committee members and observers from Japan, Europe and the United States.

The committee functions as a communications bridge between the two associations and their members through the exchange of information and ideas. This communication flow is further enhanced by the fact that AGMA serves as an information resource for European organizations which are also engaged in the battle against copiers.

An update on activities in Japan, the U.S. and the United Kingdom as well as a discussion of laser disc protection was also covered at the meeting.



Jerry Monday

Monday Promoted

CHICAGO — Peter Betti, president of Betson Pacific, announced the promotion of Jerry Monday to vice president. "Jerry has managed the San Francisco office since 1978 and significantly expanded the growth of our business in Northern California," commented Betti in making the announcement. "He has been an asset to Betson Pacific, and to the industry overall, and we are pleased to have him represent us as a vice president."

A member of the coin machine industry for 15 years, Monday has been with Betson Pacific since 1977. He is well known among Northern California operators not only as the manager of Betson Pacific but as an active supporter of their local association.

AMOA Seminar Discusses Arcade "Identity" and Survival

(continued from page 34)

your games in top shape.

7. Provide adult supervision at all times.

"To exist in the long term you must practice and enforce these rules and procedures," continued McAulife. "We have to maintain the highest standards possible; we are constantly under the microscope. When punitive and confiscatory regulations, taxes, and licensing requirements are imposed they affect us all. Maintaining a positive identity is an integral part of the profit configuration."

"If you detect a problem developing with your clientele despite your best efforts to prevent it, ask the authorities for their advice. make them part of the solution before they make you part of the problem."

Choosing a location that lends itself to the implementation and practice of a positive identity is the most crucial element affecting operators today, McAulife concluded. "If the location does not lend itself to a positive identity you shouldn't sign the lease."

Elaborating on McAulife's remarks was Tony Urso who stressed the importance of doing market research before choosing a location. "We always actively research our trading area before moving into a location," said Urso. "It's easier to spend the thousand dollars on research than dump a hundred thousand into the game room."

In the case of Pocket Change, one of Madison Coin's arcades in Madison, Wis., for example, market research showed that their primary customer fell in the middle income bracket, had some college education, was 70% of the time male, and lived within a mile radius of the "trading area."

To extend the boundaries of the trading area, Urso has found advertising on a soft-radio station to be most successful. "The radio station we picked," said Urso, "was consistent with our image. We use radio when we need it — to introduce new games or to hype a special promotion."

Madison Coin also uses some newspaper advertising, said Urso, and has found coupons to be extremely effective to bring people into its locations.

Urso attributed part of the success of Pocket Change to the mix of shoot-em type games, which appeal primarily to men and other types of games which appeal to women. "We spread out male and female games throughout the room and constantly rotate the games to give the room a fresh look. We try to develop a traffic pattern that will encourage people to move about the arcade and try the different games. Sometimes the best strategy is to put the newest or most popular game in the back of the room because this lures patrons into checking out other games first."

Speaking on the future of the industry was Murph Gordon, vice president of Aladdin's Castle and a 21-year veteran of the industry.

"The future of our industry is bright," stated Gordon. "We offer the best low-cost entertainment value in the U.S. today. For two dollars our customers can challenge reality, the supernatural, and win. We have gained the acceptance of the public, governmental agencies, and landlords."

Highlighting Gordon's speech was the point that "it is up to the operator to encourage manufacturers to make the commitment to research and development that will produce the "Pac-Mans" and "Astron Belts" of tomorrow. We are all in competition for the hard-earned entertainment dollar. We have recently been vulnerable to a stagnant period in creative technology — basically no new games. In my opinion this will continue into the first and second quarters of 1984. The third and fourth quarters can be blockbuster because of the quantity and availability of new games that will attract customers back into the game center."

"The entertainment center can meet its financial challenges provided it can deliver a unique exciting product at a reasonable price," commented Gordon. "The industry needs new games that have reasonable play periods, prices for one, two, three, or maybe four quarters. The centers must be continuously updated to attract our customers. We must give them something they cannot get at the 7-11 store."

The fourth speaker at the seminar, David Brown of Bullwinkle's, explained the advantages of running a combined gameroom/restaurant operation.

"Games are an important part of our business but not the thing that our success revolves around," said Brown. "Games represent about 20% of our total volume and floor space. So in that respect they hold their own."

Brown finds that his typical customer is the person who wants a good meal as opposed to the hard-core game player. By catering to the occasional player, Bullwinkle's has found it is not as vulnerable to shifts in player demand experienced by operators of arcades.

Also, because Bullwinkle's caters to all members of the family including women and small children, it finds that a large share of its cashbox comes from nonvideo games such as shuffle alleys, kiddie rides, and balloon vending devices.

Overall, the "Fun Center" talk proved stimulating to all who attended and a necessary vote of confidence to those hit hard in the electronic games business over the past year.

CALENDAR

1983

Nov. 23-25; INCOMAT '83 (International Coin-Operated Machines Exhibition and Congress). Vienna Congress Center, Oberlea, Vienna, Austria.

Dec. 13-16; 1983 Forainexpo/Amusexpo, 12th International Amusement Industry Exhibition. Exhibition Center at Le Bourget, Paris, France.

1984

Jan. 19-21; IMA '84 (International Amusement and Vending Trade Fair). Hall 1, Frankfurt Exhibition Grounds, Frankfurt, West Germany.

Jan. 31-Feb. 2; 1984 Blackpool Show. Wintergardens, Blackpool, England.

Feb. 17-19; Amusement Showcase International (ASI); Expoenter; Chicago; nat'l. trade show.

Feb. 28-Mar. 22; 1984 Amusement Hall, London, England.

Mar. 9-11; Amusement Operators Expo (AOE). Hyatt Regency O'Hare/O'Hare Expo Center, Chicago.

Mar. 29-Apr. 1; Florida Amusement-Vending Assn. (FAVA); Hyatt Regency Grand Cypress Resort; Orlando; state convention.

April 6-8; Pacific Amusement Operators Show; The Disneyland Hotel; Anaheim, California; trade convention.

May 11-12; North Dakota Coin Machine Operators Assn. Meeting. New Sheraton Hotel, Bismarck.

May 11-13; Wisconsin Amusement & Music Operators Annual Trade Show Americana Resort, Lake Geneva.

AOE Suit Dropped

CHICAGO — Cash Box has learned that Amusement Operators Expo (AOE) has voluntarily withdrawn its lawsuit against The Amusement Game Manufacturers Assn. (AGMA). As previously reported (Cash Box, 11/15/83), the suit involved several counts and named a number of defendants who are officers and members of the board of AGMA, and emanated from the scheduling by AGMA of the Amusement Showcase International (ASI) trade show, which is being held February 17-19, 1984 in Chicago. AOE's fifth annual convention is being held three weeks later (3/9-11), also in Chicago, and is geared to the same audience as the ASI event. When news of the lawsuit surfaced some weeks back there was speculation that it placed both of these conventions in jeopardy. However, since the suit has been withdrawn, there should be no question that both shows will be held on schedule. No further details were available at presstime.

Sen. Zorinsky Urges Juke Ops To 'Continue Lobbying' S 1734

CHICAGO — "There's no question the jukebox industry is hurting right now...and excessive royalty fees are one big reason why," stated Senator Edward Zorinsky (D-Nebraska), in his keynote address (10/27) at the opening of the 1983 AMOA exposition in New Orleans. Referring to the 1981 AMOA Cost of Doing Business Survey which reported average jukebox profits to be less than \$50 per year, he cited the operator's "narrow profit margin" and noted that "Under these conditions, profit-absorbing increases in royalty fees only force more and more jukebox operators out of business."

The senator was himself a member of the coin machine industry for 23 years. His family ran a successful wholesale tobacco and candy business, H. Z. Vending & Sales, in Omaha, Nebraska, which encompassed coin-operated games, jukeboxes and vending machines.

On August 3 of this year he introduced a bill (S. 1734) that would scrap the current system of escalating annual jukebox royalty fees and establish a one-time \$50 licensing fee.

In detailing the specifics of his bill the senator advised that "The \$50 fee, which is equal to the highest fee now authorized by the Copyright Royalty Tribunal, would be added to the price of jukeboxes by manufacturers and importers. It would be paid to the copyright societies. For already owned jukeboxes, the fee would be a maximum of \$25." He went on to explain that "Since most jukeboxes are financially productive for only about five years, it wouldn't be long before the highest fee was paid in all cases. An additional benefit of the bill would be a gradual reduction in the workload of the CRT."

With regard to the CRT (Copyright Royalty Tribunal), he pointed out that despite its recent success in the courts, it has received increasing criticism in both Houses of Congress and from the General Accounting Office. Many feel it is overpaid, overstaffed and overreaching in some of its rate-setting decisions.

The senator expressed his gratitude to the officers and members of AMOA for their efforts on behalf of his bill. "Rand-and-file AMOA members across the country wrote letters and urged their senators to join me in introducing the bill," he said, and this contributed immensely to the significant support that has emerged in both Houses of Congress.

"The next step," he added, "is for the

Senate Judiciary Committee's Subcommittee on Patents, Copyrights and Trademarks to hold hearings on the bill. We're expecting word any day now on when those hearings might be scheduled."

Addressing himself to the opposing faction the senator advised that "ASCAP has already put together a 37-page briefing book laying out its case against S. 1734, and it has put that book in the hands of every House and Senate committee staffer important to the bill's future."

Operators must, therefore, "continue lobbying" in order to generate more support. "The fight has just begun," he warned, "and if this bill is going to pass, it's going to take far more than just the AMOA leadership and a few Congressional supporters to do it. You need to intensify your efforts," he told operators, "and convince those Senators and Congressmen who have not cosponsored S. 1734 to support this legislation by adding their names as cosponsors."

The senator explained that if, over the next few weeks, every operator in the country wrote three letters in support of S. 1734 (one to his congressman and one to each of his senators), the "number of cosponsors would soar;" and if each jukeboxer *user* did the same, the bill should "literally fly through the House and Senate."

Wico Promotes Two; Names Wortman Advertising Chief

CHICAGO — Cathie Zacharias has been promoted to manager of sales support and operations at WICO Corporation, the Niles, Illinois based manufacturer of deluxe controls and hardware accessories for small business and personal computers and video game systems.

Ms. Zacharias formerly served as assistant manager of customer service at WICO. Prior to joining WICO she was associated with The Bradford Exchange as lead operator in the Data Processing Division. Ms. Zacharias was also with Computax as manager of customer service and before that held the position of data processing supervisor at Fidelity World Arts.

In her new post, she will be responsible for rep support, sales, customer service, shipping and internal operations. She resides in Chicago.

Nancy Paczosa has been promoted to product manager of the firm's Consumer Products Division. She was formerly marketing administrator and prior to joining WICO held product sales and marketing positions at Royal Aloha Vacation Club, Northern Electric Co. and Homemaker industries.

In her new position, Ms. Paczosa will be responsible for packaging, point-of-purchase design, instruction books, product inventory monitoring, sales forecasting, cost improvements and advertising supervision.

A graduate of the University of Illinois, with a degree in textiles and clothing and advertising, she resides in Morton Grove, Illinois with her husband, Joseph.

Kurt Wortman has been appointed advertising coordinator for WICO. He will be responsible for the firm's extensive co-op and key city advertising programs.

Wortman was formerly associated with the Advertising Checking Bureau of Chicago as an account supervisor.

In addition to the aforementioned products, WICO is also a designer, manufacturer and distributor of parts and accessories for the coin-operated amusement, vending, billiards and gaming industry.

New Equipment

OK, Sports Fans!

The Konami/Centuri "Track & Field" video game was among the most captivating new pieces introduced at the recently held AMOA convention in New Orleans. Many felt it was the hit of the show. The new model, produced by Centuri under license agreement with Konami Industries of Japan, will be available in both a standard upright version and a cocktail table.

A color raster scan game, "Track & Field" offers six popular events: the 100-Meter Dash, Long Jump, Javelin, 110-Meter Hurdles, Hammer Throw and High Jump. In each event, the player must qualify against a predetermined time or distance in order to proceed to the next event; otherwise, the competition is over. The game can be played individually or by as many as four people and play will continue even if a contestant is eliminated.

The control panel features run and jump buttons. In the classic 100-Meter Dash mode, where speed is of the essence, the player uses only the run control but must be careful not to jump the gun since three flying starts lead to disqualification.

A combination of speed and power are called for in the Long Jump. By building speed with the run button, the player must time his take-off precisely. Three attempts are allowed in order to qualify and fouls count as a turn.

In Javelin Throw, the player must again build sufficient speed with the run button and release the javelin at the proper angle in order to qualify.

Speed plus timing plus agility are required for the 110-Meter Hurdles since each missed hurdle seriously affects the overall performance. In Hammer Throw, the muscle event, a touch of the run button begins the power building centrifugal motion; the release of the hammer must be exact. The High Jump is among the most taxing of the six events, calling for precision and skill. The angle of the jump is critical, however, it can be changed several times in mid-air.



Track & Field

21

More good reasons to attend the first Amusement Showcase International

THE SEMINARS

A wealth of information of vital concern to operators and distributors will be presented in a series of 21 seminars planned for the Amusement Showcase International. The coin-operated amusement industry's leading experts will be onhand to present sessions covering important management, marketing, financial, technical and legislative matters.

Watch this space in future issues for more good reasons to visit the coin-operated amusement industry's premier marketplace.

Feb. 17-19, 1984 Expocenter/Downtown Chicago



AMUSEMENT SHOWCASE INTERNATIONAL

For more information contact:

ASI • 4300-L Lincoln Ave. • Rolling Meadows, IL 60008

Mylstar Adds Two New Distributors

CHICAGO — To further strengthen its distributor network, Mylstar Electronics, Inc., announced two new distributor appointments effective immediately.

Brandt Distributing Company, Inc., doing business as Audio Visual Amusements, recently purchased Morris Novelty and will represent Mylstar's product line. Brandt Distributing is located at 1809-11 Olive St. in St. Louis, Missouri.

Also appointed was London Distributing Corporation, located at 3130 W. Lisbon Ave. in Milwaukee, Wisconsin.

"These distributor arrangements strengthen our commitment to the Milwaukee and St. Louis areas as well as to the overall distribution system throughout the U.S.," commented Gil Pollock, vice president of sales and merchandising for Mylstar.

Mylstar Electronics, based in Northlake, Illinois, is a division of Columbia Pictures Industries, Inc. Columbia was acquired by The Coca-Cola Company in June of 1982.

PINBALL MACHINES

BALLY
Vector (2/82)
Mr. & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (8/82)
Speakeasy, 2-pl. (9/82)
Grand Slam (4/83)
Goldball (7/83)
X's and O's (9/83)

GOTTLIEB (see MYLSTAR)

GAME PLAN
Sharp Shooter II (10/83)

MYLSTAR
Haunted House (2/82)
Devil's Dare (4/82)
Caveman Pin/Video (5/82)
Rocky (8/82)
Spirit (9/82)
Punk (11/82)
Q*bert's Quest (2/83)
Super Orbit (4/83)
Royal Flush Deluxe (4/83)
Amazon Hunt (5/83)
Rack 'Em Up (7/83)
Ready, Aim, Fire (8/83)

STERN
Orbitor I (4/82)

WILLIAMS
Hyperball Pin/Video (2/82)
Cosmic Gunfighter (7/82)
Defender (2/83)
Warlok (2/83)
Joust, 2-pl. (3/83)
Time Fantasy (4/83)
Firepower II (8/83)

ZACCARIA
Soccer King

VIDEO GAMES (upright)

ATARI
Dig Dug (4/82)
Dig Dug Cabaret (4/82)
Kid Kangaroo (6/82)
Gravitar (8/82)
Pole Position (12/82)
Millipede (12/82)
Liberator (12/82)
Quantum (12/82)
Xevious (2/83)
Food Fight (4/83)
Star Wars (7/83)

BALLY/MIDWAY
Kick-Man (1/82)
Kick-Man Mini-Myte (1/82)
Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)

Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Domino Man (12/82)
Baby Pac-Man, Pin/Vid (12/82)
Bump 'N Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs of Tron (9/83)
Granny & The Gator (10/83)
Astron Belt, Laserdisc (10/83)

BHUZAC INT'L
Love Meter (9/83)

CENTURI
The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)
Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)
Gyruss (5/83)
Konami/Centuri Track & Field (11/83)

CINEMATRONICS
Jack The Giantkiller (4/82)
Naughty Boy (5/82)
Cosmic Chasm (4/83)
Dragon's Lair, Laserdisc (7/83)

MANUFACTURERS EQUIPMENT

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

DATA EAST
Explorer (9/82)
Burger Time (11/82)
Bump 'N Jump (2/83)
Destiny, Non-Video Game (9/83)
Bega's Battle, Laserdisc (9/83)

EXIDY
Victory (2/82)
Pepper II (6/82)
Hardhat (12/82)
Fax (5/83)
Crossbow (10/83)

GAME PLAN
Pot Of Gold (2/82)
Hold 'Em Poker (3/83)

GAMETECNIKS
Tri-Pool (1/82)

GDI
Slither (8/82)

GOTTLIEB (see MYLSTAR)

INTERLOGIC, INC.
Roc 'N Rope (6/83)

INTREPID MARKETING
Beezer (1/83)

MYLSTAR
Reactor (7/82)
Q*bert (12/82)
Mad Planets (3/83)
Krull (5-83)
Juno First (7/83)
M.A.C.H. 3, Laserdisc (10/83)

NAMCO AMERICA
Sweet Licks (4/82)

NICHIBUTSU USA
Frisky Tom (1/82)
Rug Rats (3/83)
Crazy Climber ('81)
Moon Shuttle ('81)

NINTENDO
Donkey Kong Jr. (8/82)
Popeye (12/82)
Mario Bros. (6/83)
Donkey Kong III (11/83)

ROCK-OLA
Eyes (7/82)
Nibbler (11/82)
Rocket Racer (3/83)

SEGA/GREMLIN
Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (2/83)
Star Trek, Cockpit (2/83)
Champion Baseball (6/83)

STERN
Jungler (2/82)
Frenzy (5/82)
Tazz-mania (5/82)
Tutankham (7/82)
Dark Planet (11/82)
Lost Tomb (2/83)
Bag Man (2/8)
Mazer Blazer (3/83)
Cliff Hanger, Laserdisc (9/83)

TAITO AMERICA
Qix (10/81)
Alpine Ski (3/82)

Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/82)
Jungle King (9/82)
Jungle Hunt (11/82)
Front Line (12/82)
Zoo Keeper (4/83)
Elevator Action (7/83)
Change Lanes (7/83)
Ice Cold Beer (11/83)
Laser Grand Prix, Laserdisc (11/83)

THOMAS AUTOMATICS
Triple Punch (6/82)
Oli Boo Chu (7/82)
Holey Moley (9/82)

WILLIAMS
Robotron 2084 (3/82)
Moon Patrol (8/82)
Joust (10/82)
Sinistar (3/83)
Sinistar, Cockpit (3/83)
Bubbles (3/83)
Bubbles-Mini-Upright (3/83)
Motorace USA (7/83)
Blaster (10/83)
Star Rider, Laserdisc (11/83)

ZACCARIA
Money Money (7/83)

COCKTAIL TABLES

AMSTAR
Phoenix

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

BALLY/MIDWAY
Galaga (11/81)
Kick-Man (8/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)
Tron (8/82)
Solar Fox (8/82)
Blueprint (11/82)

CENTURI
Swimmer (10/82)
Gyruss (5/83)
Konami/Centuri Track & Field (11/83)

ELCON
Diversions booth size (9/81)

EXIDY
Fax (10/83)

GAME PLAN
Shark Attack (5/81)

GAMETECNIKS
Tri-Pool (1/82)

GDI
The Thief (4/82)
Slither (8/82)

GOTTLIEB (see MYLSTAR)

MYLSTAR
Q*BERT (6/83)

SEGA/GREMLIN
Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)
Zaxxon (5/82)
Pengo (1/83)
Champion (6/83)

STERN
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA
Crazy Climber (5/81)

Zarzon (5/81)
Qix (10/81)
THOMAS AUTOMATICS
Triple Punch (6/82)
Oli Boo Chu (7/82)

WILLIAMS
Joust (10/82)
Bubbles (3/83)
Motorace USA (7/83)

PHONOGRAPHS

Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM 240-1
Lowen-NSM Satellite 200
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 488 (10/82)
Rock-Ola 476, Furniture Model
Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10/82)
Rowe R-88 (9/83)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Phoenix (12/80)
Star Gaze, Video Jukebox
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
VMI Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL, SHUFFLE, TABLE GAMES, ETC.

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament Foosball (5/82)
Dynamo Big D Pool Table (9/83)
Exidy Whirly Bucket (11/82)
Exidy Tidal Wave (10/83)
I.C.E., Chess
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Williams Big Strike Shuffle Alley
Williams Triple Strike shuffle alley (11/83)

CONVERSION KITS

(including interchangeable games & enhancement kits)

Atari Pole Position II (11/83)
Bally Midway, Pac-Man Plus (12/82)
Centuri, Guzzler
Cinematronics, Brix (1/83)
Computer Kinetics, You-Pick-It
Intrepid Marketing, Encore Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump 'N' Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Buster (7/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (9/83)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retrofit
Mylstar/Gottlieb, Royal Flush Deluxe (5/83)
Interlogic Roc 'N Rope (6/83)
Rock-Ola, Levers (3/83)
Rock-Ola, Nibbler
Rock-Ola, Eyes
Rock-Ola, Survival
Rock-Ola, Mermaid
Nichibutsu, Fisky Tom (1/82)
Nichibutsu, Rug Rats (3/83)
Sega, Tac/Scan (9/82)
Sega, Monster Bash (11/82)
Sega, Super Zaxxon (1/83)
Stern, Lost Tomb (2/83)
Stern, Pop Flamer (3/83)
Stern, Super Draw (7/83)
Stern, Fast Draw (7/83)
Taito America, Elevator Action (7/83)
Universal, Lady Bug
Universal, Mr. Do
Universal, Mr. Do's Castle (11/83)

THE JUKEBOX PROGRAMMER

indicates new entry

December 3, 1983

POP

- 1 ALL NIGHT LONG (ALL NIGHT)**
LIONEL RICHIE (Motown 1698MF)
- 2 UPTOWN GIRL**
BILLY JOEL (Columbia 38-04149)
- 3 SAY SAY SAY**
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 4 LOVE IS A BATTLEFIELD**
PAT BENATAR (Chrysalis/CBS VS4 42732)
- 5 CUM ON FEEL THE NOIZE**
QUIET RIOT (Pasha/CBS ZS4 04005)
- 6 CRUMBLIN' DOWN**
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-214)
- 7 HEART AND SOUL**
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42726)
- 8 IN A BIG COUNTRY**
BIG COUNTRY (Mercury/PolyGram 814 467-7)
- 9 TOTAL ECLIPSE OF THE HEART**
BONNIE TYLER (Columbia 38-03906)
- 10 SAY IT ISN'T SO**
DARYL HALL & JOHN OATES (RCA PB-13654)
- 11 SYNCHRONICITY II**
THE POLICE (A&M 2571)
- 12 ISLANDS IN THE STREAM**
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 13 UNION OF THE SNAKE**
DURAN DURAN (Capitol B-5290)
- 14 INVISIBLE HANDS**
KIM CARNES (EMI America B-8181)
- 15 UNDERCOVER OF THE NIGHT**
ROLLING STONES (Rolling Stones/Atlantic ST-RS-45605)
- 16 BURNING DOWN THE HOUSE**
TALKING HEADS (Sire 7-29565)
- 17 OWNER OF A LONELY HEART**
YES (Atco 7-99817)
- 18 SUDDENLY LAST SUMMER**
THE MOTELS (Capitol B-5271)
- 19 CHURCH OF THE POISON MIND**
CULTURE CLUB (Epic/Virgin 34-04144)
- 20 LOVE IS A STRANGER**
EURYTHMICS (RCA PB-13618)
- 21 TWIST OF FATE**
OLIVIA NEWTON-JOHN (MCA-52284)
- 22 KING OF PAIN**
THE POLICE (A&M 2569)
- 23 DELIRIOUS**
PRINCE (Warner Bros. 7-29503)
- 24 MAJOR TOM (COMING HOME)***
PETER SCHILLING (Elektra 7-69811)
- 25 TRUE**
SPANDAU BALLET (Chrysalis/CBS VS4 4270)
- 26 THE WAY HE MAKES ME FEEL***
BARBRA STREISAND (Columbia 38-04177)
- 27 PUTTIN' ON THE RITZ**
TACO (RCA PB-50727)
- 28 TIME WILL REVEAL***
DeBARGE (Gordy/Motown 1705GF)
- 29 FOOLIN'**
DEF LEPPARD (Mercury/PolyGram 814 178-7)
- 30 TELEPHONE (LONG DISTANCE LOVE AFFAIR)**
SHEENA EASTON (EMI America B-8172)

COUNTRY

- 1 HOLDING HER AND LOVING YOU**
EARL THOMAS CONLEY (RCA PB-13596)
- 2 YOUR LOVE SHINES THROUGH**
MICKEY GILLEY (Epic 34-04018)
- 3 A LITTLE GOOD NEWS**
ANNE MURRAY (Capitol PB-5264)
- 4 TELL ME A LIE**
JANIE FRICKE (Columbia 38-04091)
- 5 TENNESSEE WHISKEY**
GEORGE JONES (Epic 34-04082)
- 6 BABY I LIED**
DEBORAH ALLEN (RCA PB-13600)
- 7 KISS ME DARLING**
STEPHANIE WINSLOW (MCA-52291)
- 8 EV'RY HEART SHOULD HAVE ONE**
CHARLEY PRIDE (RCA PB-13648)
- 9 YOU LOOK SO GOOD IN LOVE**
GEORGE STRAIT (MCA-52279)
- 10 OZARK MOUNTAIN JUBILEE**
OAK RIDGE BOYS (MCA-52288)
- 11 YOU MADE A WANTED MAN OUT OF ME**
RONNIE McDOWELL (Epic 34-04167)
- 12 DON'T COUNT THE RAINY DAYS**
MICHAEL MURPHEY (Liberty PB-1505)
- 13 THE CONVERSATION**
WAYLON JENNINGS (RCA PB-13631)
- 14 THE MAN IN THE MIRROR**
JIM GLASER (Nobel Vision 103)
- 15 ONE OF A KIND PAIR OF FOOLS**
BARBARA MANDRELL (MCA-52258)
- 16 SHOW HER**
RONNIE MILSAP (RCA-PB-13658)
- 17 SOMEBODY'S GONNA LOVE YOU**
LEE GREENWOOD (MCA-52257)
- 18 LONELY BUT ONLY FOR YOU**
SISSY SPACEK (Atlantic America 7-99847)
- 19 RUNAWAY HEART**
LOUISE MANDRELL (RCA-PB-13469)
- 20 ISLANDS IN THE STREAM**
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 21 BACK ON HER MIND**
JOHNNY RODRIGUEZ (Epic 34-04206)
- 22 TAKE IT TO THE LIMIT***
WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131)
- 23 DANCE LITTLE JEAN**
NITTY GRITTY DIRT BAND (Liberty P-B-1507)
- 24 THE BOY GETS AROUND**
SYLVIA (RCA PB-13589)
- 25 BLACK SHEEP***
JOHN ANDERSON (Warner Bros. 7-29497)
- 26 IN MY EYES***
JOHN CONLEE (MCA-52282)
- 27 SENTIMENTAL OL' YOU***
CHARLY McCLAIN (Epic 34-04172)
- 28 LADY DOWN ON LOVE**
ALABAMA (RCA PB-13590)
- 29 YOU'VE GOT A LOVER**
RICKY SKAGGS (Epic 34-04044)
- 30 WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE**
REBA McENTIRE (Mercury/PolyGram 812 835-7)

BLACK CONTEMPORARY

- 1 ALL NIGHT LONG (ALL NIGHT)**
LIONEL RICHIE (Motown 1698MF)
- 2 SAY SAY SAY**
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 3 STAY WITH ME TONIGHT**
JEFFREY OSBORNE (A&M 2591)
- 4 TIME WILL REVEAL**
DeBARGE (Motown 1705)
- 5 I AM LOVE**
JENNIFER HOLLIDAY (Geffen 7-29525)
- 6 U BRING THE FREAK OUT**
RICK JAMES (Gordy/Motown 1703GF)
- 7 MY FIRST LOVE**
RENE & ANGELA (Capitol B-5272)
- 8 STOP DOGGIN' ME AROUND**
KLIQUE (MCA 52250)
- 9 TELL ME IF YOU STILL CARE**
THE S.O.S. BAND (Tabu/CBS ZS4 04160)
- 10 AIN'T NOBODY**
RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)
- 11 WOULD YOU LIKE TO (FOOL AROUND)**
MTUME (Epic 34-04087)
- 12 WET MY WHISTLE**
MIDNIGHT STAR (Solar/Elektra 7-6970)
- 13 JOANNA**
KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 14 ROCKIT**
HERBIE HANCOCK (Columbia 38-04054)
- 15 BABY, I'M HOOKED**
CON FUNK SHUN (Mercury/PolyGram 814 5817)
- 16 TOUCH A FOUR LEAF CLOVER**
ATLANTIC STARR (A&M 2580)
- 17 ANGEL**
ANITA BAKER (Beverly Glen BG-2010)
- 18 MAGNETIC**
EARTH, WIND & FIRE (Columbia 38-04110)
- 19 EVERY GIRL (WANTS MY GUY)**
ARETHA FRANKLIN (Arista AS 1-9095)
- 20 KEEPIN' MY LOVER SATISFIED**
MELBA MOORE (Capitol B-5288)
- 21 DELIRIOUS**
PRINCE (Warner Bros. 7-29503)
- 22 ONLY YOU**
COMMODORES (Motown 169MF)
- 23 P.Y.T. (PRETTY YOUNG THING)**
MICHAEL JACKSON (Epic 34-04165)
- 24 HOW COME U DON'T CALL ME ANYMORE**
STEPHANIE MILLS (Casablanca/PolyGram 814 747-7)
- 25 PARTY TRAIN**
THE GAP BAND (Total Experience/PolyGram TE8209)
- 26 IF ONLY YOU KNEW**
PATTI LABELLE (Philadelphia Int'l/CBS ZS4-04176)
- 27 NUBIAN NUT***
GEORGE CLINTON (Capitol B-5296)
- 28 I FOUND MYSELF WHEN I LOST YOU**
TYRONE DAVIS (Ocean-Front OF 2001)
- 29 IT'S MUCH DEEPER***
ASHFORD & SIMPSON (Capitol B-5284)
- 30 COLD BLOODED**
RICK JAMES (Gordy/Motown 1687GF)

RECORDS TO WATCH

CONFUSION — New Order (Streetwise)
ELECTRIC KINGDOM — Twilight 22 (Vanguard)
ONE MORE TIME — The Tones (Criminal)
WOUNDED HEARTS — Mark Gray (Columbia)
I CALL IT LOVE — Mel McDaniel (Capitol)

RUNNING WITH THE NIGHT — Lionel Richie (Motown)
THAT'S ALL — Genesis (Atlantic)
THE AIR THAT I BREATHE — Rex Allen Jr. (Moon Shine)
KARMA CHAMELEON — Culture Club — Virgin/Epic
LET THE MUSIC PLAY — Shannon — Emergency/Mirage

CASH BOX

Subscription Blank

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NAME _____

COMPANY _____

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Please Check Classification

- DEALER
- ONE-STOP
- DISTRIBUTOR
- RACK JOBBER
- PUBLISHER
- RECORD COMPANY
- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES
- OTHER _____

The heat is on.

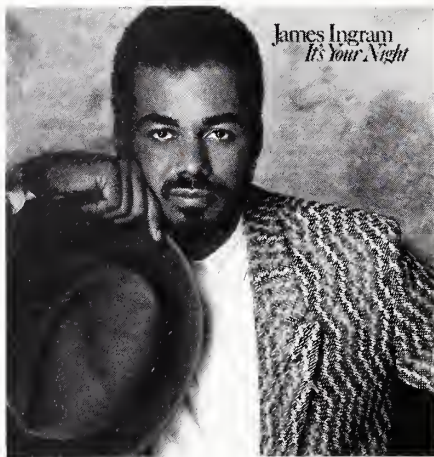
Rufus and Chaka Khan Live

RUFUS & CHAKA KHAN

Stompin' At The Savoy 1/4-23679

Featuring the hit singles "Ain't Nobody" and "One Million Kisses"

Produced by Russ Titelman Specially-priced 2-LP set



JAMES INGRAM

It's Your Night 1/4-23970

Featuring the hit singles "Party Animal" and "Yah Mo B There"

(with Michael McDonald)

Produced by Quincy Jones for 

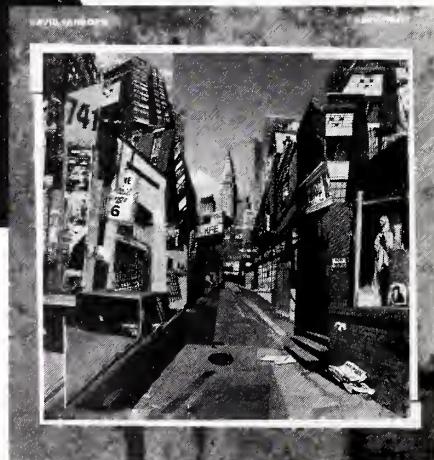


MADONNA 1/4-23867

Featuring the hit single "Holiday"

Produced by Reggie Lucas for Kalisa Inc.

*"Holiday" produced by John "Jellybean" Benitez for Jellybean Productions Inc.

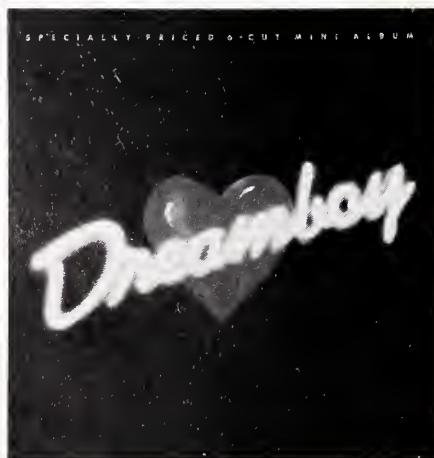


DAVID SANBORN

Backstreet 1/4-23906

Featuring the hit single "Neither One Of Us"

Produced by Marcus Miller, Ray Bardani, Michael Colina



DREAMBOY 1/4-23988

Featuring the hit single "Don't Go"

Produced by Jeffrey Stanton and Virgil Taylor for

Valentino Productions Specially-priced 6-cut mini album

hot
NEW HITS FOR RADIO AND RETAIL

