

# CASHBOX

January 28, 1984

NEWSPAPER \$3.00

M.

**SUPREME COURT RULES VCR USE LEGAL**  
**INDIE LABELS ANNOUNCE '84 RELEASES**  
**RETAILERS SAY PRICES REMAIN STABLE**  
**CASH BOX INTERVIEW: WILL AND ANNE ACKERMAN**  
**ALL NEW 12-INCH SINGLES CHART (Ed)**

John Lennon & Yoko Ono

**Music Publishing—1984**  
**Cash Box 1984—An Industry**  
**12" Chart P. 15**



\*\*\*\*\*



**JOHN COUGAR MELLENCAMP**  
**"OH-HUH"**  
**PLATINUM**



PRODUCED BY LITTLE BASTARD AND DON GEHMAN.

# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVI — NUMBER 34 — January 28, 1984

## CASH BOX

### GEORGE ALBERT

President and Publisher

### MARK ALBERT

Vice President and General Manager

### J.B. CARMICLE

Vice President, Administrator

### JIM SHARP

Vice President, Nashville

**Marketing**  
ROBERT STEMM, West Coast  
HOWARD DRUCKER, East Coast

**West Coast Editorial**  
JEFFREY RESSNER, Bureau Chief  
MARC STERNBERG  
DAVID ADELSON

**Research**  
KEN KIRKWOOD, Manager  
BILL FEASTER  
HARALD TAUBENREUTHER  
GREGORY D. LESCHISHIN  
KEITH ALBERT  
SKIP HARRIS

**East Coast Editorial**  
FRED GOODMAN, Bureau Chief  
JIM BESSMAN

**Nashville Editorial/Research**  
ANITA WILSON  
JOHN LENTZ  
BRENNA DAVENPORT-LEIGH

**Art Director**  
TONY D'AGOSTINO

**Circulation**  
HELEN LAYDEN, Manager

**PUBLICATION OFFICES**  
**NEW YORK**  
1775 Broadway, New York NY 10019  
Phone: (212) 586-2640  
Cable Address: Cash Box NY  
Telex: 666123

**HOLLYWOOD**  
6363 Sunset Blvd. (Suite 930)  
Hollywood CA 90028  
Phone: (213) 464-8241

**NASHVILLE**  
21 Music Circle East, Nashville TN 37203  
Phone: (615) 244-2898

**CHICAGO**  
CAMILLE COMPASIO, Coin Machine, Mgr.  
1442 S. 61st Ave., Cicero IL 60650  
Phone: (312) 863-7440

**WASHINGTON, D.C.**  
EARL B. ABRAMS  
3518 N. Utah St.  
Arlington VA 22207  
Phone: (703) 243-5664

**GENERAL COUNSEL**  
GITTLER & WEXLER  
GREGG J. GITTLER  
GARY A. WEXLER

**MIGUEL SMIRNOFF**  
Director of South American Operations  
**ARGENTINA** — MIGUEL SMIRNOFF  
Lavalle 1569, Piso 4, Of. 405  
1048 Buenos Aires, Argentina  
Phone: 45-6948

**AUSTRALIA** — ALLAN WEBSTER  
3/57 Dickens St.  
Elwood Vic 3184, Australia

**BRAZIL** — CHRISTOPHER PICKARD  
Av. Borges de Medeiros, 2475  
Apt. 503, Lagoa  
Rio de Janeiro, Brasil  
Phone: 294-8197

**CANADA** — JAN PLATER  
98 Geoffrey Street  
Toronto, Ontario, Canada, M6R 1P3  
Phone: (416) 537-1137

**ITALY** — MARIO DE LUIGI  
"Musica e Dischi" Via De Amicis 47  
20123 Milan, Italy  
Phone: (02) 839-18-37/832-79-37

**JAPAN** — Adv. Mgr., SACHIO SAITO  
Editorial Mgr., KOZO OTSUKA  
3rd Floor of Chuo-Tatemono bldg.  
2-chome, 11-1, Shinbashi, Minato-ku,  
Tokyo Japan, 105  
Phone: 504-1651

**NETHERLANDS** — CONSTANT MEIJERS  
P.O. Box 1807  
1200 BV Hilversum  
Phone: 035-19841

**SPAIN** — ANGEL ALVAREZ  
Lopez de Hoyos 178, 5 CD  
Madrid — 2 Spain  
Phone: 415 23 98

**UNITED KINGDOM** — CHRISSEY ILEY  
54A Cambridge Gardens  
London W10 England  
Phone: 01-960-2736  
HILARY BRIGHT  
Flat 3, 162 Bethune Road  
London N16 5DS England  
Phone: 01-809-1067

SUBSCRIPTION RATES \$125 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 1775 Broadway, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. Copyright 1984 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

## Stepping On The Dance Floor

Four years ago when the Sugar Hill Gang cut "Rapper's Delight," rapping and 12-inch records became an overnight urban phenomenon. Despite the strong sales racked up by the single — estimates put the total number sold at well over a million — the 12-inch record remained something of an enigma. Confined almost exclusively to the black urban market, it was a configuration tailor-made for fast moving street-level entrepreneurs, and the established heavyweights of the industry had hardly a clue as to what to make of it.

Since that time, the 12-inch phenomenon has refused to go away. What at first was viewed with consternation was eventually embraced, as a depressed industry came to realize that the 12-inch offered a high mark-up profit item that people want. A shift in musical tastes and perspective also aided the new configuration as disco was co-opted and replaced by dance-oriented rock, funk, black pop, and danceable Euro-pop. What had once been a

predominantly black and gay urban phenomenon was transformed into a mass market. Twelve-inch records, once the exclusive providence of inner city retailers, has become a staple for chain stores and mall outlets across America.

With that in mind, **Cash Box** this week unveils the industry's first weekly trade chart for 12-inch records based on sales and club play. A look at this week's chart shows a wide variety of music making it on the configuration. Two of the top three positions belong to New York independent dance labels Emergency and Profile. But sandwiched between the two hard-core dance floor hits is Yes's "Owner of A Lonely Heart," a rocker with just enough of a beat to cut it in the clubs. After all of the supposed antagonism between the disco and rock camps, the dance music banner appears to be the one everyone can rally under. Which is as it should be. Music signifies communication and not separation.

### CONTENTS

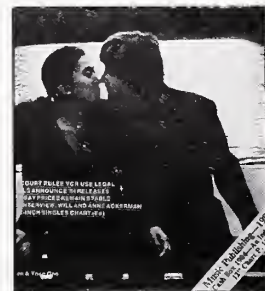
|                                  |       |
|----------------------------------|-------|
| <b>DEPARTMENTS</b>               |       |
| Black Contemporary .....         | 26    |
| Classifieds .....                | 42    |
| Coin Machine .....               | 43    |
| Country .....                    | 19    |
| Gospel .....                     | 23    |
| Jazz .....                       | 18    |
| International .....              | 30    |
| Merchandising .....              | 14,15 |
| Video .....                      | 16    |
| <b>FEATURES</b>                  |       |
| Coast To Coast .....             | 10,11 |
| Editorial .....                  | 3     |
| Executives On The Move .....     | 10    |
| Interview .....                  | 13    |
| New Faces To Watch .....         | 8     |
| <b>CHARTS</b>                    |       |
| Top 100 Singles .....            | 4     |
| Top 200 Albums .....             | 40,41 |
| Black Contemporary Albums .....  | 26    |
| Black Contemporary Singles ..... | 28    |
| Country Albums .....             | 21    |
| Country Singles .....            | 20    |
| Gospel Albums .....              | 23    |
| Jazz Albums .....                | 18    |
| Top 15 Midlines .....            | 14    |
| Top 15 Video Games .....         | 14    |
| Top 30 12 Inch Chart .....       | 15    |
| Videocassettes .....             | 16    |
| <b>REVIEWS</b>                   |       |
| Albums And Singles .....         | 17    |

### ON THE COVER

The 1980 murder of John Lennon sent off shockwaves that the world has not forgotten. Ironically enough, his assassination occurred at a time when he was enjoying great chart success for his single "Just Like Starting Over" from the album "Double Fantasy," a collaboration between him and his wife Yoko Ono.

This week marks the release of a "new" album from the slain rock artist and Ono entitled "Milk & Honey." Essentially derived from the "Double Fantasy" recording sessions, the album is a "heart play" in which John and Yoko carry on a musical dialogue, alternating tracks that express a love for each other, life and the universe.

"Grow old with me/The best is yet to be/When our time has come/We will be as one," sings Lennon on a touching cut from "Milk & Honey," and although the lyric refers to John's passion for Yoko, it could just as easily describe the immortality of his music.



## TOP POP DEBUTS

### SINGLES

49 GOT A HOLD ON ME — Christine McVie — Warner Bros.

### ALBUMS

20 1984 — Van Halen — Warner Bros.

### POP SINGLE

OWNER OF A LONELY HEART  
Yes  
Atco

### B/C SINGLE

IF ONLY YOU KNEW  
Patti LaBelle  
Philadelphia Int'l/CBS

### COUNTRY SINGLE

IN MY EYES  
John Conlee  
MCA

### JAZZ

BASKSTREET  
David Sanborn  
Warner Bros.

## NUMBER ONES



Patti LaBelle

### POP ALBUM

THRILLER  
Michael Jackson  
Epic

### B/C ALBUM

CAN'T SLOW DOWN  
Lionel Richie  
Motown

### COUNTRY ALBUM

EYES THAT SEE IN THE DARK  
Kenny Rogers  
RCA

### GOSPEL

JESUS I LOVE CALLING YOUR NAME  
Shirley Caesar  
Myrrh

# CASH BOX TOP 100 SINGLES

January 28, 1984

|   | Weeks On Chart | 1/21 |
|---|----------------|------|
| 1 OWNER OF A LONELY HEART                   | 13             | 1    |
| 2 BREAK MY STRIDE                           | 20             | 3    |
| 3 KARMA CHAMELEON                           | 9              | 6    |
| 4 TALKING IN YOUR SLEEP                     | 17             | 4    |
| 5 TWIST OF FATE                             | 13             | 5    |
| 6 I GUESS THAT'S WHY THEY CALL IT THE BLUES | 14             | 8    |
| 7 SAY SAY SAY                               | 16             | 7    |
| 8 JOANNA                                    | 12             | 11   |
| 9 THE CURLY SHUFFLE                         | 9              | 9    |
| 10 RUNNING WITH THE NIGHT                   | 10             | 12   |
| 11 THAT'S ALL                               | 10             | 16   |
| 12 THINK OF LAURA                           | 8              | 15   |
| 13 HOLIDAY                                  | 14             | 14   |
| 14 PINK HOUSES                              | 8              | 17   |
| 15 UNION OF THE SNAKE                       | 13             | 2    |
| 16 SAY IT ISN'T SO                          | 14             | 10   |
| 17 JUMP                                     | 3              | 35   |
| 18 I STILL CAN'T GET OVER LOVING YOU        | 12             | 21   |
| 19 MIDDLE OF THE ROAD                       | 7              | 31   |
| 20 AN INNOCENT MAN                          | 7              | 25   |
| 21 LET THE MUSIC PLAY                       | 11             | 24   |
| 22 NOBODY TOLD ME                           | 2              | 28   |
| 23 IF I'D BEEN THE ONE                      | 12             | 23   |
| 24 BABY I LIED                              | 12             | 26   |
| 25 TIME WILL REVEAL                         | 15             | 22   |
| 26 WRAPPED AROUND YOUR FINGER               | 3              | 30   |
| 27 STAY WITH ME TONIGHT                     | 14             | 27   |
| 28 SO BAD                                   | 6              | 34   |
| 29 PAUL                                     | 11             | 29   |
| 30 ALL NIGHT LONG (ALL NIGHT)               | 20             | 13   |
| 31 '99 LUFTBALLOONS                         | 8              | 40   |
| 32 THE SIGN OF FIRE                         | 10             | 33   |
| 33 YAH MO B THERE                           | 7              | 39   |

|                                      | Weeks On Chart | 1/21 |
|--------------------------------------|----------------|------|
| 34 SEND ME AN ANGEL                  | 10             | 37   |
| 35 GIRLS JUST WANT TO HAVE FUN       | 7              | 43   |
| 36 IN THE MOOD                       | 10             | 36   |
| 37 REMEMBER THE NIGHTS               | 9              | 38   |
| 38 NEW MOON ON MONDAY                | 3              | 45   |
| 39 NIGHTBIRD                         | 7              | 42   |
| 40 READ 'EM AND WEEP                 | 11             | 18   |
| 41 BANG YOUR HEAD (METAL HEALTH)     | 3              | 51   |
| 42 GIVE IT UP                        | 6              | 48   |
| 43 THE DREAM (HOLD ON TO YOUR DREAM) | 8              | 47   |
| 44 I WANT A NEW DRUG                 | 2              | 57   |
| 45 THE POLITICS OF DANCING           | 9              | 49   |
| 46 EBONY EYES                        | 8              | 50   |
| 47 ALMOST OVER YOU                   | 8              | 53   |
| 48 LOVE IS A BATTLEFIELD             | 19             | 19   |
| 49 GOT A HOLD ON ME                  | 1              | —    |
| 50 LET'S PRETEND WE'RE MARRIED       | 7              | 58   |
| 51 (YOU CAN STILL) ROCK IN AMERICA   | 9              | 52   |
| 52 THIS WOMAN                        | 3              | 59   |
| 53 SAVE THE LAST DANCE FOR ME        | 8              | 54   |
| 54 WET MY WHISTLE                    | 8              | 55   |
| 55 MAJOR TOM (COMING HOME)           | 18             | 20   |
| 56 CUM ON FEEL THE NOIZE             | 20             | 41   |
| 57 ISLANDS IN THE STREAM             | 23             | 46   |
| 58 UPTOWN GIRL                       | 19             | 32   |
| 59 RAPPIN' RODNEY                    | 8              | 60   |
| 60 UNDERCOVER OF THE NIGHT           | 12             | 44   |
| 61 SWEETHEART LIKE YOU               | 6              | 62   |
| 62 CHURCH OF THE POISON MIND         | 15             | 56   |
| 63 FOOTLOOSE                         | 1              | —    |
| 64 AIN'T NOBODY                      | 18             | 63   |
| 65 SHE'S TROUBLE                     | 5              | 71   |
| 66 HERE COMES THE RAIN               | 1              | —    |
| 67 TELL ME IF YOU STILL CARE         | 7              | 67   |

|  | Weeks On Chart | 1/21 |
|--|----------------|------|
| 68 IN A BIG COUNTRY                      | 15             | 61   |
| 69 LET'S STAY TOGETHER                   | 2              | 78   |
| 70 SYNCHRONICITY II                      | 14             | 65   |
| 71 YOU'RE LOOKING LIKE LOVE TO ME        | 6              | 73   |
| 72 IF ONLY YOU KNEW                      | 2              | 84   |
| 73 JUST ONE MORE TIME                    | 5              | 75   |
| 74 FOR A ROCKER                          | 2              | 82   |
| 75 NEW SONG                              | 2              | 85   |
| 76 RUNNER                                | 2              | 90   |
| 77 SOMEBODY'S WATCHING ME                | 1              | —    |
| 78 OVER MY HEAD                          | 2              | 86   |
| 79 CRUMBLIN' DOWN                        | 16             | 66   |
| 80 WHAT'S NEW                            | 13             | 70   |
| 81 I WILL FOLLOW                         | 2              | 89   |
| 82 WHY ME?                               | 15             | 72   |
| 83 AUTOMATIC                             | 1              | —    |
| 84 WHEN THE LIGHTS GO OUT                | 14             | 64   |
| 85 REBEL YELL                            | 1              | —    |
| 86 TOTAL ECLIPSE OF THE HEART            | 29             | 74   |
| 87 LOVE HAS A MIND OF ITS OWN            | 2              | 88   |
| 88 BODY TALK                             | 1              | —    |
| 89 I WON'T STAND IN YOUR WAY             | 14             | 68   |
| 90 VITAMIN L                             | 1              | —    |
| 91 HEART AND SOUL                        | 21             | 79   |
| 92 P.Y.T. (PRETTY YOUNG THING)           | 17             | 76   |
| 93 TAKE ME BACK                          | 9              | 69   |
| 94 TONIGHT I CELEBRATE MY LOVE           | 30             | 81   |
| 95 LOOKS THAT KILL                       | 1              | —    |
| 96 THE WAY HE MAKES ME FEEL              | 17             | 76   |
| 97 THIS MUST BE THE PLACE (NAIVE MELODY) | 9              | 91   |
| 98 SOULS                                 | 16             | 83   |
| 99 THE BIG CRASH                         | 9              | 80   |
| 100 MAKING LOVE OUT OF NOTHING AT ALL    | 27             | 87   |

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

|   |    |
|---|----|
| Ain't Nobody (Overdue — ASCAP)  | 64 |
| All Night Long (Brockman — ASCAP)   | 30 |
| Almost Over You (Michael H. Goldsen/Cerloof of Us/Sweet Angel/Atlantic — ASCAP/BMI) | 47 |
| An Innocent (Joel Songs — BMI)  | 20 |
| Automatic (Music Corp. of America/Fleedleedle — BMI/MCA — ASCAP)                    | 83 |
| Baby I Lied (Posey/Unichappell/Venhoy — BMI/Chappell — ASCAP)                       | 24 |
| Bang Your Head (The Grand Pasha — BMI)  | 41 |
| Big Crash (Cashaio — BMI/Hitchings — ASCAP)   | 99 |
| Body Talk (Deele Reele/Midster/Hip Trip — BMI)                                      | 88 |
| Break My Stride (Streetwise/Big Eers/No Eers — ASCAP)                               | 2  |
| Church Of The Poison (Virgin — ASCAP)   | 62 |
| Crumblin' Down (Riva — ASCAP)   | 79 |
| Cum On Feel (Barr — ASCAP)  | 56 |
| Curly Shuffle (Wise Guy — BMI)  | 9  |
| Dream (Giorgio Moroder/Carub/AICor — ASCAP)   | 43 |
| Ebony Eyes (Stone City — ASCAP)   | 46 |
| Footloose (Famous — ASCAP/Ensign — BMI)   | 63 |
| For A Rocker (Night Kitchen — ASCAP)  | 74 |
| Girls Just Want (Herolo — ASCAP)  | 35 |
| Give It Up (Alexandra/Shawn/Chanel — BMI)   | 42 |
| Gold (Reformation — ASCAP)  | 29 |
| Got A Hold (Allmony — BMI/Cement Chicken — ASCAP)                                   | 49 |
| Heart And Soul (Chinnichap/Cereers — BMI)   | 91 |
| Here Comes The Rain (Blue Network — ASCAP)  | 66 |
| Holiday (House Of Fun/Pure Energy — BMI)  | 13 |
| I Guess That's Why (Intersong — ASCAP)  | 6  |
| I Still Can't Get (Raydiola — ASCAP)  | 18 |
| I Want A New (Hulex, adm. by Red Admiral — BMI)                                     | 44 |
| I Will Follow (Island — BMI)  | 81 |

|  |     |
|--|-----|
| I Won't Stand (Willesden — BMI)  | 89  |
| If I'd Been (Rocknocker — ASCAP)   | 23  |
| If Only You Knew (Mighty Three — BMI)                                      | 72  |
| In A Big Country (Virgin — ASCAP)  | 88  |
| In The Mood (Talk Time/Bay — ASCAP)  | 36  |
| Islands In The Stream (Gibb Brothers/Unichappell — BMI)                    | 57  |
| Joanna (Delightful — BMI)  | 8   |
| Just One More (ATV/18 Karat Gold — BMI/PROCAN)                             | 73  |
| Karma Chameleon (Virgin — ASCAP/Pendulum — adm. by Warner-Tamerlane — BMI) | 3   |
| Let The Music Play (Shapiro Bernstein & Co./Emergency — ASCAP)             | 21  |
| Let's Pretend (Controversy — ASCAP)  | 50  |
| Let's Stay Together (Irving/Al Green — BMI)                                | 69  |
| Looks That Kill (Warner-Tamerlane/Motley Crue — BMI)                       | 95  |
| Love Has A Mind (Sweet Summer Night/Sudeno/See This House — ASCAP/BMI)     | 87  |
| Love Is A Battlefield (Chinnichap/Cereers — BMI/Makiki/Arista — ASCAP)     | 48  |
| Major Tom (Southern — ASCAP)   | 55  |
| Making Love Out (Lost Boys — BMI)  | 100 |
| Middle Of The Road (Hynde House of Hits/Clive Banks/ATV — London)          | 19  |
| New Moon (Tritec Ltd.)   | 38  |
| New Song (Warner Bros. Ltd. — BMI)   | 75  |
| Nightbird (Welsh Wlth — BMI/Sweet Talk/Three Hearts — ASCAP)               | 38  |
| '99 Luftballons (April — ASCAP)  | 31  |
| Nobody Told Me (Ono — BMI)   | 85  |

|   |    |
|---|----|
| Over My Head (Franne Golde/Sooklooly/Rightsong — BMI)                 | 78 |
| Owner Of A (Affirmative/Warner-Tamerlane — BMI/Unforgettable — ASCAP) | 1  |
| P.Y.T. (Eiseman/Hel-Ai/Kings Road — BMI/Yellowbrick Road — ASCAP)     | 92 |
| Pink Houses (Rive — ASCAP)  | 14 |
| Politics Of Dancing (Firststars — ASCAP)                              | 45 |
| Rappin' Rodney (Paper Clip/Original JB/Funkgroove — BMI)              | 59 |
| Read 'Em And Weep (Edward B. Marks/Neverland/Peg — BMI)               | 40 |
| Rebel Yell (Bonedoll/Rock Steady/Rere Blue — ASCAP)                   | 85 |
| Remember The Nights (Cleen Sheets — BMI)                              | 37 |
| Rock In America (Kid Bird/Rough Play — BMI)                           | 51 |
| Runner (Mark Cain, publ by Intersong, USA — ASCAP)                    | 76 |
| Running With The (Brockman — ASCAP/Dyed — BMI)                        | 10 |
| Save The Last Dance (Rightsong — BMI)                                 | 53 |
| Say It Isn't So (Hot-Cha/Unichappell — BMI)                           | 18 |
| Say Say Say (MPL Comm./Mjlec — BMI)                                   | 7  |
| Send Me An (Australan Tumbleweed — BMI)                               | 34 |
| She's Trouble (Chappell & Co./Sooklooly — ASCAP/Rightsong — BMI)      | 65 |
| Sign Of Fire (Colgems-EMI — ASCAP)                                    | 32 |
| So Bad (MPL Communications — ASCAP)                                   | 28 |
| Somebody's Watching (Jobete — ASCAP)                                  | 77 |
| Souls (Vogue — BMI)   | 98 |
| Stay With Me (Zabaladah — ASCAP)                                      | 27 |
| Sweetheart Like (Special Rider — ASCAP)                               | 61 |

|   |    |
|---|----|
| Synchronicity II (Magnetic/Reggetta Illegal — BMI)  | 70 |
| Talking In Your (Forever Endeavor/Romantics — ASCAP)  | 4  |
| Take Me Back (Skoubogade — ASCAP)   | 93 |
| Tell Me If You (Flyte Tyme/Avent Garde — ASCAP)   | 67 |
| That's All (Pun/Warner Bros. — ASCAP)   | 11 |
| Think Of Leura (Another Page — ASCAP)   | 12 |
| This Must Be (WB Music/Bleu Disque/Index — ASCAP)   | 97 |
| This Woman (Gibb Brothers/Unichappell — BMI)  | 52 |
| Time Will Reveal (Jobete — ASCAP)   | 25 |
| Tonight I Celebrate (Aimo/Prince Street/Screen Gems-EMI — ASCAP/BMI)                              | 94 |
| Total Eclipse (Lost Boys — BMI)   | 86 |
| Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers — ASCAP/BMI)                             | 5  |
| Undercover (Colgems-EMI — ASCAP)  | 60 |
| Union Of The Snake (Tritec Ltd.)  | 15 |
| Uptown Girl (Joel Songs — BMI)  | 56 |
| Vitamin L (Bama, Div of Sweet Records — ASCAP)  | 90 |
| Way He Makes Me (Ennes/Emanuel/Threesome — ASCAP)   | 96 |
| Wet My Whistle (Hip-Trip/Midster — BMI)   | 54 |
| What's New (Marke/Warner Bros./Llmerick/Reganesque/Trim-Co — ASCAP)                               | 80 |
| When The Lights (Rondor/London/Almo — ASCAP)  | 84 |
| Why Me? (GMPC/Carub/AICor — ASCAP)  | 82 |
| Wrapped Around (Magnetic/Reggetta/Illegal Songs — BMI)  | 26 |
| Yah Mo B There (Eiseman/Hen-Ai/ Kings Road — BMI/Genevieve/Rodsongs PRS/Yellowbrick Road — ASCAP) | 33 |
| You're Looking Like (All Seasons/Corbette Music Plus/Hearts Delight — ASCAP/BMI)                  | 71 |

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

***RCA Records***

W E L C O M E S

**LONNIE SIMMONS**

A N D

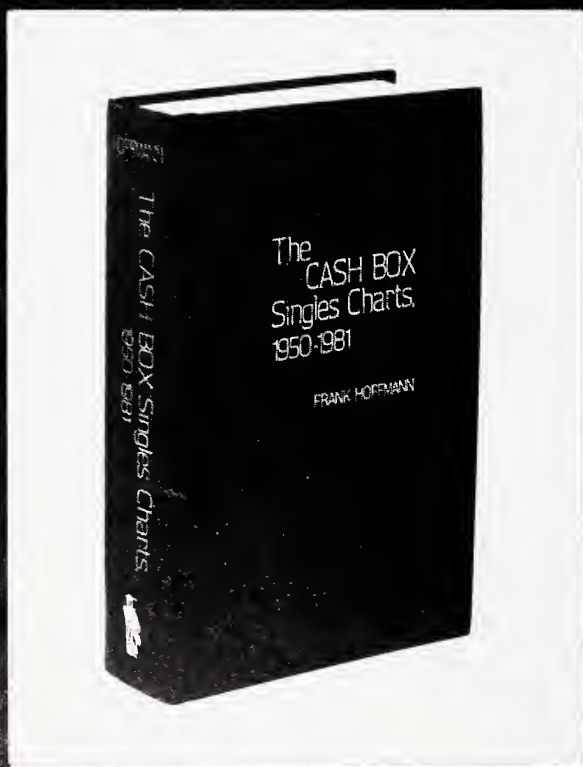
**TOTAL  
EXPERIENCE**  
RECORDS

THE GAP BAND  
DOUBLE PLAY (aka SAI WHAT)  
JONNAH ELLIS  
PENNYE FORD  
MAGIC  
BILLY PAUL  
PROPHET  
SATELLITE BAND  
OLIVER SCOTT  
SPOOKIE  
SWITCH  
ROBERT "GOODIE" WHITFIELD  
CHARLIE WILSON  
YARBOROUGH AND PEOPLES

**RCA**   
Records and Cassettes

# INTRODUCING

A fascinating  
and valuable resource  
for anyone involved  
or interested in  
the music industry



Available now at  
**15% savings for CASH BOX  
subscribers!**

**ONLY \$41.50**

LIST PRICE: \$49.50

# ANNOUNCING

A  
special offer  
to  
**CASH BOX**  
subscribers

This 876 page book provides a complete survey of **Cash Box's** popular music singles charts over a 32-year period. Information that was previously available only through a search of the weekly charts themselves, has now been completely integrated via artist and song-title entries. Especially noteworthy is a week-by-week listing of song-chart positions making it possible to determine the exact position of a recording for any particular date.

## The CASH BOX Singles Charts, 1950-1981

In addition to the main artist and song-title indexes, there are several unique appendixes, including: a chronological list of #1 records, the "Top Ten" records of each year, the records with the longest chart run, the most chart hits by artist, the most #1 hits by an artist, the most weeks at #1 by an artist, and most weeks at #1 by a single record.

compiled by **FRANK HOFFMAN**  
with the assistance of **LEEANN HOFFMAN**  
preface by **GEORGE ALBERT**

SCARECROW PRESS, INC.  
52 Liberty Street • Metuchen, N.J. 08840

YES, please send me \_\_\_\_\_ copy/copies of The CASH BOX SINGLES CHARTS, 1950-1981, at the special price of \$41.50 each + \$2.00 postage and handling. Enclosed is my check or money order payable to SCARECROW PRESS.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

N.J. Residents please add 6% state sales tax



**HAIL TO THE CHIEF** — Michael Jackson (second from left), who nearly swept the American Music Awards by winning in seven different categories, is seen above with his contemporaries. Pictured from (l-r): Kenny Rogers; Jackson; Diana Ross; Barry Manilow; and Quincy Jones. Ross, of course, reportedly discovered Jackson when he was only five years old. Jones has produced Jackson's last two LPs, "Off The Wall" and the mega-hit, "Thriller."

## Supreme Court Rules That Betamax Breaks No Laws

by Earl B. Abrams

WASHINGTON — The music industry and Hollywood movie producers are turning to Congress to settle the home taping issue, now that the U.S. Supreme Court has spoken.

The divided court in the Betamax case held that home taping is not a violation of the Copyright Act and that Sony and other manufacturers of videocassette recorders cannot be held responsible for this use of their machines.

Representatives of the recording industry as well as the motion picture industry expressed regret at the result and vowed to carry the fight for relief to the congress. Congressional subcommittees have held hearings on legislation to impose a royalty fee on the selling price of both audio and video recording equipment and blank tapes. Manufacturers of these devices, to be expected, have bitterly opposed such a move.

Parallel to the proposed royalty idea is companion legislative proposals that would revise the "first sale" doctrine to provide copyright holders with a voice in the rental of their works to consumers. The Senate, in fact, has passed this legislation as it applies to music record rentals.

Hope by music and film representatives for quick congressional action on the royalty proposals was dashed, however, by the powerful chairman of the House copyright subcommittee, Rep. Robert W. Kastenmeier (D-Wis.) In comments on the Supreme Court decision and after noting that congress never intended home taping to come under the copyright law, added this bombshell: "Congress will not be disposed . . . to act on legislation calling for the imposition of royalties on home taping . . ."

He called on Hollywood, and by inference the music industry, to pursue other avenues of relief, noting for example his subcommittee has already held hearings on changes in the first sale doctrine. Members of the committee staff warned, however, that Rep. Kastenmeier did not intend to suggest that he was in favor of the rental legislation, or that he was opposed to such a move.

Pending in congress are audio and video rental bills as well as proposals to impose royalties on recording devices and blank tapes. On the rental side, the Senate has S-32 and S-33, dealing respectively with audio and video. The House has H.R. 1027 (audio) and H.R. 1029 (video). The Senate bills are sponsored by Sen. Charles McMathias (R-Md.), who is chairman of the copyright subcommittee. The House bills were introduced by Rep. Don Edwards (D-Calif.).

The proposed first sale change would authorize copyright owners to have a choice in rental practices in audio and video. At the present time, copyright owners are paid their fee when the retailer buys the record or videocassette or disc, but do not receive any fee from the rental of these works.

(continued on page 12)

## MPAA, BMI, ASCAP Blast Video Ruling

LOS ANGELES — Responding to the Supreme Court's decision in the case of Sony vs. Universal, Jack Valent, president of the Motion Picture Association of America (MPAA) headquartered in Washington D.C., held a press conference on January 17 to illustrate on the trade group's decidedly negative feelings towards the ruling.

Valenti was quick to point out although the justices ruled in favor of Sony (the manufacturer) and against Universal (the provider of copyrighted software) the decision was made by a very narrow margin of 5 to 4. "The thinly decided decision, 5 to 4, is ample evidence that the court is troubled and divided," Valent told the crowd.

The association president also cited remarks made by the Court regarding the need for Congress to pass some definitive laws on the topic of home videotaping. The lack of laws or guidelines to follow on the subject the justices admitted had greatly affected the grounds on which they were required to make their decision.

Valenti quoted a portion of the majority opinion which said, "It may well be that Congress will take a fresh look at this new technology . . . In a place like this in which Congress has not plainly marked the course to be followed by the judiciary, this court must be circumspect in construing the scope of rights created by a statute that never contemplated such a calculus of interests." Similarly, Valent pointed out the dissenting opinion which stated, "Like so many other problems created by the interaction of copyright laws with a new technology . . . there can be no really satisfactory solution to the problem presented here unless Congress acts."

Illustrating the consequences of what might happen once Congress steps into the picture, Valent recalled the Supreme Court's decision several years ago that said it was permissible for cable TV operators to broadcast copyrighted

(continued on page 12)

## Indie Releases Focus On Specialty & Emerging Music

by Jim Bessman & Fred Goodman

NEW YORK — With last year's defection of large, hit oriented labels to branch distribution, the majority of remaining independent labels will be focusing their attention on specialty and developing market musics during the first quarter of 1984.

Among the remaining, commercially oriented black contemporary labels, most will be concentrating on 12-inch releases,

with neither Tommy Boy or Spring Records planning any LP titles for releases before April. Similarly, the New York-based Streetwise label is planning only one first quarter album, the self-titled debut of Monjaya.

With the notable exceptions of Rocshire, Allegiance, Fantasy, Mirus, Becket/Roulette and Oceanfront most of the remaining indies will be offering jazz, reggae, folk, bluegrass, African and other ethnic musics. For independent distributors, the challenge of 1984 will be to awaken mass market interest in new artists and musical styles previously considered of secondary importance.

The following is a partial label-by-label survey of independent releases for the first quarter of 1984:

### Allegiance

The California-based label kicks off the year with a self-titled debut by the group Lady Killer, as well as the return to recording of their own A&R chief, Spencer Davis, who is back in the bins with "Crossfire." Scheduled for February are "Dreams And Themes" by composer Patrick Williams, and as yet untitled albums by Cindy Landis and World Affairs, while March will see albums by John Caswell, and early sixties teen sensation Little Anthony.

The company's Takoma subsidiary will greet '84 with a steady stream of titles. January brings "Firebyrd" by Jane Clark, "Prisoner of Your Love" by Merger, "Treat Her Like Gold" by Ron Thompson and the

(continued on page 12)

## Retailers Report Few Price Changes Since Summer '83

by Jim Bessman

NEW YORK — A first quarter, 1984, Cash Box check of major U.S. retail chains' sale and shelf prices shows little or no change from the most recent survey of last summer. Fifteen chains were contacted, and nearly all said that prices were the same as before in the \$5.98, \$8.98, \$9.98, \$13.98, and singles product listings.

Since the \$9.98 and \$13.98 categories were not included in the preceding survey, then-and-now comparisons are unavailable. However, at the \$5.98 list price category, current average sale price of \$4.36 is 17 cents less than July's \$4.53 average showing, while the average shelf price at this level is now \$5.71, just slightly ahead of the preceding \$5.67 average.

At \$8.98 list, the current \$6.47 sale price average is a nickel more than \$6.42 from before, and the average shelf price of \$8.09 is actually a dime less than \$8.19 from six months ago. The average singles price has also dropped, from \$1.77 then to \$1.73 now.

Current average sale and shelf prices for \$9.98 list product are \$7.56 and \$9.03 respectively; at \$13.98 list, the averages are \$10.74 and \$12.77.

Pricing differentials in comparable survey categories may well be due to including some different chains' results this time than those used last time. Another cause might be that once again, there are several instances of variable pricing depending upon buy-in deal, whether the sale price is advertised or featured in-store only, and market conditions within the chain.

Among these differences were an \$8.98 list sale price at Turtles of either \$6.99 or \$7.49, and Great American's pricing ranges showing \$6.29-\$6.99 sale and

(continued on page 11)



**GENESIS CELEBRATION** — Atlantic recording group Genesis recently celebrated their 10th anniversary with the record company at a party thrown for them at Spago after their January 12th date at the Los Angeles Forum. Pictured above at the party in the left photo are (l-r): Atlantic executive vice president/general manager, Dave Glew; Genesis tour guitarist Daryl Stuermer; Genesis' Mike Rutherford; Tony Smith, the group's manager,

Atlantic chairman Ahmet M. Ertegun, Tony Banks of the group; and tour drummer Chester Thompson. Kneeling in front are Genesis' Phil Collins and Atlantic president Doug Morris. In the right photo the group is seen receiving specially-designed 10th anniversary plaques on which were mounted album miniatures of each of the band's 11 LPs recorded for the label. Pictured standing are (l-r): Glew, Rutherford, Stuermer, Collins, Smith, Ertegun, Banks and Thompson.

## BUSINESS NOTES



**FONDA STEPS AHEAD** — Jane Fonda (center) is pictured with Elektra/Musician recording artists Steps Ahead and label president Bruce Lundvall after a meeting to discuss the music the group is readying for her new exercise program, *Prime Time*. The workout will feature stretching and aerobics designed for the middle-aged market. The E/M album and a home videocassette, also featuring the Steps Ahead soundtrack, will be released during the fourth quarter. Pictured here are (l-r): Steps Ahead keyboardist Warren Bernhart; Eddie Gomez, bass; Michael Brecker, saxophones; Jane Fonda; Mike Mainieri, vibes; and Lundvall.

## Jackson Wins Eight AMA Honors

LOS ANGELES — Michael Jackson was the runaway winner at this year's American Music Awards, picking up a grand total of eight trophies.

Clad in a colorful, sparkling Sgt. Pepper-style jacket, Jackson — who is only 25 years old — calmly collected awards for favorite single in the pop/rock category; favorite album in both the soul and pop/rock categories; favorite video in both the soul and pop/rock categories; and favorite male vocalist in both the soul and pop/rock categories. Jackson was also awarded a special Award of Merit for selling an unprecedented 25 million copies of his LP "Thriller."

The only award Jackson was nominated for he didn't receive was favorite single in the soul category which, coincidentally, went to the show's host, Lionel Richie, for the song "All Night Long."

The presentation of the special Award of Merit to Jackson was accompanied by a lengthy videotape presentation highlighting the points in Jackson's career from his first appearance on the Ed Sullivan Show to a Diana Ross TV special in 1969 to clips from his current videos off the "Thriller" album.

Country group Alabama also picked up three awards for favorite country group, favorite country album and favorite country video.

Named as the favorite single in the country category was Dolly Parton and Kenny Rogers' duet "Islands in the Stream." The favorite female country vocalist winner was Barbara Mandrell and her male counterpart was Willie Nelson.

Voted favorite female pop/rock vocalist was Pat Benatar, and the favorite pop/rock group honors went to Daryl Hall and John Oates for the second year in a row.

The American Music Awards are based on a random sampling of 20,000 Americans.

## Murdoch Blocked In WCI Takeover Bid

LOS ANGELES — The Federal Trade Commission has approved the proposed transaction between Christ Craft Industries (CCI) and Warner Communications, Inc. (WCI) which will give WCI a 42½ percent stake in CCI's broadcasting subsidiary, BHC, in exchange for 19 percent of WCI's outstanding common stock. The federal agency said such a commitment by the two companies would not violate anti-trust laws.

Before the deal goes through, however, it still must be approved by the Federal Communications Commission (FCC) to see if it violates federal regulations governing multiple broadcast media ownership. In particular, WCI operates cable TV systems in several of the cities where BHC operates conventional TV stations. The FCC will study the transaction to see if it will potentially give WCI too much dominance over the local media, in the communities where a conflict exists.

Nevertheless, the FTC's announcement is a setback to publisher Rupert Murdoch, who has publically stated he is interested in acquiring control of Warner. If Warner can successfully acquire an interest in BHC it will forever prohibit Murdoch, who already owns 7 percent of Warner to acquire a controlling interest in the company since foreigners are prohibited from owning U.S. broadcasting properties.

Earlier this week Judge Grover C. Brown of the Delaware Chancery Court refused to grant Murdoch and his Australian based News Corp. a temporary restraining order that would have been the first step in reversing the direction of the WCI-CCI hookup.

While the FCC is still looking into the matter, Murdoch may still, as WCI's largest stockholder, try and affect the CCI deal.

## Capitol Issues 12" Singles On Tape

LOS ANGELES — Capitol Records said it will begin producing 12-inch singles in the cassette format due to consumer demand.

The first Capitol releases in this new audio tape configuration will be Tina Turner's "Let's Stay Together" and "I Wrote A Letter" which will be released on one cassette and the Thomas Dolby tunes "Hyperactive" and "Dolly's Cube" which will also appear on one tape.

All of Capitol's new cassette 12-inch singles repeat the same tracks on both sides of the tape and will carry a list price of \$4.98.

"Capitol's customers have pointed out the necessity for an analog tape for the 12-inch single record, which has grown rapidly in the pop and R&B forums over the last year," said Capitol's vice president of marketing, Walter Lee. "Alternate or extended dance versions of songs are now being made available to the disc buyer, and we felt it was time to end the discrimination against the cassette buyer."

## NEW FACES TO WATCH



### Real Life

American record companies might well begin stationing more A&R people in Australia if the rash of new talent emanating from that country continues. What began with Helen Reddy and Olivia Newton-John in the mid 70s and exploded with Men At Work in 1982 has evolved into what music critics have already termed the "Australian Invasion."

Falling into this distinct group of "up and coming" Australian bands is Real Life, who are off to a fast start in the U.S. with the release of their debut LP on Curb Records (distributed by MCA) entitled "Heartland." Spearheaded by the success of their hit single "Send Me An Angel," "Heartland" entered the **Cash Box** Top 200 Pop Album Chart last week at #175 bullet and just over the past week has risen to the #161 position. Meanwhile, based on the continued airplay of "Send Me An Angel," that song has earned the #34 bullet position on the **Cash Box** survey of the Top 100 Pop Singles around the country this week.

Presently the group is touring in its homeland completing 110 shows in a grueling 132 days. The group is determined to succeed and the promising exposure it is receiving in the U.S. is encouraging the combo to continue performing up to par.

Real Life is at this exciting turning point where it has already achieved across the board success in its "breeding" land and now wait for approval in the U.S. If we were living in 1964 instead of 1984, there would be no question about the commercial viability of a band like Real Life in the U.S. which could have been tagged as the Beatles' Aussie cousins. But times have changed and unfortunately it is too easy, as any promotion person will tell you, for a group like this Australian foursome to get lost in the shuffle.

These men from down under are into making music that sells and they are not ashamed to talk about it. They like the

idea of becoming "the next big thing" and joining that highly selective squadron of Australian muscians which has made it in the U.S.

Real Life is made up of David Sterry, who sings and plays guitar for the group; Richard Zatorski, who plays keyboards, the electric violin and also writes; Allan Johnson on bass guitar and synthesizer; and Danny Simcic playing drums and electric percussion. All of them were born in the capitol city of Melbourne except for Johnson, who is from Adelaide, Australia.

A brief discussion with Sterry from Australia revealed the group's commitment to producing what he called "pop/chart-oriented music" Sterry, a formally trained artist in the printing trade, said he wished he had pursued a musical career earlier in his life, but he isn't complaining about his recent success either. The guitarist described the Australian music scene as "tightly knit" where "all the bands tend to know each other." His fellow Australian musicians are a source of great encouragement for the band. "When another musician says 'Gee, that's a great song,' and wishes you success it really makes your day," said Sterry.

Who does Sterry look to for inspiration? "Being a writer, I tend to look at lyrics. I admire Bowie, Eurythmics, Men At Work and Boy George for this," he said.

Real Life has been working towards success for three years now and feels it is well deserved after paying its dues. Certainly the group has attracted the attention of many seasoned music professionals, including Glenn Wheatley who manages the band and signed them to his Wheatley Records label early last year (Wheatley also manages the Little River Band).

As the new year unfolds and Real Life begins to make inroads into the American music scene, it remains to be seen if the band will follow in the footsteps of previous Australian chart successes as Air Supply and Men At Work. As long as it can continue to live up to its reputation and ability to write commercial music, however, Real Life should have the necessary staying power to influence the American music scene and should be welcome Australian exports.

David Sterry's declaration that he "can't wait to get over here" will be realized when the group tours the U.S. in February or March of this year.

## RIAA Meetings Highlight Bar Codes

NEW YORK — Attendees of bicoastal bar code meetings conducted by the Recording Industry Assn. of America (RIAA) with cooperation from the National Assn. of Recording Merchandisers (NARM) endorsed uniform product placement of the UPC symbol as well as maximum size and contrast of the symbol itself to ensure accuracy and scanability. In addition, a unique selection number was recommended for each title in current catalogs to make internal product and royalty tracking easier and encourage use of bar code by retailers and rackjobbers who would have to sticker all product.

The uniform placement of the UPC symbol was recommended on LPs, EPs and 12-inch singles, such that it appears on the back side, upper right, one-half to three-quarters inch from the top and side with the vertical bars perpendicular on top of the jacket. The symbol's cassette placement would be on the back visible side, on the

"flap" of the Norelco box on its J-card insert. For compact discs, the symbol would show on the back side, upper right, half-inch from the top and side, while seven-inch singles would carry the symbol on the label area below the selection number.

## MCA Lowers D.C. Cab List

LOS ANGELES — MCA Records has lowered the list price of the motion picture soundtrack *D.C. Cab* from \$9.98 to \$8.98.

According to MCA Distributing vice president John Burns, the move was made "because we feel that \$9.98 should not be a standard price for soundtracks. The pricing of soundtracks should be determined on a project-by-project basis. In the future it is most likely that the majority will be released at a suggested list price of \$8.98."



# Congratulations Eddie



**CONGRATULATIONS FOR:**

**1984 Grammy Nomination  
Best Comedy Album of The Year**

**Cash Box Comedy Album of The Year  
(Black and Pop)**

**Golden Globe Award for Best Actor  
in a Comedy or Musical Motion Picture**

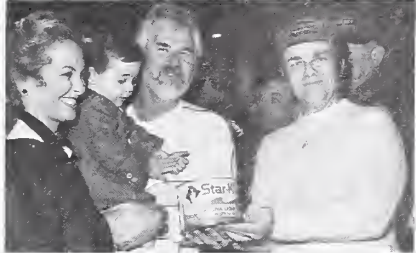
**NAACP Image Award for Best Actor  
in a Motion Picture**

**And — Not just one, but Two  
RIAA Certified Gold Records in 1984!**

**THE ENTERTAINMENT RECORD COMPANY**

## POINTS WEST

**JUBILANT GENESIS** — Last week Genesis played three sold-out nights at the cavernous Forum in Inglewood, kicking off the second leg of its North American tour. To celebrate the band's arrival in the City of Angels, as well as honoring the 10th anniversary of the group's association with Atlantic Records, Atlantic chairman **Ahmet Ertegun** hosted a special party immediately following the opening night show at Hollywood's posh pizza palace, Spago. Besides the members of the combo and various label execs, a number of celebs showed up to toast **Phil Collins & Co.** with champagne and scarf down some of Spago owner **Wolfgang Puck's** renowned duck sausage pizza. Among those spotted in the throng were psychedelic seer **Timothy Leary** and wife **Barbara**, Berlin lead singer **Terri Nunn**, **Johnny Carson** "matinee lady" and current Playboy spread model **Carol Wayne**, former Mama of **The Mamas & Papas** **Michelle Phillips**, actor **Beau Bridges**, *An Officer & Gentleman* director **Taylor Hackford**, actress **Valerie Perrine**, *Dallas* star **Christopher Atkins**, actress **Pam Dawber** of *Mork & Mindy* fame, *Taxi* regular **Tony Danza** and film actress **Candy Clark**.



**FOOD FOR THOUGHT** — When **Kenny Rogers** asked his fans to bring a donation of canned food to his two sold-out *Long Beach, Calif.* shows on January 10 and 11, they responded with 10 tons of food. With **Rogers (c)** at the concert are (l-r): **Marianne Rogers**, **Christopher Cody Rogers**, and **David Zink**, executive director of the *Long Beach* food bank.

**CATHAY DE GRANDE AT CROSSROADS** — The **Cathay De Grande**, one of Hollywood's more adventuresome punk and hard-core venues, has been faced with hassles from its neighbors recently. According to a release from the nitespot, "there has been increasing pressure from the tenants in the area to revoke its entertainment license." The press release also stated, "Although the complaint basically charges problems of debris & graffiti, it has been verbally communicated that the case would be dropped if the **Cathay De Grande** would discontinue its policy of booking punk rock bands." A hearing on February 2 will determine the club's fate, and anyone who would like information about what can be done to save the venue is asked to call 213/461-4077.

**PIPES OF PEACE** — **Paul McCartney** and his wife **Linda**, were convicted last week of marijuana possession on the Isle of Barbados and fined a hundred bucks each. The **McCartneys**, who had been vacationing in the Caribbean, were busted by police officers acting on a tip that the former Beatle and his family were getting high in an elegant villa on the island's west coast. Paul was caught with 10 grams of grass, while Linda had seven grams of marijuana when she was arrested. According to his defense attorney, **David Simmons**, McCartney "is a very talented and creative person. People who have this talent sometimes need inspiration."

**BREAKING UP IS HARD TO DO** — It seems as if the LAPD has nothing better to do in the college community of Westwood, California than to chase little kids around and hand out jaywalking tickets. At least that's the impression most people got recently when a police department task force collared over 150 teenagers for hanging out after the city's 10 p.m. curfew for minors. The action was initiated primarily due to the large crowds on the streets generated by young break dancers. According to several merchants who complained to the cops, the dancers are "creating obstacles on the sidewalk" and forcing pedestrians to walk on the streets instead of the pavement.

**SHORT CUTS** — Avant-classical composer **Philip Glass**, who scored the mystical motion picture *Koyaanisqatsi*, recently agreed to pen the music for a biopic about **Yukio Mishima**, a Japanese author and political radical who committed hari-kiri in 1970. The flick, set to be written and directed by **Paul (Cat People) Schrader**, will be filmed on location beginning in March. . . . Folks who enjoyed last year's Warner Bros. anthology of rare B-sides, outtakes and unreleased recordings compiled by **Bob Merlis** entitled "Attack of the Killer B's" can rejoice cuz a new platter called "Revenge of the Killer B's" is currently in the works. If all goes well it should be out in early spring. Expect the platter to include rare tunes from *Slash* country-punk act **Rank & File**, Warner's cynical pop rocker **Marshall Crenshaw**, and a possible contribution from the label's bearded boogie masters **ZZ Top**. . . . "Hmm, wonder where she got that idea" dept: **Toni Tennille** of the **Captain & Tennille** is recording a solo LP featuring a collection of standards from the '30s and '40s backed by a 35-piece orchestra. . . . **X** will be spotlighted as "the music of the future" in an upcoming NBC-TV special called "Super Night of Rock 'n' Roll." The special, which will attempt to cover the 30-year history of rock music, will be hosted by former WKRP jock **Howard Hesseman** and include footage of such superstars as **The Temptations**, **Bob Dylan**, **Bruce Springsteen**, **The Beatles** and **The Rolling Stones**. Also scheduled to appear on the show was **Tom Petty**, slated to perform a duet with the legendary **Roy Orbison**. However, Orbison took ill and



**SHE LOVES WINNING SO MUCH!** — Upon receiving her *American Music Award* for favorite pop/rock female vocalist from **Phil Collins (l)** and **Mick Fleetwood (r)**, **Pat Benatar (c)** told the television audience, "I love winning so much! Anyone who tells you it isn't great is a liar."

had to be replaced by **Chuck Berry**, who nixed the idea of a duet with the **Heartbreakers'** ringleader. The result: no taping of the segment. That's show biz. . . . Word has it that **Oingo Boingo's** chieftain **Danny Elfman** is currently rehearsing tunes with the band for a solo project. . . . *Passport Records* plans to release a new **Elvis Presley** record called "First Live Recording/Never Before Released" derived from the singer's early appearances on the old *Louisiana Hayride* program. Listing at \$6.98, the disc'll include versions of "Hound Dog," "I Wanna Play House With You," "That's All Right, Mama" and "Maybellene," as well as an "Introduction" and recollections of *The King* by **Frank Page**. Expect the platter to hit stores in late Jan./early Feb.

jeffrey resner

## EXECUTIVES ON THE MOVE



Lieberfarb

Ritholz

Failla

Sandhaus



Dickinson

Rovner

Samuelson

Strauss

**Lieberfarb Named** — Warren N. Lieberfarb has been named executive vice president and general manager/worldwide of Warner Home Video, a division of Warner Bros., Inc. He joined Warner Home Video in 1982 as vice president marketing.

**Ritholz Named** — CBS Records International has announced the appointment of Adam E. Ritholz as director, business affairs. Before coming to CBS, he was associated with the law firm of Grubman, Indursky & Schindler.

**Jordon Named** — Dennis Jordon has been named manager of sales administration for PolyGram Records. Jordon, who has been with PolyGram for five years, was formerly assistant manager of sales administration.

**Failla Promoted** — Mike's Artist Management has announced the promotion of Lisa J. Failla to promotion/marketing manager. She was previously assistant manager of the firm, and her duties will now be concentrated in the areas of promotion & marketing.

**Columbia Announces Changes** — Columbia Records has announced a series of appointments within the Columbia east coast product development department: **Phil Sandhaus** has been named director, product development, east coast. He has been director, product marketing and from 1980 to 1981 he was director, artist development. **Bruce Dickinson** and **Jack Rovner** have each been appointed director, product marketing, east coast. Messrs. Dickinson and Rovner will be responsible for the planning and execution of marketing programs for albums released by Columbia's east coast-based artists. Since 1980 Dickinson has been product manager, after having joined CBS in 1979 as an inventory specialist. Rovner joined Columbia Records in 1981 as manager, artist development. **Debbie Samuelson** has been appointed associate director, video promotion, east coast. Prior to joining Columbia she worked as a freelance producer. **Amy Strauss** has been named product marketing manager, east coast. Since 1981 she has been manager, artist functions, press and public information.

**Shayne To KROQ** — Jane Shayne has joined KROQ-FM, Pasadena as promotion director, departing The Samuel Goldwyn Company where she was national director of cooperative advertising and promotion-special projects.

**Hsu Named At E/A** — J. Richard Hsu has been named creative director for Elektra/Asylum Records. He was most recently art director for special projects for the 13 Bloomingdale's department stores.

**A/E Names Four** — The joint accounts payable department of Atlantic and Elektra Records has named **George Gotsullas** as director of accounts payable for Atlantic/Elektra and three supervisors of accounts payable: **Julie Bearden**, **Norma Moreno** and **Gerri Sulkoski**. Gotsullas joined Atlantic Records in October 1979 as manager of accounts payable, a position he has held until this new appointment. Bearden was first employed by Atlantic Records in 1968 in the foreign royalties department. Moreno has been with Atlantic Records for nearly 14 years, most recently in the accounts payable department. Sulkoski has been with Atlantic's accounts payable department since joining the label in 1974.

**Jensen Promoted** — Steve Jensen has been promoted to vice president of International Creative Management, Inc. to head up the west coast concert department at ICM. He previously was head of the ICM concert department in New York.

## Yasgar Promoted At Atlantic

LOS ANGELES — Atlantic Records vice president and general manager **Dave Glew** has announced the promotion of **Larry Yasgar** to the newly-created position of vice president, singles sales & production for Atlantic Records. He will retain his title as director of the dance music department.

Citing his 14 years with Atlantic, Glew noted Yasgar's diverse responsibilities, including sales, promotion, A&R, and production. Yasgar joined Atlantic in 1970 as northeast regional sales manager. He was appointed National Singles Manager in 1973, assumed the responsibility of overseeing Atlantic's Disco Sales and Promotion Department in 1975, and was named director of the label's Dance Music Department in 1981.



## EAST COASTINGS

**FROM THE NEWS DESK** — The Copeland octopus has sprouted a new tentacle. Frontier Booking Inc. (FBI) honcho Ian is set to bow a new film and theatrical division with an eye toward future expansion into commercial work as well. The new division will be headed by **Barbra Stark**, who brings a roster of 25 Broadway and soap actors with her. Aside from theater and television, Copeland is looking to get his recording artists in front of casting directors seeking rockers for music-oriented video and film projects. Soundtrack work for FBI clients a la *Rumblefish* is also a priority, and corporate sponsorship/advertising ties will also be sought (**Midnight Oil** for Quaker State? **R.E.M.** for Bausch & Lomb? **Wall of Voodoo** for Red Devil House Paint?). . . **Nell Cooper's** Reach Out International Records (ROIR) has taken over marketing and distribution for **Glenn Branca's** Neutral Records. The arrangement marks the first time the all cassette ROIR label had handled vinyl . . . One expects to see EMI releasing classical titles by conductors like **Pierre Boulez**. However, the one they cut with him last week in Paris is a little different. The disc, planned for a worldwide release later this year, features three compositions, "The Perfect Stranger," "Dupree's Paradise," and "Naval Aviation In Art?" all composed by **Frank Zappa**. . . Nice to see that Cotillion has inked Queens-born guitarist and former **Blondie** member **Eddie Martinez**. His LP, "No Lies," is produced by **Bernard Edwards**.



**PRESSURE-TESTED ACRYLIX** — Pressure Records celebrated the release of their first American record, "Color Blind," an EP by Acrylix, with a party at the fete are (l-r): Peggy Armstrong, vice president, Pressure Records; Marcus Dinsmore of Acrylix; David Einstein, program director, WHFL-FM; and Geoff Robinson, president, Pressure Records. The label is handled nationally by Landslide Records.

**Marcus Miller** seems to have it all sewn up. An established and in-demand session player and sideman, recording artist for Warner Bros., producer, arranger and songwriter, Miller has proven himself to be at home with a diverse crew of artists ranging from **Walter Bishop, Jr.**, to **Miles Davis** to **Aretha Franklin** to **Dionne Warwick**. "Ever since I started playing the bass," Miller recently told us, "I've played a lot of different musics. The part of my playing that gets publicized is the R&B, but I've always worked with jazz musicians like **Michael Urbanak**, **Dave Grusin** and **Walter Bishop, Jr.** I'd go from a recording session with **Luther Vandross** to a gig down at the old Tin Palace. So even though people associate my name with **Aretha** and **Luther**, playing with **Miles Davis** was no departure because my role in that band was as a funk anchor. And it would have been just as easy to bebop with him." Although devoting a good deal of his time to a solo career, Miller has been most successful via his collaborations with **Luther Vandross**, a team that has given birth to hits like "Jump To It" and "Get It Right" for **Aretha Franklin**, as well as numerous tracks for **Vandross** and **Warwick**. "I met **Luther** about four years ago," Miller said. "He called me even though we had never met, and we started working with **Roberta Flack** and got to know each other. He was being asked to produce people and needed tunes and we compliment each other well. I can work fast, and if we get stuck we help each other out. I actually didn't expect him to call me to work with **Dionne**, but he did because they wanted something uptempo. He got a little resistance over it at first, but I think it worked out well." As a producer, Miller was the steering force on saxophone **David Sanborn's** most recent LP, and will be making a tour of Japan as one of the saxophonist's sidemen. Giggling with **Sanborn** is nothing new, and Miller was a member of the hornman's touring band concurrent with touring in **Miles Davis'** band. "I'd be in Chicago with **Miles** one night, and then with **David** in Arizona the next and with **Miles** the next in Detroit, and then with **David** in New Mexico," Miller recalled. "I was offered a lot of opportunities and I took them all. I know a lot of people say you have to make a decision because it's so taxing to do both, but I really wanted to do everything, like **Luther**, who works real hard." Of his experience with **Davis**, Miller said he "got a lot of confidence. Not because playing with **Miles** means I'm good, but because of his philosophy of doing what he wants to. You get in trouble when all you're concerned with is catering to people. And I also learned how to deal with critical response. It made me stronger and realize that you have to expect it when you go public." As a solo artist, Miller is completing work on his second album. "There's something to be said about good music versus being innovative," he said. "My main thing is being musical. Someone like me, who has a scattered musical background, is going to need time to focus sharply, and the label has been very good about giving me time."

fred goodman

## ATTENTION MUSIC PUBLISHERS!

Song Connection, a tip sheet/newsletter that really works. Seventeen or more *legitimate* leads published every two weeks plus additional Music-related information. It has worked for others, let Song Connection work for you. Available only through subscription. For a free sample copy and information, fill out the coupon below and mail it today! Editor/Pub. Joe Reed

### Song Connection

12390 Chandler Blvd. Suite C  
North Hollywood, CA 91607 (818) 763-1039

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Ph. \_\_\_\_\_

## Retailers Say Few Price Changes

(continued from page 7)

\$7.98-\$8.38 shelf for \$8.98 list, \$7.29-\$7.99 sale and \$8.98-\$9.48 shelf for \$9.98 list, and \$11.99-\$12.99 sale for \$13.98 list product.

At Budget Tapes & Records, \$5.98s are shelved at \$5.49 to \$5.69. Sale prices at other listings vary according to promotion and at \$8.98 are either \$5.99 or \$6.99, at \$9.98 are either \$6.99 or \$7.99, and at \$13.98 are either \$11.49 or \$11.99.

The Music Plus chain also showed price variations, with midlines shelving at \$4.99 or \$5.99 depending on vendor cost; similarly, \$8.98s were sale priced at \$5.99 or \$6.99 and \$9.98s were sale-priced at \$6.99 or \$7.99.

The Record World/TSS stores showed shelf price differences ranging from \$8.79-\$8.98 at the \$8.98 list mark and \$9.79-\$9.98 at \$9.98 list, both due to local area variations.

Turtles and Waxie Maxie were the only chains to report different pricings in disc and cassette equivalents. Turtles \$5.66

disc shelf price for midlines compared to \$5.98 shelf in the cassette configuration. Waxie Maxie shelf-prices its cassettes 30 cents higher than equivalent discs, except for midlines, which are \$5.99 in both configurations.

Waxie Maxie also varies its sale prices by whether a sale is advertised in print and on radio or if it's only featured in-store, and also shows a sales breakdown by "commitment" to the buy. The accompanying chart, however, shows only the more frequent advertised sale price. In instances where more than one price was reported in a category, but there was only one "basic" price per level, that price is charted.

Merchants queried generally expect the current price levels to continue as is, though fears were voiced in some instances that Atlantic's four-item \$8.98 list dollar-hike could spread and drive these prices up. At the opposite end, some dealers noted that the new CBS midline program could lower prices for that product.

## U.S. Retail Chains' LP & Single Prices

| Chain                    | \$5.98        | \$8.98        | \$9.98        | \$13.98         | Singles |
|--------------------------|---------------|---------------|---------------|-----------------|---------|
|                          | Sale/Shelf    | Sale/Shelf    | Sale/Shelf    | Sale/Shelf      |         |
| Bad                      | \$3.99/\$5.99 | \$6.99/\$7.99 | \$7.99/\$8.99 | \$11.98/\$12.98 | \$1.69  |
| Budget                   | 4.49/**       | *7.99         | *8.99         | *12.49          | 1.69    |
| Camelot                  | 4.99/5.99     | 7.99/8.89     | 8.99/9.49     | -/12.99         | 1.85    |
| Circles                  | 3.99/5.98     | 5.88/7.99     | 6.88/8.99     | 9.88/11.99      | 1.69    |
| Disc-O-Mat               | 3.99/4.49     | 5.99/6.99     | 6.99/7.99     | *11.99          | 1.39    |
| Great American Music Co. | 3.99/5.58     | */*           | */*           | */11.99         | 1.39    |
| King Karol               | -/5.98        | 5.99/7.98     | -/8.98        | -/12.98         | 1.85    |
| Music Plus               | -/**          | *7.99         | *8.99         | 11.98/12.98     | 1.69    |
| Peaches                  | 3.98/**       | 6.98/7.96     | 7.98/8.96     | 11.98/12.96     | 1.69    |
| Record World/TSS         | 4.29/5.98     | 6.49/**       | 7.49/**       | 10.49/13.98     | 1.69    |
| Sam Goody                | 4.99/5.98     | 5.99/8.79     | 7.99/9.79     | *13.69          | 1.99    |
| Tower                    | 3.99/4.99     | 5.99/7.99     | 6.99/8.99     | 9.99/11.99      | 1.55    |
| Turtles                  | 4.99/5.66     | *8.33         | 7.99/8.98     | -/11.99         | 1.55    |
| Vibrations               |               | 4.99/5.96     | 6.96/7.89     | 6.96/8.89       | */11.98 |
| Waxie Maxie              | 3.99/5.99     | 5.88/8.39     | 6.88/9.39     | 8.88/12.39      | 1.79    |
| <b>AVERAGES</b>          | 4.36/5.71     | 6.47/8.09     | 7.56/9.03     | 10.74/12.77     | 1.73    |

\*variable pricing  
—not applicable or available

## ALAN S. KAPLAN & VINCENT A. FUSCO ANNOUNCE

A Management Based

Record and Publishing Company

## STONEHENGE



Records, Inc.

299-4 Ridgedale Avenue

East Hanover, New Jersey 07396

201 887-9322

TWX 710-986-8240

For Licensing Contact Us at MIDEM  
In Our Hospitality Suite at the  
Martinez Hotel



**MECA BREAKS THE SILENCE** — Atlanta financier Richard Osias recently held a party in Atlanta to introduce his new label Meca Records and its first artist KC to a crowd of over 600 dignitaries from the walks of banking, politics, and entertainment. Pictured above at the event are (l-r): Mrs. Richard Osias, vice president and treasurer of the label; Mrs. Andrew Young; the Honorable Andrew Young, mayor of Atlanta; label chairman of the board, Richard A. Osias; and KC.

## MPAA And Others Blast Video Ruling

(continued from page 7)

material. After Congress looked into the matter the legislative body concluded that cable TV operators should pay royalties for the use of copyrighted programs.

In his concluding remarks, Valenti said the Supreme Court's decision on the "Betamax" case could only come at the expense of the creative community and would serve to remove the incentive for this group to continue to provide stimulating entertainment. "The future of creative entertainment for the benefit of the American family is at stake. If what creative people produce cannot be protected by copyright, then it is the public who will be the ultimate victim," he predicted.

Hal David, President of the American Society of Composers, Authors and Publishers (ASCAP) also issued a statement on the case: The release stated, "The American Society of Composers, Authors and Publishers (ASCAP) views with deep regret the outcome of the Betamax litigation. A strong copyright law is vital to the cultural, artistic and commercial life of the United States. America's creative genius in all areas of the arts is of extraordinary value to every citizen of our own country and to the entire world.

"It is distressing that creative property of such tangible and intangible value is not properly respected and protected. If creators are not compensated, there will be little incentive to create, and the public will be the ultimate loser.

Stanley M. Gortikov, president of the Recording Industry Association of America (RIAA) and co-coordinator of the Coalition To Save America's Music, remarked that the decision in the Betamax case underscores the need for a prompt Congressional solution of the problems caused by audio home taping.

While expressing disappointment over the close decision of the Court concerning video home taping, he noted all nine Justices recognized it is for Congress to "take a fresh look at this new technology just as it so often has examined other innovations in the past."

The court emphasized the need for "evidence that some meaningful likelihood of future harm exists." Gortikov noted, "the music community is suffering that harm today. Dr. Alan Greenspan recently testified before Congress that the music industry is losing more than \$1.4 billion in sales each year as a direct result of home taping.

Only Congress can develop a national, comprehensive mechanism for assuring fair compensation for the creators of America's music," Gortikov pointed out.

## Indie Releases

(continued from page 7)

Resisters and "Face To Face" by Osamu Kitajima. Set for February are "Racing the Moon" by James Lee Stanley and "File Under Rock" by The Mighty Flyers, while March will see the release of an as yet untitled album by Mike Candello.

Treasury of Recorded Classics, a mid-line label, has set a broad range of artists for release in the first quarter. Forthcoming in the quarter are albums by: George Jones, Hall & Oates, Al Hirt, Lou Rawls, Johnny Cash, Pete Fountain, Della Reese, Hoyt Axton, Al Jarreau, Ace Cannon, Patsy Cline, Jeannie C. Riley, Mac Davis, Betty Everett, Bobby Lewis, Jeannie Pruett, Memphis Slim, Clyde McPhatter and Willie Nelson.

ITI Records, a recently debuted jazz label handled by Allegiance, will be offering new albums by Illuslon, Lou Rovner, Estelle Reiner, Kenny Pore, Mike Campbell with Tom Garvin, Jerry Tacholr, Fred Lipsius, Jimmy Mosher and Kittyhawk.

Several other labels available through Allegiance will also be in the marketplace: Kim Fowley's Mystery Records will have "Frankenstein and His Allstar Monster Band" in February and "Class of '84" by The Runaways in March; Swamp Dogg's Rare Bullett Records is debuting Michelle Williams; the Award label has set "Night After Night" by Kathy Brubaker for release this month with "The NASA 25th Anniversary Commemorative Album" by The Ventures set for February; and Houston Connection Records has "Introducing Glass featuring John Williams" this week.

### Alligator

The Chicago-based Alligator Records, which has been producing reggae LP's with greater and greater frequency, returns to its roots with three blues albums in the first quarter. Shipping this month is "Live In Japan" by Albert Collins and the Icebreakers, while February boasts an album by Sonny Terry tentatively titled "I Think I Got The Blues," featuring Willie Dixon and producer/guitarist Johnny Winter. March will see the label debut of Winter via his own disc.

### Antilles/Mango

Antilles breaks its all jazz policy this month through the release of the soundtrack to the Mel Brooks film, *To Be Or Not To Be*, but returns to normal in March with titles by the Heath Brothers and Elements. Sandwiched between the soundtrack and jazz titles will be a self-titled EP by Paul Haig.

The reggae oriented Mango label has scheduled February releases by Aswad, Linton Kwesi Johnson and Gregory Isaacs.

### Arhoolie/Folk Lyric

The American folk and ethnic oriented labels continue to concentrate on Tex Mex and Zydeco music. Artists slated for release include John DeLafosse, The Men-

(continued on page 16)

# Supreme Court Rules That Betamax Breaks No Laws

(continued from page 7)

The bills dealing with home taping would impose a royalty fee on the sales price of recording equipment and on blank tapes. Hearings on the Senate bill have been held; none has taken place on the House side.

During the hearings on the Senate bill, Stanley M. Gortikov, president of the Recording Industry of America, presented results of a 1982 study that estimated that home taping of recorded music costs the industry \$1.4 billion in lost revenues (*Cash Box*, Nov. 5, 1983).

The eight-year-old Betamax case was instituted by Universal Studios and Disney Productions against the Sony Corp. and other VCR manufacturers (virtually all Japanese). It claimed that Sony contributed to copyright infringement in the sale of VCRs and blank video tapes to consumers enabling them to tape programs off-the-air.

A federal district court judge ruled against the movie studios, finding that home taping is a "fair use" of the copyrighted material. This decision, however, was overruled by a U.S. Appeals Court that held that home taping without payment of a royalty to the copyright owner is a violation of the copyright law. Sony and others asked the U.S. Supreme Court to overturn the appeals court ruling and, in a virtually unprecedented move, the high court held two hearings on the case: the first in January 1983; the second, in October of last year.

The sharply divided court split in the 5-4 decision, with Justice John Paul Stevens writing the majority view and Justice Harry A. Blackmun writing the dissenting opinion. The majority also consisted of Chief Justice Warren E. Burger and Justices William J. Brennan Jr., Byron R. White and Sandra O'Connor. Joining Justice Blackmun in the minority were Justices Thurgood Marshall, Lewis F. Powell and William H. Rehnquist.

The case hinged on two copyright concepts: fair use and contributory infringement. As to fair use, the Stevens opinion noted that the use of a VCR for time shifting is not an infringement. "Even unauthorized home time-shifting of respondents' programs is legitimate fair use," he said. He noted the record "makes it perfectly clear that there are many important producers of national and local television programs who find nothing objectionable about the enlargement in the size of the television audience that results from the practice of time-shifting for private home use." And, he continued, "... time-shifting merely enables a viewer to see such a work which he had been invited to witness in its entirety free of charge."

In commenting on whether or not Sony contributed to copyright violations by selling machines that enable a viewer to tape a program, Stevens emphasized that the studios failed to carry the burden to show that home time-shifting contains the seeds of future harm. "What is necessary," he wrote is a showing by a preponderance of the evidence that some meaningful likelihood of future harm exists. If the intended use is for commercial gain, that likelihood may be presumed. But if it is for a noncommercial purpose, the likelihood must be demonstrated."

Justice Blackmun sharply criticized the majority of the court for their reasoning. Relating the history of the copyright law he noted that congress rejected "the very possibility of a special private use exemption" as far back as 1960. And, he added, even in the 1976 law, congress specified explicitly one exception: libraries making copies for a patron for specific types of private use, private study scholarship or

research. "These limitations would be wholly superfluous," Blackmun said, "if an entire copy of any work could be made by any person for private use."

Blackmun noted also in a 1971 amendment to the copyright law dealing with sound recordings, congress was dealing with piracy, not home recording. In fact, he cited congressional reports and discussion on the floor that underlined its intent not to create a "generalized home use exemption..." Again referring to reports on the 1976 Copyright Act revision, Blackmun noted, (they) "contain no suggestion that home use recording is somehow outside the scope of this all-inclusive statute. It was clearly the intent of congress that no additional exemptions were to be implied."

In discussing the "fair use" criterion, the dissenting opinion emphasized that exemption is for "constructive purposes... (for) socially laudible purposes." And, Blackmun commented: "I am aware of no case in which the reproduction of a copyrighted work for the sole benefit of the user has been held to be fair use..."

And, he concluded: "When a user reproduces an entire work and uses it for its original purpose, with no added benefit to the public, the doctrine of fair use does not apply. There is then no need whatsoever to provide the ordinary user with a fair use subsidy at the author's expense."

And, in a sharp attack on the majority view that its up to the studios to show by strong evidence that future harm may result from home taping, Blackmun insisted that the studios need only demonstrate "a reasonable possibility" that harm will result from the proposed use. This the studios have done, he said, in showing ways where VCR recordings might reduce their ability to market their wares — to movie theatres, rental or sale of prerecorded video cassettes or discs, reduction in the rerun audiences and the possibility that advertisers might want to pay only for live audiences. As to the "contributory infringement" issue, Blackmun asserted it is sufficient to show that VCR manufacturers had reason to know that an infringement was taking place.

## Stonehenge Mgt. Formed In L.A.

LOS ANGELES — Alan Kapan and Vincent Fusco have announced the formation of Stonehenge Management, an affiliate of the Stonehenge record and publishing company. The two men will share the title of president.

The executives of the new firm plan to concentrate, at first, on first quarter releases by British theatrical group Thunderstick; QED, a group made up of co-label head Kaplan who plays the bass and his wife Rebecca who sings; and an LP by Joanne Calabrese which will be co-produced by Kapan and Benji King, who has also produced Scandal. The label also plans to market a single by Leslie Merrill entitled "A Letter to Michael."

The Stonehenge record company is using Mirus Music to handle national distribution of all its product. Fusco said he chose Mirus because in addition to its expertise in the area of distribution, it is also aware of the complexities involved in running a record company, having released three very successful albums in the aerobics category.

The company's headquarters, studio and warehouse is at 299-4 Ridgedale Avenue, East Hanover, New Jersey 07936. Its phone number is (201) 887-9322. The firm also has a branch office in Manhattan.



## Will & Anne Ackerman New Age Music Execs

**Anne:** That is one of the major points in our negotiations with A&M. We felt that there is a market place out there not normally attacked, if you will, by branch distribution. There is this whole other world that really exists in parallel and not overlapping with it. We wanted very much to see those people continue to get service, in as much as they really were the base of our business for many many years. It's where we started, it's where our roots are. We have had a number of accounts for six or eight years we continue to work with. They are health food stores, bookstores, the mom-and-pop — very unusual, idiosyncratic businesses that choose to be outside of the system. The sales continue to be very healthy and we feel the increased attention that is coming to us from the A&M partnership is increasing the viability of the sales of the independent outlets. There is a crossover between the two and the crossover from the independents is really what got us so much visibility. It's that word of mouth that increased our sales to the point where people really became aware of our name.

**Cash Box: Any other facets of the deal? Will the expansion change the company's philosophy?**

**Will:** Well, I don't think it's changed our philosophy at all or the rate at which we want to grow. An important point, is the business about the growth of the catalog and so on. A&M has given me the option to create as many labels as I want, release as many records or as few records I want. There is no requirement on me to minimize or maximize. We are considering beginning a vocal label which is tentatively to be called West River Records. It may very well be we'll add three labels to the overall thing, we now have George Winston's new label Dancing Cat Records, we have Hip Pocket records and we're going to be expanding that as more of a mainline jazz label. Lost Lake Arts is a reissue label and we're going to be expanding that patiently as well. As far as philosophy is concerned, the notion of catalog size equalling catalog strength is an antiquated one in today's marketplace. A small evenly promoted catalog is going to be a much more viable entity to the people who are represented by that label, the artists, who are on that label, the distributor, the retailer, as well as the label itself. We guarded our reputation so carefully that the retailer and the record buyer knows if Windham Hill thinks enough of it to bring it out, that they can feel confident to buy it or stock it.

**Cash Box: How would you actually define the Windham Hill philosophy?**

**Will:** Windham Hill is basically a collection

of friends. We don't have multiple album contracts. Every artist is free to pick up and go if they're unhappy with us and as yet no one has left. It really is a cooperative environment, not only for artists in relation to the company, but I'd like to think with the people who work for the company. The notion of ethics in business as opposed to getting what you can and moving on has always dictated the way we've done business.

**Anne:** We wouldn't be in the business if we didn't derive an enormous amount of enjoyment and challenge out of it. The day that stops is the day I'm bailing out. We have a very fine opportunity here to bring out music that means an enormous amount to us on a very personal level, and to present it to people in a well-packaged, beautifully manufactured entity. We care about the music and we want it to be the very best possible.

**Cash Box: Windham Hill is alternately described as classical, folk, or jazz. How would you describe it?**

**Will:** To begin with let's deal with the issue of finding a generic niche for it. We have jazz, folk and the rest of it. Early on we searched like mad, we called it 'contemporary impressionism' and enlisted adjectives until it was like a German psychological disease. Finally we started looking around and seeing that Tower Records and Record Bar had established Windham Hill bins. They were cross filing jazz or folk as they might see fit, but they were finding people coming in not necessarily saying what's the next George Winston record, or what's the next Liz Story record, but what's the next Windham Hill recording. They became aware of the fact that people were conscious of the source of the music at the buyer street level which is almost unprecedented. Without wanting to be in anyway pretentious, and really as a last ditch resort, I've come to the point where I simply say that we are Windham Hill music. I mean it's almost a generic term like Band-Aid or Jell-O at this point. It's like Windham Hill is Windham Hill. It's pretty much a musical entity unto itself. We were originally perceived as a guitar label. We had three or four guitarists and that was it. We looked like we were an extension of the Tacoma catalog, sort of a high-tech version. Then we added a piano and everyone thought we were a jazz label. We were then perceived as a solo format label, and then we started adding duos, trios, and quintets, then we were called a jazz label, but then Shadowfax comes out and we're going to do an album of Gregorian chants, and solo hammer dulcimer. I mean it's going to continue

to be very eclectic.

**Cash Box: Gregorian chants?**

**Will:** Yea, I want to do an album of Gregorian chants. I'm researching it now and working with two graduate students, one at Mills, one at Stanford.

**Cash Box: Is there any other direction Windham Hill may go, like the rock or spoken-word field?**

**Will:** Who knows! If it comes in and blasts you, and it's profound, then the doors aren't closed to anything. But it has to do that thing that is so subjective I can't possibly describe it to you. Some people listen to Windham Hill as strictly background music, other people hear it as a profoundly eloquent personal statement. It is that communication that whatever we do has to have. I don't care if it's the sound of banging a chair on a mirror. If it communicates it's fine with me.

**Cash Box: Perhaps one of the most important things Windham Hill has been involved with is the quality control of its product. What do you feel are the most important things about packaging and manufacturing?**

**Will:** Imagine you just poured your heart out in the studio to do a guitar solo, and what you hear coming back at you is snap, crackle, pop, wow, and flutter, and you can't stand it. So you are forced to learn the technical aspects of things, and it's been a learning process just like every other learning process we've had in this business. At this point I'm proud to say we are one of the most sophisticated manipulators of the technology around, right down to the packaging. We are the only company in the world with a four mil plastic inner sleeve, because I don't want that sleeve everyone else uses. You pull it out, it looks good the first time, you try to jam that thing back in the record, and it bends and it warps and you have a pinch warp problem possibly. We use a loose bag so we don't have any warp in the shrink wrapping, and we developed a bag that has this perforation so that you can keep the record jacket in this plastic bag, and keep the cover pristine, because we work so hard on the damn covers to make them attractive. If you set yourself up as being the best, if you treat everything you do with pride, people will want to be associated with it. We are experimenting with new vinyl compounds, digital technology, working with new tape bases, moving into the CDs, manipulating the digital technologies. I think Windham Hill has more knowledge of digital technology than most majors.

**Cash Box: How is the immense success of the company changed your life?**

**Will:** I now have three ties.

**Anne:** Well, we're not married anymore, and I think the stress that the business put on us contributed. It was either the business was going to succeed or we were, and we're extremely fond of one another, and we're extremely fond of the business.

**Cash Box: Windham Hill records carry a lot of meaning for their audience. Ultimately what impact would you like to have on the industry?**

**Will:** Any small inroads we can make into the cynicism of the major label industry and the conservatism, if they can be open to new things, and let the musicians begin to run their own music a little bit, I think that will be positive. If they can become less cynical about the expense, like this jacket costs two cents more — well who gives a damn? You're going to have loyalty in your record buyers. The more we can do to have the music start speaking again, the closer we are going to be to a real renaissance, and I hope we can be some small part of that.

There are no doubt a large number of people surprised at the great commercial success of the eclectic Windham Hill Record label, though probably none more than its founder and principle shareholder Will Ackerman.

It was only about eight years ago that Ackerman was an independent construction contractor, leading a mellow life and playing music solely as a hobby. At the encouragement of his friends, he recorded an LP called "Search for the Turtle's Navel" in 1976. The tune, characterized by harmonic patterns created by open tuning, received airplay from several west coast radio stations, and the demand for his music soared. Ackerman began other recording ventures, among them a collection of his favorite compositions by Eric Satie, performed by Bill Quist, as well as a collection of songs by Ackerman's cousin, guitar virtuoso Alex de Grassi. Currently the label's best known artist is impressionistic pianist George Winston, whose three albums have generated huge sales; his first Windham Hill album, "Autumn" has sold around 400,000 units to date.

Winston personifies the relaxed, friendly, casual style of Windham Hill. But it's really difficult to define the music of the label with conventional genre headings. Is the company's output jazz, folk, classical, or new age? Ackerman prefers to call Windham Hill's type of music an "entity unto itself."

Windham Hill recently sold its distribution rights to A&M Records, which demonstrated respect for the label by offering Ackerman full creative control in all aspects of the business. Ackerman insists the move in no way changes Windham Hill's philosophy and the label will maintain the characteristics that has brought it great consumer loyalty and success.

Jeffrey Ressler recently talked to Ackerman and his ex-wife Anne, who is the president of the company and its only other shareholder.

**Cash Box: Windham Hill has grown tremendously over the past few years. In light of the new distribution deal, could you tell us what's on the drawing board for 1984?**

**Will:** One of the most attractive elements of the A&M deal to us was the international implications. We've never done anything in Canada and of course A&M is tremendously strong in Canada. Having the option to tour our people up there very easily makes that very attractive. Japan is coming along real nicely. We managed to get a bunch of tour support from a single sponsor that will enable us to tour everyone over there — not quite monthly but I'm sure we'll have six or seven tours a year anyway. As far as the situation with A&M over all, we are at 186 percent of projected sales which already incorporated 100 percent growth. Now that sounds remarkable by most standards and of course we are happy to see that we are beyond projection, but this company has grown at an annual rate of no less than 181 percent year to year, and we've had years, I guess 81-82, it was 597 percent growth in gross receipts. So we're used to phenomenal growth. I'm happy to see that we have not plateaued in making this move into A&M. A&M, in their marketing and their sales, have been aggressive enough and understanding enough of our product so they can continue the growth we enjoyed before, and giving us the new markets of Japan and Canada and much more saturation of Europe than we've had before.

**Cash Box: Is your alternative distribution still intact?**

# MERCHANDISING

## TOP 15 VIDEO GAMES

|                                    | Weeks<br>On<br>1/21 Chart | Chart |
|------------------------------------|---------------------------|-------|
| 1 POLE POSITION Atari CX 2694      | 3                         | 20    |
| 2 Q-BERT Parker Brothers 5360      | 1                         | 20    |
| 3 MS. PAC-MAN Atari CX 2675        | 2                         | 44    |
| 4 POPEYE Parker Brothers 5370      | 4                         | 7     |
| 5 CENTIPEDE Atari CX 2676          | 6                         | 42    |
| 6 KANGAROO Atari CX 2689           | 7                         | 8     |
| 7 RIVER RAID Activision AX 020     | 5                         | 42    |
| 8 PITFALL! Activision AX 108       | 8                         | 59    |
| 9 MR. DO! Coleco 2622              | 10                        | 15    |
| 10 JUNGLE HUNT Atari CX 2688       | 11                        | 24    |
| 11 ENDURO Activision AX 026        | 9                         | 31    |
| 12 SPACE SHUTTLE Activision AX 033 | 13                        | 2     |
| 13 JOUST Atari CX 2691             | 15                        | 7     |
| 14 BURGER TIME Intellivision 4595  | 12                        | 24    |
| 15 DECATHLON Activision AX030      | 14                        | 20    |

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 • Specs — Miami • National Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento, Seattle • Crazy Eddie — New York City • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City • Day Jay — Denver • Cavages — Buffalo • Tower — Sacramento, Seattle • Wherehouse — Los Angeles • Camelot — Kansas City, Dayton, Cincinnati, St. Louis, Chicago, Indianapolis.

## TOP 15 MIDLINES

|  | Weeks<br>On<br>1/21 Chart | Chart |
|--|---------------------------|-------|
| 1 THE PRETENDERS (Sire SRK 6083)   | 1                         | 27    |
| 2 THE DOORS (Elektra EKS 74007)  | 2                         | 51    |
| 3 THE ROMANTICS (Nemperor/CBS NJJ 36273)   | 5                         | 10    |
| 4 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843) | 4                         | 40    |
| 5 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)  | 6                         | 24    |
| 6 LED ZEPPELIN (IV) (Atlantic SD 19129)  | 3                         | 48    |
| 7 AJA Steely Dan (MCA 1006)  | 8                         | 5     |
| 8 WHO'S NEXT The Who (MCA 3141)  | 7                         | 39    |
| 9 LOOK SHARPI Joe Jackson (A&M SP-4919)  | 9                         | 71    |
| 10 TAPESTRY Carole King (Epic PE 34946)  | 10                        | 7     |
| 11 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)                                       | 11                        | 20    |
| 12 PIANO MAN Billy Joel (Columbia PC 32455)  | 13                        | 26    |
| 13 LET THERE BE ROCK AC/DC (SD-36151)  | 12                        | 26    |
| 14 MORNING DANCE Spyro Gyra (MCA 9004)   | 15                        | 2     |
| 15 AMERICAN PIE Don McLean (United Artists LN 10337)   | 14                        | 7     |

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



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

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                         |                           |
|-------------------------|---------------------------|
| 1 VAN HALEN             | 9 KOOL & THE GANG         |
| 2 MOTLEY CRUE           | 10 PATTI LABELLE          |
| 3 ELTON JOHN            | 11 DeBARGE                |
| 4 CYNDI LAUPER          | 12 MADONNA                |
| 5 HUEY LEWIS & THE NEWS | 13 JANE FONDA             |
| 6 LUTHER VANDROSS       | 14 RAY PARKER, JR.        |
| 7 TWO OF A KIND         | 15 CULTURE CLUB (KISSING) |
| 8 BILLY IDOL            |                           |

### NORTHEAST 1.

- 1 VAN HALEN
- 2 MOTLEY CRUE
- 3 BILLY IDOL
- 4 HUEY LEWIS & THE NEWS
- 5 PATTI LABELLE
- 6 TWO OF A KIND
- 7 KOOL & THE GANG
- 8 MADONNA
- 9 ELTON JOHN
- 10 CYNDI LAUPER

### SOUTHEAST 2.

- 1 VAN HALEN
- 2 LUTHER VANDROSS
- 3 TWO OF A KIND
- 4 MOTLEY CRUE
- 5 HUEY LEWIS & THE NEWS
- 6 CYNDI LAUPER
- 7 ELTON JOHN
- 8 RAY PARKER, JR.
- 9 PATTI LABELLE
- 10 DeBARGE

### BALTIMORE/ WASHINGTON 3.

- 1 VAN HALEN
- 2 PATTI LABELLE
- 3 CYNDI LAUPER
- 4 LUTHER VANDROSS
- 5 BILLY IDOL
- 6 DeBARGE
- 7 MADONNA
- 8 KOOL & THE GANG
- 9 MOTLEY CRUE
- 10 ELTON JOHN

### WEST 4.

- 1 VAN HALEN
- 2 HUEY LEWIS & THE NEWS
- 3 CYNDI LAUPER
- 4 KOOL & THE GANG
- 5 MADONNA
- 6 BILLY IDOL
- 7 MOTLEY CRUE
- 8 ELTON JOHN
- 9 DeBARGE
- 10 PATTI LABELLE

### MIDWEST 5.

- 1 VAN HALEN
- 2 MOTLEY CRUE
- 3 HUEY LEWIS & THE NEWS
- 4 CYNDI LAUPER
- 5 ELTON JOHN
- 6 LUTHER VANDROSS
- 7 BILLY IDOL
- 8 TWO OF A KIND
- 9 KOOL & THE GANG
- 10 DeBARGE

### NORTH CENTRAL 6.

- 1 VAN HALEN
- 2 MOTLEY CRUE
- 3 JANE FONDA
- 4 HUEY LEWIS & THE NEWS
- 5 KOOL & THE GANG
- 6 DeBARGE
- 7 TWO OF A KIND
- 8 CULTURE CLUB (KISSING)
- 9 ELTON JOHN
- 10 LUTHER VANDROSS

### DENVER/PHOENIX 7.

- 1 VAN HALEN
- 2 MOTLEY CRUE
- 3 MADONNA
- 4 HUEY LEWIS & THE NEWS
- 5 ELTON JOHN
- 6 LUTHER VANDROSS
- 7 TWO OF A KIND
- 8 MATTHEW WILDER
- 9 RAY PARKER, JR.
- 10 CYNDI LAUPER

### SOUTH CENTRAL 8.

- 1 VAN HALEN
- 2 MOTLEY CRUE
- 3 ELTON JOHN
- 4 HUEY LEWIS & THE NEWS
- 5 TWO OF A KIND
- 6 BILLY IDOL
- 7 LUTHER VANDROSS
- 8 JANE FONDA
- 9 PATTI LABELLE
- 10 CYNDI LAUPER

TOP30 12" SINGLES

|   | Weeks On Chart |  | Weeks On Chart |
|---|----------------|--|----------------|
| 1 LET THE MUSIC PLAY/<br>A 5:49 - B 6:10<br>SHANNON (Emergency/Mirage<br>EMDS 6540) | 1/21           | 16 POP GOES MY LOVE<br>FREEEZ (Streetwise SWRL 2215)                         | 1/21           |
| 2 OWNER OF A LONELY<br>HEART/7:50<br>YES (Atco 96976)                               | 1              | 17 SOMEBODY'S WATCHING<br>ME/4:57<br>ROCKWELL (Motown 4515-MG)               | 1              |
| 3 HARD TIMES/5:10<br>RUN D.M.C. Profile 7036  | 1              | 18 REMEMBER WHAT YOU<br>LIKE/7:00<br>JENNY BURTON (Atlantic DMD 686)         | 1              |
| 4 ELECTRIC KINGDOM/6:44<br>TWILIGHT 22 (Vanguard SPV-68A)                           | 1              | 19 SAY IT ISN'T SO/6:45<br>HALL & OATES (RCA PW-13679-A)                     | 1              |
| 5 TOUR DE FRANCE/6:45<br>KRAFTWERK (Warner Bros. 020146)                            | 1              | 20 AUTODRIVE/6:25<br>HERBIE HANCOCK (Columbia 44-<br>04200)                  | 1              |
| 6 LAID BACK/5:50<br>WHITE HORSE (Sire 0-20178)                                      | 1              | 21 ON THE UPSIDE/A 5:53 - B<br>5:22<br>XENA (Emergency 6451)                 | 1              |
| 7 ENCORE/8:18<br>CHERYL LYNN (Columbia 44-04257)                                    | 1              | 22 OVER MY HEAD/3:38<br>TONI BASIL (Chrysalis 4V9-42754)                     | 1              |
| 8 WHITE LINES/9:54<br>GRANDMASTER FLASH AND MELLE<br>MEL (Sugar Hill SH-32009)      | 1              | 23 HOLIDAY/6:08<br>MADONNA (Sire W9405-SOT)                                  | 1              |
| 9 SOMETHING'S ON YOUR<br>MIND/6:38<br>"D" TRAIN (Prelude D670)                      | 1              | 24 IF ONLY YOU KNEW/4:45<br>PATTI LABELLE (Philadelphia<br>Int'l/CBS 420417) | 1              |
| 10 TROMMELTANZ (DIN DA<br>DA)/6:20<br>GEORGE KRANZ (Personal P-49804)               | 1              | 25 NEW SONG/5:27<br>HOWARD JONES (Elektra 0-66977)                           | 1              |
| 11 WHERE IS MY MAN/6:24<br>EARTHA KITT (Streetwise 2217)                            | 1              | 26 LET'S PRETEND WE'RE<br>MARRIED/7:20<br>PRINCE (Warner Bros. 0-20170)      | 1              |
| 12 CRAZY CUTS/8:08<br>GRANDMIXER D.ST. (Island 0-96972)                             | 1              | 27 LOVE IS A<br>BATTLEFIELD/6:05<br>PAT BENATAR (Chrysalis 4V9-42734)        | 1              |
| 13 BODY TALK/5:37<br>DEELE (Solar/Elektra 0-66981)                                  | 1              | 28 UNION OF THE<br>SNAKE/4:18<br>DURAN DURAN (Capitol SPRO-9060)             | 1              |
| 14 TALKING IN YOUR<br>SLEEP/5:35<br>ROMANTICS (Nemperor AS 1767)                    | 1              | 29 ALL NIGHT LONG/6:22<br>LIONEL RICHIE (Motown 4514-MG)                     | 1              |
| 15 BREAK MY STRIDE/5:10<br>MATTHEW WILDER (Private I 429-<br>04312)                 | 1              | 30 KEEPIN' MY LOVER<br>SATISFIED/5:12<br>MELBA MOORE (Capitol 8569)          | 1              |

WHAT'S IN-STORE

**PROFESSOR BERGMAN** — The University of North Carolina at Chapel Hill should be bracing itself for a different kind of course conducted by a different kind of instructor when **Record Bar** chairman and CEO **Barrle Bergman** begins lecturing young impressionable minds about "The Record Business" this week. Bergman, who wanted to call his three-hour-a-week semester-long offering "Sex, Drugs and Rock 'n' Roll," has lined up several guest speakers, including Columbia Records' marketing vice president **Bob Sherwood**, who will discuss the manufacturing end and may bring along one of his artists. RCA Records' Southern Region regional director **Charlie Hall** and Record Bar's own president **Ron Cruickshank**, to describe his extensive human systems programs. Bergman says that he will offer a historical perspective of the recording industry and may take the class on a field trip to a local recording studio. Course materials include the books *Starmaking Machinery*, *The One-Minute Manager* and *In Search Of Excellence*, and Bergman adds that he is "required" to give an exam at the end of the course, though he promises that it will be a take-home. "I hope they go for my tap dance," states the anxious educator, who notes that "just like I was when I was in college, I only started preparing a short while ago." . . . Expounding upon a different subject, Bergman reports that his company will decide next month whether it's "go or no go" in opening another two Napoleon's Grocery gourmet foodshops. The first and only Grocery so far opened Nov. 3 at Eastland Mall in Charlotte, N.C., and although Bergman claims a "tremendous, better than expected" Christmas and a \$125,000 December sales total, he is awaiting January figures so as to gauge the store's performance during a "regular" month as opposed to the "inflated" November/December periods. January sales, Bergman further observes, seem to mirror that of his record retail business in its drop-off from December peaks. With December sales two and one-half to three times stronger than January's at Napoleon's, Bergman cites an "about the same" percentage drop in business at Record Bar, though a bigger drop was expected out of the belief that "people are sick of eating" after gorging themselves during the holidays. As for best-selling product at the Grocery, "There's bread and bread," says Bergman, singling out the **Vie de France** line that comes to the store frozen for baking on the premises. . . . The Record Bar chain has embarked upon an "Outa Space" pre-inventory sale chainwide this month in order to sell off a variety of overstocked items. Twenty specific current LP titles are being sale-priced at \$5.99, and each store manager has been given the prerogative to select other albums outside the top 15 for sale. In addition, a wide variety of Adele-supplied cutouts are stickered at \$1.99 apiece for LP or cassette, though the emphasis is heavy on cassette. On the classical side, Dutch Imported Philips cassettes are available at \$2.99 or four for \$10. Special products are represented by a Memorex blank audio and video tape sale.

**WAX FAX** — The award-winning musical *42nd Street* opened last week at the newly remodeled National Theatre in Washington D.C. and that city's **Waxie Maxie** retail chain was ready with an extensive print ad and in-store promotional tie-in involving the show, the building, and the RCA cast album. Chain vice president **David Blaine** credits the Theatre with helping to revitalize the downtown arts and music scene and says that office staff were scheduled to attend the show on the third night. . . . Blaine also expresses misgivings regarding the proposed sale of a prime competitor in his market — **Schwartz Brothers' Harmony Hut** stores — to the **Musiland Group (Cash Box, Jan. 14)**. "I hate to see an organization that was once very strong, a life-filled indie, absorbed by a major," says Blaine, in words recalling typical reaction to recent indie label pickups by major manufacturers. "It reduces the number of players in the game and works to our detriment as one of the remaining indies."

jim bessman



Week of January 28, 1984

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

ADDS

| ARTIST          | CLIP                   | LABEL        |
|-----------------|------------------------|--------------|
| Billy Idol      | Rebel Yell             | Chrysalis    |
| Jeffrey Osborne | Stay With Me Tonight   | A&M          |
| Juniper         | Live                   | Allegiance   |
| The Nelsons     | I Don't Mind           | Chicada      |
| Tina Turner     | Let's Stay Together    | Capitol      |
| November Group  | Put You Back Into It   | Brain Easter |
| White Animals   | Don't Care             | C Dread Beat |
| Wire Train      | Never                  | 415/CBS      |
| Randy Andy      | The People             | A&M          |
| Hellix          | Don't Get Mad Get Even | Capitol      |

HEAVY

(Maximum Four Plays Per Day)

|                        |  |                     |
|------------------------|--|---------------------|
| Paul McCartney         | So Bad                                       | Columbia            |
| John Lennon            | Nobody Told Me                               | Polydor/PolyGram    |
| Bette Midler           | Beast Of Burden                              | Atlantic            |
| Re-Flex                | The Politics Of Dancing                      | Capitol             |
| Motley Crue            | Looks That Kill                              | Elektra             |
| Van Halen              | Jump   | Warner Bros.        |
| Pretenders             | Middle Of The Road                           | Sire/Warner Bros.   |
| Herbie Hancock         | Autodrive                                    | Columbia            |
| Eddie Money            | Big Crash                                    | Columbia            |
| Elton John             | I Guess That's Why<br>They Call It The Blues | Geffen/Warner Bros. |
| Rodney Dangerfield     | Rappin' Rodney                               | RC A                |
| Lionel Richie          | Running With The Night                       | Motown              |
| John Cougar Mellencamp | Pink Houses                                  | Riva/PolyGram       |
| U2                     | Sunday Bloody Sunday                         | Island/Atco         |
| Heaven                 | Rock School                                  | Columbia            |
| Night Ranger           | Rock In America                              | MCA                 |
| Hall & Oates           | Say It Isn't So                              | RCA                 |
| ZZ Top                 | TV Dinner                                    | Warner Bros.        |
| Genesis                | That's All                                   | Atlantic            |
| Robert Plant           | In The Mood                                  | Es Paranza/Atlantic |
| Yes                    | Owner Of A Lonely Heart                      | Atco                |
| Huey Lewis & The News  | I Want A New Drug                            | Chrysalis           |
| The Romantics          | Talking In Your Sleep                        | Nemperor/CBS        |
| Rolling Stones         | Undercover                                   | Rolling Stones      |
| Duran Duran            | Union Of The Snake                           | Capitol             |
| Rainbow                | Street Of Dreams                             | Mercury             |
| Police                 | Wrapped Around Your Finger                   | A&M                 |
| 38 Special             | If I'd Been The One                          | A&M                 |
| Don Felder             | Bad Girls                                    | Asylum              |
| Cyndi Lauper           | Girls Just Want To Have Fun                  | Portrait/CBS        |

MEDIUM

(Maximum Three Plays Per Day)

|                         |                                  |                   |
|-------------------------|----------------------------------|-------------------|
| Grace Slick             | All The Machines                 | RCA               |
| Christine McVie         | Got A Hold On Me                 | Warner Bros.      |
| Eurythmics              | Here Comes The Rain Again        | RCA               |
| Howard Jones            | New Song                         | Elektra           |
| Nena                    | 99 Luftballons                   | Epic              |
| Motels                  | Remember The Nights              | Capitol           |
| Talking Heads           | This Must Be The Place           | Sire/Warner Bros. |
| Alcatraz                | Island In The Sun                | Rocshire          |
| Lords Of The New Church | Dance With Me                    | I. R. S.          |
| Spandau Ballet          | Gold                             | Chrysalis         |
| Ozzy Osbourne           | Bark At The Moon                 | CBS Associated    |
| ABC                     | That Was Then<br>But This Is Now | Mercury/PolyGram  |
| Adam Ant                | Strip                            | Epic              |
| Industry                | State Of The Nation              | Capitol           |
| Survivor                | Caught In The Game               | Scotti Bros./CBS  |
| Real Life               | Send Me An Angel                 | Curb/MCA          |
| Paul Rodgers            | Cut Loose                        | Atlantic          |

LIGHT

(Maximum Two Plays Per Day)

|                                   |                           |                     |
|-----------------------------------|---------------------------|---------------------|
| Little Heroes                     | Watch The World           | Capitol             |
| Baxter Robinson                   | Silver Strand             | RCA                 |
| Kim Carnes                        | You Made My Heart         | EMI America         |
| Souvenir                          | Framed                    | MCA                 |
| Enid Levine                       | American Love             | CBS Associated      |
| China Crisis                      | Working With Steel & Fire | Virgin/Warner Bros. |
| Crack The Sky                     | Mr. DJ                    | Criminal            |
| Danny Johnson                     | Love Thang                | Lipstick            |
| Echo & The Bunnymen               | Never Stop                | Sire/Warner Bros.   |
| Elvis Costello                    | Let Them All Talk         | Columbia            |
| End Games                         | Love Cares                | MCA/Virgin          |
| Irene Cara                        | The Dream                 | Geffen/Warner Bros. |
| Headpins                          | Just One More Time        | Solid Gold/MCA      |
| Jimmy Cliff                       | Reggae Night Song         | Columbia            |
| John Kay & Steppenwolf            | Hot Night In A Cold Town  | Allegiance          |
| Let's Active                      | Every Word Means No       | I. R. S.            |
| Naked Eyes                        | When The Light Goes Out   | EMI America         |
| ODA                               | Tower Of Love             | unsigned            |
| Olivia Newton-John                | Twist Of Fate             | MCA                 |
| Parachute Club                    | Rise Up                   | RCA                 |
| Girlschool                        | Play Dirty                | Mercury/PolyGram    |
| Mink DeVille                      | Remember The Nights       | Atlantic            |
| James Ingram/<br>Michael McDonald | Yah Mo Be There           | Qwest/Warner Bros.  |
| Combo Audio                       | Romanticide               | EMI America         |

Unfortunately, space does not permit all of the 'light' rotation entries on the MTV Playlist to be mentioned in the above report.

## Mitchell, Holland Named VPs At New RCA Video Production Unit

NEW YORK — Charles J. Mitchell and Arnold J. Holland have been given key positions at RCA Video Productions, RCA's new video production unit. They will report to Thomas G. Kuhn, the unit's newly appointed division vice president.

Mitchell takes on the post of division vice president, program production for RCA Video Productions. His responsibilities include development and production of all programming created by the unit. He previously held the position of division vice president, programs, RCA VideoDisc, to which he was named in 1980 to acquire and develop material for the RCA VideoDisc System. Among his credits in this role were the award-winning original RCA VideoDiscs "Jefferson Starship In Concert" and "Jane Fonda's Workout." Prior to his involvement at RCA, Mitchell was the producer of the PBS pop music concert series "Soundstage."

Holland has been appointed division vice president, business affairs and program distribution, RCA Video Productions. His responsibilities cover the negotiating areas pertaining to programming creation and distribution. He formerly served RCA VideoDisc as division vice president, business affairs, and was responsible for contract negotiations in the acquisition, production and distribution of videodisc software. Among the original RCA VideoDisc projects he worked on are "Jane Fonda's Workout" and a forthcoming full-length conceptual film starring Carly Simon. Before joining RCA in 1981, he directed business affairs for Capitol Records in Hollywood and dealt extensively with concepts and language for music video development and clearance agreements.

Kuhn was formerly division vice president, RCA VideoDisc. He joined RCA in 1980 after serving as executive vice president in charge of television operations and program development at Alan Landsberg Productions, where he won a Christopher Award. He has also served as vice president in charge of production at Warner Bros. Television, and was an NBC executive.

"Chuck Mitchell and Arnie Holland began working with me to produce long-form music video programs in 1981," said Kuhn in announcing the new appointments. "Since that time, we have collaborated on more than 15 original productions. In addition, there are several

projects in progress, including a full-length conceptual film starring Carly Simon, and The Kinks' 'Return To Waterloo,' both of which will be released in 1984. With this kind of momentum, plus the talent and experience of these two executives, our new production unit hits the ground running."

RCA Video Productions has been formed to produce and release music and music-related programming for the home entertainment market. Programming will include full-length concept videos, concerts and video clips, as well as musical reviews and other kinds of entertainment programs.

In announcing the new video program unit, RCA executive vice president Herbert S. Schlosser said that while the new programming would be created specifically for videocassette and disc, it would also be made available to national cable networks and other home video distribution formats. He said that the unit was formed in response to the increasing home entertainment market in general and the expansion of music video specifically. "The demand for fresh, exciting music video concepts for home entertainment is growing rapidly on a world-wide scale, stimulating interest in popular music and giving substance to a new audio/visual music industry," he said.

## Ent. TV Co. Wraps Two Music Shows

LOS ANGELES — The Entertainment Television Company, a joint venture between music veterans Charles Koppelman and Martin Bandier with Chicago-based video game manufacturer Williams Electronics, has announced the completion of its first two made-for-television projects, "This Week's Music" and "The Weather Girls' Special."

"This Week's Music" is a daily, half-hour television show integrating live dancing with music videos and guest appearances by popular music stars. The show will be hosted by Livingston Taylor.

"The Weather Girls' Special" is an hour-long musical situation comedy featuring the Grammy-nominated act by the same name. The show was produced by the Entertainment Television Company in conjunction with MGM/UA and was written and directed by David Steinberg.

## Jerry Sharrell Named Senior VP, At MCA Home Video Distribution

LOS ANGELES — Irving Azoff, president of the MCA Records Group, has announced the appointment of Jerry Sharrell to the position of senior vice president, MCA Home Video Distribution. In his new position, Sharrell will be responsible for the marketing and promotion of MCA Home Videos, with special emphasis on music programs.

Concurrent with his appointment, Jerry Sharrell announced that MCA Home Video has obtained the rights to market and distribute in the United States and Canada four full-length new videos from Island Records. These videos are "U2 At Red Rocks," "Bob Marley Live At The Rainbow," "Grace Jones — One Man Show," and a compilation video from Malcolm McLaren. All four videos are due for release in Spring, 1984.

Prior to his appointment, Sharrell served as senior vice president of MCA Records since April 1983. He joined MCA after 10 years with Elektra/Asylum Records, during which time he served as vice president or senior vice president of promotion,



Jerry Sharrell

creative services, artist development, and international. A 22-year veteran of the music industry, Sharrell has also held executive positions with A&M and Buddah Records as well as Mainline Records Distributing.

## TOP 30 VIDEOCASSETTES

|    | Weeks<br>On<br>Chart |   | Weeks<br>On<br>Chart |
|----|----------------------|---|----------------------|
| 1  | 1/21                 | <b>RAIDERS OF THE LOST ARK</b><br>Paramount Home Video 1376       | 1 7                  |
| 2  | 2                    | <b>RISKY BUSINESS</b><br>Warner Home Video 11323                  | 2 6                  |
| 3  | 3                    | <b>MAKING OF MICHAEL JACKSON'S THRILLER</b><br>Vestron 1000       | 3 5                  |
| 4  | 4                    | <b>NATIONAL LAMPOON'S VACATION</b><br>Warner Home Video 11315     | 4 9                  |
| 5  | 5                    | <b>TWILIGHT ZONE — THE MOVIE</b><br>Warner Home Video 11314       | 5 6                  |
| 6  | 6                    | <b>SUPERMAN III</b><br>Warner Home video 11320                    | 6 15                 |
| 7  | 7                    | <b>BLUE THUNDER</b><br>RCA/Columbia Pictures Home Video 10026     | 7 6                  |
| 8  | 8                    | <b>FLASHDANCE</b><br>Paramount Home Video 1454                    | 8 19                 |
| 9  | 9                    | <b>GANDHI</b><br>RCA/Columbia Pictures Home Video 10237           | 9 7                  |
| 10 | 10                   | <b>JAWS 3</b><br>MCA Home Video 80044                             | 10 11                |
| 11 | 11                   | <b>BREATHLESS</b><br>Vestron 5017                                 | 11 7                 |
| 12 | 12                   | <b>48 HRS.</b><br>Paramount Home Video 1139                       | 12 6                 |
| 13 | 13                   | <b>THE SURVIVORS</b><br>RCA/Columbia Pictures Home Video 10521    | 13 31                |
| 14 | 14                   | <b>THE DARK CRYSTAL</b><br>Thorn/EMI 1966                         | 14 9                 |
| 15 | 15                   | <b>THE HUNGER</b><br>MGM/UA Home Video 800281                     | 15 13                |
| 16 | 16                   | <b>10 TO MIDNIGHT</b><br>MGM/UA Home Video 800243                 | 16 11                |
| 17 | 17                   | <b>DAWN OF THE DEAD</b><br>Thorn/EMI 1977                         | 17 9                 |
| 18 | 18                   | <b>EDDIE MURPHY DELIRIOUS</b><br>Paramount Home Video 2323        | 18 7                 |
| 19 | 19                   | <b>MAX DUGAN RETURNS</b><br>CBS/Fox 1236                          | 19 7                 |
| 20 | 20                   | <b>PSYCHO II</b><br>MCA Home Video 80008                          | 20 19                |
| 21 | 21                   | <b>GREY FOX</b><br>Media 258                                      | 21 20                |
| 22 | 22                   | <b>THE OUTSIDERS</b><br>Warner Home Video 11310                   | 22 5                 |
| 23 | 23                   | <b>PINK FLOYD THE WALL</b><br>MGM/UA Home video 400268            | 23 19                |
| 24 | 24                   | <b>CUJO</b><br>Warner Home Video 11331                            | 24 13                |
| 25 | 25                   | <b>THE MAN FROM SNOWY RIVER</b><br>CBS/Fox 1233                   | 25 81                |
| 26 | 26                   | <b>HER MAJESTY'S SECRET SERVICE</b><br>CBS/Fox 4604               | — 1                  |
| 27 | 27                   | <b>THE YEAR OF LIVING DANGEROUSLY</b><br>MGM/UA Home Video 800243 | — 1                  |
| 28 | 28                   | <b>THE MAN WITH TWO BRAINS</b><br>Warner Home Video 11319         | 28 16                |
| 29 | 29                   | <b>JANE FONDA'S WORKOUT</b><br>KVC/RCA Karl Video Corp. 042       | 29 16                |

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based on sales and rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago, Radio 437-Philadelphia, Classic Video-Oak Lawn; The Video Store-Cincinnati, Precision Video-Chicago, Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybodys-Portland; Radio 437-Bala Cynwyd; 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.

## Indies Plan Eclectic Releases

(continued from page 12)

doza Sisters, The Savoy-Doucet Cajun Band and Rose Maddox. Also set are several compilation LP's including "Cajun Fiddle Styles Vol. 1: The Creole Tradition" and "Texas-Mexican Border Series, Vol. 18."

### Becket/Roulette/Sutra

Although the New York-based operation has yet to finalize all titles for the quarter, Becket will be offering an EP by Pal Joey entitled "Lies," and the second album by Indeeep "Pajama Party Time." The company's Sunnyview Imprint will have "Jam On It," the debut album by Nucleus.

### Columbia Special Products

The CBS owned, independently distributed label will be concentrating on soundtrack reissues. Scheduled for the quarter are: "Tea For Two," "Moonlight Bay," "Snow White and the Three Stooges," "Lil Abner" and "Dames At Sea." Also forthcoming are "Together Forever" by Steve Lawrence and Edie Gorme, "The Best of Bob Wills" and "Newport 1958" by Mahalia Jackson.

### Concord

The ever-steady Concord Records of California is offering new titles on all three of its labels, and promises to unveil a fourth at the end of March. On the Concord Picante label is the third album by Tanla Maria, "Love Explosion," featuring a duet with Jon Lucien. Concord Concerto Records will offer "Virtuoso Music for Three Guitars" by The Falla Trio featuring Manuel de Falla. The lion's share of the releases, however, are on Concord Jazz, including albums by Ed Bickert, Scott

Hamilton, Mark Levine, Carmen McCrae, Emily Remler, Peter Sprague and Laurindo Almeida.

### Europa

The New York and Paris based Europa, which specializes in experimental, jazz and international musics will focus its attention on the jazz sphere. Already out is "Coming And Going" by saxophonist Jim Pepper, and other titles include an untitled LP by trumpeter Don Cherry, and a still to be titled album by Teo Macero with the London Symphony Orchestra featuring The Lounge Lizards.

### Fantasy

Only one title is slated for release on the Fantasy label, "Everybody's Acting" by The Look. Also forthcoming is "Down Here On the Ground" by Jimmy Ponder on Milestone.

Last year's successful Original Jazz Classics Series will be augmented by a companion blues series. Among the artists originally recorded for the Bluesville and Riverside labels to be reissued are Willie Dixon, Lonnie Johnson, Sonny Terry, Pink Anderson, Brownie McGhee, Lightnin' Hopkins, Lovie Austin and Memphis Slim.

### Flying Fish

Ethnic, folk and bluegrass highlight Flying Fish's releases with titles by Tony Trishka, Steve Lyon, Hotrize, the San Francisco Mime Troupe, Simon & Bard, The Balkan Rhythm Band, Robin Flower, The Cash Valley Drifters, Robin & Linda Williams and Griot Musa Susa.

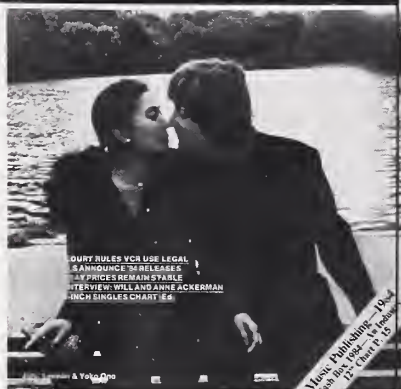
(continued on page 18)



## ALBUMS

## SINGLES

### OUT OF THE BOX



**MILK AND HONEY** — John Lennon and Yoko Ono — Polydor/PolyGram 817 160-1 Y-1 — Producers: John Lennon and Yoko Ono — List: 8.98 — Bar Coded

In this follow-up to 1980's "Double Fantasy," Lennon and Ono continue their "dialogue" concerning romance, mortality, and the politics of emotion. These are some of Lennon's most introspective songs since the Plastic Ono Band LP, and Ono's vocals have never sounded better. Her "Don't Be Scared" has a gentle, swaying island rhythm reminiscent in some ways of Tom Tom Club, while Lennon's declaratory "I'm Stepping Out" starts off the disc on a positive note as he gives up his house-husband chores for a spell, dons his space suit and goes "out to do the city." Other notable tunes include Ono's "You're The One," Lennon's "Borrowed Time" and "I Don't Wanna Face It."

### NEW AND DEVELOPING



**I WRITE YOUR NAME** — The Jim Carroll Band — Atlantic 80123-1 — Producer: Earl McGrath — List: \$8.98 — Bar Coded

On this followup to last year's "Dry Dreams," the young rock poet continues his lurid tales about life on the seamy side, where hustling, doping and scamming are considered de rigeur. Sounding somewhat like a younger Mick Jagger, Carroll comes on strongest in his songs about paranoia ("Voices"), misbegotten romance ("Love Crimes") and angst-ridden urgency ("Hold Back The Dream.") The artist, who already has the widespread support of the critical community behind him, stands a strong chance of enlarging his cult audience with this album to encompass more mainstream rockers given the raw, Rolling Stones sound on the LP.

### OUT OF THE BOX



**EURYTHMICS** (RCA PB-13725) **Here Comes The Rain Again** (5:05) (Blue Network Music — ASCAP) (Lennox, Stewart) (Producer: David Stewart) Having cleared the bases with their first hit, Brit duo Eurythmics swing for the fences once more with "Here Comes The Rain Again." Stylistically, the pair walk a musical tightrope: "Sweet Dreams" solidly established a group sound, yet Eurythmics is still a fledgling band. How then to be original, yet remain recognizable enough to further cement the band's identity with listeners? "Here Comes The Rain Again" is the perfect solution. Vocalist Annie Lennox sounds familiarly sultry and wispy, while Dave Stewart's minor-key composition is laced with pizzicato strings and chiming, open chord guitar work.

### NEW AND DEVELOPING



**JENNY BURTON** (Atlantic 7-89748) **Remember What You Like** (4:21) (STM Music Inc./Indulgent Music — BMI) (John Robie) (Producer: John Robie) Already a steady climber on the B/C charts, this state-of-the-art techno dance-rocker should expand the audience for vocalist Burton, who shined so brightly almost a year ago on the dance hit "One More Shot" by Gotham group C-Bank. Her powerful alto withstands a barrage of electronic effects masterminded by John Robie, C-Bank's producer as well as that of Soul Sonic's Force's "Planet Rock." Robie backs Burton here with just about every electronic trick in the book, cutting various effects in and out while she solidly lays down the urgent vocal part which itself is eventually altered through filters and speed shifts.

## FEATURE PICKS

### POP

**LEARNING TO CRAWL** — The Pretenders — Sire/Warner Bros. 23980-1 — Producer: Chris Thomas — List: 8.98 — Bar Coded

With vocalist/guitarist Chrissie Hynde and drummer Martin Chambers the only remaining original members of the group still around, The Pretenders are indeed living up to the title of its third LP. But considering the spectacular leap the combo's single, "Middle of the Road," took on this week's Top 100 charts (#31 bullet to #19 bullet), it shouldn't be long before this album is up and running. Perhaps more sentimental than earlier, gutsier efforts by the combo, this disc included last year's hit "Back on the Chain Gang" as well as the Christmas song "2000 Miles." Expect the waxing to be one of early 84's success stories, especially in light of the band's upcoming national tour.

**PENETRATOR** — Ted Nugent — Atlantic-80125-1 — Producer: Ashley Howe — List: 8.98 — Bar Coded

Ted Nugent has come to epitomize unflinchingly hard rock and roll, and this record will only serve to enhance that image. From the very first note the Motor City Madman bombards listeners with high-voltage-guitar-dominated, hard driving rockers. The guitar work is classic Nuge, though it especially shines on the songs, "Tied up in Love," and "Thunder Thighs." This is heavy metal by one of the masters, and is not for the weak of heart . . . or ears.

**OBLIVION** — Utopia — Passport pb 6029 — Producer: Todd Rundgren and Utopia — List: 8.98

On Utopia's first appearance on its own label, the quartet continues its long tradition of providing listeners with technically superior, inspirational pop that challenges musical as well as social conventions. Beginning with the new metal of "Itch In My Brain," the Todd Rundgren-led band also shines on the 1984-inspired "Winston Smith Takes It On The Jaw," the melodic mid-tempo ballad "Maybe I Could Change," the eminently catchy "Crybaby," and the rebellious anthem "Welcome To My Revolution."

**URBAN DANCEFLOOR GUERRILLAS** — P. Funk Allstars — CBS Associated BFZ 39168 — Producers: George Clinton, Gary Shider, Walter Morrison, Sylvester Stewart, William "Bootsy" Collins, Sly Clinton — List: 8.98 — Bar Coded

George Clinton shares production credit on all but one of the cuts on this high energy collection of synthesizer funk. The declaration on the inner sleeve tells you to "gorilla your way to the dancefloor, for only the P. Funk can pump it up." And pump it up they do, with such tunes as the hit "Generator Pop," or the two versions of the cut entitled "Pumpin' It Up." Norma Jean Bell's saxophone on "Acupuncture" blends jazz riffs with a funky back beat to make it one of the better album tracks. The band says, "The P. Funk Allstars shall thrash dance across the land, showing no mercy, snatching some booties, but taking no prisoners." After listening to this album you can believe it.

**POSITIVE POWER** — Steve Arrington's Hall of Fame — Atlantic 7 80127-1 — Producers: Steve Arrington, Jimmy Douglass, Charles Carter, Bill Underwood — List: 8.98 — Bar Coded

Those who recognize Steve Arrington from his days with the band Slave will remember his many talents. Writer, producer, singer and multi-faceted musician, the second album with his band Hall of Fame shows that great commercial success is not far away. The album blends funk, rock, jazz and soul successfully into a package of hot, danceable tunes and should be considered a strong add for black contemporary outlets. "15 rounds" is a cut boasting some fine guitar work, while Arrington shows his scat singing ability on "Money on It." "Hump to the Bump" is everything you think it is.

## FEATURE PICKS

### POP

**CHAD STUART & JEREMY CLYDE** (RocHire XR95046) **Bite The Bullet** (3:47) (Chadvarius Music) (Chad Stuart) (Producer: Chad Stuart)

If Simon & Garfunkel and the Brothers Everyly can do it, why not Chad & Jeremy? Chiming synthesizers at the start of this optimistic love advisory, followed by electric guitars and horns, show how much time has elapsed since the mid-sixties folk-rock duo were last heard from, but even though their new sound is in the ELO and latter-day Moody vein, their gentle, soft-spoken harmony blends retain the original warmth. Peter and Gordon, where are you?

**POINTER SISTERS** (Planet/RCA JB 13730) **Automatic** (3:59) (Music Corp. of America/Fleedleedle Music/MCA — BMI/ASCAP) (B. Walsh, M. Goldenberg) (Producer: Richard Perry)

The second single from the Pointers' "Break Out," album is already a heavy club favorite and should have no trouble crossing to the pop shore. The group's sound is switched a bit here, with sister Ruth taking a rare spin upfront.

**ADAM ANT** (Epic 34-04337) **Strp** (3:55) (Colgems — EMI Music Inc. — ASCAP) (A. Ant — M. Pirroni) (Producers: Phil Collins and Hugh Padgham)

Ant is "just following history" in his licentious ode to the joys of disrobing, also his new album's titletrack. The New Romantic rapster, along with producer Collins, gives the fun tune an ironic air of formality by using violins to make it sound like a minuet.

### BLACK CONTEMPORARY

**ASHFORD & SIMPSON** (Capitol P-B-5310) **I'm Not That Tough** (3:59) (Nick-O-Val Music Co. Inc. — ASCAP) (N. Ashford — V. Simpson) (Producers: Nicholas Ashford & Valerie Simpson)

Nick & Val let up a bit from the outright intensity of their current LP titletrack single "High-Rise" and follow-up "It's Much Deeper" in a softer ballad, which especially brings out Ashford's sensitive side before building up to a typically high-rising climax. The words develop one of the songwriters' favorite themes, that of cutting through the artificial barriers of insecurity which get in the way of intimacy. In the singers' case, getting together is a mutual goal and one that the song beautifully accomplishes.

**THE TEMPTATIONS** (Gordy 1720 GF) **Sall Away** (4:00) (Stone Diamond Music Corp. & Golden Touch Music Publ. — BMI) (N. Whitfield, A. Bond) (Producer: Norman Anthony Whitfield)

Songwriter/producer Norman Whitfield merits much credit for giving this Temps tune the group's vintage sound. High, soaring lead vocals put forth a strong element bid, with backup group support rhythmically staggered during the title's plea. Opening surf sounds are later echoed by breezy strings in Whitfield's handsomely crafted, laid-back arrangement.

### 12 INCH REVIEW

**CURTIS HAIRSTON** (Pretty Pearl PP 515) **We Are All One** (6:42) (Hu-Har Music/Scorpio Rose Music — ASCAP/BMI) (H.&H. Harris) (Producer: Earl Monroe)

Hairston's first single, "I Want You (All Tonight)" went a long way towards establishing the young singer as an artist to be reckoned with, and helped put the Pretty Pearl label on the map. "We All Are One," with its lilting, unflagging beat, should cement the impression. Hairston is a far from average singer, and his gospel roots should help make him a favorite with the older, soul-oriented black music market. First rate.

## TOP 30 ALBUMS

|  | Weeks<br>On<br>Chart | 1/21 |  | Weeks<br>On<br>Chart | 1/21 |
|--|----------------------|------|--|----------------------|------|
| <b>1 BACKSTREET</b><br>DAVID SANBORN<br>(Warner Bros. 9 23906-1)                     | 2                    | 11   | <b>16 SHADOWDANCE</b><br>SHADOWFAX<br>(Windham Hill/A&M WH-1029)   | 19                   | 17   |
| <b>2 FUTURE SHOCK</b><br>HERBIE HANCOCK<br>(Columbia FC 38814)                       | 4                    | 22   | <b>17 TARGET</b><br>TOM SCOTT (Atlantic 7 80106-1)   | 17                   | 14   |
| <b>3 FOXIE</b><br>BOB JAMES<br>(Tappan Zee/Columbia FC 38801)                        | 3                    | 17   | <b>18 ROCKIN' RADIO</b><br>TOM BROWNE (Arista AL8-8107)  | 20                   | 14   |
| <b>4 THE CLARKE/DUKE PROJECT II</b><br>STANLEY CLARKE/GEORGE DUKE<br>(Epic FE 38934) | 5                    | 11   | <b>19 STANDARDS, VOL. 1</b><br>KEITH JARRETT (ECM 23793-1)   | 12                   | 19   |
| <b>5 INDIVIDUAL CHOICE</b><br>JEAN-LUC PONTY (Atlantic 7 80098-1)                    | 6                    | 23   | <b>20 THIRD GENERATION</b><br>HIROSHIMA (Epic FE 38708)  | 22                   | 25   |
| <b>6 PASSIONFRUIT</b><br>MICHAEL FRANKS<br>(Warner Bros. 9 23962-1)                  | 10                   | 15   | <b>21 OREGON</b><br>(ECM 23796-1)  | 23                   | 15   |
| <b>7 IMAGINE THIS</b><br>PIECES OF A DREAM<br>(Elektra 9 60270-1)                    | 9                    | 8    | <b>22 THINK OF ONE . . .</b><br>WYNTON MARSALLS<br>(Columbia FC 38641)   | 21                   | 31   |
| <b>8 FILL UP THE NIGHT</b><br>SADAO WATANABE<br>(Musician/Elektra 9 60297-1)         | 7                    | 10   | <b>23 LOW RIDE</b><br>EARL KLUGH (Capitol ST-12253)  | 29                   | 6    |
| <b>9 IN YOUR EYES</b><br>GEORGE BENSON<br>(Warner Bros. 9 23744-1)                   | 8                    | 33   | <b>24 REUNION</b><br>RAMSEY LEWIS TRIO<br>(Columbia FC 39158)  | 26                   | 8    |
| <b>10 DECEMBER</b><br>GEORGE WINSTON<br>(Windham Hill/A&M WH-1025)                   | 1                    | 59   | <b>25 ON THE LINE</b><br>LEE RITENOUR<br>(Musician/Elektra 9 60310-1)  | —                    | 1    |
| <b>11 JARREAU</b><br>(Warner Bros. 9 23801-1)  | 11                   | 42   | <b>26 SWEET RETURN</b><br>FREDDIE HUBBARD<br>(Atlantic 7 80108-1)  | 16                   | 7    |
| <b>12 TEASER</b><br>ANGELA BOFILL (Arista AL8-8198)                                  | 14                   | 9    | <b>27 CITY KIDS</b><br>SPYRO GYRA (MCA 5421)   | 27                   | 27   |
| <b>13 SCENARIO</b><br>AL DI MEOLA (Columbia FC 38944)                                | 13                   | 15   | <b>28 MR. NICE GUY</b><br>RONNIE LAWS<br>(Capitol ST-12261)  | 25                   | 27   |
| <b>14 TRAVELS</b><br>PAT METHENY GROUP<br>(ECM 23791-1)                              | 15                   | 33   | <b>29 A SLICK CHICK (ON THE MELLOW SIDE): THE RHYTHM &amp; BLUES YEARS</b><br>DINAH WASHINGTON (Emarcy Jazz/PolyGram 814 1841) | 24                   | 6    |
| <b>15 AUTUMN</b><br>GEORGE WINSTON<br>(Windham Hill/A&M WH-1012)                     | 18                   | 42   | <b>30 FLUTE JUICE</b><br>DAVE VALENTIN<br>(GRP Records GRP-A-1004)   | 30                   | 2    |

## ON JAZZ

**GRUMBLING ABOUT GRAMMYS** — True to form, this year's batch of Grammy nominations in the jazz categories would lead one to believe that there hasn't been any development within the artform over the last three decades. With the exception of **Wynton Marsalls**, who plays bebop, the mention of any young or experimental artist is absent. How is it possible for the members of NARAS to completely ignore Black Saint and Soul Note Records? Both are readily available in this country via PolyGram and feature American artists almost exclusively. The fact that the labels are based outside the U.S. should not be a stumbling block, since outfits like Canada's Uptown and Germany's Enja managed to cull jazz nominations, while Deutsche Grammophon dominates the classical categories. Domestically, a label like Gramavision, which has spent a lot of time, money and effort producing superior recordings by the cream of America's jazz composers and improvisors including **Anthony Davis** and **James Newton**, gets nothing for its troubles. Instead, year in and year out, NARAS nominates the year's titles by **Ella Fitzgerald**, **Sarah Vaughan** and **Count Basie**. No one pretends that these new titles by established giants are their best work or even represent any change in direction or offer any surprises. Yet the young, outstanding artists to whom we look for the continuation of the jazz tradition are being denied access to recognition and publicity. Even new artists in the more mainstream "new acoustic music" vein like **George Winston**, **Shadowfax**, **Liz Story**, and others on labels like Rounder and Windham Hill were totally ignored despite having proven themselves on the concert stage and at the cash register. Why was it necessary to duplicate three nominations in the Best Instrumental Soloist and Group categories? Literally thousands of jazz albums are released each year — were there really only eight outstanding instrumental performances? Any argument that titles by artists like **Henry Threadgill** were passed over because they aren't readily available are fallacious: we defy anyone to locate nominated albums on labels like Bosco and Dark Orchid in the average mail store or mom-and-pop shop. The nominating process for jazz titles has clearly been sidetracked, and it is not the best or most creative titles that are nominated for Grammys. It's essential that we attempt to promote and reward all our musicians, regardless of their style. As members of a larger industry sphere, those of us involved with promoting, recording and selling jazz on a day-to-day basis know the frustrations of not fitting within the strict, commercial confines of the greater industry. How can we turn around and do this to our own? It's time to break up the boys' club.

**JAZZ IMAGES** — Film archivist **David Chertok**, filmmaker **Burrill Crohn** and attorney **Jeffrey Graubart** have formed Jazz Images, Inc., as a film outfit dealing exclusively in jazz. The new firm's first project will be a multi-part *History of Jazz* series including newly shot material, clips from Chertok's extensive collection, and established musicians as on-camera hosts. In addition, the company plans to produce other jazz-related projects, ranging from demos to documentaries, and will distribute the work of other jazz film and video producers as well. Marketing plans cover videocassettes, broadcast and cable television, as well as secondary schools and colleges. Offices for Jazz Images Inc. are at 185 West End Avenue, Suite 8F, New York, N.Y. 10023. The telephone number is (212) 874-0797.

**WHEN THE CHEMISTRY'S JUST RIGHT** — Corporate sponsorship of jazz concerts made big headlines about a year ago when Kool cigarettes stepped-up its commitment to **George Wein's** jazz festivals, and Dewar's White Label became the patron for the Greenwich Village Jazz Festival. Since then, corporate sponsorship has continued to play a major role in jazz programs, although without the fanfare. With the Greenwich Village Jazz Fest a once-a-year affair, Dewar's has turned its attention and support to a lecture series at Carnegie Hall, and identifiable brands like Budweiser and Exxon have lent their support to such continuing programs as New York's Jazzmobile. The New York-based Chemical Bank has also become a player in the jazz sponsorship game, and its second "Jazz America" series is set for a five-day run at the Lehman Center for the Performing Arts in the Bronx beginning February 29. This year's lineup features **Sonny Rollins**, **Steps Ahead**, **Buddy Rich**, **Gerry Mulligan**, **Herbie Mann**, **Paquito D'Rivera**, and a salute to **Earl Hines** with **Red Norvo**, **Teddy Wilson**, **Zoot Sims**, **Clark Terry**, **Barney Kessel**, **Milt Hinton** and **Oliver Jackson**. In addition to the headline programs, "Jazz America" features competitions for music students, with a cash prize and an opening slot with Steps Ahead being awarded.

fred goodman

## Indie Labels Prepare Eclectic Releases

(continued from page 16)

### GRP

Although the Larry Rosen-Dave Grusin run label has only two LPs set for first quarter release — "Friend of a Friend" by Homi & Jarvis and an as-yet-untitled Dave Grusin album — the label will be making its compact disc debut with three titles by Gerry Mulligan, Dave Grusin and the L.A. Dream Band and the Glenn Miller Orchestra.

### Mirus Music

Having made their mark with some of the earliest and best received exercise records, Mirus will release "Jackie Sorenson's Aerobic Dancing Encore" on their Lakeside label. Also scheduled for Lakeside are three jazz albums by Kazu Matsui: "Time No Longer," "Standing on the Outside," and "The Direction West."

### Muse/Savoy Jazz

With the newly acquired Savoy Jazz

catalog, Muse will be alternating monthly between releases on the two labels.

January releases on Muse are "Future's Gold" by Ricky Ford, "Moon Bird" by Dave Pike and "The Legendary Little Theater Concert of 1964" by Earl Hines. March releases on Muse will include LPs by Mark Murphy with Viva Brazil, Willis Jackson with Groove Holmes and Bill Hardman with Slide Hampton and Junior Cook.

First releases on Savoy to be issued in February include albums by Curtis Fuller, Hank Jones, Frank Wess, Johnny Hartman, Sonny Terry & Brownie McGhee and the Seventh Avenue Stompers.

### Nighthawk

Based in St. Louis, this label began as a blues company, but has since evolved into strictly reggae releases. January releases are "Give Me Power" by The Itals and "Natty Vision" a compendium featuring Burning Spear, The Walling Souls, Gregory Isaacs and others. Forthcoming in March is "Serious Thing" by the Gladiators.

### Palo Alto

January releases from the California jazz label are "Alto Annie's Theme" by Richie Cole, "Early to Rise" by Dusan Bogdanovic and "To Chopin With Love" by Victor Feldman. Slated for March are "Amber Skies" by Dave Frelsen, "Brother John" by Elvin Jones, "Solar" by John Abercrombie and John Scofield, "Cast Your Fate" by Larry Vuckovich and "Steppin' Out" by George Howard.

### Rocshire

The return of sixties duo Chad & Jeremy is marked with "Chad Stewart & Jeremy Clyde." Set for February are "Changing" by Lenny Williams and the self-titled debut of Maxine Watta.

### Rhino

Gore classics highlight the collector-

(continued on page 43)

## Fields Charts Future For Savoy Line

NEW YORK — Following its recent purchase from Arista Records, the Savoy jazz catalog is slated for reactivation in February with six new titles. Now owned by Muse Records proprietor Joe Fields, the famous jazz label is pledged to a release schedule of not less than 36 albums in 1984. "As far as building the configuration," said Fields, "there will be a steady flow and distributors can expect this. There will be a lot of continuity with Savoy Jazz."

The Savoy label, founded by Herman Lubinsky during the forties, was among the most active in recording jazz, blues, and R&B from its inception through the fifties. Savoy's gospel line, which remains active in recording through the present, was spun off and sold separately to Prelude Records earlier in 1983.

Aside from titles to be issued, Savoy Jazz will continue to offer the 91 albums released while the label was owned by Arista Records. Among the artists featured on those previously released labels are Charlie Parker, Dizzy Gillespie, John Coltrane, Charles Mingus, Gene Ammons, Milt Jackson, Coleman Hawkins, Stan

Getz, Dexter Gordon and Fats Navarro.

Along with jazz recordings, the Savoy Jazz label will offer continuing releases in its R&B-oriented "Roots of Rock 'N' Roll" series. "Arista began examining the early R&B recordings," said Fields. "There's a real awakened interest in a lot of that music, with European outfits like Pathe/EMI over here looking in the vaults of labels like Alladin. That music is part of what Savoy was, and beyond bebop I want to try and broaden our base. The more I work with the catalog, the more I see that there's still a lot to be explored. I want to do more box sets and collections."

Field's purchase of Savoy Jazz keeps the label in the independent fold. "Sometimes bad times can give rise to good times," he said. "The year saw cuts both ways: the opportunity to purchase Savoy only came for me because of Arista's evil times. I think this is going to be a boon for music lovers and for the distributors because the music only would have been buried with a foreign buyer or a large company. In a sense, I feel as if I've brought the label back where it belongs."



**FOUR NOMINATIONS GETS HIM FLACK** — Columbia recording artist Wynton Marsalis (l) received four Grammy nominations during a recent press conference held at Carnegie Hall by the New York chapter of the National Academy of Recording Arts and Sciences. The trumpeter is pictured at the reception with vocalist Roberta Flack.

## Nashville Pub. Community Undergoes Series Of Changes

by Anita M. Wilson

NASHVILLE — During the past couple of years almost every form of business has ventured into the computer field with various divisions of the music industry recently following suit. Music publishers have actively entered into the computer field with the help of computer companies who have designed computer systems for the needs of an individual company.

One of the first companies in the publishing field to utilize computers is Tree International which bought the IBM System 36 last fall and has been using it for the copyrights, royalties and accounting areas of its business. The system was purchased from Mark Enoch & Co. which will offer systems designed specifically for small and medium size publishing firms.

"The computer that our software runs on is the IBM personal computer XT explained Enoch, "which includes a 10 megabyte fixed disk drive, allowing a publishing company to store 4,000 songs on-line to recall them instantly."

The hardware includes a Qume 55 c.p.s. (characters per second) printer for letter quality royalty statements, which prints a large volume of statements quickly. The software features full royalty processing, foreign and domestic "at source" capability, cross collateralization, multiple deal structures, inquiry capability based on song and writer, song casting and customized royalty statement printing. Enoch explained that the main difference between this system and the larger System 36 is the size of the computer and the quantity of songs it can hold. Enoch also stated that one week of training for the entire office is offered with each system.

Another business that has entered into the music publishing computer field is MetroGnome, Inc., which offers a full-line of software. The software package set up for the small and medium publishers includes catalog management, income management, staff management and contact management programs for approximately \$1,400. Catalog management deals with song master file, song casting, song pitch, song release and foreign catalog. These services allows the publisher to maintain accurate marketing data for a given song, whose songs have been pitched to whom, when a song was released and whether it was on an album, single or soundtrack and keeps a record of songs represented abroad.

In addition, the software system offers a staff management program which keeps vital information on the firm's staff and writers, professional credits for the writers and awards the writers have won. Another program featured is income management

which maintains records on any income received from royalties, royalty payments, expense accounts, studio charges, musician charges and promotion costs. Publishers can use the system to keep a file on management contacts in the business, such as record executives, producers and promoters.

Another shift in the Nashville publishing community is corporate transfer of several song catalogs.

The Welk Music Group was one company to expand its business with the purchase of Steve Gibb's Anglewing Music catalog from Buzz Cason. The publishing firm also took over administrative duties on Reba McEntire Music, David Wills Music and Laurel Mountain Music. Tree International purchased Jim Ed Norman's Jensing/Jensong catalog as well as the Jim Reeves catalog. Tree also assumed administrative rights for Dolly Parton's Velvet Apple catalog, and Mac Davis' Song Painter catalog.

CBS Songs, and Mel Tillis Enterprises added catalogs to their companies. CBS Songs purchased United Artists, which brings its total number of songs to over 50,000 between the two. CBS Songs also made a co-publishing deal with Bill and Sharon Rice for their Rice & Rice company. Cedarwood was another established company that changed hands when Mel Tillis purchased the company in the fall of 1983. After the sale of Cedarwood, the Denny family, which formerly owned the company, started a new publishing company, John E. Denny Music to compliment its Denny Music company. The Denny Music company was founded in 1953 and has been revamped to fit into the new Denny company. Another family owned publishing firm to be reactivated is Forrest Hill Music by Jerry Bradley. Originally formed in 1964, with brother Harold, the company has been dormant for the past 12 years while Jerry Bradley headed up the Nashville RCA Records office.

There have been several changes within the executive ranks at several publishing firms. The Welk Music Group experienced the largest number of executive changes necessitated by the death of vice president and Nashville division manager Bill Hall. Bob Kirsch was named Nashville division manager, Doyle Brown assumed the position of professional manager, and Cynthia Rogers was promoted to director of administration. The Pride Music Group did some reshuffling when Blake Mevis went to Warner Bros. Music, leaving the top spot open. Songwriter Bill Shore filled the spot, and is aided by Jim Sheer as professional manager.

# NARAS



**NARAS MEMBERSHIP DRIVE** — The Nashville Chapter of the National Academy of Recording Arts And Sciences (NARAS) recently held a membership drive with a "Sock Hop On The Rock Block" dance. The event attracted 150 new members and garnered the chapter a fifth trustee on the national board. Pictured above, Indigo Music vice president of A&R Mike Figlio (r), turns in the final 12 memberships to chapter president Jim Black (l) and executive director Carolyn McClain.

## TNN Adds Marketing Campaign

NASHVILLE — The Nashville Network (TNN) debuted a new marketing campaign last week to promote viewership and distribution of the show beginning Jan. 18. The national "Countrygram" campaign consists of 30 second spots which air nationally on six advertiser supported services. ESPN, Lifetime, USA, CBN, The Weather Channel and WTBS will broadcast over 2,000 spots during a 10-week period.

The spots, valued at over one half million dollars, will be geared both for the households with the TNN system and also for those without. Consumers who have the system will be encouraged to increase viewership as well as to tune-in to specific programs. Markets that do not have TNN, can call a toll-free "Hotline" and request a "Countrygram" message to be sent to its system operator. Within 24 hours a "Countrygram" will be sent to the operator notifying him of a viewer's interest. At the same time, a confirmation will be sent to the person who requested the service to alert them that the station has received a "Countrygram."

This marketing concept is one of the largest cable media buys to date aimed at making the consumer and the cable system operator aware of the benefits of TNN.

"We're supporting our own belief in the effectiveness of cable advertising through this unprecedented cable buy targeted to cable subscribers," stated Lloyd Werner,

senior vice president marketing and sales, Group W Satellite Communications. "This campaign is designed to build awareness and viewership of TNN."

The "Countrygram" campaign was taped in Nashville and will feature such country music personalities as Brenda Lee, Ed Bruce, Ralph Emery, Jim Ed Brown, Bill Anderson and Riders In The Sky. The primary theme behind the spots is to encourage viewers to "Stand Up For Your Country." The spots will also feature Nashville as the heart of country music and the home of The Nashville Network.

TNN began airing last spring with country music emphasis and is reaching almost 12 million subscriber households. Programming for the 18-hour-a-day service is produced by The Nashville Network, a division of Opryland U.S.A., while sales and marketing functions are handled by Group W Satellite Communications.

## McGuffey Lane Member Dies

NASHVILLE — Stephen "Tebes" Douglass, keyboardist and harmonica player of McGuffey Lane, died Jan. 12, 1984 after receiving massive head injuries sustained in a car accident on Jan. 6. Douglass had been comatose since the time of the accident.

The five remaining members of the group conferred as to the immediate future of the band, issuing this statement: "At this time McGuffey Lane rededicates itself to its music and will carry on as a five piece band. Our live appearance schedule will not be altered and the band will complete the recordings of its fourth album for Atlantic Records within the month. We consider ourselves survivors in life and on the stage and as such we intend to go forth without our fellow traveler, Tebes. As all our friends and fans know, Tebes is irreplaceable. His talent, exuberance and boundless energy will continue to be a source of inspiration to us all and his name and spirit will be part of McGuffey Lane's Music and entertainment as long as his memory survives."

Funeral arrangements are pending. Douglass' wife and family have requested that in lieu of flowers, that donations be made in his behalf to: The Community Center For The Deaf, 854 West Town Street, Columbus, Ohio 43222.



**AMERICAN MUSIC WINNERS** — Country music was well represented at the 11th Annual American Music Awards special, which was broadcast Jan. 16 over the ABC Television Network. Smiles were plentiful as evidenced on the faces of some of the award winners who were selected by the



American public. Pictured above with their awards are (l-r): Kenny Rogers, who received the Favorite Country Single award for his duet with Dolly Parton, "Islands In The Stream"; Alabama group members Jeff Cook, Mark Herndon, Teddy Gentry and Randy Owen, who captured three



awards including Favorite Country Group, Favorite Country Album ("The Closer You Get") and Favorite Country Video ("Dixieland Delight"); and Barbara Mandrell who received the Favorite Country Female Vocalist award. The telecast was produced by Dick Clark Television Productions, Inc.

# TOP 100 COUNTRY SINGLES

January 28, 1984

|  | Weeks On Chart |  | Weeks On Chart |  | Weeks On Chart |
|--|----------------|--|----------------|--|----------------|
| 1 IN MY EYES<br>JOHN CONLEE (MCA-52282)  | 2 16           | 34 MISS UNDERSTANDING<br>DAVID WILLS (RCA PB-13653)                            | 34 13          | 68 YOU'RE A HARD DOG<br>GAIL DAVIES (Warner Bros. 7-29472)                             | 35 16          |
| 2 THE SOUND OF GOODBYE<br>CRYSTAL GAYLE (Warner Bros. 7-29452)                 | 4 14           | 35 WITHOUT A SONG<br>WILLIE NELSON (Columbia 38-04263)                         | 48 7           | 69 TOO LATE TO GO HOME<br>JOHNNY RODRIGUEZ (Epic 34-04336)                             | 84 2           |
| 3 SHOW HER<br>RONNIE MILSAP (RCA PB-13658)                                     | 6 12           | 36 THREE TIMES A LADY<br>CONWAY TWITTY (Warner Bros. 7-29395)                  | 49 6           | 70 BAD NIGHT FOR GOOD GIRLS<br>JAN GRAY (Jamex 45-012)                                 | 83 2           |
| 4 SENTIMENTAL OL' YOU<br>CHARLY McCLAIN (Epic 34-04172)                        | 7 15           | 37 GIVE ME BACK THAT OLD FAMILIAR FEELING<br>THE WHITES (Warner Bros. 7-29411) | 41 7           | 71 HANDSOME MAN<br>KAREN TAYLOR-GOOD (Mesa 1116)                                       | 80 5           |
| 5 YOU MADE A WANTED MAN OF ME<br>RONNIE McDOWELL (Epic 34-04167)               | 5 15           | 38 TILL YOUR MEMORY'S GONE<br>BILL MEDLEY (RCA PB-13692)                       | 42 8           | 72 ALMOST SATURDAY NIGHT<br>BURRITO BROTHERS (MCA-52329)                               | 89 2           |
| 6 THAT'S THE WAY LOVE GOES<br>MERLE HAGGARD (Epic 34-04226)                    | 10 13          | 39 DOES HE EVER MENTION MY NAME<br>RICK & JANIS CARNES (Warner Bros. 7-29448)  | 39 10          | 73 WHERE DOES AN ANGEL GO WHEN SHE CRIES<br>THE OSMOND BROTHERS (Warner Bros. 7-29387) | 88 2           |
| 7 DOUBLE SHOT (OF MY BABY'S LOVE)<br>JOE STAMPLEY (Epic 34-04173)              | 9 15           | 40 YOU'RE WELCOME TO TONIGHT<br>LYNN ANDERSON & GARY MORRIS (Permian P-82003)  | 46 7           | 74 BLACK SHEEP<br>JOHN ANDERSON (Warner Bros. 7-29497)                                 | 54 19          |
| 8 DON'T CHEAT IN OUR HOMETOWN<br>RICKY SKAGGS (Epic 34-04245)                  | 11 9           | 41 HAD A DREAM<br>THE JUDDS (RCA PB-13673)                                     | 47 7           | 75 THE LOOK OF A LOVIN' LADY<br>WYVON ALEXANDER (Gervasi SP-663)                       | 55 10          |
| 9 AFTER ALL<br>ED BRUCE (MCA-52298)  | 12 13          | 42 YOU'VE REALLY GOT A HOLD ON ME<br>MICKEY GILLEY (Epic 34-04269)             | 50 5           | 76 IF I CAN JUST GET THROUGH THE NIGHT<br>SISSY SPACEK (Atlantic America 7-99801)      | 85 3           |
| 10 EV'RY HEART SHOULD HAVE ONE<br>CHARLEY PRIDE (RCA PB-13648)                 | 1 16           | 43 DON'T MAKE IT EASY FOR ME<br>EARL THOMAS CONLEY (RCA PB-13702)              | 51 3           | 77 MAGIC<br>DUSTY MCKENNEY (Fiera 2121)  | 77 5           |
| 11 STAY YOUNG<br>DON WILLIAMS (MCA-52310)                                      | 17 11          | 44 LET'S STOP TALKIN' ABOUT IT<br>JANIE FRICKE (Columbia 38-04317)             | 52 3           | 78 WOUNDED HEARTS<br>MARK GRAY (Columbia 38-04137)                                     | 59 16          |
| 12 I CALL IT LOVE<br>MEL McDANIEL (Capitol P-B-5298)                           | 16 13          | 45 SLOW BURN<br>T.G. SHEPPARD (Warner/Curb 7-29469)                            | 8 16           | 79 THE LADY IN MY LIFE<br>TONY JOE WHITE (Columbia 38-04134)                           | 60 9           |
| 13 RUNAWAY HEART<br>LOUISE MANDRELL (RCA-PB-13469)                             | 14 14          | 46 YOU LOOK SO GOOD IN LOVE<br>GEORGE STRAIT (MCA-52279)                       | 13 17          | 80 LONESOME 7-7203<br>DARRELL CLANTON (Audiograph AG 474)                              | 65 17          |
| 14 ANOTHER MOTEL MEMORY<br>SHELLY WEST (Viva 7-29461)                          | 15 13          | 47 FALLEN ANGEL<br>GUS HARDIN (RCA PB-13704)                                   | 53 6           | 81 QUEEN OF MY HEART<br>HANK WILLIAMS, JR. (Warner/Curb 7-29500)                       | 69 18          |
| 15 OZARK MOUNTAIN JUBILEE<br>OAK RIDGE BOYS (MCA-52288)                        | 3 15           | 48 DANCE LITTLE JEAN<br>NITTY GRITTY DIRT BAND (Liberty P-B-1507)              | 18 19          | 82 STREET TALK<br>KATHY MATTEA (Mercury/PolyGram 814 375-7)                            | 70 16          |
| 16 WHY LADY WHY<br>GARY MORRIS (Warner Bros. 7-29450)                          | 21 10          | 49 I WONDER WHERE WE'D BE TONIGHT<br>VERN GOSDIN (Compleat CP-115)             | 19 19          | 83 YOU REALLY GO FOR THE HEART<br>DAN SEALS (Liberty P-B-1512)                         | 72 11          |
| 17 TWO CAR GARAGE<br>B.J. THOMAS (Columbia 38-04237)                           | 24 8           | 50 RIDE EM' COWBOY<br>DAVID ALLAN COE (Kat Family ZS4 04258)                   | 57 6           | 84 ANGEL IN YOUR ARMS<br>ROBIN LEE (Evergreen 1016)                                    | — 1            |
| 18 YOU WERE A GOOD FRIEND<br>KENNY ROGERS (Liberty P-B-1511)                   | 20 12          | 51 LET SOMEBODY ELSE DRIVE<br>JOHN ANDERSON (Warner Bros. 7-29385)             | 62 3           | 85 SWEET AND EASY TO LOVE<br>MIKE CAMPBELL (Columbia 38-04225)                         | 87 3           |
| 19 DRINKIN' MY WAY BACK HOME<br>GENE WATSON (MCA-52309)                        | 23 10          | 52 THANK GOD FOR THE RADIO<br>THE KENDALLS (Mercury/PolyGram 818 056-7)        | 64 3           | 86 LEFT SIDE OF THE BED<br>MARK GRAY (Columbia 38-40324)                               | — 1            |
| 20 ELIZABETH<br>THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)              | 26 8           | 53 MIDNIGHT BLUE<br>BILLIE JO SPEARS (Parliament 1801)                         | 61 5           | 87 OLD PHOTOGRAPHS<br>SAM NEELY (MCA-52323)  | — 1            |
| 21 I NEVER QUITE GOT BACK<br>SYLVIA (RCA PB-13689)                             | 28 11          | 54 FOOL<br>NARVEL FELTS (Evergreen 1014)                                       | 56 8           | 88 SAY WHEN<br>JOHNNY LEE (Warner Bros. 7-29375)                                       | — 1            |
| 22 LONELY WOMEN MAKE GOOD LOVERS<br>STEVE WARINER (RCA PB-13691)               | 30 8           | 55 THE MAN I USED TO BE<br>BOXCAR WILLIE (Main Street 93017)                   | 58 7           | 89 I'M COMING DOWN WITH SOMETHING<br>DEBBIE DIERKS (Kansa 617)                         | 90 3           |
| 23 GOING, GOING, GONE<br>LEE GREENWOOD (MCA-52322)                             | 33 7           | 56 SHOOT FIRST, ASK QUESTIONS LATER<br>JAMES & MICHAEL YOUNGER (MCA-52317)     | 63 5           | 90 MY URGE TO ROAM<br>JOHN STEELE (Paid 201)   | 91 3           |
| 24 WOKE UP IN LOVE<br>EXILE (Epic 34-04247)                                    | 32 9           | 57 THE CONVERSATION<br>WAYLON JENNINGS (RCA-PB-13631)                          | 22 15          | 91 HAPPY HOUR<br>BILL HERSH (Comstock 1731)  | 92 3           |
| 25 THERE AIN'T NO FUTURE IN THIS<br>REBA McENTIRE (Mercury/PolyGram 814 629-7) | 29 9           | 58 DANCIN' WITH THE DEVIL<br>STEPHANIE WINSLOW (MCA-52327)                     | 67 5           | 92 BUILDING BRIDGES<br>LARRY WILLOUGHBY (Atlantic America 7-99797)                     | — 1            |
| 26 WE DIDN'T SEE A THING<br>RAY CHARLES & GEORGE JONES (Columbia 38-04297)     | 43 7           | 59 WILL IT BE LOVE BY MORNING<br>MICHAEL MURPHEY (Liberty P-B-1514)            | — 1            | 93 POWDER WINTER<br>WICKLINE (Cascade Mountain 4040)                                   | — 1            |
| 27 DRIVIN' WHEEL<br>EMMYLOU HARRIS (Warner Bros. 7-29443)                      | 27 11          | 60 WHITE HORSES<br>MIKE GRIMES (Stargem 2213)                                  | 68 5           | 94 TAKE IT TO THE LIMIT<br>WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131)         | 73 17          |
| 28 SAVE THE LAST DANCE FOR ME<br>DOLLY PARTON (RCA PB-13703)                   | 44 6           | 61 HOUSTON<br>LARRY GATLIN AND THE GATLIN BROTHERS BAND (Columbia 38-04170)    | 25 19          | 95 TELL ME A LIE<br>JANIE FRICKE (Columbia 38-04091)                                   | 75 19          |
| 29 ROLL ON (EIGHTEEN WHEELER)<br>ALABAMA (RCA PB-13716)                        | 40 2           | 62 I'VE BEEN WRONG BEFORE<br>DEBORAH ALLEN (RCA PB 13694)                      | — 1            | 96 A LITTLE GOOD NEWS<br>ANNE MURRAY (Capitol P-B-5264)                                | 76 20          |
| 30 NOTHING LIKE FALLING IN LOVE<br>EDDIE RABBITT (Warner Bros. 7-29431)        | 36 7           | 63 THE BEST OF FAMILIES<br>BIG AL DOWNING (Team 1007)                          | 71 5           | 97 DON'T COUNT THE RAINY DAYS<br>MICHAEL MURPHEY (Liberty P-B-1505)                    | 78 21          |
| 31 BURIED TREASURE<br>KENNY ROGERS (RCA PB-13713)                              | 45 2           | 64 THE IMAGE OF ME<br>JIM REEVES (RCA PB-13693)                                | 66 6           | 98 YOU'RE GONNA LOSE HER LIKE THAT<br>MOE BANDY (Columbia 38-04204)                    | 79 12          |
| 32 HAVE YOU LOVED YOUR WOMAN TODAY<br>CRAIG DILLINGHAM (MCA-52301)             | 37 10          | 65 BACK ON HER MIND<br>JOHNNY RODRIGUEZ (Epic 34-04206)                        | 31 12          | 99 HARVEST MOON<br>JOE WATERS (New Colony 6814)  | 81 6           |
| 33 I'VE BEEN RAINED ON TOO<br>TOM JONES (Mercury/PolyGram 814 820-7)           | 38 8           | 66 BLACK AND WHITE<br>DAVID FRIZZELL (Viva 7-29388)                            | 74 3           | 100 THIS JUST AIN'T NO GOOD DAY FOR LEAVIN'<br>LEFTY FRIZZELL (Columbia 38-04262)      | 82 6           |

## ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

|   |    |   |    |  |    |
|---|----|---|----|--|----|
| A Little Good News (Chappell/Bibo — ASCAP) . . . . .                              | 96 | Going, Going, Gone (Unichappell/Jan Crutchfield — BMI) . . . . .                | 23 | Magic (Dusty Mc Kenney — BMI) . . . . .  | 77 |
| After All (Gingham Music — ASCAP) . . . . .                                       | 9  | Had A Dream (Combine — BMI) . . . . .   | 41 | Man I Used To Be (Window — BMI/Petwood — ASCAP) . . . . .                            | 55 |
| Almost Saturday (Greasy King — ASCAP) . . . . .                                   | 72 | Handsomen Man (BIL-KAR-SESAC/Sparkling Good — ASCAP) . . . . .                  | 71 | Midnight Blue (Tapage — ASCAP) . . . . .   | 53 |
| Angel In Your Arms (Song Tailors — BMI/I've Got The Music — ASCAP) . . . . .      | 84 | Happy Hour (White Cat — ASCAP) . . . . .  | 91 | Miss Understanding (G.I.D./Dejamus — ASCAP/Royalhaven — BMI) . . . . .               | 34 |
| Another Motel (Chappell/Intersong — ASCAP) . . . . .                              | 14 | Harvest Moon (Lantern Light — BMI) . . . . .                                    | 99 | My Urge To Roam (Warner-Tamerlane/Pullman — BMI) . . . . .                           | 90 |
| Back On Her Mind (Rodriguez — BMI) . . . . .                                      | 65 | Have You Loved (Kent Robbins/Jack & Bill — BMI/ASCAP) . . . . .                 | 32 | Nothing Like Falling (DebDave/Briarpatch — BMI/Malven/Cottonpatch — ASCAP) . . . . . | 30 |
| Bad Night (Welbeck/King Cole — ASCAP) . . . . .                                   | 70 | Houston (Larry Gatlin — BMI) . . . . .  | 61 | Old Photographs (Tree — BMI/Golden Bridge — ASCAP) . . . . .                         | 87 |
| Best Of Families (Honeytree/Green Hills — ASCAP) 63                               |    | I Call It Love (Hall-Clement — BMI) . . . . .                                   | 12 | Ozark Mountain (Blackwood/Magic Castle — BMI) . . . . .                              | 15 |
| Black And White (Vogue/Happy Duck — BMI) . . . . .                                | 66 | I Never In My Quite Got (Collins Court/Lodge Hall — ASCAP) . . . . .            | 21 | Powder Winter (Cascade Mountain — ASCAP) . . . . .                                   | 93 |
| Black Sheep (Al Gallico/Algee/Anderson — BMI) . . . . .                           | 74 | I Wonder Where (Hookit — BMI) . . . . .   | 49 | Queen Of My Heart (Bocephus Inc. — BMI) . . . . .                                    | 81 |
| Building Bridges (Granite/Goldline — ASCAP/Drunk Monkey — BMI) . . . . .          | 92 | If I Can Just (Home Grown — BMI) . . . . .                                      | 76 | Ride Em' Cowboy (Web IV — BMI) . . . . .   | 50 |
| Buried Treasure (Gibb Bros. — BMI) . . . . .                                      | 31 | If I Could Only (Music City — ASCAP) . . . . .                                  | 67 | Roll On (Leeds/Patchwork — ASCAP) . . . . .  | 29 |
| Conversation (Bocophus/Richway — BMI) . . . . .                                   | 57 | I'm Coming Down (Twinsong — BMI) . . . . .                                      | 89 | Runaway Heart (Warner-Tamerlane/Writers House — BMI) . . . . .                       | 13 |
| Dance Little Jean (Unami — ASCAP) . . . . .                                       | 48 | Image Of Me (Red River — BMI) . . . . .   | 64 | Save The Last (Rightsong — BMI) . . . . .  | 28 |
| Dancin' With The Devil (Checkmate — BMI) . . . . .                                | 58 | In My Eyes (Intersong-USA — ASCAP) . . . . .                                    | 1  | Say When (Cross Keys — ASCAP) . . . . .  | 33 |
| Does He Ever (Refuge — ASCAP/Elektra-Asylum — BMI) . . . . .                      | 39 | I've Been Rained (Pulleybone/Love — ASCAP) . . . . .                            | 33 | Sentimental Ol' You (Combine — BMI/Music City — ASCAP) . . . . .                     | 4  |
| Don't Cheat In Our (Ft. Knox — BMI) . . . . .                                     | 8  | I've Been Wrong (Posey/VanHoy/Unichappell — BMI/Cross Keys — ASCAP) . . . . .   | 62 | Shoot First, Ask (Old Friends — BMI) . . . . .                                       | 56 |
| Don't Count The (Tree/Ensign/United Artists/Ideas Of March — BMI/ASCAP) . . . . . | 97 | Lady In My Life (Tennessee Swamp Fox — ASCAP) 79                                |    | Show Her (Lodge Hall — ASCAP) . . . . .  | 3  |
| Don't Make It (Blue Moon/April — ASCAP/Full Armor — BMI) . . . . .                | 43 | Let's Stop Talkin' (Unichappell/Van Hoy/Posey — BMI/Chappell — ASCAP) . . . . . | 44 | Slow Burn (Bibo/Chappell — ASCAP) . . . . .  | 45 |
| Double Shot (Windsong/Lyresong — BMI) . . . . .                                   | 7  | Lonely Women (Young World — BMI) . . . . .                                      | 22 | Sound Of (Parquet/Lawyer's Daughter — BMI) . . . . .                                 | 2  |
| Drinkin' My Way Back Home (Vogue/Jullip — BMI) . . . . .                          | 19 | Lonesome 7-7203 (Cedarwood — BMI) . . . . .                                     | 80 | Stay Young (Irving — BMI) . . . . .  | 11 |
| Drivin' Wheel (Black Tent — BMI) . . . . .  | 27 | Look Of A Lovin' Lady (G.I.D. — ASCAP) . . . . .                                | 75 | Street Talk (Criterion/Space Case — ASCAP) . . . . .                                 | 82 |
| Elizabeth (American Cowboy — BMI) . . . . .                                       | 20 |   |    | Sweet And Easy To Love (Know — BMI) . . . . .  | 85 |
| Ev'ry Heart Should (Royalhaven — BMI/Dejamus — ASCAP) . . . . .                   | 10 |   |    | Take It To The Limit (Cass County/Red  |    |
| Fallen Angel (Rick Hall — ASCAP/Fame — BMI) . . . . .                             | 47 |   |    | Cloud/Nebradks — ASCAP) . . . . .  | 94 |
| Foot (Hall-Clement — BMI) . . . . .   | 54 |   |    | Tell Me A Lie (Rick Hall — ASCAP/Fame — BMI) . . . . .                               | 95 |
| Give Me Back That (Allanwood — BMI) . . . . .                                     | 37 |   |    | Thank God For The Radio (Blue Lake — BMI) . . . . .                                  | 52 |

⚡ = Exceptionally heavy radio activity this week      \$ = Exceptionally heavy sales activity this week

TOP 75 **A**LBUMS

|  | Weeks<br>On<br>1/21 Chart | Weeks<br>On<br>Chart |
|--|---------------------------|----------------------|
| <b>1 EYES THAT SEE IN THE DARK</b><br>KENNY ROGERS (RCA AFL 1-4679)                                      | 1                         | 19                   |
| <b>2 DON'T CHEAT IN OUR HOMETOWN</b><br>RICKY SKAGGS (Epic FE 38954)                                     | 2                         | 13                   |
| <b>3 THE CLOSER YOU GET ...</b><br>ALABAMA (RCA AHL 1-4662)  | 3                         | 46                   |
| <b>4 RIGHT OR WRONG</b><br>GEORGE STRAIT (MCA-5450)  | 4                         | 11                   |
| <b>5 SOMEBODY'S GONNA LOVE YOU</b><br>LEE GREENWOOD (MCA 5408)   | 5                         | 43                   |
| <b>6 DELIVER</b><br>OAK RIDGE BOYS (MCA-5455)  | 6                         | 12                   |
| <b>7 WITHOUT A SONG</b><br>WILLIE NELSON<br>(Columbia FC 39110)  | 9                         | 10                   |
| <b>8 MAN OF STEEL</b><br>HANK WILLIAMS, JR.<br>(Warner/Curb 9 23924-1)                                   | 8                         | 13                   |
| <b>9 PANCHO &amp; LEFTY</b><br>MERLE HAGGARD/WILLIE NELSON<br>(Epic FE 37958)                            | 13                        | 33                   |
| <b>10 TWENTY GREATEST HITS</b><br>KENNY ROGERS (Liberty LV-51152)  | 14                        | 10                   |
| <b>11 DON'T MAKE IT EASY FOR ME</b><br>EARLY THOMAS CONLEY<br>(RCA AHL 1-4713)                           | 11                        | 29                   |
| <b>12 ALL THE PEOPLE ARE TALKIN'</b><br>JOHN ANDERSON<br>(Warner Bros. 9 23912-1)                        | 12                        | 13                   |
| <b>13 CHEAT THE NIGHT</b><br>DEBORAH ALLEN (RCA MHL 1-8514)  | 15                        | 11                   |
| <b>14 GREATEST HITS, VOLUME II</b><br>EDDIE RABBITT<br>(Warner Bros. 9 23925-1)                          | 7                         | 21                   |
| <b>15 WHY LADY WHY</b><br>GARY MORRIS<br>(Warner Bros. 9 23738-1)  | 20                        | 19                   |
| <b>16 CAGE THE SONGBIRD</b><br>CRYSTAL GAYLE<br>(Warner Bros. 9 23958-1)                                 | 16                        | 10                   |
| <b>17 THAT'S THE WAY LOVE GOES</b><br>MERLE HAGGARD (Epic FE 38815)                                      | 18                        | 20                   |
| <b>18 IN MY EYES</b><br>JOHN CONLEE (MCA-5434)   | 19                        | 19                   |
| <b>19 WAYLON AND COMPANY</b><br>WAYLON JENNINGS<br>(RCA AHL 1-4826)                                      | 23                        | 11                   |
| <b>20 A LITTLE GOOD NEWS</b><br>ANNE MURRAY (Capitol ST-12301)   | 10                        | 16                   |
| <b>21 GREATEST HITS, VOL. II</b><br>LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)          | 25                        | 11                   |
| <b>22 SLOW BURN</b><br>T.G. SHEPPARD<br>(Warner/Curb 9 23911-1)  | 22                        | 12                   |
| <b>23 WHITE SHOES</b><br>EMMYLOU HARRIS<br>(Warner Bros. 9 23961-1)                                      | 26                        | 10                   |
| <b>24 LOVE LIES</b><br>JANIE FRICKE (Columbia FC-38730)  | 17                        | 12                   |
| <b>25 DON'T LET OUR DREAMS DIE YOUNG</b><br>TOM JONES<br>(Mercury/PolyGram 814 448-1 M-1)                | 39                        | 6                    |
| <b>26 GREATEST HITS</b><br>DOLLY PARTON (RCA AFL-1-4422)   | 27                        | 49                   |
| <b>27 LET'S GO</b><br>NITTY GRITTY DIRT BAND<br>(Liberty-LT-51146)                                       | 31                        | 8                    |
| <b>28 KEYPED UP</b><br>RONNIE MILSAP (RCA AHL 1-4670)  | 28                        | 41                   |
| <b>29 GREATEST HITS</b><br>JOHN CONLEE (MCA-5404)  | 29                        | 41                   |
| <b>30 HANGIN' UP MY HEART</b><br>SISSY SPACEK<br>(Atlantic America 7 90100 1)                            | 30                        | 16                   |
| <b>31 MOUNTAIN MUSIC</b><br>ALABAMA (RCA AHL 1-4229)   | 32                        | 99                   |
| <b>32 THE EPIC COLLECTION</b><br>MERLE HAGGARD (Epic FE 39159)   | 42                        | 6                    |
| <b>33 TODAY</b><br>THE STATLER BROTHERS<br>(Mercury/PolyGram 422 812 184 1M1)                            | 33                        | 12                   |
| <b>34 HIGHWAYS &amp; HEARTACHES</b><br>RICKY SKAGGS (Epic FE 37996)                                      | 34                        | 69                   |
| <b>35 JONES COUNTRY</b><br>GEORGE JONES (Epic FE 38978)  | 21                        | 10                   |
| <b>36 SPUN GOLD</b><br>BARBARA MANDRELL (MCA-5377)   | 36                        | 24                   |
| <b>37 TAKE IT TO THE LIMIT</b><br>WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)                 | 37                        | 38                   |
| <b>38 IF YOU'RE GONNA DO ME WRONG</b><br>VERN GOSDIN (Compeat CPL-1-1004)                                | 38                        | 37                   |
| <b>39 A LIFETIME OF SONG</b><br>MARTY ROBBINS<br>(Columbia KC2 38870)                                    | 40                        | 18                   |
| <b>40 HANK WILLIAMS, JR.'S GREATEST HITS</b><br>(Elektra/Curb 9 60193-1)                                 | 41                        | 68                   |
| <b>41 NIGHT GAMES</b><br>CHARLEY PRIDE (RCA AHL1-4822)   | 24                        | 18                   |
| <b>42 THE GREAT AMERICAN DREAM</b><br>B.J. THOMAS<br>(Cleveland Int'l/Columbia FC 39111)                 | 43                        | 6                    |
| <b>43 EXILE</b><br>(Epic FE 39154)   | 50                        | 5                    |
| <b>44 INSIDE AND OUT</b><br>LEE GREENWOOD (MCA-5305)   | 44                        | 7                    |
| <b>45 MOVIN' TRAIN</b><br>THE KENDALLS<br>(Mercury/PolyGram 812 779-1)                                   | 45                        | 17                   |
| <b>46 THE MAN IN THE MIRROR</b><br>JIM GLASER (Noble Vision 2001)  | 51                        | 6                    |
| <b>47 THE WOMAN IN ME</b><br>CHARLY McCLAIN (Epic FE 39154)  | 48                        | 5                    |
| <b>48 ALWAYS ON MY MIND</b><br>WILLIE NELSON (Columbia FC 37951)   | 49                        | 38                   |
| <b>49 MIDNIGHT FIRE</b><br>STEVE WARINER (RCA AHL 1-4859)  | 54                        | 6                    |
| <b>50 SHINE ON</b><br>GEORGE JONES (Epic FE 38406)   | 52                        | 40                   |
| <b>51 GREATEST HITS</b><br>KENNY ROGERS (Liberty LOO 1070)   | 47                        | 150                  |
| <b>52 CRYSTAL GAYLE'S GREATEST HITS</b><br>(Columbia FC 38803)   | 53                        | 19                   |
| <b>53 MEMORY LANE</b><br>JOE STAMPLEY (Epic FE 38964)  | 55                        | 6                    |
| <b>54 RED HOT</b><br>SHELLY WEST<br>(Warner/Viva 9 23983-1)  | 56                        | 10                   |
| <b>55 BEHIND THE SCENE</b><br>REBA McENTIRE<br>(Mercury/PolyGram 812 781-1 M-1)                          | 58                        | 6                    |
| <b>56 COUNTRY BOY'S HEART</b><br>RONNIE McDOWELL (Epic FE 38981)   | 46                        | 10                   |
| <b>57 SNAPSHOT</b><br>SYLVIA (RCA AHL 1-4672)  | 68                        | 34                   |
| <b>58 T.G. SHEPPARD'S GREATEST HITS</b><br>(Warner/Curb 9 23841-1)                                       | 67                        | 36                   |
| <b>59 THE BELLAMY BROTHERS GREATEST HITS</b><br>(Warner/Curb 9 23967-1)                                  | 59                        | 75                   |
| <b>60 WILD &amp; BLUE</b><br>JOHN ANDERSON<br>(Warner Bros. 9 23721-1)                                   | 60                        | 67                   |
| <b>61 IT'S ABOUT TIME</b><br>JOHN DENVER (RCA AFL 1-4683)  | 61                        | 5                    |
| <b>62 AMERICAN MADE</b><br>OAK RIDGE BOYS (MCA-9390)   | 62                        | 50                   |
| <b>63 IT AIN'T EASY</b><br>JANIE FRICKE (Columbia FC 38214)  | 65                        | 68                   |
| <b>64 FEELS SO RIGHT</b><br>ALABAMA (RCA AHL 1-3930)   | 66                        | 149                  |
| <b>65 GREATEST HITS</b><br>JOHNNY LEE<br>(Warner Bros. 9 23967-1)  | 57                        | 10                   |
| <b>66 LITTLE BY LITTLE</b><br>GENE WATSON (MCA-5440)   | —                         | 1                    |
| <b>67 WHAT CAN I SAY</b><br>GAIL DAVIES (Warner Bros. 9 23972-1)   | —                         | 1                    |
| <b>68 MY HOME'S IN ALABAMA</b><br>ALABAMA (RCA AHL1-3644)  | —                         | 1                    |
| <b>69 HEY BARTENDER</b><br>JOHNNY LEE (Warner Bros. 9 23889-1)   | —                         | 1                    |
| <b>70 MERRY CHRISTMAS</b><br>CONWAY TWITTY<br>(Warner Bros. 9 23971-1)                                   | 35                        | 8                    |
| <b>71 WE'VE GOT TONIGHT</b><br>KENNY ROGERS (Liberty LT-51143)   | 71                        | 47                   |
| <b>72 A DECADE OF HITS</b><br>THE CHARLIE DANIELS BAND<br>(Epic FE 38795)                                | 75                        | 26                   |
| <b>73 TOO HOT TO SLEEP</b><br>LOUISE MANDRELL<br>(RCA AHL1-4820)   | 69                        | 14                   |
| <b>74 DIRTY LOOKS</b><br>JUICE NEWTON (Capitol ST-12294)   | 63                        | 18                   |
| <b>75 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b><br>WILLIE NELSON<br>(Columbia KC2 37540) | 70                        | 113                  |

# CASH BOX

THE SOURCE  
FOR RECORDS  
& RADIO  
FOR OVER  
40 YEARS.



NOW COMPILING OUR 5th  
COUNTRY RADIO DIRECTORY

- CONTAINING
- Programmer Choice Awards
  - Country Radio Stations
  - Country Record Labels
  - Country Promotion People
  - Country Marketing People
  - Current Cash Box Country Reporting Stations
- EASY TO STORE 8 1/2 x 11 FORMAT



Advertising Closes:  
February 17, 1984  
Issue Date:  
March 3, 1984



For Information Contact:  
**JIM SHARP**  
(615) 244-2898

## THE COUNTRY MIKE

**ROLL ON EIGHTEEN WHEELERS** — January has been "Salute To Truckers" month at WFST/Caribou where the station has honored America's truckers with special music and talk programmings. WFST program director **Rene Cloukey** explained that the station is playing at least one trucker song every hour, including music by such artists as **Red Sovine**, **Dick Curless**, **Red Simpson**, and **Alabama**. The air personalities are talking to the truckers on the air and encouraging listeners to talk with the truckers on their CB radios. The promotion slogan ties in with the stations' call letters (FIRST), "We're the first to salute trucking in 1984." Truckers have been giving WFST a blast of the horn as they pass by the station and wives of truckers have been phoning in to thank them for the promotion and consideration for the truckers. January's promotion/salute is the first in a series that WFST will be doing each month in 1984.



**SILENT PARTNERS** — David Frizzell (r) and Shelly West (c) stopped by WDAF Radio (61 Country) in Kansas City during a recent three-day engagement there. The duo chatted with midday air personality Mike Morelock (l) about the concept video of their new single, "Silent Partners."

the concert has sold out 1,800 seats for the Tillis performance during the three day event sponsored by KCLE, Whataburger, and Fina. Tillis will be signing autographs in the afternoon before his performance at the expo.

**BIG EVENT IN SMALL MARKET** — Small market station KCLE/Cleburne, Texas is providing a big treat for listeners by securing **Mel Tillis** to perform at the annual Ag Expo '84 in Cleburne on Jan. 28. Originally called "Farm and Ranch Week," the agriculture expo is centered around the Future Farmers Assn. and the Four H Clubs in and around Cleburne. The concert has sold out 1,800 seats for the Tillis performance during the three day event sponsored by KCLE, Whataburger, and Fina. Tillis will be signing autographs in the afternoon before his performance at the expo.

**STATION CHANGES** —

**WMZQ/Washington** general manager **Brian Bieler** announced the arrival of **Evan Carl** as news director and morning news anchor for the station. Carl is a 22-year radio news veteran who has spent most of his career in the country radio format. Most recently at **WQAM/Miami**, Carl spent three years as sports director and newscaster at the station and also worked with WMZQ program director Bob Cole at **WWOK/Miami** where he spent nine years, the last five as news and sports director. Bieler also worked as a weekend sports stringer for NBC for nine years.

**A MILE HIGH GIVEAWAY** — On Dec. 17, 1983, **KBRQ/Denver** gave away the ultimate Christmas present — a \$65,000 townhouse. **Linda Brocklehurst** of Denver was the lucky grand prize winner of the station's 12-week promotion. Over 18,000 people were held to determine 20 finalists who were each given a key to try to open the townhouse door. Brocklehurst had the lucky key that unlocked the door. She plans to move into her home as soon as possible which will come in handy as she has been a Denver resident for only six months. **R.W. "Skip" Schmidt**, general manager for the station and **John Fuchs**, Lieberman Homes marketing director, presented Brocklehurst with a warranty deed for the townhouse.

**CONDOLENCES** — **WIL/St. Louis** morning man **Bob Wilkie**, 35, was killed in an auto accident on Jan. 16. Known as "Wilkie in the morning," he had been with the station since September, 1983, after working at **WWWE/Cleveland** and **KSD/St. Louis**. He is survived by his wife, Kay and two children. Funeral arrangements are pending.

**NEW RADIO PANEL** — The new country radio panel for **Cash Box** will be released within two weeks. The panel will include all current reporting country stations to **Cash Box** along with a brief explanation of chart methodology.

**CLEARING THE CONFUSION** — In order to prevent any confusion of the Music Country Radio Network and **WSM/Nashville**, here is a brief explanation of their affiliation. Music Country Radio Network (MCRN) is a joint venture between **WSM** and the Associated Press (AP). MCRN supplies the programming, AP supplies the satellite delivery system, and **WSM** is one of 94 stations on the network. The MCRN is staffed, programmed, engineered, and functions separately from **WSM**.

john lentz

## PROGRAMMERS PICKS

|                      |                           |   |
|----------------------|---------------------------|---|
| <b>Jack Seckel</b>   | <b>WIXZ/McKeesport</b>    | <b>Lucky Arms</b> — Vince Hatfield — F&L                          |
| <b>Trlpp Berry</b>   | <b>WBXB/Edenton</b>       | <b>Roll On</b> — Alabama — RCA                                    |
| <b>Dave Hensley</b>  | <b>WMTZ/Augusta</b>       | <b>Brown Eyed Girl</b> — Jimmy Buffett — MCA                      |
| <b>Lynn Waggoner</b> | <b>KEBC/Oklahoma City</b> | <b>Left Side Of The Bed</b> — Mark Gray — Columbia                |
| <b>Kevin O'Neal</b>  | <b>WPAP/Panama City</b>   | <b>Building Bridges</b> — Larry Willoughby — Atlantic America     |
| <b>Marvin Paul</b>   | <b>KNAL/Victoria</b>      | <b>Little Bits And Pieces</b> — Jim Stafford — Columbia           |
| <b>Rhubarb Jones</b> | <b>WLWI/Montgomery</b>    | <b>If I Could Only Dance With You</b> — Jim Glaser — Noble Vision |
| <b>John Davis</b>    | <b>WSDS/Ypsilanti</b>     | <b>Bad Night For Good Girls</b> — Jan Gray — Jamex                |
| <b>Bill Corey</b>    | <b>WOW/Omaha</b>          | <b>I've Been Wrong Before</b> — Deborah Allen — RCA               |
| <b>Billy Parker</b>  | <b>KVOO/Tulsa</b>         | <b>Roll On</b> — Alabama — RCA                                    |
| <b>Chris Adams</b>   | <b>KGEM/Boise</b>         | <b>Ride Em' Cowboy</b> — David Allan Coe — Kat Family             |

## SINGLES REVIEWS

### OUT OF THE BOX

**ANNE MURRAY** (Capitol B-5305)  
**That's Not The Way** (3:13) (Nonpareil/Kazzoom — ASCAP) (A. goldmark, P. Galdston) (Producer: J.E. Norman)

Coming off her #1 single, "A Little Good News," Anne Murray offers not one, but a two-side hit, "That's Not The Way" and "The More We Try" on her latest Capitol release. Radio stations have a choice between a standard Murray ballad with the latter and a hard driving rock tune that Capitol is promoting as the A-side. "That's Not The Way" with its heavily synthesized arrangement draws comparison to the style of groups like Journey and The Police. The two songs well display the wide range of Murray's talents and musical styles.



### FEATURE PICKS

**FRIZZELL & WEST** (Viva 7-29404)

**Silent Partners** (3:13) (Vogue — BMI/Bibo/Chriswald/Hopi/MCA — ASCAP) (T. Rocco, K. Chater, A. Roberts) (Producer: Snuff Garrett, Steve Dorff)

**MAC DAVIS** (Casablanca 818 168-7)

**Most Of All** (4:28) (Songpalnter/Tree — BMI) (M. Davis) (Producer: Garth Fundis)

**BRENTWOOD** (Hot Schatz 0052)

**Anything For Your Love** (3:07) (Shobl/Blackwood — BMI) (R. Murreh, S. Harris) (Producer: Rick Alves)

**TINY WELLMAN & THE TWB** (Rome 112183)

**Hank** (2:43) (MGM — BMI) (D. Wayne) (Producer: Jack Casey, Tiny Wellman)

**SANDY BAILEY** (FoxFire 180)

**The Wind Still Blows In Tulsa** (2:23) (Middle 40/Dixie Darlin' — BMI) (J. Strickland, N. Brown) (Producer: Jason Hawkins)

**CARROLL MATTHEWS** (Coconut Harley 33)

**Be My Lady** (2:48) (Coconut Harley — ASCAP) (H.R. Lamoureux) (Producer: Buzz Clifford, H.R. Lamoureux)

### NEW AND DEVELOPING



**STEVE CLARK** (Mercury 818 058-7)

**That It's All Over Feeling** (3:04) (Music City — ASCAP) (S. Clark, J. MacRae) (Producer: J. Kennedy)

Steve Clark, one of Mercury's newest artists, doubles up his talents as singer/songwriter TV debut this beautiful ballad, "That It's All Over Feeling." His subtle, yet introspective vocals display a full range of emotions that add new dimension to the traditional theme of fading love.

## Volunteer Jam Set Scheduled For Worldwide Broadcast

**NASHVILLE** — The Charlie Daniels Band's Volunteer Jam X, one of the country's largest annual concert events, will celebrate its decade success with a live broadcast aired by Voice of America (VOA) on Feb. 4 from Nashville's Municipal Auditorium.

Daniels personally contacted VOA music editor Judith Massa a year ago and met with her in Washington, D.C. to plan and discuss the Jam X broadcast. Now, the U.S. Tobacco Company's smokeless tobacco brand Skoal, official sponsor of Volunteer Jam X, will make it possible, through special funding, for the event to be aired by the global radio network of the United States Information Agency.

The Voice of America's 42-language services will make the Volunteer Jam X available throughout the world, and will also feature live interviews conducted by seven multi-lingual Voice of America correspondents. This broadcast will represent the VOA's intentions to promote understanding abroad about the United States, its people, culture and policies.

"Every week all around the world," said Daniels' manager Joe Sullivan, "more than 100 million people listen to The Voice of America. We are thrilled to have the opportunity to share this unique cultural event with an international audience and we're grateful to Skoal and Voice of America for making it possible. I can't think of a better way to celebrate a 'decade of hits'."

Volunteer Jam X, produced by Sound Seventy Productions, will also be taped for a two-hour syndicated television special produced by Sound Seventy Productions and Dick Clark Productions, recorded for a possible double album for Epic Records, and taped for one or more radio specials planned for airing later in the year.

Other live broadcasts of the concert will be aired over the Volunteer Jam Radio Network, including Nashville stations KX 104 and WRUV/91 Rock; WZXR/Memphis, WSKZ/Chattanooga; WIMZ/Knoxville; and WBGY/Tulahoma. Also sponsored by Skoal, these broadcasts will be produced by Good Vibrations, Inc., and mixed by the Record Plant and Fanta Professional Services.

## TOP 15 ALBUMS

### Spiritual

### Inspirational

|  | Weeks<br>On<br>1/21 Chart |  |
|--|---------------------------|--|
| <b>1 JESUS I LOVE CALLING YOUR NAME</b><br>SHIRLEY CAESAR (Myrrh MSB-6721)<br>Open                                     | 3 31                      |  |
| <b>2 ROUGH SIDE OF THE MOUNTAIN</b><br>R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059)<br>Open | 1 39                      |  |
| <b>3 WE SING PRAISES</b><br>SANDRA CROUCH (Light-5825)<br>Open   | 2 15                      |  |
| <b>4 THIS TOO WILL PASS</b><br>JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072)<br>Title Cut                    | 4 14                      |  |
| <b>5 PEACE BE STILL</b><br>VANESSA BELL ARMSTRONG (Onyx/Benson R 3631)<br>Title Cut                                    | 5 42                      |  |
| <b>6 DETERMINED</b><br>TRAMAINE HAWKINS (Light-5821)<br>"I'm Determined"   | 6 16                      |  |
| <b>7 I'LL RISE AGAIN</b><br>AL GREEN (Myrrh MSB-6747)<br>Open  | 7 21                      |  |
| <b>8 FEEL THE SPIRIT</b><br>THE WILLIAMS BROTHERS (Myrrh MSB-6745)<br>Open   | 8 22                      |  |
| <b>9 MAKE ME AN INSTRUMENT</b><br>CANDI STATON (Beracah-1001)<br>"God Can Make Something Out Of Nothing"               | 9 26                      |  |
| <b>10 LONG TIME COMING</b><br>WINANS (Light 5826)<br>Open  | 11 17                     |  |
| <b>11 SING AND SHOUT</b><br>THE MIGHTY CLOUDS OF JOY (Myrrh/Word SPCN 7-01-676706-X)<br>"He's My Rooftop"              | — 1                       |  |
| <b>12 I FEEL LIKE GOIN' ON</b><br>KEITH PRINGLE (Hope Song HS-2001)<br>Title Cut                                       | 15 7                      |  |
| <b>13 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b><br>FLORIDA MASS CHOIR (Savoy SGL 7078)<br>"Be Ye Steadfast"         | 10 43                     |  |
| <b>14 UNCLOUDY DAY</b><br>MYRNA SUMMERS (Savoy SL 14534)<br>Open   | 14 19                     |  |
| <b>15 LEAD ME</b><br>THE JACKSON SOUTHERNAIRS (Malaco 4383)<br>Open  | 13 40                     |  |

|   | Weeks<br>On<br>1/21 Chart |  |
|---|---------------------------|--|
| <b>1 AGE TO AGE</b><br>AMY GRANT (Myrrh MSB-6697)<br>Open                                 | 1 92                      |  |
| <b>2 MORE THAN WONDERFUL</b><br>SANDI PATTI (Impact R3818)<br>Title Cut                   | 5 32                      |  |
| <b>3 WALL OF GLASS</b><br>RUSS TAFF (Myrrh MSB 6706)<br>"We Will Stand"                   | 2 27                      |  |
| <b>4 SIDE BY SIDE</b><br>IMPERIALS (Dayspring/Word 701411215)<br>"Wait Upon The Lord"     | 4 17                      |  |
| <b>5 SIGNAL</b><br>DALLAS HOLM AND PRAISE (Greentree Records RO-3947)<br>"Losing Game"    | 3 13                      |  |
| <b>6 COUNT THE COST</b><br>DAVID MEECE (Myrrh MSB-6744)<br>Open                           | 6 25                      |  |
| <b>7 MORE POWER TO YA</b><br>PETRA (Star Song SSR0045)<br>Open                            | 9 54                      |  |
| <b>8 A CHRISTMAS ALBUM</b><br>AMY GRANT (Myrrh MSB-6768)<br>"Love Has Come"               | 8 9                       |  |
| <b>9 NOT OF THIS WORLD</b><br>PETRA (Star Song SPCN 7-102-05086-0)<br>Open                | 12 9                      |  |
| <b>10 NO LESS THAN ALL</b><br>GLAD (Greentree R003951)<br>"Maker Of My Heart"             | 10 8                      |  |
| <b>11 MICHAEL W. SMITH PROJECT</b><br>(Reunion RRA0002)<br>"Great Is The Lord"            | 11 33                     |  |
| <b>12 PRESS ON</b><br>JOE ENGLISH (Myrrh/Word MSB-6750)<br>"Stop"                         | 13 18                     |  |
| <b>13 THE GIFT GOES ON</b><br>SANDI PATTI (Impact Records-R03874)<br>"O Magnify The Lord" | 7 26                      |  |
| <b>14 LIVE EXPERIENCE</b><br>LEON PATILLO (Myrrh MSB-6728)<br>Open                        | 15 6                      |  |
| <b>15 SINGER SOWER</b><br>2nd CHAPTER OF ACTS (Sparrow SPR 1071)<br>"Takin' The Easy Way" | — 1                       |  |

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.



**SPARROW SIGNING** — Steve Camp (seated), recently signed a recording contract with Sparrow Records. His debut album for the label, "Fire & Ice," is scheduled for release in March. Pictured with Camp at the Sparrow offices in Los Angeles are (l-r): Billy Ray Hearn, Sparrow president; Steve Wyer, Camp's manager; and Bill Hearn, senior vice president of marketing, Sparrow.

## COUNTRY COLUMN

**AND THE WINNER IS** — This week's American Music Awards, otherwise and respectfully known this year as the Michael Jackson Awards, starred a wide variety of country music artists, either as presenters, speakers, performers or award winners. Alabama and Janie Fricke took to the stage to perform each of their latest releases, while Kenny Rogers highlighted moments from Michael Jackson's career and introduced speakers such as Quincy Jones and Diana Ross who gave Jackson his Award of Merit. Barbara Mandrell reminisced about the artists who have died within the past year, including Beach Boy Dennis Wilson, Muddy Waters, Marty Robbins and Karen Carpenter. Mandrell sang a verse from one of Carpenter's hits with Karen's brother Richard at the piano. Alabama dominated the country winners category, taking the awards for Favorite Country Video for "Dixieland Delight;" and Favorite Country Group. Kenny Rogers accepted the award he and Dolly Parton won for Favorite Country Single for their hit duet, "Islands In The Stream." Barbara Mandrell took to the stage later to accept her award for "Favorite Country Female, while Willie Nelson won the award for them men. Country artists were also out in full force in the representing field, including Mickey Gilley, Charly McClain, John Conlee, John Schneider, Ronnie McDowell, T.G. Sheppard, Sylvia, Laura Brannigan, Razy Bailey, Conway Twitty, Earl Thomas Conley, Charley Daniels, Sheena Easton, Charley Pride, Deborah Allen and Bill Medley.



**MINNESOTA ADMIRER** — Minnesota Fats (l) recently paid a visit to Nashville where he competed in a billiards tournament. Johnny Rodriguez (r), took advantage of the opportunity and met with the legendary player before practice rounds.

**AND THE OTHER AWARDS** — In last week's column we listed the nominees for the upcoming Grammys, however we failed to mention some people who are associated with Nashville and the country music industry. Dolly Parton was nominated in both the country and pop fields. Her LP "Burlap And Satin" garnered her a nomination in the Best Country Vocal Performance, Female, category, while her hit duet with Kenny Rogers earned her a slot in the Best Pop Performance by a Duo Or Group with Vocal. Parton has previously won three Grammys. Two Nashville resident writers are vying for awards for songs they wrote that are nominated for Best Rock Vocal Performance by a Male. Rodney Crowell's "Shame On The Moon," released by Bob Seger, will be competing on "The Distance" LP against Rick Springfield's "Affair Of The Heart" single which was cowritten by Springfield, Blaise Tostl and Nashvillean Danny Tate. Tate has recently been signed as a writer to Welk Music Group as a result of that tune and other recent songs.

**BLUEGRASS HEAVEN** — A group of renowned session musicians and band members gathered this week at Nashville's Bluebird Cafe for a reunion of sorts. A couple of years ago David Grisman, known for his style of country/jazz called Dawg Music, collaborated with fiddler Jimmy Buchanon and Herb Pederson for a new bluegrass group they call Here Today. They soon added Emory Gordy, Jr. who they had all previously worked with, and most recently is a member of Roseanne Cash and Rodney Crowell's band, The Cherry Bombs. Vince Gill, formerly of Pure Prairie League, also joined the group which gathers annually for a bluegrass reunion. Eventually the band recorded an album together which caught the attention of Dan Fogelberg. Fogelberg brought the group to Nashville to help on the recording of his upcoming LP for Epic Records. The band performed before two sold-out crowds at the intimate cafe, and still were not able to accommodate the throngs waiting outside hoping to get in. People arrived over three hours early to get into the first show, prompting an announcement of a second show. Attending the show was Fogelberg with L.A. drummer Russ Kunkel, who is also pitching in on the new album project. Emmylou Harris also dropped by with writer Paul Kennerly. Ricky Skaggs and Chris Hillman will also be joining the group in the studio to work on the album.

**T.G. TEAMS UP WITH EASTWOOD** — Recording artists T.G. Sheppard recently solicited the vocal talents of Clint Eastwood for his upcoming single "Make My Day" for the current Eastwood film "Sudden Impact." The song is Eastwood's third duet with previous ones including "Barroom Buddies" he recorded with Merle Haggard and "Beers To You" with Ray Charles.

**SONG FESTIVAL SET** — The 5th annual Music City Song Festival which began in January will continue until May 15, 1984. The event offers amateur and professional songwriters and lyricists and amateur vocalists a chance to compete in a national contest for recognition and money. Endorsed by the Federation of International Country Air Personalities, SESAC and The Country Music Assn., the event first started in 1979 and offers categories in Pop/Top 40, MOR, Country, Gospel and Rock/RB. Amateurs and professionals compete in separate categories.

**GRAY GOING DOWN UNDER** — Recording artist Doble Gray will be traveling to New Zealand next week to appear on the popular music television show *That's Country*. During the show Gray will perform seven tunes, six for the show and one for an upcoming rockabilly special. "This will be my second trip to New Zealand, and let me tell you . . . it's a wonderful country!" Gray explained. "The people are very, very nice and the food is great . . . lots of seafood and lamb, which I love." The show will air in the states on The Nashville Network.

**EXILE ON THE ROAD** — Epic artist Exile recently finished a nationwide label-sponsored tour and is now going back on the road, only this time opening for such country music luminaries as Merle Haggard, Ricky Skaggs, Mickey Gilley, and Charly McClain. The group will start the tour during January and first go through the southwest and western regions in conjunction with local radio station promotional projects. The tour will also include visits on the Merv Griffin show and *Solid Gold*.

**AGAC BENEFIT** — Nashvilleans Mark James and John Hartford recently traveled to New York to join in on the American Guild of Authors and Composers, AGAC, benefit. The two joined Tony Bennett, Maureen McGovern, Peggy Lee, and others in raising money to inform others of the effects of home taping.

anita m. wilson





# Polygram Records and Polydor International present John Lennon and Yoko Ono's "Milk and Honey"

An historical collection of previously unreleased material.



Also available on Cassette and Compact Disc.  
with a special full-color 12-page booklet of lyrics and photos.



**HIP PIPS** — Gladys Knight and the Pips are seen above gleefully accepting their American Music Award for favorite soul group. It is the combo's fifth AMA honor and the third time they picked up the accolade for favorite soul group.

## THE RHYTHM SECTION

**NEW CHART** — This week **Cash Box** introduces a comprehensive listing of the Top 30 12-inch singles around the country, and it's not surprising a large percentage of them — 63% to be exact — come from funk and R&B-oriented artists. Among the most popular 12-inchers in this vein are **Run D.M.C.'s** "Hard Times," a follow up to "Sucker D.J.," in the #3 position; **Twilight's 22's** "Electric Kingdom" in the #4 slot; "Laid Back" by **White Horse**, coming in at #6; **Cheryl Lynn's** "Encore" at #7; **Grandmaster Flash and Melle Mel's** anti-drug anthem "White Lines" at #8; "Something's On Your Mind" by "D" **Train** ranking at #9; and **George Kranz's** "Trommeltanz (Din Da Da)," attaining the #10 space. (For a complete listing of **Cash Box's** Top 30 12-Inch Singles, check out page 15 in this issue.)

**STREET NEWS** — After enjoying much success with the world famous **Chic** led by bassist **Bernard Edwards** and guitarist **Nile Rodgers**, vocalist **Luci Martin** is working on her first solo album. Martin is at F.O.R. Studios in Burbank, California under the watchful eyes of producers **Darryl Ross** and **Sheri Buyers**. Also working on the sessions are engineers **Bill Poppy** and **Steve Gursky**. . . In San Francisco, the Automatt Studio is seeing some heavy recording action as singer **Margie Joseph** begins a new album. Joseph, a recent addition to the Atlantic/Cottillion roster, is being produced by none other than **Narada Michael Walden**. Also helping out are **Preston Glass** and **Randy Jackson**. . . Rumors indicate that an advance tape copy of **Prince's** recent studio work has fallen into at least one D.J.'s hands in Atlanta. Recently, however, the jock claims to have "lost" it. . . Profile recording act **Run D.M.C.** is preparing to release an album sometime soon, but the actual release date is not know yet. . . With **Michael Jackson** copping eight honors at this week's American Music Awards, it should come as no surprise that he also turned out to be a big winner on radio stations around the country as well. ABC Watermark received very favorable responses from its recent Spotlight Special on Jackson. . . A new dance single from the group **Clubhouse** (remember "Do It Again/Billie Jean" last summer) is due shortly. Entitled "Supergood," the song sounds like a combination of **Stevie Wonder's** "Superstition" and **Chic's** "Good Times." . . Motown recording artists **The Dazz Band** have made dancing again enjoyable with its title track on the LP "Joystick." It's a fun album to dance and listen to. The Cleveland, Ohio band has done a good job of balancing the album with upbeat tunes as well as ballads and even thrown in a fusion cut called "T. Mata." Two other great tracks from the album are "Swoop (I'm Yours)," and "Straight Out Of School." Elektra Records just released an exciting 12-inch EP single called "Bag Lady (I Wonder)" by **EMN-OZN**. The attractiveness of the song comes from a hypnotic beat combined with a tight, energetic rhythm section. He should do tremendously well in more progressive dance music clubs. . . Watch out for RCA recording artist **Alfie Silas** and her new single "Be Yourself." With a vocal range similar to Jennifer Holliday, Silas will make a positive lasting impression on quite a few listeners. . . The pick for the overall best produced and arranged single goes to the **Eurythmics** this week for "Here Comes The Rain." A mid-tempo track, it is easily a candidate for the top ten dance charts.



**HOW SWEET IT IS** — A&M Records' Jeffrey Osborne recently received a gold album for his latest LP, "Stay With Me Tonight" following a sold out performance at the Los Angeles' Universal Amphitheatre. Pictured above with the former LTD leader are (l-r): Herb Alpert, co-chairman of the board, A&M Records; basketball star Magic Johnson; Osborne; and Jerry Moss, A&M chairman of the board.

## TOP 75 ALBUMS

|  | Weeks On Chart |   | Weeks On Chart |
|--|----------------|---|----------------|
| <b>1 CAN'T SLOW DOWN</b><br>LIONEL RICHIE (Motown 6059ML)                                | 1/21           | <b>38 BORN TO LOVE</b><br>PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)               | 1/21           |
| <b>2 THRILLER</b><br>MICHAEL JACKSON (Epic OE 38112)                                     | 1 12           | <b>39 BREAK OUT</b><br>POINTER SISTERS (Planet/RCA BXL1-4705)                           | 28 2           |
| <b>3 NO PARKING ON THE DANCE FLOOR</b><br>MIDNIGHT STAR (Solar/Elektra 9 60241)          | 2 58           | <b>40 DREAMBOY</b><br>(Owest/Warner Bros. 9 23988-1)                                    | 36 1           |
| <b>4 BUSY BODY</b><br>LUTHER VANDROSS (Epic FE 39196)                                    | 3 31           | <b>41 ROCKIN' RADIO</b><br>TOM BROWNE (Arista AL8-8107)                                 | 43 1           |
| <b>5 IN A SPECIAL WAY</b><br>DeBARGE (Gordy/Motown 6161GL)                               | 4 15           | <b>42 ZAPP III</b><br>ZAPP (Warner Bros. 9 23875-1)                                     | 34 1           |
| <b>6 IN THE HEART</b><br>KOOL & THE GANG (De-Lite/PolyGram DSR 8508)                     | 5 6            | <b>43 1999</b><br>PRINCE (Warner Bros. 9 23720-1F)                                      | 44 22          |
| <b>7 STAY WITH ME TONIGHT</b><br>JEFFREY OSBORNE (A&M SP-4940)                           | 6 25           | <b>44 CITY SLICKER</b><br>J. BLACKFOOT (Sound Town/Allegiance ST-8002)                  | 46 63          |
| <b>8 I'M IN LOVE AGAIN</b><br>PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)           | 7 8            | <b>45 BACKSTREET</b><br>DAVID SANBORN (Warner Bros. 9 23906-1)                          | 50 3           |
| <b>9 FEVER</b><br>CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)                         | 8 11           | <b>46 THE LOOK</b><br>SHALAMAR (Solar/Elektra 9 60239)                                  | 39 10          |
| <b>10 THE GAP BAND V — JAMMIN'</b><br>THE GAP BAND (Total Experience/PolyGram TE-1-3004) | 9 11           | <b>47 VISIONS</b><br>GLADYS KNIGHT & THE PIPS (Columbia FC 38205)                       | 47 26          |
| <b>11 IT'S YOUR NIGHT</b><br>JAMES INGRAM (Qwest/Warner Bros. 9 23970-1)                 | 10 6           | <b>48 SOMETHING GOOD</b><br>TYRONE DAVIS (Ocean Front OF/101)                           | 41 37          |
| <b>12 YOURS FOREVER</b><br>ATLANTIC STARR (A&M SP-4948)                                  | 11 20          | <b>49 ROCK 'N SOUL PART 1</b><br>DARYL HALL & JOHN OATES (RCA CPL 1-4858)               | 52 10          |
| <b>13 COMEDIAN</b><br>EDDIE MURPHY (Columbia FC 39005)                                   | 12 12          | <b>50 TRY IT OUT</b><br>KLIQUE (MCA-39008)  | 57 3           |
| <b>14 COLD BLOODED</b><br>RICK JAMES (Gordy/Motown 6043GL)                               | 13 12          | <b>51 BELIEVER</b><br>CHIC (Atlantic 7 80107)   | 45 19          |
| <b>15 HEAVEN ONLY KNOWS</b><br>TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38646)      | 14 12          | <b>52 RISE</b><br>RENE & ANGELA (Capitol ST-12267)                                      | 54 3           |
| <b>16 FEEL MY SOUL</b><br>JENNIFER HOLLIDAY (Geffen GHS 4014)                            | 15 9           | <b>53 COLOUR BY NUMBERS</b><br>CULTURE CLUB (Virgin/Epic QE 39107)                      | 53 35          |
| <b>17 STREET BEAT</b><br>THE DEELE (Solar/Elektra 9 60285-1)                             | 16 11          | <b>54 DOIN' IT MY WAY</b><br>HOWARD JOHNSON (A&M SP-4961)                               | 59 2           |
| <b>18 WOMAN OUT OF CONTROL</b><br>RAY PARKER, JR. (Arista AL8-8087)                      | 17 15          | <b>55 HOW MANY TIMES CAN WE SAY GOODBYE</b><br>DIONNE WARWICK (Arista AL8-8104)         | 49 7           |
| <b>19 ELECTRIC UNIVERSE</b><br>EARTH, WIND & FIRE (Columbia OC 38980)                    | 18 7           | <b>56 SHE WORKS HARD FOR THE MONEY</b><br>DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1) | 56 15          |
| <b>20 TEASER</b><br>ANGELA BOFILL (Arista AL8-8198)                                      | 19 10          | <b>57 THE BIG CHILL</b><br>ORIGINAL SOUNDTRACK (Motown 6062ML)                          | 48 29          |
| <b>21 ON THE RISE</b><br>THE S.O.S. BAND (Tabu/CBS FZ 38697)                             | 15 9           | <b>58 PIPES OF PEACE</b><br>PAUL McCARTNEY (Columbia OC 39149)                          | 57 12          |
| <b>22 NEVER SAY NEVER</b><br>MELBA MOORE (Capitol ST-12305)                              | 24 11          | <b>59 HERE AND NOW</b><br>RICHARD PRYOR (Warner Bros. 9 23981-1)                        | 61 5           |
| <b>23 YOU SHOULDN'T-NUF BIT FISH</b><br>GEORGE CLINTON (Capitol ST-12308)                | 21 27          | <b>60 D'YA LIKE SCRATCHIN'</b><br>MALCOLM McLAREN (Island/Atco 7 90124-1-B)             | 51 13          |
| <b>24 MARY JANE GIRLS</b><br>(Gordy/Motown 6040GL)                                       | 22 8           | <b>61 E.S.P.</b><br>MILLIE JACKSON (Spring SPR-33-6740)                                 | — 1            |
| <b>25 FUTURE SHOCK</b><br>HERBIE HANCOCK (Columbia FC 38814)                             | 27 5           | <b>62 CONTINUATION</b><br>PHILIP BAILEY (Columbia FC 38725)                             | 64 17          |
| <b>26 JOYSTICK</b><br>DAZZ BAND (Motown 6084ML)  | 20 38          | <b>63 BACK WHERE I BELONG</b><br>FOUR TOPS (Motown 6066ML)                              | 62 21          |
| <b>27 ROBBERY</b><br>TEENA MARIE (Epic FE 38882)   | 26 22          | <b>64 TRULY BAD</b><br>RON BANKS (CBS Associated FZ 39148)                              | 66 14          |
| <b>28 MADONNA</b><br>(Sire 9 23867-1)  | 29 7           | <b>65 WE ARE ONE</b><br>MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)               | 67 2           |
| <b>29 THE SONGSTRESS</b><br>ANITA BAKER (Beverly Glen BG 10002)                          | 32 13          | <b>66 WHAT A FEELIN'</b><br>IRENE CARA (Network/Geffen GHS 4021)                        | 60 38          |
| <b>30 STOMPIN' AT THE SAVOY</b><br>RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)         | 31 18          | <b>67 WITH LOVE</b><br>FATBACK (Spring SPR-33-6741)                                     | — 1            |
| <b>31 FACE TO FACE</b><br>EVELYN "CHAMPAGNE" KING (RCA AFL1-4725)                        | 30 30          | <b>68 LET ME BE YOURS</b><br>LILLO (Capitol ST-12290)                                   | 63 6           |
| <b>32 I'M A BLUES MAN</b><br>Z. Z. HILL (Malaco 7415)                                    | 25 22          | <b>69 UTOPIA</b><br>ENCHANTMENT (Columbia FC 38959)                                     | 55 20          |
| <b>33 IMAGINE THIS</b><br>PIECES OF A DREAM (Elektra 9 60270-1)                          | 35 7           | <b>70 LIONEL RICHIE</b><br>(Motown 6007ML)  | 73 2           |
| <b>34 MERCILESS</b><br>STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)               | 37 8           | <b>71 GET IT RIGHT</b><br>ARETHA FRANKLIN (Arista AL88019)                              | 88 68          |
| <b>35 PREPPIE</b><br>CHERYL LYNN (Columbia FC 38961)                                     | 23 23          | <b>72 13</b><br>COMMODORES (Motown 6054ML)  | 75 28          |
| <b>36 URBAN DANCE FLOOR GUERRILLAS</b><br>P. FUNK ALL-STARS (Uncle Jam/CBS RFZ 39168)    | 42 6           | <b>73 I'LL DO ANYTHING FOR YOU</b><br>LATI-MORE (Malaco 7414)                           | 72 18          |
| <b>37 CANDY GIRL</b><br>NEW EDITION (Streetwise SWRL 3301)                               | 40 5           | <b>74 ON TARGET</b><br>THE JONES GIRLS (RCA AFL1-4817)                                  | 70 12          |
|  | 38 29          | <b>75 HIGH RISE</b><br>ASHFORD & SIMPSON (Capitol ST-12282)                             | 71 15          |

# MOST ADDED SINGLES

- SOMEBODY'S WATCHING ME — ROCKWELL — MOTOWN**  
WILD, WHRK, KGFJ, WAIL, WUFO, WXYV, KMJQ, WDRQ, WQKS, KSOL, WJLB, WOKB, KMJM, XHRM, WDIA, WBMX, WQMG, WPAL, WLLC, WRAP, WHUR
- YOU JUST CAN'T WALK AWAY — THE DELLS — PRIVATE I/CBS**  
WATV, WHRK, WAIL, KPRS, WLOU, WUFO, WENN, WEDR, WGCI, V103, WDAS, WTLF, WNOV, WDAO, WWIN, WBMX, WQMG, WGIV, WWDM, WYLD
- TOUCH — EARTH, WIND & FIRE — COLUMBIA**  
WNHC, KPRS, WLOU, WENN, WAOK, KUKQ, WDMT, WQKS, WZAK, WCIN, WTLF, WOKB, KDAY, WDAO, WWDM, WLLC, KOKA
- FRESH — TYRONE BRUNSON — BELIEVE IN A DREAM/CBS**  
WPLZ, WATV, WHRK, KGFJ, WLOU, WUFO, KMJQ, WAOK, WRBD, WTLF, WNOV, KDAY, WDAO, WWIN, WQMG, WYLD, WHUR
- LET'S STAY TOGETHER — TINA TURNER — CAPITOL**  
WRAP, WPAL, WWDM, WQMG, WDIA, WDAO, WTLF, WDAS, WRBD, WZAK, WAOK, KDIA, WUFO, WNHC, WHRK, WLD
- LIVIN' FOR YOUR LOVE — MELBA MOORE — CAPITOL**  
WPLZ, KHYS, KGFJ, WNHC, WLOU, WENN, WAMO, WDMT, WRBD, WDAS, WDAO, WWIN, WGIV, WLLC, WRAP

# MOST ADDED ALBUMS

- I'M IN LOVE AGAIN — PATTI LABELLE — PHILADELPHIA INT'L/CBS**  
WGIV, KDAY, KDIA, WHRK, WATV
- "D.C. CAB" — ORIGINAL SOUNDTRACK — MCA**  
WLLC, WDAO, KDAY, OK100, WDAS
- BUSY BODY — LUTHER VANDROSS — EPIC**  
KDAY, WCIN

# UP AND COMING

- SERIOUS — BILLY GRIFFIN — COLUMBIA**  
**I WANT YOU-ALL TONIGHT — CURTIS HAIRSTON — PRETTY PEARL**  
**WHITE HORSE — LAID BACK — SIRE**  
**IT'S GONNA BE SPECIAL — PATTI AUSTIN — QWEST**

# BLACK RADIO HIGHLIGHTS

## V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Earth, Wind & Fire, G. Knight & The Pips, L. Vandross, P. LaBelle, Michael Jackson, "D" Train, Culture Club, R. Banks, D. Warwick, I. Cara, L. Richie, P. Bryson/R. Flack, Twilight 22, R. Parker, Jr., Romantics, IndeeP, J. Blackfoot. ADDS: The Police, C. Cross, Shalamar, The Dells, David Williams, Imagination, Rufus & C. Khan, Warp 9, Gem, Kool & The Gang, P. Benatar, A. Baker, Pointer Sisters, J. Burton, R. James. LP ADDS: Pieces Of A Dream.

## WILD — BOSTON — ELMROY SMITH, MD — #1 — CON FUNK SHUN

JUMPS: 9 To 3 — P. LaBelle, 7 To 4 — R. Parker, Jr., 13 To 9 — "D" Train, 15 To 11 — L. Richie, 18 To 13 — J. Ingram, 20 To 15 — T. Pendergrass, 21 To 16 — L. Vandross, 22 To 17 — C. Lynn, 26 To 18 — Run D.M.C., 24 To 19 — Pieces Of A Dream, 25 To 20 — E. King, 28 To 21 — J. Holliday, 29 To 22 — Musical Youth, 30 To 24 — Tavares, Ex To 26 — J. Blackfoot, Ex To 28 — Grandmixer D.St., Ex To 29 — IndeeP, Ex To 30 — Chic. ADDS: New Edition, Rockwell, Laidback, M. Staples, T. Turner, P. Bailey, B. Mason, Sylvester, Shalamar, Dreamboy.

## WXYV — BALTIMORE — MARK WILLIAMS, MD

HOTS: L. Vandross, Pieces Of A Dream, The Deele, A. Bofill, R. James/S. Robinson, P. LaBelle, E. King, Shannon, J. Holliday, Kool & The Gang, H. Hancock, R. Banks, "D" Train, J. Ingram/M. McDonald, L. Richie. ADDS: P. Bailey, T. Marie, Art Of Noise, Chic, P. Bryson/R. Flack, Rockwell, World Premier, J. Osborne, Shalamar, Rufus & C. Khan.

## WENN — BIRMINGHAM — MYCHAEL STARR, PD — #1 — PATTI LABELLE

HOTS: Dazz Band, "D" Train, Kool & The Gang, J. Ingram, L. Richie, Twilight 22, R. Parker, Jr., DeBarge, Shannon, J. Blackfoot, The Deele, Con Funk Shun, Junior, B. Nunn, S. Lattisaw, New Edition, S. Mills, Gap Band, Dreamboy. ADDS: M. Moore, Earth, Wind & Fire, T. Davis, Maze, Rockers' Revenge, The Dells, Mtume, Lenny Williams, Rufus & C. Khan, Imagination.

## WUFO — BUFFALO — MARK VANN, MD — #1 — SHANNON

HOTS: P. LaBelle, The Deele, Yes, Dazz Band, L. Vandross, "D" Train, P. McCartney/M. Jackson, Dreamboy, P. Bailey, H. Johnson, L. Richie, Madonna, R. James, Dayton, C. Lynn, Pieces Of A Dream, T. Marie, E. King, B. Nunn, A. Baker. ADDS: J. Ingram, Musical Youth, Michael Jackson, Malcolm X, The Dells, M. Scott, T. Turner, Lillo, S. Arrington, J. Osborne, Pointer Sisters, Earth, Wind & Fire, Mtume, T. Brunson, T. Pendergrass, Rockwell.

## WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — SHANNON

HOTS: P. LaBelle, L. Vandross, L. Richie, Junior, C. Lynn, Kool & The Gang, P. Bailey, The Deele, A. Baker, P. Bryson/R. Flack, A. Bofill, Dreamboy, H. Johnson. ADDS: Rufus & C. Khan, T. Davis, ZZ Hill, Enchantment, The Dells, M. Moore, Run D.M.C., M. Staples, B. Griffin. LP ADDS: P. LaBelle.

## WBMX — CHICAGO — LEE MICHAELS, PD — #1 — S.O.S. BAND

HOTS: Kool & The Gang, DeBarge, Junior, P. LaBelle, Third World, Gap Band, Madonna, S. Redd, Dazz Band, G. Clinton, "D" Train, S. Lattisaw, J. Taylor, Serge, R. Parker, Jr., J. Burton, The Deele, Tavares, L. Richie, L. Vandross, G. Knight & The Pips, Kliq, H. Johnson, Twilight 22, A. Bofill, Pieces Of A Dream, J. Ingram, R. Banks. ADDS: C. Lynn, Freeez, D. Ross, A. Baker, P. Bryson/R. Flack, P. Wynne, Michael Jackson, The Dells, Warp 9, S. Arrington, Rockwell, Rufus & C. Khan, Imagination.

## WZAR — CLEVELAND — LYNN TOLLIVER, JR., MD — #1 — PATTI LABELLE

HOTS: Dazz Band, Yes, "D" Train, L. Richie, Shannon, The Deele, J. Blackfoot, Midnight Star, Run D.M.C., Prince, Tavares, H. Hancock, R. James, Dreamboy, C. Lynn, J. Ingram, Malcolm X, Kool & The Gang, Michael Jackson, T. Davis. ADDS: P. Austin, Earth, Wind & Fire, Shalamar, Zapp, Spoonie Gee, Lillo, Rufus & C. Khan, T. Basil, Homi & Jarvis, T. Turner, C. Hairston. LP ADDS: J. Blackfoot, C. Lynn.

## WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — PATTI LABELLE

HOTS: J. Blackfoot, Shannon, R. James, A. Bofill, C. Lynn, Twilight 22, J. Ingram, Gap Band, B. Nunn. ADDS: Earth, Wind & Fire, Maze, T. Brunson, M. Moore, Enchantment, T. Turner, The Dells, Lillo, Imagination, S. Arrington. LP ADD: "D.C. Cab."

## WDRQ — DETROIT — MIKE STRATFORD, MD

HOTS: Dazz Band, DeBarge, The Deele, J. Burton, Junior, L. Vandross, P. LaBelle, Run D.M.C. ADDS: DeBarge, Earth, Wind & Fire, Isley Brothers, Rockwell, Romantics, Xena.

## WJLB — DETROIT — J. MICHAEL MCKAY, MD

HOTS: Shannon, Twilight 22, Midnight Star, The Deele, Dazz Band, DeBarge, T. Browne, A. Baker, S.O.S. Band, L. Richie, Run D.M.C., J. Osborne, P. LaBelle. ADDS: Rockwell, A. Bofill. LP ADDS: Dazz Band, Dayton.

## WTLF-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — G. CLINTON

HOTS: R. Parker, Jr., L. Vandross, H. Johnson, Tavares, J. Blackfoot, C. Lynn, A. Bofill, Grandmixer D.St., Junior, Slave, C. Gooding, R. Banks, J. Holliday, J. Ingram, Freeez, M. Staples, Dazz Band, Disco 4, D. Ross, Musical Youth. ADDS: T. Brunson, A. Baker, Imagination, B. Wright, Malcolm X, The Dells, Earth, Wind & Fire, Sylvester, Dreamboy, T. Turner, Pointer Sisters.

## KDAY — LOS ANGELES — GREG MACK, MD — #1 — PATTI LABELLE

HOTS: C. Lynn, Twilight 22, Kraftwerk, "D" Train, J. Ingram, Kashif, A. Baker, Shannon, Madonna, The Deele, Dazz Band, Run D.M.C. ADDS: IndeeP, L. Williams, B. Mitchell, Gift Of Dreams, I. Cara, Rufus & C. Khan, Zapp, Earth, Wind & Fire, J. Osborne, T. Brunson, P. Bryson. LP ADDS: "D.C. Cab," P. LaBelle, L. Vandross, Pointer Sisters, Earth, Wind & Fire, B. Griffin.

## WLOU — LOUISVILLE — BILL PRICE, PD — #1 — L. RICHIE

HOTS: Madonna, L. Vandross, A. Bofill, Spoonie Gee, J. Ingram, Shannon, Dazz Band, R. James, R. Parker, Jr., Pieces Of A Dream, Run D.M.C., P. Wynne, A. Baker, D. Ross, Chic, "D" Train, Dayton, L. Williams, P. Bryson/R. Flack, D. Summer. ADDS: Twilight 22, C. Lynn, Earth, Wind & Fire, M. Moore, The Dells, Imagination, Shalamar, L. Webb, W. Ford, B. Summers, T. Brunson. LP ADDS: H. Johnson.

## WEDR — MIAMI — GEORGE JONES, PD — #1 — PLANET PATROL

HOTS: "D" Train, The Deele, S. Woods, R. Parker, Jr., L. Vandross, S. Mills, P. LaBelle, Kool & The Gang, J. Blackfoot, Dazz Band, Junior, Freeez, P. Wynne, H. Johnson, Jones Girls, B. Mason, J. Burton, Grandmixer D.St., C. Lynn, Major Lance. ADDS: Hurt'Em Bad, Bon Rock, Messenger Service, Inner Life, Seduction, D. Warwick, B. Loren, T. Davis, Shalamar, Rufus & C. Khan, S. Arrington, The Dells, G.T., Elbow Bones & The Racketeers. LP ADD: M. Mitchell.

## WNOV — MILWAUKEE — STEVE HEGWOOD, MD — #1 — G.M.F. & M. MEL

HOTS: Shannon, Con Funk Shun, Midnight Star, Kraftwerk, Royalcash, G. Clinton, Capt. Rapp, Madonna, Prince, DeBarge, Zapp, P. McCartney/M. Jackson, Run D.M.C., Dazz Band, Dreamboy, Michael Jackson, The Deele, C. Lynn, E. King, Twilight 22, Rockwell, P. LaBelle, S. Mills. ADDS: T. Marie, T. Brunson, B. Wright, The Dells, T. Pendergrass, Pointer Sisters, Mtume.

## WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — SHANNON

HOTS: The Deele, Twilight 22, P. LaBelle, L. Vandross, L. Richie, E. King, A. Bofill, J. Ingram, J. Blackfoot, Pieces Of A Dream, Yes, H. Johnson, Dazz Band, Junior, Musical Youth, Gap Band, Tavares, G. Clinton, T. Basil, R. Banks. ADDS: Shalamar, The Dells, S. Arrington, C. Hairston, Rockwell.

## WYLD — NEW ORLEANS — BRUTE BAILEY, PD

HOTS: P. LaBelle, J. Ingram/M. McDonald, L. Vandross, S.O.S. Band, P. Bailey, Junior, J. Blackfoot, DeBarge, Gift Of Dreams, P. Wynne, Deele, T. Marie, Pieces Of A Dream, H. Johnson, IndeeP, ZZ Hill, Shannon, G. Kranz, Fatback, J. Osborne, L. Richie. ADDS: Rockers' Revenge, The Dells, Shalamar, Dazz Band, D. LaSalle, T. Brunson.

## WRAP — NORFOLK — CHESTER BENTON, PD — #1 — PATTI LABELLE

HOTS: Kool & The Gang, Shannon, Con Funk Shun, R. Parker, Jr., G. Clinton, L. Vandross, Gap Band, The Deele, "D" Train, L. Richie, Dazz Band, A. Bofill, J. Ingram, Tavares, C. Lynn, J. Holliday, J. Blackfoot, E. King, R. James/S. Robinson, Pieces Of A Dream, Cuba Gooding, D. Summer, P. Wynne, Jones Girls, Freeez, H. Johnson, Race, H. Hancock, Musical Youth. ADDS: C. Hairston, Maze, M. Moore, S. Arrington, Rockwell, T. Turner, Rufus & C. Khan, Commodores, T. Davis, ZZ Hill. LP ADDS: Trouble Funk, Bronner Brothers.

## KDIA — OAKLAND — JEFF HARRISON, PD

HOTS: L. Richie, Twilight 22, Shannon, J. Ingram/M. McDonald, "D" Train, P. LaBelle, Prince, Hall & Oates, J. Osborne, E. King. ADDS: Pointer Sisters, The Deele, T. Marie, B. Griffin, Yes, T. Turner, R. Banks. LP ADDS: E. King, DeBarge, J. Osborne, P. Austin, P. LaBelle, Madonna, J. Ingram.

## WOKB — ORLANDO — BILLIE LOVE, PD

HOTS: J. Ingram, R. James, Michael Jackson, The Deele, Run D.M.C., Dazz Band, R. Parker, Jr., Reddings, J. Burton, P. LaBelle, L. Richie, C. Lynn, J. Blackfoot, Race, "D" Train. ADDS: Rufus & C. Khan, Shalamar, B. Nunn, Imagination, Earth, Wind & Fire, Lillo, Womack & Womack, Maze, Rockwell, B. Griffin.

## WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — PATTI LABELLE

HOTS: Shannon, L. Vandross, The Deele, H. Hancock, L. Richie, Pieces Of A Dream, J. Ingram, "D" Train, Xena, J. Blackfoot, A. Bofill, G. Clinton, R. James, E. King, Run D.M.C., Michael Jackson, Pointer Sisters, G. Kranz, J. Holliday, Freeez. ADDS: New Guys On The Block, P. Austin, T. Turner, Ashford & Simpson, D. Warwick, A. Baker, M. Moore, C. Hairston, Malcolm X, Sapphire, Dazz Band, Imagination, The Dells, C. Lynn, E.P.M., Gem, Rockers' Revenge, B. Loren, Homi & Jarvis, Race. LP ADDS: "D.C. Cab," Bronner Brothers.

## KUKQ — PHOENIX — RICK NUHN, PD — #1 — KOOL & THE GANG

HOTS: The Deele, Shannon, Con Funk Shun, Kashif, New Edition, A. Bofill, L. Vandross, Hall & Oates, P. LaBelle, R. Parker, Jr., J. Holliday, C. Lynn, Dazz Band, H. Johnson, G. Clinton, S. Lattisaw, J. Ingram/M. McDonald, Midnight Star, Dreamboy, R. James/S. Robinson. ADDS: D. Warwick, P. Wynne, J. Burton, Romantics, Earth, Wind & Fire, B. Griffin, R. Banks.

## WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — SHANNON

HOTS: "D" Train, P. LaBelle, J. Ingram, A. Bofill, C. Lynn, M. Moore, Pointer Sisters, Imagination. ADDS: R. James/S. Robinson, Musical Youth, S. Arrington, D. Warwick, Lillo, Shalamar, Synergy. LP ADD: Chaz.

## KHYS-FM — PORT ARTHUR — MARK PETRY, MD — #1 — PATTI LABELLE

HOTS: Musical Youth, Shannon, E. King, Kool & The Gang, J. Holliday, J. Ingram, L. Vandross, Michael Jackson, H. Hancock, Dazz Band, "D" Train, L. Richie, The Deele, Madonna, G. Clinton, Junior, DeBarge, Earth, Wind & Fire, C. Lynn, Con Funk Shun, Pieces Of A Dream, R. James, Atlantic Starr, S. Mills, J. Blackfoot, P. Bailey, Twilight 22, Jones Girls, Dreamboy. ADDS: R. Banks, T. Marie, Lenny Williams, Chic, Grandmixer D.St., Shalamar, Elbow Bones & The Racketeers, M. Moore, Lillo, P. Wynne.

## WLE — RALEIGH — CHESTER DAVIS, PD — #1 — DeBARGE

HOTS: J. Ingram/M. McDonald, "D" Train, J. Holliday, The Deele, L. Vandross, M. Moore, Kool & The Gang, E. King, Twilight 22. ADDS: Shalamar, Rockwell, Ashford & Simpson, M. Moore, D. Warwick, Maze, Earth, Wind & Fire, Evan Rodgers. LP ADD: "D.C. Cab."

## WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — SHANNON

HOTS: "D" Train, P. LaBelle, H. Hancock, R. James, Con Funk Shun, P. McCartney/M. Jackson, Kool & The Gang, C. Gooding, Pointer Sisters, M. Moore, A. Bofill, L. Vandross, Major Harris, C. Lynn, The Deele, New Edition, Dazz Band, D. Summer, L. Richie. ADDS: Ashford & Simpson, M. Moore, Elbow Bones & The Racketeers, C. Hairston, Lillo, T. Brunson. LP ADD: Atlantic Starr.

## KMJM — ST. LOUIS — TONY GRAY, PD

HOTS: L. Richie, Shannon, DeBarge, "D" Train, T. Marie, E. King, P. LaBelle, P. McCartney/M. Jackson, Kool & The Gang. ADDS: Rockwell, A. Bofill, Xena, Romantics, B. Griffin, IndeeP.

## XHRM — SAN DIEGO — DUFF LINDSEY, MD — #1 — SHANNON

HOTS: Kool & The Gang, P. LaBelle, The Deele, Dazz Band, DeBarge, L. Vandross, Gap Band, R. Parker, Jr., New Edition, Hall & Oates, B. Nunn, L. Richie, "D" Train, C. Lynn, M. Moore, G. Clinton, Con Funk Shun, Junior, A. Baker, Tavares, Pieces Of A Dream, A. Bofill, J. Ingram, J. Holliday, D. Ross, D. Summer, H. Johnson, E. King, H. Hancock, Musical Youth. ADDS: S. Arrington, J. Osborne, Rockwell, Shalamar, S. Harvey, D. Warwick, B. Griffin, Tara, M. Scott. LP ADD: Culture Club.

## KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — KOOL & THE GANG

HOTS: DeBarge, P. McCartney/M. Jackson, R. Parker, Jr., Con Funk Shun, Shannon, L. Vandross, Earth, Wind & Fire, Musical Youth, Junior, Hall & Oates, D. Summer, L. Richie, The Deele, J. Holliday, G. Clinton, Pieces Of A Dream, T. Marie, S. Lattisaw, Gap Band, P. Wynne, Jones Girls, Dazz Band, Tavares, H. Hancock, Race, I. Cara, Cuba Gooding, A. Baker, Kliq, H. Johnson, David Williams, Planet Patrol. ADDS: P. LaBelle, A. Bofill, E. King, C. Lynn, Freeez, Pointer Sisters, J. Ingram/M. McDonald, Rockwell, J. Burton, G. Green, Imagination, T. Davis, IndeeP.

## WWDM — SUMTER — KEVIN FLEMING, PD

HOTS: J. Holliday, R. Banks, "D" Train, C. Lynn, R. James/S. Robinson, M. Moore, Zapp, J. Ingram, L. Richie, Prince, Dazz Band, Planet Patrol, Pieces Of A Dream, Dreamboy. ADDS: T. Turner, Michael Jackson, Earth, Wind & Fire, Xena, IndeeP, The Dells, Rufus & C. Khan, Mtume, Hurt'Em Bad, S. Clarke/G. Duke, C. Dyson, Kliq.

## WQKS — WILLIAMSBURG — STEVE CRUMBLEY, MD — #1 — YES

HOTS: P. LaBelle, Shannon, L. Richie, Romantics, Culture Club, Kool & The Gang, R. Parker, Jr., P. McCartney/M. Jackson, Madonna, J. Ingram, Hall & Oates, A. Bofill, Prince, I. Cara, L. Vandross, The Deele, Twilight 22, DeBarge, Kraftwerk, C. Lynn. ADDS: A. Baker, Earth, Wind & Fire, DeBarge, Culture Club, Midnight Star, Rockwell, Duran Duran, Run D.M.C., K. Rogers.

# TOP 100 BLACK CONTEMPORARY SINGLES

January 28, 1984

|   | Weeks<br>On<br>Chart |
|---|----------------------|
| 1 IF ONLY YOU KNEW<br>PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04208)                  | 2 12                 |
| 2 LET THE MUSIC PLAY<br>SHANNON (Emergency/Mirage 7-99810)                              | 3 12                 |
| 3 JOANNA<br>KOOL & THE GANG (De-Lite/PolyGram DE 829)                                   | 1 12                 |
| 4 TIME WILL REVEAL<br>DeBARGE (Gordy/Motown 1705GF)                                     | 4 16                 |
| 5 I'LL LET YOU SLIDE<br>LUTHER VANDROSS (Epic 34-04231)                                 | 6 10                 |
| 6 BODY TALK<br>THE DEELE (Soler/Elektre 7-69785)  | 8 12                 |
| 7 BABY, I'M HOOKED (RIGHT INTO YOUR LOVE)<br>CON FUNK SHUN (Mercury/PolyGram 814 581-7) | 7 12                 |
| 8 SOMETHING'S ON YOUR MIND<br>"D" TRAIN (Prelude PRL 596)                               | 14 10                |
| 9 I STILL CAN'T GET OVER LOVING YOU<br>RAY PARKER, JR. (Arista AS 1-9116)               | 10 12                |
| 10 ELECTRIC KINGDOM<br>TWILIGHT 22 (Vanguard VSD35241)                                  | 12 13                |
| 11 TOUCH A FOUR LEAF CLOVER<br>ATLANTIC STARR (A&M 2580)                                | 5 15                 |
| 12 EBONY EYES<br>RICK JAMES AND SMOKEY ROBINSON (Gordy/Motown 1714GF)                   | 16 7                 |
| 13 RUNNING WITH THE NIGHT<br>LIONEL RICHIE (Motown 1698MF)                              | 18 9                 |
| 14 YAH MO B THERE<br>JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Warner Bros. 7-29394)  | 19 7                 |
| 15 WET MY WHISTLE<br>MIDNIGHT STAR (Soler/Elektre 7-69790)                              | 13 16                |
| 16 JAM THE MOTHA' (PARTY MIX)<br>THE GAP BAND (Total Experience/PolyGram TE 8210)       | 17 10                |
| 17 ALL NIGHT LONG (ALL NIGHT)<br>LIONEL RICHIE (Motown 1689MF)                          | 9 19                 |
| 18 JOYSTICK<br>DAZZ BAND (Motown 1701MF)  | 21 10                |
| 19 SAY SAY SAY<br>PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)                | 20 15                |
| 20 I'M ON YOUR SIDE<br>ANGELA BOFILL (Arista AS1-9109)                                  | 25 10                |
| 21 ENCORE<br>CHERYL LYNN (Columbia 38-04256)  | 35 8                 |
| 22 HOLIDAY<br>MADONNA (Sire 7-29478)  | 23 14                |
| 23 TAXI<br>J. BLACKFOOT (Sound Town/Allegiance ST-044)                                  | 30 8                 |
| 24 JUST LET ME WAIT<br>JENNIFER HOLLIDAY (Geffen 7-29432)                               | 26 8                 |
| 25 FO-FI-FO<br>PIECES OF A DREAM (Elektra ED 4940)                                      | 27 8                 |
| 26 AUTODRIVE<br>HERBIE HANCOCK (Columbia 38-04268)                                      | 28 7                 |
| 27 STAY WITH ME TONIGHT<br>JEFFREY OSBORNE (A&M 2591)                                   | 24 17                |
| 28 HOW COME U DON'T CALL ME ANYMORE?<br>STEPHANIE MILLS (Casablanca/PolyGram 814 747-7) | 11 12                |
| 29 TELL ME IF YOU STILL CARE<br>THE S.O.S. BAND (Tabu/CBS ZS4 04160)                    | 22 15                |
| 30 ACTION<br>EVELYN "CHAMPAGNE" KING (RCA PB-13682)                                     | 36 7                 |
| 31 NUBIAN NUT<br>GEORGE CLINTON (Capitol B-5296)  | 15 12                |
| 32 LET'S TAKE TIME OUT<br>HOWARD JOHNSON (A&M 2588)                                     | 33 9                 |
| 33 UNISON<br>JUNIOR (Casablanca/PolyGram 814 725-7)                                     | 34 10                |
| 34 JEALOUS GIRL<br>NEW EDITION (Streetwise SWRL 1116)                                   | 29 10                |

|   | Weeks<br>On<br>Chart |
|---|----------------------|
| 35 KEEPIN' MY LOVER SATISFIED<br>MELBA MOORE (Capitol B-5288)                                 | 31 14                |
| 36 SHE'S TROUBLE<br>MUSICAL YOUTH (MCA-52312)   | 40 7                 |
| 37 MAGNETIC<br>EARTH, WIND & FIRE (Columbia 38-04210)   | 32 12                |
| 38 CRAZY CUTS<br>GRANDMIXER D.ST. (Island 7-99803)  | 43 7                 |
| 39 FLASHBACK<br>KLIQUE (MCA-52303)  | 42 5                 |
| 40 YOU'RE THE BEST THING YET<br>ANITA BAKER (Beverly Glen BG-2011)                            | 53 6                 |
| 41 HARD TIMES<br>RUN D.M.C. (Profile PRO 7036)  | 55 5                 |
| 42 TRAPPED<br>PHILIP BAILEY (Columbia 38-04241)   | 46 8                 |
| 43 LOVE HAS A MIND OF ITS OWN<br>DONNA SUMMER with MATTHEW WARD (Mercury/PolyGram 814 922-7)  | 44 9                 |
| 44 MAKE IT EASY ON YOURSELF<br>RON BANKS (CBS Associated ZS4 04242)                           | 50 8                 |
| 45 THE RECORD KEEPS SPINNING<br>INDEEP (Becket SNY 5109)                                      | 51 5                 |
| 46 LET'S GO UP<br>DIANA ROSS (RCA PB-13671)   | 48 7                 |
| 47 WAIT 'TIL TOMORROW<br>PHILIPPE WYNNIE (Fantasy D-221)                                      | 49 7                 |
| 48 WHAT IS RACE<br>RACE (Ocean-Front OF 2003)   | 52 7                 |
| 49 SOMEBODY'S WATCHING ME<br>ROCKWELL (Motown 1702MF)   | — 1                  |
| 50 MIDNIGHT MAGNET<br>TEENA MARIE (Epic 34-04271)   | 56 6                 |
| 51 LIVIN' FOR YOUR LOVE<br>MELBA MOORE (Capitol B-5308)                                       | — 1                  |
| 52 REMEMBER WHAT YOU LIKE<br>JENNY BURTON (Atlantic 7-89748)                                  | 58 6                 |
| 53 YOU JUST CAN'T WALK AWAY<br>THE DELLS (Private I/CBS ZS4 04343)                            | — 1                  |
| 54 2 WIN U BACK<br>THE JONES GIRLS (RCA PB-13686)   | 54 7                 |
| 55 TAKE THE BALL AND RUN<br>DAVID WILLIAMS (Ocean-Front OF 2002)                              | 59 6                 |
| 56 DON'T GO<br>DREAMBOY (Qwest/Warner Bros. 7-29389)  | 68 5                 |
| 57 POP GOES MY LOVE<br>FREEZE (Streetwise SWRL 1115)  | 63 9                 |
| 58 LOVE SOLDIER<br>LENNY WILLIAMS (Rocshire/MCA XR95044)                                      | 61 7                 |
| 59 GIVE ME THE LOVIN'<br>CHIC (Atlantic 7-89725)  | 64 6                 |
| 60 I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK & ROLL)<br>PLANET PATROL (Tommy Boy TB 837) | 65 6                 |
| 61 PLANE LOVE<br>JEFFREY OSBORNE (A&M SP-12089)   | 70 2                 |
| 62 IT'S OVER<br>BILL SUMMERS AND SUMMERS HEAT (MCA-52325)                                     | 62 6                 |
| 63 YOU'RE LOOKING LIKE LOVE TO ME<br>PEABO BRYSON/ROBERTA FLACK (Capitol B-5307)              | 69 5                 |
| 64 HUMP TO THE BUMP<br>STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)                      | 73 2                 |
| 65 HANGIN' OUT AT THE MALL<br>BOBBY NUNN (Motown 1711 MF)                                     | 71 5                 |
| 66 THE DREAM (HOLD ON TO YOUR DREAM)<br>IRENE CARA (Network/Geffen 7-29396)                   | 66 6                 |
| 67 PLEASE STAY<br>FATBACK (Spring SPR 7-3035)   | 67 6                 |
| 68 IRRESISTIBLE BITCH<br>PRINCE (Warner Bros. 7-29548)  | 76 3                 |

|  | Weeks<br>On<br>Chart |
|--|----------------------|
| 69 SAY IT ISN'T SO<br>DARYL HALL & JOHN OATES (RCA PB-13654)                                 | 60 12                |
| 70 TROMMELTANZ (DIN DAA DAA)<br>GEORGE KRANZ (Personel P19804)                               | 77 3                 |
| 71 WORDS AND MUSIC<br>TAVARES (RCA PB-13684)   | 72 9                 |
| 72 DEADLINE U.S.A.<br>SHALAMAR (MCA-52335)   | — 1                  |
| 73 THE BIG BEAT<br>SPOONIE GEE (Tuff City/CBS ZS4 04190)                                     | 75 5                 |
| 74 TOUR DE FRANCE<br>10-SPEED (Quality QUS 052)  | 74 5                 |
| 75 WORLD'S FAMOUS<br>MALCOLM McLAREN (Island 7-99790)  | 82 2                 |
| 76 TOUCH<br>EARTH, WIND & FIRE (Columbia 38-04329)   | — 1                  |
| 77 ANOTHER MAN<br>BARBARA MASON (West End 22164)   | 84 2                 |
| 78 CRUISIN'<br>TOM BROWNE (Arista AS 1-9144)   | 78 3                 |
| 79 THROWDOWN<br>DISCO FOUR (Profile PRO-5033)  | 80 3                 |
| 80 LOVE GONE BAD<br>MAVIS STAPLES (Phono 1051)   | 88 2                 |
| 81 THE PARTY STARTS WHEN I'M WITH YOU<br>RUE CALDWELL (Criticque CRI 703)                    | 81 3                 |
| 82 FRESH<br>TYRONE BRUNSON (Believe In A Dream/CBS ZS4 04330)                                | — 1                  |
| 83 LET'S STAY TOGETHER<br>TINA TURNER (Capitol B-5322)                                       | — 1                  |
| 84 THIS MEANS WAR (SHOOBEDOODAH DABBA DOOBEE)<br>IMAGINATION (Elektre 7-69763)               | — 1                  |
| 85 HAPPINESS IS JUST AROUND THE BEND<br>CUBA GOODING (Streetwise SWRL 2214)                  | 86 10                |
| 86 ONE MILLION KISSES<br>RUFUS AND CHAKA KHAN (Werner Bros. 7-29406)                         | — 1                  |
| 87 AUTOMATIC<br>POINTER SISTERS (Planet/RCA YB-13730)  | — 1                  |
| 88 GOT A DATE<br>DIONNE WARWICK (Arista AS 1-9146)   | — 1                  |
| 89 LET ME BE YOUR PACIFIER<br>TYRONE DAVIS (Ocean-Front OF 2004)                             | — 1                  |
| 90 HERO<br>GLADYS KNIGHT AND THE PIPS (Columbia 38-04219)                                    | 87 8                 |
| 91 BOYS<br>MARY JANE GIRLS (Gordy/Motown 170GF)  | 37 15                |
| 92 AIN'T NOBODY<br>RUFUS AND CHAKA KHAN (Werner Bros. 7-29555)                               | 91 26                |
| 93 I NEED YOU<br>POINTER SISTERS (Planet/RCA YB-13639)                                       | 38 16                |
| 94 MY FIRST LOVE<br>RENE & ANGELA (Capitol B-5272)   | 39 18                |
| 95 I AM LOVE<br>JENNIFER HOLLIDAY (Geffen 7-29525)   | 45 22                |
| 96 MILLION DOLLAR BABE<br>STACY LATTISAW (Cotillion/Atco 7-99819)                            | 41 11                |
| 97 STOP DOGGIN' ME AROUND<br>KLIQUE (MCA-52250)  | 47 25                |
| 98 HOW MANY TIMES CAN WE SAY GOODBYE<br>DIONNE WARWICK AND LUTHER VANDROSS (Arista AS1 9073) | 94 16                |
| 99 AIN'T THAT PECULIAR<br>STEVIE WOODS (Cotillion/Atco 7-99815)                              | 57 9                 |
| 100 I JUST CAN'T WALK AWAY<br>FOUR TOPS (Motown 1706MF)                                      | 79 15                |

|  |    |
|--|----|
| Action (Chappell/Richer — ASCAP)   | 30 |
| Ain't Nobody (Overdue — ASCAP)   | 92 |
| Ain't That Peculiar (Jobete — ASCAP)                                       | 99 |
| All Night Long (Brockman — ASCAP)  | 17 |
| Another Man (Sugar Biscuit — ASCAP/Family Prod — BMI)                      | 77 |
| Autodrive (Hancock/OAO — BMI)  | 26 |
| Automatic (Music Corp. of America/Fleedleedle — BMI/MCA — ASCAP)           | 87 |
| Baby, I'm Hooked (Carrollon/Van Ross Redding/Platinum Gold — ASCAP)        | 7  |
| Big Beat (Unlisted)  | 73 |
| Body Talk (Deele Reele/Midstar/Hip Trip — BMI)                             | 6  |
| Boys (Stone City — ASCAP)  | 91 |
| Crazy Cuts (Chu Teh — BMI)   | 38 |
| Cruisin' (Lifo — BMI/Yeldarps — ASCAP)                                     | 78 |
| Deadline U.S.A. (Off Backstreet/On Backstreet — BMI/ASCAP)                 | 72 |
| Don't Go (Rashida — BMI)   | 56 |
| Dream (Giorgio Moroder/Cerub/Alcor — ASCAP)                                | 66 |
| Ebony Eyes (Stone City — ASCAP)  | 12 |
| Electric Kingdom (Jackaroo/Bahary Songs — ASCAP)                           | 10 |
| Encore (Tan Division/Flyte Tyme — ASCAP)                                   | 21 |
| Flashback (Macawrite/Pomer/Rantz/Sookloozy — Adm by Rightsong — ASCAP/BMI) | 39 |
| Fo-Fi-Fo (G.W.Je/Cindex — ASCAP)   | 25 |
| Fresh (Heaven's Gate — ASCAP/Band of Angels — BMI)                         | 82 |
| Give Me (Chic, adm. by Werner-Tamerlane — BMI)                             | 59 |
| Got A Date (Uncle Ronnie's/April/Thriller Miller — ASCAP)                  | 88 |
| Hangin' Out (Stone Diamond — BMI)  | 65 |

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

|   |     |
|---|-----|
| Happiness Is Just (Blackwood — BMI)   | 85  |
| Hard Times (Protoons/Rush-Groove/Mofunk — ASCAP)  | 41  |
| Hero (House of Gold — BMI/Bobby Goldsboro — ASCAP)  | 90  |
| Holiday (House Of Fun/Pure Energy — BMI)  | 22  |
| How Come U Don't (Controversy — ASCAP)  | 28  |
| How Many Times Can (Goldrain — ASCAP)   | 98  |
| Hump To The (Konglather — BMI)  | 64  |
| I Am Love (Sagittaire — ASCAP/Adm. by CBS/Foster-Frees/Streamline Moderne/Off Backstreet — BMI) | 95  |
| I Didn't Know I (Leads — ASCAP)   | 60  |
| I Just Can't Walk (Good Life/Beau-Di-O-Do — ASCAP)  | 100 |
| I Need You (Porchester/Dale Keweshlme/Orcia/Dey To Day — ASCAP/Neche's River — BMI)             | 93  |
| I Still Can't Get (Raydiola — ASCAP)  | 9   |
| If Only You Knew (Mighty Three — BMI)   | 1   |
| I'll Let You (April/Uncle Ronnie's/Thriller Miller (Adm. by MCA) — ASCAP)                       | 5   |
| I'm On Your Side (Gratitude Sky — ASCAP/Purple Bull/Polygrounds — BMI)                          | 20  |
| Irresistible Bitch (Controversy — ASCAP)  | 68  |
| It's Over (Freebo/Bilsum — BMI)   | 62  |
| Jam The Motha' (Total Experience — BMI)   | 16  |
| Jealous Girl (Boston Int'l/Street Sounds — ASCAP)   | 34  |
| Joanna (Delightful — BMI)   | 13  |
| Joystick (Three Go/Jobete — ASCAP)  | 8   |
| Just Let Me Wait (CBS Songs/Deertreck/Cherleville — BMI/Sagittaire/Electric Bill — ASCAP)       | 24  |
| Keepin' My Lover (Bush Burnin' — ASCAP)   | 35  |
| Let Me Be Your (Burton/Content/Tyronza — BMI)   | 89  |
| Let The Music (Shakira Bernstein & Co./Emergency — ASCAP)                                       | 2   |
| Let's Go (ATV/Franne Golde/lvers/Rightsong — BMI)   | 46  |
| Let's Stay (Irving/Al Green — BMI)  | 83  |
| Let's Take Time Out (Science Lab — ASCAP)   | 33  |
| Livin' For Your (Music Corp. of America/New Music Group — BMI)                                  | 51  |
| Love Gone Bad (Good Life — ASCAP)   | 80  |
| Love Has A Mind (Sweet Summer Night/Sudeno/See Th's House — ASCAP/BMI)                          | 43  |
| Love Soldier (Len-Lon/McAllister — BMI)   | 58  |
| Magnetic (Sagittaire/Zombe Ent. — ASCAP)  | 37  |
| Make It Easy On (Famous — ASCAP)  | 44  |
| Midnight Magnet (Midnight Magnet/Te' Mes. Elope — ASCAP)  | 50  |
| Million Dollar (Gratitude Sky — ASCAP/Bellboy — BMI)  | 96  |
| My First Love (A la Mode, adm. by Ariste — ASCAP)   | 94  |
| Nubian Nut (Bridgeport — BMI)   | 31  |
| One Million Kisses (Almo/Merch 9 — ASCAP)   | 86  |
| Party Starts When (Solid Smash/SPN — ASCAP)   | 81  |
| Plane Love (Overdue, adm. by Werner Music — ASCAP)  | 61  |
| Please Stay (Fired Up/Sign Of The Twins — ASCAP)  | 67  |
| Pop Goes (Shakin' Baker/Baggart's Benquet E.G. — BMI)   | 57  |
| Record Keeps Spinning (Fools Prayer/Young Lions — BMI)  | 45  |
| Remember What You Like (STM/Indulgent — BMI)  | 52  |
| Running With The (Brockman — ASCAP/Dyad — BMI)  | 13  |
| Say It Isn't So (Hot-Cha/Uncheppell — BMI)  | 69  |
| Say Say Say (MPL Comm./Mijac — ASCAP)   | 19  |
| She's Trouble (Chappell & Co./Sookloozy — ASCAP/Richson — BMI)                                  | 36  |
| Somebody's Watching (Jobete — ASCAP)  | 49  |
| Something's On (Trumar/Huemar/Diesel — BMI)   | 8   |
| Stay With Me (Zubaidah — ASCAP)   | 27  |
| Stop Doggin' Me (Lena — SESAC)  | 97  |
| Take The Ball (Kichelle/Emmeus Roed — ASCAP)  | 53  |
| Taxi (Backlog — BMI)  | 25  |
| Tell Me If (Flyte Tyme/Avant Garde — ASCAP)   | 29  |
| This Means War (MCA — ASCAP)  | 84  |
| Throwdown (Protoons — ASCAP)  | 79  |
| Time Will Reveal (Jobete — ASCAP)   | 4   |
| Touch (Sagittaire/Zomba — ASCAP/Ninth/Deertreck/Cherleville — BMI)                              | 76  |
| Touch A Four (Almo/Jodaway — ASCAP)   | 11  |
| Tour De France (EMI — BMI)  | 74  |
| Trapped (Sir & Trini/Heynestorm/Les Etolle de La Musique/Ivory-Rob — ASCAP)                     | 42  |
| Trommeltanz (Nordton/Personal — ASCAP)  | 70  |
| What Is Race (Open City — BMI)  | 48  |
| Words And Music (Kenny Nolen — ASCAP)   | 71  |
| World's Famous (Chappell — ASCAP)   | 75  |
| Yah Mo B (Eiseman/Hen-Ai/Kings Roed — BMI/Genevieve/Rodsons/PRS/YellowBrick Roed — ASCAP)       | 14  |
| You Just Can't (Baby Love/Yencle Toons/Lindee — ASCAP)  | 53  |
| You're Looking Like (All Seasons/Corbette Music Plus/Hearts Delight — ASCAP/BMI)                | 63  |
| You're The Best (Beverly Glen/Speced Hands — BMI)   | 40  |

# OCEAN-FRONT IS MAKING A HIT IN THE INTERNATIONAL MUSIC SCENE.

GARLAND GREEN  
Garland Green  
OF-100  
Single: "Don't Tell Me"  
OF-1001

SOMETHING GOOD  
Tyronne Davis  
OF-101  
Single: "Let Me Be  
Your Pacifier"  
OF-2004

ACE  
Race  
OF-102  
Single: "What is Race"  
OF-2003

"TAKE THE BALL AND RUN"  
David Williams  
OF-103  
Single: "Take the  
Ball and Run"  
OF-2002



**BRUCE THOMPSON, MARC KREINER AND DENNIS  
KATZ ARE AT MIDEM, STAYING AT THE MARTINEZ  
CONCORDE HOTEL TEL. 68.9191.**

INTERNATIONAL LICENSING AVAILABLE

OCEAN-FRONT  
RECORDS

## INTERNATIONAL DATELINE

### Italy

MILAN — A new music publishing company — Virgin Music Italiana — affiliated to the Virgin group, was born in Italy. The announcement was given by Luigi Mantovani, managing director of Virgin Dischi, and Vittorio Somalvico, International dept. manager of G. Ricordi & C. (which from Jan. 1 will administrate the catalog) who signed the agreement with Ken Berry and Martin Humphrey, of Virgin Ltd., London.

Marco Gaido, responsible of Blue Team music publishing company, has been named head of the A&R national department at WEA Italiana. He replaces Roberto Dane.

A new album series called "Blue Melody" was presented by Durium; first releases include 10 LPs dedicated to instrumental versions of love song evergreens. The compilations were prepared by Pasquale Santomartino.

The 34th edition of the Sanremo festival will take place from Feb. 2-4. The contest will be again organized by Gianni Ravera, who announced he will invite 16 new Italian artists and 14 Italian and International stars.

marlo de luigi

### Japan

TOKYO — The total sales of major 30 record and prerecorded tape manufacturers in Japan during the first half fiscal year of 1983 (Apr. to Sept. 1983) showed, 132,320,730,000 yen (\$575,000,000), a 7.3 percent drop from the prior six months and 7 percent up over the comparable period of the previous fiscal year. However, the increase of this period over the same six months of the prior year has been brought not by recovery of record and prerecorded tape but by the advent of so-called new-media in which videotape software, compactdisc and videodisc were included. In this connection, we have to point out that the net sales both of record and prerecorded tape without the sales of new media which has been estimated 9,050,000,000 yen (\$39,300,000) reached to 123,270,000,000 yen (\$536,000,000), a 14 percent drop from the prior half months and almost even with the comparable six months of the prior fiscal year. These results showed the music industries in this country are still on an extension-line of the long continued recession.

Breaking down the total figures, records were 72,808,130,000 yen (\$316,000,000), 4.7 percent down from the prior half six months and 5 percent up over the comparable period of the previous fiscal year. On the other hand, prerecorded tapes reached to 59,512,600,000 yen (\$260,000,000), an 11 percent down from the prior six months and a 9.3 percent up over the same six months of the prior fiscal year.

At the same time, the Japanese music

publishing showed 99,164,130,000 yen (\$431,000,000), 10 percent down from the previous six months while 7 percent up over the comparable term of the prior fiscal year. The international-repertoires were 33,156,600,000 yen (\$144,100,000), being almost even with the previous six months and 7 percent up over the same period of the prior fiscal year. Of the total companies, 18 manufacturers have enjoyed strong sales which exceeded the comparable period of the prior fiscal year. They were: Nippon Columbia (16 percent up), Toshiba-EMI (8.2 percent), Crown (4.1 percent), Tokuma-Japan (5.3 percent), CBS Sony (10 percent), Nippon Phonogram (15.6 percent), Pony/Canyon (10 percent), Warner-Pioneer (74 percent), Epic-Sony (80 percent), Upitel (64 percent), For Life (20 percent), Sound Music System (48 percent), Disco (100 percent), Radio-City (44.5 percent), Alpha (4.9 percent), Taurus (50 percent), London (2.5 percent) and Polystar (115 percent). According to these companies, some smashes of "Enka" (traditional folk song), idol-singers and the international musics (i.e. *Flashdance*, *Thriller*) have contributed to boost the sales.

kozo otsuka

### United Kingdom

LONDON — UK Performing Right Society has introduced some changes in its criteria for admission for writers and publishers to membership.

Writer applicants are required to have commercially recorded or published three works, and applications must now be accompanied by some documentary evidence of exploitation.

For publishers, a catalog of at least 15 works is now required, of which 10 must have been commercially recorded or published. Public performances and/or broadcasts alone are no longer considered enough to justify admission of publishers. Publishers must also ensure that writers of the works on which they decide to base their application are already members of the PRS (or one of its affiliated societies), or else are in the process of applying.

The General Council of the PRS retains the right to admit any applicant who does not satisfy these criteria, for example if there was a writer who had a considerable chart hit to his credit.

In future writers provisional membership will be terminated if the writer has received no royalties at all over a three year period. Membership of provisional publisher members will be terminated if their royalties over three years have not exceeded 250 pounds (\$425).

Commenting on the new criteria, Michael Freegard, chief executive of the PRS, said "Our aim is to maintain our open door policy to admit all those who



**MY FAVORITE FAN** — Entertainer Jack Lemmon (l) and international recording artist Miguel Bose are seen above in a photo taken in Los Angeles while Bose was in town for a January 13 performance at the Beverly Theater.

genuinely need our services, at the same time we want to avoid costs and labor of admitting a large number of applicants whose works are never, or scarcely ever, exploited."

MCA has just released a new collection of material culled from the companies excellent back catalog of old jazz, gospel and blues. The new albums are from Louis Armstrong, Ella Fitzgerald and Ellis Larkins, Billie Holiday and Dick Haymes: all these are mid-price releases, which means they should retail for about 2.99 pounds.

Simple Minds is embarking on a massive UK tour. It has released a new single to coincide with the tour, it is titled "Speed Your Love To Me." The new album, "Sparkle In The Rain," is set for early February release.

Since the demise of the Fun Boy Three last July, Terry Hall has been working on a new project with Toby Lyons and Karl Shale, the result of which is his new band, The Colour Field. Their first single, entitled "The Colour Field," coupled with "Sorry," was released last week.

London Records is undergoing major restructuring within its promotions and A&R departments. Judd Lander has been appointed head of promotions, responsible for national and regional radio and TV. Lander was previously at Motown as general manager, and before that he spent seven years at Epic as promotions manager. Carolyne Lubin will be brought in as part of the promotion team reporting to Lander. Steve Edney moves from regional promotion to an A&R department headed by Tracy Bennet.

WEA artist Howard Jones was recently voted Best New Artist by two UK music magazines. His single, "What Is Love?" is currently at number two in the UK charts. New signings to WEA include Matt Bianco, consisting of former members of Blue

Rondo A La Turk. Their debut single is titled "Get Out Of Your Lazy Bed."

Tina Turner returns to the UK at the end of January to embark on a major UK tour. A follow up single to "Let's Stay Together" will be released shortly.

Starblend — the TV record marketing company plans to exploit its expertise in the production and marketing of "theme" albums by offering franchise style licenses to overseas record companies when it makes its debut at MIDEM. Under the franchise scheme, Starblend plans to set up worldwide deals. The marketing for each album would be planned by the UK company, and the resulting commercials all could be produced in the UK.

Starblend has proven its ability to create albums for an overseas market with the highly successful Harry Secombe album produced for Australia's J&B Records, and an album of The Royal Philharmonic Orchestra which was recorded for a Spanish label.

chrissy lley

## CRI Names Bond To VP Position

NEW YORK — Peter Bond has been named vice president Asian/African operations, CBS Records International (CRI). He will be based in London and will be responsible for CRI's business dealings in what is a newly-formed region, which includes the CBS subsidiaries in Singapore and Malaysia and joint venture companies in India, Thailand, Kenya and Nigeria.

Bond joined CBS Records in 1978 and most recently held the position of vice president, business development with CRI in New York. Before coming to CBS, he held the post of managing director, PolyGram in Nigeria, and had also served as A&R and marketing director, Phonogram, in the U.K.

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

- 1 *Flashdance...What A Feeling* — Irene Cara — PolyGram/Casablanca
- 2 *Say Say Say* — P. McCartney & M. Jackson — EMI/Parlophone
- 3 *Karma Chameleon* — Culture Club — Virgin
- 4 *Paris Latino* — Bandolero — Virgin
- 5 *A Me Mi Torna In Mente Una Canzone* — Gigi Sabani — Baby
- 6 *All Night Long* — Lionel Richie — Ricordi/Motown
- 7 *Maniac* — Michael Sembello — PolyGram/Casablanca
- 8 *Devil Dmrl Di Si* — Mina — PDU
- 9 *Happy Children* — P. Lion — Disco Magic/American Disco
- 10 *Ballet Dancer* — Twins — Fonit Cetra

#### TOP TEN LPs

- 1 *Flashdance* — Original Soundtrack — PolyGram/Casablanca
- 2 *Bimbo Mix* — Various Artists — Baby
- 3 *Mixage (2)* — Various Artists — Baby
- 4 *Stayin' Alive* — Original Soundtrack — PolyGram/RSO
- 5 *La Donna Cannone* — Francesco De Gregori — RCA
- 6 *Venezia 2000* — Rondo Veneziano — Baby
- 7 *Sincerita* — Riccardo Cocciante — Virgin
- 8 *E'Arrivato Un Bastimento* — Edoardo Bennato — Ricordi
- 9 *Pipes Of Peace* — Paul McCartney — EMI/Parlophone
- 10 *Tropico Del Nord* — Pooh — CGD

Musica d Dischi

### Japan

#### TOP TEN 45s

- 1 *Moshimo Ashitaga* — Warabe — For Life
- 2 *Kita Wing* — Akina Nakamori — Warner Pioneer
- 3 *Love Is Over* — Fufui Ohyang — Polydor
- 4 *Pusankowe Kaere* — Jiro Atsumi — CBS Song
- 5 *Nanlea Kolshigure* — Harumi Miyako, Chiaki Oka — Nippon Columbia
- 6 *Sasame Yuki* — Hiroshi Itsuki — Tokuma Japan
- 7 *Hitomiwa Diamond* — Seiko Matsuda — CBS Sony
- 8 *Ohisashi Burine* — Rumiko Koyanagi — SMS
- 9 *Kanashimiga Tomaranay!* — Anri — For Life
- 10 *Yumeshibay!* — Tomio Umesawa — King

#### TOP TEN LPs

- 1 *Memori* — Akina Nakamori — Warner Pioneer
- 2 *Canary* — Seiko Matsuda — CBS Sony
- 3 *Voyager* — Yumi Matsutoya — Toshiba EMI
- 4 *Stayin' Alive* — Original Soundtrack — Polydor
- 5 *Timely* — Anri — For Life
- 6 *Pipes Of Peace* — Paul McCartney — Toshiba EMI
- 7 *Winning* — Masahiko Kondo — RVC
- 8 *Colour By Numbers* — Culture Club — Victor
- 9 *Thriller* — Michael Jackson — Epic Sony
- 10 *Seven And The Ragged Tiger* — Duran Duran — Toshiba EMI — Cash Box of Japan

### Great Britain

#### TOP TEN 45s

- 1 *Relax* — Frankie Goes To Hollywood — ZTT
- 2 *The Pipes Of Peace* — Paul McCartney — Parlophone
- 3 *What Is Love* — Howard Jones — WEA
- 4 *Marguerita Time* — Status Quo — Vertigo
- 5 *Tell Her About It* — Billy Joel — CBS
- 6 *A Rockin' Good Way* — Shaky & Bonnie — Epic
- 7 *Victims* — Culture Club — Virgin
- 8 *That's Living Alright* — Joe Fagin — Towerbell
- 9 *Bird Of Paradise* — Snowy White — Towerbell
- 10 *Love Of The Common People* — Paul Young — CBS

#### TOP TEN LPs

- 1 *Thriller* — Michael Jackson — Epic
- 2 *No Parlez* — Paul Young — CBS
- 3 *Colour By Numbers* — Culture Club — Virgin
- 4 *Now, That's What I Call Music* — various — EMI/Virgin
- 5 *An Innocent Man* — Billy Joel — CBS
- 6 *Under A Blood Red Sky* — U2 — Island
- 7 *Can't Slow Down* — Lionel Richie — Motown
- 8 *Pipes Of Peace* — Paul McCartney — Parlophone
- 9 *Touch* — Eurythmics — RCA
- 10 *Stages* — Elaine Page — K-tel

—Melody Maker

# MUSIC

CASHBOX SPECIAL MIDEM SUPPLEMENT

# PUBLISHING

Music Publishing (myōō'zik·pub'lish·ing),  
vt. to engage in the publishing of combined  
sounds of varying pitch to produce composi-  
tions expressive of various ideas and emotions.

**THANKS • MERCI • GRACIAS • DANKE  
 GRAZIE • DANK U • TACK • OBRIGADO  
 ARIGATO GOZAIMASU**

to our family of great writers and affiliated companies  
 for a terrific 1983.  
 Looks like 1984 is hit-bound, too!

**POP SINGLES CHART**

**I GUESS THAT'S WHY THEY CALL IT THE BLUES**  
 Artist: ELTON JOHN

**SAY IT ISN'T SO**  
 Artists: DARYL HALL and JOHN OATES

**BABY I LIED**  
 Artist: DEBORAH ALLEN

**SAVE THE LAST DANCE FOR ME**  
 Artist: DOLLY PARTON

**THIS WOMAN**  
 Artist: KENNY ROGERS

**ISLANDS IN THE STREAM**  
 Artists: KENNY ROGERS and DOLLY PARTON  
 1984 GRAMMY AWARD NOMINEE

**ACTION**  
 Artist: EVELYN "CHAMPAGNE" KING

**SHE'S TROUBLE**  
 Artist: MUSICAL YOUTH

**OVER MY HEAD**  
 Artist: TONI BASIL

**DANCE CHART**

**#1 SAY IT ISN'T SO**  
 Artists: DARYL HALL and JOHN OATES

**OVER MY HEAD**  
 Artist: TONI BASIL

**ACTION**  
 Artist: EVELYN "CHAMPAGNE" KING

**CATCH ME**  
 Artist: MARCIA RAVEN

**SKIPS A BEAT**  
 Artist: MAYANA

**TRI-TRA-TRULLALA**  
 Artist: JOACHIM WITT

**SHARE THE NIGHT**  
 Artist: WORLD PREMIERE

**GOT TO GET TO YOU**  
 Artist: CHARADE

**BABY'S IN THE MOUNTAIN**  
 Artist: PETER GODWIN

**COUNTRY SINGLES CHART**

**#1 SINGLES IN 1984:**

**IN MY EYES**  
 Artist: JOHN CONLEE

**SLOW BURN**  
 Artist: T.G. SHEPPARD

**YOU LOOK SO GOOD IN LOVE**  
 Artist: GEORGE STRAIT

**ANOTHER MOTEL MEMORY**  
 Artist: SHELLY WEST

**GOING, GOING, GONE**  
 Artist: LEE GREENWOOD

**SAVE THE LAST DANCE FOR ME**  
 Artist: DOLLY PARTON

**WITHOUT A SONG**  
 Artist: WILLIE NELSON

**YOU REALLY GO FOR THE HEART**  
 Artist: DAN SEALS

**BURIED TREASURE**  
 Artist: KENNY ROGERS

**LET'S STOP TALKIN' ABOUT IT**  
 Artist: JANIE FRICKE

**BABY I LIED**  
 Artist: DEBORAH ALLEN  
 1984 GRAMMY AWARD NOMINEE  
 including BEST NEW COUNTRY SONG OF THE YEAR

**A LITTLE GOOD NEWS**  
 Artist: ANNE MURRAY  
 1984 GRAMMY AWARD NOMINEE  
 including BEST NEW COUNTRY SONG OF THE YEAR

**ISLANDS IN THE STREAM**  
 Artists: KENNY ROGERS and DOLLY PARTON

**I'VE BEEN WRONG BEFORE**  
 Artist: DEBORAH ALLEN

**ADULT CONTEMPORARY CHART**

**I GUESS THAT'S WHY THEY CALL IT THE BLUES**  
 Artist: ELTON JOHN

**SAY IT ISN'T SO**  
 Artists: DARYL HALL and JOHN OATES

**SAVE THE LAST DANCE FOR ME**  
 Artist: DOLLY PARTON

**THIS WOMAN**  
 Artist: KENNY ROGERS

**WHEN YOU FALL IN LOVE**  
 Artist: BERTIE HIGGINS

**BABY I LIED**  
 Artist: DEBORAH ALLEN

**ISLANDS IN THE STREAM**  
 Artists: KENNY ROGERS and DOLLY PARTON

**BLACK SINGLES CHART**

**ACTION**  
 Artist: EVELYN "CHAMPAGNE" KING

**SHE'S TROUBLE**  
 Artist: MUSICAL YOUTH

**SAY IT ISN'T SO**  
 Artists: DARYL HALL and JOHN OATES

**LET'S GO UP**  
 Artist: DIANA ROSS

**FLASHBACK**  
 Artist: KLIQUE

**THEATRE**

**THE FANTASTICKS**  
 WORLD'S LONGEST-RUNNING MUSICAL

**MY ONE AND ONLY**

**ON YOUR TOES**  
 GRAMMY AWARD NOMINEE - BEST CAST SHOW ALBUM

**COMING:**

**JEAN SEBERG**

**SMILE**

**TREASURE ISLAND**

We're proud to represent the best.



Chappell Music Company, a division of Chappell and Co., Inc. (ASCAP) Intersong-USA, Inc. (ASCAP) Rightsong Music, Inc. (BMI)  
 Unichappell Music, Inc. (BMI) Tri-Chappell Music, Inc. (SESAC)

**music group - usa**



## Publishers Stress 'Cautious Optimism' Regarding Upswing in Record Sales

NEW YORK — The past 12 months represented a banner year for the music business. The upswing in record buying, marked by the success of the CBS family of labels, stimulated all areas of entertainment and was seen by publishers as a general good sign for an even healthier 1984. A **Cash Box** survey of top publishing firms indicated that most viewed the sales surge as an industry stabilizer, with executives administering caution over heady optimism. Nevertheless, nearly all publishers found good reason to cheer, as increased income created new areas of music placement and catalog exploitation. New divisions were also informally introduced as a channel for new opportunities. Problems still remained, but their intensity was dampened by the overall enthusiasm.

"Obviously the recent upward trend in the record business can only be a good sign for the publisher as well, and as the general economy improves, the public will continue to increase their spending on entertainment," remarked Leeds Levy, president of MCA Music, Inc. Dean Kay, executive vice president and general manager of the Welk Music Group, expressed ebullence over the past year's successes.

"There's new music happening, songs are flowing. Things are back and rockin'!" he said. The company recently made a move to acquire four new publishing companies in the wake of new business: KECA Music, Inc.; RIP Music; Perren-Vibes Music, Inc.; and Bullpen Music, Inc. These firms include the Jim Weatherly and Freddie Perren catalog of hit songs. In addition, Welk is looking to generate more recordings of their songs, and Kay noted that the renewed fervor in the record business "has made us a little more aggressive in looking for new talent. There is more opportunity in getting things cut." He added their pop and rock catalog was seeing more activity.

Another outgrowth of the general upswing was the recent establishment of an American operations base for Virgin Music, Inc., publishing home for Culture Club, Big Country, ABC, Devo, Human League, Musical Youth, Ozzy Osbourne, Heaven 17 and Tears for Fears. These acts, all of which experienced a degree of stateside success in 1983, were previously licensed by Chappell/Intersong Music Group, Inc. Virgin went independent as of October last year, and has just begun the American outfit in New York.

"This is a great example of the upswing in the record business," stated David Steel, Virgin Music's general manager, adding, "and there are greater things to come."

Virgin's successes of the past year bode well for Chappell/Intersong, according to Irwin Robinson, the company's president. "We were big on quite a few LP's and hit singles," he observed, but was slightly more cautious, if not more realistic, in his assessment of last year's growth.

"Last year there was a group of albums that did very well, and we were fortunate to get a piece of that," Robinson said. "Things have stabilized, which means now we're not having terrible problems. The changes are small, but steady." Robinson stated that Chappell/Intersong seeks longevity with their acts. The company is currently budgeting their coming year's activities in line with last year's figures.

A number of publishing executives expressed concern over the increase in self-contained acts on the music charts. Their heady sales caused a slight swell of distress. "A great number of these groups made up the majority of the charts in 1983," observed Lester Sill. "That automatically eliminates a source of songs to be placed. Publishers need to be aggressive in their outlook towards new sources of income, and be ready to exploit the areas that are being opened up by the record business."

A sense of calm prevailed at BMI Music, Inc., as Ed Cramer, in observing last year's sales figures from his self-termed "industry listening post," remarked, "It is clear that the record industry is in better shape, and there's an overall feel that business is better. There are quite a few big 'ifs' upcoming in 1984, but we look for continuing increases and a normal growth of income."

A return to normalcy has encouraged growth in new areas of income, although Sid Herman of Famous Music, Inc. pointed out that the phenomenal success dealt to major acts created a slight problem. "The bigger a major artist gets, the harder it is to get them songs," he said. Many publishing firms are looking into new singer/songwriters, and see the audio/visual music explosion as the next major step in song placement.

"The record business has been beneficial to us," said Ralph Peer, II, head of Peer Southern Music, Inc. "As we look ahead, there is room for new singer/songwriters, and we are more apt to consider larger investments in long-term projects." The company's production firm, Peer Southern Productions, Inc. (PSP) experienced a healthy year through their work with Taco and Peter Schilling. "We will continue to expand our interests in that direction," Peer said.

"A healthy business provides more tools to work with," observed Chuck Kaye, president of Warner Bros. Music, Inc. Kaye noted the company was moving "straight ahead" with their efforts in the marketplace. "There are so many new uses of songs now. We have to be creative in our licensing," he said, "and we'll continue to be forward-looking."

Echoing Kaye's tips was Lester Sill, president of Screen Gems/Colgems Music, Inc.,

whose company, like Warner Bros. Music, is directly tied in with film and video opportunities. "Business has solidified, and sales have increased," he observed, and noted carefully, "but you just can't judge it by CBS alone. We're holding our own. We've become aggressive in licensing songs for use in videocassettes and films. In fact, we have a person, David Landau, to specifically handle movie companies and young producers who are interested in utilizing music for their work."

Cautionary but active expansion is in the cards for the Jay Warner Music Group. Company president Jay Warner cited the bullish film market, in addition to the chart success of his acts, as the stimulus for his company's future growth. Warner, in fact, quoted a 15 percent increase in the Music Group's sales in the past few months.

"Fourteen out of 14 records that we were involved with in 1983 charted over the year," Warner said. "The record business has directly helped sales of Rick James, Mary Jane Girls and Lakeside. We're also seeing activity with Van Ross Redding (author of the current Con Funk Shun hit 'Baby I'm Hooked'), and he has since negotiated a solo recording contract." Warner revealed that Rick James has been asked to contribute to film projects, and James' songs are to be included in an upcoming production of the film, *Karate Kid*.

Generally healthy record sales have also stimulated interest in genre expansion at Jay Warner Music. "We want to cross over this year," admitted Warner. "We are actively seeking another songwriter, as well as an established rock songwriter. I think labels are, or at least ought to be, willing to sign more acts with all this new activity."

Publishers were unanimous in their optimism for increased income in the years to come. "The future is bright," said Lester Sill. But, he warned, "Keep your bottom line sensible. Leeds Levy agreed, "We must bear in mind that the upward sales trend is relative," he remarked. "Nothing has approached record sales of 1978 and you cannot view a handful of bestselling LP's as being indicative of a stable recovery."

Chuck Kaye was equally prudent, and viewed his firm's success with an experienced eye. "We've done extremely well through the down period, and as far as we're concerned we're moving straight ahead," he said enthusiastically. "We look forward to the up period with greater esteem. We haven't slacked."

Sid Herman noted a resurgence of interest in standard material in 1983, and hopes to see more in the months ahead. With the chart and sales achievements racked up by Linda Ronstadt and Willie Nelson, for example, interest in catalog material has been high. "They've been saying for years that 'good music' is coming back." Herman said with a chuckle. "Well, from here it sure seems that way. Linda Ronstadt in particular has really helped our catalog. In fact, she will be doing another 'oldie' for her next album."

The big splash made by the record business this year has stimulated interest in music-related activities across the board. As 1984 comes into focus, there appears to be more outlets than ever for songwriters seeking an outlet for their songs. Publishers are moving ahead with caution, seeking protection for their acts' rights while keeping careful watch on potential new sources of income. But the constant in the industry has always been the song. As Hal David, president of ASCAP, concluded, "A good song benefits the publisher, the artist, the record company, the vehicles that bring it to the public, and so on and so forth. We expect that to continue in years to come."

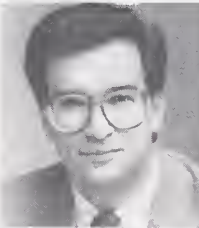


**Irwin Robinson**  
Chappell/Intersong

**Lester Sill**  
Screen Gems Music

**Dean Kay**  
Welk Music

**Chuck Kaye**  
Warner Bros. Music



**Leeds Levy**  
MCA Music



**Hal David**  
ASCAP



**Jay Warner**  
Jay Warner Music



**Edward M. Cramer**  
BMI

# MUSIC PUBLISHING



**WB PUB AND SCREEN GEMS/COLGEMS-EMI PACT** — Warner Bros. Publications and Screen Gems/Colgems-EMI signed an exclusive print licensing agreement for the U.S. and Canada recently. Pictured at the signing of the pact are: **standing (l-r)** Les Bider, chief financial officer & chief operating officer, Warner Bros. Music; Jay Morgenstern, executive vice president Warner Bros. Music & president Warner Bros. Publications; Jack Rosner, vice president in charge of administration for Screen Gems/Colgems-EMI. **Seated (l-r)** Chuck Kaye, chairman of the board, Warner Bros. Music; Lester Sill, president, Screen Gems/Colgems-EMI.

## Mechanical Royalty Rate Changes Assessed By Top Publishing Execs

Changes in the industry's mechanical royalty rate has created a surface optimism for the welfare of songwriters, but top publishing executives are nearly unanimous in their cautious assessments of the current and future state of economic affairs. Record companies are being cited as the culprits in the notable lack of benefits the new rate has produced, as labels demand control composition clauses for each new act that is signed. Publishers are united, however, in their efforts to seek other outlets of income.

The royalty rate, which increased from four cents to four-and-a-quarter cents in January of 1983 and will rise to four-and-one-half cents in July of this year, has seemingly made little impact. So noted Chuck Kaye, chairman of the board of Warner Bros. Music. "The rate has always been treated as a 'suggested retail price,'" he said, "and it's legal for record companies to negotiate under that." Labels have signed new acts of 75 percent statutory, resulting in less benefits for the songwriter and publisher than expected.

Ralph Peer II, head of Peer Southern publishing, feels there has been a concrete reduction, rather than increase, in income since the rate change. "Something like 75 to 80 percent of all LPs being released are being paid through control composition clauses," Peer stated. "That, according to what we have found, has meant a 30 to 35 percent reduction in royalties." Irwin Robinson, president of the Chappell/Intersong Music Group, concurred. "The publishers have not done as well as they could," he observed. "We haven't gotten the benefits, and it seems the better we do, the worse we do."

Robinson, in noting Chappell/Intersong's 1983 multi-artist success with Virgin Music, expressed doubts that catalog activity may aid in replacing lost income. "We did well with our catalog," he said, "but whether or not we made up for cuts from the control composition clauses, it's difficult to say."

Famous Music, Inc., which is active in its placement of catalog material, is also seeking a down-to-earth approach. "We're lucky to hold our own each year," noted Sid Herman. "We sometimes see a rate as low as two and-three-quarter cents coming in. The record companies are holding the bag."

Most publishers were furious at the efforts on the part of the record companies. Those surveyed indicated that the songwriter is often the easiest and most vulnerable

(continued on page MP-6)

*"... The keys to a Sound Investment start with The Mighty Three Music Group"*



THE MIGHTY THREE MUSIC GROUP  
"We'll Never Forget Our Tunes"

**"You'll Never Forget Our Tunes"**



309 SOUTH BROAD STREET, PHILADELPHIA, PA. 19107 PHONE 215/546-3510

**FOR 70 YEARS  
AMERICA'S #1  
MUSIC  
LICENSING  
ORGANIZATION**



American Society of Composers, Authors & Publishers

# MUSIC PUBLISHING

## Mechanical Royalty Rate Changes Assessed By Execs

(continued from MP-4)

target for a label to pinpoint when attempting to reduce overhead.

"The control composition clause has had godawful impact," stated Warner Bros.' Kaye. "The companies attack where they feel they've got the strength to do so, and that's at the music publishing level." Added Jay Warner, president of the six-month-old Jay Warner Music Group, "The record companies will always pass on an increase in the price of plastics to the consumer, but if the mechanical royalty rate goes up, they think they'll go bust." Warner then rhetorically asked, "What if the royalty rate — which finally changed after 69 years — went up the way stamps went up over that time? Then what would it be like?"

Songwriters whose songs are used by other artists do receive full mechanicals, in contrast with the current 75 percent statutory rate offered acts that sign directly with a label. While this practice is a boon for established writers, some publishers see the about-face as a disservice to the industry.

So stated Ralph Peer II: "An artist is penalized for using another song. There is now a disincentive to find the finest song, to play the field and seek new talent."

Not all publishers agreed. Dean Kay, executive vice president and general manager of the Welk Music Group, has found "If you've got the song they want to do, they want it whether they pay full statutory or not."

Publishers continue to seek optimum rates for their songwriters, and attempts are constantly made to sign an act before the act negotiates with a record company. Although the practice cannot be called widespread, aggressive efforts are being conducted by publishing firms. Lester Sill, president of Screen Gems/Colgems Music, Inc., noted that his company employs a person in-house with a specific responsibility of acquiring new, multi-faceted talent.

"We're always looking for an act who can perform as well as write," he remarked. "We try and catch them early, nurture and develop them, then bring them to a record label. This is what we have to look for. It is one of the ways we can insure a royalty being paid at the full rate due."

Sill's efforts were mirrored by Warner Bros. Music's Kaye. "Of course, it behooves the artist to maintain a full rate, although the pressure to sign with a label is tremendous," he said. "We need to increase our energies in signing an act before the record company does. That's one of our new ways to negotiate."

Publishers are also looking ahead to other sources of income. Counsel on this regard was offered by MCA Music president Leeds Levy. "We are pleased with the gradual adjustment, but again we cannot become complacent," he said. "The accent now is on alternative sources of income and we have already seen dramatic increases

from sources other than mechanical royalty." Sill observed that the new areas of music-accented films and videocassettes have provided income via synchronization fees — "They may have pulled up the drop in mechanicals," he remarked — and speculated, along with Levy, of a future where performance and mechanical rates will be on an equal par.

Ed Cramer, president of BMI, Inc., is greatly concerned over the future of performance royalty rates and is eyeing, along with the rest of the industry, a pending decision on the Buffalo Broadcast case. He cautioned, however, against any blind optimism, since performing royalties have seemingly increased while the realities of the adjusted mechanical rates continue to hit home. "Don't make the mistake of automatically assuming next year will be 10 percent better," Cramer warned.

## New Technologies Affecting Publishing Quite Positively

NEW YORK — The music video explosion and the increased utilization of contemporary music in theatrical films has opened up vast new areas of potential income for songwriters. Publishers find themselves at the helm of a new industry without established standards, and companies are actively pursuing all possible avenues of growth. The continuing growth of cable, beyond the MTV hoopla, is providing channels for promotion and exploitation while creating headaches for licensing. Companies are also targeting major motion pictures in their projections for 1984, while a few firms are establishing their own production wings as sources for song placement.

"Cable, video, music films — it's a grow-

ing industry, and it raises many questions," remarked Screen Gems/Colgems president Lester Sill. "What do we charge, where do we go, etc.? The fact is, the wiring of cable systems will open up new areas of substantial income."

Sill's views were echoed by Irwin Robinson of the Chappell/Intersong Music Group, Inc. "The video/cable growth is a big, big positive," he stated. "We're not taking a passive role in this area, we are taking an active one. Chappell/Intersong has been actively licensing music for home video, and we're in the process of creating projects for the cable market."

Mighty Three Music, which has been successful for so many years with a stable

(continued on MP-8)



8 Music Square, West P.O. Box 1273 Nashville, Tennessee 37202 (615) 327-3162

BUDDY KILLEN, President/Chief Executive Officer DONNA HILLEY, Vice President ROGER SOVINE, Vice President

# EARN ROYALTIES 13,698 HOURS A DAY.

At BMI, we make sure you get maximum royalties  
by analyzing more airtime than anyone else—  
an average of 13,698 hours a day.



Wherever there's music,  
there's BMI.

PREPARED BY  
MULLER JORDAN WEISS  
BMI-8443

# MUSIC PUBLISHING

## New Technologies Affecting Publishing Quite Positively

(continued from MP-6)

of songwriters, is also pursuing the video market. While the firm was not specific with its plans, company vice president of publishing administration Connie Helgler noted, "We are hoping to get more involved in the video market, and we are currently formulating projects and laying out plans in that area."

With HBO, the Nashville Music Network

and the major networks active in their presentation of music videos, controversy rages today over who will pay for what, when. Ed Cramer, president of BMI Music, Inc., noted that while HBO and the Nashville Network have pacted with BMI for performance payments, MTV, the three networks and Showtime have not. Meanwhile, publishers are jumping on the bandwagon with hopes that industry standards will emerge as production and viewing increases.

"It's obvious — the video explosion has sparked the industry all over again," said Dean Kay, executive vice president and general manager of the Welk Music Group. The company has set up its own firm as a liaison between their publishing arm and television productions.

The markets being opened up are viewed as another outlet for exploitation. "We're seeing a whole new income spring for our writers and publishers," stated Chuck Kaye, president of Warner Music Group, Inc. Kaye, like many of his colleagues, is excited over the new opportunities, but seeks foresight for the years ahead.

"There are many new uses of songs, that it really requires some in-depth thought of how to license videocassettes, to use just one example. It's important that we not stop business, but activate it." The firm has established a licensing department, headed by Jay Morgenstern, to, in Kaye's words, "literally create licenses for all the new uses." Chappell/Intersong, according to head Irwin Robinson, also recently created a special licensing department for video. "We look forward to great things in 1984," he remarked.

MCA Music has been active in es-  
(continued on MP-9)



**PUBLISHER'S PROJECT COPYRIGHT CONCERNS** — "Everything You Wanted To Know About Copyright, But Were Afraid To Ask" was the topic at the January meeting of the Los Angeles Music Publishers' Forum. Panelists were (l-r): Lee Reed, copyright manager, Columbia Music; Linda Blum, professional manager, Arista Music Publishing; Ralph Peer, president, Peer-Southern Organization; Judy Hicks, manager copyright & international, Arista Music Publishing; Leonard Golove, private practice attorney; and Gaylon J. Horton, president, Welk Music Group.

## Publisher's Forum Effectively Answers Copyright Questions

More than 90 Los Angeles-based music publishers attended the Los Angeles Music Publishers' Forum panel on "Everything You Wanted To Know About Copyright, But Were Afraid To Ask" Jan. 14 at the Continental Hyatt House. The gathering marked the largest, to date, in the organization's three-month-old monthly luncheon program.

The panel, made up of some of the industry's leading copyright executives, included Leonard Golove, a private practice attorney and former Warner Bros. Music vp; Lee Reed, copyright administrator for Columbia Pictures music publishing companies; and Judy Hicks, copyright administrator for Arista Music Publishing. Moderator was Peer-Southern Organization president, Ralph Peer.

Panel member Golove urged the crowd of creative staff executives to familiarize themselves as much as possible with the ultimate uses of a copyright and he emphasized the new uses in the burgeoning video and television markets.

Hicks, drawing from her tenure with such companies as Arista, Interworld, and the *New York Times* publishing operations, stressed to the publishers the importance of the role of the copyright administrator in protecting the assets of the music publishing company. Having been involved in at least seven major sales of companies she believes that the copyright administrator is the first person consulted in determining the value of a publishing company's assets, and she guided the young publishers in steps to assure proper information going into the contractual paperwork and their writer relationships.

Reed, who handles the Gold Horizon and Golden Torch companies owned by Columbia Pictures, underlined the critical importance of establishing proper co-publishing agreements when writers of different publishing company affiliations collaborate. She pointed to the various new uses in electronic media as giving too many new opportunities for business to go awry if such essential preliminary business is not in place from the outset.

Moderator Peer, in summary of copyright, traced its history back to English law when the right to copyright or publish was one strongly controlled by government. He urged attendees to learn as much as possible about copyright and its fundamental characteristics to protect both present assets and the future of the right.

The Los Angeles Music Publishers' Forum is a junior group affiliated with the National Music Publishers' Association. It was organized five years ago in the interest of providing an opportunity for younger music publishers, primarily those in creative positions, to learn more about business and have access to leading executives in all the entertainment industry to draw from their specific experiences.

A reorganization of the group this year has resulted in one of the fastest growing professional organizations on the west coast. This, the fourth meeting in the 1983-1984 year, signified the third change in location in less than a year due to membership expanding beyond the capacity of previous meeting facilities. Hollywood's Continental Hyatt House will now serve as the permanent location of the monthly luncheon.

**southern  
writers  
group  
usa**

One Of The Leading  
Independent Publishers

For Hit Songs Call:  
Buzz Cason  
Richard E. Carpenter  
615/383-8682

2804 Azalea Place,  
P.O. Box 40764  
Nashville, TN 37204



**Denny Music Group**

39 Music Square East  
Nashville, TN 37203  
(615) 256-3558

"Growing With The Industry"

**MAYPOP**  
MUSIC

(divisions of Wildcountry, Inc.)

**ALABAMA**  
BAND  
MUSIC Co.

Randy Owen  
John Jarrard

\* WRITERS \*  
Teddy Gentry  
Billy Ray Reynolds

Jeff Cook  
Jim Rushing

Maggie Cavender  
Administrator

803 Eighteenth Avenue South • Nashville TN 37203 (615) 321-5000

Chuck Neese  
Professional Manager

# MUSIC PUBLISHING

## New Technologies Helping Publishing Biz

(continued from MP-8)

ublishing themselves as a source of music for the new technologies, and has restructured its operation to include a department specifically focused on servicing film, TV and cable producers with material suitable for video. In defining his company's role in the excitement of these new outlets, company president Leeds Levy was bullish on publishers taking an active part. "Though it is obvious that the new technology provides the public with many new alternatives, it is important for the publisher to determine new ways of incorporating music into these new forms of entertainment," Levy said. "As a publisher we need to assist producers by supplying songs to be used in videos as well as repackaging already existing material for video usage." In addition to the inclusion of numerous MCA Music songs being included in current hit films such as *The Big Chill*, *Flashdance* and *Breathless*, the firm is developing concept videos that will utilize back catalog material by Lynyrd Skynyrd and Steely Dan.

Sid Herman of Famous Music noted his company is "finally issuing licenses for uses of songs" in video and cable. "Cable outlets are adding to income, without a doubt," he stated, and added, "income will increase a thousand-fold. We expect the coming year to be even greater." The firm has been helped in their music and visual marriage via their parent association with Paramount Pictures.

While firms agree the various new technologies have aided in the exposure of music, they are also watching each other. Caution is being advised at all levels, as the industry is poised at a new frontier. "The new technologies represent a tremendous source of income for the future," said Jay Warner, president of the Jay Warner Music Group. "There are areas that need to be monitored carefully." Warner asked that publishers take the reins as industry watchdogs.

"Publishers have to stay on top. Keep the pressure on anyone who uses our music in any form," he said soberly. "We're entitled to a fair share, and we intend to get that fair share." Warner noted, however, that at the present time no one is willing to commit to an industry standard of proper payment.

"We're licensing all the time, and there's no standard or precedent for this," he said. Warner, like many publishers finds his firm in a heady swirl of demand for his songs in a number of visual outlets, yet has to take careful steps in administering his rates. "The industry is cautious. We're all watching each other," he observed. "For example, I've been approached to put together a video compilation similar to K-Tel record packages, and the record companies are all afraid. We're breaking a lot of new ground, and nobody wants to give a quote that will be made into stone and come back to haunt a publisher somewhere down the line."

Kay of Weik Music sees the benefits in performance rights, and noted that more songs are being performed in more areas. "There are a lot of opportunities, sure," he said, "with networks and syndicators utilizing videos. There are benefits in that. But," he added, "in looking ahead to the growing market for videocassettes and discs, songwriters will have to be compensated. It's our job to establish that."

Warner, once again, noted the concerns of publishers. "The technology has gotten ahead of legislation," he stated. "we're all for the new markets being developed, but

we just have to work a little harder."

Publishers making efforts to protect their songwriters are being advised to be equally creative in their uses of the new technologies and licensing of their music. Hal David, president of ASCAP, sees "new problems along with the new opportunities," and expressed concern over creator's rights to new uses of music. Ed

Cramer advised publishers to take advantage of the new technology. "Don't discourage new product," he said. "Further creativity. But," he counseled, "the industry needs guaranteed sure sellers. No matter what the new technology, as yourself, what is going to go out on them? Don't fear it. Use it, but use it well."




**WARNER TAKES A SPLASH** — The Jay Warner Music Group is now representing the recording group Lakeside and Lakesound Music Company in all music publishing related activities. Pictured above at Baby 'O' studios where the group is currently taping the first episode of the syndicated TV show R&B TV are (standing l-r): group members Mark Wood and Fred Alexander; Jay Warner, president of the Jay Warner Music Group; and group members Thomas Shelby, Fred Lewis, Otis Stokes, and Stephan Schockley. Sitting are (l-r): Marvin Craig, Norman Beavers, and Tiemeyer McCain, of the band.

*Just a Note from* BILL


IT ALL BEGINS WITH  
THE SONG-WRITER . . . . .

WE'VE HAD SOME OF THE BEST  
AND STILL DO!

WE MUST BE DOING SOMETHING RIGHT  
'CAUSE THEY KEEP ON  
A COMIN'!



The Lowery Group  
of Music Publishing Companies



3051 Clairmont Road, N.E.  
Atlanta, Georgia 30329  
404/325-0832

## Tune in To Famous


A Division of Paramount Pictures Corporation

Marvin Cane — President

Sidney Herman — Executive Vice President

New York — Creative Directors

Dick Milfred  
Marv Goodman  
Kate Douvan



Los Angeles — Creative Directors

Wally Schuster  
Alan Melina

Nashville — Creative Directors

Judi Gottier  
Bill Holmes

**Famous Music Publishing Companies**

## Famous Music Adds Execs

LOS ANGELES — Famous Music Publishing, an affiliate of Paramount Pictures said it is gearing up to participate in what it believes to be the "reburgeoning" of the music publishing industry.

Eying opportunity in this area of the music business, Famous has recently added several new executives to its personnel roster. Alan Melina has been appointed creative director of contemporary music and will be based out of the company's Los Angeles office. Melina was formerly employed as general manager of Chappell International.

In addition, the company is adding Marv Goodman and Kate Douvan to its east coast staff. Goodman comes from ATV Music where he served as east coast general manager. Douvan has worked most recently in the creative services department of MCA Music.

Blendingwell &  
Sister John  
Music

Thanks!

- Alabama
- Moe Bandy
- Laura Branigan
- Ed Bruce
- Rosanne Cash
- Ray Charles
- Corbin & Hanner
- Gail Davies
- Mac Davis
- Leon Everett
- Gloria Gaynor
- Terri Gibbs
- Chaka Khan
- The Kendalls
- Don King
- Rodney Lay
- Johnny Lee
- Kathy Mattea
- Mel McDaniel
- Anne Murray
- Oak Ridge Boys
- Eddie Raven
- Jerry Reed
- Ronnie Rogers
- T.G. Sheppard
- Russell Smith
- The Spinners
- George Strait
- Mel Tillis
- Porter Wagoner
- Steve Wariner
- Jennifer Warnes
- Don Williams
- Hank Williams, Jr.
- David Willis

For helping make  
us a success!

61 Music Square West  
(615) 329-9282

ARGENTINA  
AUSTRALIA  
BELGIUM  
BRAZIL  
CANADA  
CHILE



T.M.

ONE WORLD  
OF EMI MUSIC

ENGLAND  
FINLAND  
FRANCE  
GERMANY  
(CZECHOSLAVAKIA)  
GREECE  
HOLLAND



**SCREEN GEMS/**

**COLGEMS—**

**EMI MUSIC INC.**

**THE DEFINITIVE MUSIC PUBLISHING COMPANIES**

**HOLLYWOOD:**  
6920 SUNSET BOULEVARD  
HOLLYWOOD, CALIFORNIA 90028  
213 • 469-8371

**NEW YORK:**  
1370 AVENUE OF THE AMERICAS  
NEW YORK, NEW YORK 10019  
212 • 489-6740

**NASHVILLE:**  
1207 16TH AVENUE SOUTH  
NASHVILLE, TENNESSEE 37212  
615 • 320-7700

HONG KONG  
ICELAND  
ITALY  
JAPAN  
MALAYSIA  
MEXICO  
NORWAY  
PHILIPPINES  
SOUTH AFRICA  
SPAIN  
(PORTUGAL)  
SCANDINAVIA  
SWEDEN  
(SCANDANAVIA)  
(FINLAND)  
(NORWAY)  
(DENMARK)  
(ICELAND)



# CASH BOX TOP 100 ALBUMS

January 28, 1984

| Title, Artist, Label, Number, Distributor |  | 1/21 | Weeks On Chart | Title, Artist, Label, Number, Distributor |   | 1/21 | Weeks On Chart | Title, Artist, Label, Number, Distributor |   | 1/21 | Weeks On Chart |
|---|--|------|----------------|---|---|------|----------------|---|---|------|----------------|
| <b>1</b>                                  | <b>THRILLER</b><br>MICHAEL JACKSON (Epic QE 38112) CBS                         | 1    | 58             | <b>35</b>                                 | <b>NO PARKING ON THE DANCE FLOOR</b><br>MIDNIGHT STAR (Solar/Elektra 9 60241) WEA   | 36   | 30             | <b>69</b>                                 | <b>KEEP IT UP</b><br>LOVERBOY (Columbia AC 38701) CBS                             | 71   | 31             |
| <b>2</b>                                  | <b>CAN'T SLOW DOWN</b><br>LIONEL RICHIE (Motown 8050ML) MCA                    | 2    | 12             | <b>36</b>                                 | <b>BUSY BODY</b><br>LUTHER VANDROSS (Epic FE 39196) CBS                             | 44   | 6              | <b>70</b>                                 | <b>WITHOUT A SONG</b><br>WILLIE NELSON (Columbia FC 39110) CBS                    | 56   | 11             |
| <b>3</b>                                  | <b>COLOUR BY NUMBERS</b><br>CULTURE CLUB (Virgin/Epic QE 39107) CBS            | 5    | 13             | <b>37</b>                                 | <b>LIVE FROM EARTH</b><br>PAT BENATAR (Chrysalis FV 41444) CBS                      | 32   | 16             | <b>71</b>                                 | <b>I'M IN LOVE AGAIN</b><br>PATTI LABELLE (Philadelphia Int'l FZ 38539) CBS       | 93   | 6              |
| <b>4</b>                                  | <b>SEVEN AND THE RAGGED TIGER</b><br>DURAN DURAN (Capitol ST-12310) CAP        | 4    | 9              | <b>38</b>                                 | <b>TOO LOW FOR ZERO</b><br>ELTON JOHN (Geffen GHS 4006) WEA                         | 53   | 34             | <b>72</b>                                 | <b>SPEAKING IN TONGUES</b><br>TALKING HEADS (Sire 9 23882-1) WEA                  | 62   | 32             |
| <b>5</b>                                  | <b>90125</b><br>YES (Atco 7 90125-1) WEA                                       | 6    | 9              | <b>39</b>                                 | <b>INFIDELS</b><br>BOB DYLAN (Columbia QC 38819) CBS                                | 31   | 10             | <b>73</b>                                 | <b>LIONEL RICHIE</b><br>(Motown 8007ML) MCA                                       | 64   | 67             |
| <b>6</b>                                  | <b>SYNCHRONICITY</b><br>THE POLICE (A&M SP-3735) RCA                           | 3    | 31             | <b>40</b>                                 | <b>STAY WITH ME TONIGHT</b><br>JEFFREY OSBORNE (A&M SP-4940) RCA                    | 42   | 25             | <b>74</b>                                 | <b>THE BEST OF THE ALAN PARSONS PROJECT</b><br>(Arista AL8-8193) RCA              | 66   | 11             |
| <b>7</b>                                  | <b>METAL HEALTH</b><br>QUIET RIOT (Pasha VFZ 38442) CBS                        | 7    | 43             | <b>41</b>                                 | <b>LET'S DANCE</b><br>DAVID BOWIE (EMI America SO-18102) CAP                        | 37   | 41             | <b>75</b>                                 | <b>SWEET DREAMS (ARE MADE OF THIS)</b><br>EURYTHMICS (RCA AFL1-4681) RCA          | 77   | 33             |
| <b>8</b>                                  | <b>WHAT'S NEW</b><br>LINDA RONSTADT (Asylum 9 60280-1) WEA                     | 10   | 18             | <b>42</b>                                 | <b>COMEDIAN</b><br>EDDIE MURPHY (Columbia FC 39005) CBS                             | 43   | 11             | <b>76</b>                                 | <b>BREAK OUT</b><br>POINTER SISTERS (Planet BXL 1-4705) RCA                       | 87   | 10             |
| <b>9</b>                                  | <b>AN INNOCENT MAN</b><br>BILLY JOEL (Columbia QC 38873) CBS                   | 11   | 24             | <b>43</b>                                 | <b>GREATEST HITS VOL. II</b><br>BARRY MANILOW (Arista AL8-8102) RCA                 | 33   | 10             | <b>77</b>                                 | <b>LIVING IN OZ</b><br>RICK SPRINGFIELD (RCA AFL 1-4660) RCA                      | 72   | 35             |
| <b>10</b>                                 | <b>ROCK 'N SOUL PART 1</b><br>DARYL HALL & JOHN OATES (RCA APL 1-4858) RCA     | 8    | 12             | <b>44</b>                                 | <b>IN A SPECIAL WAY</b><br>DeBARGE (Gordy/Motown 6061GL) MCA                        | 50   | 14             | <b>78</b>                                 | <b>HEARTS AND BONES</b><br>PAUL SIMON (Warner Bros. 9 23942-1) WEA                | 61   | 11             |
| <b>11</b>                                 | <b>UH-HUH</b><br>JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL                    | 9    | 13             | <b>45</b>                                 | <b>RAPPIN' RODNEY</b><br>RODNEY DANGERFIELD (RCA AFL1-4869) RCA                     | 40   | 12             | <b>79</b>                                 | <b>THE GAP BAND V—JAMMIN'</b><br>THE GAP BAND (Total Experience TE-1-3004) POL    | 73   | 20             |
| <b>12</b>                                 | <b>GENESIS</b><br>(Atlantic 7 80116-1) WEA                                     | 14   | 14             | <b>46</b>                                 | <b>THE PRINCIPLE OF MOMENTS</b><br>ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA | 46   | 25             | <b>80</b>                                 | <b>CARGO</b><br>MEN AT WORK (Columbia QC 38660) CBS                               | 76   | 39             |
| <b>13</b>                                 | <b>ELIMINATOR</b><br>ZZ TOP (Warner Bros. 9 23774-1) WEA                       | 16   | 42             | <b>47</b>                                 | <b>LICK IT UP</b><br>KISS (Mercury 422-814 297-1 M-1) POL                           | 45   | 17             | <b>81</b>                                 | <b>OLIVIA'S GREATEST HITS VOL. 2</b><br>OLIVIA NEWTON-JOHN (MCA-5347) MCA         | 81   | 70             |
| <b>14</b>                                 | <b>BARBRA STREISAND — YENTL</b><br>ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS | 12   | 10             | <b>48</b>                                 | <b>SHE'S SO UNUSUAL</b><br>CYNDI LAUPER (Portrait BFR 38930) CBS                    | 146  | 5              | <b>82</b>                                 | <b>A LITTLE GOOD NEWS</b><br>ANNE MURRAY (Capitol ST-12301) CAP                   | 78   | 15             |
| <b>15</b>                                 | <b>BARK AT THE MOON</b><br>OZZY OSBOURNE (CBS Associated QZ 38987) CBS         | 15   | 8              | <b>49</b>                                 | <b>KISSING TO BE CLEVER</b><br>CULTURE CLUB (Virgin/Epic ARE 38398) CBS             | 57   | 56             | <b>83</b>                                 | <b>LITTLE ROBBERS</b><br>THE MOTELS (Capitol ST-1288) CAP                         | 75   | 17             |
| <b>16</b>                                 | <b>UNDERCOVER</b><br>ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA        | 13   | 10             | <b>50</b>                                 | <b>ELECTRIC UNIVERSE</b><br>EARTH, WIND & FIRE (Columbia OZ 38980) CBS              | 41   | 9              | <b>84</b>                                 | <b>DECEMBER</b><br>GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA                  | 85   | 9              |
| <b>17</b>                                 | <b>IN HEAT</b><br>THE ROMANTICS (Nemperor B6Z 3880) CBS                        | 19   | 15             | <b>51</b>                                 | <b>THE WILD HEART</b><br>STEVIE NICKS (Modern/Atco 90084-1) WEA                     | 51   | 31             | <b>85</b>                                 | <b>JANE FONDA'S WORKOUT RECORD</b><br>(Columbia CX2 38054) CBS                    | 101  | 86             |
| <b>18</b>                                 | <b>TOUR DE FORCE</b><br>38 SPECIAL (A&M SP-4971) RCA                           | 21   | 9              | <b>52</b>                                 | <b>BEAUTY STAB</b><br>ABC (Mercury 814 661-1 M-1) POL                               | 49   | 8              | <b>86</b>                                 | <b>FUTURE SHOCK</b><br>HERBIE HANCOCK (Columbia FC 38814) CBS                     | 89   | 22             |
| <b>19</b>                                 | <b>UNDER A BLOOD RED SKY</b><br>U2 (Island/Atco 7 90127-1-B) WEA               | 20   | 9              | <b>53</b>                                 | <b>1999</b><br>PRINCE (Warner Bros. 9 23720-1) WEA                                  | 55   | 65             | <b>87</b>                                 | <b>BACKSTREET</b><br>DAVID SANBORN (Warner Bros. 9 23906-1) WEA                   | 88   | 11             |
| <b>20</b>                                 | <b>1984</b><br>VAN HALEN (Warner Bros. 9 23985-1) WEA                          | —    | 1              | <b>54</b>                                 | <b>STRIP</b><br>ADAM ANT (Epic FE 39108) CBS  | 48   | 8              | <b>88</b>                                 | <b>STOMPIN' AT THE SAVOY</b><br>RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA | 80   | 22             |
| <b>21</b>                                 | <b>TWO OF A KIND</b><br>ORIGINAL SOUNDTRACK (MCA-61 7) MCA                     | 24   | 8              | <b>55</b>                                 | <b>FRONTIERS</b><br>JOURNEY (Columbia QX 38504) CBS                                 | 58   | 50             | <b>89</b>                                 | <b>FEEL MY SOUL</b><br>JENNIFER HOLLIDAY (Geffen GHS 4014) WEA                    | 79   | 15             |
| <b>22</b>                                 | <b>THE BIG CHILL</b><br>ORIGINAL SOUNDTRACK (Motown 6062ML) MCA                | 23   | 15             | <b>56</b>                                 | <b>MADONNA</b><br>(Sire 9 23867-1) WEA  | 68   | 18             | <b>90</b>                                 | <b>BORN TO LOVE</b><br>PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP        | 90   | 24             |
| <b>23</b>                                 | <b>EYES THAT SEE IN THE DARK</b><br>KENNY ROGERS (RCA AFL1-4698) RCA           | 17   | 20             | <b>57</b>                                 | <b>FASTER THAN THE SPEED OF NIGHT</b><br>BONNIE TYLER (Columbia BFC 38710) CBS      | 52   | 25             | <b>91</b>                                 | <b>DURAN DURAN</b><br>(Capitol ST-12158) CAP                                      | 92   | 33             |
| <b>24</b>                                 | <b>SPORTS</b><br>HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS              | 28   | 17             | <b>58</b>                                 | <b>WHAT A FEELIN'</b><br>IRENE CARA (Network/Geffen GHS 4021) WEA                   | 54   | 8              | <b>92</b>                                 | <b>SUBJECT... ALDO NOVA</b><br>ALDO NOVA (Portrait FR 38721) CBS                  | 86   | 17             |
| <b>25</b>                                 | <b>SHOUT AT THE DEVIL</b><br>MOTLEY CRUE (Elektra 9 60289-1) WEA               | 29   | 16             | <b>59</b>                                 | <b>IT'S YOUR NIGHT</b><br>JAMES INGRAM (Qwest/Warner Bros. 9 23970-1) WEA           | 63   | 12             | <b>93</b>                                 | <b>WAR</b><br>U2 (Island/Atco 7 90067) WEA  | 95   | 46             |
| <b>26</b>                                 | <b>PIPES OF PEACE</b><br>PAUL McCARTNEY (Columbia QC 39149) CBS                | 22   | 11             | <b>60</b>                                 | <b>WOMAN OUT OF CONTROL</b><br>RAY PARKER, JR. (Arista AL8-8087) RCA                | 74   | 12             | <b>94</b>                                 | <b>THE REVOLUTION BY NIGHT</b><br>BLUE OYSTER CULT (Columbia FC 38947) CBS        | 98   | 10             |
| <b>27</b>                                 | <b>TWENTY GREATEST HITS</b><br>KENNY ROGERS (Liberty LV-51152) CAP             | 18   | 11             | <b>61</b>                                 | <b>THE CLOSER YOU GET...</b><br>ALABAMA (RCA AHL1-4633) RCA                         | 60   | 46             | <b>95</b>                                 | <b>WHAT IS BEAT?</b><br>THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA                | 106  | 7              |
| <b>28</b>                                 | <b>PYROMANIA</b><br>DEF LEPPARD (Mercury 810 308-1 M-1) POL                    | 25   | 51             | <b>62</b>                                 | <b>TRUE</b><br>SPANDAU BALLET (Chrysalis B6V 41403) CBS                             | 65   | 21             | <b>96</b>                                 | <b>FEVER</b><br>CON FUNK SHUN (Mercury 814 447-1 M-1) POL                         | 97   | 13             |
| <b>29</b>                                 | <b>THE CROSSING</b><br>BIG COUNTRY (Mercury 422-812 870-1 M-1) POL             | 30   | 19             | <b>63</b>                                 | <b>REACH THE BEACH</b><br>THE FIXX (MCA 39001) MCA                                  | 59   | 37             | <b>97</b>                                 | <b>YOU SHOULDN'T-NUF BIT FISH</b><br>GEORGE CLINTON (Capitol ST-12308) CAP        | 111  | 5              |
| <b>30</b>                                 | <b>GREATEST HITS</b><br>AIR SUPPLY (Arista AL8-8024) RCA                       | 26   | 24             | <b>64</b>                                 | <b>ALIVE, SHE CRIED</b><br>THE DOORS (Elektra 9 80269-1) WEA                        | 47   | 13             | <b>98</b>                                 | <b>JOYSTICK</b><br>DAZZ BAND (Motown 6084ML) MCA                                  | 108  | 7              |
| <b>31</b>                                 | <b>IN THE HEART</b><br>KOOL & THE GANG (De-Lite DSR 8505) POL                  | 35   | 8              | <b>65</b>                                 | <b>VOICE OF THE HEART</b><br>CARPENTERS (A&M SP-4954) RCA                           | 38   | 12             | <b>99</b>                                 | <b>ON THE RISE</b><br>THE S.O.S. BAND (Tabu FZ 38697) CBS                         | 83   | 27             |
| <b>32</b>                                 | <b>FLASHDANCE</b><br>ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL        | 27   | 40             | <b>66</b>                                 | <b>AEROBIC SHAPE-UP III</b><br>JOANIE GREGGAINS (Parade/Peter Pan PA 112) IND       | 69   | 14             | <b>100</b>                                | <b>LABOUR OF LOVE</b><br>UB40 (Virgin/A&M SP-6-4980) RCA                          | 105  | 13             |
| <b>33</b>                                 | <b>MIDNIGHT MADNESS</b><br>NIGHT RANGER (MCA-5456) MCA                         | 34   | 11             | <b>67</b>                                 | <b>COLD BLOODED</b><br>RICK JAMES (Gordy/Motown 6043GL) MCA                         | 67   | 22             |   |   |      |                |
| <b>34</b>                                 | <b>REBEL YELL</b><br>BILLY IDOL (Chrysalis FV 41450) CBS                       | 39   | 9              | <b>68</b>                                 | <b>ERROR IN THE SYSTEM</b><br>PETER SCHILLING (Elektra 9 60265-1) WEA               | 70   | 19             |   |   |      |                |



# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — 203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

### Classified Ads Close WEDNESDAY

## COIN MACHINES

**FOR SALE:** One penny falls like new \$4,000.00. Used OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, end M-11. With dollar bill acceptors. D & P MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-848-1846.

**FOR SALE —** Winner Circles, Cocktail end Upright, Derby King, Electronic Bingos, Bally Dixielands New, Hi Lo Double Up Poker, Vegas Three Way, King Pin, Greyhound Casino 4-1, Bally Slot Machines (for export), Video Game Conversions, Track and Field, Contact Montivideo 1422 No Broad Street, Hillside, New Jersey 07205. Telephone 201-926-0700.

**DYNAMD POOL TABLES** 4x8 - \$1,000 each. 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

**FOR SALE:** Pole Position Sit-down \$2797, Pole Position Upright \$2095, Star Wars Sit-down \$2095, Star Wars Upright \$1495, Millipede \$825, Discs of Tron (Total Environment Cabinet) \$2395, Ms Pac Man \$1095, Change Lanes \$1595, Champion Baseball \$1325, Turbo Sit-down \$1295, Rack Em Up \$1195, Q-Bert \$1095, Krull \$925, Chexx \$1395, Fax Upright (Arcade Model) \$1445, Fax Elegante \$1545, Moppet Videos (Show Models) — Leprechaun/Desert Race/Tugboat/Noah's Ark/Pirate Treasure — \$1175 each. Call or write NEW ORLEANS NOVELTY CO., 3030 No. Arnoult Rd., Metairie, LA 70002. Tele: (504) 888-3500.

**FOR SALE:** Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Call Wassick Dist. area code 304 - 292-3791. Morgantown, W. Va. 16505.

MATA HARI-\$695, Evel Knivel-\$495, Striles & Spares-\$595, Airborne Avenger-\$295, Atariens-\$225, Dolly Par-ton, Getaway-\$395, Thunderbolt-\$395, Nugent-\$695, Hot Tip-\$495, Wheels II-\$395, Sheets-\$295, Racer-\$295, M-4-\$495, Anti Aircraft-\$295, MICKY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207.

## HUMOR

**RADIOSTATIONS —** Write on station letterhead for a free information package and free issue of the DJ Bulletin Radio Comedy Service to: DJ Bulletin Service, P.O. Box 1, 7137 ZG Lievelede, the Netherlands.

## RECORDS-MUSIC

**NATIONAL RECORD DISTRIBUTION** with promotion for independent labels or artists. Best prices. Call, write for details. 40 years in music industry. General Broadcasting Service, 38 Music Square East, suite 216, Nashville, TN. 37203 (615) 242-5001.

**MANUFACTURERS —** Established Record wholesaler wants lines to sell Nationwide or N.Y. area. Write details to Paramount Records Inc. 81 Sheer Plaza, Plainview, N.Y. 11803.

**JUKEBOX OPERATORS —** We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

**INDEPENDENT RECORD STORES!** Most complete selection of special products geared for the independent Retailer. HUGE Cut-Out selection, Buttons, Patches, Stickers, Record Sleeves, more! Free catalogs. SQUARE DEAL RECORDS Box 1002, Dept. CB San Luis Obispo, CA 93406.

**FOR EXPORT:** All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. DARO EXPERTS, LDT. 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO, NEW YORK.

**TURN ON THE BLUE LIGHT** with "Bobby Blue," the hottest thing to hit country music since blue grass! New album and video package now available for immediate signing. Exclusive representation: TAO Productions, 1585 Crossroads of the World, Suite 110, (213) 466-4707.

## MISCELLANEOUS

**TEENA MARIE** radio interview wanted — aired Jan. 9-15 on Special Edition. Also: other radio interviews, concert photos, or articles about Teena. Felicie Garclie, 2834 South Holt, West Los Angeles, CA 90034.

## SERVICES COIN MACHINE

**ACE LOCKS KEYS ALIKE:** Send locks and the key you want them mastered to: \$1.35 each, 10% D/C in lots of 100 or more. RANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580 (516) 825-6216. Our 49th year in vending.



**CHARITY CONCERT —** Rocker Rick Springfield recently wrapped up his 1983 world tour with a special concert for The Crippled Children's Society at the Roxy Theatre. Over 100 teenagers were given preferential front-row seating for the event. Springfield performed similar concerts in Baltimore at the Civic Arena and in Atlanta at the Civic Center for Toys For Tots.

## Indies Prep For '83 Releases

(continued from page 18)

oriented Rhino label this quarter, with the original soundtrack to the 1959 film *Little Shop of Horrors* leading the way. Also "unearthed" are the soundtracks to the underground slash classics *2,000 Maniacs* and *Blood Feast*. Other titles include "Monkey Flip" by The Monkees, "Nothing Scary" by Wildman Fisher, "Wooden Head" by The Turtles, "Dance Party '84" by the Knickers, "Beach Party" and "Muscle Beach Party" for former Mousekateer Annette Funicello.

### ROIR

Cassettes only. February releases are "Blowin' Chunks" by Flipper, "Ecstasy and Vendetta Over New York" by Sex Gang Children and "Tales From the Crypt," the original demos by Joe King Carrasco & The Crowns.

### Rounder

A broad range of artists with an emphasis on ethnic, folk and blues. Releases are spread over three labels: Rounder, Varrick and the all reggae Heartbeat.

First quarter releases on the Rounder label include albums by The Dreadful Snakes, Hazel Dickens, Johnny Copeland, Marcia Ball, Norman Blake, Solomon Burke, The Persuasions, Nyboma, Preacher Jack, George Jones, Andy Stat-

man, Tony Rice, Buckwheat Zydeco and Kentucky Colonels.

Set for Varrick are LPs by J.B. Hutto, John Fahey, Tim Ware, Todd Phillips, Archie Shepp, the Juke Jumpers and The Nighthawks.

The Heartbeat label will feature new albums by Gregory Isaacs, Papa Finigan and Jr. Ranking, Oku Onuru & AK7 and Scientist.

### Shanachie

Having made the transition from Irish folk music to reggae, the New Jersey-based label will be moving into African music with albums by The Congo's Rochereau, Nigeria's Sunny Okosun, the Lijadu Sisters and the soundtrack to the film *Rhythm of Resistance*. Continuing the reggae releases are "One Love, One Heart" by Yabby You and "Greatest Hits" by The Meditations, both on Shanachie. On the subsidiary Greensleeves label are "Water Pumping" by Johnny Osbourne and a collection entitled "Forward."

## Duran Duran Bags Metal

LOS ANGELES — Duran Duran's third LP, "Seven and the Ragged Tiger," was simultaneously certified gold and platinum by the Recording Industry Association of America.

## NARAS Names Hall of Famers

LOS ANGELES — One of Frank Sinatra's first recordings "In the Wee Small Hours," Walter Huston's vocal interpretation of Kurt Weill's "September Aria," the Woody Herman Orchestra (playing) one of its most famous jazz instrumentals, "Four Brothers," and Fats Waller playing a piano solo of one of his many famous songs, "Ain't Misbehavin'," have all been voted into the National Academy of Recording Arts and Sciences Hall of Fame by its 96-member elections committee of music critics, musicologists and veterans in the recording field.

The Sinatra collection of ballads was released on Capitol in 1955, not long after he joined the label. The Huston version of "September Song" was the actor's first of the tune so long associated with him, appearing on a 1938 Brunswick recording. The Villa-Lobos work which features singer Bidu Sayao with the composer conducting an ensemble, was released by Columbia in 1945. The Herman big band's version of Jimmy Giuffre's composition was also recorded on Columbia three years later. The oldest of the five recordings voted into the Hall of Fame is Waller's interpretation of his own song; it was recorded for Victor Records over 50 years ago on August 2, 1929.

The Academy's Hall of Fame was created 11 years ago to honor recordings of lasting qualitative or historical significance released before the advent of the Grammy Awards in 1958. This year's five entries brings the total number of recordings in the Hall of Fame to 48, all of which will be on display when the Academy opens its Hall of Fame Building in Atlanta, Georgia, within the next couple of years.

## WNEW Honored

LOS ANGELES — New York radio station WNEW celebrated its 50th anniversary January 17 at a reception hosted by the American Society of Composers, Authors, and Publishers (ASCAP) in the Society's New York office.

The Society presented WNEW with a poster signed by many of the ASCAP songwriters and musicians heard on the station for the past 50 years. WNEW presented ASCAP with a plaque commemorating its 70th anniversary. ASCAP was born on the same day 20 years earlier, in 1914.

The crowd of 140 included many songwriters and musicians, some who provided spontaneous performances of a few of the classics.



**LOS LOBOS ROCKS THE COUNTRY CLUB —** Los Lobos recently played to a packed house at Los Angeles' Country Club. Pictured backstage at the club are (l-r): KMET air personality Billy Juggs; band members David Hidalgo, Louie Perez and Cesar Rosas; the Blasters' Steve Berlin; and band member Conrad Lozano.

# CASH BOX

January 28, 1984

## AROUND THE ROUTE

by Camille Compasio

**Marty Glazman**, formerly of Williams, has joined Sente Technologies as vice president of sales and marketing. In this position he will be responsible for advertising, promotion, public relations and sales.

Chicago locations, specifically street locations (since they qualify under the description 'mini game rooms') which house more than three pieces of equipment, are currently facing a possible \$100 annual license fee. This proposed assessment is aimed toward bringing said locations under closer scrutiny by authorities, thus necessitating full compliance with local ordinances such as building codes as well as health, fire, safety, electrical codes, et al, which is not required under present standards. While all of the specifications are not too clear at this time, indications are that jukeboxes and pool tables might be exempt. Area operators are alerted, of course, and will continue to monitor the situation.

It's convention time — and yes indeed Chicago will host two major trade shows within three short weeks of each other; although for a while there it seemed doubtful but with the settlement of the AOE-ASI conflict, both conventions will

*(continued on page 45)*

## Coin-Op Biz Seeks Solutions For Industry Woes In 1984

LOS ANGELES — By now it's no secret the video game business is probably in the worst state it has ever been in. A random survey of people involved in all areas of the industry — operators, distributors, and manufacturers — conducted by **Cash Box** during the week of January 15 confirmed the belief collections are at an all time low as are sales of new equipment.

On the brighter side, however, most of those polled said while the industry is in its worst position ever it is an indication things can only get better. "What the industry really needs during 1984," said Peter Betti, president of Betson Pacific, a large, Los Angeles based distributor, "is another Pac Man. What's comforting is the further we get away from that time (the last big hit) the closer we get to it happening again." In other words, operators and distributors like Betti are looking towards manufacturers to provide relief and return the industry to profitability.

The slump, said Betti, "began in January '82, accelerated in April or May of '82, and the industry has been settling down ever since." What really hurt people on all three levels of the industry, noted Betti, was that during the so-called "boom" years people built up "fixed overheads" or costs that could not be removed or cut once the industry started to contract. Examples of these fixed costs include new factories and assembly lines for manufacturers, new showrooms or long term leases for distributors, and equipment which no longer paid for itself for the operator. The result:

profit margins for both manufacturers and distributors have eroded tremendously, and all but the strongest, largest, and well-run operators have gone out of business. "The industry is operating on a third to 50 percent of the income it was operating on two years ago," said Betti. Naturally, the operators and manufacturers who made the largest investment in videos as opposed to other types of coin-operated entertainment — jukeboxes, pool tables, etc. — were hurt the worst.

While manufacturers have demonstrated their commitment and responsibility to provide the industry over the past year with some big hits, and investing a great amount of their resources into laserdisc technology, most of the operators and distributors surveyed by **Cash Box** were disappointed with game makers. With few exceptions the only real hits considered to come out of the laserdisc rage last Spring were "Dragon's Lair" and "M.A.C.H. 3."

Instead of providing cheaper equipment when most operators most sorely needed it, noted Betson's Betti, the major manufacturers put out almost exclusively over the past six months the more expensive laserdisc games. Ironically, one of the biggest hits of the new year is Centuri's "Track & Field" which is not a laserdisc game, but rather a conventional raster video game.

As Mike Mendelsohn, president of Games Unlimited, a large route operator in Los Angeles, told **Cash Box**, "Everyone thought

*(continued on page 45)*

### CONTENTS

|                          |    |
|--------------------------|----|
| Industry News .....      | 44 |
| Calendar .....           | 45 |
| Jukebox Programmer ..... | 47 |

# COIN MACHINE

# INDUSTRY NEWS

## Around The Route

(continued from page 44)

be held on schedule. Following our recent report on ASI, which promises to be a record first time event, we contacted Conference Management Corp., who is putting on the AOE, which is being held at the O'Hare Expo Center, March 9-11. Firm's **David Cheifetz** reports that as of last week some 124 exhibitors had signed up for about 400 booths and inquiries were still coming in. Last year's show attracted 8100 people, said Dave. Requests for brochures are running about 10 percent higher than in '83, he added, and the past couple of weeks have brought a considerable outpouring of support. The Windy City thus becomes coinbiz city during February and March. Now if we could only get the weatherman to cooperate!

How do things look for the city operator in 1984? **Kem Thom** of Western Automatic Music in Chicago is "somewhat optimistic." Holiday collections were not the greatest and there has been a lull in business but, as he pointed out, "our industry is geared to service depressing times." As the economy turns around he sees improvement for the operator, but not overnight, maybe several months down the road. "I think conversions will be even more successful this year than they were in '83," he said. "We are facing a shortage of revenue and there is no way the operator can afford to go out and buy expensive new machines, so we have to limit our buying. However, we have to keep changing our equipment and maintain a current lineup on the route so our best option right now is conversions." Among the best pieces on the street, according to Kem, are "Elevator Action" and "Mr. Do's Castle."

Dateline Ontario, home of Wizard's Castle, Canada's largest chain of family amusement centers, where promotion is always a key word. During the holiday season Wizard's hosted two major events that tied in an arcade contest with the promotion of Columbia Pictures' film *Christine*, where players competed on various driving games (movie features a '58 Plymouth Fury) such as "Pole Position," "Monaco GP," "Bump and Jump" and "Twin Racer," for free tickets, albums and the *Christine* novel. A related promo was held in conjunction with Warner Bros.' *Sudden Impact* with various "Dirty Harry" bumper stickers and souvenirs distributed for backup. Both promos were held in Toronto and the surrounding area, as we learned from Wizard's promotion manager **Mike Watson**—and both were extremely successful!

## CASH BOX

The Weekly Trade Journal.



**GOAL TENDING** — Over 500 players from seven countries — Belgium, England, Switzerland, Ireland, Germany, the United States and Canada, recently met in Chicago to compete in Dynamo Corporation's \$30,000 World Championship Table Soccer Tournament. Pictured above (left) with Dynamo president Bill



Rickett is **Ronnie Nevos** of Belleville, Illinois who won his first World title by defeating all-time high career money earner **Doug Fury** in the Singles category. Dynamo plans to continue its World Championship Tournament into 1984 with additional publicity and a new national ranking system.

## ASI Expected to Draw 7,000

CHICAGO — An attendance of more than 7,000 is expected at the upcoming first annual Amusement Showcase International which is being held February 17-19 at the Expocenter in downtown Chicago, according to convention officials.

The Showcase will include an extensive trade show featuring the latest in coin-operated amusement equipment and a comprehensive educational program, both designed to satisfy the needs of attendees and provide vital information relative to the rapidly changing industry. ASI is being co-sponsored by the Amusement Game Manufacturers Association and the Amusement & Vending Machine Distributors Association.

The show is set to be housed in the Expocenter, located next to the famous Merchandise Mart in downtown Chicago. More than 80 exhibiting firms will participate, utilizing about 54,000 square feet of exhibit space for equipment displays, with many manufacturers choosing to unveil their 1984 spring lines at this particular event.

Exhibit hours will be from 10 a.m. to 4 p.m. on Friday and Sunday (2/17 and 2/19) and from 10 a.m. to 5 p.m. on Saturday. The educational program, including all sessions and seminars, will be presented on Friday and Saturday.

A special reduced pre-registration fee of \$10 per person, which covers admission to the exhibits on all three days and a number of other planned functions, is being offered. Attendees registering at the show will be charged \$15. Pre-registration for the seminars is \$15 per session; registration at the show will be \$20 per session.

Also available are special airfare packages through the ASI Travel Center. Fares which range from 30 percent off coach and Super-saver levels, without the usual travel restrictions, have been secured on Western, Delta and United airlines, exclusively through the travel center. Reservations may be made by calling the toll free number 800-386-3239; those living in Virginia, Hawaii and Alaska should call collect the number 703-471-0460.

An added advantage of securing reservations through ASI's Travel Center is a special drawing for a free trip for two to Hawaii. Attendees utilizing the Travel Center will automatically become eligible for the drawing, which will take place on Sunday morning at the Showcase. Simply by registering for the show, trade people will be eligible to win many other valuable prizes.

Reduced rates on hotel accommodations are also being provided through six Chicago hotels, including the Holiday Inn/Mart Plaza (home of the Expocenter), Hyatt Regency

Chicago, the show's headquarters hotel, the Westin Hotel, The Drake Hotel, Holiday Inn/City Center and the Executive House. All hotel reservations must be made through the ASI Housing Bureau to obtain special rates.

Registration materials for ASI are being mailed in early January. Further information may be obtained by contacting ASI at 4300-L Lincoln Ave., Rolling Meadows, Illinois 60008 or phoning 312-359-8160.

## AOE Gears Up For '84 Confab

CHICAGO — As of mid-January, 124 exhibitors have signed up to participate in the fifth annual Amusement Operators Expo, according to show officials. The convention will be held March 9-11 at the O'Hare Expo Center in Chicago and will feature a full lineup of coin-operated equipment, as well as supplies, accessories and related products and services. Additionally, AOE, which is noted for its outstanding educational program each year, will once again present an extensive seminar agenda focusing on a wide range of pertinent topics.

The cost for attending the seminars is \$25 per session, which is a special rate for those persons preregistering before February 17 (\$35 per session thereafter) and payment of this fee will qualify attendees for free admission to the exhibits. Exhibit hours are from 10:30 a.m. to 4 p.m. on Friday and Sunday; and from 10:30 a.m. to 6:30 p.m. on Saturday. No one under eighteen will be admitted until 2 p.m. on Sunday. Special "Distributors Preview" hours, allowing distributors exclusive access to the exhibit hall, will be held on Saturday and Sunday from 9 to 10:30 a.m.

The AOE '84 seminar topics run the gamut from marketing strategies to cash flow management; negotiating location commissions, service and troubleshooting, public relations, new equipment purchasing, laser-disc games, the vending and coin-op games experience, computer route accounting, licensing problems, taxes, financing, et al.

As a further accommodation for convention-goers AOE management has arranged special hotel rates at the Hyatt Regency O'Hare, Holiday Inn O'Hare/Kennedy and Westin Hotel O'Hare; and reduced airfare packages through Robustelli World Travel. The toll free number to call for plane reservations is 800-242-4321.

Further details and additional information may be obtained by contacting Conference Management Corporation, 17 Washington St., P.O. Box 4990, Norwalk, CT. 06856.

## Jr. Pac-Man Kits Now Available

CHICAGO — "Jr. Pac-Man," the newest member of Bally Midway's famous Pac-family of video games, is now available as a conversion kit for six models of Pac-Man, Ms. Pac-Man and Super Pac-Man.

Each conversion kit contains the necessary parts and instructions to make the transition easy and give the conversion a first-class appearance. The kits consist of the following parts (when applicable): header displays, viewing glass, control panel shelf overlay with plugs, serial number tag, cabinet side decals, front cabinet decal, card rack assembly (new logic board, filter board, ground plate and cabling).

The "Jr. Pac-Man" conversion kit is available for the following games and cabinet configurations: Pac-Man and Ms. Pac-Man Upright (kit #GA29-00002-0000); Pac-Man and Ms. Pac-Man Cocktail Table (kit #GA29-00002-0001); Pac-Man Mini (kit #GA29-00002-0002); Ms. Pac-Man Mini (kit #GA29-00002-0003); Super Pac-Man Upright (kit #GA29-00002-0004); and Super Pac-Man Cocktail Table (kit #GA29-00002-0005).

Further information may be obtained through factory distributors or by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.

## CALENDAR

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); Expocenter; Chicago; nat'l. trade show.
- Feb. 28-Mar. 2, 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.

## Coin-Op Biz Seeks Solutions For Industry Woes In '84

(continued from page 44)

laser would be the answer and this just served to build false hopes. All laserdisc technology really did for the industry was to reaffirm the belief that the success of a new video game does not rest so much on technology as it does on such basic ideas as game play, more creativity, and new concepts in entertainment."

Most of the operators and distributors **Cash Box** spoke to are still waiting to see if laserdisc games can live up to the interchangeability claims manufacturers are making. In particular, the performance of the new disc compatible with "Dragon's Lair," "Space Ace," will be watched with great anticipation by operators nationwide. "The introduction of "Space Ace" will be crucial to the success of laserdisc games as a viable technology," said Betti. If operators are convinced that there will be good software replacements for laser games then they will be more apt to invest the upwards of \$4000 it takes to buy games using the new technology.

At the very least, added distributor Ira Bettelman, executive vice president of LA's C. A. Robinson, "Space Ace" should "encourage operators to come into the showroom to evaluate the piece." Bettelman also said he had high hopes for Atari's "Firefox," the amusement game manufacturer's first laser disc game.

Conversion and interchangeable games were cited by most operators as the only way to go in '84. Responding to this need is one of the industry's most illustrious figures, Nolan Bushnell, who promised at the close of '83 to introduce a complete line of interchangeable game systems to be marketed under the aegis of his new video game manufacturing company, Sente Technologies. Following suit is Nintendo which said it will introduce its own interchangeable game system at the Amusement Showcase International this February. This said Nintendo's new director of marketing Bill Gillam has given his company a good reason to be "very optimistic about '84."

Another alternative some operators are looking at in '84 besides conversion kits is pinball games, showing remarkable strength when their low cost is taken into account. Harry Peck, president of Family Amusement, an operator in Los Angeles with over 1,000 pieces of equipment out on the street, said many of his pinball machines are outperforming videos. Peck said a game like "Playboy" which can be bought for several hundred dollars is pulling in anywhere from \$50 to \$100 a week.

Greg Heer, general manager of Yellow Brick Road, which operates eight arcades throughout southern California, said he found the recent innovation of video jukeboxes to be both another profit center and an excellent means of luring people back into the arcades. "The videos add an element of hype to the stores," commented Heer. "Teenage girls especially like to watch them which helps bring in male players." Heer also said some of his young patrons attempt to break dance to videos of songs like Herbie Hancock's "Rockit," on the video jukebox. Yellow Brick Road uses vid jukes made by Video Music International based in Los Angeles and U.S. Billiards of Chicago.

Video Jukeboxes have been on the horizon for several years now and have prompted several manufacturers of traditional jukeboxes to enter the field. Sheryl Neely, director of public relations for Video Music International said her company has anxiously been waiting for video jukeboxes to break out in a big way and thinks that 1984 may be

the year, because of the increased popularity of music videos and the return of operators to more stable money earners like pool tables and jukeboxes. Video Music International also plans to begin selling commercial advertising space on its video jukeboxes later this year the revenues of which will be split between the operator and the company.

If 1983 was the year the video game industry "bottomed out," then 1984 will surely be the year of adjustment. Businesses involved in all aspects of the industry will have to continue to watch costs, buy cautiously and, of course, pray for the next big hit.

Despite the dismal situation facing the industry now, there is no question video games are a viable form of entertainment and one taking advantage of some of the most state-of-the-art electronics technology known to man. Ops must, however, accept the cyclical nature of the industry and the fact the industry grew at such an alarming rate over the past few years. With this taken into account, it's only a matter of time before the industry rebounds. And then ops will hopefully be able to incorporate what they have learned recently into future business decisions.

## Bally Redeems Stock

CHICAGO — Bally Manufacturing Corporation announced that it has entered into an agreement to redeem approximately 690,000 shares of its common stock at \$25 per share from William T. O'Donnell, former chairman of Bally.

## I.C.E. Obtains Injunction In 'Chexx' Infringement Case

CHICAGO — Ralph A. Coppola, president of Innovative Concepts in Entertainment, announced that I.C.E. has obtained an injunction against Entertainment Enterprises Ltd. prohibiting the making, selling, promoting, or advertising of the "Face-Off" hockey game on the grounds that it infringes upon I.C.E.'s "Chexx" machine.

Coppola cited the existence of six individual copyrights as forming the basis for the order and stated that, in addition to the copyrights which were issued, I.C.E. has now applied for acceleration of its numerous patent claims, which provide a substantial amount of additional legal protection for the "Chexx" game.

"We are extremely gratified that the courts reacted in such a quick and definitive fashion once we at I.C.E. were made aware of the availability of the infringing 'Face-Off' game," stated Coppola. "The evidence was first presented at a hearing on December 2 (1983) at which time we placed a 'Chexx' game in the Federal District Court in Brooklyn alongside various comparable components to the infringing 'Face-Off' game."

Coppola went on to say that he was extremely pleased that the vast majority of distributors within the U.S. and Canada expressed little or no interest in the "Face-Off" game even before the Court injunction prohibiting the distribution of the game. "It was clear from the initial display of 'Face-Off' at the recent AMOA show that the game was a blatant copy of our extremely successful

'Chexx' game. Our investigation into distribution of 'Face-Off' indicated that distributors were not willing to jeopardize their reputation on the distribution of a copy game and further that they were suspicious of the mechanical workings of the game," Coppola added. "Without any interest in distribution, several distributors indicated to us that they felt the game to appear as a highly inferior product."

Coppola emphasized that while I.C.E. is a relatively new and small company in the coin-op industry, it intended to pursue each case of infringement with the same aggressive action as was taken in the case of the infringing "Face-Off" hockey game.

## Hospital Patients Enjoy Free 'Joust'

CHICAGO — A recent addition to the program of patient services at Methodist Hospital in Indianapolis, Indiana is a "Joust" pinball game, which was installed in the hospital's Children's Pavilion.

As noted by Ann Schulze, assistant vice president of Patient and Support Services, placement of the machine underscores the hospital's policy of attending to the "total needs of its patients."

The "Joust" game was donated by Modern Vending, Inc. (Indianapolis), in conjunction with its sister company M.V.S. Amusements, Inc. and Williams Electronics, Inc., manufacturer of Joust.

## New Equipment

### Stern Laser Disc

As a followup to its "Cliff Hanger" laserdisc, Stern Electronics, Inc. has introduced "Goal To Go," an interactive laserdisc football game which provides players with all of the essential elements of this famous American sport. By selecting different kinds of plays and using the joystick, as well as the hand and foot buttons to simulate the action on the monitor, the player has the feeling of being right on the field.

Stern announced that it will make kits available for conversion of "Cliff Hanger" to "Goal To Go."



Goal To Go

### New Slot Line

FRANKFURT — "Columbia," a new line of completely electronic slot machines developed by Bally Wulff Automaten (the Bally Mfg. Corp. subsidiary) were introduced by the firm and will be featured at the fifth annual IMA convention, January 19-21, at the Fairgrounds in Frankfurt, West Germany.

The new models are of contemporary design and are sturdily built for ease of maintenance and service, according to the company, and their premier in Berlin was timed to coincide with the landing of America's Columbia space shuttle in California.

In addition to displaying the "Columbia" slots, the Bally Wulff IMA exhibit will feature a lineup of Bally pinball machines and video games and will also have Manfred Jetzki, certified in the Guinness book of records as the world champion in nonstop pinball playing.



Columbia

### Gun Video

Quantity shipments have begun on "Great Guns," the new twin woodstock video game from Stern Electronics, Inc. It is a one or two player gun game which offers the combined appeal of the past with present technology, in this game category, and provides a number of new plus features as well.

This particular model is geared to the street operator.

Further information may be obtained through factory distributors or by contacting Stern Electronics, Inc., 700 Chase Avenue, Elk Grove Village, Illinois 60007.



Great Guns

# THE JUKEBOX PROGRAMMER

January 28, 1984

indicates new entry

## POP

- 1 **OWNER OF A LONELY HEART** YES (Atco 7-99817)
- 2 **KARMA CHAMELOEN** CULTURE CLUB (Virgin/Epic 34-04221)
- 3 **UNION OF THE SNAKE** DURAN DURAN (Capitol B-5290)
- 4 **THE CURLY SHUFFLE** JUMP N' THE SADDLE (Atlantic 7-89718)
- 5 **SAY IT ISN'T SO** DARYL HALL & JOHN OATES (RCA PB-13654)
- 6 **TWIST OF FATE** OLIVIA NEWTON-JOHN (MCA-52284)
- 7 **LOVE IS A BATTLEFIELD** PAT BENATAR (Chrysell's/CBS VS4 49700)
- 8 **THAT'S ALL** GENESIS (Atlantic 7-89724)
- 9 **I GUESS THAT'S WHY THEY CALL IT THE BLUES** ELTON JOHN (Geffen 7-29460)
- 10 **JOANNA** KOOL & THE GANG (Dellte/PolyGram DE 829)
- 11 **ALL NIGHT LONG (ALL NIGHT)** LIONEL RICHIE (Motown 1698MF)
- 12 **IN A BIG COUNTRY** BIG COUNTRY (Mercury/PolyGram 814 467-7)
- 13 **BREAK MY STRIDE\*** MATTHEW WILDER (Private/CBS ZS4-04113)
- 14 **MAJOR TOM (COMING HOME)** PETER SCHILLING (Elektra 7-69811)
- 15 **PINK HOUSES** JOHN COUGAR MELLENCAMP (Rive/PolyGram R-215)
- 16 **MIDDLE OF THE ROAD\*** PRETENDERS (Sire 7-29444)
- 17 **UPTOWN GIRL** BILLY JOEL (Columbia 38-04149)
- 18 **TALKING IN YOUR SLEEP** THE ROMANTICS (Nemperor/CBS ZS4-04135)
- 19 **SYNCHRONICITY II** THE POLICE (A&M 2571)
- 20 **RUNNING WITH THE NIGHT** LIONEL RICHIE (Motown 1710MF)
- 21 **NIGHTBIRD** STEVIE NICKS (with SANDY STEWART) (Modern/Atco 7-99799)
- 22 **SAY, SAY, SAY** PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 23 **GIRLS JUST WANT TO HAVE FUN\*** CYNDI LAUPER (Portrait/CBS 37-04120)
- 24 **UNDERCOVER OF THE NIGHT** ROLLING STONES (Rolling Stones/Atlantic ST-RS-45605)
- 25 **JUMP\*** VAN HALEN (Werner Bros. 7-29384)
- 26 **BABY I LIED** DEBORAH ALLEN (RCA PB-13600)
- 27 **TIME WILL REVEAL** DeBARGE (Gordy/Motown 170GF)
- 28 **NOBODY TOLD ME\*** JOHN LENNON (Polydor/PolyGram 817 254-7)
- 29 **IF I'D BEEN THE ONE** 38 SPECIAL (A&M 2594)
- 30 **I WANT A NEW DRUG\*** HUEY LEWIS AND THE NEWS (Chrysell's VS4 42766)

## COUNTRY

- 1 **SHOW HER** RONNIE MILSAP (RCA-PB-13658)
- 2 **SENTIMENTAL OL' YOU** CHARLEY McCLAIN (Epic 34-04172)
- 3 **THAT'S THE WAY LOVE GOES** MERLE HAGGARD (Epic 34-04226)
- 4 **I CALL IT LOVE** MEL McDANIEL (Capitol P-B-5298)
- 5 **DON'T CHEAT IN OUR HOMETOWN** RICKY SKAGGS (Epic 34-04245)
- 6 **STAY YOUNG** DON WILLIAMS (MCA-52310)
- 7 **YOU LOOK SO GOOD IN LOVE** GEORGE STRAIT (MCA-52279)
- 8 **DOUBLE SHOT** JOE STAMPLEY (Epic 34-04173)
- 9 **RUNAWAY HEART** LOUISE MANDRELL (RCA-PB-13469)
- 10 **EV'RY HEART SHOULD HAVE ONE** CHARLEY PRIDE (RCA PB-13648)
- 11 **YOU MADE A WANTED MAN OUT OF ME** RONNIE McDOWELL (Epic 34-04167)
- 12 **IN MY EYES** JOHN CONLEE (MCA-52282)
- 13 **DRINKIN' MY WAY BACK HOME** GENE WATSON (MCA-52309)
- 14 **YOU WERE A GOOD FRIDN** KENNY ROGERS (Liberty P-B-1511)
- 15 **OZARK MOUNTAIN JUBILEE** OAK RIDGEBOYS (MCA-52288)
- 16 **THE CONVERSATION** WAYLON JENNINGS (RCA PB-13631)
- 17 **I NEVER QUITE GOT BACK** SYLVIA (RCA PB-13689)
- 18 **AFTER ALL** ED BRUCE (MCA-52298)
- 19 **BACK ON HER MIND** JOHNNY RODRIGUEZ (Epic 34-04026)
- 20 **TWO CAR GARAGE** B.J. THOMAS (Columbia 38-04237)
- 21 **ELIZABETH\*** THE STATLER BROTHERS (Mercury/PolyGram 814881-7)
- 22 **LONELY WOMEN MAKE GOOD LOVERS\*** STEVE WARINER (RCA PB-13691)
- 23 **DANCE LITTLE JEAN** NITTY GRITTY DIRT BAND (Liberty P-B-1507)
- 24 **ROLL ON\*** ALABAMA (RCA PB-13716)
- 25 **GOING, GOING, GONE\*** LEE GREENWOOD (MCA-52322)
- 26 **BABY I LIED** DEBORAH ALLEN (RCA PB-13600)
- 27 **WOKE UP IN LOVE\*** EXILE (Epic 34-04247)
- 28 **I WONDER WHERE WE'D BE TONIGHT** VERN GOSDIN (Complet CP-115)
- 29 **WE DIDN'T SEE A THING\*** RAY CHARLES & GEORGE JONES (Columbia 38-04297)
- 30 **WITHOUT A SONG\*** WILLIE NELSON (Columbia 38-04263)

## BLACK CONTEMPORARY

- 1 **JOANNA** KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 2 **IF ONLY YOU KNEW** PATTI LABELLE (Philedelphie Int'l./CBS ZS4-04176)
- 3 **TIME WILL REVEAL** DeBARGE (Motown 1705)
- 4 **BABY, I'M HOOKED** CON FUNK SHUN (Mercury/PolyGram 814 5817)
- 5 **LET THE MUSIC PLAY** SHANNON (Emergency/Mirege 7-99810)
- 6 **TELL ME IF YOU STILL CARE** THE S.O.S. BAND (Tebu/CBS ZS4 04160)
- 7 **ALL NIGHT LONG (ALL NIGHT)** LIONEL RICHIE (Motown 1698MF)
- 8 **RUNNING WITH THE NIGHT** LIONEL RICHIE (Motown 1710MF)
- 9 **WET MY WHISTLE** MIDNIGHT STAR (Soler/Elektra 7-6970)
- 10 **EBONY EYES** RICK JAMES AND SMOKEY ROBINSON (Gordy/Motown 1714GF)
- 11 **STAY WITH ME TONIGHT** JEFFREY OSBORNE (A&M 2591)
- 12 **JAM THE MOTH** THE GAP BAND (Total Experience/PolyGram TE 8210)
- 13 **SAY, SAY, SAY** PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 14 **I'LL LET YOU SLIDE** LUTHER VANDROSS (Epic 34-04321)
- 15 **JOYSTICK** DAZZ BAND (Motown 1701MF)
- 16 **HOW COME U DON'T CALL ME ANYMORE** STEPHANIE MILLS (Ceseblence/PolyGram 814 747-7)
- 17 **YAH MO B THERE\*** JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Werner Bros. 7-29394)
- 18 **TOUCH A FOUR LEAF CLOVER** ATLANTIC STARR (A&M 2580)
- 19 **TAXI** J. BLACKFOOT (Sound Town/Allegiance ST-004)
- 20 **NUBIAN NUT** GEORGE CLINTON (Capitol B-5296)
- 21 **ACTION\*** EVELYN "CHAMPAGNE" KING (RCA PB-13682)
- 22 **U BRING THE FREAK OUT** RICK JAMES (Gordy/Motown 1703GF)
- 23 **FLASHBACK** KLIOUE (MCA-52303)
- 24 **I AM LOVE** JENNIFER HOLLIDAY (Geffen 7-29525)
- 25 **MAGNETIC** EARTH, WIND & FIRE (Columbia 38-04110)
- 26 **BODY TALK\*** THE DEELE (Soler/Elektra 7-69785)
- 27 **KEEPIN' MY LOVER SATISFIED** MELBA MOORE (Capitol B-5288)
- 28 **ELECTRIC KINGDOM\*** TWILIGHT 22 (Vanguard VSD 35241)
- 29 **MILLION DOLLAR BABE** STACY LATTISAW (Cotillion/Atco 7-99819)
- 30 **ENCORE\*** CHERYL LYNN (Columbia 38-04256)

## RECORDS TO WATCH

**THERE AIN'T NO FUTURE IN THIS** — Reba McEntire (Mercury/PolyGram)  
**WRAPPED AROUND YOUR FINGER** — The Police (A&M)  
**NEW MOON ON MONDAY** — Duran Duran (Capitol)

**BURIED TREASURE** — Kenny Rogers — (RCA)  
**HAVE YOU LOVED YOUR WOMAN TODAY** — Craig Dillingham (MCA)  
**I'VE BEEN RAINED ON TOO** — Tom Jones (Mercury/PolyGram)

## CASH BOX Subscription Blank

1775 Broadway, New York, N.Y. 10019 (212) 586-2640

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS: BUSINESS  HOME  \_\_\_\_\_

CITY \_\_\_\_\_ STATE PROVINCE COUNTRY \_\_\_\_\_ ZIP \_\_\_\_\_

NATURE OF BUSINESS \_\_\_\_\_  PAYMENT ENCLOSED

DATE \_\_\_\_\_ SIGNATURE \_\_\_\_\_

USA \_\_\_\_\_ OUTSIDE USA FOR 1 YEAR \_\_\_\_\_

1 YEAR (52 ISSUES) \$125.00  AIRMAIL \$195.00

1 YEAR FIRST CLASS/AIRMAIL, \$180.00  FIRST CLASS STEAMER MAIL \$170.00  
 (including Canada and Mexico)

Please Check Classification

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

# KC IS BACK

with his multi-million  
record selling touch.

# "GIVE IT UP"

No.1 single in England  
for 4 weeks

Now heading for  
No.1 in the U.S.A.

*Just a few of the radio stations  
already programming*

"GIVE IT UP"

|         |         |
|---------|---------|
| WQXI-FM | KMJK-FM |
| WCAU-FM | KIIS-FM |
| Z100    | KRTH-FM |
| WASH-FM | KFRC    |
| WRQX-FM | WGCL-FM |
| WBSB-FM | KKBQ-FM |
| WPRO-FM | KAFM-FM |
| WTIC-FM | KHTR    |
| KKHR-FM | KBEQ-FM |
| WRKR    | WHTT-FM |



**MECA**™  
MECA RECORDS

Nationally distributed by Alpha Distributing, New York