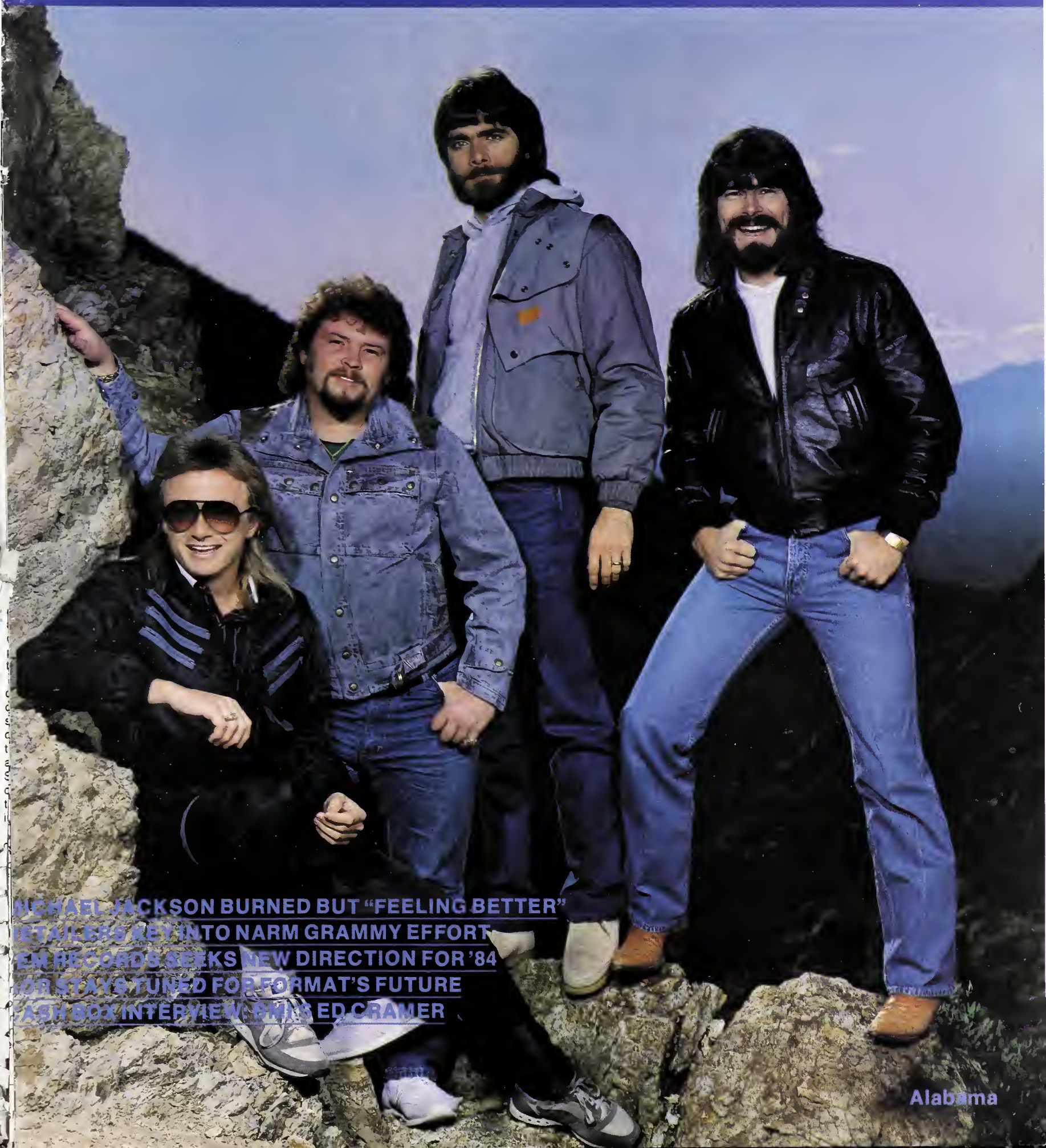


CASHBOX

February 11, 1984

T.M.

NEWSPAPER \$3.00



**MICHAEL JACKSON BURNED BUT "FEELING BETTER"
RETAILERS KEY INTO NARM GRAMMY EFFORT
EM RECORDS SEEKS NEW DIRECTION FOR '84
OR STAYS TUNED FOR FORMAT'S FUTURE
CASH BOX INTERVIEW: BURNED CRAMER**

Alabama

ASCAP MEMBERS CAPTURE 63.3% OF THE GRAMMY NOMINATIONS FOR SONGWRITING

AIN'T NOBODY
Hawk Wolinski

ALL NIGHT LONG (ALL NIGHT)
Lionel Richie

BABY I LIED
Rory Bourke

DREAM HUNTER
Michael Sembello,
Dan Sembello

ELECTRIC AVENUE
Eddy Grant (PRS)

FLASHDANCE
Giorgio Moroder (SUISA),
Keith Forsey (GEMA),
Irene Cara, Phil Ramone,
Michael Sembello, Duane
Hitchings, Dennis Matkosky

GANDHI
George Fenton (PRS),
Ravi Shankar

I.O.U.
Austin Roberts

LA CAGE AUX FOLLES
Jerry Herman

A LITTLE GOOD MUSIC
Tommy Rocco, Charlie Black,
Rory Bourke

LITTLE SHOP OF HORRORS
Howard Ashman

LOVE THEME FROM
FLASHDANCE
Giorgio Moroder (SUISA)

MANIAC
Michael Sembello,
Dennis Matkosky

ON YOUR TOES
Richard Rodgers,
Lorenz Hart

P.Y.T. (PRETTY YOUNG THING)
Quincy Jones

STAYIN' ALIVE
Frank Stallone, Vince DiCola,
Tom Marolda

STRANGER IN MY HOUSE
Mike Reid

THE THORNBIRDS THEME
Henry Mancini

TOOTSIE
Marilyn Bergman,
Alan Bergman



WE'VE GOT THE SONGS

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVI — NUMBER 36 — February 11, 1984

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Encouraging Understanding

The first round loss in the Buffalo Broadcasting Case has sent shock waves through the music industry that have still not been completely absorbed. That music writers and publishers have been dealt a blow is obvious. But the possible extent of the potential damage has been gauged by only a few of us who will feel the ultimate effects of this ruling if it's allowed to stand.

This week the **Cash Box** interview features a conversation with Ed Cramer, president of BMI. Perhaps paramount among the points he makes is the fact that the prevalent atmosphere of consumerism has encouraged the idea that if you can get something for nothing, it's better than paying for it. Obviously, this line of thinking has a lot of appeal on the surface.

But no less obvious — and certainly more

realistic — is the fact that there must be incentive to foster creativity. Without financial recompense, the ranks of any and all professions would be thinned to the snapping point. How can songwriting be any different than thousands of other professions?

Perhaps what we have going most for us is the realization that people are reasonable. The fact that people need to be paid for their work is so elemental, so reasonable, that time and common sense should be on our side.

But it's going to take the support of all of us to fight the challenges coming from consumerism and the militancy of users. It is essential to realize the danger in a precedent-setting Buffalo Broadcasting Case. If we do not maintain our rights, we will be in deep trouble.

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ON THE COVER

"Roll On," Alabama's latest album is currently #12 bullet on the **Cash Box** Top 75 Country Album Charts as well as #52 bullet on the Top 200 Pop Albums chart and sums up the band's continuing success which began four years ago. The group has obtained gold record status for all four of its album releases, with "The Closer You Get" climbing to platinum status and "Feels So Right" and "Mountain Music" each garnering double platinum status.

Alabama will debut four tunes from "Roll On" to air on the national syndicated HBO/Cinemax *Album Flash*. The 30-minute program will air this month and features not only the songs, but interviews with group members Randy Owen, Mark Herndon, Teddy Gentry and Jeff Cook, and residents of hometown Ft. Payne, Alabama. The group is also working on several promotional tie-ins with Truck Stops of America and *American Trucker Magazine* including a calendar and posters of Alabama wearing American Trucker T-Shirts.



TOP POP DEBUTS

SINGLES

72 **LIVIN' IN DESPERATE TIMES** — Olivia Newton-John — MCA

ALBUMS

28 **MILK AND HONEY** — John Lennon And Yoko Ono — Polydor

POP SINGLE

KARMA CHAMELEON
Culture Club
Virgin/Epic

B/C SINGLE

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

COUNTRY SINGLE

THAT'S THE WAY LOVE GOES
Merle Haggard
Epic

JAZZ

BACKSTREET
David Sanborn
Warner Bros.

NUMBER ONES



Merle Haggard

POP ALBUM

THRILLER
Michael Jackson
Epic

B/C ALBUM

THRILLER
Michael Jackson
Epic

COUNTRY ALBUM

THE CLOSER YOU GET...
Alabama
RCA

GOSPEL

WE SING PRAISES
Sandra Crouch
Light

CASH BOX TOP 100 SINGLES

February 11, 1984

	Weeks On Chart
1 KARMA CHAMELEON	2/4
2 OWNER OF A LONELY HEART	1 11
3 JUMP	3 15
4 JOANNA	7 5
5 I GUESS THAT'S WHY THEY CALL IT THE BLUES	6 14
6 BREAK MY STRIDE	5 16
7 THINK OF LAURA	2 22
8 TALKING IN YOUR SLEEP	8 10
9 RUNNING WITH THE NIGHT	4 19
10 THAT'S ALL	9 12
11 NOBODY TOLD ME	10 12
12 PINK HOUSES	17 4
13 MIDDLE OF THE ROAD	13 10
14 GIRLS JUST WANT TO HAVE FUN	15 9
15 I STILL CAN'T GET OVER LOVING YOU	21 9
16 AN INNOCENT MAN	18 9
17 LET THE MUSIC PLAY	19 13
18 THRILLER	24 2
19 WRAPPED AROUND YOUR FINGER	22 5
20 99 LUFTBALLONS	25 10
21 SAY, SAY, SAY	11 18
22 TWIST OF FATE	14 15
23 SO BAD	26 8
24 I WANT A NEW DRUG	30 4
25 HOLIDAY	12 18
26 YAH MO B THERE	29 9
27 BANG YOUR HEAD (METAL HEALTH)	32 5
28 SEND ME AN ANGEL	31 12
29 NEW MOON ON MONDAY	33 5
30 THE CURLY SHUFFLE	20 11
31 GIVE IT UP	35 8
32 GOT A HOLD ON ME	38 3

	Weeks On Chart
33 TIME WILL REVEAL	28 17
34 HERE COMES THE RAIN	44 3
35 NIGHTBIRD	36 9
36 THE POLITICS OF DANCING	40 11
37 BABY I LIED	23 14
38 ALMOST OVER YOU	42 10
39 THE DREAM (HOLD ON TO YOUR DREAM)	39 10
40 UNION OF THE SNAKE	27 15
41 THIS WOMAN	47 5
42 FOOTLOOSE	50 3
43 REMEMBER THE NIGHTS	37 11
44 SAY IT ISN'T SO	34 18
45 SOMEBODY'S WATCHING ME	62 3
46 LET'S PRETEND WE'RE MARRIED	48 9
47 EBONY EYES	45 10
48 IF I'D BEEN THE ONE	43 14
49 STAY WITH ME TONIGHT	41 16
50 SAVE THE LAST DANCE FOR ME	51 10
51 IF ONLY YOU KNEW	81 4
52 LET'S STAY TOGETHER	58 4
53 THE LANGUAGE OF LOVE	89 2
54 RUNNER	63 4
55 AUTOMATIC	70 3
56 ALL NIGHT LONG (ALL NIGHT)	48 22
57 NEW SONG	65 4
58 SHE'S TROUBLE	59 7
59 FOR A ROCKER	66 4
60 LOVE IS BATTLEFIELD	54 21
61 GOLD	52 13
62 BACK WHERE YOU BELONG	75 2
63 REBEL YELL	74 3
64 THE SIGN OF FIRE	49 12
65 READ 'EM AND WEEP	56 13
66 (YOU CAN STILL) ROCK IN AMERICA	57 11
67 ISLANDS IN THE STREAM	88 25

	Weeks On Chart
68 JUST ONE MORE TIME	72 7
69 BODY TALK	78 3
70 YOU'RE LOOKING LIKE LOVE TO ME	71 8
71 RED RED WINE	79 2
72 LIVIN' IN DESPERATE TIMES	— 1
73 SHE WAS HOT	89 2
74 VITAMIN L	82 3
75 LOOKS THAT KILL	85 3
76 COME BACK AND STAY	87 2
77 TENDER YEARS	84 2
78 YOU MAKE MY HEART BEAT FASTER (AND THAT'S ALL THAT MATTERS)	86 2
79 LOVE HAS A MIND OF ITS OWN	83 4
80 FIELDS OF FIRE	— 1
81 CUM ON FEEL THE NOIZE	84 22
82 MAJOR TOM (COMING HOME)	73 20
83 HOLD ME NOW	— 1
84 WET MY WHISTLE	53 10
85 STRIP	— 1
86 DON'T LET GO	— 1
87 UNDERCOVER OF THE NIGHT	87 14
88 ENCORE	— 1
89 LOOK AT THAT CADILLAC	— 1
90 UPTOWN GIRL	78 21
91 IN THE MOOD	55 12
92 SWEETHEART LIKE YOU	80 8
93 BREAKING UP IS HARD ON YOU	98 2
94 I WILL FOLLOW	80 4
95 JOYSTICK	— 1
96 OVER MY HEAD	77 4
97 ELECTRIC KINGDOMS	98 2
98 AIN'T NOBODY	81 20
99 CHURCH OF THE POISON MIND	88 17
100 RAPPIN' RODNEY	90 10

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Nobody (Overdue — ASCAP)	98
All Night Long (Brockman — ASCAP)	56
Almost Over You (Michael H. Goldsman/Carload of Us/Sweet Angel/Atlantic — ASCAP/BMI)	38
An Innocent (Joel Songs — BMI)	16
Automatic (Music Corp. of America/Faadleedle — BMI/MCA — ASCAP)	55
Baby I Lied (Posay/Unichappell/Vanhoy — BMI/Chappell — ASCAP)	37
Back Where You (April/Cotaminated Tunas — ASCAP)	62
Bang Your Head (The Grand Pasha — BMI)	27
Body Talk (DeeLe Raala/Midstar/Hip Trip — BMI)	69
Break My Stride (Streets/Blg Ears/No Ears — ASCAP)	6
Breaking Up Is (Scraan Gems/E.M.I. — BMI)	93
Church Of The Poison (Virgin — ASCAP)	99
Come Back (Red Admiral — BMI)	76
Cum On Feel (Barn — ASCAP)	81
Curly Shuffle (Wisa Guy — BMI)	30
Don't Let Go (Chong, adm. by WB Music Group — ASCAP)	86
Dream (Giorgio Moroder/Carub/AICor — ASCAP)	39
Ebony Eyes (Stone City — ASCAP)	47
Electric Kingdom (Jacaroe/Bahary Songs — ASCAP)	97
Encora (Tan Divison/Flyta Tyme — ASCAP)	88
Fields Of Fire (Virgin — ASCAP)	80
Footloose (Famous — ASCAP/Ensign — BMI)	42
For A Rocker (Night Kitchen — ASCAP)	59
Girls Just Want (Herolic — ASCAP)	14
Giva It Up (Alexandra/Shawn/Chanel — BMI)	31
Gold (Reformation — ASCAP)	61

Got A Hold (Allmony — BMI/Cement Chicken — ASCAP)	32
Here Comes The Rain (Blua Network — ASCAP)	34
Hold Me Now (Zomba Ent. — ASCAP)	83
Holiday (House Of Fun/Pura Energy — BMI)	25
I Guess That's Why (Intarsong — ASCAP)	5
I Still Can't Get (Raydiola — ASCAP)	15
I Want A New (Hulax, adm. by Rad Admiral — BMI)	24
I Will Follow (Island — BMI)	94
If I'd Been (Rocknocker — ASCAP)	48
If Only You Knew (Mighty Three — BMI)	51
In The Mood (Talk Tlma/Bay — ASCAP)	91
Islands In The Stream (Gibb Brothers/Unichappell — BMI)	67
Joanna (Delightful — BMI)	4
Joystick (Thraa Go/Jobete — ASCAP)	95
Jump (Van Halan — ASCAP)	3
Just One More (ATV/18 Karat Gold — BMI/PROCAN)	68
Karma Chameleon (Virgin — ASCAP/Pendulum — adm. by Warner-Tamerlana — BMI)	1
Language Of Love (Hickory Groova/April — ASCAP)	53
Let The Music Play (Shapiro Bernstein & Co./Emergency — ASCAP)	17
Let's Pretend (Controversy — ASCAP)	46
Let's Stay Together (Irving/AI Grean — BMI)	52
Livin' In Desperate (Snow/Hook & Lina — BMI/ASCAP)	72
Look At That (Williesden — BMI)	89
Looks That Kill (Warner-Tamerlana/Motley Crua — BMI)	75
Love Has A Mind (Sweet Summar Night/Sudano/Saa This House — ASCAP/BMI)	79
Love Is A Battlefield (Chinnichap/Caraers —	

BMI/Makiki/Arista — ASCAP)	60
Major Tom (Southern — ASCAP)	82
Middle Of The Road (Hynda House of Hits/Clive Banks/ATV — London)	13
New Moon (Tritac Ltd.)	29
New Song (Warner Bros. Ltd. — BMI)	57
Nightbird (Welsh Witch — BMI/Sweet Talk/Thraa Hearts — ASCAP)	35
99 Luftballons (April — ASCAP)	20
Nobody Told Me (Ono — BMI)	11
Over My Haad (Franna Golda/Sookloozzy/Rightsong — BMI)	96
Owner Of A (Affirmativa/Warner-Tamerlana — BMI/Unforgettable — ASCAP)	2
Pink Houses (Riva — ASCAP)	12
Politics Of Dancing (Firstars — ASCAP)	36
Rappin' Rodney (Papar Clip/Original JB/Funggroova — BMI)	100
Read 'Em And Waap (Edward B. Marks/Neverland/Peg — BMI)	65
Rebel Yell (Bonaidd/Rock Steady/Rare Blue — ASCAP)	63
Red Red Wine (Tallyrand — ASCAP)	71
Remember The Nights (Clean Shaats — BMI)	43
Rock In America (Kid Bird/Rough Play — BMI)	86
Runner (Mark Cain, publ. by Intarsong, USA — ASCAP)	54
Running With Tha (Brockman — ASCAP/Dyad — BMI)	9
Save The Last Dance (Rightsong — BMI)	50
Say It Isn't So (Hot-Cha/Unichappell — BMI)	44
Say Say Say (MPL Comm./Mijac — BMI)	21
Send Me An (Australian Tumbleweed — BMI)	28

She Was Hot (Colgams-EMI — ASCAP)	73
She's Trouble (Chappell & Co./Sookloozzy — ASCAP/Rightsong — BMI)	56
Sign Of Fira (Colgams-EMI — ASCAP)	64
So Bad (MPL Communications — ASCAP)	23
Somebody's Watching (Jobata — ASCAP)	45
Stay With Me (Zabaldah — ASCAP)	49
Strip (Colgams-EMI — ASCAP)	85
Sweetheart Like (Special Rider — ASCAP)	92
Talking In Your (Foravar Endeavor/Romantics — ASCAP)	8
Tender Years (John Caffarty — BMI)	77
That's All (Pun/Warner Bros. — ASCAP)	10
Thriller (Rodsongs (PRS), adm. by Almo — ASCAP)	18
Think Of Laura (Another Paga — ASCAP)	7
This Woman (Gibb Brothers/Unichappell — BMI)	41
Time Will Ravaal (Jobata — ASCAP)	33
Twist Of Fata (Stephan A. Kipnar/April/Big Stick/Caraers — ASCAP/BMI)	22
Undarcover (Colgams-EMI — ASCAP)	87
Union Of The Snake (Tritac Ltd.)	40
Uptown Girl (Joal Songs — BMI)	90
Vitamin L (Bama, Div. of Sweet Records — ASCAP)	74
Wat My Whistle (Hip-Trip/Midstar — BMI)	84
Wrapped Around (Magnetic/Raggatta/Illegal Songs — BMI)	19
Yah Mo B There (Elsaman/Han-AI/ Kings Road — BMI/Geneveve/Rodsongs PRS/YellowBrick Road — ASCAP)	26
You Make My (Moonwindow/Zomba Entarprisas — ASCAP)	78
You're Looking Like (All Seasons/Corbatta Music Plus/Haarts Dalght — ASCAP/BMI)	70

⚡ = Exceptionally heavy radio activity this week

Ⓢ = Exceptionally heavy sales activity this week



REAL-LIFE THRILLER — Pictured above is singer Michael Jackson (r) descending a staircase during the shooting of a Pepsi-Cola commercial that went awry. Although hardly discernable here, Jackson's hair caught fire just moments before this picture was taken. On the left is Michael's brother Jermaine, obviously unaware of the dangerous situation.

Michael Jackson Burned But "Feeling Better" Now

by David Adelson

LOS ANGELES — Music superstar Michael Jackson suffered second and third degree burns over a palm sized area on the back of his scalp Jan. 27 while filming a television commercial in front of a live audience of 3,000 at the Shrine Auditorium here.

At the time of the accident Jackson and his brothers were taping a Pepsi-Cola commercial, one of two scheduled to be televised during the Grammy Awards Feb. 28. Reports have varied about exactly what happened, though it is known the group was performing a version of the hit "Billie Jean" with the lyrics recast as a Pepsi-Cola jingle when a special effects pyrotechnics device exploded, igniting the singer's hair.

Immediately following the pyrotechnics explosion, Jackson reportedly fell to the stage shouting for assistance. Jackson's brothers rushed to the singer's aid and

helped extinguish the flames. Authorities wanted to remove Jackson from the auditorium through a secluded exit, but the 25-year-old performer insisted on being taken through an exit where he could pass fans and wave to show them he was alright. Southern California television viewers became quite familiar with videotape showing Jackson being wheeled out on a stretcher, bandages over his head leaving just one eye and his forehead exposed, his one glittered glove constantly waving at the crowd of near panicked fans.

It is not known whether a technical error of the special effects or mistiming by the performer caused the mishap. Speculation has included contact with sparks from the ignition of smoke bombs or firecrackers, an uncalculated explosion of the devices, as well as a timing error on the part of

(continued on page 11)

Retailers Key Into NARM Grammy Merch Effort

by Jim Bessman

NEW YORK — With the 1984 Grammy Awards presentation just three weeks away, record retailers are once again riding the National Assn. of Recording Merchandisers (NARM) Grammy support bandwagon. Most dealers voiced pleasure with the provided NARM Grammy point-of-purchase materials and in most cases report little additional promotional effort, largely due to lack of coop advertising support for nominated product and the Grammy program's air date falling so close to traditional Valentine's Day and Washington's Birthday blitzes. Some merchants, however, have come up with their own ideas to further exploit the massive attention focused on the recording industry.

Over a million pieces of NARM Grammy-related display material are already at or on the way to thousands of record retail outlets across the country. This year, NARM has designed three new full-color 18-by-22-inch posters, one each highlighting the categories of "Album of the Year," "Best Pop Vocal Performance — Male," and "Best Pop Vocal Performance — Female." The tie-cut posters have been created for use both before and after the awards presentation, such that placement of a check mark next to the winning nominee on each poster will keep it up to date.

Another new merchandising aid available this year is a 36-by-6-inch banner, which provides the date and time of the awards show and also carries the "Discover Grammy Music" theme, retained from last year. Other materials back from last year's NARM campaign include adver-

tising art sheets which have been modified to resemble the new poster look, and 12-by-2-inch "Discover Grammy Music" title strips, changed in color from red, blue and yellow on white to red on white.

The NARM materials are being used almost exclusively at the Washington, D.C.-based Waxie Maxie chain, to "dress up the stores a little bit," according to vice president David Blaine. Blaine said that little additional Grammy promotion would occur there due to Valentine's Day and Washington's Birthday receiving the "lion's share" of February advertising. But next week, when a heavy advertising schedule is set in motion to honor those two holidays, key Grammy-nominated items will be identified in print media, though because of radio's "limited time frame" Grammy titles will go unmentioned on radio spots.

Grammy promotion efforts at the Long Island-based Record World/TSS chain also center around the NARM materials. Advertising director Ira Rothstein said that he sent out a memo to all of the chain's 50-plus outlets dictating placement of all NARM store materials onto either the store display screens or walls in cases where stores have no screens. Store managers must send snapshots of the displays back to Rothstein by Feb. 17, when he will forward them to NARM to document Record World/TSS support. Noting that the Grammy Awards interest tends to heighten consumer awareness of nominated product in-store, Rothstein said that many stores would run a singles promotion for appropriate titles which would be showcased on the stores "boat," centrally located step-down display

(continued on page 9)

Jem 1984 Releases Point Toward New Label Direction

by Fred Goodman

NEW YORK — After 10 years of being primarily known as a rock record importer, Jem Records has taken a new turn in 1984 by releasing a string of strong frontline domestic titles meant to compete in the mass market and establish Jem as a serious full-line company. Five new releases including titles by Elvis Presley, The Everly Bros. and Utopia, as well as two soundtrack albums, are spearheading the change, while the company continues to solidify its position as a major independent distributor with facilities in Texas, California and New York. The record company has also become a distributor for Sony Video 45s, and continues its programs with WEA International and numerous smaller labels. The net result is a company now involved in domestic issues, regional and national distribution of outside domestic labels, and the continued sale of imports.

"Jem is an American record company and we're involved in many different things," said company president Marty Scott. "In '83 we did things like the deal with WEA International, and opened an independent distribution facility in Texas which gives us three branches. And we also began to release product more vigorously

— we did 48 albums in '83. All as part of an effort to begin the next phase of Jem Records. In the fall of '83, we felt the time was right to take Jem to the next level."

That next level consists of concentrating on mass market titles, either manufactured or marketed by Jem. Leading the pack is "Elvis: The First Live Recordings," a \$6.98 mini-album featuring five previously unreleased live tracks from the Louisiana Hayride radio show recorded in 1955 and '56, the first release on a new label, The

(continued on page 11)

AOR Stays Tuned For The Future

by David Adelson

LOS ANGELES — 1984 is an uncertain year for AOR radio. Faced with the possibility of continued audience erosion and the increasing success of the Contemporary Hit Radio (CHR) format, AOR programmers are deciding what format adjustments must be made, and how large in scope those changes should be.

In Chicago, three CHR stations had higher Arbitron ratings than the highest rated AOR station, WMET. WMET experienced a .5 drop in ratings from the summer-to-fall book and has recently adopted an AOR format that incorporates more of the characteristics of CHR. According to program director Rich Meyer, AOR programmers, "have made some adjustments. I think the format itself got very stagnant in the early 80s playing too much library material." Meyer believes stations will adopt a lesser ration of oldies to current, and sees the coming years as a period that AOR is "refinding itself."

Tommy Hedges, program director at Los Angeles' AOR giant KLOS-FM doesn't believe major adjustments are needed in the southern California market. Despite a decrease in ratings and the overwhelming success of CHR overall market leader KIIS-FM, Hedges points out that, "despite KIIS' incredible numbers we still remain #1 in the target demo of men 18-34." The radio veteran doesn't believe AOR stations continue to perceive themselves as album stations. "What we have evolved into is a situation where we're playing the hits just like everyone else, but we are using the rock and roll imaging to target to a particular

(continued on page 23)

Cash Box Relocates Big Apple Offices

As of February 3, Cash Box relocated its East Coast offices to 330 West 58th Street, #5D, New York, New York 10019. The phone number — (212) 586-2640 — remains the same.



TOTAL RCA EXPERIENCE — Total Experience Records executives and artists gathered with RCA Records officials in New York to celebrate an exclusive worldwide agreement where RCA will now manufacture and distribute Total Experience product. The new association was christened with a party held Jan. 18 at New York's Club A. Pictured above at the celebration are (l-r):



Bob Summer, president, RCA; George Albert, president and publisher, Cash Box; Lonnie Simmons, president, Total Experience; Jose Menendez, division executive vice president, RCA; Gap Band members Robert, Ronnie and Charlie Wilson; Summer; Simmons; Alisa Peoples, and Calvin Yarbrough of Yarbrough and Peoples; Gregory Williams, lead singer of Switch; and Jonah Ellis, producer.

BUSINESS NOTES



JASON SCORCHES EMI/AMERICA — The Nashville Music Group (NMG) and its president, R. Eli Ball, hosted a party January 28 to celebrate the signing of Jason and the Scorchers to EMI/America Records. The party, which followed a sold-out performance at the Exit/In in Nashville, was held at the legendary Tootsie's Orchid Lounge and attracted quite a cross section of music industry types, artists and press. Pictured at Tootsie's (l-r) are: Jack Emerson, the Scorchers' manager; Steve Ralbovsky, EMI's east coast manager of A&R; Jeff Johnson and Jason Ringenberg of the group; R. Eli Ball, executive producer of the Fervor mini-LP; Warner Hodges of the group and Frances Preston, vice president of BMI.

U.S. Opposes ASCAP/ABC-TV Move

NEW YORK — The United States Dept. of Justice last week opposed a motion put forth by the American Society of Composers, Authors, and Publishers (ASCAP) whereby ASCAP would not have to grant a per-program performance license to any TV network which already has a blanket license for music repertory of Broadcast Music, Inc. (BMI). The federal government's opposition came in the form of a memorandum delivered to the U.S. District Court for the Southern District of New York, and specifically addressed ASCAP's goal of denying ABC-TV's request for a quote on a per-program license fee, which ABC has sought for more than two years.

Since 1950, when the government and ASCAP agreed to modify a 1941 judgment continuing but restricting ASCAP's blanket licensing system, ASCAP has been required to make a per-program license available to any radio or television broadcaster desiring one in place of a blanket license. Extensive negotiations between ASCAP and ABC over an ASCAP per-program license quote began over two years ago at ABC's request, then broke down to the point where last Nov. 22, ABC filed a motion requesting Judge Edmund L. Palmieri of New York federal court to force ASCAP to provide the per-program license as agreed in the modified judgement.

On Dec. 21, ASCAP opposed the ABC move and at the same time initiated the current motion to modify the judgment. It took the position that it should not be forced to issue a per-program license to a TV network which holds a blanket license from BMI because such action would inhibit competition, resulting in ASCAP members being forced to leave the society and join BMI in order to have their music performed on that network. In the case of ABC, its blanket license from BMI runs through 1985, during which, according to ASCAP, ABC would face an incremental cost-per-program for programming containing ASCAP music, a fee which would not apply to BMI music covered under the BMI blanket license.

In responding to this and other ASCAP claims, the Justice Dept. contended that a per-program license to ABC could possibly be "procompetitive" since "it could facilitate ABC in obtaining its needed music performance licenses through direct licensing or source clearing, and, in any event, it could produce increased competition between ASCAP and BMI in the prices they charge for blanket licenses." The government added that competition could be stifled only if BMI would charge networks "artificially low fees" for its music performance licenses. But it asserted that ASCAP's evidence in supporting a conclusion that anticompetitive effects were probably "woefully inadequate," and maintained that should such an anticompetitive situation arise in the future, the federal court's continued jurisdiction over the original ASCAP judgment could then be modified to protect ASCAP from "significant competitive harm."

At press time, an ASCAP spokesman would say only that reply papers would be filed on Feb. 21 with the expectations that the reply would "prevail."

"Gambler" Part Of Rogers' CBS Pact

NEW YORK — Kenny Rogers will star in a new television mini-series based on his hit song "The Gambler" as part of a long-term agreement with CBS Entertainment. Besides the mini-series, the agreement involves all types of television programming including variety specials and movies made for television, all totaling eight hours in length.

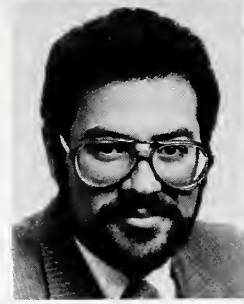
Four of the eight hours will be taken up by the "Kenny Rogers as The Gambler" mini-series, which begins production in 1985 with the same writer, director and producer as the two previous Rogers' "Gambler" outings. Rogers most recently played the title character of one of his biggest country hits last November in the mini-series "Kenny Rogers as The Gambler, The Adventure Continues," which placed third and fourth among all TV movies shown in 1983. The first "Gambler" TV film was the most-watched made-for-television movie of the 1979-80 season. The two "Gambler" presentations are among six CBS Network projects which Rogers has undertaken in the last five years.

Rogers new agreement with the network additionally includes an hour-long Christmas special for broadcast in December, 1984, and three more hours of programming, details of which will be announced later.

EXECUTIVES ON THE MOVE



Davi



Schoenfeld



Middleworth

D'Agostino Named — Doreen D'Agostino has been named national progressive promotion manager for Capitol Records operating out of the label's New York office. She joined Capitol in 1977 as east coast press and artist relations coordinator and in 1980, she was promoted to manager, east coast press and artist development.

Paramount Home Video Expands — Paramount Home Video has expanded its national marketing organization with the appointments of four regional sales managers. Appointed as manager, sales for the western region, Susan Hatfield joins Paramount Home Video from RCA Video Discs, where she held a similar position. Jack Kanne, most recently national sales manager for Commtron, is Paramount's new manager, sales, for the southern region. Based in Chicago, Paramount's Manager, sales for the midwest and Canada is Jeri Elster. For three and a half years prior, he served as key accounts manager, west coast, for Sound Video Unlimited. Paramount's new manager, sales for the eastern region is Linda Rosser. She has relocated to New York City from Phoenix for Paramount, where she manages a region which stretches from Ohio east to Maine, and south to Virginia. Also the appointment of Diane Moy as promotion manager has been announced. Previously, she was advertising and promotion coordinator at KNBC-TV and traffic manager at Leo Monahan and Associates.

Krasnow Named — Mitchell Krasnow has been named A&R representative/inter-national for Elektra/Asylum Records. He was named A&R representative in June 1983.

Davi Appointed — Dick Davi has been named director, advertising/creative services for CBS/Fox Video. Davi joins CBS/Fox Video from Fletcher-Walker-Gessell, where he was vice president and creative director, advertising and public relations, for 10 years.

Schoenfeld Appointed — The Recording Industry Association of America (RIAA), has announced the appointment of Joel M. Schoenfeld as associate general counsel for the organization. Schoenfeld adds associate general counsel duties to his current role as RIAA special counsel and director, anti-piracy operations.

Middleworth Named — Forrest Hills Music, Inc. has announced the appointment of Glenn Middleworth as professional manager. He has been associated with RCA Records for the past three years.

Sklanowsky Named — Skip Sklanowsky has been named regional sales manager for Peter Pan industries and will cover 12 western states, including Hawaii. Prior to joining Peter Pan, he was district sales manager for Minnetonka of Minnesota.

Changes At Vestron — Janice Whiffen has been promoted to national sales director, for Vestron Video. She was previously national sales manager. Maurie Perl has been named national press manager. Prior to joining Vestron Video, she most recently served as manager, program publicity for The Entertainment Channel. And Sharon Streger has been promoted to director, creative services.

Vestron Announces Promotions — Vestron Video's national sales department has announced recent promotions. Kathy Callahan has been named regional sales director (southeast) from regional sales manager; Dick Pinson has been named regional sales director (west coast) from regional sales manager; Michael Karaffa has been named regional sales director (northeast) from regional sales manager, and Fred Toedtman has been named regional sales director (midwest) from regional sales manager. Sandra Sharpe-Thomas has been named sales and customer service manager from supervisor of sales and customer service; Martha Carolon and Chris Anderson have been named sales representatives from sales coordinators.

Changes At MCA — MCA Music has announced the appointment of Scott James as manager of motion picture and television music. He will act as liaison between MCA Music and film and television production companies. James has been with MCA Music for four years. Also announced was the promotion of Lynda Riheldaffer to coordinator of copyright and information services.

Johnson Named To CBS Songs VP Post

NEW YORK — David H. Johnson has been named vice president, business affairs, CBS Songs. He will be responsible for worldwide business affairs operations of the CBS Songs Division, which is within the CBS/Records Group. These activities include contract negotiation, licensing and copyright administration.

Since May, 1983, Johnson had been associated with the New York entertainment law firm of Mayer, Nussbaum, Katz & Baker. He had previously served CBS since 1975, when he joined as an attorney for the Columbia Group section of the CBS Law Department. In 1979 he became a senior attorney in the records section, moving up to assistant general attorney in 1980. In 1981 he was named director, business affairs, CBS Cable.

Kramer/Reiss/Patricola Merger Announced

LOS ANGELES — The merger of the public relations firms of Kramer & Reiss and Susan Patricola has been announced effective February 1, 1984. The new Kramer/Reiss/Patricola Public Relations primarily represents motion picture and television personalities and product and has added both music and corporate divisions. The firm has moved to larger quarters, their current address 9100 Sunset Boulevard, telephone (213) 274-9428.

Yes LP Is Platinum

NEW YORK — Yes' current LP "90125" has been certified platinum by the Recording Industry Assn. of America (RIAA) for sales of more than one million copies. It is the first new studio album by the group in three years.

REVIEWS

ALBUMS

OUT OF THE BOX

ELVIS: THE FIRST LIVE RECORDINGS



ELVIS: THE FIRST LIVE RECORDINGS — Elvis Presley — Music Works PB 3601 — List: 6.98

Fans of the King will jump at this collection of recordings from the *Louisiana Hayride* radio show in Shreveport, Louisiana at the very beginning of the singer's career in 1955-56. Of the five musical cuts, four were recorded before Presley had achieved any notoriety. The fifth, a spectacular rendition of "Hound Dog" was recorded during Elvis' last appearance at the Hayride, right after his first wave of television gigs including the historic *Ed Sullivan Show* performance. The overwhelming screams of the young girls heard in the audience quite possibly marks the first display of rock and roll hysteria that would follow the pop idol throughout his career. This record is not only a must for Elvis fans, but for any collector of vintage rock.

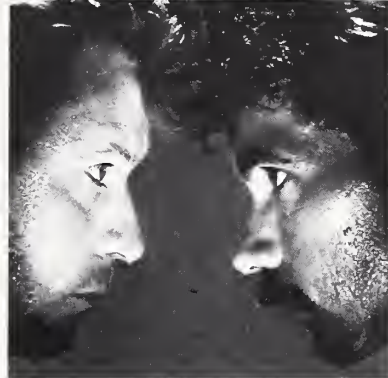
NEW AND DEVELOPING



TIGGI CLAY — Tiggi Clay — Morocco 6067CL — Producer: Tiggi Clay — List: 8.98 — Bar Coded

This album marks Motown's first release on the rocking Morocco label. Tiggi Clay consists of three talented musicians led by Flizzy Qwick on vocals, and the album is a high spirited fusion of pop, dance, and rock that could just as easily be heard on a new music station as it could on Top 40 radio. The tunes are original, engaging and all first rate. "All Baba" displays intricate vocal harmonies as well as a piercing guitar solo. "Billy Was A Good Time," which shows the humorous side of the band, was written by keyboard player Romeo "Breath" McCall. The band defies a particular genre label, and appears to have the capability to touch on a number of different markets.

OUT OF THE BOX



HALL & OATES (RCA JB-13714) **Adult Education** (3:59) (Fust Buzza/Hot Cha/Unichappell — BMI) (D. Hall/J. Oates/S. Allen) (D. Hall/J. Oates/B. Clearmountain)

The other new single from Hall & Oates' "Rock 'N Soul Part 1" collection, "Adult Education" is already a staple on AOR and UC radio and promises to eclipse its predecessor "Say It Isn't So." Over the last few years Hall & Oates have tallied an unbroken string of hits not matched by any other contemporary band, American or otherwise. As the reigning champions of blue-eyed soul, the duo has pilled a sound equally accepted by rockers and black music fans, and this single — edited down from the dance remix — is adventurous in its snubbing of Top 40 conventions. Recorded at New York's Power Station with assistance from Chic commando Nile Rodgers.

SINGLES

NEW AND DEVELOPING



THE SYSTEM (Mirage 7-99786) **I Wanna Make You Feel Good** (3:53) (Science Lab Music/Green Star Music — ASCAP) (Murphy, Pesco & Frank) (Producers: Mic Murphy and David Frank)

The "You Are In My System" guys are back with promises of forthcoming pleasure, which this tune ably delivers in full. Mic Murphy and David Frank continue to show a firm grasp on the pulse of today's sound, as evidenced by the bubbling-over multi-rhythm track, synth shimmerings, and high-end soul vocal posturings. But the duo's sparing production touch allows every keyboard splash and percussion layer to shine through crisp and clear. As for the music, a simple descending melodic line flowers into an upturned chorus that hooks the listener immediately.

FEATURE PICKS

POP

SOFTWARE — Grace Slick — RCA AFL 1-4791 — Producer: Ron Nevlson — List: 8.98 — Bar Coded

Grace Slick proves once again that there are few others that can convey the moods or messages of a song like she can. Sounding as fresh as she did when she sang her first words with the Airplane years ago, Slick has assembled a fine supporting cast to produce a record that will please her legion of fans as well as earn her some new ones. Along with Peter Wolf, Slick has composed all but one of the tunes on the album. The lyrics are piercing, especially Slick's comment on the mechanization of today's society in "All The Machines." Other cuts worth particular attention are the moody "Through the Window," and the introspective "Rearrange My Face" which features unflinching percussion by Michael Spro. Grace Slick continues to show old rock stars don't always fade away, some of them just keep on keepin' on.

REUNION CONCERT — The Everly Brothers — Passport PB 11001 — Producer Tony Clark — List: \$13.98

This LP includes 25 live cuts recorded at The Albert Hall September 23, 1983 for an HBO television special. The greasy hair is now a styled blow dry, but Don and Phil Everly never sounded more true to form as they rattle off classic after classic. The off-setting pitches of their voices that combine to form those legendary harmonies come blazing forward in this recording. Take your pick from such greats as "Wake Up Little Susie," "Bye Bye Love," "When Will I Be Loved," or "Bird Dog." An extra added treat is Albert King on guitar who truly rises to the occasion. After hearing this one, all you want to know is why they waited so long.

New And Developing

WINGS OF FIRE — Robert Hazard — RCA AFL 1-4866 — Producer: David Kershbaum — List: 8.98 — Bar Coded

Robert Hazard's debut LP follows his five-song debut EP release last year. In the tradition of "Change Reaction" and "Escalator of Life," two popular cuts from that waxing, this album contains more sci-fi synthesized, high energy rock. Hazard's deep voice has a great range displayed throughout the record, particularly notable on "Fire On Fire" and "Undercover Lover." His looks and sexy voice are combined with material that produces a potential teen attraction. So far, the album has received some new music airplay but is also likely to attract the ear of AOR programmers. Hazard, it might be noted, wrote the current Cindy Lauper hit "Girls Just Wanna Have Fun."

RANSOM NOTE — Dear Enemy — Capitol ST-12295 — Producer: Peter McIan — List: 8.98 — Bar Coded

The Australian invasion continues, and Dear Enemy appears to be carving another niche in the charts for those boys from down under. This techno-pop collection of upbeat rockers might debut on the modern music playlists but is bound to appeal to AOR and Top 40 radio audiences as well. Musically the band is tight, especially keyboardist Martin Fisher, who provides a background melody for Ron Martini's energized vocals and the intricate weaving of the guitars of Les Barker and Chris Langford. Particularly noteworthy are the space age "Computer One," the mainstream "Talking To You," and the high voltage "On The Line." This band shows that the Australians can export many different types of rock, and with steady commercial success.

BON JOVI — Bon Jovi — Mercury 814982-1 M-1 — Producer: Lance Quinn and Tony

(continued on page 28)

FEATURE PICKS

POP

QUEEN (Capitol B-5317)

Radio Ga-Ga (4:24) (Queen Music Ltd./Screen Gems — BMI Music Inc. — BMI) (Roger Taylor) (Producer: Queen/Mack)

Picking up where Costello's "Radio Radio" left off, Freddie Mercury herewith moans that his "only friend through teenage night" has become "radio ga-ga." Whether or not his stinging indictment rings true, current programmers will undoubtedly heed the call in order to prevent their programming from becoming "background noise." The multi-format pleaser is from Queen's new "The Works" LP.

BIG COUNTRY (Mercury 811 450-7)

Fields Of Fire (3:28) (Virgin Music, Inc. — ASCAP) (Big Country) (Producer: Steve Lillywhite)

Big Country's big sound is if possible, more impressive in the followup to their debut hit "In A Big Country." A heavy martial drumbeat sets up the group's tonal identity of piercing guitar notes. A nod to the homeland discernable in the repetition of a familiar Scottish folk theme in the guitar instrumental segments again positions this band's offering in its own musical territory.

HERB ALPERT (A&M 2621)

Oriental Eyes (3:55) (Irving Music/Calquin — BMI) (J.C. Calderon) (Producer: H. Alpert)

Despite its title, "Oriental Eyes" bears trumpeter Alpert's patented Spanish sound, familiar to listeners worldwide. The lilting ballad is spiced with subtle percussion flourishes, and Alpert's full-toned attack is relaxed and sure-footed. A solid departure from his uptempo work of recent years.

New And Developing

LESLIE (Stonehenge KSH 1984)

Letter To Michael (2:58) (William Junior/McAlpin Music — ASCAP) (B. Kirkland) (Producer: B. Kirkland)

A soliloquy ballad. Vocalist Leslie pines for a distant and unobtainable Michael whom she knows only through his television performances. Something of a novelty, the track relies strongly on delicate electric keyboards and a strong string section. Gifted with a broad vocal range, Leslie adds a sense of immediacy and personality to this independent release.

THE FLIRTATIONS (D&D DDS5501)

Earthquake (4:50) (Skrach Music) (Ian Anthony Stevens) (Producer: (Ian Anthony Stevens)

Ian Anthony Stevens has composed and arranged with Winston Sela a breezy, synthesizer-laden future hit. Earthquake "trembles" thanks mainly to the resounding bass drum, and piercing synthesizer leads, complemented by strong vocal work. The quick pace and steady beat will ensure everyone will be shaking to this one. The tune has the potential to cross airplay boundaries, and should prove especially appealing to CHR and dance stations.

STACY LATTISAW & JOHNNY GILL (Cotillion 7-99785)

Perfect Combination (4:09) (Bellboy Music — BMI, Gratitude Sky Music — ASCAP) (Preston Glass & Narada Michael Walden) (Producer: Narada Michael Walden)

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POINTS WEST

ART MONSTER ALERT — Quick: Which female recording star dresses in black, has one of the most expressive voices in modern music, affects an androgynous style and uses lots of video during her concerts to snazz things up? Need another clue? Okay. She also plays a violin with a piece of recording tape stretched across the bow to . . . By now you've probably guessed that the persona in question is none other than performance artist **Laurie Anderson**, whose second LP, "Mister Heartbreak," is slated for release shortly. Although originally skedded to be unleashed as an EP late last year, those plans were dashed due to the amount of superstar product out around Xmas season. Although an advance copy of the disc was even reviewed in the *Los Angeles Times*, the vinyl was never shipped. The new record includes some of the material from the EP, such as the tune "Sharkey's Day," but most of the stuff has never been heard before. One song, "Excellent Birds" is a remixed version of a ditty done on the New Year's Day special on PBS, *Good Morning, Mr. Orwell*, and was co-authored by **Peter Gabriel**. Besides the full-fledged long-player, Anderson also has a new book called "United States" scheduled for spring, and she'll begin a tour at the end of April which'll continue through June. For those followers of the kooky, creative artist who can't wait for either the LP or the live tour, an exhibit entitled "Laurie Anderson: 1969-1983" is currently at UCLA's Frederick S. Wight Art Gallery in Westwood, Calif. and it features a batch of her unreleased recordings, drawings, video pieces,



THE BUDDY SYSTEM — Buddy Miles (r) whose illustrious past includes a stint as Jimi Hendrix' drummer in "The Band of Gypsies," recently joined John Lee Hooker and his band in a free concert given by Hooker at San Quentin Prison, where Miles is a member of the house band.

storyboards, photos and sculptures.

THE SANTA ANITA BLUES — Renowned composer **Burt Bacharach** removed his prize-winning filly **Heartlight No. One** from a race at Arcadia, Calif.'s Santa Anita thoroughbred track Jan. 29 after two track vets asked that the horse go through extra callisthenics to prove it was prepared to race. According to the composer, the decision to scratch the horse from the La Canada Stakes race cost him \$150,000 — the grand prize money he would have received if Heartlight No. One had won the event. The entire track went into a frenzy when it was announced that Bacharach had decided to take his horse out of the race, and he later asked for a Racing Board investigation to find out the facts about the incident.

HAIL TO THE CHIEFTAINS — The U.K.'s premier Irish traditional folk group, **The Chieftains**, arrived in Los Angeles last week to perform a few venues, ranging from a large hall at Pasadena's Ambassador Auditorium to a much more intimate gig at L'Ermitage, one of Hollywood's swankiest inns. The L'Ermitage date was part of the hotel's "Concert at Dusk" series, and the band played there before about 60 specially invited guests. The series was developed exclusively for folks staying at the hotel and members of Le Club de L'Ermitage, a charity org created by **Severyn Ashkenazy**. Other artists in the series have included classical guitarists **The Romeros**, **The Amadeus String Quartet** and **Leonard Pennario**. While he was in town, the Chieftains' chieftain **Paddy Moloney** spoke with Points West about the band's travels, the state of Irish music today, and the popularity of bagpipe music around the world. Look for the interview in next week's column.

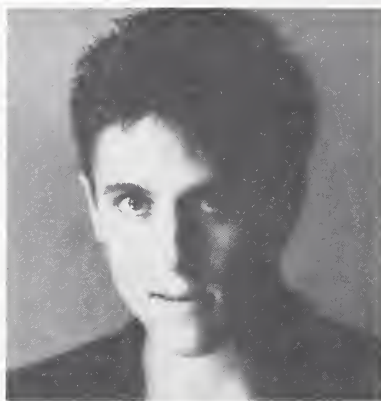
SLAM (URGI) DANCE (OOFI) SUIT (AWWFI) AGAINST (OW!) OINGO BOINGO — A 46-year-old woman from Orange County has filed a law suit against A&M rock group **Oingo Boingo** claiming she broke her leg when she was trounced by slam dancers during a show at the Pacific Amphitheatre in Costa Mesa last August. The woman, **Mary Ann Spencer**, also plans to sue opening act X; the Amphitheatre's administrators, the State of California's 32nd Agriculture Association and Ticketron. The suit asks for State of California's 32nd Agriculture Association and Ticketron. The suit asks for \$100,000 in damages. According to Spencer, whose tastes run more toward classical guitarist **Andres Segovia** than schizo-rock ringleader **Danny Elfman**'s yowls, she was tossed around in the air "like a volleyball" by a gang of marauding youths when she chaperoned her 13-year-old niece to the concert. The woman referred to the incident as a "mob scene" and claims that about 40 teens piled on top of her as well, crushing her leg. She and her attorney have told the press that the parties named in the lawsuit should have warned ticketholders that the event could be dangerous to their health.

SHORT CUTS — Alex Gibson, formerly with **The BPeople** and currently heading up his own band, **Passionnel**, has just signed an exclusive three-year contract with the Bug Music Group . . .

Madness has a new record coming out called "Keep Moving" later this month . . . "Three of a Perfect Pair" is the title of **King Crimson**'s latest album, due March 19 . . . **NRBQ** and its manager, wrestling rowdy **Captain Lou Albano**, recently celebrated its fourth anniversary together. Albano has been the subject of a song by the group on the "Tapdancin' Bats" LP entitled "Captain Lou" which was previously available only at wrestling bouts. Of course, the obese manager — who handles such World Wrestling Federation pros as **The Wild Samoans** and **The Magnificent Morocco** — can also be seen in **Cyndi Lauper**'s video of "Girls Just Wanna Have Fun." Now that Capt. Lou has made inroads into the music management biz, we're waiting for **Andre The Giant** to release a rap maxi-single . . . Congrats to **Kragen & Co.** veep of creative services **Harriet Sternberg**,

(continued on page 28)

NEW FACES TO WATCH



Baxter Robertson

RCA recording artist **Baxter Robertson** has lived most of his life playing and composing music. The culmination of these efforts is his EP "Panorama View," which displays his abilities as a composer as well as his affection for straight ahead rock and roll.

Raised in northern California, Robertson was influenced by many of the local bands that performed during his youth. He points to the **Jefferson Airplane**, and **The Steve Miller Band** as two particular strong role models. "I've always liked the vocal groups" he says, explaining it was his exposure to these bands that led to the heavy emphasis on vocal quality throughout his work.

Robertson was also strongly influenced by the first British Invasion. Bands like **The Who**, **Traffic**, the **Jeff Beck Group** and the **Yardbirds**, left a permanent impression on the aspiring musician. The obvious influence traditional blues had on these bands led Robertson to explore the roots of rock, an interest that still holds strong today. He states, "In high school I took a healthy interest in **Big Joe Turner** and **Albert King**, among other blues greats, but right now I think the younger blues bands need a little bit more exposure."

Robertson's exposure to music occurred early in life. By the age of 13 he was playing the piano, walling on the sax and playing chord progressions on the guitar. He had always known that he was destined for a career in music, and this led him to pursue a degree in music composition and theory from UCLA.

According to Robertson, he received a valuable education on the road as well. He and his band paid their dues as performers playing such hot spots as an old hotel in Missoula, Montana, a place he won't soon forget. "It was sort of like being in prison," he recollected. "It was the oldest building in Missoula and a real sleaze bag hotel. The rooms didn't have bathrooms — there was just one tiny bathroom in each hallway that everyone shared. The downstairs bar had had at least a million owners in the last hundred years and it had several paint jobs that all showed through." He explained the bar had a diverse clientele. "The pensioners who lived there hung out all day, sipping beer, and got drunk. Previously it had been a cowboy bar so you still had the cowboys and Indians coming in there and fighting all

the time, and then two guys bought it when we started playing there, and the local college kids caught on to it. So you'd have the drunk pensioners, the cowboys and the Indians, the sophisticated college kids all in one bar, and you'd see these kids dancing with old toothless ladies. It was the wildest crowd you've ever seen, it was totally insane. But we had a lot of fun, 'cause it was one of those magical types of atmospheres where everyone just got rowdy."

After years of odd gigs, lots of patience and hard work Robertson has settled in Los Angeles where he is continuing to develop as a songwriter. He explains, "I want my songs to tell things about life that everyone can relate to and hopefully make people see familiar things in a new light." He composed all the tunes on his debut "Panorama View" and collaborated with band member **Alan Maggini** on the poignant cut "Face to Face."

Robertson realizes the difficulty of making it as a song writer. He spoke of the time when he was concentrating solely on his compositions. "I was kicking around town, and one day my wife kicked me and said, 'do what you want to do, be an artist.' From that point on I have never separated being a songwriter with being a performer. I write songs to perform with the band, to do my thing and to say what I want to say. Songwriting and performing are synonymous with me."

Robertson expressed his understanding frustration with the difficulty of getting attention from radio stations. Realizing the hurdles new bands must overcome, he asked, "How can you get them to listen to your record when they have a whole bin to listen to from the week before they haven't even gotten to yet, and they've still got superstar product coming in?" Robertson's belief in his music as well as having a strong label behind him, leave him optimistic about radio exposure. He notes that major markets stations are playing some cuts, and some have listed the EP as a strong add.

Robertson credits his band for much of his recent success. The group is comprised of **Maggini** on lead guitar; **Jay Bodean**, vocals and bass; **David Adelstein**, synthesizers; **Gary Durett** and **Tom Fillman** on drums. Robertson emphasizes the importance of a tight-knit band, and is quick to point out the group effort of their latest production. The band tried to instill energy into all the cuts on **Panorama View**, he explains. An energy that Robertson considers vital. He points out the versatility of the band on such diverse cuts as "Silver Strand" and "Panorama." "We have attempted to put the excitement of our live performances on vinyl."

The band has most recently been playing in the Los Angeles area, and hopes to continue performing live. According to Robertson, "We have two goals: one is to play every city in the country, and the other is to make another record as soon as possible."



RCA PACTS MR. MISTER — RCA Records has signed Los Angeles rock group **Mr. Mister**. Pictured in the band's hometown are (l-r): **Paul Atkinson**, division vice president, A&R, contemporary music, west coast RCA Records; **Richard Page** of the group; **Jose E. Menendez**, division executive vice president operations, RCA Records; **Steve Farris** of the group; **George Ghiz**, the group's manager; and **Steve George** and **Pat Mastelotto** of the group.

Crocker Case Dismissed

NEW YORK — Assault charges against New York urban/contemporary station **WBLS** program director and air personality **Frankie Crocker** were dismissed in New York last week, following six months of litigation.

Crocker had been accused of assaulting former Penthouse centerfold **Carmen Pope**.

CSA Wants Members

LOS ANGELES — The **Canada Songwriters Association**, a nonprofit organization "dedicated to the needs, advancement and promotion of Canada songwriters," is currently seeking new members.

All interested parties may contact the organization at 1 Nicholas Street, suite 1400, Ottawa Ontario K1N 7B7 or by calling (613) 234-7839 for further information.



BAD TO THE BONE — George Thorogood (c) relaxes backstage at *The Spectrum* in Philadelphia with Bo Diddley (l) and John Lee Hooker (r). Hooker was featured as Santa Claus in Thorogood's "Rock and Roll Christmas" video while Diddley appeared in the "Bad to the Bone" clip.

Retailers Key Into NARM Grammy Merchandising Effort

(continued from page 5)

pieces.

Like Blaine, Rothstein noted the concurrence of the Grammy Awards and Valentine's Day promotions and said that his stores were also using the NARM-supplied Valentine's Day promotional materials at the same time.

At Minneapolis' Great American Music Co., advertising and promotion director Kenn Wolfe was still ironing out the specifics of his chain's Grammy support plans. "There will definitely be displays, of course, and special discounts on the grammy stuff," said Wolfe, who added that no special advertising was in the works since "virtually all the titles are older albums, so there's no co-op ad money available."

Thomas Lopez, who manages the seven-store Rose Records Chicago headquarters outlet on S. Wabash, also referred to the age of Grammy nominated product in reporting no forthcoming Grammy advertising. On the display side, however, Lopez said that window space was being filled with cards denoting all nominated artists, and that an entire bin — containing as many as 70 titles — had been set aside for nominated product.

Rose Records has also stickered nominated product with Grammy nominee stickers, though these must be left over from last year's stock since NARM has not provided them this year. Lopez said that for added effect, all store employees would wear the stickers in order to elicit consumer response.

Grammy product will not be featured on in-store turntables at Rose, reported Lopez, citing a desire not to slight or favor any one artist or company.

Offering a similar argument was David Alexander, head of advertising at the Cambridge, Mass.-based Strawberries Records & Tapes chain, who has declined to play Grammy product in store "because we did they'd turn into CBS stores!"

But Strawberries is one of the only dealers contacted showing much of a promotional Grammy effort beyond the NARM materials. In conjunction with Boston station WBCN and *The Boston Phoenix*, the chain's 22 Boston area stores will hold a drawing to award a pair of tickets and transportation and accommodations for the Grammy Awards show in Los Angeles. Entries are available at the stores and additional blanks will probably be printed in the *Phoenix*.

Besides fully utilizing the NARM

materials, the Camelot Music stores are also expanding upon them by sale-pricing all "Album of the Year" nominees at \$7.99. Individual store managers will then have the opportunity to plug additional nominated product into the sale displays to spotlight either regional favorites or overstocked items, though these pieces will not be on sale.

For the first time at Camelot, NARM support materials will also be sent out to the approximately 70 Camelot-leased departments in the Fisher Big Wheel department store chain which has locations in Ohio, West Virginia, Michigan and Pennsylvania.

Camelot's marketing director Bill Rees expects the Grammy promotion, following on the heels of the chain's current "Record Breaking Days" major event promotion, to keep the sales flow and momentum going through March. "It should be a good show and have a major sales effect so long as Michael Jackson is in shape," said Rees, noting the heavier-than-ever buildup for this year's show based on Jackson's dozen nominations and his recent garnering of eight American Music Awards.

At Atlanta's Turtles Records & Tapes chain, buyer Bob Hogan reported little Grammy preparation except for having enough Jackson product on hand. "It's our major concern," said Hogan. "Needless to say, we'll be needing a lot of Michael Jackson when it's over with..."

First Anti-Piracy Raid In Guam

NEW YORK — The first copyright infringement actions ever carried out in Guam occurred on Jan. 15 when allegedly illicit sound product and related duplicating equipment valued at \$9.54 million was confiscated during several seizures. The actions, which netted over 4,900 alleged counterfeit and pirate cassettes and 947 master tapes, were carried out by FBI agents with assistance from the Recording Industry Assoc. of America (RIAA) Anti-Piracy Unit staff and local police.

At the residence of Renato C. Sulvestre, 358 master tapes and 14 high-speed duplicators were seized. Another 589 masters and nine duplicators were seized at the home of Pompey R. and Carmella Dominquez. In addition, eight seizures were made at two booths owned by these parties at the Harmon Industrial Flea Market, and search warrants were executed at two of their vehicles. Suivestre's

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EAST COASTINGS

MORE BEATLEMANIA — With the celebration of the 20th anniversary of the Beatles arrival in America in full swing, retailers and manufacturers have been mobilizing around the event in order to further fuel omnipresent interest in the band. And while Capitol Records and others have been reminding us just what the Beatles mean in the lives of all of us, there has always been a hardcore group of fans who need no reminder. Among those who have been catering to the faithful are Mark and Carol Lapidos, who have been heading up Beatlefest, a traveling convention and flea market devoted to the Fab Four, since 1974. "I was working at Sam Goody's in '74," Mark Lapidos recently told us, "and I realized that it was the 10th anniversary of the Beatles arrival in America and thought it should be celebrated. So I knocked on John Lennon's door."

Harry Nilsson opened it. When I told John what I wanted, he said 'I'm all for it — I'm a Beatles fan, too.' Our first show was in September of '74 at the now-defunct Commodore Hotel, and we had to turn 1,000 people away. And then we had a lot of requests for more Beatleests and started doing them all over the country." Aside from giving Beatle fanatics a chance to indulge their passion, the Lapidos-run events have always had a charity tie-in via raffles of rare Beatles memorabilia, with Lennon having selected Phoenix House as the first recipient back in '74. And with this year marking both the 20th anniversary of the group's arrival here and the 10th anniversary of Beatlefest, the Lapidos's are going big with a large-scale benefit for The Spirit Foundation, the National Coalition to Ban Handguns, and U.C.L.A.'s Friends of Handicapped Children on Friday, February 17 at the New Jersey Meadowlands Hilton Hotel. Among those slated to perform are Nilsson, Steve Holly of Wings, and Phoebe Snow, Richie Havens, and Tiny Tim, with guest appearances by Mike McCartney, Shea Stadium concert promoter Sid Bernstein, and photographer Bob Greun. Among the items to be auctioned at the benefit are a T-shirt autographed by Paul and Linda McCartney, Ringo Starr and Barbara Bach, George Harrison and Yoko Ono; A "Sgt. Pepper" album autographed by Paul, George and Ringo; autographed items donated by Yoko; the hat worn by Victor Spinette in *Help* and other items. Additionally, a charity raffle will award a grand prize trip for two to England that includes a three-day Mersey weekend in Liverpool. The Friday night dinner will be followed by the usual blowout Beatlefest on Saturday and Sunday, which features six rooms of nonstop 24-hour videos and 50 different films, a Beatles fleamarket (where you can still find Beatles bubblebath), a museum, art contest, trivia contest, and battle of the soundalike bands. Further information on the dinner as well as the fest — which is also slated for the Meadowlands Hilton — is available by contacting the Lapidos's at (201) 666-5450.

WEBBER MAKES A CLEAN BREAK — After seven years as one of the industry's premiere independent new music promo men, Joel Webber has shuttered his operation. But the music melster is far from ready to retire to a little cottage in Boca Raton; rather, he's turning his attention to his recently formed Uproar Records and management. "Basically, there are two reasons I'm leaving promotion," Webber recently told us. "The first is I'm tired of it — promo's a real burnout business — and second, as much as I love AOR, I think 1984 is gonna be a dull year so this is the time to see about next year." As a cofounder and partner in the annual New Music Seminar, Webber has become accustomed to trying to predict trends and changes in both the industry and musical tastes. "I can't help but think after seven years that you have to be able to anticipate changes if you're going to do anything," he said. And what does he anticipate? "I think that in the next two years we'll be seeing interesting music from the U.S. streets. Very, very accessible things that rock fans can relate to. What I'm seeing now is a little bubbling of this, and when that time comes, I want to be working my own records. I also think there's a trend to strong lyrics, and that there will be a sophisticated rock that will appeal to that untapped demographic of older listeners who grew up on rock." Webber's first project on Uproar was *The Unlts*, whose "The Right Man" was strong in rock clubs, and the band has since signed to Epic. His next project, a more dance-oriented title, is "The Dominatrix Sleeps Tonight" by



HEARTS & BEANS — Actress Penny Marshall (l) and Paul Simon recently visited producer/D.J. John "Jellybean" Benitez at New York's Funhouse where Benitez spins. The DJ is preparing a special 12-inch mix of the track "Think Too Much" from Simon's "Hearts & Bones" album.

Dominatrix, with the Uproar title to be distributed by Streetwise Records. A video, shot by Vortex director Beth B, is in the works. Despite responding to the market for dance music, Webber says he is thinking long-term. "In this business, you have to anticipate trends if you plan on being a success," he said. "I'm sort of setting things up now because I think '85 could be as great a music year as '65." And as far as reaching that large but often elusive demographic of older rock fans, Webber has a simple game plan. "I guess the best way to reach them is with music that fits as many formats as possible and work like hell. The big companies aren't going to do artist development, the indies are going to have to. I really miss the days of waiting for an artist's record to come out. I think most listeners now in the industry are just waiting for a hook when they put on a record. The meaning of music has deteriorated to where it will have to bounce back."

THIS 'N THAT — Steve Leeds has reopened his AOR promo company, S.L.I.C. Leeds was recently an A&R man for MCA Records, and credited with bringing Joan Jett to the label. Prior to that, he operated S.L.I.C. for five years. The outfit can be reached at (212) 765-2600.

fred goodman

AIRPLAY

CLEARANCE SALE — The Radio Advertising Bureau (RAB) will break a 30-year tradition and hold a month-long sale of sales tools and materials. RAB's complete inventory of materials ranging from pocket-sized pamphlets to complete audio-visual presentations will be reduced by at least 50 percent for the first half of February. Orders can be placed in person or by phone. Contact the RAB for details.

AROUND THE DIAL — Blair Radio has been chosen national sales representative for **WHEN(AM)** and **WRRB(FM)** in Syracuse, N.Y., as well as by **WNCT AM** and **FM** in Greenville, N.C. All four stations are owned by Roy H. Park Inc. . . . The NBC Radio Network has announced the affiliation of **WCBY** Cheboygan, MI and **WKEA** Scottsboro, AL, with the network. The stations will carry the network's hourly



SLICK SISTERS — RCA recording artist Grace Slick joins the Wilson sisters of Heart during the national phone-in radio program Rockline. Fans were able to call in live to talk to the artists. Pictured (l-r): Ann Wilson, Grace Slick, Nancy Wilson and Rockline host Bob Coburn.

newscasts and news features as well as commentaries and sports features. In addition they will also have first option on all long-form programming . . . **WKLS** 96 rock in Atlanta will be the flagship station for an upcoming national *Rockline* broadcast. The station will host the band Van Halen. Members will answer questions from a national radio audience who can call in live to specially designated numbers . . . **WNBC** New York has announced the premiere of the new weekly feature *Flashback*, a three-hour weekly musical trip into rock and roll's past. The show is produced by NBC's "the Source" . . . **WFYR-FM** Chicago has added Drake-Chenault's *History of Rock and Roll*. The station joins a growing list of over 200 stations carrying the

daily striped feature. **TREMBLING BROADCAST** — Los Angeles radio station **KHJ-AM** and its sister station **KRTH-FM**, will simulate a broadcast that would occur if the area were to be hit by a major earthquake. The show will be aired on Feb. 9, the 13th anniversary of the Sylmar quake. The stations were awarded "Golden Mike" awards for similar broadcasts last year.

THEY GOT THE BLUES — The Mid-South agency has announced that 29 radio stations programming the blues have agreed to support the national promotion of blues albums beginning this month. The program includes a national publicized blues week, various blues label days where the albums of a selected company will be highlighted, as well as special discount mail order deals with selected record companies. For details on other features of the program contact Mid-South in Jackson, Mississippi.

BELUSHI HONORED — **WLUP** (the Loop) in Chicago has announced the first John Belushi film festival to be held at the Essaness Lincoln Village Theatre in Chicago Feb. 8 and 9. The festival will feature a number of Belushi films with all proceeds going to the John Belushi Memorial Foundation headed by Mr. Belushi's wife, Judy. Following the films listeners are invited to party at U.S. Blues in Chicago, home of the Blues Brothers.

THIS CAR'S A BUZZARD — **WMMS** in Cleveland, home of the buzzard, is cosponsoring the second annual WMMS/Nationwide Auto Parts contest. Contestants are asked to create a buzzard sculpture using car parts. The sculptures should not weigh more than 50 pounds and be limited to five feet high by three feet wide. Winners will be chosen by the public and WMMS personalities at "autorama" the weekend of Feb. 3-5 and will be eligible to win prizes that range from \$1000 worth of auto parts to an AM-FM stereo cassette player.

POLITICAL PARTY — **KCRW-FM**, the national public radio station in Santa Monica, California will broadcast President Reagan's weekly radio program, immediately followed by the response of the Democratic party representative. The station decided to air the talks when it learned that they were not being carried in its signal area which includes Los Angeles and Orange counties.

GROUNDHOG COVERAGE — **WIOQ** Philadelphia will once again send their undaunted morning man, "Harvey in the Morning" to Punxsutawney, Pennsylvania, for exclusive live coverage of Groundhog's Day. Harvey anxiously awaited the weather prognostication of the town's most famous resident, "Punxsutawney Phil," the country's most celebrated groundhog. Did he see his shadow? Tune in and find out.

NAMES IN THE NEWS — **WMAG-FM**, High Point, North Carolina, has added the news team of Frank Laseter and Jim Johnson to its morning show . . . **WXFM** Chicago has named William N. Templeton controller. He is transferring to the Cox-owned station from Cox's corporate headquarters in Atlanta . . . **WYNY-FM** in New York has named Patricia A. Kelly traffic coordinator and Vincent Malcolm account executive. Ms. Kelly comes to the station from NBC-TV, Malcolm from WWRL-AM . . . **Carol Gross** has been named account executive of RKO radio sales of the New York office. She is the former account executive at Jack Masla and Company, Inc. . . . **WCBM** Baltimore's news and talk radio has appointed Scott Savage general sales manager. He was sports marketing director and account executive at WTOP in Wash. D.C. . . . **KABC** talk show host Michael Jackson has received a "Golden Mike" award in the "Special News Program" category for his coverage of the 1983 Korean Airline disaster . . . The morning team of Chuck Knapp and Michael J. "Donuts" Douglas, at **KSTP-FM** in Minneapolis/St. Paul has won the *St. Paul Dispatch* favorite DJ contest. A total of 546 ballots were received.

PEALE'S APPEAL — Dr. Norman Vincent Peale, the 85-year-old patriarch of positive thinking gave the opening address of the Radio Advertising Bureau's national sales conference in Dallas last week. The host of the longest running radio show in America, "The American Character," told the audience that \$6 billion of ads could be theirs this year if they would only think positively. The audience reportedly reacted positively to the statement.

LONE STAR DEBUT — The Texas AP Network set to begin broadcasting Feb. 6 has finalized its staff and is busy tying up loose ends. The group has added anchors Jim Ribble, Caytle Robin and David Anderson to their lineup. The network will do statewide satellite broadcasts of hourly news and sports business, as well as economic and agricultural news.

david adelson



STREET PARTY — Atlantic recording group Streets recently celebrated the release of its debut album entitled "1st" with a special listening party in Atlanta. The group includes Steve Walsh, formerly of Kansas, as well as ex-City Boy Mike Slumer. Pictured standing at the party are (l-r): David Fleischman, associate director of national album promotion, Atlantic Records; Curt Gary, music director, Cincinnati station WEBN; Ron Nenni, music director, Pittsburgh station WDVE; Derek Sutton, the group's manager; Howie Castle, program director WDVE; Tommy Nast, Album Network; Billy Greer and Walsh, of the group; Lee Abrams, radio consultant; Oedipus, program director, Boston station WBCN; Bob Bailey, music director, Atlanta station WKLS; Judy Libow, director of national album promotion, Atlantic Records; Tim Gehrt, of the group; Bill Hard, FMQB; Erin Riley, music director, Philadelphia station WMMR; and Mark DiDia, music director, Philadelphia station WYSP. Pictured kneeling are (l-r): Slamer; Richard Steinberg, A&R rep, Atlantic Records; Tunc Erim, vice president, Atlantic Records; Danny Buch, associate director of national album promotion, Atlantic Records; and Larry King, local promotion rep, Atlantic Records.

Wolfman Finds Syndication Something To Howl About

by David Adelson

LOS ANGELES — His shows are syndicated to over 130 U.S. radio stations and that number is constantly growing. He's heard on Armed Forces Radio in 22 countries over 400 stations. He has a regular weekly program in France, Japan, Switzerland and Germany, and he usually is ranked no lower than third in market rankings across the country, making him a major syndicator in the industry today. Yet all Wolfman Jack wants out of life is to continue playing that "feel good rock and roll."

Chances are the sound of Wolfman Jack brings visions of days gone by much like those painted by George Lucas' *American Graffiti*, the Wolfman's first movie role, and the one that really established him as a part of true americana. Since the release of that film, the Wolfman has been one of the busiest people in the industry. He hosted the *Midnight Special* for many years, did numerous TV shows and commercials, and made uncountable personal appearances all over the world. However, for the past 13 years the Wolfman and his staff have been building a unique and successful syndicated production company called Audio Stimulation Inc. — a group that has managed to put the Wolfman in the disc-jockey's chair all over the world.

"What we are doing is taking the personality and actually putting him inside the station on tape," claims Frank Cotolo, the Wolfman's head writer. "That's the whole point" echoes the Wolfman, "I couldn't do more if I was sitting there live with my rear end in the chair in front of the microphone. They couldn't get anymore out of me than what we already give them." Head producer Lonnie Napier adds the quality of the Wolfman's shows has a lot to do with station appeal. He states, "we sound better than the average radio station does, we have to. We know they're putting a critical ear on us." Napier has been associated with the Wolfman for many years, and along with the Wolfman's wife, Lou, who is general manager, and Seral Aucker, who is head of operations, and an expert staff, Audio Stimulation has helped expand the legend of the Irrepressible Wolfman.

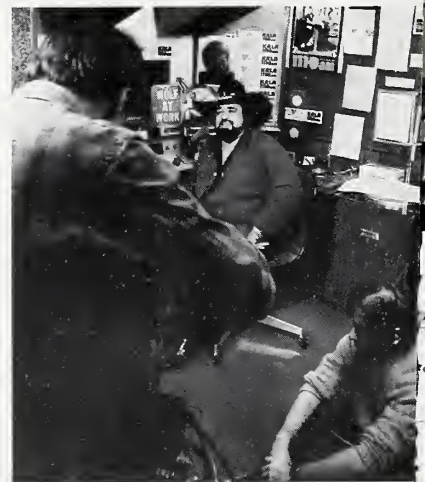
But things have not always been so good

for the syndication business. According to the Wolfman that was due to the practices of a mere few. He states "I've seen a lot of people discredit the syndication business because they're in business for three months and at the end of the fourth month they're out of business. So people make a deal with them to receive tapes for 13 or 26 weeks, but they only get eight weeks. This undoubtedly disillusiones people, and they're unlikely to make another deal with a syndication company."

The Wolfman is quick to point out that things have changed drastically for the better. Letting out a howl he adds, "now everyone's legitimate, everyone's grown up, and this business is really important. You've got some great syndication companies now that really take care of business." Napier echoes those sentiments, "I think the future of radio is syndication because a small radio station somewhere in the middle of Wyoming can't afford a personality like Wolfman Jack. Our program can make that station that much more special than the others in town."

Audio Stimulation has tried to represent the best of syndicated radio even when the business wasn't held in high regard. According to the Wolfman, "we've always tried to give the station the finest quality

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Wolfman Jack



BEASTLY BASH — A star-studded crowd recently packed the Lhasa Club in Hollywood for a preview screening of Bette Midler's new video, "Beast of Burden." Pictured at the club are (l-r): Joan Rivers; Lyle Alzado of the Los Angeles Raiders; and Midler.

Michael Jackson Burned But "Feeling Better" Now

(continued from page 5)

Jackson. The production company in charge of filming the commercial was headed by Bob Giraldi, who also directed the promo video for Jackson's hit song, "Beat It." The "Beat It" video reportedly used similar smoke effects in several scenes.

Jackson's friend and actor Marlon Brando's son, Miko — who served as an assistant on the production of the Pepsi commercial and was the first to reach Jackson when the fire started — held a press conference at L.A.'s CBS offices on Feb. 1. At the conference he read the following statement:

"There have been many rumours about Michael Jackson's injuries, and some of them are very untrue. I wanted everyone to know the truth and so I asked Michael's lawyer to help me distribute this message to the media.

I was with Michael Jackson all that Friday and was the first person to reach him when he was on fire.

Every previous take of the scene which resulted in Michael's injuries went smoothly. But the final take was very different.

First, as anyone there that day can tell you, the explosion was much larger. It was louder and brighter than any of the other explosions had been.

Also, the explosion was set off sooner than ever before. I watched every take and on the last take Michael had no time to move away from the explosion. He told me yesterday that he was directed by Bob Giraldi in the final take to remain along side the fireworks until after the explosion, and not to go down the stairs right away like he had done in all the other takes. Michael said that the film that he and his lawyer have studied shows this all very clearly.

Michael also told me that he didn't have any oil or hairspray on his hair. His hair was sprayed with water, which probably kept the fire from spreading and causing even more injury.

Michael is feeling better and wanted me to thank all of his fans and friends for the concern and love they have shown."

Immediately after the accident, the singer was rushed to Cedar Sinai Medical Center where he was treated. Shortly thereafter, he was transferred to Brotman Memorial Hospital's burn unit for further care. Ironically enough, Jackson had

visited Brotman twice before as a visitor, helping to cheer up burn victims on New Year's Day and another time. The night he was admitted to Brotman, the singer was given pain medication and watched the movie "Close Encounters of the Third Kind," directed by his friend Steven Spielberg, on a VCR. By the next morning he was well enough to sing in the shower and once again visited with patients in the burn unit, signing autographs and shaking hands. Just 18 hours after he was admitted to the Brotman unit, Jackson was released in satisfactory condition.

Most doctors were surprised Jackson was not more severely injured, and attributed the quick response of his brothers to his good condition. They also believe that cosmetic surgery appears unlikely and that most or all of his hair would grow back over the next few months.

Jackson initially asked that tapes of the accident be made public so that his fans could see for themselves what had happened and to prevent any exaggeration about the extent of his injuries. However, later Jackson's attorney, John Branca, announced the performer had changed his mind and that the tapes would not be released. According to a statement issued by Branca, Jackson's decision was based on the potential "Impact the tapes could have on his fans."

Branca also released a statement claiming there would be an examination of "all the facts that contributed to the traumatic injury including the possibility of negligence and possible lack of due regard for Michael's safety." The attorney refused comment on any possible legal action but added, "the examination will include a thorough review of the tapes and film footage."

Jackson, nominated for 12 Grammy honors this year, was shooting the commercial in accordance with a package deal with Pepsi-Cola. The company will sponsor Jackson's 30-city tour later this year.

Although there was some initial speculation Jackson's injuries could prevent him from attending the Grammy awards, a statement was released by his label claiming the singer would attend an Epic Records party this week in New York, honoring his album "Thriller" entering the Guinness Book of World Records as "the most successful album in recording history."

TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
1 RAIDERS OF THE LOST ARK Paramount Home Video 1376	2/4	16 10 TO MIDNIGHT MGM/UA Home Video 800243	15 5
2 RISKY BUSINESS Warner Home Video 11323	1 9	17 BREATHLESS Vestron 5017	18 9
3 MAKING OF MICHAEL JACKSON'S THRILLER Vestron 1000	2 8	18 EDDIE & THE CRUISERS Embassy Home Video 2066	— 1
4 NATIONAL LAMPOON'S VACATION Warner Home Video 11315	3 7	19 DAWN OF THE DEAD Thorn/EMI 1977	16 4
5 TWILIGHT ZONE — THE MOVIE Warner Home Video 11314	4 11	20 TOOTSIE RCA/Columbia Home Video 10535	— 1
6 SUPERMAN III Warner Home Video 11320	5 8	21 48 HRS. Paramount Home Video 1139	17 33
7 BLUE THUNDER RCA/Columbia Pictures Home Video 10026	6 8	22 MAX DUGAN RETURNS CBS/Fox 1236	19 13
8 FLASHDANCE Paramount Home Video 1454	7 13	23 EDDIE MURPHY DELIRIOUS Paramount Home Video 2323	20 11
9 CUJO Warner Home Video 11331	8 21	24 GREY FOX Media 258	21 7
10 BRAINSTORM MGM/UA Home Video MV-800314	11 3	25 PINK FLOYD THE WALL MGM/UA Home Video 400268	23 9
11 GANDHI RCA/Columbia Pictures Home Video 10237	22 2	26 THE MAN FROM SNOWY RIVER CBS/Fox 1233	24 21
12 THE SURVIVORS RCA/Columbia Pictures Home Video 10521	9 17	27 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	26 83
13 JAWS 3 MCA Home Video 80044	12 9	28 HER MAJESTY'S SECRET SERVICE CBS/Fox 4604	25 3
14 THE HUNGER MGM/UA Home Video 800281	10 8	29 PSYCHO II MCA Home Video 80008	27 15
15 THE DARK CRYSTAL Thorn/EMI 1966	13 9	30 THE YEAR OF LIVING DANGEROUSLY MGM/UA Home Video 800243	29 18

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.

Jem 1984 Releases Point Toward New Label Direction

(continued from page 5)

Music Works. Also available are: "The Rocky Horror Picture Show Audience Participation Album" on Ode Records; the soundtrack to *Wild Style* on Animal Records; and "The Everly Brothers Reunion Concert" and "Oblivion" by Utopia, both on Jem's own Passport label.

Scott predicts that Passport's deal with Utopia — which he describes as "a partnership" in which the band is actively involved in marketing and is in for an unusually high percentage of profits — will be a model for many of Jem's future signings.

"Passport will be actively pursuing artists like Utopia," he said. "We feel we can offer something unique to bands that sell in the low six-figures range. The record in-

dustry is based on advances against recoupment, and you have to sell a lot of records to make money if you're a group. We plan to go after those artists caught in the contract squeeze."

Termining what Jem is offering an "artist P&D (pressing and distribution)," Scott added that "we've found a unique niche for Passport Records. Just as CBS can take a band that sells 250,000 units and take them to a million, we can sell those 150,000 copies and have the artist make money. I'm talking about artists that can't go all the way but are viable."

Pleased with the initial reaction to the Utopia release, Scott claims the LP has sold 85,000 copies in three weeks, and has pledged a full support program. A video

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BUGLE BOYS AND GIRL — RCA recording group *The Breaks* recently completed its first television commercial for Bugle Boy Clothing. The first spots are set to run on MTV later this month through the end of March, when a second commercial will be produced. Pictured celebrating the commercial's completion are (l-r): Rob Caudill, Russ Caudill, Susanne Jerome-Taylor, and Pat Taylor of the group; Mark Blye, of Bugle Boy; Jim Sliman, of the group's management; Martin Kahan, director; and Tom Ward of the group.

ON JAZZ

DOLLAR AND SENSE — With an upcoming stand at New York club Sweet Basil at which time he'll preview a new orchestra, South African pianist **Dollar Brand**, a.k.a. **Abdullah Ibrahim** is also planning to solidify the reputation of his fledgling group of Ekapa companies, which includes Ekapa Publishing and Ekapa Records. Widely respected for his performance style and compositions which draw on a broad range of musics from **Duke Ellington** to the pop stylings of his native Cape Town, Brand and his wife, vocalist **Sathima Bea Benjamin**, will be hosting a press conference at the club next Tuesday afternoon to introduce new releases, discuss future musical projects, and describe several new business ventures. Topping the agenda is the release of "Ekaya," whose title means "home" in several South African languages, produced by Benjamin for Brand's same-named group featuring alto saxophonist and flutist **Carlos Ward**, tenorman **Ricky Ford**, baritone saxophonist **Charles Davis**, trombonist **Dick Griffin**, bassist **Cecil McBee** and drummer **Ben Riley**. Also set is "Abdullah Ibrahim with Carlos Ward Live at Sweet Basil, Volume 1," recorded last autumn. Although Brand is well established here, Benjamin's outstanding vocal abilities are less common knowledge. With two LP's already out, the singer's latest project is "Memories and Dreams," which joins the earlier Grammy nominee "Dedications" and "Sathima Sings Ellington." Also set for discussion are Brand's plans for three extended music tributes to Duke Ellington, **Thelonious Monk** and **John Coltrane** as well as a fourth dedicated to anti-apartheid leader **Nelson Mandela**. Additionally, the couple will review plans for upcoming tours in Europe, Africa and South America; a collaboration tour with drummer **Max Roach**; and plans for developing a major recording facility and music school in Dakar, Senegal. As if all this wasn't enough, Ekapa Publishing is also set to release a songbook of Brand compositions.

YA JUST SHOW 'EM YER UNION CARD 'N YER IN — New York's Cooper Union school is marking its 125th anniversary with a series of outstanding shows at their Great Hall, Seventh Street at Third Avenue. Although the program also includes lectures, film critiques and readings, jazz will be playing a large role. Scheduled for this month are trumpeter **Jimmy Owens** on Feb. 6, **The String Trio** of New York on Feb. 10, and **David Murray** on Feb. 13. Set for March 5 is saxophonist **Dewey Redman**, **Joseph Jarman** on March 9, and **Lester Bowie** on March 19. In future months, the **Brooklyn Philharmonic** under the direction of **Lukas Foss** will be performing concerts with **Diamanda Galas** and **Jonl Mitchell** (separately) as well as premiering new music by **Ornette Coleman**. Shows are free, and begin at 8 p.m.

BLUES BEAT — New York has never been a blues hotbed, relying instead on the wealth of talent from places like Chicago and Houston. Downtown club **The Lone Star** has been one of the most consistent players of blues over the last few years, and the venue has lined up a knock-out bill for February 14. Headlining is Chicago guitarist **Son Seals**, far from an unknown quantity. Equally promising, though, is opener **Robert Cray** and his band, whose debut album, "Bad Influence" on the California Hightone label is the best album we've heard by an unknown artist so far this year. Cray is a fine young guitarist with strong roots in the electric urban blues tradition, and his New York debut promises to be a rocker.

AROUND TOWN — Guitarist **Jlm Hall** and bassist **Ron Carter** are combining for an unheard-of five-week run at New York club **Village West**. They'll be there through March 4... **Soho's 55 Grand** continues to be one of the best clubs in town, with appearances by **Jerry Gonzales** & **The Fort Apache Band**, **Daniel Ponce Jazzbata** and the **Steve Slagle/John Scofield** quartet this week... Big bands also abound with **George Russell** at **Sweet Basil** this week, **Lew Tabackin/Toshiko Akiyoshi** at **Lush Life** on Mondays, and **Mel Lewis** still holding up his eternal Monday night run at **The Village Vanguard**.

fred goodman

FEATURE PICKS

SINGLES

(continued from page 7)

A match made in recording heaven unites the two youthful label-mates with the blessings of Walden's knowing songwriting and production touch. The title says it all regarding the "fit to a 'T'" blend of complementary singing styles. As for the melody and message, young lover never sounded so sweet.

BRYAN LOREN (Philly World PWR 2016)

Lollipop Luv (5:21) (Philly World/Whiz Kid Music — BMI) (B. Hudson) (B. Loren)

The debut disc from Loren, a spirited and sophisticated track that avoids being overtly slick. Although a newcomer as a leader, Loren has worked with **Nona Hendrix**, **Fat Larry's Band**, **Tavares**, **Harold Melvin & The Blue Notes** and **Cashmere**, and his familiarity with the formula for black contemporary success is amply demonstrated on "Lollipop Luv."

THE KILLER WHALES (Ripete 1)

Who Controls The Video Screen (3:10) (Hazardous Music-BMI) (D. Bethany) (Producer: J. Hoover)

Rockers who've been holding onto their dixie cups will be pleased by **The Killer Whales**. The Georgia-based group is proof positive that the South will rise again. Lead vocalist **David Bethany** is a dead ringer for **Elvis Costello**.

12 Inch Review

JULES SHEAR (EMI/America V-7818)

When Love Surges (9:24) (Fonzalzo/Juters Music — BMI) (J. Shear) (Produced by: J. Robie/D. Was)

Rocker and former **Polar Bear** **Jules Shear** makes an abrupt aboutface with this UC-oriented dance track. The production team of **John Robie** and **Don Was** give **Shear** a surprisingly slick patina that should make his first outing in the dance market far more successful than his previous rock-oriented recordings. Expect quick acceptance by urban radio.

TYRONE TAYLOR (Pressure/Landslide PR-005)

Cottage In Negril (5:27) (Sharma Music — BMI) (T. Taylor) (Producer: Tyrone Taylor)

The Miami-based **Pressure** label makes an auspicious American 12-inch debut with this straightforward reggae ballad by **Tyrone Taylor** that recently made a strong run on the British charts. Taylor's voice has a suavely smokey sound, and the horn and rhythm parts are sweet and concise.

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
1 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	1	13	
2 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	2	24	
3 PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23962-1)	4	17	
4 THE CLARKE/DUKE PROJECT II STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	3	13	
5 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	5	10	
6 FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801)	6	19	
7 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	9	61	
8 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	8	35	
9 INDIVIDUAL CHOICE JEAN-LUC PONTY (Atlantic 7 80098-1)	10	25	
10 JARREAU (Warner Bros. 9 23801-1)	11	44	
11 ROCKIN' RADIO TOM BROWNE (Arista AL8-8107)	14	16	
12 SHADOWDANCE SHADOWFAX (Windham Hill/A&M WH-1029)	13	19	
13 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	15	44	
14 FILL UP THE NIGHT SADAO WATANABE (Musician/Elektra 9 60297-1)	7	12	
15 TRAVELS PAT METHENY GROUP (ECM 23791-1)	16	35	
16 ON THE LINE LEE RITENOUR (Musician/Elektra 9 60310-1)	17	3	
17 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38641)	21	33	
18 THIRD GENERATION HIROSHIMA (Epic FE 38708)	18	27	
19 TARGET TOM SCOTT (Atlantic 7 80106-1)	19	16	
20 LOW RIDE EARL KLUGH (Capitol ST-12253)	20	8	
21 TEASER ANGELA BOFILL (Arista AL8-8198)	12	11	
22 SCENARIO AL DI MEOLA (Columbia FC 38944)	24	17	
23 WINTER INTO SPRING GEORGE WINSTON (Windham Hill/A&M WH-1019)	28	2	
24 LYRIC SUITE FOR SEXTET CHICK COREA & GARY BURTON (ECM 23797-1)	27	2	
25 CITY KIDS SPYRO GYRA (MCA 5421)	25	29	
26 OREGON (ECM 23796-1)	23	17	
27 FLUTE JUICE DAVE VALENTIN (GRP Records GRP-A-1004)	29	4	
28 STANDARDS, VOL. 1 KEITH JARRETT (ECM 23793-1)	30	21	
29 G FORCE KENNY G (Arista AL8-8192)	—	1	
30 REUNION RAMSEY LEWIS TRIO (Columbia FC 39158)	22	10	



MELLOW FELLOWS — Alligator recording artist **Big Twist** recently visited New York's Tower Records outlet with members of his group **The Mellow Fellows**, all in support of his latest album "Playing For Keeps." Pictured at the in-store are (l-r): **Pete Special**, leader of the band; **Mark Sulliveres**, buyer, Tower Records; **Twist**; and **Dave Nives**, New York salesman, **Rounder Distribution**.

Jem 1984 Releases Point Toward New Label Direction

(continued from page 11)

has just premiered on MTV, and a single, "Cry Baby," will be released at the end of this month. "We're going to actively promote the single with outsiders," said **Scott**. "We'll go after it as anyone else would."

The soundtrack to **Wild Style** is licensed from **Chrysalis Records**, who normally handles the **Chris Stein**-owned **Animal** label. "In their research **Chrysalis** realized this record was not for **CBS**," said **Scott**. "While it may not fit there, it does fit with some of our labels like **PVC** or **Editions E.G.**" The film and soundtrack, concerned with hip-hop culture, is being handled by the largest of **Jem's** marketing and distribution system, as are the other four new titles. It includes the three **Jem** distribution facilities as well as other indie distributors including **Alpha** in New York, **M.S.** in

Chicago and **Lakeside** in Cleveland. **Jem** also has a limited third party distribution system for releases on labels like its own.

Piracy Raid In Guam

(continued from page 9)

booth yielded 1,260 alleged pirate cassettes, while 1,460 alleged pirate tapes were taken from the **Dominquez's** booth.

Another 2,180 alleged pirate cassettes and alleged counterfeit tapes from **Singapore**, together with playback equipment, were taken following the execution of a search warrant at **Daisy's General Merchandise and Tapes** retail outlet, operated by **Elenita** and **Manolo Comemorador**.

The **RIAA** said that **FBI** investigations into copyright infringement in **Guam** were continuing.

Since its inception in the forties, Broadcast Music Inc. (BMI) has been one of the leading music rights organizations in the United States. Over the course of its existence, the organization has only grown in stature and responsibility, with its expanding roster representing an ever-broadening group of writers and publishers relying upon established and developing technologies.

The last few years, however, have found all the music rights organizations engaged in defending the livelihood of their members from an increasing number of attacks and legal challenges. Changes in the Copyright Law, the Buffalo Broadcasting Case against blanket licensing of independent television stations, and changes in the jukebox licensing fee have all been recent issues for music writers and publishers, and BMI has been one of the natural defendants.

A lawyer as well as the president of BMI, Ed Cramer recently spoke at length with Fred Goodman about why these challenges to the status quo are surfacing now, and how BMI is attempting to answer them.

Cash Box: Is there a copyright erosion going on at this point as a result of jukebox legislation and the Buffalo Broadcasting Case?

Cramer: Clearly, as the Register of Copyrights said recently, copyright is in trouble. That's a direct quote from David Ladd, and I think he said the same thing in a speech. It's not just music copyright, but copyright in general. There are a lot of reasons for it.

Cash Box: Is there some kind of general atmosphere that has encouraged these recent challenges to the status quo?

Cramer: I think it's a combination of many things. And I'm putting these things not necessarily in the order of their importance. One is the obvious, and that's the new technology. The copyright hasn't developed in response to the new technology. It's interesting that when the United States Copyright Law was amended in 1976, the basic reason was that it was out of date. But the overriding reason given was to bring copyright up to date to meet those new technological changes that had been developed over those last number of years. And you know what it did about the new technological changes? Very little if anything. They paid lip-service to the principle, but in reality did very little. The problem that copyright has is the failure of the law to meet new technologies.

Second, and again not necessarily in order of importance, there is — and understandably so — a growing consumerism attitude. This whole concept of consumerism, while it has certain advantages, also has led to a problem in our field and perhaps in other fields as well. Somehow, people have the idea that if you can get something for nothing, it's better: that if the consumer can get something free instead of paying for it, then that's good.

Another problem we're facing is a greater militancy on the part of users. These are large, commercial users who want to avoid wherever possible their obligation to pay.

And an additional item, and I don't know this is independent or overlaps the others, there is something David Ladd, the Register of Copyrights, called 'the harm theory.' That is, the growing body of opinion that says if no harm is done, then nothing is wrong with taking the copyright holders' product for nothing. In order to protect it, you've got to show that some harm was done.

There are a lot of things happening out here. The combination of these things,



BMI's Ed Cramer On Music Rights

mixed all together and individually, has resulted in a hard time for the copyright industry.

So there's something wrong here. These people don't realize that the basic principle of American copyright law, going back to the Constitution, is that you give someone a copyright so you will encourage him or her to create. The incentive to create is the financial reward. That's not the only incentive, but it certainly is an important one. And when you take away that incentive, you're not in the long run helping the public. You're reducing creativity by discouraging people from putting in three years of research to write a book. I think we all should have learned that there's no such thing as a free lunch anymore.

Cash Box: What is BMI doing to encourage the personal involvement of its members in these issues?

Cramer: That's a difficult question to answer satisfactorily. To the extent that our magazine, *The Many Worlds of Music*, is read by our writers and publishers, we've been trying to devote an editorial in each issue on the inside front cover on a serious subject that should concern our members. Of course, many of us have been out on the stump, trying to convince the public that we're not all bad guys.

I was asked a question the other evening at a meeting where I was the principal speaker. And the person who asked it was really a very nice man, and I think a friend of copyright. The question that he put was 'How much is your "tax" on your licenses to colleges and universities?' That was from a friend. We don't charge taxes. No one thinks of paying a tax when they rent an automobile from Hertz. They say 'what's

the fee for the use of the car?' And you can think of innumerable examples. But when it comes to our particular — the performing rights area — we're talked about as a tax. And no matter how you try to explain it, nobody loves the tax collector. That, unfortunately, is the problem that we have.

More specifically, in dealing with performing rights as BMI does, we're dealing with intangibles. And when you can't touch it, it's almost unreal to have to pay for it.

Now when you're dealing with the utility company, they'll turn off your electricity if you don't pay. At BMI, we have the worst of the worst. We are selling the intangible, and if you're a user of music, you don't have to come to BMI in the first place and say 'hey, give me a license so I can turn the meter on.' You can pick it off the air, you can play it off the record, you can buy the sheet music, and the odds are 10-to-1 — and I'm understating it — that the user doesn't come to us and say 'may I please have a license?' We have to chase them and then we have to explain it to them. Then if they don't pay, we can't do what the utility does and say 'turn it off.' Dealing with intangibles is an extraordinarily difficult problem.

We not only have to educate our own — which is difficult — but try to educate the public out there.

This year, we signed up 6,200 new licensed establishments. That's a very good number. On the other side, 6,400 went out of business. So of the 6,400 that we previously educated, most of those are no longer around. We have to start the process all over again, and next year we'll be faced with the same thing.

Cash Box: Just to move back a little bit,

what do you think the greatest ramification would be of a loss in the Buffalo Broadcasting Case?

Cramer: First there would be a loss of a substantial revenue from television. The loss would not come immediately. Under the order given by the court I can't predict exactly what the impact would be in the first year, but clearly after three years, the income we would get would be virtually nil. Speaking for BMI alone, after several years, from television alone we would lose a minimum of \$30 million a year. I say minimum because the case, unless reversed, the precedential value would encourage others. I cannot predict the ultimate loss, but it would be extremely serious. It could be 25 percent of our income and even substantially higher. It's dollars and it's principle.

Please remember, BMI and ASCAP are not the only defendants in that lawsuit. The court found not just that BMI and ASCAP were violating the anti-trust law, but that every BMI writer, every BMI publisher, every ASCAP writer, every ASCAP publisher also violated the anti-trust law. It's a class action. So there are people that haven't the foggiest idea that they did anything wrong. They didn't do anything wrong — they didn't do anything! And suddenly there's a decision saying you have violated the anti-trust law. I don't think that 99 percent of the writers in America realize that they were found guilty of violating the anti-trust law. So the impact of the case, aside from the money involved, is that every writer and publisher affiliated with us or our competitor was found guilty of violating the anti-trust law.

Cash Box: What about the changes in jukebox licensing?

Cramer: I have no animosity to the jukebox industry. I don't claim everything is great out there for people who are in that industry. And I can understand some people saying 'My God, the fee was originally set at \$8 and now it's \$50. That's a 500-percent increase.' That's an argument designed to get a sympathetic response, and normally it would. Except there's a but. And it's a big but. When it was \$8 a box, the overwhelming majority of jukebox operators ignored it. Seventy-five-percent of the jukeboxes in the United States were not in compliance with the act when it was only \$8 a box. The jukebox industry did itself a disservice by ignoring the act, by failing to comply it destroyed its credibility. The argument today, when really put under the microscope and examined, just vanishes.

And I know there are a lot of good people out there who run jukeboxes. I think they should stop and consider what their position would be if the situation were somewhat reversed. The new bill says you pay a one-time fee: \$50 for new boxes, \$25 maximum for old boxes. People will stop manufacturing new jukeboxes and will recondition and manufacture old ones. It's silly. But what would happen if a jukebox operator went to an establishment and the establishment said 'We don't own your box. We'll use it. We'll pay you \$100 and use your box for five years. And after five years you take it away.' The operator would say 'Don't be ridiculous, I don't want that. I'm providing the jukebox and I want a share of that take. I don't want to get paid once.' That's just what they're saying here. One-time fee, that's it. I would seriously hope that the jukebox leaders would seriously reconsider their position. And I think it would be a statesmanlike gesture if they were to recognize the issue and come up with some realistic solution. Not just constantly fighting. There must be a group there that recognizes that it is in their interest to pay and encourage creativity.

TOP 15 VIDEO GAMES

	Weeks On 2/4 Chart
1 POLE POSITION Atari CX 2694	1 22
2 Q-BERT Parker Brothers 5360	2 22
3 MS. PAC-MAN Atari CX 2675	3 46
4 POPEYE Parker Brothers 5370	5 9
5 CENTIPEDE Atari CX 2676	4 44
6 KANGAROO Atari CX 2689	6 10
7 MR. DOI Coleco 2622	7 17
8 JUNGLE HUNT Atari CX 2688	9 26
9 JOUST Atari CX 2691	12 9
10 PITFALLI Activision AX 108	8 61
11 SPACE SHUTTLE Activision AX 033	11 4
12 BURGER TIME Intellivision 4595	13 26
13 RIVER RAID Activision AX 020	10 44
14 DECATHLON Activision AX030	15 22
15 DIG DUG Atari CX 2677	— 1

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Grotton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — 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 On 2/4 Chart
1 THE PRETENDERS (Sire SRK 6083)	1 29
2 THE ROMANTICS (Nemperor/CBS NJZ 36273)	2 12
3 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	4 42
4 THE DOORS (Elektra EKS 74007)	3 53
5 AJA Steely Dan (MCA 1006)	5 7
6 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. 3415)	9 2
7 WHO'S NEXT The Who (MCA 3141)	6 41
8 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	11 2
9 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	8 26
10 TAPESTRY Carole King (Epic PE 34946)	7 9
11 LOOK SHARPI Joe Jackson (A&M SP-4919)	15 73
12 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)	13 2
13 PIANO MAN Billy Joel (Columbia PC 32455)	12 28
14 SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119)	14 2
15 LED ZEPPELIN (IV) (Atlantic SD 19129)	10 50

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Den Jay Music — Denver • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati • Cherts — 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 JOHN LENNON & YOKO ONO | 9 MADONNA |
| 2 EURYTHMICS | 10 JANE FONDA |
| 3 ALABAMA | 11 JAMES INGRAM |
| 4 CYNDI LAUPER | 12 PATTI LABELLE |
| 5 JUDAS PRIEST | 13 ACCEPT |
| 6 ELTON JOHN | 14 THE DEELE |
| 7 CHRISTINE McVIE | 15 RE-FLEX |
| 8 LUTHER VANDROSS | |

NORTHEAST 1.

- 1 JOHN LENNON & YOKO ONO
- 2 EURYTHMICS
- 3 ELTON JOHN
- 4 CYNDI LAUPER
- 5 MADONNA
- 6 JAMES INGRAM
- 7 JANE FONDA
- 8 ALABAMA
- 9 RE-FLEX
- 10 LUTHER VANDROSS

SOUTHEAST 2.

- 1 JOHN LENNON & YOKO ONO
- 2 LUTHER VANDROSS
- 3 JAMES INGRAM
- 4 ALABAMA
- 5 JUDAS PRIEST
- 6 PATTI LABELLE
- 7 EURYTHMICS
- 8 CYNDI LAUPER
- 9 THE DEELE
- 10 CHRISTINE McVIE

BALTIMORE/ WASHINGTON 3.

- 1 JOHN LENNON & YOKO ONO
- 2 JUDAS PRIEST
- 3 EURYTHMICS
- 4 CYNDI LAUPER
- 5 LUTHER VANDROSS
- 6 PATTI LABELLE
- 7 ALABAMA
- 8 ELTON JOHN
- 9 MADONNA
- 10 CHRISTINE McVIE

WEST 4.

- 1 JOHN LENNON & YOKO ONO
- 2 EURYTHMICS
- 3 JUDAS PRIEST
- 4 CYNDI LAUPER
- 5 MADONNA
- 6 ELTON JOHN
- 7 ALABAMA
- 8 CHRISTINE McVIE
- 9 ACCEPT
- 10 LUTHER VANDROSS

MIDWEST 5.

- 1 JOHN LENNON & YOKO ONO
- 2 EURYTHMICS
- 3 JUDAS PRIEST
- 4 CHRISTINE McVIE
- 5 ELTON JOHN
- 6 ALABAMA
- 7 CYNDI LAUPER
- 8 LUTHER VANDROSS
- 9 UTOPIA
- 10 PATTI LABELLE

NORTH CENTRAL 6.

- 1 ALABAMA
- 2 JUDAS PRIEST
- 3 JOHN LENNON & YOKO ONO
- 4 EURYTHMICS
- 5 JANE FONDA
- 6 MADONNA
- 7 CYNDI LAUPER
- 8 ELTON JOHN
- 9 CHRISTINE McVIE
- 10 LUTHER VANDROSS

DENVER/PHOENIX 7.

- 1 JOHN LENNON & YOKO ONO
- 2 JUDAS PRIEST
- 3 ALABAMA
- 4 CHRISTINE McVIE
- 5 ELTON JOHN
- 6 EURYTHMICS
- 7 CYNDI LAUPER
- 8 JANE FONDA
- 9 MADONNA
- 10 JAMES INGRAM

SOUTH CENTRAL 8.

- 1 ALABAMA
- 2 JUDAS PRIEST
- 3 EURYTHMICS
- 4 JOHN LENNON & YOKO ONO
- 5 CYNDI LAUPER
- 6 ELTON JOHN
- 7 LUTHER VANDROSS
- 8 ACCEPT
- 9 JANE FONDA
- 10 CHRISTINE McVIE



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

TOP30

12" SINGLES

	Weeks On Chart		Weeks On Chart
1 WHITE HORSE/5:50 LAID BACK (Sire 0-20178)	3 3	16 PLANE LOVE (REMIX)/7:40 JEFFREY OSBORNE (A&M SP-12089)	23 2
2 LET THE MUSIC PLAY/ A 5:49 - B 6:10 SHANNON (Emergency/Mirage EMDs 6540)	1 3	17 CRAZY CUTS/8:08 GRANDMIXER D.ST. (Island 096972)	12 3
3 OWNER OF A LONELY HEART/7:50 YES (Atco 96976)	2 3	18 TALKING IN YOUR SLEEP/5:35 ROMANTICS (Nemperor AS 1767)	14 3
4 ENCORE/8:18 CHERYL LYNN (Columbia 44-04257)	7 3	19 THRILLER/5:56 MICHAEL JACKSON (Epic AS 1805)	20 2
5 ELECTRIC KINGDOM/6:44 TWILIGHT 22 (Vanguard SPV-68A)	4 3	20 ON THE UPSIDE/A 5:53 - B 5:22 XENA (Emergency 6451)	22 3
6 HARD TIMES/5:10 RUN D.M.C. (Profile 7036)	5 3	21 AUTOMATIC (Remix)/6:06 POINTER SISTERS (Planet JD-13721)	28 2
7 TOUR DE FRANCE/6:45 KRAFTWERK (Warner Bros. 020146)	6 3	22 IF ONLY YOU KNEW/4:45 PATTI LABELLE (Philadelphia Intl/CBS 420417)	24 3
8 SOMEBODY'S WATCHING ME/4:57 ROCKWELL (Motown 4515-MG)	17 3	23 AUTODRIVE/6:25 HERBIE HANCOCK (Columbia 44-04200)	28 3
9 TROMMELTANZ (DIN DA DA)/6:20 GEORGE KRANZ (Personal P-49804)	8 3	24 BREAK MY STRIDE/5:10 MATTHEW WILDER (Private I 429-04312)	15 3
10 WHITE LINES/9:54 GRANDMASTER FLASH AND MELLE MEL (Sugar Hill SH-32009)	9 3	25 BEAT BOX/9:06 ART OF NOISE (Island 0-96974)	— 1
11 BODY TALK/5:37 DEELE (Solar/Elektra 0-66981)	13 3	26 OVER MY HEAD/5:19 TONI BASIL (Chrysalis 4V9-42754)	19 3
12 WHERE IS MY MAN/6:24 EARTHA KITT (Streetwise 2217)	11 3	27 DESTINY/6:20 TWO SISTERS (Sugar Scoop SS426B)	— 1
13 SOMETHING'S ON YOUR MIND/6:38 "D" TRAIN (Prelude D670)	10 3	28 POP GOES MY LOVE FREEEZ (Streetwise SWRL 2215)	16 3
14 LET'S STAY TOGETHER/5:14 TINA TURNER (Capitol 2-8579)	27 2	29 LOVE IS A BATTLEFIELD/6:05 PAT BENATAR (Chrysalis 4V9-42734)	30 3
15 REMEMBER WHAT YOU LIKE/7:00 JENNY BURTON (Atlantic DMD 686)	18 3	30 LET'S PRETEND WE'RE MARRIED/7:20 IRRESISTIBLE BITCH/4:11 PRINCE (Warner Bros. 0-20170)	28 3

ADDS

ARTIST	CLIP	LABEL
Alcatrazz	Hiroshima	Rocshire
Bill Nelson	Faming Desire	Epic
Dan Fogelberg	Language Of Love	Full Moon/CBS
Din	Reptile	Rocshire
Dog Police	Dog Police	unsigned
Hall & Oates	Adult Education	RCA
Jason & The Scorchers	Absolutely Sweet Marie	EMI America
Kenny Loggins	Footloose	Columbia
Nick Heyward	On A Sunday	Arista
Paul Rodgers	Morning After The Night	Reforce/Atlantic
Bon Jovi	Runaway	Mercury
The Expression	With Closed Eyes	Oz/A&M
The Sights	Virginia	Fantasy
Tracy Ullman	They Don't Know	MCA
Utopia	Cry Baby	Passport/Jem
Waysted	Love Loaded	Chrysalis

HEAVY

(Maximum Four Plays Per Day)

Quiet Riot	Metal Health	Pasha/CBS
Culture Club	Karma Chameleon	Epic
Stray Cats	Look At That Cadillac	EMI America
Real Life	Send Me An Angel	Curb/MCA
Billy Idol	Rebel Yell	Chrysalis
Nena	99 Luftballons	Epic
Motels	Remember The Nights	Capitol
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
Herbie Hancock	Autodrive	Columbia
Eddie Money	Big Crash	Columbia
Elton John	I Guess That's Why	
	They Call It The Blues	Geffen
Lionel Richie	Running With The Night	Motown
John Cougar Mellencamp	Pink Houses	Riva/PolyGram
Heaven	Rock School	Columbia
Night Ranger	Rock In America	MCA
Genesis	That's All	Atlantic
Robert Plant	In The Mood	Es Paranza/Atlantic
Huey Lewis & The News	I Want A New Drug	Chrysalis
Rolling Stones	Undercover	Rolling Stones
Police	Wrapped Around Your Finger	A&M
Cyndi Lauper	Girls Just Want To Have Fun	Portrait/CBS

MEDIUM

(Maximum Three Plays Per Day)

Dokken	Breaking The Chains	Elektra
English Beat	Best Friends	I.R.S.
Hyts	Back Stabber	A&M/Gold Mt.
Judas Priest	Freewheel Burning	Columbia
Rainbow	Can't Let You Go	Mercury/PolyGram
Manfred Mann's Earth Band	Runner	Arista
Rainbow		
Kim Carnes	Street Of Dreams	Mercury
Headpins	You Make My Heart	EMI America
Jeffrey Osborne	Just One More Time	Solid Gold/MCA
Adam Ant	Stay With Me Tonight	A&M
ABC	Strip	Epic
Ozzy Osbourne	That Was Then But This Is Now	Mercury/PolyGram
Lords Of The New Church	Bark At The Moon	CBS Associated
Howard Jones	Dance With Me	i.R.S.
Eurythmics	New Songs	Elektra
Christine McVie	Here Comes The Rain Again	RCA
Grace Slick	Got A Hold On Me	Warner Bros.
Blue Oyster Cult	All The Machines	RCA
	Shooting Shark	Columbia

LIGHT

(Maximum Two Plays Per Day)

The Honeyys	Running Away	Rhino
Fltz	Audio Video	Top Flight
Comateens	Late Mistake	PolyGram
End Games	Love Cares	MCA/Virgin
The Flxx	Sign Of Fire	MCA
Juniper	Live	Alegiance
Monte Video	Shoot Shoot	Geffen
Thompson Twins	Hold Me Now	Arista
Kiss	All Hell's Breaking Loose	Mercury/PolyGram
Dwight Twilley	Girls	EMI America
Steve O'Neil	When The Mountain Falls	unsigned
Toyah	Rebel Run	Safari
Echo & The Bunnymen	Do It Again	Sire/Warner Bros.
Tina Turner	Let's Stay Together	Capitol
White Animals	Don't Care	Dread Beat
Wire Train	Never	415/CBS
Randy Andy	The People	A&M
Helix	Don't Get Mad Get Even	Capitol
Lloyd Allen	I Keep Looking At You	Epic
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.

WHAT'S IN-STORE

HERE IN CAMELOT — The Camelot Music chain's first "major event"-type promotion of the year is now under way using a timely sports theme. "Record Breaking Days with Gold & Platinum Values" is the tag appearing on custom made 10-ft. banners, featuring a red, white and blue, silver and gold color scheme, all meant to tie in with the recent spate of major sports events including professional all-star games, the Super Bowl, start-up of the United States Football League's second season, and, of course, the Winter Olympics. The banners are only part of extensive in-store signage created for the event, other materials including header cards and red, white and blue ribbon sashes around the 24 new and current album releases being featured in the promotion. Eighteen-inch circular plaques will give store managers additional means to show the colors. The \$6.89 sale-priced items represent a diverse selection and include current output from Van Halen, John Cougar Mellencamp, Billy Idol, Police, John Lennon, Lionel Richie, Judas Priest, The Pretenders, Alabama, Dazz Band, and Midnight Starr. While these artists will be advertised, other titles by Def Leppard, Michael Jackson, Quiet Riot, and Billy Idol will go unannounced since they are doing a good enough job of selling themselves. Advertising is directed primarily at print, with one ad last week to be followed by another two weeks later. Besides the 24 album titles, which are all represented by one cut each on a specially mixed in-store play tape, all midlines have been placed on sale, a dollar off the usual \$4.99 price. Camelot is also carrying over a Parker Brothers video game promotion open to it and other dealers during the fourth quarter, which provides a \$15 trade-in rebate by the manufacturer in exchange for any old game cartridge during purchase of its games, which go for \$28.99 each at Camelot. The chain is further offering a selection of close-out video games at \$9.99 each and has specials on various accessories, including BASF blank tape. . . . Camelot brought home three awards from the recent winter CES show in Las Vegas. The company received the BASF Inventors Award, given for creative merchandising of BASF product, and was also honored as one of the top 12 video stores by Video Store magazine, making it the only record and tape dealer to receive that award. This honor was additionally commemorated by an award from Scotch. . . . In conjunction with MCA and Akron rock station WKDD, seven northeastern Ohio outlets are among other area retailers involved with a B.E. Taylor Group promotion in support of the single "Vitamin L," from the "Love Won The Fight" LP. A tie-in with General Nutrition Centers offers buyers of specially "Vitamin L"-marked containers of Vitamin C a contest entry blank giving \$1 off the album and making the purchaser eligible for a drawing giving away both a year's supply of Vitamin L and a year's worth of new MCA album releases.

BIG SLEEVE FOR BIG COUNTRY — To continue the Big Country sales pace established by PolyGram's heavily promoted "In A Big Country" debut U.S. single, the label has bagged the Scotland quartet's follow-up "Fields Of Fire" in limited edition 18 x 27-inch full color posters of the group which fold down to a regular single sleeve size. The only problem, finds the label's national singles salesman Randy Roberts, is that if you do decide to use the sleeve, there isn't anything left in which to put the single. But this is no problem to accounts and consumers, who have already snapped up the Canada-printed 50,000 poster sleeves acquired by PolyGram from the Great White North. According to Roberts, 100,000 of the posterized discs would have worked great, but that the 50,000 weren't enough "coming off a big hit record" like "In A Big Country."

jim bessman

CASH BOX TOP 100 ALBUMS

February 11, 1984

Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart	
	2/4	Chart		2/4	Chart		2/4	Chart
1 THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	1	60	35 TOUCH EURYTHMICS (RCA AFL1-4917) RCA	64	2	69 TRUE SPANDAU BALLET (Chrysalis B6V 41403) CBS	60	23
2 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39107) CBS	3	15	36 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	37	42	70 REACH THE BEACH THE FIXX (MCA 39001) MCA	68	39
3 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	2	14	37 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940) RCA	38	27	71 SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA AFL1-4681) RCA	74	35
4 90125 YES (Atco 7 90125-1) WEA	4	11	38 THE CROSSING BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	32	21	72 FASTER THAN THE SPEED OF NIGHT BONNIE TYLER (Columbia BFC 38710) CBS	69	27
5 1984 VAN HALEN (Warner Bros. 9 23985-1) WEA	9	3	39 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061GL) MCA	40	16	73 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL) MCA	66	24
6 SYNCHRONICITY THE POLICE (A&M SP-3735) RCA	5	33	40 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152) CAP	34	13	74 ALIVE, SHE CRIED THE DOORS (Elektra 9 80269-1) WEA	71	15
7 AN INNOCENT MAN BILLY JOEL (Columbia OC 38873) CBS	7	26	41 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elaktra 9 60241) WEA	39	32	75 ELECTRIC UNIVERSE EARTH, WIND & FIRE (Columbia OZ 38980) CBS	70	11
8 SEVEN AND THE RAGGED TIGER DURAN DURAN (Capitol ST-12310) CAP	6	11	42 GREATEST HITS AIR SUPPLY (Arista AL8-8024) RCA	36	26	76 VOICE OF THE HEART CARPENTERS (A&M SP-4954) RCA	72	14
9 GENESIS (Atlantic 7 80116-1) WEA	11	16	43 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ORE 38398) CBS	44	58	77 LIONEL RICHIE (Motown 6007ML) MCA	79	69
10 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA APL 1-4858) RCA	10	14	44 DEFENDERS OF THE FAITH JUDAS PRIEST (Columbia FC 39219) CBS	58	2	78 SPEAKING IN TONGUES TALKING HEADS (Sire 9 23882-1) WEA	76	34
11 ELIMINATOR ZZ TOP (Warner Bros. 9 23774-1) WEA	12	44	45 MADONNA (Sire 9 23867-1) WEA	50	20	79 LITTLE ROBBERS THE MOTELS (Capitol ST-1288) CAP	81	19
12 WHAT'S NEW LINDA RONSTADT (Asylum 9 60280-1) WEA	8	20	46 IT'S YOUR NIGHT JAMES INGRAM (Owast/Warner Bros. 9 23970-1) WEA	51	14	80 KEEP IT UP LOVERBOY (Columbia AC 38701) CBS	75	33
13 LEARNING TO CRAWL THE PRETENDERS (Sire 9 23980-1) WEA	26	2	47 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	54	8	81 THE BEST OF THE ALAN PARSONS PROJECT (Arista AL8-8193) RCA	77	13
14 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	17	19	48 INFIDELS BOB DYLAN (Columbia QC 38819) CBS	42	12	82 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1) WEA	85	13
15 IN HEAT THE ROMANTICS (Namparor B6Z 3880) CBS	15	17	49 COMEDIAN EDDIE MURPHY (Columbia FC 39005) CBS	41	13	83 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814) CBS	84	24
16 UH-HUH JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	13	15	50 LIVE FROM EARTH PAT BENATAR (Chrysalis FV 41444) CBS	43	18	84 LIVING IN OZ RICK SPRINGFIELD (RCA AFL 1-4660) RCA	80	37
17 METAL HEALTH QUIET RIOT (Pasha VFZ 38442) CBS	14	45	51 1999 PRINCE (Warner Bros. 9 23720-1) WEA	52	67	85 CARGO MEN AT WORK (Columbia OC 38660) CBS	87	41
18 SHOUT AT THE DEVIL MOTLEY CRUE (Elektra 9 60289-1) WEA	21	18	52 ROLL ON ALABAMA (RCA AHL1-4939) RCA	83	2	86 JOYSTICK DAZZ BAND (Motown 6084ML) MCA	88	9
19 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	19	17	53 LICK IT UP KISS (Mercury 422-814 297-1 M-1) POL	46	19	87 CHRISTINE McVIE (Warner Bros. 9 25059-1) WEA	—	1
20 TOUR DE FORCE 38 SPECIAL (A&M SP-4971) RCA	18	11	54 MIDNIGHT MADNESS NIGHT RANGER (MCA-5456) MCA	49	13	88 I DON'T SPEAK THE LANGUAGE MATTHEW WILDER (Private I BFZ 39112) CBS	91	5
21 BARBRA STREISAND — YENTL ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	16	12	55 THE PRINCIPLE OF MOMENTS ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	48	27	89 WHAT IS BEAT? THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA	93	9
22 BARK AT THE MOON OZZY OSBOURNE (CBS Associatad OZ 38987) CBS	22	10	56 GREATEST HITS VOL. II BARRY MANILOW (Arista AL8-8102) RCA	45	12	90 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience TE-1-3004) POL	86	22
23 UNDER A BLOOD RED SKY U2 (Island/Atco 7 90127-1-B) WEA	24	11	57 WOMAN OUT OF CONTROL RAY PARKER, JR. (Arista AL8-8087) RCA	59	14	91 THE REVOLUTION BY NIGHT BLUE OYSTER CULT (Columbia FC 38947) CBS	92	12
24 TOO LOW FOR ZERO ELTON JOHN (Gaffan GHS 4006) WEA	28	36	58 FRONTIERS JOURNEY (Columbia QX 38504) CBS	53	52	92 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	82	11
25 UNDERCOVER ROLLING STONES (Rolling Stonas/Atco 7 90120-1) WEA	23	12	59 THE CLOSER YOU GET . . . ALABAMA (RCA AHL1-4633) RCA	61	48	93 ERROR IN THE SYSTEM PETER SCHILLING (Elektra 9 80265-1) WEA	90	21
26 TWO OF A KIND ORIGINAL SOUNDTRACK (MCA-6127) MCA	20	10	60 BEAUTY STAB ABC (Mercury 814 861-1-M-1) POL	55	10	94 LABOUR OF LOVE UB40 (Virgin/A&M SP-8-4980) RCA	97	15
27 BUSY BODY LUTHER VANDROSS (Epic FE 39196) CBS	31	8	61 LET'S DANCE DAVID BOWIE (EMI America SO-18102) CAP	47	43	95 YOU SHOULDN'T — NUF BIT FISH GEORGE CLINTON (Capitol ST-12308) CAP	96	7
28 MILK AND HONEY JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y-1) POL	—	1	62 WHAT A FEELIN' IRENE CARA (Network/Geffen GHS 4021) WEA	62	10	96 HEART PLAY — UNFINISHED DIALOGUE JOHN LENNON and YOKO ONO (Polydor 817 238-1 Y-1) POL	99	7
29 PIPES OF PEACE PAUL McCARTNEY (Columbia OC 39149) CBS	29	13	63 STRIP ADAM ANT (Epic FE 39108) CBS	57	10	97 HEARTS AND BONES PAUL SIMON (Warner Bros. 9 23942-1) WEA	89	13
30 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait BFR 38930) CBS	35	7	64 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	73	90	98 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110) CBS	78	13
31 PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL	27	53	65 BREAK OUT POINTER SISTERS (Planat BXL 1-4705) RCA	67	12	99 HEAVEN ONLY KNOWS TEDDY PENDERGRASS (Philadelphia Int'l. FZ 38646) CBS	100	13
32 REBEL YELL BILLY IDOL (Chrysalis FV 41450) CBS	33	11	66 THE WILD HEART STEVIE NICKS (Modern/Atco 90084-1) WEA	56	33	100 WAR U2 (Island/Atco 7 90067) WEA	102	48
33 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL1-4696) RCA	25	22	67 RAPPIN' RODNEY RODNEY DANGERFIELD (RCA AFL1-4869) RCA	65	14			
34 IN THE HEART KOOL & THE GANG (Da-Lita DSR 8505) POL	30	10	68 AEROBIC SHAPE-UP III JOANIE GREGGAINS (Parada/Patar Pan PAN 112) IND	63	16			



MCA DELIVERS OAKS — Celebration was in the air as the Oak Ridge Boys re-signed an exclusive, long-term contract with MCA Records. The Oaks' first nine LPs have all gone gold, platinum or double platinum and the latest, "Deliver," is currently in the Top 10. Pictured above after a recent performance in Long Beach are (l-r): Oaks member William Lee Golden; Jim Halsey, president, Jim Halsey International; Irving Azoff, president, MCA Records Group; Duane Allen, Oak Ridge Boys; Jim Fogelsong, president, MCA Records, Nashville; and Joe Bonsall and Richard Sterban of the group.

ACM Announces Initial Nominees

NASHVILLE — The Academy of Country Music (ACM) has announced a list of nominees to be voted on in the initial ballots for its 19th annual "Hat" awards polls. The ballots were mailed Feb. 1 to the academy's 2,600 voting members.

All categories will be narrowed down to five nominees in each category after the first voting. Final ballots will be mailed in late March to determine the final "Hat" winners.

The winners will be announced at the awards show on May 14 at the Hollywood Palladium in Hollywood, CA.

The nominees list was compiled by the Academy's Awards selection committee with the approval of the Academy's board of directors. The selections were based on recordings and personal appearances achieved during the past year.

Radio Seminar Features Exhibits, New Faces Show

by Anita M. Wilson

NASHVILLE — With less than three weeks before the 15th annual Country Radio Seminar Organization of Country Broadcasters (OCRB), set for March 1-3 at the Opryland Hotel, organizers are geared up for a record attendance crowd of more than 750. In addition, last minute plans have been made for its first-ever exhibit hall which will feature the latest technology from such companies as Motorola and Musicworks. Other additions to this year's convention will be a series of seminars sponsored by the Country Music Assn. (CMA) geared towards the entire country music community.

The exhibit hall concept has been two years in the making ever since the OCRB broke its longstanding rule of no exhibition suites. Due to the success of those suites and the suggestions of conventiongoers, the OCRB said last week that 35 booths would be made available to corporations to display their wares.

"The year before last we had exhibition suites which were very successful and they were all in one area rather than make people seek out the suites," explained Susan Roberts of the OCRB. "This year we are offering a choice, and some people are using the booth for visibility and the suite for sales."

Within one week, 33 of the 35 exhibition booths have been reserved. "In talking with some of the exhibitors, they seem excited that they can reach a large mass of broadcasters this early in the year," explained Dave Donahue, coordinator of the exhibit hall for the OCRB. "This gives the exhibitors an opportunity to solidify some sales before going to the National Assn. of Broadcasters (NAB) or the National Assn. of Radio Broadcasters (NRBA) conventions."

The 9 x 10 foot exhibition booths are tentatively set to be displayed in the Memphis Room at the Opryland Hotel. Each booth sells for \$425, which includes one registration to the seminar. Motorola Corp. will occupy one of the booths where they are planning to display an AM stereo in a 1984 Buick. WSM-AM reps will also be on hand to help demonstrate AM stereo equipment they have recently purchased from Motorola.

Other exhibitors include Filmhouse, Inc. which will be showing video commercials for country stations; Media General will be displaying syndicated country music customized services such as jingles and programs; Pam Lontis, Inc. of Dallas will be speaking on radio sales training motivation; Scott-Tees will show its imprinted promotional sportswear; Musicworks from Nashville will play its syndicated radio specials for country broadcasters; Broad-

NMA Schedules Forum

NASHVILLE — The Nashville Music Assn. (NMA) is offering "The Numbers Game," its first educational forum of the year on Feb. 16 in the Radisson Hotel Ballroom. The subject of promotion of recording artists, singles and chart listings will be discussed by panelists from various major labels being represented.

Panelists will include: Joe Casey, vice president, promotions CBS-Nashville; Bob Heatherly, national director, country promotion, RCA; Nick Hunter, vice president, promotion, Warner Bros.-Nashville; Frank Leffel, director, national country promotion, PolyGram; Paul Lovelace, national country promotion director, Capital/EMI/Liberty Records; Erv Woolsey, vice president, promotion, MCA-Nashville. Jerry Seabolt will moderate the discussion.

cast Promotion, Assoc. from Pennsylvania will be displaying its promotion, marketing and creative services; and Jefferson Pilot Data System will offer its complete computerized sales traffic and general accounting systems for radio.

In addition to radio syndicators and jingles producers, other exhibitors will display audio consoles, AM stereo equipment and satellite dishes, while computer companies and merchandisers of t-shirts, transmitters, weather radar and FM equipment will show their wares. "With the record number of attendees expected at the seminar, suppliers are finding that their own attendance can be most profitable," stated Donahue. "The Country Radio Seminar not only attracts disc jockies, but also station owners, managers, sales managers and program directors from throughout the United States." Exhibits will be open 2-7 pm on Thursday and Saturday, and 2-10 pm on Friday.

One of the highlights of the three-day event is the New Faces Show which showcases up-and-coming artists from a variety of record labels. While speculation as to who will be performing has run rampant, Frank Mull with the OCRB stated that the list of performers will not be released until shortly before the seminar.

Probing Workshops

Throughout the OCRB, seminars will be held on a variety of topics in promotion, programming, management and sales. Seminars to be held include: "Making A Spectacle Of Yourself" — outside promotion; "How To Talk To The Press While Keeping Your Foot Out Of Your Mouth," getting the most of publicity and making the most of interviews; "Inside Promotion," for outside results.

Seminars under the programming division include: "The Days Of 'Country vs Country' May Be Over... Stand By For Country Against The World," how to win the war from the strategy room to the trenches; "Outside Programming: The Long & Short Of It," why you want it + how to sell it; "Smile... You're On Canned Focus Group," video presentation end and analysis of actual focus groups; "Records '84: Shoot Out On Music Row," when does promotion end and undue pressure begin?; "You and Agribusiness," outstanding in your field; "The Programming Jingle... A lively Q&A session — your last chance to take home answers to your questions.

Management seminars include: "Strategies For Successful People Management," yourself included; "Management... Did You Do Your Homework," hands-on workshop designed to give basic situation on how to win at your station; "Women in Radio: She & He," a management workshop on men and women working together; "It's 7:45 AM... Do You Know Where Your Engineer Is?," Engineers are creative people too; "FCC/Legal," up to the minute discussion on issues relating to all size market issues.

Sales topics to be discussed include: "Pricing Your Station For Profit," structur-

Rhees Company Bows New Publishing Firms

NASHVILLE — Two new music publishing companies, Krugerrand Music, Inc. (BMI), and Bankable Music, Inc. (ASCAP), were recently formed with Jim Howe named administrative director according to Jan Rhees, president of the Rhees Company. At the same time, Rhees announced that Billy McCarthy has signed an exclusive songwriting agreement with Bankable Music. The Rhees Company is located at 900 Division Street, Nashville, TN 37203.

625,000 Shares

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Price \$4.00 Per Share

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TOP 75 ALBUMS

	Weeks On Chart	2/4		Weeks On Chart	2/4
1 THE CLOSER YOU GET . . . ALABAMA (RCA AHL 1-4682)	3	48	38 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	39	70
2 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4879)	2	21	39 YELLOW MOON DON WILLIAMS (MCA 5407)	44	2
3 DON'T CHEAT IN OUR HOMETOWN RICKY SKAGGS (Epic FE 38954)	1	15	40 THE HEART NEVER LIES MICHAEL MARTIN MURPHEY (Liberty LT-51150)	45	2
4 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	4	13	41 LET'S GO NITTY GRITTY DIRT BAND (Liberty-LT-51146)	27	10
5 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	7	22	42 HANGIN' UP MY HEART SISSY SPACEK (Atlantic America 7 90100 1)	42	18
6 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	8	12	43 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	43	71
7 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5408)	5	45	44 RED HOT SHELLY WEST (Warner/Viva 9 23983-1)	51	12
8 MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	8	15	45 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Compleat CPL-1-1004)	38	39
9 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	9	35	46 A LIFETIME OF SONG MARTY ROBBINS (Columbia KC2 38870)	47	20
10 DELIVER OAK RIDGE BOYS (MCA-5455)	11	14	47 MIDNIGHT FIRE STEVE WARINER (RCA AHL 1-4859)	48	8
11 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	12	31	48 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	49	38
12 ROLL ON ALABAMA (RCA AHL 1-4939)	29	2	49 CRYSTAL GAYLE'S GREATEST HITS (Columbia FC 38803)	50	21
13 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1-8514)	13	13	50 LITTLE BY LITTLE GENE WATSON (MCA-5440)	57	3
14 SLOW BURN T.G. SHEPPARD (Warner/Curb 9 23911-1)	17	14	51 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	80	9
15 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	10	12	52 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	61	151
16 CAGY THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9 23958-1)	18	12	53 BEHIND THE SCENE REBA MCGENTIRE (Mercury/PolyGram 812 781-1 M-1)	52	8
17 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC38923)	21	13	54 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	64	3
18 IN MY EYES JOHN CONLEE (MCA-5434)	18	21	55 MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	55	19
19 DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 814 448-1 M-1)	20	8	56 WHAT CAN I SAY GAIL DAVIES (Warner Bros. 9 23972-1)	58	3
20 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9 23912-1)	14	15	57 MEMORY LANE JOE STAMPLEY (Epic FE 38964)	53	8
21 LOVE LIES JANIE FRICKE (Columbia FC-38730)	24	14	58 SHINE ON GEORGE JONES (Epic FE 38406)	54	42
22 GREATEST HITS, VOL. II EDDIE RABBITT (Warner Bros. 9 23925-1)	22	23	59 COUNTRY BOY'S HEART RONNIE McDOWELL (Epic FE 38981)	56	12
23 EXILE (Epic FE 39154)	30	7	60 JONES COUNTRY GEORGE JONES (Epic FE 38978)	59	12
24 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	31	101	61 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	62	40
25 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	26	14	62 SPUN GOLD BARBARA MANDRELL (MCA-5377)	36	26
26 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	25	18	63 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	63	70
27 GREATEST HITS DOLLY PARTON (RCA AFL-1-4422)	28	51	64 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38582)	37	40
28 THE EPIC COLLECTION MERLE HAGGARD (Epic FE 39159)	32	8	65 SNAPSHOT SYLVIA (RCA AHL 1-4672)	69	35
29 WHY LADY WHY GARY MORRIS (Warner Bros. 9 23738-1)	15	21	66 AMERICAN MADE OAK RIDGE BOYS (MCA-9390)	68	52
30 THE WOMAN IN ME CHARLY McCLAIN (Epic FE 39154)	40	7	67 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	87	69
31 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL 1-4826)	19	13	68 IT'S ABOUT TIME JOHN DENVER (RCA AFL 1-4683)	70	7
32 KEYED UP RONNIE MILSAP (RCA AHL 1-4670)	34	43	69 HEY BARTENDER JOHNNY LEE (Warner Bros. 9 23889-1)	85	3
33 GREATEST HITS JOHN CONLEE (MCA-5404)	33	43	70 TOO HOT TO SLEEP LOUISE MANDRELL (RCA AHL-4820)	74	16
34 THE GREAT AMERICAN DREAM B.J. THOMAS (Cleveland Int'l/Columbia FC 39111)	35	8	71 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23967-1)	66	77
35 WHITE SHOES EMMYLOU HARRIS (Warner Bros. 9 23961-1)	23	12	72 A DECADE OF HITS THE CHARLIE DANIELS BAND (Epic FE 38795)	73	28
36 NIGHT GAMES CHARLEY PRIDE (RCA AHL-4822)	41	20	73 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LT-51143)	71	49
37 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	46	8	74 GREATEST HITS JOHNNY LEE (Warner Bros. 9 23967-1)	72	12
			75 GREATEST HITS KENNY ROGERS (Liberty LOO 1070)	75	152

Country Radio Seminar

(continued from page 18)

ing your rate card to maximize sales and profit; "Rep Rap," an annual forum focusing on the relationships between stations and reps; "Small Markets/Big Bucks," success stories; "The Radio Sales Doctor," you bring the questions, we'll have the answers.

The CMA will also be sponsoring a series of seminars which will be geared towards the entire music industry, and will include such topics as "The Artist Development Team: Making A Star In The 80s"; "16th

And Madison Avenues — A Major Intersection: Examining the Growing Ties Between Country Music and the Advertising Business;" "Tube City: New Video Technologies and Their Impact on Radio and the Music Industry;" "The Creative Process From A to Z: Will Radio Play It . . . Will Listeners Buy It?;" "The Video Opportunity: Taking Advantage of the Music Video" and "Selling It Through: Guiding Your Record Down the Merchandising Stream." Dates and times for the seminars will be announced at a later date.

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HAL WAYNE **89**

"OVER AND OVER AGAIN" (HKK 2082)

JOHNNY C. NEWMAN

"I FOUND SOMEBODY" (HKK 2085)



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a weekly syndicated

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TOP 100 COUNTRY SINGLES

February 11, 1984

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1	15	34	38	67	79
2	11	35	9	68	44
3	17	36	42	69	49
4	15	37	43	70	51
5	13	38	45	71	54
6	12	39	41	72	66
7	10	40	50	73	—
8	14	41	18	74	81
9	15	42	18	75	82
10	13	43	46	76	—
11	14	44	52	77	—
12	10	45	48	78	87
13	10	46	24	79	88
14	10	47	47	80	—
15	10	48	47	81	69
16	9	49	61	82	—
17	9	50	63	83	83
18	9	51	62	84	67
19	11	52	64	85	—
20	18	53	—	86	—
21	9	54	56	87	86
22	11	55	65	88	91
23	8	56	64	89	81
24	4	57	60	90	—
25	4	58	60	91	—
26	18	59	59	92	—
27	9	60	29	93	—
28	8	61	15	94	—
29	7	62	3	95	21
30	10	63	16	96	17
31	12	64	17	97	21
32	9	65	5	98	14
33	9	66	2	99	18
	7		3	100	21

ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

After All (Gingham Music — ASCAP)	4	Fallen Angel (Rick Hall — ASCAP/Fame — BMI)	39	BMI/Chappell — ASCAP)	34
All She Needs (Dixie Rock — BMI)	88	Fool (Hall-Clement — BMI)	71	Little Bits And Pieces (Tree — BMI)	78
Almost Saturday (Greasy King — ASCAP)	50	Give Me Back That (Allanwood — BMI)	26	Lonely Women (Young World — BMI)	12
Angel In Your Arms (Song Tailors — BMI/I've Got The Music — ASCAP)	74	Going, Going, Gone (Unichappell/Jen Crutchfield — BMI)	13	Man I Used To Be (Window — BMI/Petwood — ASCAP)	43
Another Motel (Chappell/Intersong — ASCAP)	60	Had A Dream (Combine — BMI)	32	Midnight Blue (Tapage — ASCAP)	45
Baby's Walkin' (Tom Collins — BMI/Collins Court — ASCAP)	93	Handsome Man (BIL-KAR-SESAC/Sperking Good — ASCAP)	57	Miss Understanding (G.I.D./Dejemus — ASCAP/Royalhaven — BMI)	70
Back On Her Mind (Rodriguez — BMI)	98	Happy Hour (White Cat — ASCAP)	79	Most Of All (Songpainter/Tree — BMI)	80
Bad Night (Weibeck/King Cole — ASCAP)	51	Have You Loved (Kent Robbins/Jack & Bill — BMI/ASCAP)	30	My Dad (Red Tennes — BMI)	91
Best Of Families (Honeytree/Green Hills — ASCAP)	54	Houston (Larry Gatlin — BMI)	97	Nothing Like Falling (DebDave/Brleretch — BMI/Mellven/Cottonpatch — ASCAP)	22
Black And White (Vogue/Happy Duck — BMI)	58	I Call It Love (Hall-Clement — BMI)	9	Old Photographs (Tree — BMI/Golden Bridge — ASCAP)	83
Black Sheep (Al Gallco/Algee/Anderson — BMI)	100	I Could'a Had You (April/Swellowfork — ASCAP)	49	Over And Over Again (Bobby Fischer — ASCAP)	89
Brown-Eyed Girl (Web IV — BMI)	76	I Never Quite Got (Collins Court/Lodge Hell — ASCAP)	14	Ozark Mountain (Bleckwood/Magic Castle — BMI)	63
Building Bridges (Granite/Goldline — ASCAP/Drunk Monkey — BMI)	75	I Wonder Where (Hookit — BMI)	94	Please Tell Him (Chrysell — ASCAP)	67
Buried Treasure (Gibb Bros./Unichappell — BMI)	21	If I Can Just (Home Grown — BMI)	64	Reynosa (McBroom/Ceaser — BMI)	90
Can't Get To (Southwest Words & Music — BMI)	92	If I Could Only (Music City — ASCAP)	42	Ride Em' Cowboy (Web IV — BMI)	47
Conversation (Bocopus/Richway — BMI)	96	I'm A Country Song (Movieville — BMI)	85	Right Or Wrong (Edwin H. Morris & Co./MPL — ASCAP)	52
Dance Little Jean (Unami — ASCAP)	95	I'm Coming Down (Twinsong — BMI)	86	Roll On (Leeds/Patchwork — ASCAP)	20
Dancin' With The Devil (Checkmate — BMI)	44	Image Of Me (Red River — BMI)	59	Runaway Heart (Warner-Tamariene/Writers House — BMI)	62
Does He Ever (Refuge — ASCAP/Elektra-Asylum — BMI)	72	In My Eyes (Intersong-USA — ASCAP)	35	Save The Last (Rightsong — BMI)	19
Don't Cheat In Our (Ft. Knox — BMI)	2	I've Been Rained (Pulleystone/Love — ASCAP)	24	Say When (Cross Keys — ASCAP)	66
Don't Make It (Blue Moon/April — ASCAP/Full Armor — BMI)	33	I've Been Wrong (Posey/VanHoy/Unichappell — BMI/Cross Keys — ASCAP)	40	Sentimental Ol' You (Combine — BMI/Music City — ASCAP)	3
Double Shot (Windsong/Lyresong — BMI)	25	Left Side Of The Bed (Werner-Tamerlane/Daticabo/Tree — BMI)	61	Shoot First, Ask (Old Friends — BMI)	53
Drinkin' My Way Back Home (Vogue/Jullp — BMI)	10	Let Somebody Else (Tree/John Anderson — BMI)	36	Show Her (Lodge Hall — ASCAP)	8
Drivin' Wheel (Black Tent — BMI)	69	Let's Stop Talkin' (Unichappell/Van Hoy/Posey — BMI/Chappell — ASCAP)	34		
Elizabeth (American Cowboy — BMI)	11				
Ev'ry Heart Should (Royalhaven — BMI/Dejeemus — ASCAP)	46				



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

COUNTRY COLUMN

ROCKIN' WITH JASON — Nashville's lower Broadway was hit by a barrage of artists, press people and music industry representatives to help celebrate the signing of local group **Jason and the Scorchers** to EMI America. The signing marks a high point for the local rock community which has been striving to get local acts signed to major labels. More than 150 people showed up for a concert and late-night party hosted by the Nashville Music Group and its president **R. Eli Ball**, who is also executive producer of the group's mini-LP, "Fervor." Jason started the night out with a sold-out show at the Exit/In nightclub where a collection of EMI America executives, punk rockers, country music representatives and local fans rocked to the performance. After the show, invited guests moved downtown to the former Grand Ole Opry performers' hangout,



FRENCH DUET — Columbia's **Tony Joe White** (l) joins French star **Johnny Hallyday** in a television taping in Nashville for The Children of Rock And Roll.

Tootsie's Orchid Lounge, for a night of barbecued chicken and revelling. Regular clientele entertained people downstairs with tales of the old days when **Hank Williams** and **Ernest Tubb** were regular patrons of the club, while **Ray Brand** provided some country music for the guests. The group drew the attention of EMI America after the release of its mini-LP, "Fervor" was put out on the Nashville-based Praxis Records, and was named best EP of 1983 by *New York Times* music critic **Robert Palmer**. The rerelease of the album on EMI includes a version of **Bob Dylan's** "Absolutely Sweet Marie," which is the first single off the album and will feature a music video filmed in Nashville on MTV starting this week.

COMPLEAT CHANGES LOOK

Nashville-based **Compleat Records** has just released its first record, "Lone Star Lady" by **Rusty Wier** on a newly designed single label. Formerly, all records released by the label pictured a navy square with a white C and a silver E for Entertainment on the label. The new design offers more easily identifiable label copy with the former design on the right of the label and Compleat Records printed to the left of the design. A blue and purple background highlights the white letters.

NMA MERGES — The **Nashville Music Assn. (NMA)** has announced the completed merger between the **Music Consortium of Nashville** and the NMA. A partial merger occurred last year. The Nashville Consortium will now function as the NMA's Music Arts and Education Division. The merger was announced by **Don Butler**, president of the Music Consortium and chairman of the NMA's Musical Arts & Education division at an MCN board meeting on Jan. 9. "I think it's exciting," stated NMA executive director **Dale Franklin Cornelius**. "Two solid organizations have joined forces towards a common goal to promote and strengthen the arts in Nashville." The first combined project will be working towards the success of the W.O. Smith Community Music School for talented students from low income families.

SCRUGGS FETED — Banjo legend **Earl Scruggs** was recently honored on his 60th birthday with congratulatory messages from **President and Nancy Reagan** and **Tennessee Governor Lamar Alexander**, proclamations from his native state of North Carolina, and a second Grammy nomination. **Governor James B. Hunt, Jr.** of North Carolina, proclaimed Jan. 6 as "Earl Scruggs Day" and noted that "by the time he was 15 he had evolved a three-finger style enabling him to achieve what no banjoist before him had; a flowing, unbroken pattern of notes emanating from the banjo in a fashion that has come to be known all over the world as Scruggs style; and Whereas, as a result of his accomplishments he has been rightly called 'The World's Most Imitated Musician,' and Whereas, like the **Earl of Sandwich, David Fahrenheit, Joseph Guillotine** and **Amelia Bloomers**, his proper name has become a common noun — **scruggs**: a banjo player who admires and tries to play like Earl Scruggs . . ." Scruggs received other proclamations from his hometown for his banjo technique and has been nominated by the National Academy of Recording Arts & Sciences for the "Best Country Instrumental Performance" Grammy Award for the "Roller Coaster" track off his "Top Of The World" LP.

CONGRATULATIONS — Wedding bells rang for **Oak Ridge Boys** member **Richard Sterban** and **Donna Summers** on Saturday, Feb. 4 in Hendersonville. The bride is a native of Mobile, Ala.

SHORT CUTS — **Susan Hackney Associates** has recently signed **The Statler Bros.** and **Larry Willoughby** to its P.R. firm . . . Willoughby also signed with **The Jim Halsey Company, Inc.** for bookings . . . **The Hyland Company** has relocated to 21 Music Sq. East, Nashville, TN 37203 and will represent **Teddy Bart, The Burrito Brothers, The Country Radio Broadcasters, Inc., Connie Hanson, The New Gaither Vocal Band, The Rhees company, and Leon Russell Enterprises** . . . **James Younger** has signed an exclusive songwriter's agreement with Welk Music's **Hall-Clement** publications . . . **Swain Schaefer** was signed to a songwriting contract with **Sister John Music** and **Carmen Didler Dally** was signed to **PKM Music** as a songwriter . . . **B.J. Thomas** will now be managed by **C.K. Spurlock** and remain with **The Jim Halsey Co.** for booking.

FROM SINGER TO ACTRESS — **Barbara Mandrell** will be making her acting debut in a two-hour television movie, *Coal Fire*, which will be produced in Anderson and Campbell Counties in Tennessee. **Gilbert Cates**, who will be directing the movie, is best known for his work on *Oh, God!*, *Book II* and *Summer Wishes, Winter Dreams*. In the meantime, Mandrell has been working on a duet album with labelmate **Lee Greenwood**. The pair will team up on a 25-date concert tour beginning March 3 and running through mid-May. Their first single will be released March 1. While Lee was in Calhoun, Ga. for a recent concert, his band challenged the opening act, **The Price Brothers** in a basketball game with all proceeds going to the Winners Club fund to build a new home for mentally and physically disabled children and adults. While practicing for the game during his recent week's run in Las Vegas, Lee tried to block a pass and got hit by the ball in the face, resulting in a black eye. For four more nights Lee displayed his shiner on the stage of the MGM Grand.

STARTING YOUNG — Seven-month-old **Jordan Wills** brought his father **David Wills** to the **Cash Box** office last week in support of David's first RCA album "New Beginnings." The tot sported a t-shirt with the LP title on the front and showed his true support of the album by constantly grabbing for it.

anita m. wilson



COUNTRY RADIO BROADCASTERS

present

COUNTRY RADIO SEMINAR XV

March 1 - 3, 1984 — Nashville, Tennessee

15 Something for everyone in PROMOTION, PROGRAMMING, MANAGEMENT & SALES 15

PAM LONTOS, JERRY CLOWER, E. ALVIN DAVIS, TOM ROUNDS, JOE SOMERSET, JAY ALBRIGHT, GERRY CAGLE and others will participate in panels including:

PROMOTION:

MAKING A SPECTACLE OF YOURSELF

PROGRAMMING:

THE DAYS OF "COUNTRY vs. COUNTRY" MAY BE OVER . . . STAND BY FOR: COUNTRY AGAINST THE WORLD, — SMILE . . . YOU'RE ON CANDID FOCUS GROUP, — RECORDS '84: SHOOT OUT ON MUSIC ROW, — YOU & AGRIBUSINESS, — THE PROGRAMMING JUNGLE . . . A LIVELY Q & A SESSION

MANAGEMENT:

STRATEGIES FOR SUCCESSFUL PEOPLE MANAGEMENT — MANAGEMENT . . . DID YOU DO YOUR HOMEWORK? — SHE & HE . . . A MANAGEMENT WORKSHOP ON MEN & WOMEN WORKING TOGETHER. — IT'S 7:45 AM . . . DO YOU KNOW WHERE YOUR ENGINEER IS? — FCC/LEGAL

SALES:

PRICING YOUR STATION FOR PROFIT — REP RAP — FEATURING **JOHN BODEN, BILL BURTON, BARBARA CROOKS, RALPH GUILD, PETER MOORE, KEN SWETZ** — SMALL MARKETS/BIG BUCKS

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THE COUNTRY MIKE

AUSTIN CITY LIMITS ON FM — WMZQ/Washington program director **Bob Cole** announced that the station will begin stereo simulcasting of the weekly country music showcase, *Austin City Limits* with area public television station WETA. The series is now in its ninth year on public television and will air every Friday night. Some of the performers scheduled to appear this season include, **Ray Charles, Lee Greenwood, Willie Nelson, Jerry Lee Lewis, Gall Davies, Merle Haggard, Gary Morris, and Johnny Rodriguez.**

STATION CHANGES — General manager R.W. "Skip" Schmidt of KBRQ/Denver has announced the appointment of **Jim McCarthy** as director of the newly created agency services position. Prior to joining KBRQ, McCarthy was general sales manager of



KDEN and has worked with **KLZ, and KPPL/KLAK** . . . WMZQ/Washington has promoted part-time air personality, **Kelth McDonald**, to the full-time 6-10 p.m. airshift. McDonald has been with the station since Sept. 1983 and assumes the position previously held by **Bob Duchesne**, who has moved to the 10 p.m.-2 a.m. time slot. McDonald has previously worked on-air in the Washington market for **WPGC-FM, WPKX-FM**, and as program director for **WRMR**. McDonald began his career as an air personality and chief engineer at **WQWK/State College, PA.**, and has also added **WCAO** and **WKTK/Baltimore** to his major market credits.

WKQS LINE-UP — The **WKQS/Hollywood** lineup now includes: **Bill Collins**, 5:30-10 a.m.; **Mac Allen**, 10 a.m.-noon;

Jim Richards, noon-3 p.m.; **Tom Kennedy**, 3-7 p.m.; **Roseanne Vincent**, 7 p.m.-midnight; and **Greg James**, midnight-5:30 a.m. **Steve Williamson** is the station's program director.

STATION PROFILE — **WOWW/Pensacola** is a 100,000-watt, 24-hour a day FM station that covers the northwestern tip of Florida and southwestern Alabama. The station lineup is: **Chris Hampton** and **Joan Keller Murphy**, 6-10 a.m.; **Kris O'Kelly**, 10 a.m.-2 p.m.; **Jay Christopher**, 2-6 p.m.; **C.J. Whitmore**, 6-10 p.m.; **Robin Hill**, 10 p.m.-2 a.m.; and **Jan Patrick**, 2 a.m.-6 a.m. Other personalities include **Tom Clark, Lynn West, and David McDonald**. The station is owned by Colonial Broadcasting and has been in existence since 1980. **WOWW** has programmed country since its inception and each year celebrates its birthday on St. Patrick's Day. The station plays a big part in what is billed as the "World's Largest St. Patrick's Day celebration by a private business" each year with a big party that features events, games, prizes and bands. The celebration is held annually at **McGuire's Irish Pub** in Pensacola. The station program director is **Hampton**, the music director is **O'Kelly**, sales manager **Jim Colley** is the general manager, and the two sales managers are **Barbara Currie** for national sales, and **Tom English** for local sales. One of **WOWW's** biggest campaigns is its annual "vein drain." Each year the station stages a drive for blood donations to the Northwest Florida Blood Center. This year the drive ended with approximately 900 pints of blood either donated or pledged.

john lantz

PROGRAMMERS PICKS

Chuck Ingram	CKRY/Calgary	Roll On — Alabama — RCA
David Hurst	WJLM/Roanoke	I've Been Wrong Before — Deborah Allen — RCA
John Marks	KAYD/Beaumont	If I Could Only Dance With You — Jim Glaser — Noble Vision
Jerry Howard	WAIM/Anderson	Brown Eyed Girl — Joe Stampley — Epic
Rick Friday	KICD/Spencer	Too Late To Go Home — Johnny Rodriguez — Epic
Jim Stricklan	KBRQ/Denver	Right Or Wrong — George Strait — MCA
David Haley	WJQS/Jackson	Right Or Wrong — George Strait — MCA
Barry Mardit	WWWW/Detroit	Left Side Of The Bed — Mark Gray — Columbia
Henry Jay	WGTO/Cypress Gardens	Victim Of Life's Circumstances — Vince Gill — RCA
Wade Jessen	KSOP/Salt Lake City	Brown Eyed Girl — Joe Stampley — Epic
Rocky McCumbee	WVAM/Altoona	Most Of All — Mac Davis — Casablanca
Willis Williams	WLAS/Jacksonville	I Could'a Had You — Leon Everette — RCA
Mark Andrews	KWJJ/Portland	Right Or Wrong — George Strait — MCA
Roger Dale	WDMV/Pocomoke	I've Been Wrong Before — Deborah Allen — RCA
Scott Jeffries	KXXY/Oklahoma City	Left Side Of The Bed — Mark Gray — Columbia

SINGLES REVIEWS

OUT OF THE BOX

BARBARA MANDRELL (MCA-52340)
Happy Birthday Dear Heartache (2:27) (Collins Court — ASCAP) (M. David, A.P. Jordan) (Producer: T. Collins)

Following the recent success of "One Of A Kind Pair Of Fools," Barbara Mandrell has released an easy listening, melancholy love ballad. Mandrell reminisces about the one year anniversary of a break-up and the long-lasting feelings. Flowing harmonies and a synthesizer round-out the tune which is the first release culled from her upcoming, "Clean Cut" album.



FEATURE PICKS

MOE BANDY (Columbia 38-04353)
It Took A Lot Of Drinkin' (3:17) (DeJamus/G.I.D. — ASCAP/Royalhaven — BMI) (B. Gallimore, B. Mevis, B. Shore) (Producer: Blake Mevis)

MICKEY GILLEY & CHARLY MCCLAIN (Epic 34-04368)
Candy Man (3:01) (Unichappell — BMI) (B. Ross, F. Neil) (Producer: Norro Wilson)

DAVID WILLS (RCA PB-13737)
Lady In Waiting (4:04) (G.I.D. — ASCAP/Royalhaven — BMI) (D. Wills, B. Shore) (Producer: Blake Mevis)

ATLANTA (MCA-52336)
Sweet Country Music (3:33) (Texas Tunes/Hat Band/Dwain Rose/Peer Intl. — BMI) (D. Rowe, T. Dotson, J. Stevens, A.P. Carter) (Producer: M. Bogdan, L. McBride)

DAN SEALS (Liberty B-1515)
God Must Be A Cowboy (3:05) (Pink Pig — BMI) (D. Seals) (Producer: Kyle Lehning)

CON HUNLEY (Prairie Dust 84110)
Deep In The Arms Of Texas (2:52) (Me and Sam — ASCAP) (K. Bach) (Producer: Larry Morton)

RUSTY WIER (Compleat 121)
Lone Star Lady (2:59) (Flagship/Waco — BMI/Prophecy — ASCAP) (G. Sutton, R. Wier, Cheyenne) (Producer: Glenn Sutton)

JOHNNY TILLOTSON (Reward 40346)
Lay Back (3:16) (Chinnichap/Careers/BMI) (J. Chinn, M. Chapman) (Producer: B. Buster, M. Lloyd)

J. Bird (Bermuda Dunes 1-007)
That Song (3:10) (Laurabob — BMI) (J. Bird) (Producer: Lewis, Lafond)

NEW AND DEVELOPING



VINCE GILL (RCA-PB-13731)
Victim Of Life's Circumstances (3:22) (Music Corp. of America — BMI) (D. McClinton) (Producer: E. Gordy, Jr.)

Former Pure Prairie League member Vince Gill has gone out on his own and released his first single for RCA, "Victim Of Life's Circumstances." The tune is the first off his upcoming album "Turn Me Loose" and starts the newcomer off with a rockabilly sound and beat. "Victim" tells the familiar story of a person getting into trouble even with the best intentions.

ALBUM REVIEWS

THE MAN I USED TO BE — **Boxcar Willie** — **Mainstreet MS-9309** — **Producers: Jim Martin, Pete Drake** — **List: None** — **Bar Coded**

Boxcar Willie remains a down-to-earth performer on "The Man I Used To Be" through well chosen material and the production efforts of Jim Martin and Pete Drake. The trademark train songs and whistles are still present in "No More Trains To Ride" and "I Just Gotta Go" and Boxcar goes back to the source of this genre through the tune "Hobo's Lament," which was originally intended for the late Jimmie Rodgers to record. A special touch is added by Boxcar's yodeling and his using a guitar once owned by Rodgers as accompaniment.

New Beginnings — **David Wills** — **RCA MHLI-516** — **Producer: Blake Mevis** — **List: 5.98** — **Bar Coded**

"New Beginnings" marks the first album release for singer/songwriter David Wills. The appropriately titled mini-LP displays Wills' rich, wavering voice on six love ballads. "One More Shot" utilizes the modern sounds of a synthesizer, while the previously released "Miss Understanding" offers the more traditional country instrumental sections. Wills' talent comes forth in the current single "Lady In Waiting," where he sings about the faithfulness of a wife. Throughout the LP Wills is aided by some of the most talented Nashville musicians and backup singers to top off this debut LP.

TOP 15 ALBUMS

Spiritual

	Weeks On Chart
1 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	3 17
2 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	1 33
3 ROUGH SIDE OF THE MOUNTAIN R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	2 41
4 THIS TOO WILL PASS JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	4 16
5 I'LL RISE AGAIN AL GREEN (Myrrh MSB-6747) Open	6 23
6 SING AND SHOUT THE MIGHTY CLOUDS OF JOY (Myrrh/World SPCN 7-01-676706-X) "He's My Rooftop"	8 3
7 FEEL THE SPIRIT THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	7 24
8 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	5 44
9 LONG TIME COMING WINANS (Light 5826) Open	9 19
10 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	11 9
11 MAKE ME AN INSTRUMENT CANDI STATION (Beracah-1001) "God Can Make Something Out Of Nothing"	12 28
12 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	13 21
13 TAKE IT TO THE LORD IN PRAYER TRUTHETTES (Malaco - 4386) Open	— 1
14 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	14 45
15 YES HE CAN GEORGIA MASS CHOIR (Savoy - 7082) Open	— 1

Inspirational

	Weeks On Chart
1 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Title Cut	1 34
2 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	2 94
3 WALL OF GLASS RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	3 26
4 COUNT THE COST DAVID MEECE (Myrrh MSB-6744) Open	4 27
5 SIDE BY SIDE IMPERIALS (Dayspring/Word 701411215) "Wait Upon The Lord"	5 19
6 MORE POWER TO YA PETRA (Star Song SSR0045) Open	6 56
7 NOT OF THIS WORLD PETRA (Star Song SPCN 7-102-05086-0) Open	7 11
8 MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	9 35
9 SIGNAL DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	8 15
10 PRESS ON JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	11 20
11 THE GIFT GOES ON SANDI PATTI (Impact Records-R03874) "O Magnify The Lord"	12 28
12 SINGER SOWER 2nd CHAPTER OF ACTS (Sparrow SPR 1071) "Takin' The Easy Way"	13 3
13 NO LESS THAN ALL GLAD (Greentree R003951) "Maker Of My Heart"	10 10
14 A CALL TO US ALL TERI DESARIO (Day Spring 7014113011) Open	— 1
15 LIVE EXPERIENCE LEON PATILLO (Myrrh MSB-6728) Open	14 8

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.



JONES HEADLINES — Bobby Jones and New Life have reached a booking agreement with Headline International Talent (H.I.T.) with the primary focus in areas where his television program has shown much promise. Pictured with Jones, who is seated, are (l-r): Charles Dorris, Donald Reeves and Tommy Kerkeles, officers of H.I.T.

AOR Stays Tuned For Future

(continued from page 5)

younger demo," he explained. "This audience can use the imaging of the heavier rock and roll as something to make them feel very strong and that an AOR station is their radio station."

AOR PDs maintain their faith in the more limited target demos, believing the CHR format's broad-base appeal subsequently ends up playing certain kinds of music that the AOR station was playing 2 or 3 months earlier.

In New York 19th ranked AOR station WNEW-FM posted a .2 increase in the Arbitrons compared to the staggering 4.2 increase posted by its CHR competitor, overall market leader WHTZ-FM. New York's only other AOR outlet, WAPP-FM suffered a .2 drop in the fall book. Charlie Kendall, WNEW's PD believes the answer is special emphasis on local oriented programming brought about by paying close attention to the marketplace. "I never had a problem playing a hit, but I do have a problem playing a hit every hour and 15 minutes."

This sentiment was echoed by most program directors contacted by **Cash Box**. According to KLOS' Hedges, "Right now to a whole new generation, screaming jocks and jingles are something new and they're not an irritation at first, but eventually its going to catch up with them." The PDs believe that the popularity of formats occur on a cyclical basis, and that the cycle will return AOR to its former dominance, once the initial appeal of CHR has disappeared. Mike Harrison of KMET-FM, Los Angeles' other AOR giant, states plainly, "AOR is not dead, the pendulum will swing back."

Bob Nelson, general manager at Los Angeles' newest CHR station, CBS-owned KKHR agrees. He believes that "there will always be room for strong AOR stations." Nelson doesn't believe that the popularity of CHR will bring an end to the format. "Our format pulls from a lot of different stations, it doesn't go after AOR stations as such, but our experience has been that we take a little from alot."

Mike Schaefer, music director of KIIS-FM, L.A.'s ratings leader, also feels that AOR will continue to be a viable format, but insists that they must begin to play the new music. Other CHR program directors agree that for AOR to recover it must play new music even if its breaks the traditional format.

Two AOR stations that have done just that are WMMS in Cleveland and WBCN in Boston. WMMS went from a summer Arbitron rating of 8.9 to a 10.2 in the fall book. WBCN jumped from a 7.2 to a 7.8 and is one-tenth of a percent behind CHR market leader WXKS-FM. A self-proclaimed AOR-CHR hybrid, WBCN continues to play a wide variety of music. According to Oedipus, program director at the station, "We play a very broad base of music, we don't limit ourselves to any kind of metal sound. None of the other AORs play Culture Club or Michael Jackson." In fact he feels uncomfortable with the term AOR, preferring to refer to WBCN as "Hit Oriented Rock."

John Gorman operations manager at WMMS believes that "over the years AOR has lowered itself to the lowest common denominator," he, like Oedipus, also considers his station a hybrid, stating, "we are beyond what the traditional AOR is today. Take three circles one circle is AOR, one is CHR, and one is modern AC, overlap them and what is in the middle is what we are, the hybrid AOR of today." Gorman also considers changing demographics as a factor in determining the adaptation of AOR. He claims, "we are growing with our audience, we have lost two million teens since 1980." Subsequently he believes that programmers should re-evaluate their direction

and drop the attitude that, "If it sounds like Van Halen or Foreigner we'll play it."

Whether or not other AOR stations will follow WBCN's example and expand their formats remains to be seen. Program directors appear to be divided between those who feel that AOR must broaden their play lists and those that feel that no major adjustments are necessary because audiences will find their way back in the continuing cycle of listener loyalty. It is certain, however, that no one expects a miraculous recovery to occur overnight. AOR programmers will continue to view the future with a guarded optimism.

Activision Posts Losses

LOS ANGELES — Activision, Inc., announced sharply lowered sales and a loss for its third quarter in 1983 compared to a strong third quarter in 1982. The company attributed sales declines to video game industry problems, including continued large quantities of heavily discounted older software at retail outlets, confusion in the marketplace about the industry and retailer reluctance to carry sizeable inventories into the new year.

In the third fiscal quarter ended December 31, 1983, the company had net sales (after reserve adjustments) of \$10.2 million and a net loss of \$8.1 million or \$0.25 per share, compared to net sales of \$50.1 million and income of \$4.7 million or \$0.16 per share a year ago.

Wheatley Pacts With MCA/Curb For Product

LOS ANGELES — The Wheatley Organization, an Australian entertainment company encompassing management, publishing and marketing divisions and the Wheatley Records label, signed an agreement with MCA/Curb Records to supply the label with new product by Australian acts for release in the United States, Canada and the United Kingdom. The first release under the new deal is the "Heartland" album by Real Life, featuring the hit single "Send Me An Angel," already in the Top 40 on the American charts. "Send Me An Angel" reached the Top Five on the Australian record charts last summer as well as the Number One spot in New Zealand.

Richie Set Year In Advance To Host AMA

Lionel Richie has agreed, a year in advance, to serve again as sole host for the annual "American Music Awards" special in January 1985. It was announced today by Dick Clark, executive producer of the special which airs annually on the ABC Television Network.



TENNILLE RECORDS SOLO LP — Toni Tennille entered the studio in late January to record a live collection of 30s and 40s pop standards. Backed by a 35-piece orchestra — including such reknown session players as Louie Bellson, Andy Simpkins, Paul Smith and Tony Rizzi, as well as arranger Sammy Nestico — the LP is Tennille's first recording project apart from husband/duet partner Daryl Dragon.

BLACK CONTEMPORARY



FISK UNIVERSITY BENEFIT CONCERT — Backstage at the Fisk University Benefit Concert, 92-Q concert chairmen look over the evening program with Compleat Records' Jesse Boyce. Pictured here (l-r) are: Doug Ellis, 92-Q music director; Dan Jaynes, 92-Q program director; Boyce; and Tony Jones, concert coordinator.

THE RHYTHM SECTION

When the space shuttle Challenger left on its fourth mission in outer space last Friday, it took along a musical extra. Mission specialist **Dr. Ronald McNair**, the second black astronaut on a space shuttle crew, brought some cassette recordings of Capitol artists **Ashford and Simpson**. Included in the lunar library are their LP "High Rise" and the hit single "Street Corner". . . . Solar recording artist **Bo Watson** of **Midnight Star** recently found out just how painful exercising can be. Backstage during one of the group's concerts Watson practiced a karate kick, unfortunately choosing a metal rail as his victim. Upon contact Watson felt a sharp pain shooting through his leg and immediately had trouble walking. After hobbling on stage and even dancing, Watson felt it wise to visit a doctor after the show, who diagnosed the injury as a chipped bone in his heel. Watson said later, "It's the pole that's supposed to break, not the foot" . . . And speaking of **Midnight Star**, the group which presently has a platinum album "No Parking On The Dance Floor" is in the studio recording and writing a couple of singles for another Solar recording act, **The Whispers**. The Cincinnati-based group is about to release its third single and a video . . . In addition to **Midnight Star's** musical versatility, they are also musical talent scouts as well. They not only discovered the Solar/Elektra group **The Deele** but produced them as well . . . Financially troubled Fisk University in Nashville recently held a "Friends For Fisk" concert sponsored by Nashville's 92-Q FM radio, the Compleat Entertainment Corporation and the Miller Brewing Company. A near-sellout crowd of about 2,200 watched the performances of Compleat recording artists **Jesse Boyce and Autumn**, and Word recording artists **Bobby Jones and New Life**. Boyce's new single "Bluer Than Blue" was well received as was the finale which included Autumn joining in with the Fisk University Choir. Bobby Jones and his New Life Singers, who were Grammy nominees in 1983, gave the audience a variety of songs from their four albums. The benefit was a great success raising over \$7,000 for the private black liberal arts college . . . MCA records is planning to do a remix of "D.C. Cab," the title track of the soundtrack album sung by Capitol recording artist **Peabo Bryson**. Also being considered for remix is "World Champion" by dynamic vocalist **Leon Sylvers III**, who has also done work with Solar artists. The Whispers . . . Acme recording artists **Johnny Dynell and New York** have released "The Big Throwdown" a medium tempo dance single with great potential for popularity with the scratch/rap crowd . . . Emergency/Sire artist **Shannon**, who has held the number one spot on the charts in recent months, will be quite busy over the next few weeks. After taping "Solid Gold" and "The Merv Griffin Show" in Los Angeles she left for Florida to perform at DisneyWorld, went back to L.A. to tape "Soul Train" and will soon make trips to the bay area, Fresno, San Diego, and Cleveland. She also plans to make an appearance at Disneyland .

sklp harris



D.C. CAB GOES HOLLYWOOD — Peabo Bryson and Leon Sylvers who perform on the smash MCA Records album, D.C. Cab, were recent guests on "Hollywood Life," syndicated radio's satellite network to black and urban radio stations nationally. Pictured here (l-r) are: Don Mizell, producer of "Hollywood Life;" Louil Silas, MCA Records' west coast regional R&B promotion manager; Bryson; Gloria Gifford, who plays Miss Floyd in the film, D.C. Cab; Topper Carew, producer of the film, D.C. Cab; and Sylvers.

TOP 75 ALBUMS

		Weeks On 2/4 Chart	Weeks On 2/4 Chart
1	THRILLER MICHAEL JACKSON (Epic OE 38112)	2	60
2	CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	1	14
3	BUSY BODY LUTHER VANDROSS (Epic FE 39196)	3	8
4	NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	4	33
5	I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	7	8
6	IN THE HEART KOOL & THE GANG (De-Lite/PolyGram DSR 8508)	6	10
7	IN A SPECIAL WAY DeBARGE (Gordy/Motown 6161GL)	5	17
8	IT'S YOUR NIGHT JAMES INGRAM (Owest/Warner Bros. 9 23970-1)	9	14
9	STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	8	27
10	THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience/PolyGram TE-13004)	10	22
11	YOURS FOREVER ATLANTIC STARR (A&M SP-4948)	12	14
12	JOYSTICK DAZZ BAND (Motown 6084ML)	14	9
13	COMEDIAN EDDIE MURPHY (Columbia FC 39005)	13	13
14	STREET BEAT THE DEELE (Solar/Elektra 9 60285-1)	16	9
15	FEVER CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	11	13
16	FEEL MY SOUL JENNIFER HOLLIDAY (Geffen GHS 4014)	15	17
17	TEASER ANGELA BOFILL (Arista AL8-8198)	17	13
18	WOMAN OUT OF CONTROL RAY PARKER, JR. (Arista AL8-8087)	18	12
19	YOU SHOULDN'T-NUF BIT FISH GEORGE CLINTON (Capitol ST-12308)	21	7
20	PREPPIE CHERYL LYNN (Columbia FC 38961)	25	8
21	ROBBERY TEENA MARIE (Epic FE 38882)	22	15
22	HEAVEN ONLY KNOWS TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38646)	19	13
23	FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	24	24
24	COLD BLOODED RICK JAMES (Gordy/Motown 6043GL)	23	24
25	ELECTRIC UNIVERSE EARTH, WIND & FIRE (Columbia OC 38980)	20	11
26	IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	29	10
27	NEVER SAY NEVER MELBA MOORE (Capitol ST-12305)	28	10
28	ON THE RISE THE S.O.S. BAND (Tabu/CBS FZ 38697)	26	29
29	FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL-4725)	30	9
30	I'M A BLUES MAN Z.Z. HILL (Malaco 7415)	31	11
31	MADONNA (Sire 9 23867-1)	27	20
32	URBAN DANCE FLOOR GUERILLAS P. FUNK ALL-STARS (Uncle Jam/CBS RFZ 39168)	32	7
33	CITY SLICKER J. BLACKFOOT (Sound Town/Allegiance ST-8002)	5	
34	CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	35	31
35	BREAK OUT POINTER SISTERS (Planet/RCA BXL1-4705)	38	12
36	DREAMBOY (Owest/Warner Bros. 9 23988-1)	39	11
37	MARY JANE GIRLS (Gordy/Motown 6040GL)	34	40
38	THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	33	32
39	COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39107)	45	4
40	STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	36	24
41	BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	44	12
42	VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	42	39
43	ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA CPL 1-4858)	43	5
44	POSITIVE POWER STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	—	1
45	BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	47	27
46	D'YA LIKE SCRATCHIN' MALCOLM McLAREN (Island/Atco 7 90124-1-B)	52	3
47	ROCKIN' RADIO TOM BROWNE (Arista AL8-8107)	41	17
48	SOMETHING GOOD TYRONE DAVIS (Ocean Front OF/101)	48	12
49	LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1)	—	1
50	MERCILESS STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	40	25
51	1999 PRINCE (Warner Bros. 9 23720-1F)	51	65
52	ZAPP III ZAPP (Warner Bros. 9 23875-1)	49	24
53	DIFFERENT STYLE! MUSICAL YOUTH (MCA-5454)	59	2
54	TRULY BAD RON BANKS (CBS Associated FZ 39148)	57	4
55	SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML)	—	1
56	WHAT A FEELIN' IRENE CARA (Network/Geffen GHS 4021)	62	3
57	BELIEVER CHIC (Atlantic 7 80107)	50	5
58	E.S.P. MILLIE JACKSON (Spring SPR-33-6740)	58	19
59	CONTINUATION PHILIP BAILEY (Columbia FC 38725)	61	23
60	THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML)	55	14
61	G FORCE KENNY G (Arista AL8-8192)	65	2
62	WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12282)	63	40
63	UTOPIA ENCHANTMENT (Columbia FC 38959)	66	4
64	THE LOOK SHALAMAR (Solar/Elektra 9 60239)	46	28
65	SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	64	31
66	LET ME BE YOURS LILLO (Capitol ST-12290)	67	22
67	TRY IT OUT KLIQUE (MCA-39008)	56	21
68	HIGH RISE ASHFORD & SIMPSON (Capitol ST-12282)	70	23
69	LIONEL RICHIE (Motown 6007ML)	69	70
70	HOW MANY TIMES CAN WE SAY GOODBYE DIONNE WARWICK (Arista AL8-8104)	54	17
71	WITH LOVE FATBACK (Spring SPR-33-6741)	71	8
72	BACK WHERE I BELONG FOUR TOPS (Motown 6066ML)	60	16
73	PRIVATE PARTY BOBBY NUNN (Motown 6051ML)	—	1
74	DOIN' IT MY WAY HOWARD JOHNSON (A&M SP-4961)	53	9
75	GET IT RIGHT ARETHA FRANKLIN (Arista AL88019)	68	30

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Salary increases and price freezes have resulted in a good January, according to several record company executives of the Argentinian record industry. Although most of the summer season sales fall after January 6, this year the extra amount of pocket money available to buyers has been streaming to the dealer's counters for at least two more weeks. Microfon president Mario Kaminsky reported to **Cash Box** January sales for his company will be bigger than the December mark, while PolyGram's marketing manager Leo Bentivoglio pointed to the fact that, apart from *Flashdance*, *Stayin' Alive* and other hits, there have been remarkable sales for catalog items at mid-price. CBS' promotion manager Norberto Tejero is also optimistic about the future, and explained part of his label's strategy has been to maintain prices fixed during about 75 days, which in a country with inflation running at a yearly rate of 435% for 1983 may seem pure magic. The government plans a mere 10% inflation rate during January. If successful, it will be followed by additional reductions in the following months, seeking a 6 to 7% drop in mid-1984 — the first time in history that a country abates inflation without a tight recession structure.

Spanish chanter Jose Velez will probably arrive in Argentina this month for 10 to 12 appearances on stage and some television. Carlos Casle, manager of Discosa, told **Cash Box** the label is releasing a new album by this chanter, and a "greatest hits" compilation will be available in March or April. Velez has been a steady seller for some time, and one of his albums neared the 50,000 mark, but the big smash is yet to come for him.

The Cosquin Folk Festival this year has once again called the attention of local record labels, to show a change of attitude towards folk music. CBS will be at hand with a delegation presided by MD Roberto Lopez, commercial director Nestor Casonu and promo manager Norberto Tejero, while PolyGram is also projecting a strong profile. Both companies are releasing compilation albums named after the song contest, which has been running for more than 20 years and resulted in new talent, although its audience has always preferred well established names.

miguel smirnoff

Japan

TOKYO — The total sales of Polystar in its 4th fiscal year (Dec. 21, 1982 to Dec. 20, 1983) has reached a new record in the history of the company with 3,850,000,000 yen (\$16,700,000), 50.8% up over the prior fiscal year. Breaking them down, the domestic music was 1,020,000,000 yen (\$4,430,000) 26.5% while the international repertoires showed 2,830,000,000 yen (\$12,300,000), 73.5%. For the increase of

the sales of the international repertoires, *Flashdance* contributed remarkably with the outcome of 2,000,000,000 yen (\$8,700,000). Besides Irene Cara, Donna Summer, U-2, and Kiss, Japanese singers Shinji Tanimura, Yulchi Ikusawa and Ginji Ito were the main artists who contributed to achieve the new record in this fiscal period.

According to the K.K. Selko-Do Co., Ltd. (one of the main record wholesalers in Japan), the total sales of records in Dec. 1983 has gone over expectations by 13.4% while pre-recorded tapes exceeded a plan by 7.7% respectively. A director of the company said "these strong sales in Dec. 1983 were accomplished mainly by attractive titles at the end of the year."

Japan Phonograph Record Association (JPRA) has disclosed a report called "The whole picture of the record industries of Japan in 1983." In this note, the JPRA emphasized as follows. With the steady downward spiral of sales both of records and pre-recorded tapes in the recent few consecutive years, the music industries of this country are now in a deep crisis. Of course, this has been brought by so-called "rental record practices," home tapings and few big smash titles. However, we have to overcome such difficulties by sincere efforts and achieve an increase of the sales in 1984.

K.K. Nichiyi (one of the super stores in Japan) entered into the field of manufacturing records and video by the participation of capital with 70% for the K.K. Haming-Bird (one of audio video soft manufacturers in this country) after Jan. 20, 1984. According to the K.K. Nichiyi, the purpose of the participation by the capital is to establish a new technology of softwares of new medias.

Victor Musical Industries Co., Ltd. disclosed a new business policy this year. Mr. Ichizo Taguchi, president of the company, said, "With the picking up of business in U.S.A., this year can be expected to be brighter than the last year by the recovery of the general economy in this country started from the mid-term in 1983. Without doubt, the music industries of Japan have entered into a new era of video. In other words, the 1984 is the starting year of so called "New Media." Consequently, we have to put emphasis on softwares of both audio and video. We can't think audio and video separately. So we are going to release CD and video, personal computer softs every month and expand its lineup. To achieve such a program, we have decided to adopt a new slogan — "with fresh excitement at any time." "

kozo otsuka

United Kingdom

The Boomtown Rats return to the scene after a long absence. They have, among other things, been recording their new

album and are now set to release a new single on February 10 entitled "Tonight." The track was written by Bob Geldof and produced by the band. All tracks on the 12" were mixed by Bob Clearmountain whose previous work includes David Bowie's last album.

The Rats will be playing a series of dates to coincide with the single's release, but this will be primarily university dates, as a warmup to the major tour planned for the summer.

Dire Straits is releasing a new single this week. It will be a double A-side, featuring live versions of "Love Over Gold" and "Solid Rock." Both were written and produced by Mark Knopfler and recorded during the band's 1983 tour. At present Knopfler is in the studio writing the music for David Putnam's new film "Cal."

Howard Jones' swift U.K. success is being mirrored all around Europe and Australia. He is currently climbing the charts in Sweden, Germany and Belgium. He released his third single for WEA this week. It is called "Hide And Seek," and is taken from the upcoming album "Human's Lib." He plans an extensive U.K. tour to coincide with his debut album release.

Former Who vocalist Roger Daltrey, newly signed to WEA International, releases his first single for the label this month: it is titled "Walking In My Sleep." The B-side is Daltrey's version of Eurythmic's "Somebody Told Me." Both titles are taken from the forthcoming album "Parting Should Be Painless."

Re-Flex have released their second single on EMI, titled "The Politics Of Dancing." The band is to tour the U.S. supporting The Police this month.

It was announced by Maurice Obersteln this week that Muff Winwood has been appointed as a vice president, CBS Records International.

Muff joined CBS U.K. in May 1978, as Director of A&R, following his previous varied background in the music business — this included composer with the Spencer Davis Group, and producer of the first Dire Straits album.

In his six years as director of A&R many of his signings have enjoyed huge international success — noticeably The Clash, Shakin' Stevens, Bonnie Tyler, Paul Young and Adam Ant.

Muff Winwood comments on his new position, "This will mean that I now have more executive responsibilities vis-a-vis our U.K. artists overseas."

Mike Barson has decided to retire from the group Madness, and the entire music business. He was one of the original members, and plans to settle in Amsterdam. There will be a new Madness single released at the end of the month followed soon after by an album. The band is currently in Poland, where they are doing some television work.

Big Country is to release their fifth single entitled "Wonderland." It was written by the band and produced by Steve Lillywhite.

chrissy liley

Telstar Records Scores In U.K. Via TV

LONDON — Telstar is a new and highly successful record company, which relies entirely on TV marketing.

It was started by Sean O'Brien, who was previously General Manager of Ronco, a rival TV marketing record company. Telstar Records began trading in July 1982, under the partnership of O'Brien and ex-Ronco A&R manager Neil Palmer. Palmer became creative director, responsible for album concepts and production of TV commercials, while O'Brien became managing director, handling all the financial aspect of the company.

The aim in these early stages was to keep overheads to a minimum, which meant they functioned with a staff of three, doing a comparable job to 60 at their rivals Ronco and K-Tel; the only other TV marketing record companies.

It was felt beneficial for a major record company to control distribution, and RCA's U.K. expansion was perfect for this operation.

The first Telstar release came in October 1982, entitled "Chart Attack." It was a current hit compilation which reached number seven in the U.K. charts by the second week of release. It gave Telstar the required launching pad to build a future.

Telstar continued to fare well, despite

competition from a new company, TV Records, which eventually went out of business leaving Telstar holding firm.

Company policy for the first half of 1983 was not to have too many releases, but to keep on building their reputation. Plans began for a June release of an album titled "Michael Jackson — 18 Greatest Hits." With no promotional material available Telstar set about making a commercial using dancers from the Ballet Rambert. This was completed and the album duly released. The impact was immediate after only six weeks of release it made the number one spot, where it stayed for three weeks. It has remained in the charts ever since, achieving platinum status.

Telstar embarked on their second Christmas campaign with the news that in the third quarter of 1983 they had taken 2.7 percent of the record business. This was far in excess of their rival companies Ronco and K-Tel.

New compilation releases continued with Marvin Gaye and Diana Ross. Both enjoyed success. Last month Telstar had five albums in the top 50, including a chart compilation of 1983 hits.

The next project for Telstar is the release of "The Very Best Of Motown Love Songs" which is out this month.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 *Paraiso* — Pomada — RCA
- 2 *A Esa* — Pimpinela — CBS
- 3 *Vamos A La Playa* — Donald — Microfon; Righelra — CBS
- 4 *Decidete* — Luis Miguel — EMI
- 5 *Amor Infiel* — Trocha Angosta — Microfon
- 6 *Pequeno Milagro* — Tormenta — Microfon
- 7 *Y Como Es El* — Jose Luis Perales — Music Hall
- 8 *Tomalo* — Kiss — PolyGram
- 9 *Piccolo Amore* — Richie Power — Music Hall
- 10 *Venceremos* — Jairo — RCA

TOP TEN LPs

- 1 *Flashdance* — soundtrack — PolyGram
- 2 *Los 15 Exitos* — Jose Luis Perales — Music Hall
- 3 *14 Exitos Del Verano* — various artists — Microfon
- 4 *17 Top Hits 1984* — various artists — PolyGram
- 5 *Quinteto Imperial* — Quinteto Imperial — RCA
- 6 *Un Hombre Comun* — Plero — CBS
- 7 *Hermanos* — Pimpinela — CBS
- 8 *Todo A Pulmon* — Alejandro Lerner — Musidisc
- 9 *A Ballar Con Alegria* — Cuarteto Imperial — CBS
- 10 *Ciclos Modernos* — Charly Garcia — Interdisc

—Prensario

Japan

TOP TEN 45s

- 1 *Moshi mo Ashitaga* — Warabe — For Life
- 2 *Kita Wing* — Akina Nakamori — Warner Pioneer
- 3 *Love Is Over* — Fulful Ohyang — Polydor
- 4 *Kanashimi ga Tomaranayi* — Anri — For Life
- 5 *Fuzankoe Kaere* — Jiro Atsumi — CBS Sony
- 6 *Naniwa Koshigure* — Harumi Miyako, Chiaki Oka — Nippon Columbia
- 7 *Yumeshibayli* — Fumio Umezawa — King
- 8 *Ohsashiburine* — Rumiko Koyanagi — S M S
- 9 *Hitomiwa Diamond* — Seiko Matsuda — CBS Sony
- 10 *Climax Golshoni* — Kyoko Kozumi — Victor

TOP TEN LPs

- 1 *Memori* — Akina Nakamori — Warner Pioneer
- 2 *Staying Alive* — original soundtrack — Polydor
- 3 *Canary* — Seiko Matsuda — CBS Sony
- 4 *Voyager* — Yumi Matsutoya — Toshiba EMI
- 5 *Winning* — Masahiko Kondo — RVC
- 6 *Timely* — Anri — For Life
- 7 *Colour By Numbers* — Culture Club — Victor
- 8 *Yes, Yes, Yes* — Of Course — Toshiba EMI
- 9 *Pipes Of Peace* — Paul McCartney — Toshiba EMI
- 10 *Whisper* — Kyoko Kozumi — Victor

—Cash Box of Japan

United Kingdom

TOP TEN 45s

- 1 *Relax* — Frankie Goes To Hollywood — ZTT
- 2 *Nobody Told Me* — John Lennon — Polydor
- 3 *That's Living Alright* — Joe Fagin — Towerbell
- 4 *Girls Just Want To Have Fun* — Cyndi Lauper — Portrait
- 5 *The Killing Moon* — Echo & The Bunnymen — Korova
- 6 *Wonderland* — Big Country — Mercury
- 7 *Wishful Thinking* — China Crises — Virgin
- 8 *(Feels Like) Heaven* — Fiction Factory — CBS
- 9 *Radio Ga Ga* — Queen — EMI
- 10 *The Pipes Of Peace* — Paul McCartney — Parlophone

TOP TEN LPs

- 1 *Under A Blood Red Sky* — U2 — Island
- 2 *Thriller* — Michael Jackson — Epic
- 3 *Touch* — Eurythmics — RCA
- 4 *Learning To Crawl* — The Pretenders — Real
- 5 *An Innocent Man* — Billy Joel — CBS
- 6 *No Parlez* — Paul Young — CBS
- 7 *Can't Slow Down* — Lionel Richie — Motown
- 8 *Pipes Of Peace* — Paul McCartney — Parlophone
- 9 *Life's A Riot With Spy vs. Spy* — Billy Bragg — Utility/Go Disc
- 10 *Now That's What I Call Music* — Various Artists — EMI/Virgin

—Melody Maker

CLASSIFIEDS

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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 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles 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, and 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 \$2595, Pole Position Upright \$1995, Star Wars Sit-down \$1595, Star Wars Upright \$1195, Crystal Castle \$1395, Discs Of Tron (Total Environment Cabinet) \$2325, Discs Of Tron Upright \$1750, Ms. Pac Man \$995, MS Pac Men Mini \$925, Elevator Action \$1575, Change Lanes \$1395, Merlo Bros. \$845, Champion Baseball \$1195, Turbo Sit-down \$1195, Krull \$825, Chess \$1295, Fax Elegante \$1395, Fax Upright \$1295, Motorace \$1395, Gold ball \$995, Reck Em Up \$1095, Mopet Videos (Show Models) — Leprechaun/Desert Race/Tugboat/Noah's Ark \$1150 each, Pirates Treasure \$950. Call or write New Orleans Novelty Co., 3030 No. Arnould 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 end Drew poker games. Antique slots for legal areas. Call Wessick Dist. area code 304 - 292-3791. Morgantown, W. Va. 16505.

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

HUMOR

RADIO STATIONS — Write on station letterhead for a free information package and free issue of the DJ Bulletin Radio Comedy Service to: DJ Bulletin Service, PO 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! We can help you help your customers! Complete selection of special products for the independent retailer. Huge cut-out selection, Buttons, patches and more! Free catalogs. **SQUARE DEAL RECORDS**, Box 1002, San Luis Obispo, CA 93406.

FOR EXPORT: All labels of phonographic records, 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.

"BLUE LIGHT, EVERYTHING IS ALRIGHT" Turn on the blue light with Bobby Blue, modern country music at it's best. New album and video package available. **TAO Productions**, 1585 Crossroads of the World, Suite #110, Hollywood, CA 90028, (213) 466-4707.

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.



PUBLISHING JUSTICE — Peer-Southern has signed writers/producers Marc Blatte and Larry Gottlieb to exclusive songwriting agreements. The duo recently charted with "Street Justice" by the Rake and "Forever By Your Side" by The Manhattans, which they wrote and produced. Pictured at Peer-Southern's New York offices are (l-r): Mario Conti, vice president, Peer-Southern Publishing; Marc Blatte; Holly Greene, east coast director of creative services, Peer-Southern Organization; Larry Gottlieb; and Elliot Sears, manager for Blatte and Gottlieb.

FEATURE PICKS ALBUMS

(continued from page 7)

Bonglovi — List 8.98 — Bar Coded

For those starved for head-banging metal a la Van Halen and Motley Crue, this one's for you. These guys are no cheap imitators though. Guitarist Richie Sambora's leads have his own unique edge to them and lead vocalist resident sex symbol Jon Bon Jovi displays vocal qualities worthy of any black leather rocker. The band shows strong commercial appeal not just with knock-the-socks-off rockers like "Runaway," but with the softer, swaying "She Don't Know Me," and the mid-tempo, "Love Lies."

TIME FOR A CHANGE — Broken Edge — Polydor 817 280-1 — Producer: John Ryan List: 8.98 — Bar Coded

This British trio is led by vocalist John Mark who at times sounds remarkably like Marty Balin as demonstrated on "Prove It." They bring a fresh vitality to vinyl scoring on such tunes as "Time For A Change" and "Almost There." The band captures a 60s sound through John Mark's high-pitched guitar leads while preserving its modern identity, with fast-paced innovative vocals set to unflinching background instrumentation.

BLACK CONTEMPORARY

DON'T LOOK ANY FURTHER — Dennis Edwards — Gordy 6057GL — Producer: Dennis Lambert — List: 8.98 — Bar Coded

Dennis Edwards' fast rising-hit "Don't Look Any Further" personifies the soulful sound of this collection of bright, gutsy vocal arrangements. Edwards voice has the deep gruff qualities that suggest a gospel origin. The guitar work by Paul M. Jackson Jr. is particularly outstanding, especially on the quick-paced "Can't Fight It."

POINTS WEST

(continued from page 8)

who married attorney Andrew Zucker Jan. 8 at the Candlelight Wedding Chapel on the Las Vegas Strip in Nevada . . . Innocence, a self-proclaimed "pazzrock" (pop-jazz-rock) group, recently issued a single on the "Go-4-it" label called "I Love My Cabbage Patch Doll." The flip side song is, what else, "Cabbage Patch Strut." Spare us . . . Yes has rescheduled its tour itinerary since band member Trevor Rabin returned to L.A. Jan. 29 from a Miami hospital where he was being treated for a ruptured spleen. Rehearsals for the tour begin Feb. 10 in Pennsylvania, and the first gig takes place March 1 at the Ohio Center in Columbus.

jeffrey resner

Wolfman Finds Syndication Something To Howl About

(continued from page 10)

fidelity. Everything's like a Cadillac. As a matter of fact we've even stayed away from barter, because when you blitz on two or three hundred stations at one time, you have a tendency to lose the quality as well as the individual thing you have going with each market. With a personality like the Wolfman you can't afford to lose that."

It is obvious that the Wolfman's formula for success has paid off. In the latest Arbitron book, for quarter hour shares, ages 18-49, overall ranking, the Wolfman has been pulling some high numbers. In Buffalo he's number one, likewise in Tampa-St. Petersburg. He ranks number two in Providence, Rhode Island, number three in Cincinnati and Phoenix, and the numbers are constantly increasing. The Wolfman has his own examples. "We're on Saturday night in Tupelo, Mississippi, and we've 60 percent of the radio audience in that town at night. Now those figures keep sprouting up year after year. I mean the major markets are bound to want to jump into it, and they're slowly starting to come around."

One major market that did come around is Wolfman's hometown, Los Angeles. Oldies station KRLA, known as the "heart and soul of rock and roll" has picked up one of the Wolfman's shows, and he is now heard in the midnight to 5 a.m. slot six days a week. It's a breakthrough for the company and, while not wishing to elaborate, the Wolfman claims it's just a taste of things to come, adding, "It's going to make a lot of noise for this town."

Audio Stimulation offers three different syndicated formats. The most widely sold in the U.S. is "Wolfman Jack's Graffiti Gold" which plays all oldies. The other two, "The Wolfman Jack Show" which plays a combination of oldies and hits, and "Wolfman Jack's U.S. Best Ten," a countdown, are circulated primarily in the international markets. All the shows put emphasis on placing the Wolfman right in the station as each market is supplied with carts that have call letters, locations, and even the time. The station engineer can mix these carts in with the master reel. As Cotolo points out, "I don't think anyone else has done that to the extent that we have." The end result is that hundreds of stations around the world have Wolfman Jack in their lineup of disc jockeys. One Florida

station used to park a limousine outside the studio when the Wolfman was on the air.

So to those who often find themselves driving across lonely unfamiliar highways, turn that dial, chances are you'll encounter that familiar howl, and that curiously soothing voice, saying "This is the Wolfman baby, comin' at ya with nothing but good time rock and roll."

Jem Label

(continued from page 12)

PVC, and a direct sale system used with labels like Editions E.G.

Aside from its new LP and EP titles, Jem also recently pacted with Sony to distribute their Video 45s. "It's our first foray into video," said Scott. "I never felt sure about the sale of a \$60 or \$70 video. I've owned a VCR since '76 and never bought a film. But this isn't video; it's another configuration of music. You don't go anywhere but to a record store for music. We're going to become more involved in other video projects in '84 and will distribute and acquire our own."

Also pacted last year was an agreement with WEA International which made Jem the exclusive U.S. distributor of WEA International product for the U.S., allowing WEA to introduce foreign acts without forcing them to compete with domestic and priority titles manufactured here by any of the WEA labels. "Our deal is indicative of what Jem can do for other companies," Scott observed. "There's no reason we can't do it for PolyGram, CBS, or anyone else. The majors are overwhelmed with product now, and it allows us to release international product."

But Jem is clearly looking toward domestic releases for its future. "We were generically known for imports," said Scott. "But a lot has happened in 10 years, and people have gotten to know what we're doing. Jem is a record company — we own a few, distribute others and manufacture others."

"We know our limitations," he added. "I'm not going to say that I can pick a great R&B single. But it comes over time with the addition of personnel. People are coming to us out of the woodwork; I'm presently talking with four artists who are with the majors. If we succeed, we'll get that much more product and prove that there's life after the majors. There's going to be more."

CASH BOX

February 11, 1984

AROUND THE ROUTE

By Camille Compasio

Chicago and suburban operators breathed a sigh of relief when word came out that Cook County Commissioner Daniel P. O'Brien has withdrawn his proposal for a video tax, stating that under present conditions in the industry such an assessment would be too much of a burden for operators. This goes to prove what can be accomplished when operators band together and present their case — which is exactly what they did, beginning last summer, when the proposal first surfaced; their main thrust being the issue of economics, and O'Brien obviously listened and was convinced that collection earnings just aren't what they're cracked up to be by the media.

Moving day. Nichibutsu U.S.A. Corp. has moved its west coast headquarters to Culver City, California. New address is 3928 S. Sepulveda Blvd., Unit #4. Ko Adachi has replaced Masao Kijima as the firm's secretary and general manager.

Murph Gordon resigned his post as executive vice-pee-real estate at Bally's Aladdin's Castle but will continue with the company as a consultant. On Wednesday, January 25, Murph was guest of honor at a big shindig in the Southport

(continued on page 30)

Bushnell Resigns Pizza Time Post

LOS ANGELES — Nolan K. Bushnell, video pioneer and founder of Atari Inc., has resigned from his post as chairman of Pizza Time Theatre Inc. Mr. Bushnell founded the Sunnyvale, California-based restaurant chain in the late 1970s.

The resignation is the second major management change at the company in the last five months. Joseph F. Keenan, Bushnell's designated successor and the company's other founder, had resigned as president last September.

Pizza Time offers video games and other family entertainment in all its restaurants, and had recently experienced financial losses.

The company reported despite an overall increase in revenues to \$108.6 million it had lost nearly \$6 million for the nine months ended September 8, 1983. It blamed low volume at the restaurants and predicted further losses in the year's fourth quarter.

Bushnell, who was the company's largest shareholder with 19 percent of the stock, issued a statement saying, "the challenges facing Pizza Time require new leadership."

Pike New Chief

The company announced Randall L. Pike has been named the new Pizza Time president and chief executive officer, and Henry C. Montgomery will join the company as executive vice president and chief financial officer, Pike's former position.

Bushnell will remain with the company at its Sente Technologies video game subsidiary to "provide creative leadership." He more recently championed a new product line for the coin-operated video market.



Nolan Bushnell

Bally Sponsors Track Meet

CHICAGO — Olympic hopefuls from throughout the world were scheduled to participate in the Bally Invitational Track Meet, the first such event ever sponsored by Bally, being held in Chicago's Rosemont Horizon, January 29.

Over 400 competitors, including a number of world class athletes such as sprinter Calvin Smith, winner of two gold medals and one silver medal at the 1983 World Championships in Helsinki; Benita Fitzgerald, the U.S. number one women's hurdler; Robin

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COIN MACHINE

INDUSTRY NEWS

Bally Sponsors Track Meet

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Cambell, national champion in the women's 800-meter run; Jason Grimes, silver medalist in the men's long jump in Helsinki and Dwight Stones, multi-national champion and former recordholder in the men's long jump, took part in the meet.

Among local Olympic candidates participating were Jim Sperry, a graduate of Bensenville's Fenton High School, who ran the seventh fastest mile in the world last year in Oslo, Norway; Greg Foster, Proviso East alumnus, who was 1983 World Champion in the men's 110 meter hurdles; Sunder Nix, a graduate of Phillips High School, who was the bronze medalist in the men's 400 meter dash in the 1983 World Championships; Roslyn Bryant, Von Steuben High alumnus, who is a U.S. record holder in the women's 400-meter dash and a 1976 Olympic silver medal winner; Luther South student Mike Conley, the bronze medalist in the men's long jump in Helsinki; and Marianne Dickerson, of St. Joseph, Illinois, who was the surprise silver medalist in the 1983 Helsinki marathon.

East German Olympic authorities brought a team of top caliber Olympic-bound athletes to compete in the meet; among them, Bettine Jahn, world's number one women's hurdler for the past three years; Hansjorg Kunze, would record holder for the 5,000-meter run indoors; and Gard Wessig, 1980 Olympic gold medalist for the men's high jump.

A Bally Invitational special event, the Pro Football 50-meter dash, featured Curtis Dickey, the Baltimore Colt running back who was a former NCAA sprint champion; Willie Gault of the Chicago Bears; Butch Woffolk of the New York Giants, a former Big Ten Sprint Champ and NCAA scorer; and Doug Donley of the Dallas Cowboys.

Grand Opening At Bally Southwest

CHICAGO — Over 250 people attended the December 2 grand opening celebration, hosted by Bally Distributing Corporation, to launch its new branch operation in El Paso, Texas. The new facility is located at 6801 Commerce, Suite B in El Paso and brings to sixteen the number of Bally's distributing offices, nationwide.

The bill of fare on grand opening day included a barbecue dinner with all of the trimmings plus door prizes, among which included Dynamo pool tables won by Tim Antell of Carter Vending Company and Mark Alkman of Able Vending.

'Laser' School Is Set For March 1-2

CHICAGO — The Ohio Music & Amusement Association and Cinematronics will present a two-day "Laser Technology School" on Thursday and Friday, March 1-2, at the Quality Inn in Columbus, Ohio. The program, which will be conducted by Cinematronics' John McNeil, is open to operator members of the OMAA state organization and their service personnel.

The tuition is \$35 per person and attendees will be accepted on a first come, first served basis. The fee covers such basic items as printed materials (which may be retained by participants), classroom rental, and the various other necessities, as well as lunches and coffee breaks on both days. Students must absorb their own personal expenses for lodging, transportation, etc.

Enrollment is limited so interested operators are urged to arrange for registration as soon as possible.

Further information may be obtained by contacting OMAA at 16 E. Broad St., Suite 901, Columbus, Ohio 43215.

'Chexx' At Olympics

CHICAGO — Steve Bernstein of Innovative Concepts in Entertainment, Inc. (I.C.E.) announced that the firm's popular "Chexx" hockey game will be in Sarajevo, Yugoslavia for the Winter Olympics. As a show of support for the Olympics, I.C.E. is coordinating the donation of five "Chexx" games to the Olympic Committee.

"The action caught in the December 12 edition of *Sports Illustrated*, picturing Pat LaFontaine, Mark Fusco and Ed Olczyk playing 'Chexx' at the Silverball Arcade in Worcester, Massachusetts, wasn't enough for our Olympic Hockey Team players," stated Bernstein. "The 'Chexx' games will be available for all athletes at the various Olympic Village sites in Sarajevo. Over 6,000 'Chexx' games have been sold throughout the U.S., Canada and Europe," he added.

'Ice Cold Beer' 'Hot' Game

CHICAGO — Taito America's "Ice Cold Beer," released a few months back, has fast developed into a very popular street location piece, as reported by the company.

"Ice Cold Beer operates on a simple electromechanical mechanism. This means that the game not only costs less up front but is reliable and easy to service," noted Mike Von Kennel, Taito America's sales manager.

AVMDA's Special Legislative Service

CHICAGO — Jerome Gordon and Allen Fagel, president and general counsel, respectively, of the Amusement and Vending Machine Distributors Association, recently reaffirmed the policy of AVMDA to provide, free of charge, to operators, legal/legislative service which may be utilized in combatting restrictive and prohibitive legislation relating to coin-operated amusement devices and arcades.

The service, which began approximately two years ago, includes providing to operators and their counsels such pertinent material as recent case decisions, psychological studies and general promotional materials which can serve as the basis for litigation and can also be utilized for presentation before Village Boards, City Councils and similar bodies. When necessary, counsel for AVMDA can provide legal suggestions and alternatives to counsel for the operator.

To obtain this service, the operator or the representing attorney may contact the AVMDA general office at 312-526-8701 or Allen Fagel at the office of the general counsel, 312-580-2217.

AVMDA urges all operators to avail themselves of this valuable and important service.

AROUND THE ROUTE

(continued from page 29)

City Saloon, hosted by more than 100 of his friends from the Aladdin's Castle chain. Understand a great time was had by all — which is a fine tribute to one of the most likeable guys in the business.

Word has it that Hayward, California based Simutrek, Inc. is closing its doors.

Dateline Sunnyvale, CA, where we spoke with Exidy veepee Paul Jacobs about company plans for the upcoming ASI convention. "Crossbow" will be featured, of course, along with at least two scenes from the soon-to-be released western theme gun called "Cheyenne." While programming has started, Paul said the game will not be available until the summer of '84. "Cheyenne" will be produced as a dedicated game but will also be available as a conversion kit, enabling ops to convert their Crossbow machines when the time comes. As Paul pointed out, the introduction of "Cheyenne" serves to "underscore our great emphasis at Exidy on gun games and our belief in the merits of convertibility."

The AOE-ASI conflict continues to be a subject of gossip in the trade. Latest word has a couple of service instructors bowing out of the AOE seminar program to go over to ASI, and vice versa. Sad isn't it, that a situation like this must exist during a time when the industry has so many other problems to face.

Sweet Sixteen! Bally Distributing Corp. recently celebrated the grand opening of its sixteenth factory-owned distributorship — Namely, Bally Southwest, located at 6801 Commerce, Suite B, in El Paso, Texas.

Image-building. Toronto's Wizard's Castle arcade chain hosted six police officers (and their families) in a video/pinball games exhibition for charity. Even took place at the WC arcade in Scarborough and was held in conjunction with radio station CKFM's Toronto Symphony Auction to raise funds for community work by the orchestra. The officers, together with their wives and children, enjoyed three continuous hours of enthusiastic play. What better way to convey the good, clean, fun image of games!

State association news. ICMOA, the Illinois state group, got its 1984 pool tournament under way in mid-January with finals scheduled for April 15 at Holiday Inn East in Springfield. This year's event is being directed by Walt Lowry, past president of the association who was honored by AMOA at last year's convention, for distinguished service during his three-year term on the AMOA board and Membership Promotion Committee.

New Wico Catalog

CHICAGO — Wico Corporation, design manufacturer and distributor of parts, supplies and accessories for the coin-operated amusement industry, recently began distribution of its new 500-page 1984 "The Source" catalog. More than 400 new items, including electronic parts and components for video games and vending machines as well as pinball accessories, are featured in the new catalog.

CALENDAR

1984

- Feb. 10-12; South Carolina Coin Operators Assn. Annual Convention and Trade Show. Carolina Inn, Columbia, South Carolina.
- Feb. 17-19; Amusement Showcase International (ASI); ExpoCenter; Chicago; nat'l. trade show.
- Feb. 28-Mar. 2; Amusement Trades Exhibition (ATE); Olympia Hall; London
- 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.
- Apr. 4-6; NAMA Western Convention; Anaheim Convention Center; Anaheim, CA.
- April 6-8; Pacific Amusement Operators Show (PAO); The Disneyland Hotel; Anaheim, California; nat'l. trade show.
- April 6-8; NAMA Western Convention; Anaheim Convention Center; Anaheim, California; vending show.
- May 3-5; Ohio Music & Amusement Assn.; Hyatt Regency/Ohio Center; Columbus; state conv.
- May 11-12; North Dakota Coin Machine Operators Assn. Meeting. New Sheraton Hotel, Bismarck.
- May 11-13; Wisconsin Amusement & Music Operators Annual Trade Show. Americana Resort, Lake Geneva.
- Mar. 15-18; Florida Amusement Vending Assn.; Hyatt Regency Grand Cypress Resort; Orlando; state convention.
- June 15-17; Illinois Coin Machine Operators Assn.; Carson Inn/Nordic Hills; Itasca, IL, state conv.
- Oct. 11-14; NAMA National Convention; Georgia World Congress Center; Atlanta, GA.

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SHOWCASE
INTERNATIONAL

"the MUST GO Show"

Feb. 17-19, 1984 • ExpoCenter/Chicago

THE JUKEBOX PROGRAMMER

February 11, 1984

*indicates new entry

POP

- 1 **KARMA CHAMELEON**
CULTURE CLUB (Virgin/Epic 34-04221)
- 2 **JUMP**
VAN HALEN (Warner Bros. 7-29384)
- 3 **OWNER OF A LONELY HEART**
YES (Atco 7-99817)
- 4 **I GUESS THAT'S WHY THEY CALL IT THE BLUES**
ELTON JOHN (Geffan 7-29460)
- 5 **THAT'S ALL**
GENESIS (Atlantic 7-89724)
- 6 **JOANNA**
KOOL & THE GANG (Dalita/PolyGram DE 829)
- 7 **THE CURLY SHUFFLE**
JUMP 'N THE SADDLE (Atlantic 7-89718)
- 8 **UNION OF THE SNAKE**
DURAN DURAN (Capitol B-5290)
- 9 **GIRLS JUST WANT TO HAVE FUN**
CYNDI LAUPER (Portrait/CBS 37-04120)
- 10 **MIDDLE OF THE ROAD**
PRETENDERS (Sira 7-29444)
- 11 **BREAK MY STRIDE**
MATTHEW WILDER (Privata I/CBS ZS4-04113)
- 12 **NOBODY TOLD ME**
JOHN LENNON (Polydor/PolyGram 817 254-7)
- 13 **PINK HOUSES**
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-215)
- 14 **TWIST OF FATE**
OLIVIA NEWTON-JOHN (MCA-52284)
- 15 **I WANT A NEW DRUG**
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)
- 16 **WRAPPED AROUND YOUR FINGER**
THE POLICE (A&M 2814)
- 17 **SAY IT ISN'T SO**
DARYL HALL & JOHN OATES (RCA PB-13654)
- 18 **RUNNING WITH THE NIGHT**
LIONEL RICHIE (Motown 1710MF)
- 19 **NIGHTBIRD**
STEVIE NICKS (with SANDY STEWART) (Modarn/Atco 7-99799)
- 20 **HERE COMES THE RIAN**
EURYTHMICS (RCA PB-13725)
- 21 **TALKING IN YOUR SLEEP**
THE ROMANTICS (Namparor/CBS ZS4-04135)
- 22 **THE POLITICS OF DANCING**
RE-FLEX (Capitol B-5301)
- 23 **LOVE IS A BATTLEFIELD**
PAT BENATAR (Chrysalis/CBS VS4 49700)
- 24 **THRILLER**
MICHAEL JACKSON (Epic 34-04364)
- 25 **LET THE MUSIC PLAY***
SHANNON (Emargancy/Miraga 7-99810)
- 26 **ALL NIGHT LONG (ALL NIGHT)**
LIONEL RICHIE (Motown 1698MF)
- 27 **99 LUFTBALLOONS***
NENA (Epic 34-04108)
- 28 **MAJOR TOM (COMING HOME)**
PETER SCHILLING (Elektra 7-69811)
- 29 **NEW MOON ON MONDAY***
DURAN DURAN (Capitol B-5309)
- 30 **REBEL YELL***
BILLY IDOL (Chrysalis VS4-42782)

COUNTRY

- 1 **THAT'S THE WAY LOVE GOES**
MERLE HAGGARD (Epic 34-04226)
- 2 **DON'T CHEAT IN OUR HOMETOWN**
RICKY SKAGGS (Epic 34-04245)
- 3 **I CALL IT LOVE**
MEL McDANIEL (Capitol P-B-5298)
- 4 **STAY YOUNG**
DON WILLIAMS (MCA-52310)
- 5 **DRINKIN' MY WAY BACK HOME**
GENE WATSON (MCA-52309)
- 6 **AFTER ALL**
ED BRUCE (MCA-52298)
- 7 **SENTIMENTAL OL' YOU**
CHARLEY McCLAIN (Epic 34-04172)
- 8 **TWO CAR GARAGE**
B.J. THOMAS (Columbia 38-04237)
- 9 **I NEVER QUITE GOT BACK**
SYLVIA (RCA PB-13689)
- 10 **ELIZABETH**
THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)
- 11 **ROLL ON**
ALABAMA (RCA PB-13716)
- 12 **LONELY WOMEN MAKE GOOD LOVERS**
STEVE WARINER (RCA PB-13691)
- 13 **SHOW HER**
RONNIE MILSAP (RCA-PB-13658)
- 14 **DOUBLE SHOT**
JOE STAMPLEY (Epic 34-04173)
- 15 **GOING, GOING, GONE**
LEE GREENWOOD (MCA-52322)
- 16 **BURIED TREASURE**
KENNY ROGERS (RCA PB-13713)
- 17 **WE DIDN'T SEE A THING**
RAY CHARLES & GEORGE JONES (Columbia 38-04297)
- 18 **WOKE UP IN LOVE**
EXILE (Epic 34-04247)
- 19 **THERE AIN'T NO FUTURE IN THIS**
REBA McENTIRE (Mercury/PolyGram 814 629-7)
- 20 **YOU LOOK SO GOOD IN LOVE**
GEORGE STRAIT (MCA-52279)
- 21 **WITHOUT A SONG**
WILLIE NELSON (Columbia 38-04263)
- 22 **SAVE THE LAST DANCE FOR ME**
DOLLY PARTON (RCA PB-13703)
- 23 **HAD A DREAM***
THE JUDDS (RCA PB-13673)
- 24 **I'VE BEEN RAINED ON TOO**
TOM JONES (Mercury/PolyGram 814 820-7)
- 25 **RUNAWAY HEART**
LOUISE MANDRELL (RCA-PB-13469)
- 26 **IF I CAN JUST GET THROUGH THE NIGHT**
SISSY SPACEK (Atlantic America 7-99801)
- 27 **BUILDING BRIDGES***
LARRY WILLOUGHBY (Atlantic America 7-99797)
- 28 **HAVE YOU LOVED YOUR WOMAN TODAY**
CRAIG DILLINGHAM (MCA 52301)
- 29 **EV'RY HEART SHOULD HAVE ONE**
CHARLEY PRIDE (RCA PB-13648)
- 30 **YOU WERE A GOOD FRIEND**
KENNY ROGERS (Liberty PB-1511)

BLACK CONTEMPORARY

- 1 **IF ONLY YOU KNEW**
PATTI LABELLE (Philadelphia Int'l./CBS ZS4-04178)
- 2 **LET THE MUSIC PLAY**
SHANNON (Emargancy/Miraga 7-99810)
- 3 **RUNNING WITH THE NIGHT**
LIONEL RICHIE (Motown 1710MF)
- 4 **JOANNA**
KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 5 **EBONY EYES**
RICK JAMES AND SMOKEY ROBINSON (Gordy/Motown 1714GF)
- 6 **JOYSTICK**
DAZZ BAND (Motown 1701MF)
- 7 **TIME WILL REVEAL**
DaBARGE (Motown 1705)
- 8 **BABY, I'M HOOKED**
CON FUNK SHUN (Mercury/PolyGram 814 5817)
- 9 **YAH MO B THERE**
JAMES INGRAM (with MICHAEL McDONALD) (Qwast/Warner Bros. 7-29394)
- 10 **TAXI**
J. BLACKFOOT (Sound Town/Allegianca ST-004)
- 11 **TELL ME IF YOU STILL CARE**
THE S.O.S. BAND (Tabu/CBS ZS4 04180)
- 12 **BODY TALK**
THE DEELE (Solar/Elaktra 7-69785)
- 13 **ACTION**
EVELYN "CHAMPAGNE" KING (RCA PB-13682)
- 14 **ALL NIGHT LONG (ALL NIGHT)**
LIONEL RICHIE (Motown 1698MF)
- 15 **ENCORE**
CHERYL LYNN (Columbia 38-04258)
- 16 **SOMETHING'S ON YOUR MIND**
"D" TRAIN (Praluda PRL 596)
- 17 **WET MY WHISTLE**
MIDNIGHT STAR (Solar/Elaktra 7-6970)
- 18 **HARD TIMES**
RUN D.M.C. (Profile PRO 7036)
- 19 **STAY WITH ME TONIGHT**
JEFFREY OSBORNE (A&M 2591)
- 20 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702MF)
- 21 **ELECTRIC KINGDOM**
TWILIGHT 22 (Vanguard VSD 35241)
- 22 **JAM THE MOTH**
THE GAP BAND (Total Exparlanca/PolyGram TE 8210)
- 23 **MAKE IT EASY ON YOURSELF**
RON BANKS (CBS Associatad ZS4 04242)
- 24 **SAY, SAY, SAY**
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 25 **REMEMBER WHAT YOU LIKE**
JENNY BURTON (Atlantic 7-89748)
- 26 **LIVIN' FOR YOUR LOVE***
MELBA MOORE (Capitol B-5306)
- 27 **FLASHBACK**
KLIQUE (MCA-52303)
- 28 **PLANE LOVE***
JEFFREY OSBORNE (A&M SP-12089)
- 29 **HOW COME U DON'T CALL ME ANYMORE**
STEPHANIE MILLS (Casablanca/PolyGram 814 747-7)
- 30 **HUMP TO THE BUMP***
STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)

RECORDS TO WATCH

YOU'VE REALLY GOT A HOLD ON ME — Mickey Gilley (Epic)
DEADLINE U.S.A. — Shalamar (MCA)
YOU'RE WELCOME TONIGHT — Lynn Anderson & Gary Morris (Permian)
BREAKING UP IS HARD ON YOU — The American Comedy Network (Critique)

THANK GOD FOR THE RADIO — The Kendalls (Mercury/PolyGram)
LET'S STOP TALKIN' ABOUT IT — Janie Fricke (Columbia)
DON'T MAKE IT EASY FOR ME — Earl Thomas Conley (RCA)
FIELDS OF FIRE — Big Country (Mercury/PolyGram)

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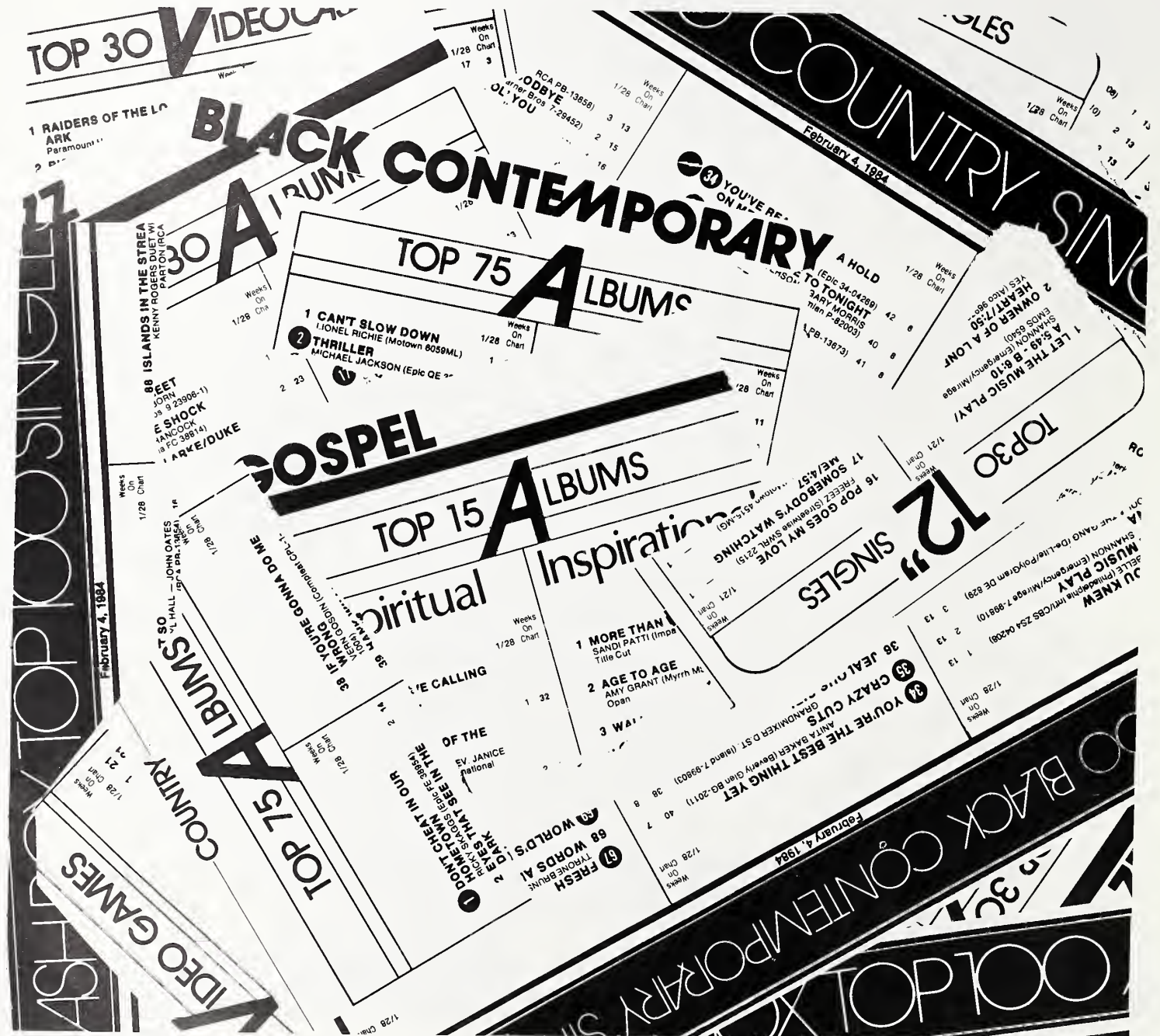
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