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December 17, 1983

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CASH BOX INTERVIEW: DAVID LIEBERMAN
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EDITORIAL

Taking The Bull By The Horns

In this week's **Cash Box** Interview, rackjobber David Lieberman reports that his comparative sales figure between cassette and LP configurations is approaching 70-30. While record retailers around the country haven't quite reached that plateau yet, parity has arrived in many places, which means that cassettes are now our bread-and-butter sales item.

So why can't we agree on a generic, pilfer-proof cassette package? Isn't it obvious at this point that the longer we wait, the more we're hurting ourselves? Retailers still find it a problem to make cassettes readily accessible to browsing and now that its our prime product, that can mean big trouble. Nobody likes to buy product sight unseen, and physical possession has always played a large role

in impulse buying. Clearly, it's time to throw away the racks and locked cabinets and admit that we've got to make cassettes more mobile.

Lieberman has been using a clear 4-inch-by-12-inch cassette package for some time. And now the Canton, Ohio-based Camelot Enterprises has opted to take the bull by the horns and manufacture its own 4-by-12 recyclable plastic sleeve for use in their 149 stores. What that says is that they couldn't afford to wait anymore.

Nor can any of us. Every inaccessible cassette is a potential lost sale. Why are we handicapping ourselves? It's time for us to agree on an industry-wide standard cassette package once and for all.

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ON THE COVER

Kool and The Gang began singing and playing together as teenagers in their hometown of Jersey City, New Jersey, fine-tuning their jazz licks while looking ahead to a career as hitmakers. They were successful in local clubs with a blend of progressive horn solos and funky rhythms, and after a few years as the Jazzals, the dedicated band became Kool and The Gang in 1968. Led by Robert "Kool" Bell and his brother Ronald, the Gang recorded a number of LPs for the small De-Lite label, debuting on the pop singles chart with a spirited self-titled track in late 1970. The national spotlight swung to the group in 1973 as three singles from their "Wild and Peaceful" LP reached the Top 10, and the goals they shared as youngsters appeared to have come into fruition.

The group can look to a successful 1984. Their current single, "Joanna," leaps to number 8 on the black contemporary singles chart and number 33 on the pop singles chart. The new album, titled "In My Heart," is making pulse-quickening moves as well.



TOP POP DEBUTS

SINGLES

158 JOYSTICK — Dazz Band — Motown

ALBUMS

69 AN INNOCENT MAN — Billy Joel — Columbia

POP SINGLE

SAY, SAY, SAY
Paul McCartney and
Michael Jackson
Columbia

B/C SINGLE

ALL NIGHT LONG (ALL NIGHT)
Lionel Richie
Motown

COUNTRY SINGLE

HOUSTON
Larry Gatlin And The
Gatlin Brothers
Columbia

JAZZ

BACKSTREET
David Sanborn
Warner Bros.

NUMBER ONES



Larry Gatlin And The
Gatlin Brothers

POP ALBUM

CAN'T SLOW DOWN
Lionel Richie
Motown

B/C ALBUM

CAN'T SLOW DOWN
Lionel Richie
Motown

COUNTRY ALBUM

ROUGH SIDE OF THE MOUNTAIN
R.C. Barnes And
Rev. Janice Brown
Atlanta International Records

GOSPEL

I'LL RISE AGAIN
Al Green
Myrrh

CASH BOX TOP 100 SINGLES

December 17, 1983

	Weeks On Chart	Chart
1 SAY SAY SAY	12/10	10
2 ALL NIGHT LONG (ALL NIGHT)	1	10
3 UNION OF THE SNAKE	2	14
4 LOVE IS A BATTLEFIELD	5	7
5 SAY IT ISN'T SO	4	13
6 UPTOWN GIRL	6	8
7 CUM ON FEEL THE NOIZE	3	13
8 CRUMBLIN' DOWN	7	14
9 OWNER OF A LONELY HEART	8	10
10 CHURCH OF THE POISON MIND	15	7
11 TWIST OF FATE	10	9
12 IN A BIG COUNTRY	13	7
13 ISLANDS IN THE STREAM	12	9
14 UNDERCOVER OF THE NIGHT	9	17
15 WHY ME?	17	6
16 SYNCHRONICITY II	16	9
17 MAJOR TOM (COMING HOME)	18	8
18 BREAK MY STRIDE	20	12
19 HEART AND SOUL	22	14
20 TALKING IN YOUR SLEEP	11	15
21 TOTAL ECLIPSE OF THE HEART	25	11
22 P.Y.T. (PRETTY YOUNG THING)	14	23
23 KARMA CHAMELEON	19	11
24 AIN'T NOBODY	29	3
25 TELEPHONE (LONG DISTANCE LOVE AFFAIR)	26	12
26 THE WAY HE MAKES ME FEEL	21	18
27 HOLIDAY	27	9
28 RUNNING WITH THE NIGHT	30	8
29 I GUESS THAT'S WHY THEY CALL IT THE BLUES	33	4
30 READ 'EM AND WEEP	35	8
31 SOULS	38	5
32 TIME WILL REVEAL	32	10
33 JOANNA	37	9
34 INVISIBLE HANDS	40	6

	Weeks On Chart	Chart
35 IF I'D BEEN THE ONE	39	6
36 THAT'S ALL	43	4
37 MAKING LOVE OUT OF NOTHING AT ALL	28	21
38 I WON'T STAND IN YOUR WAY	41	8
39 SUDDENLY LAST SUMMER	23	16
40 STAY WITH ME TONIGHT	45	8
41 I STILL CAN'T GET OVER LOVING YOU	46	6
42 WHEN THE LIGHTS GO OUT	47	8
43 WHAT'S NEW	49	7
44 PINK HOUSES	58	2
45 GOLD	50	5
46 ONE THING LEADS TO ANOTHER	24	17
47 TONIGHT I CELEBRATE MY LOVE	36	24
48 DELIRIOUS	31	16
49 BABY I LIED	57	6
50 THE CURLY SHUFFLE	64	3
51 I AM LOVE	42	10
52 THE SIGN OF FIRE	61	4
53 LET THE MUSIC PLAY	60	5
54 SEND ME AN ANGEL	65	4
55 IN THE MOOD	82	4
56 REMEMBER THE NIGHTS	86	3
57 ALLERGIES	48	7
58 TENDER IS THE NIGHT	44	12
59 TRUE	53	21
60 THINK OF LAURA	76	2
61 HOW MANY TIMES CAN WE SAY GOODBYE	51	11
62 LOVE IS A STRANGER	55	13
63 MIRROR MAN	52	11
64 THE BIG CRASH	70	3
65 YOU DON'T BELIEVE	67	5
66 I NEED YOU	54	10
67 MAGNETIC	63	6

	Weeks On Chart	Chart
68 TAKE ME BACK	75	3
69 AN INNOCENT MAN	—	1
70 THE POLITICS OF DANCING	78	3
71 THE SMILE HAS LEFT YOUR EYES	56	10
72 THIS MUST BE THE PLACE (NAIVE MELODY)	80	3
73 MIDDLE OF THE ROAD	—	1
74 (YOU CAN STILL) ROCK IN AMERICA	81	3
75 99 LUFTBALLONS	82	2
76 EBONY EYES	84	2
77 THE DREAM (HOLD ON TO YOUR DREAM)	88	2
78 SAVE THE LAST DANCE FOR ME	87	2
79 WET MY WHISTLE	86	2
80 NIGHTBIRD	—	1
81 ALMOST OVER YOU	89	2
82 STREET OF DREAMS	68	5
83 YAH MO B THERE	—	1
84 SEND HER MY LOVE	59	12
85 STATE OF THE NATION	79	4
86 GIRLS JUST WANT TO HAVE FUN	—	1
87 RAPPIN' RODNEY	96	2
88 TELL ME IF YOU STILL CARE	—	1
89 BURNING DOWN THE HOUSE	74	20
90 LET'S PRETEND WE'RE MARRIED	—	1
91 BLUE WORLD	72	5
92 ONLY YOU	71	13
93 JUST GOT LUCKY	69	13
94 MODERN LOVE	77	17
95 IF ANYONE FALLS	73	15
96 THE SAFETY DANCE	90	26
97 KING OF PAIN	83	17
98 TELL HER ABOUT IT	93	21
99 MY TOWN	85	12
100 STOP DOGGIN' ME AROUND	97	11

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Nobody (Overdue — ASCAP)	24
All Night Long (Brockman — ASCAP)	2
Allergies (Paul Simon — BMI)	57
Almost Over You (Michael H. Goldsen/Carload of Us/Sweet Angel/Atlantic — ASCAP/BMI)	81
An Innocent (Joel Songs — BMI)	89
Baby I Lied (Posey/Unichappell/Venhoy — BMI/Chappell — ASCAP)	49
Big Crash (Cashola — BMI/Hitchings — ASCAP)	84
Blue World (Bright/WB — ASCAP)	91
Break My Stride (Streetwise/Big Eers/No Ears — ASCAP)	18
Burning Down (WB/Bleu Disque/Index — ASCAP)	89
Church Of The Poison (Virgin edm. by Chappell — ASCAP)	10
Crumblin' Down (Riva — ASCAP)	8
Cum On Feel (Barn — ASCAP)	7
Curly Shuffle (Wise Guy — BMI)	50
Delirious (Controversy — ASCAP)	48
Dream (Giorgio Moroder/Carub/AICor — ASCAP)	77
Ebony Eyes (Stone City — ASCAP)	76
Girls Just Want (Herold — ASCAP)	86
Gold (Reformation — ASCAP)	45
Heart And Soul (Chinnichop/Careers — BMI)	19
Holiday (House Of Fun/Pure Energy — BMI)	27
How Many Times Can (Goldren — ASCAP)	61
I Am Love (Sagglfire — ASCAP/Adm. by CBS/Foster Frees/Streamline Moderne/Off Backstreet—BMI)51	
I Guess That's Why (Intersong — ASCAP)	29
I Need You (Porchester/Dele Kaweshima/Orce Day To Day — ASCAP/Neches River — BMI)	78
I Still Can't Get (Raydiote — ASCAP)	41
I Won't Stand (Willessden — BMI)	38
If Anyone Falls (Welsh Witch — BMI)	95
If I'd Been (Rocknocker — ASCAP)	35
In A Big Country (Virgin edm. by Cheppell — ASCAP)	12
In The Mood (Talk Time/Bey — ASCAP)	55
Invisible Hands (Zomba — ASCAP)	34
Islands In The Stream (Gibb Brothers/Unichappell — BMI)	13
Joanna (Delightful — BMI)	33
Just Got Lucky (Zomba — ASCAP)	93
Karma Chameleon (Virgin — edm. by Cheppell/Pendulum — adm. by Werner-Temerlene—BMI)	23
King Of Pain (Magnetic — BMI)	97
Let The Music Play (Shapiro Bernstein & Co./Emergency — ASCAP)	53
Let's Pretend (Controversy — ASCAP)	90
Love Is A Battlefield (Chinnichop/Careers — BMI/Makiki/Arista — ASCAP)	4
Love Is A Stranger (Red Network/Cerbert — BMI)	62
Magnetic (Sagglfire/Zomba — ASCAP)	67
Major Tom (Southern — ASCAP)	17
Making Love Out (Lost Boys — BMI)	37
Middle Of The Road (Hynde House of Hits/Clive Banks/ATV — (London)	73
Mirror Man (Virgin/Chappell/Sound Diegrams/WB — ASCAP)	63
Modern Love (Jones — ASCAP)	94
My Town (Bema/Michael Stanley — ASCAP)	99
Nightbird (Welsh Witch — BMI/Sweet Talk/Three Hearts — ASCAP)	80
99 Luftballons (April — ASCAP)	75
One Thing Leads (Colgems-EMI — ASCAP)	46
Only You (Old Fashion — ASCAP)	92
Owner Of A (Affirmative/Werner-Temerlene — BMI/Unforgettable — ASCAP)	9
P.Y.T. (Eiseman/Hel-Al/Kings Road — BMI/Yellowbrick Road — ASCAP)	22
Pink Houses (Riva — ASCAP)	44
Politics Of Dancing (Firsters — ASCAP)	70
Rappin' Rodney (Paper Clip/Original JB/Funkgroove — BMI)	87
Read 'Em And Weep (Edward B. Marks/Neverland/Peg — BMI)	30
Remember The Nights (Clean Sheets — BMI)	56
Rock In America (Kid Bird/Rough Play — BMI)	74
Running With The (Brockman — ASCAP/Dyed — BMI)	28
Safety Dance (Off Backstreet/Les Editions Chapeau — BMI)	96
Save The Last Dance (Rightstone — BMI)	78
Say It Isn't So (Hot-Cha/Unichappell — BMI)	5
Say Say Say (MPL Comm./Mijac — BMI)	1
Send Her My Love (Twist And Shout, div. of Weed High Nightmare — ASCAP)	84
Send Me An (Australian Tumbleweed — BMI)	54
Sign Of Fire (Colgems-EMI — ASCAP)	52
Smile Has Left (WB/Almond Legg — ASCAP)	71
Souls (Vogue — BMI)	31
State Of The Nation (Exit 60 — BMI)	85
Stay With Me (Zabaladh — ASCAP)	40
Stop Doggin' Me (Lena — SESAC)	100
Street Of Dreams (Thames Talent/Lyon Farms — ASCAP/BMI)	82
Suddenly Last Summer (Clean Sheets — BMI)	39
Synchronicity II (Magnetic/Reggetta Illegal — BMI) 16	
Talking In Your (Forever Endeavor/Romantics — ASCAP)	20
Take Me Back (Skoubogade — ASCAP)	68
Telephone (Mighty Mathelson/Slephshot — BMI)	25
Tell Her About It (Joel Songs — BMI)	98
Tell Me If You (Flyte Tyme/Avant Garde — ASCAP)88	
Tender Is The Night (Olas/Kortchmer/Klight Klitchen — ASCAP)	58
That's All (Pun/Warner Bros. — ASCAP)	36
Think Of Laura (Another Page — ASCAP)	60
This Must Be (WB Music/Bleu Disque/Index — ASCAP)	72
Time Will Reveal (Jobete — ASCAP)	32
Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI)	47
Total Eclipse (Lost Boys — BMI)	21
True (Reformation Ltd. — ASCAP)	59
Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers — ASCAP/BMI)	11
Undercover (Colgems-EMI — ASCAP)	14
Union Of The Snake (Tritec Ltd.)	3
Uptown Girl (Joel Songs — BMI)	6
Way He Makes Me (Ennes/Emanuel/Threesome — ASCAP)	28
Wet My Whistle (Hip-Trip/Midster — BMI)	79
What's New (Marke/Warner Bros./Limerick/Reganesque/Trim-Co — ASCAP)	43
When The Lights (Rondor/London/Almo — ASCAP)42	
Why Me? (GMPC/Carub/AICor — ASCAP)	15
Yah Mo B There (Eiseman/Hen-Al/ Kings Road — BMI/Genevieve/Rodsongs PRS/YellowBrick Road — ASCAP)	83
You Don't Believe (Woolfson/Careers — BMI)	65

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week



PARTON POWER — Dolly Parton (r) and producer Val Garay are seen here taking a break at Record One where they recorded Parton's latest LP, "The Great Pretender," scheduled for release in January. The first single from the album, "Save The Last Dance For Me," is a cover of the old Drifters smash featuring the vocal skills of the Jordanaires and was released in early Dec.

Consumers Say LPs Good Gifts But Cost Too Much

NEW YORK & LOS ANGELES — With Christmas fast approaching, the traditional holiday buying season is in full swing. And while the annual boom in register totals was beginning in earnest, **Cash Box** took to the streets and questioned record store customers about their buying habits.

In discussions with consumers in both New York and Los Angeles, questions dealt with general buying habits, whether records were ever bought as gifts, and how often records were bought. Additionally, questions on how much radio and MTV influence the selection of titles were also asked.

Although the survey was undertaken on a weekday afternoon, many of the customers interviewed were students, and all were under 30.

In New York, where a driving rain kept business slow, many of the customers at the new Tower store in the Village said they were simply "getting out of the rain." However, others were taking the opportunity to buy records and tapes for themselves and as holiday gifts.

"I usually give between eight and 10 albums a year as gifts," said Jerry, a

Manhattan resident in his early twenties. "I usually give what I know because it's really the idea of sharing something. It's not just the idea of giving a record per se, but rather what's on it." A confirmed record buyer, Jerry reported that he buys "between two and three records a week" for himself, and has become less discriminating about what he buys. "I buy a lot of things I haven't heard," he said.

Eddie, a social worker, in his late twenties, also buys as many as two or three records a week. And while he rarely buys something he's not familiar with, he will buy an album on the strength of one cut. "I bought 'Big Country,' after I heard 'In A Big Country,'" he said. A long-time jazz fan, he buys more rock records now than he has in years. And although he regularly watches MTV, the cable has little effect on what he purchases. He rarely buys records as gifts.

Rob, a carpenter from New Jersey who had the day off because of the weather, buys records less frequently. "I like music but I just don't buy that many records anymore," he said, adding that his tastes run to funk and jazz, although the most re-

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Radio Networks Converting Rapidly To Satellite

by Harry Weinger

NEW YORK — Telephone land lines are coming down on schedule across the country as the major radio networks proceed with their conversion to satellite distribution of program product. The big three — ABC, CBS and NBC — as well as Mutual and RKO each report only a small percentage of attrition, and are focusing efforts on new forms of music and news services afforded by the new technologies' capabilities. Industry planners are looking ahead to an increase in long-form music features, including interview segments, album previews and live-to-air concerts; while the potential for numerous channel selections are being touted as a boost for on-the-spot news coverage.

"We're on the front edge of the future," remarked Gary Lands, manager of RKO Radio shows, noting that the networks are in an enviable yet trying situation. "We have a responsibility to provide the software," he said, "so that stations have the opportunity

(continued on page 14)



THE JACKSONS: A FAMILY AFFAIR

BRIGHT LIGHTS FOR KING'S KNIGHTS — The Jacksons recently announced their collaboration with light promoter Don King for the group's upcoming 1984 tour at New York's famed Tavern On The Green. The tour will mark the first time the entire family has performed together in eight years. Pepsi-Cola is set to sponsor the event. Shown at the press conference (l-r): Tito; Jackie; Marlon; Jermaine; Randy; and Michael Jackson.

Duran Duran: Label Development Plan Pays Off Big In '83

by George Koulermos

LOS ANGELES — "It just so happens that this thing is evolving into something we have been planning for about two years now," said Jim Mazza, president of Capitol Records, regarding the meteoric success of Duran Duran and its latest release, "Seven And The Ragged Tiger."

Released less than three weeks ago, Duran Duran's "Tiger" has sold approximately 1.5 million copies with the album climbing rapidly on the **Cash Box** charts. The single, "Union Of The Snake" is also getting a great deal of attention and is currently poised in the Top 5 of the **Cash Box** Singles charts.

"Duran Duran really broke in January of this year with the release of 'Rio' and within ten months the band has sold in the excess of four million units. These results include sales from 'Rio,' 'Duran Duran' — a reissue of the band's debut with the addition of the 'Is There Something I Should Know' single — and the latest release," added Walter

(continued on page 28)



Hilary Bright Named To Cash Box English Beat

LOS ANGELES — Hilary Bright has been named British advertising coordinator for **Cash Box**. Bright is an experienced journalist and producer of television and radio commercials. She may be reached in London at 01-809 1067.

WCI Financial Status: Atari Down, Music Up

NEW YORK — Warner Communications Inc.'s (WCI) third quarter report again shows huge losses resulting from the declining fortunes of its Atari-led Consumer Electronics division. However, its Recorded Music and Music Publishing division's operating income and revenues both increased in the period, with WCI board chairman Steven J. Ross citing "successful releases from major artists, the strong performance of WEA International, and continued gains from Warner Bros. Music."

As a whole, the company showed an after-tax loss of \$122,366,000 or \$1.88 a share, with revenues totalling \$768,839,000. These figures compare to a third quarter 1982 picture showing net income of \$70,685,000, or earnings of \$1.21 a share, with revenues of \$1,060,168,000.

(continued on page 12)



THE SPY WHO LOVED ME — A&M recording artist Lani Hall recently rendezvoused with Sean Connery, star of the motion picture *Never Say Never Again* at the movie's European premiere. Hall sang the film's title track. Her Monte Carlo visit was preceded by a trip to Spain where she put the finishing touches on her new LP, "Collectibles," with husband Herb Alpert.

BUSINESS NOTES



NOVEMBER 22 WITH A BULLET — While filming the assassination scene for an NBC-TV mini-series about the life and death of President John F. Kennedy, actor Martin Sheen met up with members from the Nempor rock group *Single Bullet Theory*, a band which takes its name from one of the findings in the Warren Report on JFK's murder. Pictures on the set of the mini-series are (l-r): Dennis Madigan, *Single Bullet Theory*; Sheen; and Michael Maurice Garrett of the combo.

Murdoch's Stake In Warner Now 6.7%

LOS ANGELES — According to a statement filed with the Securities and Exchange Commission (SEC), Australian newspaper magnate Rupert Murdoch has accumulated a 6.7 percent interest in the financially ailing Warner Communications, Inc. (WCI). News of Murdoch's interest in the entertainment conglomerate first surfaced about two months ago when Murdoch announced he acquired over 5 percent of WCI and was required by law to make this information public.

Murdoch invested approximately \$100 million in WCI stock so far for a total of about 4.4 million of the company's 65.7 million shares of outstanding common stock. The stock has been selling in the \$20-\$25 range for the past six months. The shares were purchased in the name of Murdoch's Australian based holding company, News Corp., which owns and operates *The London Times*, *The New York Post*, *The Chicago Sun Times*, *New York Magazine* and other media properties.

Despite his thirst for acquisitions, (Murdoch paid \$90 million cash for *The Chicago Sun-Times* only a month ago), Murdoch denied rumors he was attempting to take over Warner. Filing with the SEC, the financier said that his purchases are "for investment purposes only" and he has "no intention" of seeking representation on WCI's board of directors.

Steve Ross, Warner's chairman and chief executive officer, and other Warner executives have stated in the past that they would fight any attempt to take over the company.

With his 6.7 percent interest, Murdoch is by far the largest single owner of WCI stock.

NAACP Names Image Award Winners

LOS ANGELES — The NAACP held its annual Image Awards ceremony on Sunday, December 4 at the Hollywood Palladium.

Among the winners in the recorded music field were: Michael Jackson and Quincy Jones, who shared the Entertainer of the Decade award; Gladys Knight and the Pips, for Best Vocal Group; Lionel Richie, Best Male Artist; Aretha Franklin, Best Female Artist; Ray Charles, Best Blues Artist; Al Jarreau, Best Jazz Artist; and The Clark Sisters, Best Gospel Group.

Upon pronouncement of Jackson's award, Jones hailed him as "the performer of the 20th century. He's 25 years old and he's just beginning." Jackson himself was unable to attend, but made a brief acceptance speech over the phone from Florida.

"Save The Overtime For Me" won Best Song of the Year and the Best Album of the Year award went to Gladys Knight and the Pips for "Visions."

Eddie Murphy was honored as Best Actor in a Motion Picture for his performance in *Trading Places*. The Best Actress in a Motion Picture award went to Jennifer Beals, the star of *Flashdance*. *Trading Places* was also voted Best Motion Picture.

Payment Woes Root of Sugar Hill Pact

NEW YORK — Joe Robinson, president of Sugar Hill Records, cited problems in getting paid by his distributors as his chief reason for his recent pressing and distribution pact with MCA Records. Robinson, a long-time booster of independent distribution, said he left the fold because of the ability of distributors to pay their bills is "very much tighter now than it was a year ago."

According to Robinson, the new deal with MCA sets no constraints or limits on the number or configuration of titles Sugar Hill will release. First releases include albums by Grandmaster Flash and The West Street Mob, and 12-inch singles by the Funky Four, Grandmaster Flash and Melle Mel, Kevle Kev, the Treacherous Mob, and the West Street Mob. He added that the five-year deal also calls for MCA to provide sale support.

Under the agreement, a new price structure will be established for the Sugar Hill-owned Chess Records label. Releases will be divided among three prices: \$8.98 for two-record sets; \$6.98 for single LPs; and a \$3.98 midline series.

The pact with MCA marks the first time that a large 12-inch-oriented label has opted for major distribution over the independents, and independent labels and distributors have traditionally knocked the ability of the majors to move the relatively new configuration. However, Robinson professed little concern over the ability of a company like MCA to sell 12-inch records. "We're going to teach them," he said.

Capitol Forms Data Systems Division

LOS ANGELES — Capitol Industries-EMI, Inc. has announced the formation of a new division called Capitol Data Systems, established to broaden the company's operating base with the magnetic tape industry which the organization is already involved with through its Capitol Magnetic Products division.

NEW FACES TO WATCH



Industry

Very rarely does a pop song come along with the uncanny timeliness of Industry's "State Of The Nation." The first single from the Long Island quartet's debut Capitol mini-LP came out — with frightening prescience — just ahead of the U.S. invasion of Grenada and its heightened involvement in Lebanon. "I'm told they won't be gone for long/But that's a lie and they know it," sings lead vocalist/keyboardist Jon Carin in observing what had been an imaginary war which had "nothing to do with us/But somehow we're so involved in it." And while Carin, who wrote the song with drummer Mercury Caronia, disclaims any premonition of the events which unfolded but a couple months thereafter it's evident from talking with the group that they all keep a closer tab and are affected artistically by world affairs than suggested by the solely romantic themes preferred by most other synth/pop bands.

Not that romance is not an issue with Industry, for as Caronia notes, "State" concerns a "universal" topic that could apply to lovers as easily as countries. Of course, with the political situation being what it is, it is now more appropriate than ever. "It's timely and timeless at the same time," adds Caronia. "Everyone in the band is aware of the world from A to Z and watches *60 Minutes* religiously. Ultimately, though, we're trying to fight for peace."

Politics aside, "State" was chosen as the first single release because, according to Carin, it's also the band's favorite song lying in the middle of the progressive rock, classical, and electronic music influences which each band member brings to the whole. "There's a wide range of music we all listen to," says Caronia, going on to list his own preferences in Debussy, Ravel, Tomita and synth figures like Japan and Thomas Dolby, as well as The Beatles and Roxy Music. Guitarist Brian Unger starts with "the heavy romantic influence of Roxy" and combines it with the ambient trance music of Brian Eno. Carin singles out Simple Minds, while bass guitarist Rudy Parrone mentions Genesis, adding a partiality for "music in its simplest form, that creates a mood to go with the song." "Music that comes from the heart," is the way Carin puts it.

"Everyone writes," continued Caronia. "My stuff is synthesized and weird, John's is melodic, Rudy is classically oriented, and Brian writes pop songs. The combination is what makes Industry, and 'State Of The Nation' best reaches the median, the home base of our sound."

The single, distinguished by Rhett Davies' production and Bob Clearmountain's crystalline mix, indeed captures the essence of Industry. The thoughtful, provocative lyrics have already been noted. Musically, the song ironically combines bright, sparkling staccato keyboard with deep, cello-like mantling synth tones in creating the setting for Carin's heartfelt pronouncements and the other musicians's gentle backup voices.

Other material on the EP, though, is quite different and demonstrates both the broad range of influences which the band members note and the lavish results of all those hours spent experimenting in the studio. Lead cut "Communication," while pointing an instructive finger ("Have you heard/Communication is a two-way word"), sounds like something out of Thomas Dolby with its heavy reliance on electronic textures. "Romantic Dreams," however, is just that, and exquisitely so thanks to a thick string synth base and brightly colored harpsichord flourishes. And while "Still Of The Night" has the new romantic dance floor swing of a Kajagoogoo or ABC, "Living Alone Too Long" is in the best McCartney ballad tradition, with Carin's vocal sounding appropriately McCartneyesque.

Carin, it turns out, is at 19 younger than the rest of the band, who are in their mid-to-late 20s. Startling music training at the age of four, he went on to study with synthesizer developer Herb Dertsch and began recording his own compositions at age 14 at his studio at home in Jericho, Long Island, where he lived around the block from Caronia.

Caronia came up with the concept for Industry in 1978. "It was always a recording situation," he says. "I had a four track and would overdub anywhere from eight to 120 tracks using heavy tape loops."

From 1975-1977, Caronia had teamed with Perrone in a group called Cathedral, which recorded an album in 1978 for Delta Records. After they split up, Perrone went on to release a solo album entitled "Oceans of Art" in 1981, while Caronia put out his own Industry EP. In 1980, Caronia met Unger, who had been with Columbia recording act American Tears. The two were introduced through an A&R man at Swan-song who was interested in both Unger and the disbanded Cathedral.

Unger at that time was constructing his 16-track Paris Recording Studio, named to give it a French "romantic flavor," on Lake Ronkonkoma. He and Caronia then made an EP entitled "Turning To Light," at the same time that Perrone, who was now working for Unger, did his solo album.

Perrone then joined Industry early in 1982, three months after Carin. Even before the group had management and a record label they tried to contact producer Davies because of the influence on them through his production of Roxy and Talking Heads. While their initial attempt failed, Davies immediately fell for the group when Capitol submitted its demo to him in England.

Caronia describes Industry's sound as emphasizing "the new, the modern and the romantic in our music," with "Industry" viewed as a "catalyst between man and his needs and desires." All of this is evident in the band's striking video to "State Of The Nation," which was filmed on the Hudson River aboard the aircraft carrier "Intrepid" using some 200 kids, including a Long Island high school marching band, 20 cheerleaders and six professional dancers going through stylized moves throughout the ship's interior and before the turrets and fighter planes on deck. The drab, grey setting ends up becoming a colorful fantasy world.

"A lot of people died on that ship, and here we were creating something really happy," recalls Caronia. "It was an overwhelming feeling. I even said a prayer."

REVIEWS

ALBUMS

SINGLES

OUT OF THE BOX



YOU SHOULDN'T-NUF BIT FISH — George Clinton — Capitol ST-12308 — Producers: George Clinton, Junie Morrison and Gary Shilder — List: 8.98 — Bar Coded

"Inspired Madman or Complete Jackass?" is the inscription beneath Clinton's portrait on his latest record. Listening to "Fish" one may opt for the former moniker. The Mothership has landed once again as Bootsy Collins and the P-Funk All Stars zap the groove behind Clinton's hilarious musings. As funkmeister responsible for today's current dance trend, Clinton will always stand out from the pack because of his wild sense of humour and satirical edge. There are various tongue-in-cheek tributes on this LP, namely the Grandmaster Flash-like rapping of "Nubian Nut," a "Let's Dance" parody called "Last Dance" and finally the Michael Jackson vocalisms on "Stingy."

NEW AND DEVELOPING



FADE TO GREY-THE SINGLES COLLECTION — Visage — Polydor 815 347-1 y-1 — Producer: Visage — List: 8.98 — Bar Coded

The flagbearer of the New Romantic/Blitz movement, Visage released two LPs filled with synth pop/dance music for the dressed-up, made-up crowd that frequented the fashionable London club scene in the early 80s. This greatest hits/singles compilation should not be considered a posthumous release, for the group continues to exist with remaining members Steve Strange and cohort Rusty Egan. A few of the tracks have been remixed and extended, differing from the original versions. Also, this LP includes a previously unreleased cut, a cover of Zager and Evans 60s hit "In The Year 2525." Unlike what the title may suggest, Visage has not disappeared.

OUT OF THE BOX



TONY BASIL (Chrysalis V54 42753) OVER MY HEAD (3:20) (Fanne Golde Music/Sookloogy Music/Rightsong Music—BMI) (Fanne Golde/Sue Shifrin) (Producer: Richie Zito)

Toni Basil surprisingly adopts a more sober tone than we're used to hearing from her, thanks to the material scripted for her by the prolific songwriters Fanne Golde and Sue Shifrin. The hard-edged rock ballad begins with a stealthy synth opening reminiscent of "Billie Jean" and proceeds to discover the singer overwhelmed by a dangerously secretive romance. Music and theme is in the Heart vein, which perfectly matches Basil's Ann Wilson-like dark vocal colorings. But the electronic beat and the repetition of the shouted "o" syllable in the title's "over" allow for her delightful quirkiness to show through and guide her into the new musical territory.

NEW AND DEVELOPING



DAVID WILLIAMS (Ocean Front OF 2002) Take The Ball And Run (3:57) (Kichelle Music/Emmaue Road Music — ASCAP) (D. Williams) (Producer: D. Williams)

Williams makes a late bid for triple-threat honors with a strong debut disc. Just in time for football playoff favor, his dance-tune-with-a-heart provides percussive charm for potential female passing partners. Williams makes a great line against a straying love-mate here, with suitable teamwork from the energetic studio lineup. Distinguished backing vocals add to Williams' affecting tenor while a looming bass voice tackles the hook. A firmly acoustic piano adds highlights. The track blends more than a few black contemporary music styles, and looks to break out of the seasonal huddle. Extra points for a mix that bears repeated listening.

FEATURE PICKS

WHAT IS BEAT? — English Beat — I.R.S. SP70040 — Producers: Various — List: 8.98

Serving up a tasty assortment of tracks from the English Beat's debut "Just Can't Stop It," including the skanking "Mirror In The Bathroom" and an inventive rendition of "Tears of a Clown," this LP's highlight is its collection of singles previously unavailable domestically. The 'greatest hits' package also contains 12 versions of the band's recent hit singles, "Save It For Later" and "I Confess," with the latter receiving a remix treatment from John "Jellybean" Benitez. Overall, the record has plenty of little gems to satisfy the Beat's hardcore following while also serving as an appropriate introduction for new fans.

TRACK RECORD — Joan Armatrading — A&M SP-4987 — Producers: Various — List: 8.98 — Bar Coded

Stateside success has constantly eluded the British singer/songwriter. This record represents two different periods in Armatrading's career — the first side concentrates on her most recent work (namely her last two records with a newfound commitment toward a harder edged pop) while the second side explores some of the best songs from her earlier, folkier period. Songs like the humorous "I'm Lucky" and the heartfelt "The Weakness In Me," both of which were produced by U2 and Big Country producer Steve Lillywhite, expose not only the singer's current artistic direction but also her versatility. The LP's two previously unreleased tracks, also produced by Lillywhite and probably culled from the "Key" sessions, prove Armatrading's creative depth.

CHRISTINE — Music From The Original Motion Picture Soundtrack — Motown 6086ML — Producers: Various — List: 8.98 — Bar Coded

Somewhat reminiscent of the *Diner* soundtrack, this collection of 50s gems has a timeless quality. From the doo wop serenading of Dion and the Belmonts' "I Wonder Why," and the pop and roll of Buddy Holly and the Crickets' "Not Fade Away" to the rousing rocking of Little Richard's "Keep-A-Knocking" it's hard to discern this is a soundtrack for a horror/thriller movie. Nevertheless, director composer John Carpenter brings things back into the present mood with an eerie instrumental, "Christine Attacks." The only other track to feature a contemporary musician is "Bad To The Bone" by George Thorogood and the Destroyers — a band whose roots are deep in the 50s rock tradition.

WITH LOVE — Fatback — Spring SPR-33-7641 — Producers: Bill Curtis and Gerry Thomas — List: 8.98

What would funk be without bass? Fatback's brand of dance music emphasizes the bottom-heavy feel of that instrument with additional synth textures giving the songs a lighter feel. Geared towards the club floor, each extended track here will work the listener into a frenzied sweat. Songs like "He's a Freak, Undercover" and "Rasta Jam," featuring a toasting rap should make Fatback listeners pretty lean.

WHERE ANGELS FEAR TO TREAD — Heaven — Columbia BFC 38937 — Producer: George Tutko — List: None — Bar Coded

While new-music fads and fashions are grabbing all the headlines, young kids around the country save up their money to buy leathers and spikes and take part in the heavy metal mania. Do not be mistaken by this band's deceptive name: Heaven's music is anything but heavenly. Decked out in *Road Warrior* regalia, the group is a high voltage rock and roll unit favoring speedy rockers with Bon Scottish vocals. Heaven

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FEATURE PICKS

AC/DC (Atlantic 7-89722)

Flick Of The Switch (3:17) (J. Albert and Son — ASCAP) (Young, Young and Johnson) (Producer: AC/DC)

The latest single from AC/DC blasts off in suitable fashion with a basic hard rock guitar riff from Angus Young followed by Brian Johnson's just-as-basic hard rock squeals. The rest of the highly electric performance continues along these lines, giving credence to the contention that "with a flick of the switch she'll blow you sky high."

BOB DYLAN (Columbia 38-04301)

Sweetheart Like You (4:31) (Special Rider Music — ASCAP) (B. Dylan) (Producers: Bob Dylan and Mark Knapfler)

The first single from what is generally held to be Dylan's best album in years offers a twist on the old "What's a nice girl like you" pickup line, only Dylan uses it as a springboard for a monologue full of the singsong surrealism of his greatest work. While the woman in the title could be a grownup version of the subject of "Like A Rolling Stone," he treats her with tenderness instead of venom, and his stellar backup group provides suitable understatement. The lyrics contain plenty of Dylan's trademark aphorisms, the best arguable being "Steal a little and they put you in jail/Steal a lot and they make you a king."

DIANA ROSS (RCA JK-13671)

Let's Go Up (3:16) (ATV Music Corp./Fanne Golds Music, Inc./Ivers Songs/Rightsong Music, Inc. — BMI) (Fanne Gold — Peter Ivers) (Producer: Gary Katz)

Ross' message, via her new single, is to choose love. It being the "greatest pleasure" in "this world of fading treasures." Her emphatic delivery, punctuated by brass notes and keyboard chords, carries the tune for sword and gets the message across.

STEVIE NICKS (Modern Records 7-99799)

Nightbird (4:23) (Walsh Witch Music, BMI/Sweet Talk Music/Three Hearts Music-ASCAP) (S. Nicks—S. Stewart) (Producer: Jimmy Lovine)

A stark keyboard and guitar intro, together with Nicks' tired, low-ranged croak, provide a melancholic setting depicting the approach of winter and night. Sandy Stewart, who cowrote the tune with Nicks, is given deserving credit for her overlapping vocal assistance.

IRENE CARA (Network/Geffen/Warner Bros. 7-29396)

The Dream (3:49) (Giorgio Morcoar Pub. Co./Carub Music/Alcor Music — ASCAP) (Moroder/Cara/Bellotte) (Producer: G. Moroder)

With her current "Why Me?" still making its way up the charts, Cara offers another movie soundtrack theme. The track, from the forthcoming Mr. T epic *D.C. Cab*, begins dream-like and builds to an energetic race in the "Flashdance" mold. Cara showcases a different vocal side here, and with aggressive guitar backdrop the side stands on its own. A strong add for Top 40 and black contemporary.

EVELYN "CHAMPAGNE" KING (RCA JK-13682)

Action (3:24) (Richer Music — ASCAP) (L.P. Sylvers III — D. Meyers) (Producers: L.P. Sylvers III/P. Sylvers/J. Gallo)

Sylvers III has been a busy man in the studio lately, and he's at the forefront for King's anticipated followup to her big success of last year. Her sound has changed with

(continued on page 28)

POINTS WEST

A.R.M.S. TALK — Last week the Forum hosted two shows benefiting ex-Small Faces member **Ronnie Lane's** Action Research into Multiple Sclerosis project, and needless to say the concerts drew capacity crowds. Guitar legends **Eric Clapton**, **Jeff Beck** and **Jimmy Page** each performed separate sets — with assists from all-star backing groups featuring such prestigious players as **Bill Wyman**, **Charlie Watts**, **Joe Cocker**, **Kenney Jones**, **Ray Cooper**, **Andy Fairweather Low**, **Jan Hammer**, **Paul Rodgers**, **Fernando Saunders**, **Ian Stewart** and **Chris Stalton**. The three-hour event was one of the most musically memorable benefit shows in recent history, with Beck providing most of the electric pyrotechnics during his short but blistering set. And Page the Led Zep axsmith who hasn't gigged around the area in quite some time, also gave the



audience some dazzling moments, most notably an instrumental version of Zep's smash "Stairway To Heaven." Clapton, who opened the proceedings, gave the throng primarily a "Greatest Hits"-type set — including "Lay Down Sally," and "Cocaine" — which aroused much applause and hollers, but hardly demonstrated the guitarist's prowess full-force. However, Clapton was vocally in fine form, as were most of the other singers, with Cocker's patented scream during the encore of "With A Little Help From My Friends" losing none of its impact more than a decade later.

SHORT CUTS — *Purple Rain* is the name of the new movie starring **Prince** and featuring his partners **The Time** and **Vanly 6**. Look for a soundtrack to accompany the six-million-dollar-budgeted flick, due out in May or April of next year . . . **Midnight Star** leader **Reggie Calloway** and his brother **Vincent** are coproducing a song on the upcoming **Bootsy Collins** album . . . **Giorgio Moroder** produced the soundtrack to the **Mr. T/Gary Busey** movie *D.C. Cab* due from Universal this Xmas. The album features selections by **Musical Youth**, **Phil Ramone**, **Stephanie Mills**, **Gary "U.S." Bonds**, **Cycle 5** and **Irene Cara** . . . **King Crimson's** next album is in its final stages, and should be in stores this coming March . . . **Members of Berlin**, actresses **Linda Blair** and **Sally Kellerman**, **Martin Briley** and other show biz folks dropped into a party at The Sunset Marquis hosted by Mike's Artist Mgt. exec **Jim Sliman** recently. Among the other hotel guests prowling around the corridors were **Big Country**, **Adam Ant**, **Jamie Lee Curtis**, **The Stray Cats** and **Roman Holiday** . . . **Frank Sinatra** will return to feature films when he produces and stars in *Leonora*, a drama based on a novel by shrink **Richard D'Ambrosio**. In the movie, Sinatra will portray a psychiatrist who seeks to help an emotionally disturbed teen. The flick is set to begin shooting this February . . . Expect a video in February of next year derived from outtakes of **Elvis Presley's** 1968 television special. **Steve Binder**, who directed and produced that

"comeback" show, will also serve in the same capacity for the vid presentation. And you can be sure that by Jan. 1985 — Elvis' 50th birthday — there'll be lots of new vinyl from the deceased artist released. RCA reportedly has dozens of unreleased studio and live recordings of the late superstar, and there should be many surprises in store for lovers of the King in the months ahead . . . Belated congratulations to **Patti Smith Group** guitarist and rock historian **Lenny Kaye** and his wife **Stephanie**, who recently had a child named **Annalea Witt** . . . Rumor has it **Diana Ross** will be paid three-quarters of a million dollars to endorse a brand of pantyhose . . . A film crew is following **David Bowie** around southeast Asia for an intimate "day-in-the-life"-type documentary . . . **Andy Davis**, who performed cinematography tasks on the stupendous teen angst movie *Over The Edge* and also directed the Chicago jazz motion picture *Stony Island*, has been tapped to direct *Beat Street*, the **Harry Belafonte** produced feature film about N.Y.C. hip-hop street culture . . . **Peabo Bryson** recently signed a long-term worldwide recording contract with Elektra/Asylum . . . Just got an album in the mall from Long Beach, Calif.'s **Michael Kegg Party**, and it sports one of the funniest indie label designs in some time. But then, what do you expect from a disc out on Bearded Clam Records? . . . **Oingo Boingo** will present its new single "Wake Up (It's 1984)" on *American Bandstand* on New Year's Eve day . . . **Pax Dellrium** is the name of a new alternative artsy-type scenemaking group recently formed in Los Angeles.

Music is provided by **Alex Gibson's Passlonel** and **Psi/Com**, bone paintings are designed by **John Messer**, and billboard artwork is done by **Brian Tucker** at the proposed events. The first "scene" took place at the historic KFWB Radio Broadcasting Studios Dec. 9, and there could be a similar affair around New Year's . . . Burbank club The Plant closed down last weekend, and on Dec. 10 the place gave itself a farewell party . . . The Baldwin Plano Company recently presented The Palace in Hollywood with one of its keyboards for use in the concert hall . . . On Dec. 6 **Rodney Dangerfield** made a whirlwind tour of L.A. in support of his new album "Rappin' Rodney." In addition to dropping by several radio stations including KGFJ, KROQ, and KRTH, the comic also found time to stop off at Tower Records in Westwood for an in-store appearance. The retail outlet claims over 500 copies of Dangerfield's album were sold that day, and there were lines practically around the block of fans eager to chat with the funnyman. Incidentally, before he found fame and fortune — if not respect — in show business, Rodney used to work in the aluminum sliding trade.

jeffrey resner

EXECUTIVES ON THE MOVE



Windvand



Kove



Fleming



Hahn

Changes At Capitol — Gary Tinseth has been appointed divisional vice president, management information services for Capitol Records, Inc. In addition to his promotion, he was elected to the Capitol Records, Inc., Board of Directors. He joined Capitol in 1969 and his most recent position was director of management information services. Heinz Henn has been appointed director, European operations, Capitol Records Group, international division. He most recently served as director, A&R, marketing and promotion, domestic and International, for EMI-Bovema in Holland.

Three Appointments Announced — The Packaging & Pre-Production Department of Atlantic and Elektra Records has announced three new appointments. Marilu Windvand has been promoted to manager of pre-production & product research; Robyn Frey Kove has been named manager of album packaging; and K. David Fleming has been appointed album & tape pre-production coordinator. Windvand had been assistant to the director of packaging & pre-production for Atlantic Records since June of 1981. Kove came to Atlantic Records in October 1983, prior to which she was operations manager for Narwood Productions. Fleming joined Atlantic in March 1983. He previously spent four years in Atlanta as a supervisor at Dittler Brothers, a large commercial printing firm.

Hahn Appointed — A&M Records has announced the appointment of Don Hahn as vice president/general manager of A&M Recording Studios. He joined A&M in 1977 as sr. engineer and was most recently a director of operations for the studios.

Changes At Pasha — The Pasha Music Organization, Inc., has announced the promotion of Carol Peters to vice president and general manager of the Pasha group of companies. She joined Pasha in February of this year. Also announced was the appointment of Lyn Corey-Benson to national director of record promotion. Benson was previously program director of WZZO in Allentown, Pa.

WASEC Names Three — Warner Amex Satellite Entertainment Company has announced the formation of the National Accounts Group. Mark Booth, Mark Rosenthal and John Shaker are the three directors of National Accounts. Booth joined WASEC in July 1980 as manager, sales, eastern region. Rosenthal joined WASEC in November 1982 as a director of national accounts, and Shaker joined WASEC in April 1980 as manager, sales, eastern region.

Levy Named — Sherrie Levy has joined Solters/Roskin/Friedman, Inc. as an account executive, working in the agency's music, film and personality divisions. She will work out of the company's New York office.

Long To ASCAP — Tom Long has been appointed Nashville director of membership relations for ASCAP's Nashville office. He has been associated with Tree International since coming to Nashville in 1981.

Changes At VCA — The VCA Teletronics division of Video Corporation of America has announced the promotion of Patrick Howley, formerly director of Engineering and Technical Maintenance, to vice president of Operations and Engineering. Also named was Will Roth, formerly vice president of the division, to senior vice president of sales and market development. Bruce Allen, formerly director of operations for Cable Health Network, has been hired as manager of operations for VCA Teletronics. Howley came to VCA Teletronics in 1980 from the Merrill Lynch Video Network, where he served for five years as chief engineer. Roth has been with VCA Teletronics for 13 years, having served as operations manager, general manager and, for the last five years, vice president. Allen comes to the company from the Cable Health Network, where he had been director of operations.

McGulre Promoted — Paul McGulre has been appointed vice president-marketing for Electro-Voice, Inc. Before this promotion, he served as national sales manager.

Kenyon Appointed — Scott Kenyon, former director of research and assistant program director at KYA, San Francisco, has been named director of feature productions at Drake-Chenault. He has previously served as production manager of WRQX in Washington and as program director of KIMN-FM, Denver.

Grant Transferred — Essex Video, Inc. account executive Lorna Grant has been transferred to the new Essex Video, Ltd. offices in London, England, to function as merchandising specialist. She joined Essex Video (formerly Select/Essex Video) over three years ago. Prior to that she was administrative assistant at Home Entertainment Network.

Chan Joins Essex — Roger Chan has been appointed national sales coordinator at Essex Video, Inc. (formerly Select/Essex Video). He comes from Caballero Control Corporation where he had served as national sales manager since 1978.

Unitel And MTV Link For Studio

LOS ANGELES — Agreement in principle has been reached between Unitel Video, Inc. and MTV for the use of Unitel's program studio in New York; it is the only studio in the city which is designed specifically for video. Although the terms for the agreement were not disclosed, the production schedule is slated to begin April 1, 1984 and run for the next 15 months on a five-day-a-week basis with the possibility of renewal for another 15 months.

ANNOUNCEMENT

Larry Graham, Warner Brothers recording artist, has announced that he's no longer being managed by Ron Nadel of Tentmakers management. For further information, please call Benny Clark at Graham-O-Tune Music, P.O. Box 46035, L.A., CA 90046, Ph. (213) 931-1382.

Ross To CAA Perf. Arts Division

LOS ANGELES — Tom Ross will join Creative Artists Agency (CAA) in January to oversee the newly formed Performing Arts division of that company. Ross, currently senior vice president of International Creative Management (ICM) in the west coast concert division, has represented such popular recording acts as Fleetwood Mac, Olivia Newton-John, Kenny Rogers, Loverboy, Linda Ronstadt, Styx, Hall and Oates, Rick Springfield, Dolly Parton, Barry Manilow and others.

"Since the inception of Creative Artists Agency, we have dedicated ourselves to specializing for our clients in the motion picture, television, and literary areas," said Michael Ovitz, president of CAA, "however, the past few years have proved that there is a tremendous crossover between music and these fields. We, therefore, look to Tom Ross and the newly formed performing arts division to serve the best interests of all of our clients and help to further our goal of establishing a full service agency."

"Tom's preeminent track record in the concert business speaks for itself, and there is no one else more qualified to organize and launch a Performing Arts division of the scope we envision," concluded Ovitz.

Camelot Will Produce 4"x12" Cassette Pack

NEW YORK — Camelot Enterprises, Inc., the North Canton, Ohio parent company of the 149-store Camelot Music record retail chain, has decided to manufacture its own generic 4"x12" cassette package. The new plastic packaging will be introduced in the middle of 1984 and will replace the company's current same-sized paper packaging.

Camelot's vice president of retail operations Larry Mundorf said that the decision came after a lengthy evaluation of industry trends which suggest that standard cassette packaging within the industry is still a long way off. He also stated that the new Camelot package was recyclable and secure, as well as superior to others procured from packaging suppliers.

"Producing our own package is an expensive proposition," said Mundorf. "However, we are faced with a situation that's very similar to the experience we encountered 15 years ago when Camelot made its initial commitment to open cassette display. Once more, we must look to our own devices, since industry packaging uniformity does not appear to be on the horizon. Furthermore, by sticking with our current 4"x12" dimension, we will avoid the expense of re-fixturing our stores."

RCA Adds Digital Soundstream Equip.

NEW YORK — RCA Records will add the digital recording and editing system made by Soundstream, Inc. to its digital facilities in New York. When the system is installed and operating in the first quarter of 1984, the label will be the only company in the U.S. capable of accommodating every major digital format. RCA will then be able to give customers full digital recording and editing services in its New York studios as well as on location.

RCA Records president Robert Summer, in announcing RCA's purchase of the Soundstream equipment, noted his company's commitment to the digital audio compact disc. "The acquisition of Soundstream, Inc. equipment assures the very best quality of digital recording for RCA as well as for our customers, and reflects RCA's commitment to support the new digital audio medium to the maximum extent possible," said Summer. "We are pleased to be able to offer this technology to our artists and the industry at large."



Cortez Thompson

Thompson Named VP, Black Music Promotion at WB

LOS ANGELES — Cortez Thompson has been promoted to the position of vice president, Black Music promotion at Warner Bros. Records. He previously held the title of national director of promotion, Black Music since joining the company in 1978.

"Our effort in the Black Music area has benefited tremendously from Cortez's contributions. His promotion is well deserved," said Lenny Waronker, president of Warner Bros. Records.

Added vice president, Black Music marketing, Tom Draper: "Over five years experience, working closely with both our home office and field promotion staff has given Cortez a keen insight into the overall operation of our Black Music promotion effort. We applaud his fine work in the past and look forward to continued excellence in his new position."

Songwriters Guild To Hold Gala Fundraiser

NEW YORK — In an effort to focus attention on the home taping vs. copyright laws issue, the Songwriters Guild will present a fundraising event entitled "We Write The Songs: A Celebration of the American Songwriter" on Sunday, January 15 at the Palace Theater here. Writers scheduled to perform their own songs include John Kander, Fred Ebb, Otis Blackwell, Joe Brooks, Jerry Herman, Sammy Kahn and many others. Performers will include Cab Calloway, Tiger Haynes, Maureen McGovern, Margaret Whiting, Tony Bennett and Mercer Ellington.

"There has been an erosion of our livelihood in the past few years," noted George David Weiss, president of the Guild. "This event will hopefully make the public aware of the people who write the music they enjoy, although their names may not be household words. The new technologies — home taping, for one — have displaced sales for a songwriter, who only makes pennies to begin with."

Tickets for the event are tax deductible and cost \$100, \$50, \$25 and \$10. They are available through Chargit at (212) 944-9300 or by contacting the Songwriters Guild at 10 West 57th Street, New York, New York 10019. Their phone number is (212) 757-8833.

Atari Wins Round Against Copier

LOS ANGELES — A federal judge has granted Atari a preliminary injunction prohibiting the Illinois based company, JS&A Group from selling a device called the Prom Blaster which effectively copies Atari's home game cartridges such as "Pac-Man" and "Centipede" for about the cost of a blank tape.

The judge said the sale of the machine constitutes a violation of Atari's rights.

EAST COASTINGS

INDIE RUMBLINGS — The departure of Sugarhill for an MCA P&D deal and the soon-to-be-unveiled national indie project headed by former Boardwalk honcho Irv Biegel are once again causing major flip-flops among the independents. On a smaller scale, two recent switches for distribution were eclipsed by the big indie stories. CBS has traded Joel Diamond for Barry White, with Diamond's Silver Blue label going to CBS and White's Unlimited Gold now an independent. At first glance, it would seem the indies got the better part of the deal this time around, with Silver Blue's "I Am What I Am" by Gloria Gaynor appearing to have peaked already. But the relationship between indie distributors and smaller labels seems to be at an all-time low: there's little sympathy among the labels for their distributors' loss of Sugarhill. The issues, of course, are money and attention, with the smaller labels feeling their distributors are too preoccupied with a big kill rather than working to establish new labels from the ground up.

THIS'N THAT — Mercury/PolyGram band Def Leppard has topped the five million mark on its "Pyromania" LP. Interestingly, three million of those units were cassettes. The album's three singles have collectively sold over one million copies... Makin' it shtick: Rodney Dangerfield's "Rappin' Rodney" single entered the Cash Box Top 100 Singles chart last week and the video has been receiving medium rotation on MTV. But the rappin'-comedian-does-a-dance-record-routine isn't new: the people at A&M Records may be the only ones who recall "Dancin' Johnson," the obnoxious disco/rap track they released five years ago at the height of the disco craze. The single, by not-so-funnyman Bill Saluga, was very similar to "Rappin' Rodney," complete with chant chorus and four-on-the-floor rhythm. The only difference was that the A&M release stiffer. Like they say, comedy is all timing... Look for a heavy push by RCA in January on a new Canadian signing, Tictoc... Guitarist Dickey Betts has signed a long-term management agreement with John Scher... Pal-to-the-press Jack Litzenberg has departed his post as press and publicity coordinator at The Bottom Line. The big man called it quits after eight years and will be missed... Will Powers/Lynn Goldsmith videos "Adventures In Success" and "Smile" are being used at Harvard University to teach English to foreign students... Blancmange have just finished their followup LP to "Happy Families." Recorded in New York, the LP was produced by John Luongo.

NELSON TAKES A WIDER VIEW — During the late seventies, BeBop Deluxe founder Bill Nelson was earning plaudits as an emerging guitar hero, his rapid fire melodic playing being favorable compared to the best both Britain and the U.S. had to offer. But in the last few years, Nelson has dropped his bid as a heavyweight six-string slinger to pursue a more impressionistic keyboard style. Last year, Jem's PVC label released a double-pocket set entitled "The Love That Whirls," which also included Nelson's soundtrack for a theater production of *Beauty And The Beast*. In his spare time Nelson was producing, and searching for new talent, his most successful discovery being *A Flock of Seagulls*. And while the PVC set gave American listeners a chance to keep up with Nelson, several LPs released in Great Britain on his own Cocteau label never



made it over here. Wonder no more: Nelson has inked a multi-release deal with Portrait, and his first American title under the agreement, "Vistamix," has been scheduled for the first week of 1984. The LP is a collection of tracks from several of Nelson's Cocteau releases included the albums "Quit Dreaming and Get On The Beat," and "Chimera." And now that Nelson has had a few years to pursue more artistic projects, he's trying to fuse the commercial reputation he established via BeBop Deluxe with the art following he's gleaned via his *Beauty And The Beast* and other gallery projects. "I had been working with an outfit called the Invisibility Exhibition, which included my friend Richard Jobson and three girls called the Frank Chickens," he told us.

"The presentation involved eight televisions and was a complete mixed media event. And I was also asked to do a lecture/performance at Canterbury involving three Cocteau films and improvised music. But now I'm trying to involve the two things: I have success from the mainstream things, and now I've got an arts following that I'm trying to introduce to the commercial projects. It all widens things out for me." Although Nelson had at one point moved away from his reputation as a guitarist, he's employing the instrument again with greater frequency. "Actually, I've been playing the guitar a lot these days," he said. "I get a strange sound, though, because I've been using an energy bow, which is a small chrome handle with a magnet that drives the string to vibrate. It seems that every man and his dog has a synthesizer in the U.K. these days, and I've been thinking about other alternatives. My next album is going to be based around drums, both orthodox and electronic, and I want to use the acoustic guitar as a percussive instrument on that, with perhaps a violin to carry the melody parts." And although he continues to work with artists and produced Gary Numan's last album, Nelson is finding himself increasingly interested in American street music. "There's not a lot coming out of Great Britain these days," he observed. "I'm more interested in people like Arthur Baker and the application of funk." Presently organizing a band, Nelson hopes to mount a tour of these shores in March.

fred goodman

MERCHANDISING

TOP 15 VIDEO GAMES

	Weeks On Chart	12/10
1 Q*BERT Parker Brothers 5360	1	15
2 POLE POSITION Atari CX 2694	4	15
3 MS. PAC-MAN Atari CX 2675	3	39
4 JUNGLE HUNT Atari CX 2688	2	19
5 RIVER RAID Activision AX 020	5	37
6 ENDURO Activision AX 026	7	26
7 CENTIPEDE Atari CX 2676	8	37
8 MR. DO! Coleco 2622	6	10
9 POPEYE Parker Brothers 5370	13	2
10 PITFALL! Activision AX 108	10	54
11 KANGAROO Atari CX 2689	11	3
12 BURGER TIME Intellivision	9	20
13 JOUST Atari CX 2691	15	2
14 TIME PILOT Coleco 2679	12	6
15 DECATHLON Activision AX030	14	15

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • 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 Chart	12/10
1 THE PRETENDERS (Sire SRK 6083)	2	21
2 LED ZEPPELIN (IV) (Atlantic SD 19129)	1	42
3 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	3	34
4 THE DOORS (Elektra EKS 74007)	4	45
5 WHO'S NEXT The Who (MCA 3141)	5	23
6 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)	7	14
7 LOOK SHARP! Joe Jackson (A&M SP-4919)	11	65
8 THE ROMANTICS (Nemperor/CBS NJZ 36273)	8	4
9 HITS! Boz Scaggs (Columbia FC 36841)	9	6
10 PIANO MAN Billy Joel (Columbia PC 32455)	12	20
11 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	6	18
12 TAPESTRY Carole King (Epic PE 34946)	—	1
13 WHO ARE YOU The Who (MCA 3050)	10	26
14 AMERICAN PIE Don McClean (United Artists LN 10337)	—	1
15 LET THERE BE ROCK AC/DC (SD-36151)	13	20

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



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|----------------------|-----------------------|
| 1 OZZY OSBORNE | 9 KENNY ROGERS |
| 2 38 SPECIAL | 10 ROMANTICS |
| 3 TWO OF A KIND | 11 NIGHT RANGER |
| 4 U2 | 12 RODNEY DANGERFIELD |
| 5 EARTH, WIND & FIRE | 13 BILLY IDOL |
| 6 KOOL & THE GANG | 14 CARPENTERS |
| 7 BARRY MANILOW | 15 ADAM ANT |
| 8 ABC | |

NORTHEAST 1.

- 1 OZZY OSBORNE
- 2 KENNY ROGERS
- 3 U2
- 4 38 SPECIAL
- 5 KOOL & THE GANG
- 6 RODNEY DANGERFIELD
- 7 BARRY MANILOW
- 8 TWO OF A KIND
- 9 EARTH, WIND & FIRE
- 10 ABC

SOUTHEAST 2.

- 1 OZZY OSBORNE
- 2 U2
- 3 KENNY ROGERS
- 4 38 SPECIAL
- 5 EARTH, WIND & FIRE
- 6 TWO OF A KIND
- 7 CARPENTERS
- 8 KOOL & THE GANG
- 9 ABC
- 10 BARRY MANILOW

BALTIMORE/ WASHINGTON 3.

- 1 OZZY OSBORNE
- 2 U2
- 3 EDDIE MURPHY
- 4 38 SPECIAL
- 5 PIECES OF A DREAM
- 6 JAMES INGRAM
- 7 EARTH, WIND & FIRE
- 8 EVELYN KING
- 9 RODNEY DANGERFIELD
- 10 KOOL & THE GANG

WEST 4.

- 1 OZZY OSBORNE
- 2 U2
- 3 EARTH, WIND & FIRE
- 4 ABC
- 5 KOOL & THE GANG
- 6 ADAM ANT
- 7 IRENE CARA
- 8 38 SPECIAL
- 9 ROMANTICS
- 10 TWO OF A KIND

MIDWEST 5.

- 1 OZZY OSBORNE
- 2 38 SPECIAL
- 3 U2
- 4 ROMANTICS
- 5 EARTH, WIND & FIRE
- 6 ABC
- 7 BILLY IDOL
- 8 IRENE CARA
- 9 BARRY MANILOW
- 10 TWO OF A KIND

NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 TWO OF A KIND
- 3 CARPENTERS
- 4 RODNEY DANGERFIELD
- 5 NIGHT RANGER
- 6 38 SPECIAL
- 7 WILLIE NELSON
- 8 BARRY MANILOW
- 9 OZZY OSBORNE
- 10 ROMANTICS

DENVER/PHOENIX 7.

- 1 OZZY OSBORNE
- 2 38 SPECIAL
- 3 NIGHT RANGER
- 4 ABC
- 5 ADAM ANT
- 6 U2
- 7 EARTH, WIND & FIRE
- 8 TWO OF A KIND
- 9 BILLY IDOL
- 10 KOOL & THE GANG

SOUTH CENTRAL 8.

- 1 KENNY ROGERS
- 2 ROMANTICS
- 3 OZZY OSBORNE
- 4 38 SPECIAL
- 5 NIGHT RANGER
- 6 WILLIE NELSON
- 7 TWO OF A KIND
- 8 ALAN PARSONS PROJECT
- 9 BARRY MANILOW
- 10 BILLY IDOL

WHAT'S IN-STORE



BIG IN-STORE — Mercury/PolyGram recording group *Big Country* recently visited the Tower Records store in Sherman Oaks, Calif. in support of their debut album "The Crossing." The group was in the Los Angeles area for two sold-out performances at The Palace. Pictured in the front row are (l-r): Stuart Adamson, Mark Brezick, Bruce Watson, and Tony Butler, of the band. Pictured in the back row are (l-r): Gregg Miller, Los Angeles salesman, PolyGram Records; Jean Macdonald, Los Angeles local promotion manager and national trade liaison, PolyGram Records; Sarah Silverman, assistant manager, Tower Records; and Brett Mitchell, manager, Tower Records.

BREAKING A BROKEN E — PolyGram vice president of marketing and product development Rick Bielweiss wanted to get the advance worked out on California rock group Broken E, which will have debut label product out in January. So he made up a thousand copies of a four-song group EP on Eva-tone soundsheets in September and sent one to the national and field promotion and sales staff.

RHINOCERI — Santa Monica's Rhino Records has teamed with the Heaven chic boutique stores in Manhattan and Century City in Los Angeles in releasing a 14-song "Hits From Heaven" compilation of '60s and mid-'60s pop and girl group tunes by such artists as *The Dixie Cups*, *Dionne Warwick*, *Gene Pitney*, and *Guess Who*. According to the label's Gary Stewart, the production tie-in is the result of a mutual affection engendered by Heaven's stocking of Rhino record product along with its oldies and '50s and '60s clothing and lifestyle items. Stewart adds that the album, which is budget-priced at \$6.98, also is available at record retail outlets and at that price point "is better than the *Rolling Stones* album for \$8.98" . . . Stewart reports a pickup of sales in three recent Rhino releases. "The Rhino Brothers Present The World's Worst Records," which appropriately includes wonderful trash by such "artists" as *Edith "The Egg Lady" Massey*, the *Legendary Stardust Cowboy*, and the *Seven Stooges*, is strangely enough beginning to get AOR airplay. In a typical Rhino marketing ploy, the disc comes complete with "barf bag," and Stewart observes that "people are buying it just because they need a barf bag and can't buy one separately."

PRICELESS PROMOTION — Mirus Music has been hustling its "Priceless" debut by *Lisa Price* via special promotions with several dealers. The disc was sale priced at the 10-store D.C.-based *Penguin Feathers* chain in a "buy it and try it" push. The LP was also selected as the "feature of the week" in Milwaukee's *Radio Doctors*' accounts mailer, and was similarly given special status with accounts of Omaha's Record & Tape One-Stop. At the seven-store Columbus, Ohio-based *Record & Tape Outlet* chain, a tie-in with station WLMQ allowed 96 cents off on "Priceless" to bearers of the station's Q-cards for a two-week period, twice as long as normal for these tie-ins due to the promotion's success.

THE BREAKS' BUGLE CALL — RCA recording group *The Breaks* have just cut a 30-second TV commercial for the Bugle Boy Company which will be aired 30 times on MTV later this month and in January and will then continue into spring. The spots highlight the company's young men's clothing line and have the five Breaks all decked out in Bugle garb. One hundred additional spots are set to run on other music-oriented cable-TV outlets throughout the country. In mid-Spring, photo stills of the group will be featured on posters and billboards advertising Bugle. The TV spots show the group performing the song "Fire In The Wire" from their self-titled debut LP. The tune will follow "She Wants You" as the second single from the album, and is set for release Jan. 13. Commercials will be tagged with the RCA album info, and it is expected that some of the spots will be coops with retail clothing stores. Record giveaways and point-of-purchase deals giving the record as a premium with Bugle Boy purchases are also on line.

\$10 MILLION WORTH OF GREAT PERFORMANCES — The two-year old CBS Masterworks Great Performances series recently filled its 100-title catalog with the release of the final 15 numbers, highlights of which include *Bach's* "Goldberg Variations" performed by *Glenn Gould*, his "Piano Concerto No. 1" performed by Gould and heretofore unavailable for over 20 years. *Ralph Vaughan Williams'* "Fantasia On A Theme By Thomas Tallis" with *Tchalkovsky's* "Andante Cantabile" with *Leonard Bernstein*, and *Handel's* "Water Music Suite" and "Royal Fireworks Music" conducted by *Pierre Boulez*. The catalog, which will now stay at 100 basic repertoire records and cassettes priced at \$4.99, also recently passed the three million unit sales mark as well as the \$10 million sales figure. Much of the success of the series has been attributed to its being sold in such non-classical music outlets as supermarkets, drugstores, and discount chain stores. CBS Masterworks director of marketing and planning *Peter Munves* says that such sales required "limited promotion" due to the nature of the album jackets, which were made to look like newspaper tabloid front pages featuring the titles and artists in block capitals, and wirephoto-style pictures of the conductors. The top of each jacket carries a banner including the "Great Performances" logo in newspaper type, the slogan "Critically Acclaimed Recordings of the Basic Repertoire," and a rave review quote from a prominent publication. The back cover contains biographical material on the composer, notes the series' "once-in-a-lifetime performances," "basic repertory favorites," and "new improved sound," and further states that "'Great Performances' are Great Buys" that are "hand-picked by experts." "These covers sold themselves," says Munves. "A lot of the places where they are sold don't have people that can sell records or customers who know what to buy. So we solved the problem by telling them it's a great performance and backing it up with critics' raves. If somebody's got to think which Beethoven to buy, we tell them on the cover and set up the sale!"

jim bessman



Week of December 17, 1983

Playlist

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

ADDS

ARTIST	CLIP	LABEL
Lene Lovich	Lucky Number	Epic
Blasters	Red Rose	Sire
Fools	Dance It Down	Moment
Freur	Doot Doot	Epic
Parachute Club	Rise Up	RCA
Doors	Gloria	Elektra
John Cougar Mellencamp	Pink Houses	Riva/PolyGram
Irene Cara	Why Me?	Network/Geffen
Comateens	Late Mistake	PolyGram
Sons Of Heroes	Living Outside Your Love	MCA
Talking Heads	This Must Be The Place	Sire
Machinations	Pressure Sway	Oz/A&M
Tommy Tutone	Get Around Girl	Columbia
English Beat	Best Friend	I.R.S.
Howard Jones	New Song	Elektra
Norm Norman	You're A Zombie	Rocshire
Jack Mack & The Heart Attack	Can I Get A Witness	Full Moon/Warner
Andre Cymone	What Are We Doing Here	Columbia
George Thorogood	Rock And Roll Christmas	Rounder
Billy Squire	Christmas Is The Time	
	To Say I Love You	Capitol
Hall & Oates	Jingle Bell Rock	RCA

HEAVY

(Maximum Four Plays Per Day)

Genesis	That's All	Atlantic
Robert Plant	In The Mood	Es Paranza
Hall & Oates	Say It Isn't So	RCA
Stan Ridgway/Stewart Copeland	Don't Box Me In	I.R.S.
Yes	Owner Of A Lonely Heart	Atco
Huey Lewis & The News	I Want A New Drug/Heart And Soul	Chrysalis
The Romantics	Talking In Your Sleep	Nemperor/CBS
Rick Springfield	Souls	RCA
Rolling Stones	Undercover	Rolling Stones/Atco
Journey	Send Her My Love	Columbia
Lionel Richie	All Night Long	Motown
P. McCartney/M. Jackson	Say, Say, Say	Columbia
Duran Duran	Union Of The Snake	Capitol
Stevie Nicks	If Anyone Falls	Modern/Atco
Billy Joel	Uptown Girl	Columbia
Rainbow	Street Dreams	Mercury
Asla	The Smile Has Left Your Eyes	Geffen
David Bowie	Modern Love	EMI America
Big Country	In A Big Country	Mercury
Pat Benatar	Love Is A Battlefield	Chrysalis
Aldo Nova	Monkey On Your Back	Portrait/CBS
Herbie Hancock	Rockit	Columbia
John Cougar Mellencamp	Crumbilin' Down	Riva/PolyGram
The Police	Synchronicity II	A&M
38 Special	If I'd Been The One	A&M
Stray Cats	I Won't Stand In Your Way	EMI America

MEDIUM

(Maximum Three Plays Per Day)

Blue Oyster Cult	Shooting Shark	Columbia
U2	Sunday Bloody Sunday	Island
Heaven	Rock School	Columbia
Don Felder	Bad Girls	Asylum
Spandau Ballet	Gold	Chrysalis
Elton John	I Guess That's Why They Call It The Blues	Geffen
Re-Flex	The Politics Of Dancing	Capitol
Ozzy Osbourne	Bark At The Moon	CBS Associated
ABC	Then Was Then But This Is Now	Mercury
Motley Crue	Looks That Kill	Elektra
Adam Ant	Strip	Epic
Rodney Dangerfield	Rappin' Rodney	RCA
Jackson Browne	Tender Is The Night	Asylum
Eddie Money	Big Crash	Columbia
Night Ranger	Rock In America	MCA
Industry	State Of The Nation	Capitol
Bob Dylan	Sweetheart Like You	Columbia
Alarm	The Stand	I.R.S.
Cyndi Lauper	Girls Just Want To Have Fun	Portrait/CBS
Survivor	Caught In The Game	Scotti Bros./CBS
Dokken	Breaking The Chains	Elektra
Midnight Oil	Power And Passion	Columbia

LIGHT

(Maximum Two Plays Per Day)

Bongos	Numbers With Wings	RCA
Herbie Hancock	Autodrive	Columbia
Suburbs	Love Is The Law	Mercury
Saga	Catwalk	Portrait/CBS
Will Powers	Kissing With Confidence	Island
Earth, Wind & Fire	Sign Of Fire	Columbia
X	True Love Part 2	Elektra
DeBarres/Knight	Obsession	A&M
Ashford & Simpson	It's Much Deeper	Capitol
Wham! U.K.	Young Guns	Columbia
Adrian Belew	I'm Down	Island
Monte Video	Shoop Shoop	Geffen
Joe Perry Project	Black Velvet Pants	MCA
Taxxi	Maybe Someday	Fantasy
Bob Welch	I'll Dance Alone	RCA
Steppenwolf	Hot Night In A Cold Town	Alligiance
Hall & Oates	Say It Isn't So	RCA
ZZ Top	TV Dinner	Warner Bros.

SOUNDVIEWS

THE VIDEO AFTER — Only a few weeks after its shuttering television debut, ABC's *The Day After* has been bought by Embassy Home Entertainment for release in the U.S. and Canada home video market. The controversial film portraying the effects of nuclear war was the 12th highest rated program of all time, reaching 38.55 million homes. Positioning it as a sale rather than a rental item, the videocassette will retail for \$39.95 with the CED videodisc going for \$29.95. Slated for a late January release, *The Day After* will be one of the only shows, along with the last episode of *M*A*S*H*, to be released on video before being rerun on the network. . . Also planned for January release on MGM/UA Home Video are videocassette versions of *Brainstorm*, a science fiction thriller starring the late **Natalie Wood** and **Christopher Walken**; Michael



SONY SELECTS MTV — Sony Video Software Operation recently hosted a luncheon in New York to announce that the firm is launching a major advertising campaign for their Video 45s on MTV. Pictured at the affair are **Dominic Fioravanti** (l) vice president, general manager of MTV and **Dick Komiyama**, senior vice president of Sony Consumer Products Corp.

Cimino's ill-fated frontier epic, *Heaven's Gate*; and *Exposed*, a high fashion thriller starring **Nastassia Kinski** and **Rudolph Nureyev**. While *Brainstorm* and *Exposed* will retail for \$79.95, *Heaven's Gate* will cost \$69.95.

VIDEOLOGUE — Paul Weller's Best Sellers: In support of "Snap!," a double package collection of Jam singles, *Video Snap!* — *The Best Of The Jam* has been produced, featuring 17 videos of songs on the 'best of' compilation. Meanwhile, Paul Weller and his new band, the **Style Council**, have developed a video singles package entitled *What We Did On Our Holidays* containing the four singles the group has released to date. . . **Echo and the Bunnymen** filmed its performances in Iceland for a six-track concert film entitled *Atlas Adventure*. . . The Bromley Contingent's own **Siouxsie and the Banshees** recently completed production on a 60-minute concert video filmed at the band's recent three-day stint at London's Royal Albert Hall. The performance was also recorded for a double live album entitled "Nocturne" . . . **UB40** has developed a clip for "Many Rivers To Cross," a **Jimmy Cliff** song recorded on the band's latest LP "Labour of Love." Shot in South London, the segment features such reggae stars as **Eek-A-Mouse**, playing the role of Father Christmas, **Musical Youth**, **Fargal Sharkey** (formerly of the **Undertones**, and presently with the **Assembly**), **Thin Lizzy's Phil Lynott**, **Aswad**, **Carol Thompson** and **Ruby Turner**. . . **The Simple Minds**, Scotland's art/funk sensation, has been busy doing a video for its latest single, "Waterfront," produced by Steve Lillywhite. Because of the song's obvious water reference, the video was shot on the banks of River Clyde while also including live concert footage filmed at Glasgow's Barrowland Ballroom. . . **Joan Armatrading's** recent compilation album called "Track Record" is accompanied by a 75-minute, full-stereo video featuring songs as well as interviews with the artist, backstage chat, and snippets of her working in the studio. This video should be of special interest to fans of British Royalty since it includes a special cameo appearance by none other than **Princess Margaret**. . . **AC/DC's** "Flick Of The Switch" clip features 11 different introductions hence 11 different versions. The main portion of the segment, which shows the band performing the song live, has remained untouched; however, during its present national tour various backstage portions were filmed and used as introductions to the clip. Conceived and created by **Perry Cooper** and **Donna Krelss**, the prologues had to be augmented by subtitles due to the band's undecipherable accents. . . **Atlantic Starr's** "Yours Forever" single has been made into a promotional concert video directed by **Fritz Goode** and slated to be the followup to the currently successful "Touch A Four Leaf Clover" . . . In the preceding **Soundviews** column we reported BBC censorship of the **Rolling Stones'** "Undercover of the Night" video because of its excessive violence. However the band got the last laugh when the clip was shown in its entirety as an accompanying short to **Debbie Harry's** *Videodrome* film at London theaters. . . On a similar note, **Michael Jackson's** "Thriller" extended video, being shown before **Walt Disney's** *Fantasia*, has been frightening little kids wary of werewolves to the point that theater managers have begun advising parents about the possible impact the clip could have on children. . . Speaking of movies, **Dave Greenfield** and **Jean Jacques Burnel**, members of the infamous **Stranglers**, were commissioned to compose the soundtrack for *Ecoutez Vos Murs* (*Listen to the Walls*) — a film directed by **Vincent Coudanne**. Marking the first time the strangling duo has worked together on any outside project, the soundtrack is available on import while the film will be screened at next year's Cannes Film Festival. . . Noisemaker **Cabaret Voltaire** has also been busy producing the film score to **Peter Care's** first feature, *Johnny Yesno*. . . Videos by six bands were recently chosen for airing on the third round of the second edition of MTV's "Basement Tapes" competition. Among the selected entries were: Hoboken's **Indoor Life**, Santa Monica's **Rockin' Rebels** and Anaheim's **Exude**. The 21-judge panel included **Fee Waybill**, of **Tubes** fame, **David (Was Not Was) Weiss**, **Herbie Hancock**, **T-Bone Burnett** and **Cash Box's** own visual expert, **J.B. Carmicle**. . . USA Cable's *Night Flight* is slated to air Friday, December 16, the **Grateful Dead's** Halloween 1980 show at the Radio City Music Hall. The following night, the music program will air a special investigative piece offering insight into the role of sex in videos and will show rare uncensored clips.

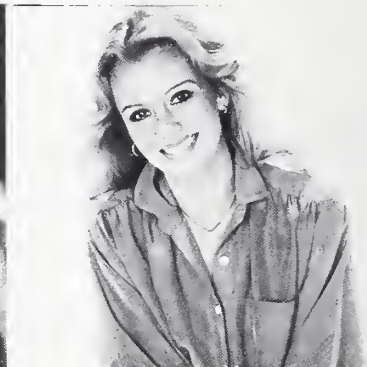
KID VID — Children's Video Library recently announced its January releases on both videocassette and CED videodisc. Among the titles available on videocassette will be *Alice's Adventures in Wonderland* featuring **Peter Sellers**, **Sir Ralph Richardson** and **Dudley Moore**; *Flight of Dragons*, created by noted animators **Rankin/Bass**, and including such famous voices as **John Ritter's** and **James Earl Jones'**. Also on videocassette, *Jacob Two-Two Meets the Hooded Fang*, the award-winning feature starring **Alex Carras**, is slated for January. In the CED Videodisc format, Children's Video Library plans to release *The Best Of Terrytoons* starring **Mighty Mouse**, **Dinky Duck** and **Little Roquefort**. . . "He-man," noted cartoon character from the *Master of the Universe* series made his first-ever Southern California appearance Saturday, December 10, at Century City's Nickelodeon record store. The event is part of an elaborate merchandising campaign including *Master of the Universe* toys, comic books and now home videocassettes retailing for \$24.95.

george koulermos

TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
	12/10		12/10
1 RAIDERS OF THE LOST ARK Paramount Home Video 1376	1	17 EDDIE MURPHY DELIRIOUS Paramount Home Video 2323	21 3
2 BLUE THUNDER RCA/Columbia Pictures Home Video 10026	1 6	18 SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE RCA/Columbia Pictures Home Video 10512	16 4
3 FLASHDANCE Paramount Home Video 1454	2 13	19 THE OUTSIDERS Warner Home Video 11310	19 14
4 GANDHI RCA/Columbia Pictures Home Video 10237	3 9	20 STOKER ACE Warner Home Video 11322	14 5
5 VACATION Warner Home Video 11315	26 3	21 THE YEAR OF LIVING DANGEROUSLY MGM/UA Home Video 00243	6 10
6 48 HRS. Paramount Home Video 1139	4 25	22 THE ENTITY CBS/Fox 1234	22 9
7 PSYCHO II MCA Home Video 80008	5 7	23 THE HUNGER MGM/UA Home Video 800281	— 1
8 BREATHLESS Vestron 5017	— 1	24 MONTY PYTHON'S THE MEANING OF LIFE MCA Home Video 71016	9 7
9 THE DARK CRYSTAL Thorn/EMI 1966	11 3	25 PINK FLOYD THE WALL MGM/UA Home Video 400268	— 1
10 PORKY'S CBS/Fox 1149	7 19	26 BAD BOYS Thorn/EMI 1633	27 14
11 DOCTOR DETROIT MCA Home Video 8001	10 12	27 TENDER MERCIES Thorn/EMI 1640	18 10
12 SOMETHING WICKED THIS WAY COMES Walt Disney Home Video 116	8 8	28 AN OFFICER AND A GENTLEMAN Paramount Home Video 1467	30 42
13 MAX DUGAN RETURNS CBS/Fox 1236	13 5	29 POLICE AROUND THE WORLD I.R.S. Video 001	24 6
14 THE MAN WITH TWO BRAINS Warner Home Video 11319	17 7	30 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	28 76
15 THE MAN FROM SNOWY RIVER CBS/Fox 1233	12 13		
16 THE SURVIVORS RCA/Columbia Pictures Home Video 10521	— 1		

The Cash Box Top 30 Videocassettes chart is a compilation of the fittest 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; Wherehouse-Nationel; Video Showcase-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.



DISNEY DISCOVERY — Slated for February release, *Disney Home Video* has scheduled "A Tribute to Hayley Mills," the young actress who acted in such *Disney* film classics as *Pollyanna*, in which she received the *Honorary Academy Award* for 1960s outstanding juvenile performance. While *Pollyanna* is currently available on videocassette, two new titles, *The Parent Trap* and *In Search Of The Castaways*, will be available on both VHS and Beta formats and all three films will have a suggested retail price of \$69.95. Pictured above (l-r): the young *Mills* with *Jane Wyman* from a scene in *Pollyanna*; *Mills* today.

WCI Financial Status Told

(continued from page 5)

In the first nine months of 1983, WCI showed an after-tax loss of \$424,663,000, or \$6.57 a share, on revenues of \$2,373,263,000. For the first nine months of 1982, the corresponding figures were a net income of \$224,803,000, or earnings of \$3.46 a share, on revenues of \$2,932,335,000.

In WCI's Recorded Music and Music publishing division, the three-month period ending Sept. 30 involved operating income of \$14,720,000 and operating revenues of \$186,237,000, comparing with \$8,192,000 in operating income and \$174,286,000 in operating revenues for the same period a year ago. For the nine months ending on the same date, operating income for the division was \$35,976,000 and

operating revenues totaled 545,704,000, while figures for the preceding year were \$36,188,000 and \$539,393,000 respectively. Asla's "Alpha" LP, along with the new titles from Jackson Browne, Robert Plant, and AC/DC were specifically cited for the earnings increase, as were continued strong sales showings by Stevie Nicks and ZZ Top. In addition, Warner Bros. Music reported its best third quarter ever.

While blaming WCI's losses on Atari, Ross pointed to "signs of momentum" including the recent appointment of James J. Morgan as chairman and chief executive officer, the streamlining of operations at all levels, and the introduction of new Atari hardware and software.

As the major vendor of Sears, Wall-Mart, Venture, Pamida, Gold Circle and Roses, as well as one of the vendors for Jamesway, Bradless, S.E. Nicholls, K-Mart and numerous regional rackjobbing accounts, David Lieberman's Minneapolis-based Lieberman Enterprises is the country's second largest racker next to Handelman Co.

Lieberman has been a full-time member of the record business since 1955, having previously put in part-time work in his family's distribution business, the Harold M. Lieberman Co. "I was in the distribution business originally as a salesman, then became promotion man, sales manager and manager. The company had the first one-stop in the country for jukeboxes back in the '30s and that sort of grew into one-stopping for retailers, which grew into racking, and we were off to the races."

A past president of the National Assn. of Recording Merchandisers (NARM), Lieberman is also a founding board member of the Black Music Assn. and was elected to a vice presidential post at the Country Music Assn. last October. He recently spoke with Jim Bessman about the state of his business and rackjobbing in general.



David Lieberman Rackjobber Realist

Cash Box: From the rackjob standpoint, does this look like a good Christmas?

Lieberman: I think it's going to be a super Christmas. Look at what were the elements that were troubling the record business: the economy... that's improved... home taping... that's still there. The competition from video games... that's certainly greatly lessened. The lack of exciting new music... that's certainly turned around totally, thanks to the whole MTV influence and the impact it's had on radio. So we think that for this Christmas, the whole trick is, how do you buy somebody a gift for under \$10 that has some giftness to it, that has some fizz, some pizzazz. And when you start to think of what does, you have to scratch your head pretty hard. Most gifts for under \$10 not only are hard to find but they're pretty pragmatic, pretty unglamorous. Maybe you can come up with a small plant or a small flower or something that's going to wind up in the wastebasket, or candy that's going to wind up on your hips or your face depending upon your age. But even that, at today's prices, is going to be a pretty small box of candy.

So here we're talking about something that's personal, that's lasting. We don't have as much competition in that sense this Christmas as before. Computer software is at the very beginning and just coming on. It's more expensive and is not quite gifty. Some of the items tend to be more pragmatic, more practical.

Cash Box: Have the manufacturers done a good job in getting the product to you in time for Christmas?

Lieberman: Oh, yes. It's out there. We just finished the best month we've ever had.

Cash Box: What do you attribute this to?

Lieberman: All those elements that I listed, and I think that the mass merchant environment, the discount mass merchant environment, is a particularly healthy one because the consumer has a memory of last Christmas when things weren't so good, and the recent months, and I think they still are very, very value oriented.

I don't think that the record retailers, per se, the freestanding record stores, are necessarily enjoying the same kind of increases. I think they're getting increases along with the economy but I think that the discount environment is enjoying perhaps a better lift than maybe some of the other retail environments.

Cash Box: Are you finding changes now in the product mix in a lot of your accounts to match the changing technologies?

Lieberman: Well we sell more cassettes, obviously. Our company is approaching 70 percent cassette. It tends to be a little more accentuated in the mass merchant account because the retailer, the record specialty store, does get the record buyer who tapes for a second copy for his car or for his friends or whatever. But our album share is smaller than I think would be at the retail stores. They might be 60-40 and we're 70-30 now.

Cash Box: So at 70-30 cassettes, you must have responded in terms of merchandising.

Lieberman: Oh, yes. We did that last year actually.

Cash Box: What about other products?

Lieberman: We were never able to handle video games because they were sold on a direct basis basically to our customers. We're just moving into prerecorded video in 1984 as the price comes down from \$79, \$69, \$59 to \$39.95 and less with the Michael Jacksons and the *Raiders* and *Flashdance* and things of that type. We see our customers beginning to move into it as a sale business because frankly, not being on the street and being non-service oriented, our customers really can't compete in the rental business. The rental business is the ultimate mom-and-pop business.

Cash Box: How about the compact disc? Is that something that you're preparing for?

Lieberman: That's really driven by what our customer is doing with the hardware. So Sears is the area of our entry there because they've made a major commitment to the compact disc, and we're beginning with Sears.

Cash Box: Have you already begun servicing Sears?

Lieberman: We have, it's obviously just in the very early stages and there's not enough units out there to speak about it. The baby's just out of the womb.

Computer software is a little farther along. Mainly with Sears there, too. See, their commitment to the electronics business is so substantial that they're always out in front on all new trends, new configurations. But we have a few other stores with computer software but our major thrust is with Sears. Of course that will change after the first of the year, when we'll start going after more and more of our accounts. Obviously the unsettled condition of the industry, with TI's exit and all the turmoil that's going on, made a lot of our customers sit back to wait and see what's going to happen.

Cash Box: What about packaging? Have you taken any kind of stance on cassette packaging?

Lieberman: We're in a 4" x 12" mode because of the fixturing we've got and also because of the impact that the cube of the larger package has on our warehousing and so forth, and in-store merchandising as well. We have our own box-hard plastic long 4" x 12" security box. We would welcome the manufacturers coming with something of that size but there are so many different opinions in which way to go that we practically see that what is going to happen is that everybody will do their own thing. There's some hope of a generic box with interchangeable inserts of the album jacket and that might be a viable situation, but cost is a factor there, too. That would probably be a paper box at that point because of the cost factor on the plastic.

Cash Box: Has the pickup in the economy caused a corresponding pickup in rack outlets for you?

Lieberman: Of course there's plenty of ex-

posure out there already. But we're finding opportunities for growth because the economy is better and money is a little bit less expensive, which obviously has encouraged them to begin to move again as far as building new stores.

We've added some accounts this year, but we've dropped some small marginal accounts, so I'd say we've had a small increase in number of outlets.

Cash Box: What are the major problem areas in rackjobbing at the moment?

Lieberman: There's still the constant problem in the fact that we're a two-step distributor and there is no functional discount, obviously. That creates a problem. Absolutely. There was a time when the manufacturer bore a considerable portion of the service charge to the mass merchant for what we do for him and it's ironic that we actually do more now than we did then with little or no functional subvention.

Cash Box: At the recent NARM indie convention in West Palm Beach you suggested that the major labels might deal with the indies for new and developing artists in setting up distribution for that kind of product. Can you expand upon that idea?

Lieberman: It simply recognizes the fact that the independent distributor in his own market is plugged into the local scene radio-wise and retail-wise, and that there's so many top priorities that the major labels have in terms of name artists that they already have on their roster that it's difficult to break through with new artists, other than a few key work items of new artists. There are established artists of a lesser selling vein and then there's also developing acts that may not be of the top priority for each label, and rather than having them get lost in the shuffle, wouldn't the majors be better off having their own independently distributed label where they could divide some of the product, as where Decca once had Coral and Columbia once had Epic. It's nice to make a double profit, but one profit is better than none.

I can just imagine someone coming in with a new Willie Nelson or a new Neil Diamond and Yentl and so forth and so on, and then the key couple work items that are high priorities in which they've made major financial commitments, and then trying to talk about artist "X" whose touring or club success might be very acceptable or who might be reasonably well known but who for some reason or another has never broken through on records. Or that new act that is not in the top echelon of potential but probably only because they only have so much time and money to devote to any group of new developing acts. That seems to be kind of a logical approach to take, though I must say nobody seems to be taking me up on it. Maybe it's just an idea.

It would be a shame to see the vitality and creative force that the independents have represented depart from the scene.

Cash Box: Aside from that, what is your outlook regarding the music business in general?

Lieberman: As far as our company is concerned, we're very optimistic about our future because we see that the economy has turned around and the music business has not gone away and we see the new configuration of CD holding great promise. We think that the computer business is going to be very meaningful for us. With prerecorded video, now with the reducing prices we see an opportunity for the entry of our customer and ourselves into the business. So we think that the future is very, very bright and we're very excited and very up.

AIRPLAY

WELCOME BACK — Ah, grand: **Dan Ingram** is back on the radio. In a signing announced late in the afternoon on Friday, December 2, the ex-WABC top-jock will anchor a new Top 40 weekly countdown program produced and distributed by CBS Radio. The program, *Top 40 Satellite Survey*, will be three hours in length and is set for an April 1984 debut. Ingram, after reportedly turning down regular airshift offers for the past two years, is more than content with the contract that marks his re-emergence as an air personality. "They pitched me," Ingram noted, "and it's nice to be wanted. Of course, when they wheeled in the cart with all the money piled on it and said it had my address on it, that clinched it." He hasn't exactly been leafing through scrapbooks since the ABC Superadio disaster, however. Ingram's been superbusy with voice-over work for a



GARDEN PARTY — Singer/actor **Rick Nelson** (l) recently stopped by top oldies station **WCBS-FM/New York** for a visit with morning man **Harry Harrison** (r). Nelson was in town for the anniversary concert that marked his first return to Madison Square Garden since his scathing hit, "Garden Party."

wide range of products; he can be heard intoning for network spots and HBO's *Coming Attractions* as well. "It's a wonderful feeling knowing that I am being heard somewhere in Kansas City while I sit here and look out my front window," Ingram told *Airplay*, and couldn't resist adding, "Then the mail comes with those checks that have large numbers on them. Grand!" Remarking on his joining the CBS lineup, Ingram said, "I'm very happy about this new show. I have a lot of respect for the people I'm working for. They're smart radio people, and I like working for smart people." As one ex-Ingram employer once cleverly advertised, you can't spell radio without D.I.. Welcome Back.

BLOOPER ALERT — Currently in production on the West Coast is *Great Stuff*, a television special of well, "great stuff," that producer **Maury Bankoll** notes will include flubs and numerous on-air oddities. Bankoll, at Bob Booker Television, is preparing a segment on radio and is looking for any worthwhile bloopers and "blits" for the show. He can be reached at (213) 460-5233. *Great Stuff*, an ABC/Universal production, is scheduled for a January 2 airing.

CRUMMEY GETS TO THE CORE — **WAPP-FM/New York** morning man **E.J. Crummey** has left the station after more than a year there, and midday jock **Perry Stone**, formerly of **WBAB/Long Island**, has taken over the A.M. slot temporarily. Crummey, who's also a writer and musician, called the departure "a godsend," and stated he was happy to be out of *The Apple*. "Not the whole city, because I am keeping my radio interests open," Crummey said. "I just want to do more, I want to take pride in what I do before the years filp by." After 15 years in radio, most of them in the Boston area, Crummey said he was bored. "There's got to be more to it. It's easy to get the DJ trip down — you know, wing a few time checks and a couple of quick jokes — but I'm looking to create something of lasting value. If I continue with radio, I'd like it to be exciting again, whether my contributions come from a theater-of-the-mind type of thing or a pop song I may write." While wrestling with his mettle, Crummey is scouting opportunities and continuing to work in his Westchester studio. He can be reached at (914) 967-6515.

(MORE) PEOPLE AROUND THE DIAL — Effective the end of March, 1984, **Erwin Krasnow** will exit his post as senior vice president and general counsel of the National Association of Broadcasters (NAB). Krasnow had been with the NAB for the past seven years. He will return to private practice with a Washington, D.C. legal firm. Joining Krasnow is **William Kennard**, the NAB's First Amendment attorney and assistant general counsel. In a prepared statement, Krasnow called his years with the NAB "the best and most satisfying of my career" . . . **Phillip Stout** has been named vice president and creative director for **Lelsure Market Radio, Inc.** Stout reunites with former employer **Robert Richer**, now president of **Lelsure Market**. Richer, with **Jim Schulke**, began **QMI Music Service** in 1970 and hired Stout, who remained with the firm as vice-president when it became **Schulke Radio Productions**. **Lelsure** began operations in summer of 1983, with plans to acquire radio outlets in top resort markets, and currently has stations in Newport, Rhode Island and the Virgin Islands . . . **Satellite Music Network's** new *Rock America* format, getting ready for its January 3 start-up, appointed **Tim Spencer** operations manager. Spencer comes to SMN with 14 years radio experience, including P.D. stints at **WQRC/Cleveland**, **KISS/San Antonio** and **KTXQ** and **KFWD**, both in the Dallas-Ft. Worth market, as well as a number of years as a jock in Dallas. . . **Richard Boggs** has been upped at **UPI Radio Network**. Currently the group's national sales manager/broadcast services and director of group broadcast sales, Boggs will work out of the new Washington, D.C. headquarters as vice president and general manager . . . **CBS O&O WCAU-FM/Philadelphia** has named **Michael Hogan** national sales manager. Hogan comes to the newly created position from **WILM/Wilmington**, where he was general sales manager. The appointment marks a return for Hogan, since he was with **WCAU** in 1963 as director of merchandising . . . In another return, new **WDMT/Cleveland** program director **Jeff Kelley** has brought back one of the city's most popular jocks, **Len Cannon**, to the station's nighttime slot. Cannon had spent three years at **WDMT**, then joined 'cross-town competitor **WZAK** in early '82. The move took effect on-air December 1.

GETTIN' MONEY — **WTIC-FM/Hartford** gave a listener a one-minute chance at a huge bank vault littered with cool cash in a recent promotion. Winner **Carol Freeman** scooped up nearly \$12,000, and the station, feeling generous, rounded it off to an even cooler \$15,000.

DOWN UNDER UP — Australia's new number one FM radio station is **SAFM**, a **Jeff Pollack**-consulted outlet. **Pollack Communications** has been working with the station for the past nine months.

STILL AT THE TOP — Checking in at number one on the **WCBS-FM/New York** Top 500 survey (*Airplay*, November 26) was the **Five Satins'** "In The Still Of The Night" — once again. New Yorkers voted it their favorite in the first survey 10 years ago. Two **Elvis Presley** cuts "My Way" and "Can't Help Falling In Love" and two **Shirelles'** "Will You Love Me Tomorrow" and "Soldier Boy" were included in the top 10. Number 500, by the way, was **CCR's** "Proud Mary."

— harry weinger

Satellite Changes

(continued from page 5)

to take advantage of what having a satellite receiver can do." Dick Carr, vice president of programming for **Mutual Broadcasting**, agreed. "Product is being developed due directly to the technology enhancement," he noted.

On the drawing board for the major suppliers is service-oriented product, including delivery of music to markets where record service is a problem. Both **NBC Source** and the **ABC Rock Radio** network have presented blockbuster LPs in their entirety the day of release; **ABC** recently also sent a catalog of scarce Christmas music to its satellite affiliates as a special feed.

"We're coming up with new ways to use the bird every day," said **Denise Oliver**, program director of the **ABC Rock Radio** net. The network has planned a special phone-in "Rock Poll" for air January 7, whereby listeners can vote for their favorite rock artists via a 900 number, and like the weekly syndicated *Rockline* feature from **Global Satellite Network**, is notable for its relative ease in set-up and implementation. "A show like this would have been prohibitively expensive or even impossible before satellite," Oliver noted, "and stations even have a smoother outlet for localization."

Landis stated the network was more open to interview programs and the airing of new LPs since the installation of high-quality satellite receivers, a view echoed by **RKO's** vice president and director of affiliate services **Ken Harris**. "Of course the satellite has allowed us to expand," he said. "It makes long form music shows much more viable and allows the flexibility to do more live concerts."

Live concert broadcasts may prove to play a large part of future network scheduling. Shrinking tour budgets and the impact of audio/video simulcasts have made recording groups amenable to radio network coverage, and with audio quality running at such a high, national programmers are becoming acclimated to the idea. "Live concerts are becoming very successful for us," said **Alan Stinson**, satellite project director for the **NBC Radio Networks**. "Each feed gets better and better."

Radio product evolution was marked by **Mutual's Carr**. The web recently broadcast the **National Symphony Orchestra** live, and provided the nationwide audio simulcast

(continued on page 28)

FCC Votes To Leave Call Letters Cases Local

NEW YORK — In a recent open meeting the **Federal Communications Commission (FCC)** voted to abdicate control over broadcast stations' call letter disputes. The FCC will still issue call signs, but will no longer require stations applying for new letters to notify other stations within a 35 mile radius, and the regulation of call letters in "good taste" will no longer come under the Commission's jurisdiction, as favored by the **FCC Mass Media Bureau**. The vote was 3-1.

The FCC will continue to provide protection against repetition of call letters, but will no longer act as arbiter in cases where new calls resemble another. Broadcasters must now take their disputes to the local courts. Additionally, the call letters that may be of objectionable taste are to be handled by individual communities.



Laurle Gorman

Gorman Tapped To Produce New "Rec. Plant" Show

LOS ANGELES — **Laurle Gorman** has been appointed producer of the new call-in radio show, "Live From The Record Plant" which will begin airing nationwide on the **RKO Radio** network in January.

For the past five years, Gorman served as media relations coordinator for **Front Line Management**, representing such groups as the **Eagles**, **Styx**, the **Go-Go's** and **Chicago**.



Cue & Review



<< **RODNEY DANGERFIELD: FROM HERE TO OBSCURITY** (NBC Source) (Disc Format) (One hour) (Sponsor: **Levi Strauss & Co.**) (Producer: **Chuck Schwartz**) (Air date: week of December 19-26)

Known for his aggressive temperament and guarded personal life, **Dangerfield** was a tough choice for a feature length radio program, but it appears host and executive producer **Rona Elliot** was in the right place at the right time. The comedian is revealing and conscientious, as if this were the one and only time the story would be told. After defending his early, unsuccessful comedy career, for example, **Dangerfield** pauses and says, "All right, it failed! I'm just trying to dress it up." From there, an absorbing rhythm is maintained throughout the hour, as producer **Schwartz** balances the sincerity and seriousness with montage blocks of relevant comedy recordings from different phases of **Dangerfield's** career. There are four music cuts interspersed as well, including **Kenny Loggins'** "I'm Alright" (the *Caddyshack* theme), **Aretha Franklin's** "Respect" and **Dangerfield's** own "Rappin' Rodney."

>> **THE GREAT SOUNDS** (United Stations) (Disc Format) (Four hours) (Sponsors: **Campbell's**, **Warner-Lambert**, **Amtrak**, **AT&T**, **Houbigant**, **G.D. Searle**, **Columbia Records**) (Producer: **Ed Salamon**) (Air date: week of December 9)

Four hours is a long block of time for a national music program, but the **United Stations** network is able to keep a flow of music and information up to high-quality standards throughout this nostalgia/big-band formatted feature. The program mixes music cuts from genre stalwarts old and new, such as **Artie Shae**, **Liza Minnelli**, **Larry Elgart** and **Fats Waller**, and this week also included a segment featuring classic original show tunes. There are interview clips as well, from featured guest **Toni Arden** to **Jay McShann** and even **Debbie Reynolds**. The wealth and range of material can be staggering, although host **Dick Shepard** provides smooth transitions. Program jingles close each segment before spot breaks. The market for this type of music programming is loyal and growing.

>> hw <<

ON JAZZ

EYEWITNESS NEWS — Throughout the seventies, guitarist **Steve Khan** mounted an impressive double threat: one of the most sought-after studio musicians in New York, he also managed to make a mark as both bandleader and recording artist. And although he continues to be in demand as a session player, Khan has been among the wave of electric musicians who came up in the seventies only to become casualties during the wholesale label trappings that characterized the latter part of that decade. It's been some time since he had his own LP out in this country (he and fellow guitarists **Larry Coryell** and **John Scofield** were the last artists released on the now defunct Arista/Novus label), but Khan has continued to release his own LPs overseas, most noticeably in Japan where he's been recording for the Trio label for a couple of years.



THE COOKER GOES TO COLLEGE — Columbia recording artist **Paquito D-Rivera** recently gave a clinic at Boston's Berklee College of Music. His appearance was part of the school's "Visiting Artist Series," which also included clinics by trumpeter **Bill Berry** and vocalist **Betty Carter**.

One of those albums, "Eyewitness," has just made its American debut on Antilles. Although the album is credited to Khan, he recently told us that the quartet he records with, which includes percussionist **Manolo Badrena**, drummer **Steve Jordan**, and bassist **Anthony Jackson**, is more a cooperative venture than anything. "It was my idea to get together and I didn't want to make them prisoners," Khan said. "If a chance comes up for them to do their own albums or if they have music that doesn't necessarily fit this group, they can be free to go and do it." Personal space isn't the only kind of breathing room that Khan and company have been sensitive to. The group has consciously avoided rigid arrangements, and never uses charts. "The initial idea was to get away from tightly arranged jazz fusion," recounted Khan. "All these guys want to be free, and I kept saying 'just play what you hear.' I think we're in an even better place now. We still rehearse at Steve Jordan's loft, and the music is the product of four minds, not one." Yet Khan and his cohorts have discovered that this style of composition has its own rigors. "In a lot of ways it's more difficult to develop the music melodically," he mused. "We've developed a style where there's chordal interludes, and sometimes people hear the chord but don't hear the melody. But I like that there's no keyboards — it lets you have so much air in there. Actually, we've already done three albums as a group for Trio." Although Khan is pleased to have an outlet for his work, he's disappointed about how long it has taken for the group to get going in the U.S. "It's easier for this group to go to play in Japan than it is for us to play in Boston," he said. "We've been to Japan twice already and we're going again in May." Despite the comparative ease he's had establishing the band in Japan, Khan hasn't found that market to be a jazz heaven. "I always felt that market was L.A.-oriented," he observed. "Guys like **Robben Ford** and **Lee Ritenour** are very popular, yet guys from New York didn't do as well. I suppose **Weather Report** still does well over there, but what still succeeds is the light pop jazz, guys like **Bob James** and **Dave Grusin**.

That music is well played and I'm not saying its bad — it's just not as melodically oblique as what we're playing." Balancing his career between his own work and time spent as a session player has always been precarious for Khan. "It's a touchy situation," he admits. "You have to lead a double life when you're committed to artistic pursuits that you can't make a living off of. And then people think of you as a studio hack, and it's almost impossible to have your work judged on its own merits. If things had gone better on my own records, I would definitely be spending more time on the road." But as a musician, has the steady diet of jingle dates and session work dulled his approach to his instrument? "Not if you have an open mind," Khan said. "A lot of the time you are playing bad music. But within that, there's the possibility to try and do something worthwhile. And that creates its own challenge. Plus, when you live in New York, you can try to hide but you can't escape being around great musicianship. I moved here just for that reason. And still, after all this time, no matter what I do in a day, I'm always driven to go out at night and learn more. If you look at the group of players who came to town at the time that I did, we all led this double life. I'm not as bitter as I once was. In my heart I know that since 'Tightrope' every record I've done under my own name has been without commercial consideration. I know that this is honest music." Since those "Tightrope" days, Khan has certainly moved to broaden his approach to recording. His '81 LP for Novus, "Evidence," featured solo versions of **Thelonious Monk** compositions as well as tunes by **Lee Morgan**, **Wayne Shorter** and **Horace Silver**. "I had just gotten released by Columbia," he recalled, "and I realized that I had garnered a certain number of fans. I knew I could never afford to do an album with **The Brackers**, and felt that the only way was to do something by myself. So I just did Monk off the cuff as a tribute, and fortunately, Novus wanted it." And how did an acoustic LP featuring bop standards go over with listeners who were familiar with his fusion oriented work? "I found that the response was just tremendous," Khan said. "There were a few mean reviews from those who just see me as a session hack and feel I have no business playing Monk's music. But most were encouraging." Already planning a fourth album for Japan, Khan and company are now training their eyes on the American market. "We've been trying to find management," he said. "I know I certainly would like to see us out there playing more often."

fred goodman



LA CAGE AUX COMO — Perry Como's latest RCA single contains two of the most popular songs from the smash Broadway musical "La Cage Aux Folles." The songs are "The Best Of Times" and "Song On The Sand." Como is pictured cutting the single in RCA's New York Studio D.

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TOP 30 ALBUMS

	Weeks On Chart			Weeks On Chart	
	12/10	Chart		12/10	Chart
1 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	1	5	16 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38641)	18	25
2 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	2	27	17 SHADOWDANCE SHADOWFAX (Windham Hill/A&M WH-1029)	12	11
3 FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801)	3	11	18 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	23	2
4 THE CLARKE/DUKE PROJECT II STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	7	5	19 CITY KIDS SPYRO GYRA (MCA 5421)	20	21
5 PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23962-1)	6	9	20 STANDARDS, VOL. 1 KEITH JARRETT (ECM 23793-1)	21	13
6 INDIVIDUAL CHOICE JEAN-LUC PONTY (Atlantic 7 80098-1)	5	17	21 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	17	36
7 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	4	16	22 THIRD GENERATION HIROSHIMA (Epic FE 38708)	15	19
8 TARGET TOM SCOTT (Atlantic 7 80106-1)	8	8	23 MAKE IT LAST HUBERT LAWS (Columbia FC 38850)	22	6
9 TRAVELS PAT METHENY GROUP (ECM 23791-1)	10	27	24 TEASER ANGELA BOFILL (Arista AL8-8198)	25	3
10 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	16	53	25 AN EVENING WITH WINDHAM HILL LIVE VARIOUS ARTISTS (Windham Hill/A&M WH-1026)	26	11
11 JARREAU (Warner Bros. 9 23801-1)	11	36	26 WINTER INTO SPRING GEORGE WINSTON (Windham Hill/A&M WH-1019)	27	5
12 ROCKIN' RADIO TOM BROWNE (Arista AL8-8107)	14	8	27 REUNION RAMSEY LEWIS TRIO (Columbia FC 39158)	28	2
13 SCENARIO AL DI MEOLA (Columbia FC 38944)	9	9	28 OREGON (ECM 23796-1)	29	9
14 MR. NICE GUY RONNIE LAWS (Capitol ST-12261)	13	21	29 SWEET RETURN FREDDIE HUBBARD (Atlantic 7 80108-1)	—	1
15 FILL UP THE NIGHT SADAO WATANABE (Musician/Elektra 9 60297)	19	4	30 INVITATION JACO PASTORIUS (Warner Bros. 9 23876-1)	24	16

FEATURE PICKS

A SLICK CHICK (On the Mellow Side) — Dinah Washington — EmAroy/PolyGram Classics — 814 184 1 — Producer: Jim Fishel — List: 9.98

The real deal. Dinah working in an R&B vein over a 10-year span from '43 through the early fifties. The collection of sidemen is unbeatable, boasting Paul Quinichette, Ben Webster, Wardell Gray, Tab Smith, Arnett Cobb, Lionel Hampton, Dootie Williams, Mundell Lowe, Cecil Payne, Wynton Kelly, Milt Buckner and Ernie Wilkins. The arrangements vary in quality, but Washington's vocals are uniformly superb.

ACCIDENT — John Greaves — Europa JP 2010 — Producers: John Greaves and Armand Frydman — List: 8.98

Not really a jazz LP, but keyboardist/bassist Greaves has established quite a following among fans of the British ethno/weirdo music school via his work with Henry Cow and Robert Wyatt, and U.S. jazzers Carla Bley, Mike Mantler and Andrew Cyrille. "Accident" relies on serendipity for its power, and simple rhythmic lines for its delivery. Several tracks are suitable for jazz radio, and all are strong for alternative programming if such a thing still exists.

L.A. '55 — Plas Johnson with the Grease Patrol — Carell CM101 — Producer: Plas Johnson — List: 8.98

Saxophonist Johnson is a long-standing mainstay of the L.A. studio scene — it'll only take a couple of notes to recognize him as the saxophonist on Mancini's famous "Pink Panther." On his own disc, he turns his attention to funky blues, producing an LP that can be favorably compared to the work of Hank Crawford or Fathead Newman. The supporting trio of organist Art Hillary, drummer Jimmy Smith and guitarist Billy Rogers has no problem with the likes of "Cherry." "Confessin' The Blues," and "Gee Baby."

MY BUDDY — Rosemary Clooney & Woody Herman — Concord CJ 226 — Producer: Carl E. Jefferson — List: 8.98

Although Clooney has never really dropped off the scene, she's been enjoying quite a resurgence since she hooked up with the Concord label. This pairing with Woody Herman and his Herd leans to the MOR line, but the singer is in fine voice, convincingly handling every tune herein. The Herd's charts are strong, and the band never loses its own identity while sublimating itself to a supporting role.

LIVE! IN TOKYO — Bobby Enriquez — GNP Crescendo 2161 — Producer: Gene Norman — List: 8.98

Best known in this country as a former sideman for alto saxophonist Richie Cole, this is pianist Enriquez's fifth LP as a leader for GNP Crescendo and it's time for everybody to wake up and take notice of him. Enriquez's choice of material offers few surprises: instead, the string of standards provides a yardstick by which to measure his confident control and authoritative sense of swing. A major artist in Japan and his native Phillipines, Enriquez is also one of the best pianists in the U.S. jazz scene.

fred goodman

Artists Form In-House Booking Agencies

by Anita M. Wilson

NASHVILLE — For several years artists have tried opening their own in-house booking agencies. First there was Tammy Wynette, and then Conway Twitty and Waylon, and while the list goes on, it was never publicized much. Recently three artists have gone out on their own after the liquidation of their booking agency and opened their own in-house booking agencies with the intention of expanding and booking other artists besides themselves. Within the past year, Ronnie Milsap, Barbara Mandrell and The Statler Brothers have left The Dick Blake Agency and formed their own companies.

Several reasons have been given for owning an in-house agency, including more control over an artist's career, retaining the commission paid to the agencies within the company, and as an investment purpose for the artist so they can have a company to work with when they decide to retire.

Charles Dorris, Ronnie Milsap's in-house booking agent at Headline International Talent, explained that "The main reason we left is that the artist must feel that everything is being done to sell his services. That's not to say it didn't happen to Ronnie previously, but now he can insure the maximum effort will be put forth in a marketing sense to get Ronnie Milsap to the public and to the job." Marshall Grant, agent for The Statler Brothers agreed with that and added, "I think they feel they get better and more personal representation."

Barbara Mandrell was also one of the three acts that formed her own agency within a year before and after the passing of Dick Blake, president of The Dick Blake Agency. Co-owner in her new company, World Class Talent, is her husband Ken Dudney who explained that Barbara had been with the Blake Agency for over three years and grew to respect and care for Dick Blake and when he died they tried to hold the organization together as much as possible, by taking anyone that wanted to with them into the new organization. "It wasn't necessarily a career move because they can go anywhere and do well. It just gets to a point I think of being a business deal and that's basically what we've done and we have every intention of making this one of the finest in the country," Dudney stated.

One of the earlier and most successful in-house booking agencies to form was Chardon which Charley Pride and agent Don Kierns formed in 1973. Pride's current agent, Dan Hexter agreed with some of the general ideas. "Any artist becomes part of an alphabetical list of acts that are represented by the firm. In the case of Chardon, the number of acts we represent is kept purposely small and that gives us the most amount of control to manage and book these acts in the most appropriate way we can."

More country artists are now being booked in coliseums and there is more competition out there than ever before. Dorris commented that this fact was one of the main reasons artists were switching since, "The acts want to feel that they are getting their share of the pie."

With the demand of more control being one of the primary reasons for turning to in-house booking. World Class Talent will also be getting advice from the other artists they sign. Dudney explained the artist and agency will work without contracts since they feel that if both the artist and the agent are doing their job there is no need for one, and if it ever gets to the point where the

contract is the only thing keeping the two together than it is time for both parties to part ways. "We will have a letter of agreement stating what they want and we expect a certain percentage for that service."

Another main reason for artists forming their own companies is the financial aspect. Scott Faragher, president of In Concert, the revamped Dick Blake Agency, stated that, "The artists who will be doing it in the future and are doing it right now are doing it for financial reasons. In other words, if an act makes \$5 million a year why should they pay an agency \$500,000 when all that they have to do is pay somebody \$30-\$40,000 a year to answer the phone which is basically what they have to do." Dan Wokcik, president of The Lavender

(continued on page 24)

Tree Purchases Reeves Catalogue

NASHVILLE — Tree International, one of the world's largest publishers of country music, recently purchased the rights to the Jim Reeves catalogues. Tree also bought the renewal rights to Reeves' other companies.

Included in the sale are songs such as "Welcome To My World," "Blue Side Of Lonesome," and the George Jones hit "The Race Is On." The catalogues contain songs recorded for Tuckahoe Music, Inc., Acclaim Music, Inc., Open Road Music, Inc., (BMI) and Ma'ree Music, Inc. (ASCAP).

The purchase reportedly was "in the high six figures" and royalties are estimated to run into the millions of dollars in the years ahead, according to a Tree spokesman.

The rights have been held by Reeves' widow, Mary Reeves Davis, since the country-pop singer's death in 1964. "We've had many offers from several large publishing companies to buy Jim's songs," she stated, "but I wanted the catalogues to stay in Nashville and I am delighted to have them with Buddy Killen and Tree International."

Texas-born Reeves' early years centered around professions in both baseball and country music, and he was a member of a St. Louis minor-league baseball club before an early injury ended that facet of his career. He signed with RCA/Victor in 1955 and was guided by his close friend Chet Atkins throughout a lifelong association with the record company.

Reeves spent numerous hours in the studio analyzing each part of a recording. A perfectionist, he demanded songs with a "heart" and "strong emotional pull" and is said to have never recorded a frivolous song.

Atlanta Publisher Dies

ATLANTA — Mary Tallent, vice president of The Lowery Music Group, was fatally injured in an automobile accident here, on Tuesday, Dec. 6. Also injured was Marian Lunt, who is in charge of foreign operations for The Lowery Music Group and is listed in stable condition at the DeKalb General Hospital.

Tallent worked at WGST in Atlanta before joining The Lowery Music Group at its inception over 30 years ago. She is survived by husband Roy I. Tallent, and three daughters, Mary Alice and Julie, and two sisters. Funeral services were held on Thursday, Dec. 8 in Atlanta at Crestlawn Cemetery. In lieu of flowers, send donations to United Methodist Church, 4147 Dunwoody Road, Chamblee, Georgia 30341.



RCA DONATES TO CMF — Last week RCA Records presented the Country Music Foundation (CMF) with copies of the limited edition series "Elvis-Legend, Volumes I, II and III" on digital Compact Discs. Elvis Presley recorded from 1956 until his death in 1977 on RCA, and the set of CDs will be one out of only 500 that will be available in the U.S. with the remaining 4,500 being marketed throughout other cities worldwide. Pictured at the ceremony are (l-r): Joe Galante, division vice president; William Ivey, director, CMF; Frances Preston, vice president, BMI; and chairman of the board, CMF; Greg Rogers, director of marketing for RCA's European office, Bob Summer, president, RCA Records; and Mary Jarvic, president of video copy and wife of Felton Jarvis, Elvis' former producer.

Oaks, Rogers Reunite For '84 Tour

by Anita M. Wilson

NASHVILLE — The Oak Ridge Boys and Kenny Rogers will kick off their Reunion Tour Jan. 4 in Salt Lake City on the first of 12 concert dates. This marks the fourth tour the two acts have combined forces for, dating back to 1978 and twice again in 1979.

The two country groups first teamed up in 1978 when the Oak Ridge Boys were trying to break into the concert market and admired Kenny Rogers' approach to the country music concert scene. Micky Baker, general manager for the Oak Ridge Boys at the time explained, "By the fall of 1978 we had three records out and we were looking into the concert area and we wanted something other than a strictly country show."

At the same time Rogers was performing in Las Vegas at the Golden Nugget and the Oak Ridge Boys frequented his show between its opening sets for Roy Clark at the Frontier. "Kenny was going out on tour and was making noise and a lot of young people were coming from the First Edition crowd and we felt this was a good opportunity," Baker said. Promoter C.K. Spurlock approached the group about doing a tour with Rogers and the group agreed and they "jumped at the chance." On Feb. 2, 1978 after doing the early morning Ralph Emery Show in Nashville, the Oaks drove to Huntington, W. Va. for the first tour with Rogers which included five shows. Dottie West opened the show and The Oak Ridge Boys played for 30-35 minutes before Rogers. "It was something we always wanted to do," Richard Sterban explained. "If we could tour with him we felt the exposure he was getting would be beneficial to us and our career and expose us to the people we would like to be exposed to. When we did get together the first dates were so successful we felt we needed to do more."

In 1979 the two acts toured together twice on the "Full House Tour." Kenny Rogers had just released "The Gambler" and all the advertising for the tour featured Rogers as the Ace and each member of the Oak Ridge Boys and Dottie West as another card. Sterban stated that, "In 1979, our tour with Kenny was probably at that point the most successful country tour in history. Our crowds were unbelievable. It was a springboard for us and helped us launch our own career." The tour broke all

standing attendance records for the number of sold-out concerts in a given time, quickest sellouts, etc. Ticket prices started out at \$6.50 and before the concert tour was over the price had doubled and the shows still sold out.

"We came off of the Full House tour and went back to several of those cities in the fall and did really good business with our own show. Buyers and promoters started perceiving us as a headline act because they felt we had made a valid contribution to the Kenny Rogers show," remarked Baker.

After a three-year hiatus Rogers and The Oaks decided to start back together next year for one and possibly two shows in January and again in the late summer. "We had recently gotten wind of the fact that Kenny wanted to work with us again and at the CMA Awards we approached him and said we would love to do another tour," recalls Sterban. "He was probably a little reluctant to approach us because since the last tour we have become headline acts ourselves and there was probably some question whether we would want to share the billing. If there is anyone we would want to share billing with it would be Kenny. It was such a successful tour that we thought it would be great to have a reunion tour." Sterban said. He went on to explain that "It's still a career move for us. In some areas we are not as strong on our own as we would like to be and with the combined strength of Kenny it will be a huge success and we will be able to play huge domes and coliseums. Once again it will be great exposure and give our career a boost."

The latest tour will be in the Northwestern section including California, Oregon, Arizona, Canada and Washington. Earlier tours covered the midwest, southern and northeastern areas. Sterban explained that when they were approached by Rogers again, this time they decided they needed to go to areas that would benefit both groups where they might not be strong enough, and also to hit critical markets such as Los Angeles where single acts usually have a hard time filling the halls.

Baker summed up the previous tours by saying, "It was a unique magic and it happens very, very seldom that two acts have the same type of appeal and magic to the same audience."

CASH BOX

William Morris

Janie Fricke

XXX

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WILLIAM MORRIS AGENCY
.....

Janie Fricke

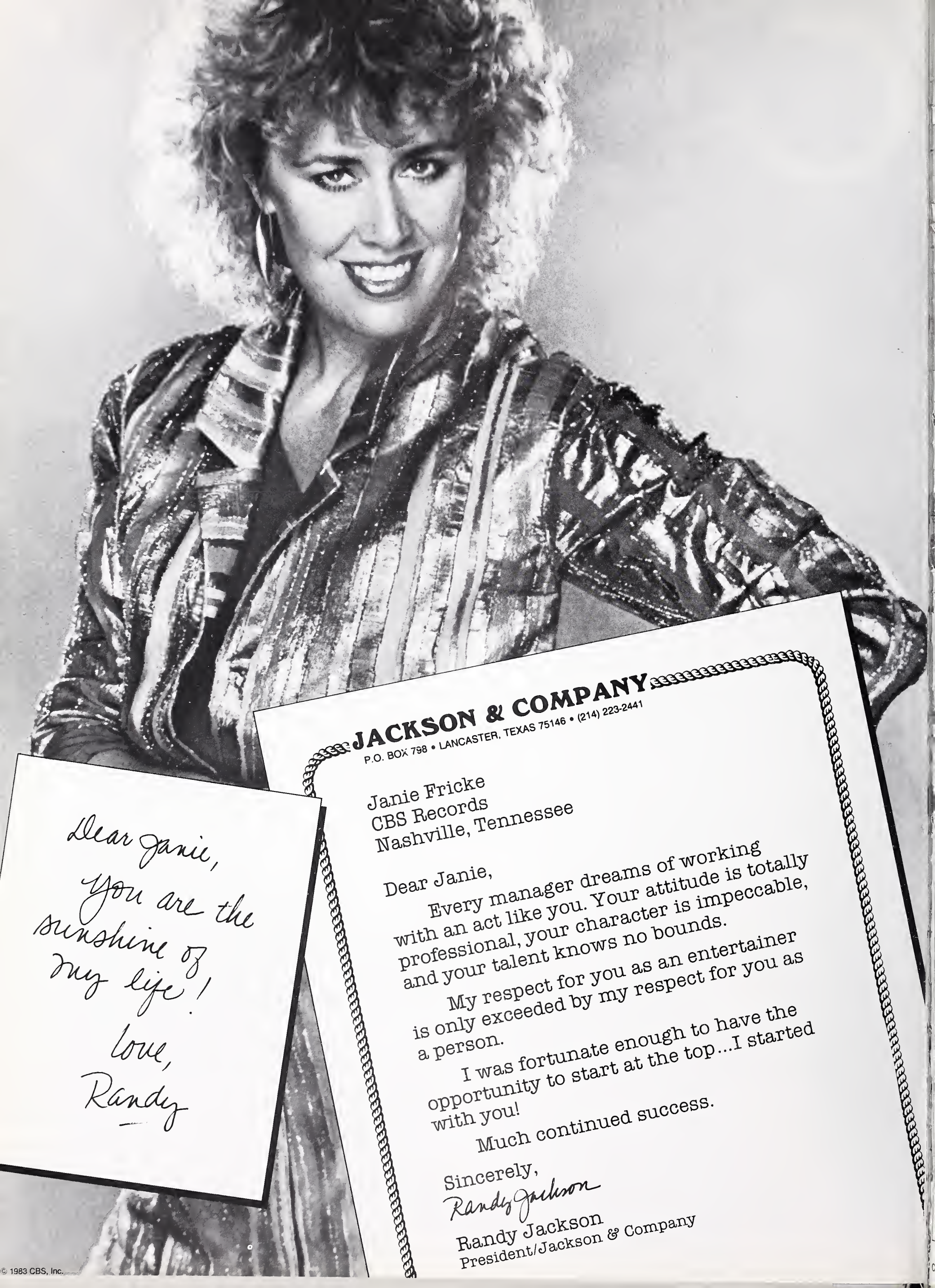
CASH & POX

December 17, 1983

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A full-page photograph of Janet Jackson. She is smiling and looking towards the camera. She has voluminous, curly blonde hair and is wearing a red headband, large hoop earrings, and a ring on her left hand. Her outfit consists of a shiny, purple and silver sequined jacket over a red top. The background is a solid, vibrant purple.

Janet... She's A Winner!



JACKSON & COMPANY

P.O. BOX 798 • LANCASTER, TEXAS 75146 • (214) 223-2441

Janie Fricke
CBS Records
Nashville, Tennessee

Dear Janie,

Every manager dreams of working with an act like you. Your attitude is totally professional, your character is impeccable, and your talent knows no bounds.

My respect for you as an entertainer is only exceeded by my respect for you as a person.

I was fortunate enough to have the opportunity to start at the top...I started with you!

Much continued success.

Sincerely,

Randy Jackson

Randy Jackson
President/Jackson & Company

*Dear Janie,
You are the
sunshine of
my life!*

*Love,
Randy*

Janie...

She's A Winner!

It's easy to see why CBS Records feels Janie Fricke is a winner. In just 10 years she has gone from singing radio station call letters to becoming a top jingles singer to being named the Country Music Association's Female Country Vocalist Of The Year two years in a row. Fricke just finished a 200-plus-date concert tour with Alabama over the past two years, and is now headlining her own shows in concert halls throughout the country.

All the awards and citations have only heightened Fricke's positive outlook on her career. "When I started as a solo artist, I was labeled a reluctant star," Janie recalls. "I never agreed with that. To me, being reluctant means being sorry or not wanting to do something. I was shy then, doing very well as a studio singer, and I was afraid underneath of compromising my privacy.

"These last couple of years have been fantastic," she continued. "I can tell by the response of the fans who come to the shows, and my friends, that it's going well. Better and better, as a matter of fact, and I like the direction that my career is heading, and I love working with my producer, Bob Montgomery. When I get up on stage and sing songs he's picked out for me, like 'He's A Heartache,' 'It Ain't Easy,' 'You Don't Know Love,' or 'Tell Me A Lie,' I can tell from my own energy and the energy of the audience that it's right. His taste in material is so similar to my own, and what I want to be doing right now. It's just a magical combination."

Born and raised in Indiana on a 400-acre farm near South Whitley, she grew up pickin' and singin' alongside her mother, who taught piano and played the organ in church, and father, who played the guitar. When she went off to college in the mid-1960s, Janie soon followed the pathway folk balladeers Joan Baez and Judy Collins paved and began singing in coffee houses and student hangouts near the University of Indiana campus.

Fricke traveled to Memphis during the summer following her sophomore year of college and got a job singing radio station call letters and jingles. "We punched a time clock and sang radio identification jingles six hours a day, five days a week," recalls Janie. "But it gave me tremendous experience in reading, blending and working with a microphone." After graduating from college, Fricke traveled the well-worn path others have trekked to Memphis, Dallas, and Los Angeles, before ending up in Nashville in 1975.

"Wanting to establish herself as a session and back-up singer, Fricke soon found herself in demand as a back-up/jingle singer. Her jingle credits soon included 7-UP, Orange Crush, Coors Beer, Pizza Hut, United Airlines and Red Lobster. Not only did her career as a jingle singer blossom, but just as quickly her back-up singing requests grew by leaps and bounds. She was soon singing with Elvis, Loretta Lynn, Crystal Gayle, Ronnie Millsap, Charley Pride, Mel Tillis, England Dan and John Ford Coley, Millie Jackson and Johnny Duncan.

Janie's big break came when Johnny Duncan featured her on his recording of "Stranger." The tune went to #1 and people began recognizing her talents as more

Rick Blackburn, senior vice president & general manager, CBS Records Nashville:

"What sets Janie apart is her natural talent. It's always been there. But what has made her a superstar is her strong sense of identity — who she is now, as opposed to that innocent little girl sitting on a stool with a guitar in her hand.

"Her perception of herself and a stronger sense of confidence in who she is has all come together in the last couple of years, and it's primarily attributable to her two year tour with Alabama. The time she spent with them proved to be a catalyst to her career — she grew tremendously through that exposure. And since teaming with Bob Montgomery in the studio, the products of this growth have moved Janie to new plateaus with her last four of five single releases turning in #1 chart performances.

"She's blossoming now, the doors are open, and it's really unlimited for her. In Janie's case, it's not the record company pulling the artist, it's the artist pulling the record company."



than a back-up singer. Billy Sherrill, Duncan's producer, brought her to the attention of Columbia executives and convinced Janie to sign a solo recording contract with the label. Leaving the comfortable life of an in-demand back-up/jingle singer making an easy \$100,000 a year was not easy. Fricke stated, "It's not that I don't like to perform, or that I don't want to help Columbia promote my records, it's just that I don't want to be tied to that alone. What I want to do is keep my career in the studios, keep doing my sessions during the week, and play shows on the weekends." Fricke decided to put all her efforts forward and worked with Billy Sherrill on her first three albums, "Singer Of Songs," "Love Notes" and "From The Heart."

If anyone had any doubts about Janie's abilities, they were soon squelched as she began racking up award after award. In 1978 **Cash Box** named her Top New Female Vocalist. In the same year and in 1979 she was nominated by the Country Music Assn. for Female Vocalist Of The Year. The same years NARAS members nominated her for Grammys for her first single on Columbia, "What're You Doing Tonight" (1978), and for her duet with Charlie Rich, "On My Knees" (1979). In 1979, she was also voted Best New Female Vocalist Of The Year by the readers of the Music City News.

For her fourth album, she teamed up with Johnny Duncan for a duet album, "Nice 'N Easy" and then for the next two LPs she teamed up with producer Jim Ed Norman. "I'll Need Someone To Hold Me When I Cry" included her first Top 5 hit, "Down To My Last Broken Heart," while the next album, "Sleeping With Your Memory" yielded her first #1 hit, "Don't Worry 'Bout Me Baby." "There were some beautiful songs of all types on my first three albums," notes Janie. "But on the two with Jim Ed Norman, I was able to define a direction and deliver my first all-country collection of songs."

Janie turned to Bob Montgomery for her seventh album, "It Ain't Easy," which she and Montgomery coproduced. The LP showed Janie was capable of doing more than ballads, but also upbeat, hard-driving tunes. She garnered two more #1 hits with "It Ain't Easy" and "He's A Heartache." At the same time Fricke started a two year tour with Alabama which brought her out in front of tens of thousands of people every night and helped her already increasing popularity soar.

Randy Owen of Alabama explained his attraction to Janie's musical style. "I met Janie Fricke, as lots of entertainers do, while playing on the road. I was impressed with her genuine qualities and the almost shy way she talked and listened.

Since that time and many shows later, I've seen Janie progress toward her unlimited potential. The respect and professional appreciation I have for her is immense.

Janie sings like a bird with a tremendous call, and still has more reserves than most of us will ever have. There's no music any more beautiful than Janie Fricke singing something she's feeling."

Janie has not only kept busy on stage, but also on the screen as well. Over the years, she has appeared on the *Today Show*, *Good Morning America*, *David Letterman* and the *Tonight Show* twice. She has also been featured on a variety of music shows, including *Solid Gold*, *Entertainment Tonight*, *Austin City Limits* and *America's Top 10*, and such network specials as the *CMA's 25th Anniversary Show* and *CBS' New Years' Eve Special*. 1983 also marked the year when Janie would film her first television

(continued on page JF-6)



*Congratulations Janie,
you're always a winner
to me - I love you
Bob Montgomery*

**A Special thankyou to a Special Lady,
whose special talents made for a very
special Television Special!**

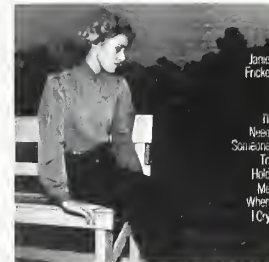
Thank you Janie!

you really "Ought to be in pictures"



Janie Fricke Discography

Albums



DATE	LABEL	NUMBER	TITLE	PRODUCER
3/78	Columbia	KC 35315	Singer Of Songs	Billy Sherrill
3/79	Columbia	PC 35774	Love Notes	Billy Sherrill
1/80	Columbia	JC 36268	From The Heart	Billy Sherrill
10/80	Columbia	JC 36780	Nice 'N' Easy	Billy Sherrill
			(with Johnny Duncan)	
10/80	Columbia	JC 36820	I'll Need Someone To Hold Me When I Cry	Jim Ed Norman
9/81	Columbia	FC 37535	Sleeping With Your Memory	Jim Ed Norman
9/82	Columbia	FC 38214	It Ain't Easy	Bob Montgomery
9/82	Columbia	FC 38310	Greatest Hits	Jim Ed Norman/ Billy Sherrill
9/83	Columbia	FC 38730	Love Lies	Bob Montgomery

Singles

DATE	LABEL	NUMBER	TITLE
8/77	Columbia	3-10605	What're You Doing Tonight/We're A Love Song
10/77	Columbia	3-10634	Come A Little Bit Closer/Loneliness (Johnny Duncan & Janie Fricke)
2/78	Columbia	3-10695	Baby, It's You/I Loved You All The Way
5/78	Columbia	3-10743	Please Help Me, I'm Falling/Get Ready For My World
9/78	Columbia	8-50616	On My Knees/A Mellow Melody (Charlie Rich & Janie Fricke)
10/78	Columbia	3-10849	Playin' Hard To Get/Let Me Love You Goodbye
1/79	Columbia	3-10910	I'll Love Away Your Troubles For Awhile/River Blue
6/79	Columbia	3-11029	Let's Try Again/Love Is Worth It All
10/79	Columbia	1-11139	But Love Me/One Piece At A Time
1/80	Columbia	1-11224	Pass Me By/This Ain't Tennessee And He Ain't You
6/80	Columbia	1-11312	He's Out Of My Life/Loving Arms (Johnny Duncan & Janie Fricke)
10/80	Columbia	1-11384	Down To My Last Broken Heart/Every Time A Teardrop Falls
2/81	Columbia	11-60509	Pride/Going Through The Motions
6/81	Columbia	18-02197	I'll Need Someone To Hold Me/It's Raining Too
11/81	Columbia	18-02644	Do Me With Love/If You Could See Me Now
4/82	Columbia	18-02859	Don't Worry 'Bout Me Baby/Always
8/82	Columbia	38-03214	It Ain't Easy Bein' Easy/A Little More Love
12/82	Columbia	38-03498	You Don't Know Love/Heart To Heart Talk
5/83	Columbia	38-03899	He's A Heartache/Tryin' To Fool A Fool
8/83	Columbia	38-04091	Tell Me A Lie/Love Have Mercy

Janie... She's A Winner!

(continued from page JF-3)

special, *Janie Fricke: You Ought To Be In Pictures*. The two-hour prime-time television special aired in the fall of this year. Jim Owens produced Janie's first TV special and explained,

"Some people were nervous about the special. They didn't think she was well-known enough nationally. However, I felt that she could carry it, and she did. She was super.

"Janie has come a long way in the years that I've known her. If people could see the video tapes I have on her from over the years of working with her, they could see how far she's progressed.

"She's a real warm and caring individual. And she really puts her heart into everything she does. She's sensitive, takes direction well, and there's just no end to her talent. Vocally, the instrument that she has is just unbelievable."

1983 proved not only to be a banner year for her screen accomplishments, but also for her recordings. She released her ninth album, "Love Lies" with Bob Montgomery as the producer, and has already had her first #1 off it with "Tell Me A Lie." The Country Music Assn. also named her "Female Vocalist of The Year" for the second year in a row. The end of the year will also bring about her first performance in Nevada at Lake Tahoe.

As Janie's schedule and road demands increase she finds herself away from home more than ever, however her husband/manager Randy Jackson understands her commitments and has helped her overcome the initial fears of stardom.

"Randy has pulled me out of my shell where my music is concerned," says Janie.



"He's convinced that I have a gift to share and that people really want to share it with them."

Randy expands on his feelings when he stated, **"At this point in her career, I think people are just beginning to realize what she can do musically. And I believe that there are no limits to the fans that she can attract and hold, and no limits to her talents. I think that almost anybody who likes any kind of music can hear Janie and be pleased with what they hear and see. No matter what, they will end up recognizing her as a tremendous talent.**

"Janie has attained what she has without any type of crossover, without any type of A/C play, without the benefit of a television series, or even a movie. She has so much still to look forward to.

"The essence however, right now for Janie, is that she's enjoying what she's doing. And we're going to try and strive to make sure that she keeps on having fun."

Speaking For The Record

Al Teller, senior vice president & general manager, Columbia Records:

"Janie has a magnificent voice, which comes through quite obviously as soon as you hear her either singing on a record or singing in a show. And that in itself would make her a star — just the unique quality of her vocal instrument.

"But what really makes her extra special is the fact that her personality, that charm and warmth, is projected along with her sheer vocal ability. And that really brings her into the realm of superstar. It gives her a kind of charisma that you simply just don't work at. You either have it or you don't."

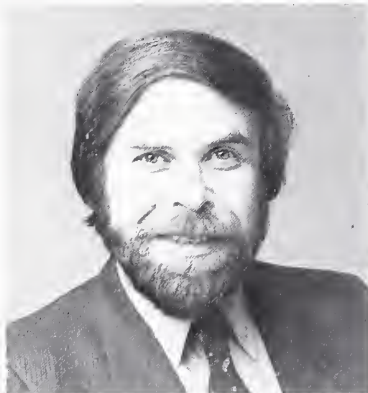
Roy Wunsch, vice president, marketing, CBS Records Nashville:

"In observing Janie's rise to stardom in the past three or four years, I recall, amusingly, her artistic reluctance to separate herself (on stage) from the background singers and musicians that she had worked with in recording sessions for so long, before she decided to try a career on her own.

"To watch Janie perform now, you would think it all comes so naturally and without effort. She takes control of the stage and her audiences from the moment she takes the microphone in her hand. Audiences of all ages love her energy and also her sensitivity. They relate to her and cheer her on.

"Her artistic development, in a very short time, has been staggering. From small intimate club performances to hit records to touring with Alabama to her own television special, Janie has proven herself over and over again.

"Janie is a winner."



Billy Sherrill, vice president & executive producer, CBS Records Nashville:

"I first became aware of Janie when she was a background vocalist. She was in a vocal group that I used to use to back up artists I was producing at the time, and she could out-sing every one of them.

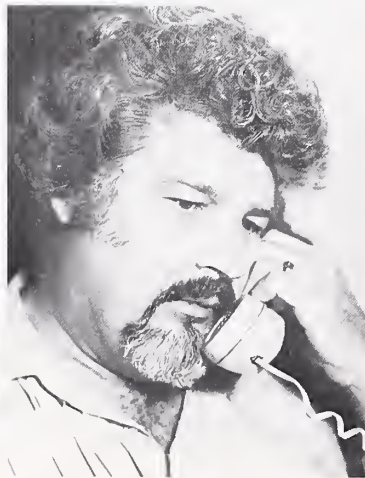
"Being on 80 percent song and 20 percent artist person, it's hard for me to get excited over a great voice, but in Janie's case, she was so pure and talented that I had to love her voice. She has probably the most tremendous range of any singer that I have ever personally been involved with — probably a four octave range, plus."

Bob Montgomery, producer, It Ain't Easy and Love Lies:

"When I began working with Janie, the very first thing I did was to go see her in concert. I saw her with Alabama, and what became very apparent to me from seeing her perform was the fact that what she was doing on stage and what she was doing on record were two totally different things.

She's very sweet, warm, kind and a thoughtful kind of human being. But when she hits that stage, she's a different sort of person. She's very aggressive. What she does on stage totally belies what she is as a person.

"I felt that the best thing I could possibly do for her would be to try and capture that aggressiveness, and that vocal ability she demonstrates on stage. And she wanted that, too. So we agreed on a concept — where she should be going with her music and how to get there — and then we tried to pick the songs that would start her in the right direction.



We've Watched A
Great Lady Grow Into
A Great Entertainer

WE LOVE YA.
JANIE

ALABAMA

Randy, Teddy, Jeff, & Mark

ON RECORD...
ON T.V....ON TOUR...

Janie

IS A
WINNER!

It's only fitting that Janie Fricke should be the CMA Female Vocalist Of The Year, two years in a row! Everybody loves her.

The dozens of critics who sing her praises...

The hundreds of singers and musicians she's worked with through the years...

The D.J.'s and program directors who have been making her singles number one...

And, the hundreds of thousands of fans who buy her records, pack her concerts, and watch her specials and guest appearances on T.V....

Everybody knows that Janie is a winner.

Because everybody helped make her one!

Janie Fricke on  Columbia records and cassettes.

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THE COUNTRY MIKE

PRESENTS FOR PEACE CAMPAIGN LAUNCHED — WWVA/Wheeling has started the first area "Presents for Peace" drive in the upper Ohio Valley region. The campaign's purpose is to collect new and used toys for children of needy area veterans. The drive is being held in conjunction with Rax restaurants, the Veterans of the Vietnam War, and Jamboree U.S.A. WWVA general sales manager **Fred Gardini** said that the station had participated for many years in the annual "Toys for Tots" campaign sponsored by the Marine Corps, but this year decided to do something that was similar to a community service. Toys are being collected at area Rax restaurants where each toy donated will buy the donor a free Rax sandwich and also at the Capitol Music Hall in Wheeling where the donor can get a ticket for half price to the Dec. 17 performance of Jamboree U.S.A. for his contribution. The WWVA staff will try to fill the World's Largest Christmas Stocking on Dec. 18 at the Ohio Valley Mall. The Vietnam Veterans group will distribute the toys to children of needy area veterans just in time for Christmas.



CHATting WITH CHARLIE — Tony Joe White (r) dropped by Nashville's WSM radio studios to chat with Music Country Network host Charlie Douglas (l) about his first Columbia release, "Lady In My Life." White penned the tune which is on his debut album for Columbia, "Dangerous."

STATION CHANGES — R.W. "Skip" Schmidt, general manager of KBRQ/Denver has announced that **Scotty Benson** will be production director and also will assume the 12-3 p.m. airshift on the AM station. Another change will be **J.A. Russell** who will handle the 6-11 p.m. airshift on the FM station.

BIRTHDAY TRIBUTE PAID TO ELVIS — On the weekend of Jan. 6-8, *Solid Gold Country* will air a special entitled *Tribute To Elvis* examining the monumental career of **Elvis Presley** who would have celebrated his 49th birthday on Jan. 8, 1984. Prior to Elvis' death in August, 1977, show host **Stan Martin** interviewed Presley in Dallas with the help of associate producer **Rochelle Friedman**. Martin put together a series of rare interviews with Elvis for the special, which was produced by **Ed Salamon**. "Solid Gold Country" is a weekly, three-hour program featuring all-time country hits and is aired on stations across the nation.

PRESIDENTS AND AEROBICS — KVOO/Tulsa morning air personality **Bob Cooper** has officially declared himself a "non-candidate" for the Presidency. He and his "non-running mates," the girls from the *20 Minute Workout* television show, attended a "non-strategy" campaign meeting recently. The team was also seen helping at the grand opening of Aerobic World, a fitness center in Tulsa. Cooper has described his campaign platform as "horizontal." Keep aerobicizing, Bob.

GUEST APPEARANCES — **Loretta Lynn** recently stopped by **WWWW/Detroit** for a concert date, and was guest air personality for an hour, during which time she played her biggest hits and talked with the radio audience... Chappell music writing team **Charlie Black** and **Rory Bourke** who wrote the recent number one hit "A Little Good News" performed by **Anne Murray**, recently dropped in on **WHN/New York**, where air personality **Lee Arnold** interviewed the writers for both **WHN** and the nationally syndicated **Lee Arnold on a Country Road** shows.

john lentz

PROGRAMMERS PICKS

Scott Jeffries	KYYX/Oklahoma City	There Ain't No Future In This — Reba McEntire — Mercury
Pam Green	WHN/New York	We Didn't See A Thing — Ray Charles & George Jones — Columbia
Chris Adams	KGEM/Boise	Have You Loved Your Woman Today — Craig Dillingham — MCA
Mark Andrews	KWJJ/Portland	Had A Dream — The Judds — RCA
Bill Jones	WKSJ/Mobile	We Didn't See A Thing — Ray Charles & George Jones — Columbia
Brian Ringo	KNOE/Monroe	Going, Going, Gone — Lee Greenwood — MCA
Jack Seckel	WIXZ/McKeesport	Had A Dream — The Judds — RCA
Billy Parker	KVOO/Tulsa	Elizabeth — The Statler Bros. — Mercury
Janet Bozeman	WJKZ/Nashville	Had A Dream — The Judds — RCA
Rene Cloukey	WFST/Carlou	Ride 'Em Cowboy — David Allan Coe — Kat Family
Nick Upton	KSON/San Diego	Going, Going, Gone — Lee Greenwood — MCA
Terry Fullen	WIRE/Indianapolis	Elizabeth — The Statler Bros. — Mercury
Rick Cardarelli	WSLR/Akron	Two Car Garage — B.J. Thomas — Columbia

SINGLES REVIEWS

OUT OF THE BOX

THE JUDDS (Wynonna and Naomi) (RCA PB-13673-A)

Had A Dream (For The Heart) (3:12) (Combine Music Corp. — BMI) (D. LInde) (Producer: Brent Maher)

The Judds RCA debut "Had A Dream" shows much potential for this mother-daughter duo. With daughter Naomi singing lead, the more mature voice of her mother balances this contemporary country-folk tune. The Kentucky-born pair blend their intricate harmonies to precision on their first single release.



KIX BROOKS (Avlon AVS 106)

Make A Little Hay (2:13) (Golden Bridge Music — ASCAP) (K. Brooks) (Producer: D. Gant)

Brooks' traditional country style is evident as the guitar is featured up front and the fiddle picks up the chorus. The lyrics and good time atmosphere of the record relate the hard work and benefits of life.

FEATURE PICKS

GUS HARDIN (RCA PB-13704)

Fallen Angel (3:20) (Rick Hall Music, Inc. — ASCAP) (W. Aldridge, B. Henderson, B. Maddox) (Producer: Rick Hall)

SISSY SPACEK (Atlantic America 7-99801)

If I Can Just Get Through The Night (3:38) (Home Grown Music, Inc. — BMI) (P. Anders) (Producer: Rodney Crowell)

J.D. BELL (Pacific Sounds Ltd. PSR 1001-A)

Morningside Of Midnight (3:00) (Cedarwood-BMI) (Orender, Summerville) (Producer: Dewayne Orender)

CRAIG SOUTHERN (Casino CS 009 A)

Down Home Dixie (2:52) (Millhouse Music-BMI, Friend Music Corp. — ASCAP) (D. Smith, L. Osborne) (Producer: Jack Eubanks)

JIM REEVES (RCA PB-13693)

The Image Of Me (2:33) (Red River Songs, Inc.-BMI) (H.Howard) (Producer: David Briggs)

SAM NEELY (MCA MCA-52323) (2:53)

Old Photographs (Tree Group/Golden Bridge Music, BMI — ASCAP) (K. Brooks, K. Beal, B.E. McClelland) (Producer: Ron Chancey)

BILL HERSH (Comstock NR15132-1)

Happy Hour (2:40) (Ronzomatic Music-BMI) (D. Roth) (Producer: Patty Parker)

JOHNNY LYON (Axbar AX-6021 A)

He Can't Fill My Shoes (2:26) (Window Music-BMI) (Kingston, Bycus)

DEBBIE DIERKS (Kansa KA617)

I'm Coming Down With Something (3:16) (Twinsong Music-BMI) (R. T. Ruper) (Producer: Don Smith)

ALBUM REVIEWS

PRELUDE — Sierra — Cardinal 051 — Producer: P. Baugh — List: None

Sierra's first album is the result of several years work after becoming one of the Top 10 finalists in the 1981 national Wrangler Country Starsearch. Since then they have been fine tuning their sound and this LP is a nice collection of tunes with some great three-part harmonies that brought the Glasers to fame. Producer Phil Baugh does a top job with some tasty steel and guitar work throughout the album.

THE WOMAN IN ME — Charly McClain — Epic FE 38979 — Producer: Chucko II — List: None — Bar Coded

The lady from Memphis has combined a variety of slow, melancholy ballads and upbeat tunes for her ninth Epic LP. "The Woman In Me" is comprised mostly of newer, original pieces, as well as some well known material including Freda Payne's hit, "Band Of Gold." "Sentimental Ol' You," the current single off the album is climbing up the charts and looks to be one of her hottest tunes to date. Other strong selections include "I Don't See Me In Your Eyes," and "Can't See The Love For The Tears."

Artists Form Booking Agencies

(continued from page 19)

Talent Agency disagrees with the fact the artists will be saving money. "It proves to be unprofitable when you consider staffing and flying people around and they may still need help from an outside agency. Willie Nelson has Mark Rothbaum working for him, but he still uses Buddy Lee for large outdoor live performances such as his fair."

All three new companies have stated that they plan on expanding in the future by bringing in new artists. One of the drawing features the companies can offer is to let the new artist open for the established artist and therefore receive exposure they may not at a large booking agency. This point has proven very controversial in the fact that some of the companies are refusing to use that as a drawing point, while others feel that they have such a surplus of dates that alone will draw the new artist to their company.

Marshall Grant explained The Statler's philosophy that, "I think if a new artist came along that was compatible we might have them open, but I would never use opening to lure an artist away." Dan Hexter with Chardon says they have had to turn people down because they only wanted to come to Chardon if they could open for Charley Pride. He stated Atlanta as a good example of an artist that has never opened for the major artist and yet has a heavy booking schedule for the next year and has just landed a deal with MCA records through MDJ Records. Grant also felt that the Statlers are offered so many dates that they can't fill and the newer artist can then have the option to accept or decline the date.


Another point some people raised regarding new artists signing with a larger artist is that they will always play second fiddle to the larger artist, however most agents feel that there is enough work around for all the artists and by working in a small organization they won't get lost in the shuffle.

The artists that own the agencies will perform various functions in the companies, but on the most part will play a silent partner role. Scott Faragher explained that in the past the artist/owner was usually kept a secret, such as was the case with Tammy Wynette. "Nobody in the general public ever knew that at the time. As far as I can remember, some of the employees didn't even know that Tammy was an owner," he recalled. Such will mainly be the role Barbara Mandrell will play in her new company. "Barbara and my position and role is strictly administrative and from an executive point of view" explained Ken Dudley. "As an artist, Barbara will have the same input we would like to have for any artist in regard to their dates and what would make things easier for their life."

Charley Pride who started Chardon over 10 years ago plays a more visible role in his agency. Pride's personal agent/manager, Dan Hexter explained, "Charley has a history of finding good talent and bringing it to the agency and helping do whatever is necessary to take it to the top." Pride is constantly briefed on all the artists and their current activities.

While several artists are forming their own agencies, most people feel that the majority of artists will remain with agencies and therefore the major agencies will always be in business. Charles Dorris explained that, "The big agencies will always be around with multi-clients, because the artists are only going to be in demand for a certain amount of time. The history cycle says you won't be a coliseum act for more than 20 years, so by obsolescence alone, the agencies that build themselves around one act will have to bring in other big acts." All three acts are planning on bringing in other artists.

While there are several positive reasons for forming an in-house booking agency, there will also be some problems. Some people feel that when a new artist is signed to one major artist then they will be locked into working with just that artist since the agencies will have their new artists opening for their big acts. Another problem will be the market flooded by artists that will be competing against each other. When a few agencies represented all the acts then they could plan who would go where and have a strategy mapped out, however now with artists going out on their own they risk the chance of competing with other artists that may be booked into the same market they are playing. One answer to this would be to package groups, as is being done in several corporate sponsored tours including the Marlboro tour which featured Ronnie Millsap, Barbara Mandrell and Ricky Skaggs at a concert.

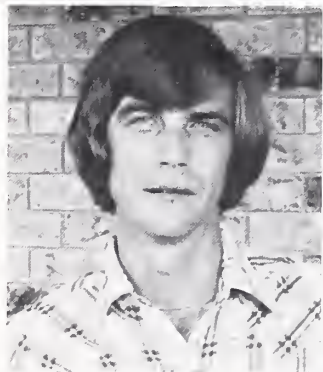


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TOP 15 ALBUMS

Spiritual

	12/10	Weeks On Chart
1 ROUGH SIDE OF THE MOUNTAIN R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	2	31
2 THIS TOO WILL PASS JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	5	8
3 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	3	9
4 I'LL RISE AGAIN AL GREEN (Myrrh MSB-6747) Open	1	15
5 FEEL THE SPIRIT THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	7	16
6 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	6	25
7 DETERMINED TRAMAIN HAWKINS (Light-5821) "I'm Determined"	4	10
8 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	8	36
9 LONG TIME COMING WINANS (Light 5826) Open	9	11
10 WORDS CAN'T EXPRESS NICHOLAS (Message Records MGN-1002) "The Closer I Get"	10	4
11 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	14	37
12 MAKE ME AN INSTRUMENT CANDI STATON (Beracah-1001) "God Can Make Something Out Of Nothing"	12	20
13 LEAD ME THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	13	34
14 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	11	14
15 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	-	1

Inspirational

	12/10	Weeks On Chart
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	2	86
2 SIDE BY SIDE IMPERIALS (Dayspring/Word 7014112015) "Wait Upon The Lord"	1	13
3 WALL OF GLASS RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	4	22
4 SIGNAL DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	6	7
5 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Title Cut	5	26
6 MORE POWER TO YA PETRA (Star Song SSR0045) Open	3	48
7 MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	7	27
8 THE GIFT GOES ON SANDI PATTI (Impact Records-R03874) "O Magnify The Lord"	8	20
9 A CHRISTMAS ALBUM AMY GRANT (Myrrh MSB-6768) "Love Has Come"	9	3
10 COUNT THE COST DAVID MEECE (Myrrh MSB-6744) Open	11	19
11 PRESS ON JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	10	12
12 LEGACY BENNY HESTER (Myrrh MSB-6704) Open	12	18
13 NOT OF THIS WORLD PETRA (Star Song SPCN 7-102-05086-0) Open	13	3
14 NO LESS THAN ALL GLAD (Greentree R03951)	14	2
15 LEGACY MICHAEL CARD (Milk & Honey MH1045) Open	15	15

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

ALBUM REVIEWS

WHITE CHRISTMAS — Al Green — Myrrh — SPCN7-01-678006-S — Producer: Moses C. Dillard, Jr. — List:

Al Green is back. His smooth vocals are backed with flowing harmonies in this follow-up to his "I'll Rise Again" LP, which was recently in the number one position on the Spiritual Gospel chart. The new album features old favorites like, "Winter Wonderland," "I'll Be Home For Christmas," and "Jingle Bells" bringing them to life once more, this time in a way that is uniquely Al Green. While most of the songs are Christmas standards, the album introduces two new songs, "What Christmas Means To Me," and "It Feels Like Christmas."

SEND US TO THE WORLD — Harvest — Producer: Wayne Watson — Milk & Honey Records — MH1051 — List:

Sounding very similar to the Gatlin Brothers, Harvest's fourth album is a collection of mellow country/pop tunes. On this new release, Harvest presents the gospel the way they know best, by maintaining their reputation for quality both vocally and instrumentally. Tight harmonies are expertly woven together for the a cappella beginning of the upbeat single "The Army of the Lord," written by Brent Lamb.

INTERNATIONAL

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Melodic duet Pimpinela has returned from a new trip to several countries in the Caribbean area; in Puerto Rico, they performed on WAPA TV; in Mexico they made two live appearances first at the "Siempre en Domingo" program emceed by Raul Velasco, and then on a special program on Channel 11. In Santo Domingo they appeared in the highly rated slot "Calentissimo." The group will be returning to Colombia this month for a telethon and has scheduled a new trip to the States, performing in Miami, New York and Los Angeles, among other cities. CBS has released Pimpinela's latest LP with initial orders exceeding 120,000 units, while its previous effort is nearing the 300,000 mark.

PolyGram is releasing a new album by folk chanteuse Mercedes Sosa with several interesting tracks: one of them has been recorded with Brazilian star Milton Nascimento and local rockster Charly Garcia, another one with top piano player Ariel Ramirez and still one more with folk artist Margarita Palacios a short time before her death. Sosa is very popular here and in several other Latin American countries, and also appears regularly in Europe.

EMI continues to work on the new Luis Miguel project, since the Mexican artist will arrive in town during January and headline several dates in Mar del Plata, Cordoba and other cities of the Interior. The advance sales for the new album are very high, which makes the whole thing remarkable since two years ago Luis Miguel was nearly unknown in this market.

RCA is releasing the first album by Willy Toledo, a local melodic chanter who was previously a record salesman. The melodic repertoire is expected to grow in the near future, since it appeals to the lower echelons of the social structure and obviously sales are related to the income of this part of the population. There is also an album by duet Pasajeros, and the return of Juan y Juan to the record scene.

Microfon topper Mario Kaminsky reports that the company is gaining a good share of the regional music market in the northeastern and the northwestern parts of the country. The leading group is Conjunto Ivoti, which has been appearing on the national charts since the release of its recent album; there are also several other names very well received by the customers.

miguel smirnoff

Canada

TORONTO — The Board of Directors of the Canadian Academy of Recording Arts and Sciences (CARAS) recently announced the election of Peter E. Stelmets as president of the Academy for the coming year. A

noted entertainment lawyer, Stelmets represents numerous independent film, television, and record production companies, as well as performing artists and creative talent. He takes over from Canadian Recording Industry Association President Brian Robertson, who stepped down as president of CARAS at the Academy's annual meeting. Robertson will continue his involvement with CARAS as a member of the Advisory Board. Serving with Stelmets as officers of CARAS for 1984 are: Les Weinstein, 1st vice president; Sam Sniderman, 2nd vice president; and Andrew Hermant, secretary-treasurer. . . . Following a successful tour of the U.S. with The Motels The Payola\$ returned to Canada for a few dates in the East before winding up a hectic schedule to head home to Vancouver for the holidays. Winners of four Juno Awards last year, including "Most Promising New Band" and "Song Of The Year," the band just released "I'll Find Another," their second single from this year's "Hammer On A Drum" LP. The first single was "Never Said I Loved You." "No Stranger To Danger," their previous album, reached platinum sales status in Canada. Former Bowle guitarist Mick Ronson produced those last two Payola\$ albums. . . . The Foundation To Assist Canadian Talent On Records (FACTOR), a joint venture by several facets of the Canadian recording, performing and communications industries to foster Canadian talent, recently released a list of artists who have received assistance from FACTOR. Some of the more successful beneficiaries include: Dan Hill; Martha & The Muffins; Helix; Beverly Glen Copeland; Murray McLauchlin; Figgy Duff; The Front; The Good Brothers; Lee Aaron; Pierre Gemaine; Morse Code; Michael Waite; The Killer Dwarfs; Billy Durr and Uncle Wiggly's Hot Shoes Blues Band. Most of these recordings are rock or adult contemporary, however FACTOR also provides funding for children's, jazz, classical and country material. . . . Headpins are finishing off a Canadian tour in support of their second album, "Line Of Fire," which has already gone platinum. "Just One More Time" the second single from the album has just been released in Canada and the U.S. and a video by that name should be out soon. Orphan opened the show on the eastern part of the tour, while Helix kicks things off out west. The tour is scheduled to wind up before Christmas. . . . Toronto welcomed a new FM rock station recently when CM FM began beaming its signal from the CM Tower, the world's tallest freestanding structure. The station had previously been sending its signal from Brampton, just outside of Toronto but it was difficult to pick up around the city. Transmitting from its new source will put CMFM in direct competition with established biggies CHUM-FM and

Q107. CMFM plans to stay with its 'new music' format rather than going head-to-head with the other two.

Jan plater

Japan

TOKYO — The Japanese Phonograph Record Association (JPRA) has submitted a brief to the government's cultural agency recommending certain requirements to be included in the forthcoming copyright law amendment. The JPRA guidelines outlined that permits to rental/record dealers should be given simultaneously by both neighboring and local copyright owners. Furthermore, the duration of the permit by both copyright entitles should be of equal length. The JPRA also criticized the unfairness of the current policy excluding international imports from local copyright laws claiming that foreign authors and composers should also be protected under the new copyright amendment.

Taurus' total sales incurred during the first six months of the year's third fiscal term (April 1 to September 30) reached 7.94 million yen (\$3.45 million) — an 18.5 percent increase from the previous six months and 49.5 percent more than the same period last year. In a breakdown of sales, records captured 72.4 percent of the total with prerecorded tapes reaching the 27.6 percent mark.

According to JPRA, a turnout of over 12 million records in October proved to be 3 percent more than September and 14 percent less than October of last year. The record association also reported October record sales revenues of 11.94 billion yen (\$51.9 million) as being 7 percent higher than the preceding month while decreasing by 14 percent in comparison to last October's results. The pre-recorded tape market also improved during October, selling 9.1 million units: 24 percent better than September yet down 11 percent from October of last year. Prerecorded tape revenues also rose in comparison to September's results, marking a 28 percent rise to 11.98 billion yen (\$52 million). However, like the record market, October's receipts were 10 percent less than a year ago.

kozo otsuka

United Kingdom

LONDON — CBS led the field for singles this quarter in the market survey for July-September, based on the Gallup chart. Virgin ran a close second in the singles race, largely due to Culture Club. Indie labels Dep International also feature in the leading companies singles section, because of UB40. Beggars Banquet has also been well placed, largely due to Freeez.

The CBS market lead for albums was impressive. They gained 17.4%, ahead of EMI with 11.3%, and WEA with 9.8% and RCA with 8.9%. In singles, CBS was ahead with 14.5%, followed by Virgin's 11.8%. WEA came third with 8.6% ahead of EMI with 7.8%, RCA with 7.4% and Polydor with

7.1%. CBS was top albums label and Virgin was top singles label. Warner Bros. Music gained its position as top corporate music publisher.

Top album of the quarter was "Fantastic," by Wham. The top single was "Karma Chameleon" by Culture Club. Michael Jackson was top album artist, while Culture Club was top singles artist. The top singles producer title was awarded to Steve Levine. Leading album producers were George Michael and Steve Brown.

Thorn EMI, Virgin Records and Ringo Starr are among the successful applicants for cable TV franchises. Thorn EMI is a partner in the consortia chosen to cable Coventry, Ewindon and Ulster. Virgin and Ringo and others are the company selected to cable Merseyside.

Eleven different companies were selected for franchises all subject to confirmation.

Phonogram's back catalogue series 'Priceless' launched this April as a budget price series, reached its 50th title with 'price 60,' 10cc's "How Dare You" this week.

While marketed under the Priceless banner, all albums have original artwork, where possible. Two of the most successful albums have been Van Morrison's "Into The Music" and Black Sabbath's "Technical Ecstasy."

chrissy lley

Larsen Is VP At CRI Europe

NEW YORK — Jorgen Larsen has been appointed senior vice president, European Operations, CBS Records International (CRI). He will replace the retiring Peter deRougemont, and will be responsible for CRI's European subsidiaries.

Larsen joined CBS in 1971. He has since held various positions including managing director, CBS Records Sweden; area vice president, CBS Records Europe; and most recently managing director, CBS/Schallplatten Germany.

RCA Latin Division Taps New V.P.

NEW YORK — Mario DeLaHiguera has been named division vice president of RCA Records Latin Music U.S. In a newly created position. DeLaHiguera, a 19-year veteran of the company, assumes the role previously held by Adolfo Pino, vice president, Latin America-Spain for RCA Records. Pino had been named acting director of the Latin music department upon its creation this past September.

DeLaHiguera, in addition to overseeing all activities of the new label as well as RCA's new licensing agreement with Ariola America, has been named acting head of Latin Music A&R.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 *Vamos A La Plays* — Donald (Microfon); Rigueira — CBS
- 2 *A Esa* — Pimpinela — CBS
- 3 *Flashdance* — Irene Cara — PolyGram
- 4 *Humanidad* — Malvado — Music Hall
- 5 *Viuda A Los 20 Anos* — Miguel Angel Robles — RCA
- 6 *Eterno Amor* — Jose Feliciano — Interdisc
- 7 *Y Como Es El* — Jose Luis Rodriguez — CBS
- 8 *Adicta A La Noche* — Lipps Inc. — PolyGram
- 9 *Manlatco* — Michael Sembello — PolyGram
- 10 *Por Amor* — Jose Luis Perales — Music Hall

TOP TEN LPs

- 1 *Hermanos* — Pimpinela — CBS
- 2 *Flashdance* — soundtrack — PolyGram
- 3 *Me Enamore* — Jose Feliciano — Interdisc
- 4 *Reflexiones* — Sergio Denis — PolyGram
- 5 *Un Hombre Comun* — Piero — CBS
- 6 *Baglletto* — Juan Carlos Baglletto — EMI
- 7 *Nuevamente* — Los Chicos de Fama — RCA
- 8 *Un Sol* — Luis Miguel — EMI
- 9 *Thriller* — Michael Jackson — CBS
- 10 *Entre El Agua Y El Fuego* — Jose Luis Perales — Music Hall — Prensario

Italy

TOP TEN 45s

- 1 *Flashdance... What A Feeling* — Irene Cara — PolyGram/Casablanca
- 2 *Paris Latino* — Bandoiero — Virgin
- 3 *Moonlight Shadow* — Mike Oldfield — Virgin
- 4 *Say, Say, Say* — Paul McCartney & Michael Jackson — EMI/Parlophone
- 5 *Karma Chameleon* — Culture Club — Virgin
- 6 *Lunatic* — Gazebo — Baby
- 7 *Devi Dirmi Di Si* — Mina — PDU
- 8 *Happy Children* — P. Lion — Disco Magic/American Disco
- 9 *Rocking Rolling* — Scialpi — RCA
- 10 *Manlac* — Michael Sembello — PolyGram/Casablanca

TOP TEN LPs

- 1 *Flashdance* — original soundtrack — PolyGram/Casablanca
- 2 *Tropico Del Nord* — Pooch — CGD
- 3 *Stayin' Alive* — original soundtrack — PolyGram/RSO
- 4 *E' Arrivato Un Bastimento* — Edoardo Bennato — Ricordi
- 5 *Crises* — Mike Oldfield — Virgin
- 6 *Genesis* — Genesis — PolyGram/Vertigo
- 7 *Jazz* — Loredana Berté — CBS
- 8 *Mina 25* — Mina — PDU
- 9 *Pipes Of Peace* — Paul McCartney — EMI/Parlophone
- 10 *La Donna Cannone* — Francesco De Gregori — RCA

Musica e Dischi

Japan

TOP TEN 45s

- 1 *Hitoriwa Diamond* — Selko Matsuda — CBS/Sony
- 2 *Royal Straight Flush* — Masahiko Kondo — RVC
- 3 *Glass No Ringo/Sweet Memories* — Selko Matsuda — CBS/Sony
- 4 *Love Is Over* — Fulful Ohyang — Polydor
- 5 *Sasameyuki!* — Hiroshi Itsuki — Tokuma Japan
- 6 *Adesugata Namidamuseme* — Kyoko Kozumi — Victor
- 7 *Anoko* — Miyuki Nakajima — Canyon
- 8 *Puzankooe Kaere* — Jiro Atsumi — CBS/Sony
- 9 *Loving* — Toshihiko Tawara — Canyon
- 10 *Good-Bye Selshun* — Goo Nagafuchi — Toshiba/EMI

TOP TEN LPs

- 1 *Selko Piazza* — Selko Matsuda — CBS/Sony
- 2 *Nemurenay! Juday!* — Chiharu Matsuyama — Canyon
- 3 *Yes, Yes, Yes* — Of Course — Toshiba/EMI
- 4 *Soul Vacation* — Rats & Star — Epic/Sony
- 5 *Flashdance* — soundtrack — Polydor
- 6 *American Pop* — Manhattan Transfer — Warner/Pioneer
- 7 *All Night Long* — Lionel Richie — Victor
- 8 *Innocent Man* — Billy Joel — CBS/Sony
- 9 *Joonetsu* — Takuro Yoshida — For Life
- 10 *Best Kept Secret* — Sheena Easton — Toshiba/EMI

Cash Box of Japan

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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 your classified ad it 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 Hollywood publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

COIN MACHINES

DYNAMO 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 — Winner Circles, Cocktail and 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 Montideo 1422 No Broad Street, Hillside, New Jersey 07205 Telephone 201-926-0700.

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

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FOR SALE metering system to conform with new Pennsylvania Supreme Court ruling. It is an internal meter system for coin out and separate readout box. \$175.00 each. Guerrini, 1211 W. 4th, Lewistown, Pa. Phone 717-248-9611.

RECORDS-MUSIC

FREE CATALOG: New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainview, New York 11803.

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SERVICES COIN MACHINE

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Duran Duran

(continued from page 5)

Lee, Capitol's vice president of marketing. Mazza explained a great deal of forethought went into launching the band. "It was an extensive, long-term artistic career development plan rather than just an album by album merchandising plan." Lee agreed, adding each release is approached differently by the company, bearing in mind the image of the artist and tailoring it appropriately. "Duran's unique appeal is the fact they are a very photogenic band as well as being able to play good music. We knew we had to make the product as visual as possible. The posters, the banners and the album art were all very carefully designed."

Tease Them

Lee said the company may have set an industry record shipping all the merchandising elements to the record stores prior to the album's release. The six-to-eight month merchandising/advertising campaign in support of the band will entail advertising on radio, press exposure ("maybe the cover of Rolling Stone,") and placement of new videos on MTV. With an as of yet undetermined followup single to be released in four to six weeks, the band is planning its first major tour of North America. "The group is arriving in America during late February," said Mazza, "and except for some small club dates in '82, they have never been here before. We decided to take them out of the U.S. and keep them away from the normal British band success syndrome — which suggests if you have a record out with a hit you bring the band over. We decided to keep them away from the public to the point where pandemonium would develop. You sort of tease rather than satisfy the appetite of the consuming audience... particularly among young female demographics."

Stadium Shows

"The desire to see this band live, in person, is far greater than the normal manner of extensive touring. When tickets go on sale to see Duran Duran now their first Los Angeles date may have to be at Dodger Stadium. Who knows what the demand might be? I would think they'll play at least two or three nights at the Forum."

From a merchandising standpoint, "Tiger's" release during the holiday season was a blessing in disguise. "It wasn't our plan," said Mazza, claiming the album was originally slated for August and then pushed back to September. "The music came when it was time... We pour no wine before it's time."

Consumer Response

(continued from page 5)

cent album he purchased was by Stevie Ray Vaughan. "Hey, the cat can play," he said. He does not subscribe to MTV.

Killing Time

Many of the customers wandering through the downtown outlet were students from nearby New York University who were just killing time and keeping dry. "I'm buying this for myself," said Joe, an undergraduate cradling an early Rush album. He buys about 10 albums a year, and never buys records as gifts. Similarly, a young couple named John and Diane who had selected albums by Bonnie Tyler, the Culture Club and ABC described themselves as "infrequent record buyers" who now purchase less records than they used to. "I suppose they're too expensive," John said.

L.A. Business

In Los Angeles, business at the West Los Angeles Tower was brisker. Todd, a 24-year-old resident of the area, was buying records for himself, although he said he tends to stay out of record stores during the holiday season. "I buy less during the Christmas season because a lot of the bands that I like are out with material similar to what they've had in the past and there aren't any fresh new bands." A fan of MTV, he described the cable as "a good medium," but added "I think it would be even better if it was extended to full-length videos like major motion pictures. I think it's a breakthrough as far as music is concerned but I'm looking forward to feature-length musicals from the bands." Todd was the only customer interviewed who was familiar with the "Gift of Music" campaign. "I've seen it," he said. "I assumed it's a campaign for Music Plus or just inspirational."

EMI Music Forms New Bus. Development Unit

LOS ANGELES — The EMI Music Worldwide Management Board has voted to form a Worldwide Business Development unit designed to "spearhead the diversification of substantial opportunity in new businesses where its (IME's) current physical, administrative and human resources can be exploited."

To carry out this function, Bhaskar Menon, chairman and chief executive of EMI Music Worldwide has appointed Edward Khoury to the post of vice president, business development, EMI Music Worldwide.

Network Satellite Conversion Bodes Well For Radio Shows

(continued from page 14)

for the Country Music Association Awards. "We are looking to move beyond that," announced Carr. "There's a lot on the board for rock concerts and all forms of music specials, in all types of music formats." Mutual provides its program affiliates with a satellite receiver, and expects its full complement of stations to be stereo capable by March of next year.

With upcoming election coverage at a premium, satellite distribution of news is making life easier for the networks and their affiliates. Program suppliers were unanimous in their praise for the flexibility provided by a flick of a switch. Affiliates will be able to continue with short form news features while accessing bulletins or special events, without one interrupting the other. Bill Wieniewski, Mutual's vice president of communications services sees a distinct advantage for stations concerned with a loss of localization. "A network can cater to the regionalized, specialized needs of radio stations without inconveniencing a majority of stations receiving general programming," he said. "Networks now have the ability, with the channels available, to carry sports without breaking

into news; we can carry short reports from a convention floor, for example, as well as provide continuous coverage."

The current drawbacks to complete satellite conversion is the hesitancy of stations to fully incorporate the equipment as well as those broadcast outlets that are postponing installation for business reasons. The networks are continuing with disc and tape distribution and will provide that service beyond the expected 100 percent satellite forecast. What the webs are outlining for the next few months is a reeducation process to the new method of program delivery.

"The satellite ought to be seen as an integral piece of equipment," offered Andy Denmark, manager of program administration for the Source. "So often the receiver is seen as 'something for the engineer,' when it should be as accessible for national programs as a turntable is for records and a cart machine is for commercials. If there's a channel problem or something needs to be re-fed, a jock can just flip the thumbwheel." RKO's Landis termed the edification process a network's "next challenge," and envisions the satellite system having a life of its own.

FEATURE PICKS

ALBUMS

(continued from page 7)

drives the point through on such sing-along epics as "Rock School" (with a video receiving airplay on MTV), the angry "She Stole My Heart," and the catchy "You." Lita Ford, former Runaways guitarist and current solo artist, lends her yelping vocals to "Madness" . . . and the title of the song speaks for itself.

STORYBOOK HEROES — Highway Chile — Mirus MRG 60003 — Producer: Al Vandergarde — List: 6.98

Holland's Highway Chile's incorporation of classical hard rock styles and new wave metal ethics results in innovative music making sure to attract the genre's new spike and leather crowd as well as the older purists. The anthemic "Headbangers" is the LP's standout track, but other recommended cuts include the high-speed "Highway Chile" and the catchy "Going Blind." Influenced by such group's as Deep Purple and Iron Maiden, "Storybook Heroes" will certainly appeal to AOR stations playing hard rock rhythms.

SINGLES

(continued from page 7)

each release, and on the current offering Sylvers has fashioned a sound from the Prince stylebook with a strong percussion underpinning. King gives her all here, and makes a case for what the title calls for. Expect immediate reaction on this track.

JAMES INGRAM (QWest/Warner Bros. 7-29394)

Yah Mo B There (4:02) (Elsman Music Co., Inc./Hen-AI Pub./Kings Road Music — BMI/Beneviene Music — ASCAP/Rodsongs — PRS/YellowBrick Road Music — ASCAP) (J. Ingram/M. McDonald/R. Temperton/Q. Jones) (Producer: Q. Jones)

This collaborative effort from Ingram's debut LP, "It's Your Night" is a warm-sounding tale of friendship and faith, with most of the vocals actually handled by Michael McDonald. The tune jumped onto radio as an album track, and already enters the black contemporary charts this week at #51. The ballad-like feel is given a slow dance groove by the unmistakable hand of Rod Temperton.

CASH BOX

December 17, 1983

AROUND THE ROUTE

by Camille Compasio

A big event took place in Chicago, at 10:30 a.m., on Monday, December 5 — in the Bears locker room at Soldier Field. Why this particular location? The answer is simple enough. When you have a unique, new videodisc game called "NFL," as Bally does, you want to give it a dramatic send-off! And what better place for such an event than the locker room of the Chicago Bears football team, since the game is fully backed by the NFL and various of these officials were on hand at the Bally press conference, along with invited journalists representing all levels of the mass media. "NFL" presents a genuinely exciting advance in both technology and player appeal, putting the player right in the middle of the action and calling for split second decisions, just as in the actual sport. "It's the ultimate in Monday night quarterbacking," said **Robert E. Mullane**, Bally's chairman and chief executive officer. This is the next scheduled "hit" game from Bally — so, watch for it!

Gus Tartol of Singer One Stop For Ops has scheduled the grand opening of the firm's first branch outlet for December 15, at the new digs which are located at 2740 Hague S.W. in Wyoming, Michigan. Invited guests include mem-

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AMOA Issues Bi-annual 'Cost Of Doing Business Survey'

LOS ANGELES — The Amusement and Music Operators Association (AMOA) has released the results of its bi-annual Cost of Doing Business Survey. A total of 641 AMOA operators were chosen for the survey. The information was contributed anonymously.

Years In Business

According to the AMOA survey, the average operator in 1983 celebrated his 18th year in the business. Fully 41 percent of those responding to the questionnaire said they have been doing business for over 40 years. The longest established AMOA operator has had his doors open for 57 years. Over all, the average company surveyed had been in business for less time than the average reported in the AMOA's 1981 poll. The association attributed this to the fact that many new companies have entered the industry since 1981.

Types Of Machines

Not a single operator surveyed said he operated just jukeboxes in 1983. Some 21 percent, however, said they operated *only* games during the past year. Approximately 38 percent of those returning questionnaires said they derive their income from all types of coin-operated machines including games, jukeboxes, cigarette and other types of machines. The most dramatic change since 1981 was the amount of people who said their only source of income was from games. This recognizes the strong impact that video and new types of technology have had on the industry over the past two years.

As of December 31, 1982, the average AMOA member operated 65 jukeboxes, 253 videogames, 101 other types of games, 110 vending machines, and 6 "other" types of machines for a total of 535 pieces of coin-operated equipment. This compares with 79 jukeboxes, 177 video games, 98 other types of games, 114 vending machines, and 6 "other" types of machines for a total of 474 pieces for the year ended December 31, 1981. Most operators, therefore, increased the amount of machines they operate by slightly more than 10 percent in 1982.

Furthermore, the survey predicted that by December 31, 1984, the average operator will own some 600 machines, 350 of which will be video games.

Location Make-Up

The largest share of coin-operated machines, 39.9 percent, was operated in bars and taverns according to the survey. Restaurants and fast food outlets provided the space for 18.4 percent of all machines; bowling alleys, 2.6 percent, free standing arcades, 14.6 percent; department and grocery stores, 13.5 percent; movie theatres, 0.9 percent; and all "other" locations, 10.1 percent. The biggest shift in the location of equipment between 1981 and '83 was from bars and taverns, which lost about 10 percent of their market share, to arcades which gained about 8 percent. Grocery stores and bowling alleys also posted big gains among operators.

Locations Per Operator

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COIN MACHINE

INDUSTRY NEWS

Second Annual PAO Show Set For April 6-8, 1984

CHICAGO — The second annual Pacific Amusement Operators Show will be held April 6-8, 1984 at the Disneyland Hotel in Anaheim, California. It is once again being scheduled to coincide with the annual NAMA Western Convention, which will be taking place during the same period at the Anaheim Convention Center.

Last year's PAO attracted trade people

from 22 states and four countries, as reported by Terence Cunningham, who is director of the convention. "The goal of the show was to fulfill the needs of the operator, distributor and manufacturer," he said, "and that goal was achieved. For the 1984 show, this is again our goal." Cunningham pointed out that the dates of the show are geared to the spring buying season.

"The '84 PAO is at the same time as the National Automatic Merchandising Association (NAM) Western vending show, also in Anaheim," he added.

Further information may be obtained by contacting Terence Cunningham, Westco Amusement, 2727 Midtown Ct., Suite One, Palo Alto, California 94303 or phoning 415-325-6691.



HYPER HANDSHAKE — Under a licensing agreement reached between Konami Industry Co., Ltd. and Atari, Inc., Atari will have exclusive worldwide home and personal computer cartridge rights (excluding Japan) for Konami's new coin-op game, "Hyper Olympics." Pictured above after consummating the deal are Atari senior vice president Charles Paul (l) and Konami president Kagemasa Kozuki (r).

Around The Route

(continued from page 29)

bers of the record industry, along with operators and, perhaps, some celebrities who will join in the festivities. Should be a gala event. When Gus called us from the new branch he also made mention of a single that he's very high on, namely, "After All" by Ed Bruce on MCA. It holds a good position on the **Cash Box** Country Chart but is not limited in appeal, according to Gus, and has all the makings of becoming a "standard."

Marcia Young, who was formerly sales administrator at Taito America, recently joined Bally Midwest, as sales and marketing executive. In this capacity, she helped coordinate the big Bally Midwest showing, December 19, of the new "NFL" video disc game.

Since this reporter will be on vacation next week, may I take this opportunity to extend Season's Greetings to all of you from all of us at **Cash Box**!

AMOA Survey

(continued from page 29)

The typical operator utilized 85 different locations, according to the survey. Almost one-third of those surveyed had 50 or fewer locations, and 4.5 percent had over 500. The AMOA member with the most locations had 1,080 points-of-purchase. The smallest number of locations reported was one (one arcade, for example, was counted as one location).

Using a "least squares" statistical analysis, the AMOA expects "the average number of locations to be virtually unchanged for the next two years."

CASH BOX

The Weekly Trade Journal.

Quality equipment that's dependable and state-of-the-art technology that's gone as far as it can go to create a total game environment. A reputation for innovation and track record of profitable hits that can't be beat. Cabinets that are styled to attract lots of play . . . and that are built to take it. Game adjustment systems and detailed bookkeeping information backed by complete diagnostic tests so our games stay top-running in all locations. A variety of themes that range from comical to surrealistic to futuristic to spoofs on reality. And a variety of games that span the entire spectrum of amusement experiences, from video to pin to novelty to shuffle alley . . . all the way to laser disc.



"We've got it all!"



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INDUSTRY NEWS

Digital Controls Forsees Bright Future For Countertop Games

LOS ANGELES — While some manufacturers of video games feel they are being strangled by the competition these days or can no longer compete in the marketplace (i.e., Sega's recent sale to Bally and Williams' recent talks with Bally), Atlanta-based Digital Controls is enjoying its most prosperous year ever.

Since the introduction of its "Little Casino" in 1981, Digital has carved itself a niche in the area of countertop video games and firmly established itself as a leader in both the manufacturing and development of these types of games.

The company has recently released a more advanced version of the "Little Casino" ap-

propriately called the "Little Casino II" which features enhanced graphics and a speech module called "Desiree."

Following suit with recent technological advancements, Digital has also recently introduced an interchangeable countertop game system called "Counterade." "Counterade"

(continued on page 37)

C.A. Robinson Dist. Holds Open House

by Marc Sternberg

LOS ANGELES — C.A. Robinson, one of the nation's largest distributors of coin-op video games held its annual open-house for the industry on Friday, December 2.

The event, attended by approximately 1,800 people, drew operators from throughout Southern California, said C.A. Robinson's vice president, Ira Bettelman. Bettelman called the healthy turnout "encouraging" and found it "reassuring that operators turn out to the event in such large numbers to survey the new games being offered this year."

Operators unable to attend the 1983 AMOA convention in New Orleans got a chance to see several new laser games displayed on the floor of C.A. Robinson's Los Angeles showroom, including Bally's "Astron Belt," Mylstar's "M A C.H. 3," Stern's "Cliff Hanger," and Simutrek's "Cube Quest." Atari showed "Major Havoc," a new space/maze game available in a sleek "high tech" style cabinet, and "TX-1" a new driving game similar to "Pole Position" but utilizing three screens. ("TX-1" is not in production yet). Personnel from Taito demonstrated "Ice Cold Beer," a new non-video coin-operated amusement game. Exidy displayed the gun piece "Crossbow" to the numerous operators who attended. Bally/Midway took the opportunity to introduce "Tapper" a new conventional video game not featured at the AMOA Expo last October.

Executives from many major video game manufacturers were on hand at the event to answer questions and chat with operators.



Williams 
ELECTRONICS, INC.

New Equipment

Laser Rider

Williams Electronics has announced its debut into the laserdisc market with "Star Rider," utilizing its patented "Discan System."

"Star Rider" which is available in both upright and motorcycle sit-on models, combines the latest in laserdisc technology with the arcade game appeal of a fast paced motorcycle race. The cabinets come equipped with fully operational handlebars, realistic motorcycle type controls and a rearview mirror that adds an innovative new dimension to the game.

The "Discan System" provides and synchronizes computer-generated background images, with high resolution foreground images to best take advantage of the improved playability and visuals that a laserdisc system can offer.

Williams' vice president of engineering and marketing, Ron Crouse, said that "Star Rider" "takes laser technology to its state-of-the-art limit."



Star Rider

...and it all adds up to Williams®

IN REVIEW

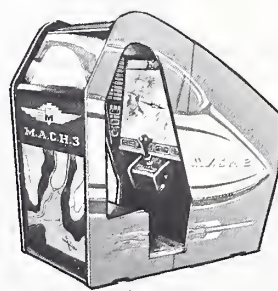
Presented is a photographic lineup of some of the amusement machines introduced by the various manufacturers and dated according to their exposure in Cash Box.



WILLIAMS 'FIREPOWER II.' A new edition of the hit Williams pin, with a lot of challenging play features added, including a new twist to the multi-ball for more heated action. (8/28/83)



COMPUTER KINETICS 'SUPER DRAW 5 GT.' A counter top poker game offering five-card draw for one or two players, with voice track and sound accompaniment for added realism. (9/3/83)



MYSTAR 'M.A.C.H. 3.' Mylstar's debut laser game, an in-house creation, focuses on an air combat theme in scenic surroundings, for an outstanding utilization of the new technology. (9/24/83)



STAR GAZE 'VIDEO JUKEBOX.' One of the growing new generation of jukeboxes which offer the visual performance as well as the sound of a record. Up to 48 selections on this model. (9/24/83)



BALLY MIDWAY 'GOLDBALL.' The elusive gold ball, appearing at random on the playfield, is among the key challenges of this fast moving, high action, pinball game. Lots of scoring features. (10/1/82)



DATA EAST 'BEGA'S BATTLE.' Factory's first laser game offers total player control and involves super hero 'Bega' battling against evil to save the earth and mankind. (9/24/83)



WILLIAMS 'BLASTER.' An adventurous space flight is the theme here, and the player faces various space creatures and configurations in a breathtaking environment with terrific stereo sound effects. (10/29/83)



BALLY MIDWAY 'DISCS OF TRON.' A sequel to 'Tron' in the firm's innovative environmental cabinet, which gives players full 'feel' of the elements of play, particularly the challenging confrontations. (9/17/83)



STERN 'CLIFF HANGER.' Stern's first laser focuses on the hero 'Cliff' in his attempts to rescue the fair maiden 'Clarissa' from her captor, amidst some unexpected twists. (11/5/83)



NINTENDO 'DONKEY KONG 3.' The newest member of this popular video family presents a new character, Stanley, defending his position against the antics of the familiar 'Kong' monkey and others. (11/12/83)



WILLIAMS 'TRIPLE STRIKE.' Factory's latest shuffle alley offers the traditional Regulation, Flash, Strike-90 and Big Strike, plus a new way to strike and gain points. (11/12/83)



EXIDY 'TIDAL WAVE.' A ball roll-up game where the player must hit a moving surfer target to score. Model's solid state audio system provides realistic ship and sea sounds. (11/19/83)

INDUSTRY NEWS

JANUARY: Japan upholds copyright protection for video game manufacturers . . . Gottlieb delivers "Q*bert" . . . "Monster Bash" is released by Sega . . . Sandier Vending in Minneapolis celebrates 37th anniversary . . . Atari ships "Liberator" . . . C. A. Robinson hosts 9th annual amusement games show in L.A. . . . Noah Anglin forms Simutrek, Inc. in Hayward, CA . . . Taito taps two new distributors, Bally Midwest (Chicago) and Brady Dist. (NC) . . . Atari releases "Quantum" . . . Sega intro's "Pengo" cocktail model . . . Fred McCord joins Pizza Time Theatre . . . "Domino" is released by Bally Midway . . . Video game infringer is sentenced in Florida . . . Industry mourns the death of noted operator and past AMOA president Wayne Hesch . . . 39th annual ATE is held in London . . . World Wide opens two branches in Michigan . . . Tom Campbell joins Cinematronics as director of marketing . . . Video Music Int'l. intro's "Startime" video jukebox . . . Steve Blattspieler joins Bally . . . Sega announces scheduled production of "Astron Belt," trade's first laserdisc game.

FEBRUARY: Jerry Gordon joins Rowe Int'l. organization . . . Jerry Marcus joins Atari coin-op division . . . Bob LeBlanc joins Rowe Dist. branch in Dedham . . . Bill Cravens joins Universal USA . . . Stern intro's "Lost Tomb" conversion game . . . Terry Sullivan is named manufacturing veepee at Bally Midway . . . Williams releases "Defender" and "Warlok" pins . . . "Star Trek" is released by Sega . . . "Bump N' Jump" is released by Bally Midway . . . Nintendo releases "Popeye" . . . Trades report several incidents of crackdowns of infringers . . . Atari holds successful "Customer Day" event . . . Tennessee ops face proposed video tax bill . . . World Wide opens Missouri branch . . . Paul Jacobs departs Thomas Automatics . . . Jim Newlander joins Atari . . . "Xevious" is released by Atari.

MARCH: Pennsylvania ops face proposed "arcade games" tax . . . Threatened games taxes, in various areas of the country, become a major problem for ops in 1983 . . . "Bagman" is released by Stern . . . Slight upsurge in phono sales is reported . . . Ben Rochetti departs Stern, joins Wico Corp . . . Computer Kinetics enjoys partial victory as Chicago Court rules in favor of one of its games, "Monte Carlo Blackjack" . . . AOE holds successful 4th annual convention in Chicago . . . Jack Mittell steps down as president of Taito America. Paul Moriarity is named to succeed him . . . John Murnane is named veepee-operations at Bally Midwest . . . Op survey report reveals record losses in video game collections in 1982 . . . No. Carolina ops face possible increase in licenses and game taxes . . . John Dee named veepee-vending sales at Bally Dist . . . Circle Int'l. hosts "Conversion '83" in San Diego . . . President Reagan praises video games during Florida address . . . Ottumwa, Iowa is declared "video game capitol of the world" by official proclamation.

APRIL: Duane Blough resigns as president of Sega . . . Atari forms new Technical Services Dept. . . . AGMA holds "Arcade" fundraiser in Washington and draws much positive publicity . . . Chicago ops issue protest against "poker" video games . . . Bally announces

(continued on page 41)

1983 Coin-Op: The Year In Review

(A synopsis of coin machine happenings as reported in **Cash Box** over the past 12-month period).

*You Are Cordially Invited
To The First
Amusement Game Charitable Foundation
Awards Dinner*

*1984 Honoree is The Late
Industry Pioneer, Harry Williams*

February 16, 1984

*Entertainment By
The Glenn Miller Orchestra*

*All proceeds will be donated to charities
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Reservation Required

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73

Good reasons
to attend
the first
Amusement
Showcase
International

THE EXHIBITORS

As of November 15, 73 of the coin-operated amusement industry's leading suppliers were committed to exhibiting at the Amusement Showcase International, with more signing up every day. These innovative manufacturers will unveil their 1984 spring lines at the Showcase, introducing you to the new developments which will spell future profits for you.

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



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Crossbow™ by Exidy is an adventure shooting game. The player, armed with a crossbow, is escorting a party of characters (men, women, and dwarves) through various dangerous episodes. The object of the game is to protect these characters from dangers lurking within each level and to remove obstacles impeding their progress. This is all accomplished by shooting a myriad of colorful targets.

CROSSBOW'S HIGH RESOLUTION GRAPHICS SYSTEM DISPLAYS ALMOST 80,000 PIXELS WITH A COLOR PALETTE OF 32,000 COLORS.

Crossbow's revolutionary audio subsystem includes over 100 separate and unique sound effects. Every target has at least one sound associated only with it. If all of Crossbow's unique sounds were "PLAYED" end-to-end it would take over 90 seconds to complete.

These sounds include a veritable menagerie of animals (monkeys, toucans, rabbits, elephants, bats, etc.), sound effects (rocks, coconuts, drawbridge, icicles, etc.), background effects (bongos, volcano rumble, river sounds), speech, and much more.



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THERE ARE EIGHT LEVELS OR SCENES — THE PARTY BEGINS WITH THREE MEMBERS.



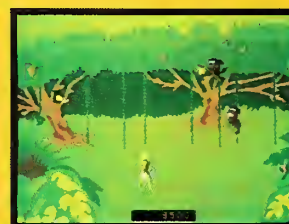
(1) DESERT (TARGETS INCLUDE DEADLY SCORPIONS, VULTURES, SNAKES, RABBITS, AND SPIDERS.)



(2) VILLAGE (GHOSTS, EVIL MAGICIAN AND HIS FIREBALLS, NASTY TOWN PEOPLE, SWAMP RATS)



(3) CAVE (BATS, FALLING ICICLES, ABOMINABLE SNOWMAN)



(4) JUNGLE (MAN-EATING PLANTS, GORILLAS, COCONUTS, TOUCANS, ETC.)



(5) VOLCANO (SPEWN ROCKS, MOLTEN LAVA, ETC.)



(6) BRIDGE (ROLLING ROCKS, PTERODACTYL, FISH, FROGS, OWLS)



(7) CASTLE EXTERIOR (GUARD ARCHERS, ARROWS, ALLIGATORS)



(8) CASTLE INTERIOR (FINAL ADVENTURE GOAL)

CROSSBOW

Each scene is begun by the player choosing the colored path he wishes his party to follow. If the party survives, the player chooses where to go next by trial and error. The player must learn which colored path leads to each scene's unique element of danger. The adventure ends when all party members are killed.

Points are awarded for each target shot and is based on its difficulty level to be hit, bonus points are given at the end of each level for each surviving party member.

Surviving certain very difficult levels also awards the player with bonus members, increasing the size of his party.

Valuable treasures can be found in some scenes.

OPERATOR OPTIONS INCLUDED COIN/CREDIT OPTIONS AND THE INITIAL PARTY SIZE.

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Centuri Posts Operating Results

CHICAGO — Centuri, Inc. of Hialeah, Florida reported operating results for the third quarter and nine months ended September 30, 1983. Revenues were \$32,174,588, with a net loss of \$571,700 or \$.05 per share. This compares with revenues of \$14,518,208 and a net loss of \$1,217,559, or \$.12 per share, for the third quarter of 1982.

Revenues for the first nine months were \$105,164,793 with a net profit of \$564,422 or \$.06 per share. This compares with revenues of \$23,002,916 and a net loss of \$1,742,851, or \$.17 per share, for the comparable period of 1982.

"Due to extremely difficult market conditions, we elected to sell some of our products at a discount, adversely affecting our earnings," said Centuri board chairman Milton Koffman.

Subsidiary Update

Mr. Koffman added that efforts were under way to increase both market share and profitability for the firm's wholly-owned subsidiary, Outdoor Sports Headquarters, Inc., which is the largest hunting and fishing equipment distributor in the nation. "Four immediate steps that should impact future operations are: an expansion of our mass merchant market sales to the Atlanta region, the creation of a tele-marketing program, the direct importation of products and the increased efficiency we hope to gain with the occupancy of our new 180,000 sq. ft. facility this month," he said.

Mr. Koffman reported that the recently released coin-operated amusement game, "Track & Field," was extremely well received at the recently held AMOA Exposition in New Orleans. He said, to date, the company has orders in excess of \$10 million for the game, and will commence delivery in the fourth quarter through the company's distribution network.

The company also announced that it has reached a settlement with respect to the performance of a manufacturing agreement. Under the terms of the agreement, Centuri has received a promissory note in the amount of \$5,250,000.

"Given these factors, we are encouraged about our prospects for the fourth quarter," Koffman added.

RCA Pacts With Bally To Make Disc Games

NEW YORK — RCA will manufacture and supply both its new random access video disc player and the discs to be used in a new Bally arcade game, to be introduced later this month. An initial agreement made by RCA and Bally Midway Manufacturing Co. calls for Bally's use of several thousand of the players in the arcade game market, which marks the first use of the RCA player in that market.

Dr. Jay J. Brandinger, division vice president, RCA Disc Operations, said that the Bally agreement "marks a significant expansion of the capabilities of the company's 'CED' videodisc system." The new random access player enables a variety of interactive applications for the user beyond arcade games, including the banding of discs to allow user access to any desired segment of the disc. RCA will release all future stereo music discs in the banded format.

The forthcoming Bally videodisc game is entitled "NFL Football" and will be the first game to use National Football League films in live-action game play. According to Bally Midway president David Marofske, who announced the RCA agreement jointly with Brandinger, the arcade game business has already shown potential for sales growth from the introduction of advanced games using videodisc technology. Said Marofske, "The public has shown it is willing to pay higher prices for games that are more challenging and visually exciting."

The new Bally videodisc game will also be the first arcade game capable of accepting \$1 and \$5 currency.



Frank Bundra

Frank Bundra Made V.P. At Interlogic

CHICAGO — Frank P. Bundra has been promoted to the position of vice president of Interlogic, Inc. He joined the firm in 1980, with 10 years experience in retail and wholesale sales, and shortly thereafter was named sales manager.

"Frank is well known and respected throughout the industry," said company president Ben Har-el, in announcing the appointment. A huge portion of Interlogic's success as a distributor and more recently with the making and marketing of the 'Roc 'N Rope' conversion kit, is attributed to Frank's creativity, sense of good judgement and determination, qualities that are absolutely essential in our industry."

In his new position Bundra is channeling a great deal of energy into the marketing of "Mega Zone," the new Konami conversion kit which is licensed to Interlogic. "We've put a lot of time and effort into every detail of this new kit," he said. "We're very proud to work with Konami and I'm betting on "Mega Zone" to continue to generate high profits for distributors and operators as it has during its test period."



Thomas S. Nieman

Nieman Named Dir. At Bally Mfg. Corp.

CHICAGO — Thomas S. Nieman has been appointed to the new corporate position of director of marketing development at Bally Manufacturing Corporation. He comes to Bally corporate from its Midway subsidiary where he was director of marketing.

In his new position Nieman will focus on opportunities for Bally's product business. A high priority in this position will be the consolidation of the Bally/Paramount joint ventures rising out of Bally's recent Sega acquisition from Paramount/Gulf+Western.

Nieman is a graduate of the University of Michigan where he received a B.A. degree.

Bally — Midway

(continued from page 33)

here, and the kits, especially "Jr. Pac Man," will allow operators to enhance these games that have been on location for as long as three years." While kits have a place in the market, Marofske pointed out that too much concentration on them could have a "deteriorating effect." "I still believe," Jarocki added, "that to merchandise a new product you have to have a new cabinet, new graphics and all of the necessary ingredients that will excite and interest the players."

Henry "Hank" Ross, Midway's co-founder, maintains an active role in the company's operation — but a low profile when it comes to being interviewed. A modest man, he is well known and highly respected in the industry for his expertise in engineering and design, and is part of the four-member panel at the firm who make the decisions with regard to product. Recalling the discovery of Pac-Man, "the most successful 'name' in the history of the coin machine business," Hank told about how he and Stan Jarocki first saw the game in Japan, where it was called "Puck-Man." The first part of the name, because it "rhymed with a nasty word" just wouldn't do, said Hank, so we submitted 10 names to Japan and they telexed back their disapproval of all 10 and their suggestion of "Pac," thus Pac-Man the name was born when Midway licensed the game — the rest is history!

The most recent expansion of the Bally Midway facilities focused on the engineering department, in line with company plans for greater emphasis on in-house capability. Their recent "Discs of Tron" and upcoming "Spy Hunter" (shown at AMOA Expo) are prime examples of this new thrust. John Pasierb, vice president of engineering, was instrumental in developing the factory's new system employed in the internally developed products and is constantly working on new ideas and concepts, to "stay ahead of everyone else." Inasmuch as two of Midway's most successful games, "Space Invaders" and "Pac-Man" were licensed pieces, the company will continue to license games, Jarocki advised, "but our greater effort will focus on internally developed products." The message from Jarocki came across loud and clear, "you haven't seen anything yet." The factory's first laserdisc "Astron Belt" is on the market and a follow-up in this category is part of their future plans, along with a "variety" of exciting new products that are on the planning board. "We are not satisfied with what we did yesterday," said Stan, "there's no room for complacency at Bally Midway!" The firm has 25 good years behind it — wait and see what's in store as they go into their 26th!

Bally Midway is a giant company and yet the entire working atmosphere is that of a 'family' organization. There's a great management/employee rapport which is nourished by the various company activities, such as the annual picnic, golf outing, etc., held during the course of the year.

CALENDAR

1983

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

1984

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

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

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

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

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

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

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

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

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

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Atari Centipede 1095
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CASH BOX

The Weekly Trade Journal.

CASH BOX FOCUS

Midway Milestones

Midway Manufacturing was founded by Marcine (Iggy) Wolverton and Henry Ross in October of 1958 and officially opened for business in November of that year, in a 4,700 sq. ft. facility located at 10136 Pacific Avenue in Franklin Park, Illinois. Within a few years the firm more than doubled its space.

In selecting a name for the company, Wolverton and Ross wanted something simple and easy to spell. Each submitted 20 suggestions and, using the process of elimination, ultimately focused on three; however, during the decision making Wolverton came up with the name Midway, which seemed to fit the bill so, following the proper legal procedures, the name was duly registered.

Midway's first big 'hit' came in 1960. It was a gun game called "Shooting Gallery," where the player shoots steel balls at targets.

"Rifle Range," the firm's first rifle game, was produced in 1963. Seventeen more were manufactured and marketed by Midway over the ensuing 13 year period.

Midway moved to Schiller Park, Illinois in 1966, occupying a 25,955 sq. ft. newly built facility at 3750 North River Road (which was later expanded to 35,135 sq. ft.). This was the plant that gave birth to "Premier Shuffle Alley," the first of four additional models to come over the next few years.

In March of 1969, Midway was acquired by Bally Manufacturing Corporation. That year also marked Midway's first historic production run of 3,500 units on the factory's first periscope game "Sea Raider!" In 1972, this record was shattered by the company's first wall type game, "Bullseye," which had a production run of 4,855 units.

In the year 1973, Midway introduced its first video game, "Winner" and came up with a new production record of 7,022 units. This record was to be shattered by the "Sea Wolf" video periscope game ('76) which established a new record of 9,900 units.

Expansion was indeed a key word during the decade of the seventies, in terms of space, personnel and product development. Midway moved into a 104,000 sq. ft. facility at 10750 W. Grand Ave. (Franklin Park, IL) in January of 1975 and by July of 1977 expanded further into an additional 144,000 sq. ft. facility at 10601 Belmont Ave. in the suburb, which comprises the huge complex currently occupied by the factory. The number of employees jumped from 580 in 1977 to 900 in 1978. Everything was moving along beautifully until March of 1976 when a devastating tornado struck the Grand Ave. facility causing considerable damage to the building, many injuries and one death. There was a period of recovery, of course, but not long thereafter came Midway's "Golden Age" which signaled the start of the video games explosion. The year was 1978, the game was "Space Invaders" (licensed from Taito), the production run on this piece (unsurpassed at the time) was 59,000!

With the advent of the '80s, the momentum continues — more expansion, bigger production runs, more hits, additional personnel, executive changes and a successful alliance with Namco, which began with the licensing of "Galaxian," followed by the historic "Pac-Man" — and family. David Marofsky became president in 1980, succeeding Marcine Wolverton who remained with the company as a consultant until January of 1983. Hank Ross is still part of the executive team and a major force in product development and design as well as other aspects of company functions.

Countertop Games

(continued from page 31)

comes equipped with a countertop version of the game "Fax," which Digital recently licensed for countertop use from Exidy, or a three-game "Pro Sports" package consisting of "Pro Bowling," "Pro Tennis" and "Pro Golf," all licensed from Data East.

The company plans to periodically release

new games or "Game Brains" compatible with the "Countercade" system. Additionally, every "Countercade" cabinet is equipped with a laserdisc interface board which may be used to convert any of the above games to one of the many laserdisc games Digital has under development for release early next year.

Pure Amusement

According to Digital's president, Mike Macke, "Countercade" attracts people who

would not ordinarily play video games. He believes "Countercade" will change the way the industry views countertop games. "Digital Controls was the first to develop a countertop card game for pure amusement only. In spite of this, the stigma hung on that countertop games didn't have a legitimate place in the operators' product mix. But now an operator can buy a countertop cabinet with games of all kinds that he can change in just 20 minutes."



*On behalf of the staff and management of
Konami Industries Company, Ltd. and Centuri, Inc.
we wish you a very happy holiday season
and a healthy and prosperous new year.*

centuri™

Bally To Acquire Midway

Reprinted From **Cash Box**
(August 2, 1969)

CHICAGO — Grapevine rumors regarding Bally and Midway came to a head last Monday (July 21), when Bill O'Donnell, president of Bally Manufacturing Corporation, announced an agreement to acquire Midway Manufacturing Company for an undisclosed amount of stock.

Founded in 1958, Midway quickly gained a top reputation, not only in the coin machine industry with a wide range of amusement equipment, but also among famous industrial concerns, which use Midway printed circuits, switching devices and other electrical-electronics components. Sales approximate \$4 millions annually.

During the past few years, Midway has been diversifying its product line to include these etched printed circuits and switching devices. The company has built a reputation for product reliability in this area and currently supplies these components to such companies as Control Data Corporation, Honeywell, Zenith Radio, Victor Comptometer and Coleman Instrument.

Located in Schiller Park (suburb of Chicago), Midway operates a 28,000 sq. ft. plant, built in 1966 and situated on a 78,000 sq. ft. site. Plans are well advanced to add to the present production facility.

Discussing the proposed acquisition, O'Donnell emphasized that Midway founders, Henry "Hank" Ross and Marcine "Iggy" Wolverton will continue to manage Midway, as a division of Bally. "The diversified line of popular Midway equipment," he added, "will complement the current Bally line and greatly strengthen the position of distributors. This move is another major step in Bally's plans to expand its operations through the acquisition



Bill O'Donnell (left), president of Bally Manufacturing, Marcine "Iggy" Wolverton (seated), president, and Hank Ross, Secretary-Treasurer of Midway Manufacturing Company, concluded agreement for Bally's acquisition of Midway for an undisclosed amount of stock.

of well-managed profitable companies in related product areas. This is in addition to continuing emphasis on our internal growth," he added.

For its fiscal year 1968, Bally reported total sales of \$19,908,000 or \$1.06 per share compared with sales of \$17,062,000 and per share earnings of \$0.90 for the year before.

The agreement to purchase Midway is the second acquisition announced by Bally in three days. On July 18, Bally agreed to acquire Lenc-Smith Company of Cicero, Ill., one of the largest manufacturers of cabinets for coin-operated gaming equipment in Illinois. Lenc-Smith's annual sales total approximately \$3 million.



THE HOUSE THAT "PAC" BUILT — Pictured above is Bally/Midway's recently completed assembly and administrative facilities in suburban Chicago.



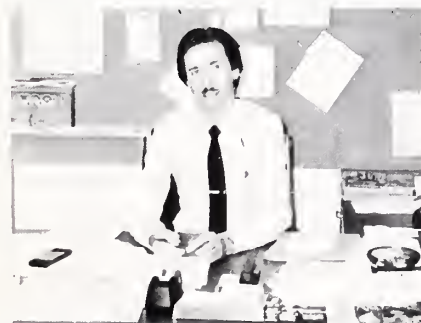
BUILT FOR SPEED — Pictured above is the massive assembly area inside Bally/Midway's Belmont Avenue plant. Both pinball and video games are built here.



READY FOR LIFTOFF — Units of Bally/Midway's sitdown version of the arcade game Discs of Tron are pictured above awaiting completion at the company's Franklin Park, Ill. manufacturing plant.



AT THE DRAWING BOARD — Seated at her drafting board is Silvija Virtrungs, mechanical designer.



DEVELOPMENT CHIEF — Pictured above is Larry Stalmak, manager of new product development, whose department contributes immensely to the successful introduction of new games.

Bally Midway: The Next 25 Years

by Camille Compasio

CHICAGO — **Cash Box** recently visited the Bally Midway complex in Franklin Park, Illinois, which in itself stands as a testimonial to the company's progress and growth over the past two and a half decades. The separate buildings, which make up the complex, house the various departments, including administrative and executive offices, engineering, marketing, research and development, service, production and assembly facilities — and all of the provisions for full in-house capability.

With a number of hits on its roster, particularly in the video arena, the company's future plans, commencing in 1984, will include videos, of course, but will be geared to diversification, according to company president David Marofske. "Variety will be a key consideration for us in the future," he told **Cash Box**, stressing that dedicated video games are a part of the plan but not a major factor. The machines are not as popular as they once were, as he pointed out, but will still have a place in the market. "The return of excitement in the marketplace will come through the new technology," Marofske noted, "some, but not all of it, will be laser disc, some of it electro-mechanical and some of it just plain computer generated graphics done well with higher resolutions than are now available."

Addressing himself to the 'back to the basics' trend which has been surfacing in the coin machine industry and is reflected in Bally Midway's plans, he cited the recently released "X's and O's" pinball machine as an example. "With the exception of 'Eight Ball Deluxe,' which is in a class by itself, 'X's and O's' has generated the most interest we've seen in a pin in the last couple of years. Europe, particularly, where the pin is still alive and well (though not to the heights of '78, perhaps) brought the biggest opening orders we've had in quite some time. This is a 'back to the basics' product; it has a lot of skill shots but you don't have to be skillful to play it. We will be doing more of this in our future designs." Referring to Midway's origin, Marofske recalled that the company product line was diverse, even in the early days. It produced

gun games, rifle games, shuffle alleys, periscope games, wall games, driving games, etc., before videos came into the fold. But, being a progressive organization, forward is the way to go, so future products will be in variety, yes, but "adapted to today's technological standards."

Bally Midway's objective, as always, is to respond to the needs of the market and, as stressed by Marofske and vice president Stanley Jarocki, upcoming products will be geared not only to arcades but to street locations as well, which "have been on the back burner" for a while. "A major problem we have today is the cost of equipment, which everyone would like to say is going down but that is not realistic," Marofske observed. "As manufacturers we must continue to address ourselves to the marketplace with the objective in mind of generating increased income for the operators. There has to be consistency in earnings and we've got to get away from the eight and 10 for a dollar situation with tokens (which hurt in '82) and seek to stabilize pricing to no less than four for a dollar, and fifty cent play on the new technology games."

In early December the factory introduced "NFL," one of its new generation of video games. Employing an RCA video disc, the game gives players the full realism of the sport and is backed and sponsored by the National Football League. The two teams in play are San Diego and Oakland. "NFL" will have a dollar validator and, as Marofske noted, "we are aiming it at the street operator." In January of next year, another street piece will be introduced. In this case, however, the factory will produce an alternate model for arcades.

With respect to conversion kits, despite reports to the contrary, Bally Midway is not anti-conversions or anti-kits. "It is our intention to maintain a very selective base with regard to kits," stated Stan Jarocki. "Our decision to put out the two Pac-Man kits (Pac-Man Plus and Jr. Pac-Man) proved to be a wise one, and very helpful to operators," he told **Cash Box**, "since there are approximately 250,000 Pac-Man games that we've produced

(continued on page 36)



CREATIVE FORCE — Seen in Stan Jarocki's office is Midway cofounder Henry "Hank" Ross who is an integral creative force in production, development and design at Bally/Midway.



LEADER OF THE PAC-K — Pictured above during an interview in his office is Dave Marofske who succeeded Midway co-founder Marcine Wolverton as president of the company in 1980.



STAN THE MAN — Seated at his desk is Stan Jarocki, Bally/Midway's executive vice president — a dynamic force in product development, marketing and strategic planning.



SILVER JUBILEE — Bally/Midway's advertising and sales promotion manager Jim Jarocki is seen above with an enlargement of the "anniversary card" commemorating the company's 25th year in business.

UCLA Extension Holds Second Game Confab

LOS ANGELES — UCLA Extension will hold its second annual one-day conference on video games entitled "Video Games: The New Frontier," Thursday, March 22, from 8 a.m. to 5 p.m.

The seminar will cover topics such as: What makes some games successful while others fail? What factors enhanced graphics and technical innovations play in the success of new games? And how can creativity be fostered by video game designers? Prospects for the industry under present market conditions will also be discussed.

The symposium will be broken down into four main areas of interest: "The Creative Team," from 8 to 10:30 a.m.; "New Technologies and Delivery Systems," from 10:30 a.m. to 12:45 p.m.; "The Creative Way to Profitability," from 2 to 3 p.m.; "What Makes A Video Game Successful" from 3 to 5 p.m. There will be a lunch break from 12:45 to 2 p.m.

Sitting on "The Creative Team" panel will be Jeff Rochillis, president of Mattel Technology Enterprises, who will talk about "Managing Creativity;" Brian Dougherty, vice president of engineering for Imagic, who will cover the topic of "The Structure of the Creative Team;" Chris Crawford, manager of game design research at Atari, speaking on "The One-Person Team;" and Vicki Sidley, graphics supervisor for Smith Engineering, who will explain "The Role of the Graphics Designer." The session will be moderated

by Ken Williams, chairman and president of Sierra On-Line.

The "New Technologies and New Delivery Systems" group will consist of Steve Wright, director of special programs for Atari, who will elucidate on "New Directions in Game Design;" Noah Anglin, president of Simutrek, who will cover the area of "Advanced Simulation in Video Games;" Leonard Laub, president of Vision Three, discussing "Video Disc Technologies in Video Games;" Bill Von Meister, president of Control Video Group, who will describe to the audience the prospects of "Teledelivery Systems in Electronic Transmission;" and Randy Wise, director of subscriber Services for the Games Network, who will give some background on "Cable Delivery Systems in Electronic Transmission." This panel will be led by Steven Sidley, a consultant to Tronix.

"The Creative Way to Profitability" talk will be held by Malcolm Kaufman, president of Malcolm Kaufman & Associates and special advisor to the conference management.

The experts on "What Makes A Video Game Successful" will be made up of Eugene Jarvis, designer of "Defender" and "Robotron" who will articulate upon "The Psychology of Gaming Addiction;" Joyce Hakansson, president of Joyce Hakansson Associates, who will address the attendees with a speech entitled "The Game's the Thing;" William "Trip" Hawkins, president of Electronic Arts who will expound upon

"Education Computer Games;" Fernando Herrera of First Star Software, speaking about "Video Games: The Interactive Art;" and Ed Rotberg, vice president of engineering for Sente Technologies who will talk on the subject of "Breaking the Rules." Graham McKay, a consultant to Tronix will head this discussion.

The fee for the day-long program is \$185 or \$150 with valid student identification. For further information, call UCLA Extension at (213) 206-8503.

Japan Expo Hosts Konami Games

LOS ANGELES — Over a hundred different Japanese businesses had exhibits this year at the Japan Expo '83, which took place at the Convention center here on Nov. 25-27. Approximately 60,000 attendees were on hand to sample Oriental cuisine, check out the latest in Japanese Cushions and, of course, play video games. Distributor C.A. Robinson joined forces with Konami, Inc. to display coin-op amusement equipment at the show, including the hit flying game, "Time Pilot." Also at the Expo was the latest Konami blockbuster, "Track & Field," which pits players against intense competition simulating Olympic decathlon events. Among other players who came to try out the game were members of the girls Olympic Gymnastic Team.

'Dragon's Lair' Licensees Named

LOS ANGELES — Magicom, Inc. recently announced licensing plans for its first arcade game — the animated interactive laser disc game, "Dragon's Lair." Licensing representation for the game has been awarded to the Bluth Group, Ltd., the company which provided animation for the arcade game. Gary Goldman, president of the licensing division of the Bluth Group, attributed "Dragon's Lair" as the factor responsible for raising the hopes of the slumping arcade industry.

According to Goldman, the following companies will manufacture products based on the "Dragon's Lair" characters and game play concept: Aladdin Industries — lunch pails; American Publishing Corp. — PrestoMagic rub-on transfers and Stick 'n' Lift vinyl transfers; Coleco Industries — a digital and disc home game version; Fleer Corp. — bubble gum and trading cards; Hallmark Cards — party favors; Lewis Galoob, Inc. — plastic figurines; M&B Headwear — painter's and French Foreign Legion-type hats; Marvel Books and Comics — children's publications; Milton Bradley Company — action board games and puzzles; Placo Products Company — safety dart board games; Union Underwear Company — imprinted knitted tops; and the Wormser Company — children's sleepwear.

Other licensing agreements are in the works and include novelization of "Dragon's Lair."

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21

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1983 Coin-Op: The Year In Review

(continued from page 33)

planned purchase of Health & Tennis Corp. of America (which is ultimately consummated) ... Williams intro's "Sinistar" video and "Joust" dual-player pin ... "Food Fight" is released by Atari ... Williams adds four Rowe Int'l. outlets to its distrib network ... **Edrick Haggans** is named marketing manager at Data East ... "Bubbles" video and "Big Strike" shuffle are released by Williams ... Revival of interest in pins is reported in the trade ... Illinois ops battle proposed bill to increase license fees ... Betson Pacific becomes a Rowe distrib ... Expansion continues at Bally Midway where new corporate offices open in Franklin Park ... **Art Warner** is upped to veepee & gen'l. mgr. at Betson-Moonachie, NJ ... **Susan Bistline** is named director of communications at AGMA ... Williams intro's moderately priced "Fantasy" pin ... Stern intro's "Mazer Blazer" ... Mesquite (Texas) court rules in favor of Aladdin's Castle and declares invalid the under-17 age restriction for game players.

MAY: FAVA state assn. is lauded for securing a reduction in proposed license fee for ops ... "Cosmic Chasm" is intro'd by Cinematronics ... Bally Midway debuts "Grand Slam pin and "Kosmic Krooz'r" vid ... Exidy releases "Fax" ... Mountain Coin announces plans for a branch in Iowa ... AMOA board backs proposal to admit cigarette machine ops for membership ... **Sam Hastings**, founder of Hastings Dist. in Milwaukee, dies at age of 88 ... "Hotball Hockey" is released by Namco ... Bally Dist. acquires Central Ohio Sales (Columbus) ... Atari announces skedded releases of "Star Wars" ... Cinematronics ships samples of its first laserdisc game, "Dragon's Lair" ... Harvard announces its sponsorship of a video game conference ... Mondial opens branch in Milford, CT ... NCMi sets "Survival Seminar" in Orlando, Florida ... PAMMA holds first annual state convention in Pittsburgh ... New Belam branch opens in New Jersey.

JUNE: AGMA announces its sponsorship of a trade show, in Chicago, in 1984 ... Tennessee ops group, AMOT, is lauded for securing a reduction in video tax bill ... State Sales of Baltimore opens branch office in Virginia ... Bally relocates corporate offices in Chicago ... Centuri delivers "Gyruss" ... Atari secures home video rights to coin-op video games developed by **Nolan Bushnell** ... Nintendo game characters to be featured on children's tv'er ... Sega plans U.S. release of "Champion Baseball" vid ... Bally Dist. opens new branch facilities in Houston and El Paso, called Bally Southwest Vending ... "Mappy" is intro'd by Bally Midway ... AVMDA executive director **Ed Doris** announces plans to retire in late '83 ... Video game ban established in Marshfield, Massachusetts ... "Journey" is released by Bally Midway ... **Bob Lloyd** is named president of Data East ...

JULY: Coinbiz vet **John Frantz**, founder of J. F. Frantz Mfg. Co., is killed in Chicago ... Mississippi ops form state association ... **Joe Dillon** is named vice president-sales at Williams ... Atari intro's "Arabian" vid ... Bally neames **William Peltier**, vice president-communications ... Distributors express some optimism despite bleak business conditions in '83 ... "Mario Bros." is released by Nintendo ... AVMDA announces its cosponsorship of AGMA's '84 trade show called Amusement Showcase International ... **James Morgan** replaces **Ray Kassar** as Atari chairman ... Gottlieb changes its name to Mylstar Electronics ... Florida's "Pac Man Bill" to impose tariffs and registration fees on games is defeated ... **Bob Breither** joins Stern Electronics ... AMOA backs move for Supreme Court appeal of Marshfield case ... Stern intro's two poker conversion kits ... "Motorace USA" is released by Williams ... "Q*bert" to star in CBS kiddie tv'er.

AUGUST: **Frank Pellegrini** joins Atari sales team as midwest regional sales mgr ... "Crystal Castles" is released by Atari ... Taito releases its first conversion kit, "Elevator Action" ... Magicoms' "Dragon's Lair" laserdisc breathes new life into faltering collections ... Industry vet **Hy Sandler** announces his retirement ... Mortrronics, Inc. acquires Circle Int'l ... Mylstar announces its first laserdisc game, "M.A.C.H. 3" ... **Paul Jacobs** rejoins Exidy as executive vice president ... "Firepower II" pin is released by Williams ... Chicago ops face proposed tax on amusement machines ... Ops express concern over status of the industry and significant drop in collections this year ... Data East hosts distrib meeting and intro's its first laserdisc game, "Bega's Battle."

SEPTEMBER: Bally acquires Sega's U.S. coin-op games inventory, including the "Astron Belt" laserdisc ... Singer One Stop For Ops opens its first branch in Michigan ... **Ullrich Schulze** is named managing partner of the German-based Loewen group of companies ... Cinematronics announces first major laserdisc service school ... **Joe Keenan** resigns as prexy and COO of Pizza Time Theatre ... Stern announces its first laserdisc game "Cliff Hanger" ... Hockey star **Neal Broten** is tapped for major "Chexx" promo campaign ... Bally Midway intro's "Discs of Tron" ... Coinbiz vet **David Koenigsberg** of State Sales dies at 74 ... Konami opens first American office in Torrance, CA ... Trade backs **Sen. Ed Zorinsky's** bill to establish a \$50 one-time-only licensing fee on jukeboxes, which would overturn the CRT's current structure of periodically accelerating the rate ... Stargaze Video of Texas intro's its video jukebox ... JAMMA's 21st annual trade show is held in Tokyo.

OCTOBER: Industry legend **Harry Williams** succumbs at 74, following a long battle with cancer ... Bally Midway announces scheduled release of "X's and O's" pin ... **Richard Niss** is upped to veepee-manufacturing at Taito America ... "Goldball" pin is released by Bally Midway ... National survey reveals that AMOA member operators control over 50 percent of the nation's video games ... Bally Midwest-Green Bay veepee **Bob Rondeau** celebrates his 25th year with Bally and his 35th in coinbiz ... Video game "Hall of Fame" is planned in Ottumwa, Iowa ... **Roger N. Keese** is named executive veepee at Bally Mfg. Corp ... **Frank Ballouz** joins Mylstar as veepee of product management ... AOE institutes lawsuit against AGMA involving several counts and relating to the ASI '84 convention ... **Mark McCleskey** steps down as sales veepee at Data East but remains with the firm as a consultant ... NAMA national convention is held in Chicago ... **Nolan Bushnell** announces his new firm, Sente Technologies and his '83-'84 game plan ... AMOA Expo '83 is held in New Orleans ... Atari opens distrib branch in Chicago ... U.S. and Japanese video makers announce establishment of a copyright committee to protect manufacturers ... Williams intro's "Blaster" and its new Duramold cabinet ... Atari announces its first laserdisc game,

"Firefox."

NOVEMBER: Circle Int'l. closes its San Diego Office ... Sente appoints executive team and sets first distrib meeting and new product introduction for December '83 ... Atari debuts the first of its "Adventure" amusement/educational arcades in St. Louis, with promise of more to follow, nationally ... **David Rosen**, founder, board chairman and president of Sega Enterprises, announces his resignation ... Exidy intro's "Tidal Wave" and "Crossbow" ... "Rat Race" is announced by Williams ... Rowe intro's its video jukebox, the "V/Mec" ... AMOA Expo '83 attendance is recorded at 9,079, which is below last year's figure ... AMOA's game award winners for '83 are "Pole Position," "Eight Ball Deluxe" and Valley pool tables ... **Michael Jackson** snares three jukebox awards this year ... Exidy intro's "Fax" cocktail model ... Digital Controls introduces "Little Casino II."

DECEMBER: AOE drops suit against AGMA ... Coin Controls grants licensing permit to Coin Acceptors ... ICMOA names **Art Seeds** executive veepee ... **Jerry Monday** is upped to vice president at Betson Pacific ... Manufacturers escalate war against video game copiers and map out strategy at AGMA meeting in New Orleans ... **Brandt Dist.** of St. Louis and **London Dist.** of Milwaukee become Mylstar distributors ... Loewen America adds Bally Northeast (Syracuse & Buffalo) and General Leisure (Portland) to distrib network ... **Bob Lentz** is named director of sales at Loewen ... Centuri releases Konami's "Track & Field" ... Atari coin-op division names **Barrie P. Sullivan** vice president of games operations, a newly created post ... Cinematronics marketing director **Tom Campbell** and the former **Susan Wolfson** are married on December 3 ... **Steve Blattspieler** is named director of marketing at Bally Midway ... **Tom Nieman** is named director of market development at Bally corporate ... Supreme Court refuses to hear Marshfield case. Trade considers this a positive move ... Bally and Williams discuss possible purchase of various Williams games by Bally ... Konami acts against copyright infringers; states its aggressive stand in this regard ... Laser Disc Computer Systems of Boston announces its laserdisc video jukebox ... Konami buys Centuri stock ... **Tom Petit** is appointed sales veepee at Data East ... Konami and Atari sign pact for home market product ... Recapping the events of 1983 serves to underscore the obvious — this was not a banner year for the coin machine business, despite the advent of the new technology and the dramatic boost to collections that was generated by "Dragon's Lair." Operators were not only confronted with lower earnings but with state and local demands for increasing license fees, games taxes and the like, to add to their burden. This situation, however, does not preclude some optimism from all levels of the industry as 1984 approaches. Manufacturers have been taking a long look at the market and are gearing up for product diversification and the utilization of the new technology to an even greater extent next year, in the hope of bringing renewed excitement to the marketplace and increased earnings for the operator. Likewise, the national and state trade organizations are also doing their part to alleviate the threat of increased taxation as a further aid to operators. This accomplished, '84 should bring much improvement.

camille compasio

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BLACK CONTEMPORARY

- 1 **LOVE IS A BATTLEFIELD**
PAT BENATAR (Chrysalis/CBS VS4 42732)
- 2 **ALL NIGHT LONG (ALL NIGHT)**
LIONEL RICHIE (Motown 1698MF)
- 3 **UPTOWN GIRL**
BILLY JOEL (Columbia 38-04149)
- 4 **UNION OF THE SNAKE**
DURAN DURAN (Capitol B-5290)
- 5 **IN A BIG COUNTRY**
BIG COUNTRY (Mercury/PolyGram 814 467-7)
- 6 **SAY, SAY, SAY**
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 7 **SAY IT ISN'T SO**
DARYL HALL & JOHN OATES (RCA PB-13654)
- 8 **CRUMBLIN' DOWN**
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-214)
- 9 **SYNCHRONICITY II**
THE POLICE (A&M 2571)
- 10 **OWNER OF A LONELY HEART**
YES (Atco 7-99817)
- 11 **UNDERCOVER OF THE NIGHT**
ROLLING STONES (Rolling Stones/Atlantic ST-RS-45605)
- 12 **CUM ON FEEL THE NOIZE**
OUIET RIOT (Pasha/CBS ZS4 04005)
- 13 **HEART AND SOUL**
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42726)
- 14 **INVISIBLE HANDS**
KIM CARNES (EMI America B-8181)
- 15 **MAJOR TOM (COMING HOME)**
PETER SCHILLING (Elektra 7-69811)
- 16 **CHURCH OF THE POISON MIND**
CULTURE CLUB (Epic/Virgin 34-04144)
- 17 **KARMA CHAMELEON**
CULTURE CLUB (Virgin/Epic 34-04221)
- 18 **TWIST OF FATE**
OLIVIA NEWTON-JOHN (MCA-52284)
- 19 **JOANNA**
KOOL & THE GANG (Da-Lite/PolyGram DE 829)
- 20 **TOTAL ECLIPSE OF THE HEART**
BONNIE TYLER (Columbia 38-03906)
- 21 **THE WAY HE MAKES ME FEEL**
BARBRA STREISAND (Columbia 38-04177)
- 22 **TIME WILL REVEAL**
DaBARGE (Gordy/Motown 1705GF)
- 23 **THAT'S ALL**
GENESIS (Atlantic 7-89724)
- 24 **THE CURLY SHUFFLE**
JUMP 'N' THE SADDLE (Atlantic 7-89718)
- 25 **ISLANDS IN THE STREAM**
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 26 **BURNING DOWN THE HOUSE**
TALKING HEADS (Sire 7-29565)
- 27 **PINK HOUSES***
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-215)
- 28 **SUDDENLY LAST SUMMER**
THE MOTELS (Capitol B-5271)
- 29 **IF I'D BEEN THE ONE***
.38 SPECIAL (A&M 2594)
- 30 **LOVE IS A STRANGER**
EURYTHMICS (RCA PB-13618)

- 1 **A LITTLE GOOD NEWS**
ANNE MURRAY (Capitol PB-5264)
- 2 **EV'RY HEART SHOULD HAVE ONE**
CHARLEY PRIDE (RCA PB-13648)
- 3 **BABY I LIED**
DEBORAH ALLEN (RCA PB-13600)
- 4 **YOU LOOK SO GOOD IN LOVE**
GEORGE STRAIT (MCA-52279)
- 5 **OZARK MOUNTAIN JUBILEE**
OAK RIDGE BOYS (MCA-52288)
- 6 **YOU MADE A WANTED MAN OUT OF ME**
RONNIE McDOWELL (Epic 34-04167)
- 7 **TELL ME A LIE**
JANIE FRICKE (Columbia 38-04091)
- 8 **THE CONVERSATION**
WAYLON JENNINGS (RCA PB-13631)
- 9 **SHOW HER**
RONNIE MILSAP (RCA-PB-13658)
- 10 **HOLDING HER AND LOVING YOU**
EARL THOMAS CONLEY (RCA PB-13596)
- 11 **DON'T COUNT THE RAINY DAYS**
MICHAEL MURPHEY (Liberty PB-1505)
- 12 **RUNAWAY HEART**
LOUISE MANDRELL (RCA-PB-13469)
- 13 **THE MAN IN THE MIRROR**
JIM GLASER (Nobla Vision 103)
- 14 **BACK ON HER MIND**
JOHNNY RODRIGUEZ (Epic 34-04206)
- 15 **TAKE IT TO THE LIMIT**
WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131)
- 16 **BLACK SHEEP**
JOHN ANDERSON (Warnar Bros. 7-29497)
- 17 **DANCE LITTLE JEAN**
NITTY GRITTY DIRT BAND (Liberty P-B-1507)
- 18 **SENTIMENTAL OL' YOU**
CHARLEY McCLAIN (Epic 34-04172)
- 19 **IN MY EYES**
JOHN CONLEE (MCA-52282)
- 20 **KISS ME DARLING**
STEPHANIE WINSLOW (MCA-52291)
- 21 **THAT'S THE WAY LOVE GOES**
MERLE HAGGARD (Epic 34-04226)
- 22 **I CALL IT LOVE**
MEL McDANIEL (Capitol P-B-5298)
- 23 **WOUNDED HEARTS**
MARK GRAY (Columbia 38-04137)
- 24 **YOUR LOVE SHINES THROUGH**
MICKEY GILLEY (Epic 34-04018)
- 25 **DON'T CHEAT IN OUR HOMETOWN***
RICKY SKAGGS (Epic 34-04245)
- 26 **STAY YOUNG***
DON WILLIAMS (MCA-52310)
- 27 **THE AIR THAT I BREATHE**
REX ALLEN JR. (Moon Shina 3017)
- 28 **MISS UNDERSTANDING***
DAVID WILLS (RCA PB-13653)
- 29 **YOU'RE GONNA LOSE HER LIKE THAT***
MOE BANDY (Columbia 38-04204)
- 30 **TENNESSEE WHISKEY**
GEORGE JONES (Epic 34-04082)

- 1 **TIME WILL REVEAL**
DaBARGE (Motown 1705)
- 2 **ALL NIGHT LONG (ALL NIGHT)**
LIONEL RICHIE (Motown 1698MF)
- 3 **STAY WITH ME TONIGHT**
JEFFREY OSBORNE (A&M 2591)
- 4 **TELL ME IF YOU STILL CARE**
THE S.O.S. BAND (Tebu/CBS ZS4 04160)
- 5 **SAY, SAY, SAY**
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 6 **U BRING THE FREAK OUT**
RICK JAMES (Gordy/Motown 1703GF)
- 7 **WET MY WHISTLE**
MIDNIGHT STAR (Soier/Elaktra 7-6970)
- 8 **I AM LOVE**
JENNIFER HOLLIDAY (Gaffin 7-29525)
- 9 **JOANNA**
KOOL & THE GANG (Da-Lite/PolyGram DE 829)
- 10 **MY FIRST LOVE**
RENE & ANGELA (Capitol B-5272)
- 11 **BABY, I'M HOOKED**
CON FUNK SHUN (Mercury/PolyGram 814 5817)
- 12 **TOUCH A FOUR LEAF CLOVER**
ATLANTIC STARR (A&M 2580)
- 13 **MAGNETIC**
EARTH, WIND & FIRE (Columbia 38-04110)
- 14 **STOP DOGGIN' ME AROUND**
KLIQUE (MCA 52250)
- 15 **AIN'T NOBODY**
RUFUS AND CHAKA KHAN (Werner Bros. 7-29555)
- 16 **KEEPIN' MY LOVER SATISFIED**
MELBA MOORE (Capitol B-5288)
- 17 **HOW COME U DON'T CALL ME ANYMORE**
STEPHANIE MILLS (Ceseblence/PolyGram 814 747-7)
- 18 **ROCKIT**
HERBIE HANCOCK (Columbia 38-04054)
- 19 **NUBIAN NUT**
GEORGE CLINTON (Capitol B-5296)
- 20 **WOULD YOU LIKE TO (FOOL AROUND)**
MTUME (Epic 34-04087)
- 21 **IF ONLY YOU KNEW**
PATTI LABELLE (Philedaphle Int'l./CBS ZS4-04176)
- 22 **IT'S MUCH DEEPER**
ASHFORD & SIMPSON (Capitol B-5284)
- 23 **I'LL LET YOU SLIDE**
LUTHER VANDROSS (Epic 34-04231)
- 24 **ANGEL**
ANITA BAKER (Beverly Glen BG-2010)
- 25 **I NEED YOU**
POINTER SISTERS (Planat/RCA YB-13639)
- 26 **EVERY GIRL (WANTS MY GUY)**
ARETHA FRANKLIN (Arista AS 1-9095)
- 27 **JAM THE MOTH***
THE GAP BAND 9 (Total Experience/PolyGram TE 8210)
- 28 **LET THE MUSIC PLAY***
SHANNON (Emergency/Mrege 7-99810)
- 29 **DELIRIOUS**
PRINCE (Werner Bros. 7-29503)
- 30 **ONLY YOU**
COMMODORES (Motown 169MF)

RECORDS TO WATCH

CONFUSION — New Order (Streetwise)
ELECTRIC KINGDOM — Twilight 22 (Vanguard)
RUNNING WITH THE NIGHT — Lionel Richie (Motown)

I WONDER WHERE WE'D BE TONIGHT — Vern Gosdin (Complet)
DOUBLE SHOT — Joe Stampley (Epic)
DRINKIN' MY WAY BACK HOME — Gene Watson (MCA)

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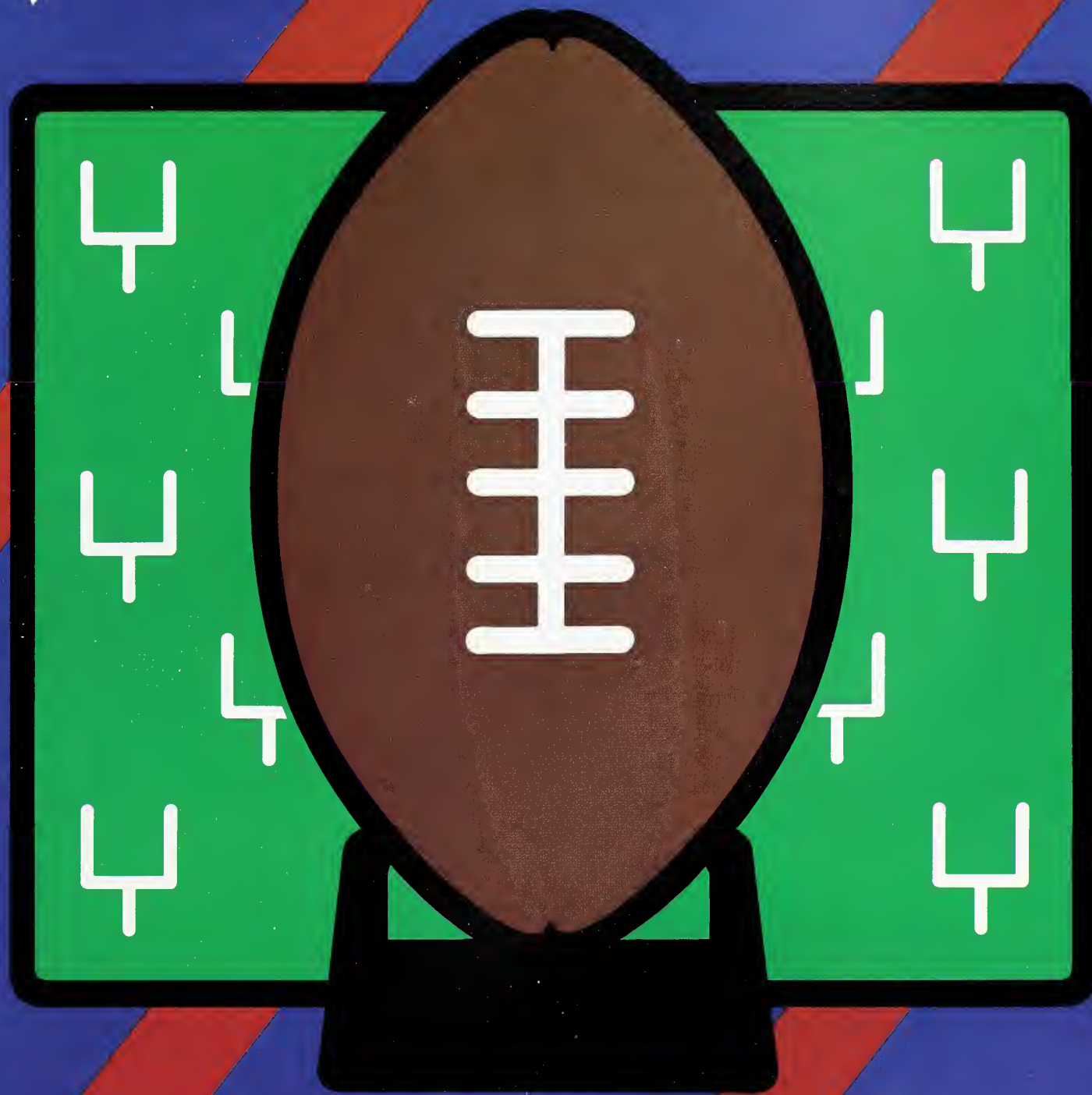
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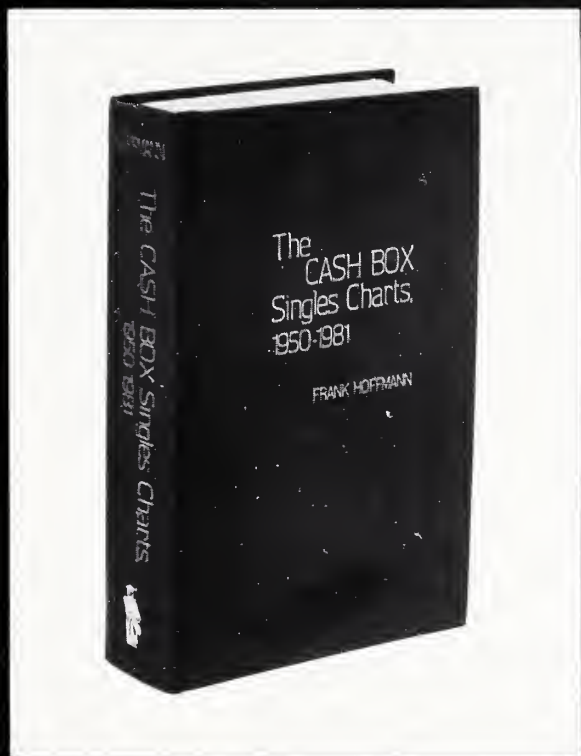
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