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

Janie Fricke
ONCE YOU HEAR A LITTLE, YOU CAN’T HELP BUT WANT SOME MOORE.

NEVER SAY NEVER

The new album by Melba Moore:

[Image of Melba Moore]
EDITORIAL

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

Despite these questions—which can only be answered in the future—the industry had cause to celebrate a real issue last week when a New York Supreme Court Judge endorsed the legal notion that persons who duplicate master recordings without authorization are committing larceny, by holding that recording artists' royalties are equivalent to property. Clearly, the immediate protection of recordings is an issue that must take precedence over virtually any other if our efforts are to be fruitful and meaningful.

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

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

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

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

The Gap Band go to the wall with their rip roaring new single, "Jam The Motha."
The second straight runaway hit from their gold album, "THE GAP BAND V JAMMIN'."
Labels See Upswing For Jazz Catalog Titles In '84
by Fred Goodman

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

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

Top Reissue Series
Perhaps the most successful reissue story of the year has been Fantasy’s $5.98-list Original Jazz Classics Series, which has run for over a year on the market. Plans to add another 50 or 60 titles in ’84 are presently being formed up by the label.

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

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

Label Merch
Aside from the price and original packaging, Roberts credits Fantasy’s use of consumer catalog brochures and the inclusion of postcards in the packages with helping sales. “Each time we add an item to the OJC’s, we printed over 30,000 brochures for counter display in stores,” reports Roberts, “and we garnered a mailing list of 15,000 customers for the catalog. Very few stores stock the entire series, so the brochures give them a chance to sell special orders.” Roberts also feels that while the OJC’s have outstripped the two-fers, they’re also probably getting wider sales on our 7000 Series. It only helps with other items, and we’re still doing two-fers in every-other release.

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

PolyGram, which has been concentrating on bringing in foreign pressings of their Mercury, Verve, MGM and EMI/Archer catalogs during the last two years, will switch gears in ’84 and concentrate on domestic releases. Plans call for about 20 two-fers and more $5.99 single LP titles, “We believe in our catalog business,” says Barry Feldman, national product manager for PolyGram Classics’ jazz lines. “But it’s just like a tree — you’ve got to cut it to keep it healthy.”

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

French RCA Lines
Jean Paul Guitar, who assembles French RCA’s jazz Tribute and Jazz Line releases in Paris, reports that those recordings are garnering 60 percent of their sales outside of France. With approximately 100 titles in print, Guitar says he has sold nearly 250,000 records in the U.S. over the last few years. The Jazz Tribute Series is composed of 46 two-record sets of pre-1950 recordings, while the Jazz Line albums are later, stereo recordings. In addition, the company has issued several box sets by such artists as Duke Ellington, Fats Waller, Coleman Hawkins and Sonny Rollins.

French RCA isn’t the only outfit exploring out-of-print American jazz titles to these shores. The U.K.’s Ace label has bowed a new jazz imprint, Boplicity, with the string of Warner’s “Playboys” LP originally recorded for World Pacific and two Blue Note albums, Jackie

...Continued on page 18...
BUSINESS NOTES

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

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

LONDON — On November 17, PolyGram issued a statement saying that the Secretary Of State had given his official approval to the Joint Venture of the Warner Communications and PolyGram record activities in the U.K. (Cash Box, Nov. 28). The Secretary believes that the merger of the two companies’ interests does not raise any anti competitive concerns.

Neither EMI nor PolyGram gave any further statement, or issue any details as to when and how the merger will come into practice. In the wake of the official announcement it is difficult to ascertain the reactions of the other major companies.

EMI’s Peter Jamieson refused to give any comment as to how he felt his company was affected and if he had any plan to counteract that supposed effect. Managing director of CBS U.K. Paul Russell took a similar standpoint.

CBS chief executive office Oscar Gloyna said, “Our company is fully occupied with RCA’s announcement.” RCA’s David Betteridge felt it was a matter for his U.S. President to comment upon.

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

NARM Xmas Aids Are Now Available

NEW YORK — The National Assn. of Recording Merchandisers (NARM) has made available several “Gift Of Music” themed merchandising materials again this year. NARM vice president Dan Davis said that over 500 orders for the materials, which are all free and shipped freight collect, have been received so far and that he expects the “tremendous” response for the materials last year to be repeated this year.

The merchandising display aids being offered once again include a red 1’x1’ cardboards “Gift of Music” flat, a 1’x1’ flat carrying a great wheel with the “Gift of Music” logo and slogan inside; a 2-3/4” x 36” red border strip; a 12-1/2” x 9” silver-and-blue die-cut “Gift of Music” logo and slogan; a 1’x1’ flat with a red heart containing the “Gift of Music” logo and slogan; a 2-3/4” x 36” silver border strip; a 1’x1” silver “Gift of Music” flat, a 1” x 1” flat carrying a snowflake with the “Gift of Music” logo and slogan in the center and the legend “There’s no better way to wrap up your feelings” running along the bottom; and camera ready artwork for print ads.

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

Shipping Costs Of Videos Reduced

NEW YORK — The National Classification Committee of the American Trucking Association has extended the values of prerecorded videocassettes and videodiscs, thus making shippers and carriers alike feel more confident in their handling costs. The committee has also made up some of the confusion by recommending that the proper classification be 1200, which is a sense for costs.

RIAA estimates that 55 percent of videodiscs shipped via motor carrier will now cost as much as 50 percent less than prior to the revisions. Savings on shipments of prerecorded videocassettes are estimated at between 25 and 33 percent.

RCA VideoDisc Reorganizes, Lays Off 100-150 Employees

LOS ANGELES — RCA VideoDisc cut its staff by 100-150 people, according to industry sources. Bob Shorlaff, chairman of the board’s consumer video division, said the company is “trying very hard to place as many people as possible in other operations.”

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

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

NEW FACES TO WATCH

Jim Glaser

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

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

The Glaser Brothers went on the road and also opened an office and studio in Nashville. This operation lasted for 16 years before the group finally disbanded in 1972. Glaser explained the reason for the break-up: “We came to Nashville in 1958 and from that time until we broke up we worked continuously seven days a week and in the studio one weekend, and, when we got off the road we came into the office on Monday and worked there or in the studio until Friday night when we’d have to go on the road again. We got caught up in the pressure and our musical tastes started to differ.”

Glaser spent the next two years pursuing a career as a solo artist and then tried a hand at publishing. In the summer of 1979, a friend introduced him to Don Tolle who was then working for A&M Records in Atlanta as regional promotion director. Tolle was interested in starting an independent record company but was waiting until he found the right artist. Glaser was also looking for a new label and producer. “I had recorded on almost all record labels in town including MCA, MGM, RCA and Monument, and never found the right combination,” he recalled.

“The last label I was with was MCA and I found I was near my end. I searched for a person that was looking for what I wanted and I met Don who wanted to produce and start a label. We got together. We both believed we could do something.” The pair spent the next three years in and out of the studio developing a new and fresh sound for Glaser. “Our first commitment was to the music. We not only wanted to make hit records, we wanted to make great music.”

In the summer of 1982, Tolle became partners with Hal Ovan, a musical entrepreneur in Atlanta, and formed Noble Vision Records for Glaser. Glaser has remained the sole artist on the label, which he feels has been an advantage. He adds, “I’m the only artist so I have all the attention of the people there and the staff. I couldn’t get the attention that I’m getting now if I was on a major label.”

He has released his debut Noble Vision single, “My Baby’s Here,” which includes a variety of songs and continues the tradition he and his brothers became famous for — the harmony section. His melodies are still important to me and one of my favorite things to do.”

This album Glaser recorded back in 1979, but never had the opportunity to release due to the time spent on other projects. The album has only recently been completed after Glaser was able to make a comeback as a top country act.

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Duran Duran LP Debuts Debuts

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

DURAN DURAN — Capitol recording act Duran Duran has entered the Cash Box Pop Albums chart at #10 bullet with its new LP, “Seven and the Ragged Tiger.” Last Week, The Rolling Stone latest record, “Undercover,” also debuted in this position.

The strong response for Duran Duran’s new record follows the group’s self-titled disc and its tremendously successful “Rio” is fueled by the group’s latest single, “Union of the Snake,” which jumps from #14 bullet to #8 bullet on this week’s Top 100 Pop chart.
RCA Records' division vice president Joe Galante is enjoying the most successful decade his Nashville office has ever had and is gearing up for one with an aggressive marketing plan and a roster filled with several country superstars including Kenny Rogers, Waylon Jennings and Ronnie Milsap. Galante has led the division into several new areas since assuming the helm, including the mini-LP and the video field, both new to the country division.

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

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

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

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

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

Joe Galante: I think it does, yeah. After working up here with those people for so long, I'm viewed in both worlds. I'm viewed as being accepted in Nashville and I'm viewed as being accepted in New York. My hope is that both.

Cash Box: Since heading up the Nashville office, you have implemented several new ideas such as the mini-LP. Do you feel now that it's been going on for about a year, it has worked as an introductory method for new artists and as a support system for older artists?

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

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

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

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

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

Cash Box: Do you think it will expand as far as it has in the rock field and that it will think that has been an exciting situation for all the artists here and for all the staff here. That's why I see country music growing again. RCA has stepped up to the plate and taken over, not only just at RCA. But there's a new crop of artists coming in and they are really making mass appeal, as we said before, I'm not saying it's crossover, I'm just saying it's mass appeal.

Cash Box: You have Kenny and Dolly, who have come with a lot of crossover potential. Do you think more of your artists and marketing is coming into it now?

Joe Galante: Surprisingly, yes. I mean if we could be going away from the traditional country mode, Are you looking when you sign a number of these people and try to have artists?

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

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

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

Cash Box: What do you see in the future for the country market?

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

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

Joe Galante: Well, I think overall we're gonna go through the next year kind of moving up and moving back a little bit. Some people are gonna go by the wayside and some people are gonna make some inroads. I don't look for '84 to be a blockbuster year for country music in general simply because I think we're still in the throes of the recession and in some places like the Southwest and the Southeast are just continuing to work of contemporary music is looking gangbusters and obviously that's great for contemporary music and takes some of the air out of country's one-fifth or one-tenth of the country marketplace on those mass appeal records. So I think it's a period of time while we're working at our core business and building stars and getting the established people to really make the launch forward into '85 and then the '90s. I can see it's blooming again because I see the cycles coming quicker and quicker instead of being longer and longer apart.
REVIEWS

OUT OF THE BOX

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

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

OUT AND DEVELOPING

BEAUTY STAR

BEAUTY TAB — ABC — Mercury/Poly/RCA K 58181-1 M-1 — Producers: ABC and Gary Langan — List: 8.98 — Bar Coded

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

ALBUMS


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

SINGLES

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


After the phenomenal success of Herbie Hancock’s “Rockit,” the same label behind the keyboardist’s dizzying streetwise techni-whit return with scraper supreme Grandmixer D.S.T. as the frontman. Fills by the Chopra Horn Section give “Crazy Cuts” a bit more of a funk glide than “Rockit,” but the recognizably hi-tech sound is omnipresent courtesy of D. S.’s turntables, Vocalist Bernard Fowler, bassist Bil Laswell, synthman Michael Beinhorn, percussionist Daniel Ponce and guitarist Nicky Slope completely this entourage, making it a real marriage of urban styles. It’s tough to predict how long scratching will stick, but this is certainly the right record at the right time. Licensed from Celluloid.

FEATURE PICKS

POP

MIRROR OF THE WORLD — Fireball — Atlantic 8 0120-1 — Producers: Howard and Ron Albert — List: 8.98 — Bar Coded

Pulsating rhythms meshing drum machines with acoustic percussion and impassioned vocals are highlighted in Fireball’s latest release. The tunes bounce with an affecting yet economic energy emphasizing its structural integrity. EP—Fireball—provides an overblown production. Combining the band’s trademark romantic rock ballads like the hopeful “Say You’re Gonna Love Me” and the enduring “Forever More” with more socially conscious statements as in the title track and “Ancient History,” Fireball has reached the happy medium between message and entertainment. Certainly the best record of the quartet’s short career.

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

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

NO PAROLE FROM ROCK ‘N’ ROLL — Alcatrazz — Roshore XR 22016 — Producer: Dennis MacKay — List: 8.98 — Bar Coded

Featuring former Richie Blackmore’s Rainbow lead vocalist Graham Bonnet, Alcatrazz works within similar heavy metal territory as Bonnet’s former band. With high speed distorted guitar riffs, often playing bends by its rhythm section, the album is strong on well-structured pop songs, often reminiscent of ABBA in “Why Me?” and “You Took My Life Away” with impeccable melodic turns, and themes dealing with personal disillusionments of love. Many of the tunes sound suitable for follow-up singles because of their distinctive quality and Cara’s vocal warmth.

SIXTEEN TAMBOURINES — The Three O’Clock — Frontier FLP 1012 — Producer: Earle Mankey — List: 8.98

A primary exponent of Los Angeles’ 60s pop-psychadelia “palaisier underground” revivel, The Three O’Clock’s new LP confirms the band’s potential as one of the best new rockers of the city. Three O’Clock has no qualms about wearing its “Stgt. Pepper”/Love/Byrds influences on its record sleeve as it churns out melod pop psycodelia like few others since Sid Barrett. Lushly produced by Earle Mankey, the LP features nine originals plus an insightful cover of the Bee Gees “In My Own Time.” Focusing on young Italian Querido’s inexplicable tales of fantasmasical life, the music builds dynamic-filmed melodies which range from the airy “And We Run” to the harmlessly bizarre “Seeing Is Believing,” with odd voices flowing in and out of the mix.


Working within genres as diverse as rock and synth pop, Ellen Shipley’s music features between both with her driving, tunes mixed at just the right level as she continued her page 33

NEW AND DEVELOPING

ELVIS COSTELLO & THE ATTRACTIONS — Columbia 38-04266

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

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

SHEENA EASTON (EMI America P-8-1186)

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

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

DEBIE HARRY (Chrysalis VSA 42745)


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

DAVE MASON (Marble 75095-993)

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

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

CHERYL LYNN (Columbia 38-04256)

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

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

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

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

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

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

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

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

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

1. Write letters. Let Columbia, HBO, Paramount, music and video publications, record stores, video stores, and maybe even Eddie Murphy himself know that you find a straight comedian doing 'faggot' jokes as unacceptable as a white comedian doing 'nigger' jokes.

2. If you buy the album, tape or video disk and find it offensive, take it back. This is not a publicity stunt designed to sell records. We're not anxious for anyone to get rich(er) on bigotry.

3. Tell your friends. You don't have to be black to help stamp out racism. You don't have to be gay to help eliminate Eddie Murphy's Disease.

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

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

A creative mind is a terrible thing to waste.
**Spelling Al Manara**

Pedro Almodóvar

and for the second time in Europe, Asia, and North America, the director of "Brothers" and "Talk to Her" is currently working on a new project. Added to the growing list of works by this unparalleled filmmaker, comes "Talk to Her," a film that has already been met with enthusiastic reviews. This new work promises to continue the director's trademark blend of humor, psychiatry, and romance, all presented in his unique visual style. With Almodóvar's reputation for innovation and bold storytelling, "Talk to Her" is highly anticipated by fans and critics alike.

**EXCLUSIVELY ON THE MOVIE**

**POINTS WEST**

- **In its latest edition, the movie magazine presents a special focus on Pedro Almodóvar's latest project, "Talk to Her."**
- **The article discusses the director's unique approach to storytelling and how it sets his work apart from others in the industry.**
- **It also highlights the film's key themes and the development of its characters.**
- **The magazine features interviews with the cast and crew, offering an inside look at the making of the film.**
- **Additionally, there is an exclusive clip of the movie included for readers' enjoyment.**

Readers of POINTS WEST are treated to a comprehensive review, ensuring that they are well-prepared for their movie-going experience. This special edition is a must-read for any fan of Pedro Almodóvar or those interested in exploring the latest in film and entertainment.
Second Annual Beach Music Awards Held In South Carolina Nov. 18-20

by Jim Sharp

MYRTLE BEACH, S.C. — Recording artist Clay Rawls, musician-producer Anderson, and beach music fans converged on the Atlantic coastal city coast on November 18-20 for the second annual Beach Music Awards weekend, a schedule featuring shag dance contests, pig pickin', celebrity parties, champagne brunch, formal dinner, and a gala event where Anderson, Rawls and Shag all showed up music clearly to the focus of all in attendance.

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

In the beginning in the early 1950's, the music came from the old rhythm and blues classics and could only be found playing on the jukeboxes along the Carolina beaches — thus the term “beach music” evolved. The renewed popularity of beach music is evident in the number of clubs, bars, and concerts that feature the sound.

This music has survived through rock and roll, disco, country and new wave and is not about to disappear just yet. It's all about a dance that is a cross between the swing, a hand-shuffling shuffle-dance reminiscent of the 30's jitterbug and the 50's Lindy. The Shag is, in fact, a Southern style of swing dancing. It is not beach music or not — if you can shag to it, it's beach music.

Official Site

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

This year's ceremony at the Myrtle Beach Convention Center was even larger than last year's, with over 1,000 guests in attendance and the show taped for syndication in early 1984. Already announced to air the next year is KABK in Los Angeles.

TV Celeb Hosts

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

The performers included Janice Barnett, Strawberry, the disc jockey; Cash, the Cash Money Embers, The Entertainers, Fat Ammons Band, The Impressions, Steve Jarrell, Delbert McClinton, Band of Oz, The Poor, the Shag Band, The As, The Sunset Palace, The Shaggers, Mary Turner, Mary Wells, and Jerry Butler.

Award Winners

The award winners were: Entertainer of the Year — Jerry Butler, Group of the Year — The Drifters; Male Vocalist — Lou Rawls; Female Vocalist — Candi Staton; Group — Single Vocalist — Butch Stone of Poor Souls; New Artist of the Year — Shag Time; Album of the Year — S.O.S. — Poor Souls; Single of the Year — Upside Down — Lou Rawls; Songwriter of the Year — General Norman Johnson — I'd Rather Be In Carolina; Producer of the Year — General Norman Johnson; Show Club of the Year — Beach Music Magazine's Club of the Year — Studebaker's, The Beach Music; Radio Station of the Year — WNMB, Myrtle Beach; Radio Personality of the Year — Richard Nixon; Radio Disc Jockey of the Year — Harry Turner-WSBA; The Manhattan Award — The Disc Jockey.

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

RCA Names V.P.s To Its VideoDisc Division

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

Joseph P. Clancy has been appointed to the new position of vice president, consumer sales, and Paul I. Anderson has been named vice president, commercial sales, RCA VideoDisc Operations. Clancy will report to both Arnold T. Valencia, division vice president, marketing, and Robert F. Ricci, division vice president, sales and marketing, Anderson will report to both Valencia and general manager, VideoDisc operations.

Clancy most recently vice president and general manager of the RCA Distributing Corp. branch in Chicago and has held major sales positions in the New York and Boston branches. He will also head the store and retail sales division of the RCA Sales Co., in Indianapolis, while disc sales were handled by RCA VideoDiscs in New York.

Anderson joined RCA VideoDisc Operations in Indianapolis after serving as Rayovac Corp.'s Consumer Products Division marketing research director and general manager. He has also served the 3M Co. for 23 years, mostly in sales and marketing positions.

Valencia said that the new appointments are “part of an overall restructuring that will help the RCA ‘CED’ system take advantage of broader sales opportunities in all segments of the market.”

CBS Sues Over ‘Big Band’ Masters

NEW YORK — CBS Records recently sued the Bongos Music Corp., Joyce Music Corp., and Ajax Records, Inc., for CBS' owned masters. The action, taken in the United States District Court for the Eastern District of New York, is an effort to restrain and enjoin the defendants as well as to provide CBS with a complete accounting of proceeds and profits realized from the masters.

The allegedly pirated masters include 14 songs recorded by the Bongos on Ajax Records in the 50's and 60's by artists including Harry James, Gracia Krupa, Charlie Spivak, and Claude Thornhill.

New Label For Teddy

LOS ANGELES — Teddy Pendergrass has signed an exclusive, long term recording contract with Elektra/Ashley Records. Pendergrass is currently working on his debut album which will be released on February 14, 1984, Valentine's Day.

FAST BREAKIN' NEWS — After several years as a staple of street culture, break dancing has become a national phenomenon, and consequently, big business. Things sure have changed since the first time we saw breakers — all members of infamous Red Hook crews doing their thing on the Park streets. Now, they're working out on a Brooklyn handball court three years ago. They still break in Brooklyn, but now they also break in Billy Joel videos (even we weren’t cynical enough to predict that the omnivorous record industry would find a way to turn breaking into window dressing for a Four Seasons sound-alike clip featuring Chrissie Brinkley). And in Fastastic, the long awaited new hip hop TV show. Since its a young person's sport — most breakers hang up their Pro Keds by the time they're 19 — breaking has remained the exclusive province of the young urbans, and the growing num-ber of commercial projects have to go to the source for their talent. We recently checked out an open call for the Billy Joel video, held on a Monday afternoon at Manhattan's Roxy. The audition attracted enough would-be stars for us to break the bank and get the whole New York City School System is still in business, with lines stretching around the corner from the club, incidentally, the schools aren't the only source: Gary Coleman better watch his back if the three-year-old breaker we saw practicing head-spins gets a shot. Among the outstanding young, the crew we noted vying for the seven lead roles and dozens of bit parts were Marky Demarco, the Magnetic, and Furious Rockers, Best Street producer

Harry Belafonte was on hand to check out the crews and raps up the project. Breaking dance as "something organic and real," he commented on style with square dancing (an analogy Malcolm McLaren would no doubt smile at) as an American folk dance rather than a fad. "The film is about the dignity the kids have brought into their community," Belafonte said. "Com-ing from an African people, we dropped Bongo drum into the music. There's a rhythm section. The kids tell the story of the world." To add to the mix, the crew will be on a hundred thousand-dollar, on-the-road circus which is supposed to bring "nothing but joy" to its audiences.

BABIT'S YOUR 'EM — BM recently presented the 15th Annual Songwriter of the Year award for excellence in honor of their 25th Anniversary. Shown backstage at the Garden Party Reunion held at Madison Square Garden in New York are (l-r): Louise Bethune and Doris Jackson of the Shirelles; Stanley Catron, assistant vice president, writer relations, BMI; and Beverly Lee of the Shirelles.

'84 with "Made In France," a compilation of 12 acts from five different French labels. The artist mix runs from established newcomers and from commercial to esoteric. Artists featured are: Marie-Claire Coulson, Bernard Lavilliers, Tex Gill, Sapho, Marquise De Sade, Marc Seberg, Octobre, Les Civils, Blanchard, Chagrin, D’Amour, and Etienne Daho. Label honcho Eric Dufaule tells us he is negotiating to bring the album to Canada and the U.S. for a later release. The French Ministry of Cultural Affairs . . . MCA Music has a new promotional tool: "The MCA Music All-Media Sampler." The two-record set contains approximately 100 songs and records new artists. "We want to heighten the catalog's viability in the video music market . . ." singer Paul Rodgers has a new deal with EMI/MCA for a deal with A&M/S.R.M. . . . Civil minded: Robert "Kool" Bell of Kool & The Gang was recently named to the Board of Parks & Recreation in his home territory, Essex County, New Jersey. Bell's involvement has already proven a bonanza for the Board: when they asked Bell to appear at a recent "Soberfest" to encourage high school students not to drink and drive, he not only showed up, he brought most of his band and got the crowd up to their feet. Last weekend at his home in Mississippi, Evans is the second member of the band to take his own life, following co-founder Pierre Ham. The band, originally rumored to be the Beatles recording under another name, scored their biggest record in 1970 with the tune "Come And Get It" for the film "The Magic Christian." Prior to that, they had a brief run on the charts with the single "Maybe Tomorrow" as The Iveys.

BLUES IN THE NIGHT — Bluesmen John Lee Hooker (r) and John Hammond, Jr. (c) recently held a telethon on TruTV's Nightwatch. The pair are shown with Nightwatch co-host Felicia Jeter.

EAST COASTINGS

9. Name: Fred Goodman

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

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

EBERHARDT/FABER — Marty Eberhardt, president of the Los Angeles-based Sound Image label, reports the appointment of Jim Streight in Chicago to manage Midwest retail promotion of Sound Images' initial George Faber & Stronghold album release and future stronghold. Currently supporting Faber's self-titled debut in the artist's Midwest stronghold is a retail awareness program including the mailing out of album info postcards to accounts, distribution of in-store posters through Chicago's M.S. Distributing Co., and a display contest featuring winning prize displays. Eberhardt says that promotion of the disc will continue on a regional level until a national push kicks in at the end of the year headed by the Allied Group — M.S.'s new national distribution organization recently formed by M.S.'s heads John Salistone and Tony Daniel. Features formed to promote the disc will include several meetings to be held by the new M.S. group with then manufacture and distribute all Sound Image product and its regional people will help in promotion, but Eberhardt notes that Sound Image will continue to direct national promotion and publicity.

DISCOVERING JAPAN — When Tower Records president Russ Solomon dropped by the What's In-store desk on the way to his recent Cash Box Interview, he took a few minutes to describe what it's like being an American retailer doing business in Japan. "In Japan, they do business as well as we do here," explained Solomon. "We're in the pop record business in Japan — pop American music, oriented to the Japanese young public and what they perceive to be the best in American music, which could be heavy into soul and funk music as superstar acts, soft rock, rock and all avant-garde music. So we operate on the cutting edge of musical taste over there, but all pop. Mainly because we don't have the space, not that we couldn't and wouldn't like to go the full route with all the things we do here and put in all the available merchandise from the Japanese record market, which incidentally is terrific. The availability of catalog product over there is probably deeper than it is here. But also the American and English and the whole slew of things, but accomplishing it is another thing because of the costs involved." Solomon said that he handles mostly American and English product in his Japanese stores, with only a small amount of Japanese product obtained in the price controlled domestic market. Is he then regarded as an intruder in that domestic market? "Oh, I suppose we're perceived by a few people as an intruder, but get things in the right perspective: We have three retail stores in Japan. There's 9,000 other stores. We represent such an insignificant amount of the total dollars done in prerecorded music in Japan. You could stick it on the tip of your finger and nobody would see it. So somebody says, There's Tower Records and they're doing this and that, I don't think it's really true because we just don't have that kind of market share. And Japan has 100 million people in it." Has he made any noteworthy observations about the Japanese market from his experience in it? "I'll tell you an interesting thing about Japan. I had dinner with the Sony people over there on my most recent trip, and I asked them what the market penetration of cassette players among Japanese families was. You know what they told me? I'm not even sure if I believe it. They said 100 percent. That means that every family has a cassette player in Japan. Everybody! Now we don't sell very much tape there, mostly LPs. So the customer we have is the collector, who's collecting American music. The same kind of collector mentality as the kid over here who wants to collect an imported record. Another interesting thing is that Japan is willing to settle for small sales on individual titles. That's why they take so much care with producing the record and packaging it. They certainly package the tapes a lot better than we do — ours is disgraceful by comparison. But they charge a slightly higher price for the service so maybe it all comes out. But they're willing to settle for very small quantity on the sale of anything. Additively it means something. It's a very interesting market — the most interesting market in the world." — Jim Beusman
A CALL TO ARMS — Local radio in New York, San Francisco, Dallas and Los Angeles is tying into the promotion of the upcoming rock star-studded multiple sclerosis benefit founded by Ronnie Lane. It's another in a history of worthwhile events — No Nukes, Bangladesh, etc. — that has dragged rock radio in once the musicians show their support. On February 16, shorty after the Ronald Reagan was sworn in, ARMS (Action Research for M.S.) tour promoter/organizer Bill Graham live on the air, when he offered the cause a $10,000 donation towards bringing the show to Cleveland. Since there are no Midwest dates for the event within 600 miles of the city, WMMS is looking into having the station air the show live. At press time a station spokesperson noted they had had “no response” from Graham. “We're sitting and waiting.”

EX-Free and Bad Co. better and current solo act Paul Rodgers has agreed to join the tour.

A VISIT TO THE URBAN SOURCE — A Dutch Belgian gentleman recently stopped by the radio station to propose a dictionary program on his radio show. “It’s called ‘Funkytown,’ heard nationally in Belgium on Wednesday nights. ‘We play a lot of black music,’ Hermans noted. ‘And we do play a lot of crossover. But I think we even play more black music than your stations here. In our region we really do love music. A rock spine at his preferred playlist revealed quite the urban contemporary mix, Plenty of Hall and Oates, sure, but yeah, less Men At Work, and more Lionel Richfile, Chic, Atlantic Starr, Jennifer Holiday, James Ingram, James Brown and others. Nothing too funky, though no “there was only one man’s name, and he’s on a field trip for Belgian radio station BRTZ — the only radio station in the country. Things are structured differently there, as Hamer is music director for one three- and-a-half-hour program and managed to engineer an Atlantic crossing. While here, though, Herman was busy at the record companies and artist management, also promoting his group Funkytown.

Hermans says claiming to being the number one radio show in Belgium, even outdistancing a competing black music show that originates from France on Radio Citie called Funky. Hermans had lugged his Sony portable stereo through customs and found his way to the city with Lillo Thomas, Melba Moore and Kool and the Gang. We're looking forward to hearing an aircheck or two in the near future.

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

HEY, WISE GUY — Looks like “The Curly Shuffle” by Jump in The Saddle is the latest bonfire for clean songs in a long time. Records picking up distribution for the Chicago-based Acme label release. The track broke out of Chi-town, where it's on nearly every radio station, including country outlet WMAG. It's already Top Ten on WLS. ABC is playing it on WLS too, Art but sweet, for novelty record, sufficient to wait and see how the national breakout works. There's already a cover version available on Amherst Records by the Country Band, available on the Amherst label. No doubt this record is a natural for clever radio promotions, including cross-promotion with local staples. This was lines of rock 'n' roll reggae tracks, preferring to maintain its eclectic atmosphere.

ROCKIN' AROUND THE CHRISTMAS TREE — Looks like another prolific holiday season for specialty programming. There are a few rumors attractively packaged for the season, and a good share of clever Christmas originals. From the ABC Networks: The Rock net will feature “A Rock and Roll Christmas” on The Continuous History of Rock and Roll, with holiday tracks from Elton John, Paul McCartney, Dave Edmunds and Keith Richards (each performing their own version of Chuck Berry's “Roll Over Beethoven” and “Johnny B. Goode,”) Bruce Springsteen, The E Street Band, also included are holiday greetings from ZZ Top, Scandal, The Hollies, Dave Davies, as well as live messages from the Beatles. Old Fan Club Xmas packages. The Enter- tainer's net net that country artists Tanya Wcente, Anne Murray and Dottie Fields, as part of the Silver Eagle Christmas. NBC Source: The net will air their annual Christmas Countdown series beginning 12 days before the holiday. Each day will feature a different concert or interview special selected from the year's schedule. Set to be included are The Journey, Tom Petty, Robert Plant, Rush, Joe Walsh, the Who, Van Halen and Duran Duran. The NBC Radio Network, by the way, will once again air it's Christmas Time With Bob Hope. The show will include a clip from Hope's first Xmas special with Fred Waring. On the CBS side, Bill Carter and Brooks Edwards' 35th annual trip to the North Pole live on Xmas eve, and, for the first time in 57 years, CBS will send its traditional University Choir Xmas music programs in stereo via satellite. London Wavelength is offering it's stations a number of previously aired specials, including the John Lennon Interview, The Beatles and Stones At The Beeb spectacular. A major historical interview source, Alexis Korner, is laid up in a London hospital until further notice...United Stations has a special edition of Rock, Roll & Remember. The four-hour program, with interviews with Xmas records, starring with Bobby Helms” "Jingle Bell Rock.” They'll also be offering Christmas Around The Country, a three-hour special with 27 artists including Willie Nelson, Alabama, the Statler Brothers, Charlie Pride and Dottie West. harry weinger
ARMED AND READY — In September, some of Britain’s most established rock musicians including Eric Clapton, Jimmy Page, Jeff Beck and Joe Cocker gave a benefit performance at London’s Royal Albert Hall to raise funds for the Action Research Into Multiple Sclerosis (A.R.M.S.), founded by former bass player of “mod sound” originators Small Faces Roger Lane, who is afflicted with the disease. Connected to a series of charity concerts planned for the U.S., and a kickoff performance in Dallas November 28, A.R.M.S. and the benefit concert executive producer, Glyn Johns, are looking for national distribution of the Royal Albert Hall performance filmed for video cassette. Distribution booths were distributed to Dorfman.

BITS AND PIECES FROM THE CUTTING ROOM FLOOR — The BBC’s censor must have his hands full as more and more video releases are found to be sex-ua-lly suggestive for tell: viewers overseas. Among the videos not “snared from the cutter” have been David Bowie’s “Chine Girl” and Status Quo’s “Hot Long Summer.” Recently, Soundviews won the go of another clip’s censorship — the fun loving sailor boy from Roman Holliday were asked to tone down some of the scenes from their video of “Stand By.” Seems cer-tain situations depicting the lead vocalist paying a visit at a ‘pal-mist (i.e., prostitute) and some dubiously suggesting touching of shoulders were just too much for the network. At any rate, you will be relieved to discover that the un-cut version receives regular air-play on the less discriminating MTV.

The Rolling Stones “Undercover Of The Night” clip has also caused concerns for the British network although in this case it is the violence that raised a few eyebrows. Somewhat reminiscent of deat Fire, the “Undercover Of The Night” attempts to portray the song’s theme of the current violent atmosphere in South America and the U.S.’s political meddling. Among the scenes in the controversy is the execution style murder of a hooded Mick Jagger. . . . Peter Rowen, the nine-year-old boy who played the lead in the cover of 12 T. T. and W.D. “Boy,” has been chosen to act in Perfume Of Old Memories, starring Bette Davis and Peter Ustinov . . . Johnny “Rotten” Lydon is im- mortalizing himself not only in Order Of Deah, where he makes his acting debut alongside Harvey Keitel, but also in PIL Live In Tokyo — The Video, a 40-minute vid shot in support of Lydon’s Public Image Ltd. recent live vinyl release; scenes from the full-length film include Lydon portraying a sideshow; and some of the band’s video for “Two Hearts Beat As One” has been chosen to act in Perfume Of Old Memories ...

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Betas and VHS for-mats, based on sales and rental activity, as reported by various accounts around the country. Accounts surveyed include Video-Plus-Chicago, Radio 437 Philadelphia; Crisline Video-Oak Lawn; The Video Store-Chicago; Production Video-Chicago; Entertainer Systems-Phonotic Niteclub-Los Angeles; Everybody-Portland; Radio 317-Beaumont, National Tape & Video-Atlantic; Crazy Code-Baltimore; The Cinema Store-Beverly; Company-Larkspur; Video-Studio-Farmington; Video-Library-San Diego; Video-Media-Chatsworth; Wonderful World of Video-Chatsworth; House-of-National; Video Showroom-Louisville; Bro’s Video Club-Bpringfield; New England Home Video Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal/Away; Movies To Go — 51 Louis Video Shack — NYC.

Schwab Named V.P. At CBS/Fox Video

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

Schwab brings with him eight years of experience with United Audio Products, manufacturers of Dual turntables, where he was executive vice president, director of sales and marketing. Prior to that, Schwab served as vice president and general merchandising manager for Sam Goody. He also sat on Sam Goody’s board of direc-tors.

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JOHNNY MARKS CLASSICS

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

BRENDA LEE
ROCKIN’ AROUND THE CHRISTMAS TREE

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

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

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20th Showing — Longest Running Special In T.V. History

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JAX BOX/December 3, 1983

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The godfather of ethereal jazz — his Paul Winter Consort spawned ECM mainstay Gary Thomas to showcase his soprano saxophone chops. Relaxed, serene, and even-tempered, "Sun Singer" offers few surprises, but is everything Winter's fans expect. Now working with a trio featuring keyboardist Paul Halley and percussionist Cajun Velas, the album features an accompaniment he requires, and the decision to record the LP in New York's Cathedral of St. John the Divine is indicative of Winter's meticulous detail of acoustic quality.

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

It's been far too long since the last time vocalist par excellence Dakota Staton stepped into a studio, and this self-produced disc for a small, Brooklyn-based label is a real find. The disc opens with a couple of time, but Staton handles the charts — "Where Flamingo Fly," "Fat Daddy," and "What's Going to Happen To Me" — more than make up for any lags. It's a small group date featuring bassist Major Holley and guitarist Bross Townsend, and Staton in fine form. She's really one of a handful of vocalists and passing this up would indeed be a mistake.

LOOSE WALK — Warren Parrish, Jack Scott, Louis Bello & George Duvivier

Chonto Records — LPBE 1 — Producer: Joe Chonto — List: $8.98

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

JAZZ

Jazz Catalog

McLean's "Swing, Swing, Swingin'" and Freddie Redd's "Music From The Bubble Bath.

Other U.K. labels such as Affinity and Charly, are delving into the Bethelhem and Blue Note catalogs respectively.

While Europe may be leading the way in the reissue of America's dormant jazz catalogs, U.S. independents don't plan on being left behind. At Columbia Special Products, special services direhtar John Franks says that while CSP still reissues titles from time to time, Braco, our new marketing director, seeks to promote as many titles as possible in a domestic setting.

Narell has been around for a couple of years, recording on his own and for Inner City. Aside from being a keyboardist, he is one of the few steel drummers working in the jazz idiom, a category to which he has contributed a couple of albums. Selections on "Light In Your Eyes" follow the steel drum's natural propulsive for upbeat moods, yet the LP is far from one-dimensional, owing both to the support of a fine quartet and the percussive talents of saxophonist Richie Girard, as well as Narell's diversity as a soloist. Something different!

"Bal d'Hiver Event Set For Dec. 12

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

Bravo expects 600 guests as a major City of Hope support group when it honored, Jerry Buss in 1981. In 1982 the chapter saluted Lena Horne and sponsored the album for her musical "Lena Horne: The Lady and Her Music."

The benefit is the third major fundraiser to be staged by the chapter. Tickets are $50 per person and may be obtained by calling (213) 275-9403.

"Raiders" Video

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

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

The fact that Raiders is selling so well in the video cassette market is the overriding factor that there are over eight million VCR owners in the country may signify the arrival of the video cassette as a legitimate major force. The constant exposure on cable television attempting to make as much money as possible from the Paramount videocassette before allowing it to disappear from their stores is of considerable loss to the firm. However, just from present vid sales figures, Paramount will net approximately $5 million — $5-15 million less than it may have made on the pay TV market.

MORE ON MILES — Although it has granted very, very few interviews, Miles Davis continues to be the juiciest subject in jazz. With two unauthorized biographies published in the last year, Davis has obviously still not been exhausted as a subject. The latest author to take on the mystique is Jack Chambers, a lifelong jazz fan and linguistics professor at the University of Toronto. His new book Milestones: The Music and Times of Miles Davis to 1960 has just been issued, with a second volume expected in the coming years.

While Davis is the most famous alumnus of the famous St. Louis, through his move to New York, work with Charlie Parker, heroin addiction and rise to international prominence. The book is available from the University of Toronto Press. SPINAL TAP — The book, which is available in a couple of forms, is a set of interviews with the band members that resulted from a weekend in London in 1984.

The book is easily the most entertaining of the two books, but it is also the most straightforward. The author has done a great deal of research, and the band members are quite forthright in their comments.

The book is available in a couple of forms, one of which is a set of interviews with the band members that resulted from a weekend in London in 1984.
by Harry Weinger

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

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

"I'm trying to get involved with producing some of the acts that I know are interested in funk," Clinton revealed to Cash Box. "Boy George and Culture Club? I love them. I came back here preaching about them before the record came out, and everybody thought I was nuts, I knew the approach would work. I feel the chemistry when I hear it. Rock has always borrowed from the music black people have made. I know this British thing is going to happen, so why not be in it as opposed to being like the Muddy Waters, the Bo Diddley's and Chuck Berry's? I want to do it far enough in advance. I'll give me a new life, too."

Clinton has had a series of "new lives." Now in his forties, the P-Funk leader began recording in the sixties with a Parliament group. After a brief stint with a Motown subsidiary organization, they leaped onto the national charts in 1967 with "I Just Wanna Testify." Clinton later hooked into the psychedelic era with the creation of Funkadelic, a harder, more guitar-oriented version of his original band. The numerous members under Clinton's tutelage blossomed into one of the most successful, if not confusingly intertwined umbrella operations of the 70's music business. But company problems surfaced at the start.

"Our record company, Reviolot, went bankrupt," Clinton recalled, "and in court we were told we couldn't use the Parliament name, but we had to survive. So bringing the younger musicians up front and pushing the lead singers into the background, we had Funkadelic. Right then I told myself I'd never get caught with one name again, so when we finally got the Parliament name back, I just went with as many people as possible so that folks would start thinking of us together. There's a safety in that, even though we've had some tough conflicts with the industry. The legal people are not interested in making friends with everybody, they're interested in getting paid." Once Clinton came back down to earth, a proposed label deal with CBS was on hold, Casablanca folded into the PolyGram family, and the glut of P-Funk-associated product had the market saturated and confused. What hurt even more was the success of acts like the Gap Band, Rick James, George Duke and Prince, who had borrowed heavily from the "gang" and were crossing over in a big way. Bootsy Collins noted the group's giddy short-sightedness.

"Me and George and the whole Funkadelic were having big fun doing it, but while we were doing it, there was a guy like Prince, paying attention," he said. "We weren't writing anything down, we were just rapping' and playing it loud. He studied it, picked up on it and threw it right back at us. Look at him, Time, Vanilley 6. That's us. The same concept. And it works! But I'm learning from a Prince, a Rick James. There's something they're doing that we're not." Clinton was also respectful of the heights reached by those groups — "They're keeping the funk out there while we get our chastisement," he admitted — but balled at following in anyone's footsteps.

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

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

"I think we've got something new by incorporating some of this high-tech stuff, although it gets on my nerves sometimes," he remarked. "But I've accepted the fact it's what the kids like. I just try to feel what's valuable. Computers are a tough gig. It makes one lazy and someone else smart." Collins acknowledges the P-Funk family may have to play catch-up in 1984. Evidence of the current consumer attitude reared its realistic head at the BMA conference when Clinton was challenged to make different records because he sounded too much like Zapp, a band, of course, he recorded and promoted.

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

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

by Anita M. Wilson

NASHVILLE — Throughout the years, country artists have held a tight rein on the fair market and still maintain this stronghold. They started primarily in agricultural areas and consequently, country acts have always predominated. Today, with fairs being held in cities throughout the country, some of the major names are performing at fairs, and a larger variety of forms of music are offered at fairs. However, most people feel country music will always be the traditional musical base for fairs.

Tony Conway of Buddy Lee Attractions agreed and stated, “Fairs have been notorious for a long time in the fair industry, and we are the only ones that will have country acts out weighing rock artists. A fair is for rural audiences which are country oriented and have always been there and fairs have a country theme to them anyway.” Burton Taylor, senior vice president, Agency For The Performing Arts (APA) agreed with Conway, “I think you’ll find by the nature of the fair business that country has always enjoyed a great position at fairs.” However, he added that the fair organizers have realized that audiences have changed so you have country, MOR, new wave and a lot of different kinds of attractions playing the fairs.

The Texas State Fair exemplified this during the last year at their fair where there were 20 stages with a variety of entertainment going on constantly. Bob Haipher with the Texas Fair explained that “you have to target rock acts, but country acts...
IN STADIUMS, AUDITORIUMS, ARENAS, NIGHTCLUBS AND HONKEY TONKS ALL AROUND THE WORLD, AUDIENCES NUMBERING IN THE MILLIONS HAVE BOUGHT TICKETS TO SEE AND HEAR THESE ARTISTS. TELEVISION SETS AND RADIOS ARE TUNED TO THEIR MUSIC AND PERFORMANCES. FANS HAVE PURCHASED OVER 50 MILLION ALBUMS AND CASSETTES OF THEIR MUSIC,...AND THE INDUSTRY ITSELF HAS HONORED THEM WITH GOLD RECORDS, AWARDS AND NATIONAL ACCLAIM.

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

Wrangler Hosts Showdown

NASHVILLE — Hundreds of family members and music industry personnel gathered at the Grand Ole Opyr Wednesday, Nov. 16 for the 3rd annual Wrangler Country Showdown, sponsored by Dodge Trucks. The John Arthur Band from Norman, Oklahoma won first prize in the field of 51 contestants from every state but Conn. and Hawaii. The group won a $50,000 cash prize, a recording contract with Complete Records, a booking contract with Don Billing, a custom Dodge Dugger Van, a Kinbrel grand piano, a Gibson Les Paul Guitar, Wrangler jeans, sportswear and Wrangler shoes and boots.

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

AFM Goes Back To Bargaining Table

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

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

Country Radio Seminar Accepts CMA Proposals For 1984 Meet

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

The CRS has traditionally shied away from outside involvement whether from record labels or other organizations. CRS founding fathers, Jerry Seabolt, Tom McEntee, Biff Colile, Charlie Monk, and Barbara Stallings, all held strong convictions that the seminar must remain an in-house seminar. McEntee, who came to Nashville from Cash Box in New York in 1963, started a publication called Country Music Survey, which served as a catalyst and helped pull the country radio people together for a seminar. McEntee considers full self a conservative and says, “I’ve been around long enough to know that changes are going to take place, changes I may not like, but that’s the way it is. Growth, good growth or cancerous growth.”

Tom Phifer from KRM radio in Shreveport is a CRS board member, and admits, “At first I was against their (CMA) involvement, but the more I listened, the more I realized that at the taking on a learning seminar, but adding to it. I now am in favor of the plan as long as the CMA sticks with their original agreement.” That agreement between the CRS and the CMA is basically that the CMA handles its seminars separately and the CRS continue to have full control of all its own activities. Les Acre of WMC in Memphis and long time attendee of the seminar stated, “The new arrangement between the CMA and the CRS is the best we have ever had. It is as it does not turn into a party atmosphere like the October convention. We must call on the board of directors to keep complete control of the seminar itself.”

Jerry Seabolt, who has often been considered overprotective of the seminar, says he is “not particularly excited about this new proposal,” however, “it is a step forward by an organization that is trying to advance the exchange of ideas and knowledge. But that’s what the seminar is all about,” he concludes.

Another one of the founders, Charlie Monk, stated, “I have a great reluctance to badmouth the new arrangement because it could help the industry.” The Country Radio Seminar is the most prestigious event to come out of Nashville, without cocktail parties and hospitality suites, and I think the CRS is trying to take advantage of that, not in a negative manner, but simply to be associated with a successful organization.

For over 10 years the seminar has not allowed cocktail parties or hospitality suites, but three years ago started an artist neophyte in two for the radio people with an opportunity to meet and talk with recording artists. Last year the doors apparently were thrown wide open as record companies and syndicators were allowed and encouraged to have such hospitality suites.

Biff Colile is very outspoken about the direction the radio seminar may be taking. “I don’t know what the conditions of such a joint venture may be,” he says, “but I’m concerned about the delusion of the seminar. I’ve always been a pro-CMA person, but our cardinal rule had always been to keep the seminar non-commercial, non-political and simply hard facts. Maybe when you get less program or music directed, will be increased to cover the CMA seminar or if that would simply be a separate fee. He did say that the CMA would probably call its seminar the Music Industry Professional Seminar (MIPS).

Mull added, “The CRS has been supported by the music industry executives on the board, and now we have an opportunity to give something back.”

Don Keith from WRJB in Nashville confided that, “the present seminar is limited, and in order to grow we must attract a good cross section of individuals, and the CMA would like to see it become a video, cable or ballroom conference.”

MCA Records Nashville president, Jim Finley, was quoted in a development committee for the CMA and worked on details of seminars that could be held to coincide with the broadcast seminars, and hopefully attract non-radio registrants. Under this plan, radio registrants should attend radio related seminars and industry registrants should attend the CMA seminars.

(continued from page 34)
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ash Box/December 3, 1983
December 3, 1983

ABA TOP 100 COUNTRY SINGLES (Including publishers & licensees)

1. A Little Good News (Chappell/Almo) (ASCAP) - A Million Light (Pop/Waltz - BMI) 
2. Tell Me A Lie (Jaye/Atlantic) (ASCAP) - Air That I Breathe (April - ASCAP) 
3. Tennessee Whiskey (A Life Of Love (Warner Bros - BMI) 
5. Dixie Dreaming (Texas) (BMI) 
6. Holding Her (Rich Hall - BMI) 
7. How'd You Get Home (Hallie - BMI) 
8. I Wonder Where (Hicks - BMI) 
9. I'd Say Yes (Chappell) 
10. It's Another Silent Night (Hall - BMI) 
11. I'd Never Do It Again (Four Tops - BMI) 
12. It's a Miracle (Chappell) 
13. The Lady In My Life (Gibson/Bowling/ASCAP) 
14. Look Of Love (Lady L/GSD) - Look Of Love (Lady L/GSD) 
15. Mississippi (Kenny Rogers & Dickey/ASCAP) 
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COUNTRY

COUNTRY COLUMN

LET'S GO EXPO! — Thousands of people converged on Nashville's Municipal Auditorium for the second annual Entertainment Expo over the weekend. The crowds were treated to over 150 booths where they could see videos, collect free records from the record companies and gather samples of song books. The booths were more elaborate and polished from last year and offered a wide variety of wares. Friday night the event started off with a cocktail party for industry executives, exhibitors and press and was followed by the President's hour where the top Nashville music industry executives manned their booths and were available to answer any questions regarding their businesses. Continuous talent highlighted the weekend event, with appearances by The Oak Ridge Boys, Rodney Crowell and Rosanne Cash. Sandy Daniels, Dr. Hook, Larry Willoughby and Tenya Tucker among others. The Oak Ridge Boys made a surprise presentation during their lunchtime concert at the Expo and was planning for the event's return was when his wife Angie gave birth to a daughter, Julia Ann, minutes before Expo began on Friday night. The proud father showed up a couple hours late to Expo but reported mother and daughter were doing fine. It did not seem to affect their week's schedule which was at the Wrangler Showdown Dinner with a couple of the artists who were performing for the 51 finalists and was talking about the upcoming birth of his wife Elaine Ganick's expected twins. Little did anyone realize in the middle of their business meeting that Dallas and Elaine would be the parents of two daughters, Kristen and Erin, who weighed in at 6 lbs and 3 lbs and 4 oz.

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

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

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

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

THIS AND THAT — Terri Gibbs favorite author Phyllis Whitney has announced that Gibbs will be included in her newest book Rain Song as the book's heroine's favorite singer. Steve Gallin slammed a hole-in-one during the Kapalua Invitational Golf Championship of Maui in Hawaii in late December and won $7,000 for a song band that Gibbs and the Oak Ridge Boys have been spending time at Nashville's Vanderbilt Children's Hospital cheering up the kids and donating not only their time, but home-baked cookies, toys, tour books and other gifts.

LOLA M. WILSON

Country Artists in Demand in Vegas

(Continued from page 20)

BEKERS: to explain that it doesn't matter if the artist is country or not, "the ones that can do the business are booked in the BACK TO THE BOOK — it is The Oak Ridge Boys or Sinatra as long as they sell tickets."

Performing at the IAFE convention provides a way for some of the artists to perform for the fair buyers that have never seen them before which may lead to future bookings. As Lee Grooms, manager of the Oak Ridge Boys have been spending time at Nashville's Vanderbilt Children's Hospital cheering up the kids and donating not only their time, but home-baked cookies, toys, tour books and other gifts.

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“GLAD I WAITED” (Just For You)

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“GOOD TIMES COME EASY”

LORI ROBIN SMITH BOB MONEY
RIDE 'EM COWBOY — Johnny Lee joined the WKN/KS/Tulsa crew at the Woodland Hills Mall for a public appearance and an autograph signing session while in town to perform at the Central States Rodeo Association's finals. Lee was busy signing almost 400 free photos, rodeo programs, albums, and one fan's guitar.

IT'S LONELY AT THE TOP — KBRO/Denver has exiled Mike Jacobs to live at the top of the roof for the next 30 days. The only entourage that Jacobs has is his radio tuned to KBRO. It is called the 30 Day Listening Test for KBRO and Jacobs has invited the public to come to the roof and listen. He also requests food donations, but no alcohol.

NEW AND DEVELOPING

KAREN TAYLOR-GOOD (Mesa MSD/N-1116)

Taylor-Good's latest single "Handsome Man" is a record where she can finally display her rich, full voice to its fullest potential. The tune is further enriched by nice harmonica and guitar solos throughout the song. The flipside, "Welcome To The World," was written by Taylor-Good for her two-month-old baby daughter.

SINGLES REVIEWS
OUT OF THE BOX

STEVE WARNER (RCA P9-13691)
Lonely Women Make Good Lovers (3.14) (Young World — BMI) (F. Weiler, S. Oldham) (Producer: N. Wilson, T. Brown)

Warner's latest effort is a strong melody that combines clean instrumentation with his soothing vocals on this tune from Bob Luman who Warner used to back up. The up-front guitars and background vocals make this record fit the definition of contemporary country.

FEATURING PICKS

DAVID ALLAN COE (Kat Family Z5A 04256)
Ride 'Em Cowboy (3:32) (Web IV — BMI) (P. Davis) (Producer: Billy Sherrill)

JOHNNY CASH (Columbia 38-04227)
Johnny 99 (3:34) (Bruce Springsteen — ASCAP) (B. Springsteen) (Producer: Brian Ahern)

LYNN ANDERSON & GARY MORRIS (Perriman P-82003)
You're Welcome To Tonight (3:46) (House of Gold — BMI) (J. Hurt, L. Henley, G. Bootwright) (Producer: Michael Clark)

THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)
Elizabeth (3:24) (American Cowboy — BMI) (J. Fortune) (Producer: Jerry Kennedy)

CARROL BAKER (Tembo TS 8306)

BOB MONEY (Universal Artist 1025)
Before I Go Insane (3:43) (American — ASCAP) (G.S. Hoskins) (Producer: Al Henson)

CHARLIE SCOTT (Grand Prize 5215)
Maybe I'm Crazy (2:37) (Tree-Black Sheep — BMI/Cross Keys — ASCAP) (B. Caswell, R. Strandlund) (Producer: Joe Gibson, Jimmy Payne)

MIKE DEKLE (NSD-181)
Closer To The Moon (2:48) (Lionmate — BMI) (M. Dekle) (Producer: Byron Hill)

THE COUNTRY MIKE

PITCHING FOR PENNIES — WTD/Toledo has started the annual Penny Pitch campaign for 1983, and this year's recipient of the donated money will be the Extended Care Unit of the Miami Children's Home. The selection committee for the project includes Clyde Roberts, Bill Hughes, Bill Manders, and Ann Marie Shephard of the WTD staff. Three of the projects planned for the campaign include "Payola Days" at which listeners can request a favorite song in return for a donation, "Fun Night" at the Country Place in Toledo, and an all-day "Country Jamboree" on December 4. WTD started this project 18 years ago and has raised approximately $60,000. This year's campaign started November 25 and will last until Christmas Eve. All money collected for the Penny Pitch campaign goes directly to the selected recipient with WTD absorbing all of the expenses.

WDW TO CARRY BRUNIS — Country formatted WOLW-W/A-Boston has joined the Boston Bruins Radio Network to cover all season and playoff games for the 1983-84 hockey season. Pictured are (l-r): Paul A. Mooney, president and governor of the Bruins, and Bill Berman, general manager of WOB.

SOUTHEASTERN TOUR — Tony Joe White has undertaken a personal tour of southeastern states and adult contemporary stations to meet with station management and air personalities. This tour coincides with the release of his new album "Danglin' Jamboree" which features the title song "Lady In My Life" which is a remake of the popular Michael Jackson tune. BITE'S AND PIECES — Moe Bandy was a recent guest on the locally produced Hee Haw show. In addition to the traditional comedy sketches, Bandy performed his latest single "You're Gonna Lose Her Like That." Meanwhile out in Denver, KBRO presented Capitol recording artist Russell Smith in concert to a full house at the Rainbow Music Hall in Denver. The show was videotaped for future release on the Public Television System.

INFORMATION SHORTAGE — Cash Box needs some information from you. Anyone who has any news dealing with country radio please send it to Cash Box Magazine, 21 Music Circle, E., Nashville, TN 37203. I would like to put some information or happenings in the column on your station, so keep those cards and letters coming!

ON COUNTRY RADIO — Country Radio Broadcasters, Inc. has added nine additional directors to its board, bringing the total number now serving to 20. Two of CRB's goals are to further expand throughout the industry and to increase the success of the annual Country Radio Seminar, which will be cosponsored by the Country Music Association in 1984.

STATIONS AND STATUTES — WKX/Washington, D.C., has named Trudy Serpico as the official restoration station for the Statue of Liberty in the Washington, D.C. area. The station is also activating the "Liberty Radio Network," which coordinates efforts of radio stations nationwide to raise money for the restoration of the Statue of Liberty. The goal is to have the statue restored in time for its centennial in 1986.

COUNTRY ABOUND — Recording artist Craig Dillingham has completed a one-hour radio special for the Armed Forces Radio & Television Network. The special will be hosted by air personality Larry Newman.

MOVING ON — Dick Grant has been named the new program director at WABC/Beachwood. John Mona is the head of Country Promotions for the New York market, KDUZ/Hutchinson, Minn. . . . Jack Eaton has been appointed promotions director and the morning air personality at Bockton, M. WCV . . . KIZX-KMKL/Amarillo has named Chris Taylor as a new air personality . . . Art Sanders has been promoted to assistant program director at WBAP/Fl. Worth, leaving his position at KZLA/Los Angeles.

PROGRAMMERS PICKS

Dale Elchor
KWM/CLeod: Stay Young — Don Williams — MCA
Paul Thorne
KUG/Kegne: The Lady In My Life — Tony Joe White — Columbia
Al Jamison
KFM/Wichita: You're Gonna Lose Her Like That — Moe Bandy — Columbia
Randy Rowley
WNN/Coldwater: Don't Cheat In Our Hometown — Ricky Skaggs — Epic
Bill Stedman
WKK/Cleveland: After All — Ed Bruce — MCA
Bert O'Brien
WAXC/Eau Claire: Stay Young — Don Williams — MCA
Bill Core
WOW/Omaha: There Ain't No Future In This — Reba McEntire — Mercury
Marc Hahn
KTN/Salinas: Stay Young — Don Williams — MCA
Walt Bucus
WDD/DOver: Two Car Garage — B.J. Thomas — Cleveland Int'l
Dene Hallum
WKK/New York: Woke Up In Love — Exile — Epic
### Top 15 Albums

#### Inspirational

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Side by Side</td>
<td>IMPERIAL (Shaping Word)</td>
<td>704111015</td>
</tr>
<tr>
<td>2</td>
<td>Age to Age</td>
<td>AMY GRANT (Mythms MSB-6697)</td>
<td>Open</td>
</tr>
<tr>
<td>3</td>
<td>More Power to Ya</td>
<td>PETRA (Star Song 2236004)</td>
<td>Open</td>
</tr>
<tr>
<td>4</td>
<td>More Than Wonderful</td>
<td>SANDI PATTI (Impact R 3118)</td>
<td>Open</td>
</tr>
<tr>
<td>5</td>
<td>Legacy</td>
<td>BENNY HESTER (Mythms MSB-7004)</td>
<td>Open</td>
</tr>
<tr>
<td>6</td>
<td>The Gift Goes On</td>
<td>SANDI PATTI (Impact Records-R00847)</td>
<td>Open</td>
</tr>
<tr>
<td>7</td>
<td>NOT OF THIS WORLD</td>
<td>PETRA (Star Song SPCH 7-102-05660-0)</td>
<td>Open</td>
</tr>
</tbody>
</table>

#### Spiritual

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'll Rise Again</td>
<td>ALL SING (Mythms MSB-6747)</td>
<td>Open</td>
</tr>
<tr>
<td>2</td>
<td>Rough Side of the Mountain</td>
<td>R.C. BARNES AND REV. JANICE SCHOON (Ardmore International Records 10059)</td>
<td>Open</td>
</tr>
<tr>
<td>3</td>
<td>Jesus I Love Calling Your Name</td>
<td>MARVIN WAESSER (Mythms MSB-6721)</td>
<td>Open</td>
</tr>
<tr>
<td>4</td>
<td>Determined</td>
<td>TRAEMAYE HAWKINS (Light-5821)</td>
<td>Open</td>
</tr>
<tr>
<td>5</td>
<td>We Sing Praises</td>
<td>SANDRA CROUCH (Light-5825)</td>
<td>Open</td>
</tr>
<tr>
<td>6</td>
<td>This Too Will Pass</td>
<td>JAMES CLEVELAND AND THE CHARLES FULCHOR Chor (Savoy 1972)</td>
<td>Title Cut</td>
</tr>
<tr>
<td>7</td>
<td>Feel the Spirit</td>
<td>THE WILLIAMS BROTHERS (Mythms MSB-6745)</td>
<td>Open</td>
</tr>
<tr>
<td>8</td>
<td>Uncloudy Day</td>
<td>MYRNA SUMMERS (Savoy 51, 14934)</td>
<td>Open</td>
</tr>
<tr>
<td>9</td>
<td>Peace Be Still</td>
<td>VANESSA BELL ARMSTRONG (Impact Records-R03874)</td>
<td>Title Cut</td>
</tr>
<tr>
<td>10</td>
<td>Long Time Coming</td>
<td>MARY WILSON (Light-5820)</td>
<td>Open</td>
</tr>
</tbody>
</table>
| 11  | Words Can't Express | NICHOLAS (Message Records MSG-1003) | "The Others/Got"
| 12  | Lead Me | THE JACKSONS SOUTHERNARS (Malaco 4893) | Open |
| 13  | Make Me an Instrument | CANDY STATION (Basaich 1091) | "God Can Make Something Out of Nothing"
| 14  | Lord, Keep On Proving Yourself to Me | FLORIDA MASS CHOIR (Savoy SGL 7078) | Open |
| 15  | You Brought the Sunshine | THE CLARE SISTERS (Sound of Gospel SGL 132) | Open |

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.

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

**Country Music Dominates Fair Markets**

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

**Shuey Opens Agency**

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

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**Cash Box**

**The International**

**Music**

**Coin Machine**

**Home Entertainment**

**Weekly**

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**SO MUCH FOR ICE CREAM** — The Hemphills and HeartWorking Records and The Benson Company recently sponsored a contest for the best bumper sticker idea in conjunction with their latest LP, “Louisiana Live.” Eight-year-old Marjorie Kaye Presley won with the winning slogan “I Love Jesus Better Than Ice Cream” and received an all-expenses paid trip with the Hemphills and her father. Pictured at the drawing are (l-r): Wayne Hilton, general manager, HeartWorking Records; LaBreeska Hemphill; Loren Baiman, marketing director for the Benson Company; Jan Binkley, radio promotion coordinator, The Benson Company; and Joel Hemphill.
TOP 75 ARLUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAN'T SLOW DOWN</td>
<td>Lionel Richie (Motown 6095L)</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>COLD BLOODED</td>
<td>Rick James (Gordy/Motown 6043L)</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>NO PARKING ON THE DANCE FLOOR</td>
<td>Pointer Sisters (Soul/Esparita 9 60241)</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>ON THE RISE</td>
<td>The S.O.B.'s Band (Tamla/CBS FS 28697)</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>THE GAP BAND V — JAMMIN’</td>
<td>The Gap Band (Island/FS 317-1-3004)</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>STAY WITH ME TONIGHT</td>
<td>Jeffrey Osborne (A&amp;M SP-4940)</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>IN A SPECIAL WAY</td>
<td>DeBarge (Gordy/Motown 6018G)</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>THRILLER</td>
<td>Michael Jackson (Epic OE 38112)</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>STOMPIN’ AT THE SAVOY</td>
<td>Rufus and Chaka Khan (Warner Bros. 9 23855-1)</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>YOUR FOREVER</td>
<td>Atlantic Starr (A&amp;M SP-4942)</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>FEEL MY SOUL</td>
<td>Jennifer Holiday (Geffen GHS 4014)</td>
<td>2</td>
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<tr>
<td>12</td>
<td>LET IT OUT</td>
<td>Kliff (MCA-39090)</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>MARY JANE GIRLS</td>
<td>Stevie Wonder (Motown 6054L)</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>IT’S YOUR NIGHT</td>
<td>James Ingram (Qwest/Warner Bros 9 23957-1)</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>BORN TO LOVE</td>
<td>Jocelyn Brown and Roberta Flack (Capitol ST-12264)</td>
<td>2</td>
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<tr>
<td>16</td>
<td>HOW MANY TIMES CAN WE SAY GOODBYE</td>
<td>Dionne Warwick (Arista AL-8140)</td>
<td>2</td>
</tr>
<tr>
<td>17</td>
<td>FUTURE SHOCK</td>
<td>Herbie Hancock (Columbia CL 11841)</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>THE SONGSTRESS</td>
<td>Anita Baker (Epic FS 38882)</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>MERCILESS</td>
<td>Stevie Wonder (Motown/CBS 811 346-1 M-1)</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>HEAVEN ONLY KNOWS</td>
<td>Johnnie Taylor (Philadelphia International FS 36840)</td>
<td>2</td>
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<tr>
<td>21</td>
<td>THE LOOK</td>
<td>Shalamar (Soul/Everett 9 60235)</td>
<td>2</td>
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<tr>
<td>22</td>
<td>ROCKIN’ IT</td>
<td>Tom Brown (Island/FS 317-1-3007)</td>
<td>2</td>
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<tr>
<td>23</td>
<td>ZAPP III</td>
<td>Zapp (Warner Bros. 9 23957-1)</td>
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<tr>
<td>24</td>
<td>SHE WORKS HARD FOR THE MONEY</td>
<td>Donna Summer (Gamble/Hero 812 265-1 M-1)</td>
<td>2</td>
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<tr>
<td>25</td>
<td>ROBBERT</td>
<td>Elda &amp; Bunny (Epic FS 38882)</td>
<td>2</td>
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<tr>
<td>26</td>
<td>VISIONS</td>
<td>Gladys Knight &amp; The Pips (Columbia FS 28305)</td>
<td>2</td>
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<tr>
<td>27</td>
<td>FEVER</td>
<td>Con Funk Shun (Warner Bros 814 442-1 M-1)</td>
<td>2</td>
</tr>
<tr>
<td>28</td>
<td>GET IT RIGHT</td>
<td>Aretha Franklin (Arista AL 8019)</td>
<td>2</td>
</tr>
<tr>
<td>29</td>
<td>TEASE</td>
<td>Asha Brown (Arista AL 8189)</td>
<td>2</td>
</tr>
<tr>
<td>30</td>
<td>CONTINUATION</td>
<td>Earth, Wind &amp; Fire (Columbia FS 37725)</td>
<td>2</td>
</tr>
<tr>
<td>31</td>
<td>MELLE</td>
<td>Rene &amp; Angela (Capitol ST-12267)</td>
<td>2</td>
</tr>
<tr>
<td>32</td>
<td>HERE AND NOW</td>
<td>Rick James (Warner Bros. 9 23957-1)</td>
<td>2</td>
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<tr>
<td>33</td>
<td>MIDIAN</td>
<td>Eddie Murphy (Columbia FS 39055)</td>
<td>2</td>
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<tr>
<td>34</td>
<td>CANDY GIRL</td>
<td>George Benson (Streetwise SWRL 3301)</td>
<td>2</td>
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<tr>
<td>35</td>
<td>MILLIE JACKSON</td>
<td>Billy Davis Jr. (Epic FS 38882)</td>
<td>2</td>
</tr>
<tr>
<td>36</td>
<td>ELECTRIC UNIVERSE</td>
<td>Everton Davis (Epic FS 38882)</td>
<td>2</td>
</tr>
<tr>
<td>37</td>
<td>BACK WHERE I BELONG</td>
<td>Toppaz Z.Columbia FS 28265)</td>
<td>2</td>
</tr>
</tbody>
</table>

THE RHYTHM SECTION

It's like an itching in my heart — Radio folks have long been familiar with record-cursing sounds as an annoying by-product of the job; it certainly ruins a lot of records. Be that as it may, the "scratch" has made headway on the national scene, and the success of Herbie Hancock's "Rockit" has made a lot of industry people sit up and take notice. The man responsible for the percussive jerks on Hancock's hit, "Rockit," Grandmaster Flash, has had a couple of his own 12-inch dies cut out, but now his cellular release "Crazy Cuts" has been picked up by Island Records, and made its way to the rhythm disk via Atlantic. It's the picture sleeve that gets this week's Cleverness Award: stapled onto the album is a surgeon-general-type message: "Warning! This record is scratched!" ...Atlantic's also has the Rocksteady Crew theme, "(Hey You) The Rocksteady Crew," but on simultaneous 7- and 12-inch release ...Fab Five Freddy is the star (and "consultant") for a low-budget film treatment of the breaking/skating Bronx club scene entitled Wild Style, which debuted in midtown Manhattan last Wednesday (23).

NAMES IN THE NEWS — Melba Moore's TV staking, Make Over, begins production in March '84, and it's expected to be part of the CBS-TV schedule for next fall. Moorin has also just completed her video for "Keepin' My Lover Satisfied." The clip was directed by Martin Kahan ... New Earth, Wind & Fire LP out this week, but no tour planned until late summer '84 ... The latest single release from Rick James' "Goldblooded" LP is the James duet, "Love Train," with his ex-actress wife, Smokey Robinson, but in a co (or is it legal?) move, Robinson goes uncredited, and the label simply reads, "Rick James and Friend" ... Our newest street fave is the latest release from the first (and last) group before Big Time Trouble from Richard "Bikey Dogg" P. Contained therein was one of the few remakes of a 50's oldie that updated without losing the original charm, a bonus version of the Five Satins' "In The Still Of The Night." A SPECIAL WAY — Much has been made of the Motown classics recently, of course, but the label has also been nurturing its current acts, and one group that appears to be on the verge of full bloom is family act DeBarge. Coming off 1982's hugely successful "All This Love" LP, the group recently released "In A Special Way" and has another bona-fide single smash in "Time Will Reveal." The song was co-written by Eldra and Bunny DeBarge, and features group "EL" on lead vocals. He's caused quite a stir for such a young guy — he's only 22, and with the current LP takes the helm as official producer. We spoke with Eld and Bunny, who's oldest in the family, about how the group handled having a strutting out the pieces of such an important follow-up album together. Eld had acted as co-producer on their first two albums, but found this experience to be "a lot better." Being a part of the family made things easier. "I gave me a lot more freedom," said Eld. "The artist-producer relationship was already established, so I thought the arrangement was really good for us," Bunny agreed. "He may be my little brother, but he can be a big brother, too," she remarked. "I find myself coming to Eld quite a bit for various problems. I may be 28, but he's 48." Other members of the group — James, Mark and Randy — contributed vocals and the songs, and each plays an instrument for the band's live shows. Musical assistance in the studio comes from the cream of the L.A. studio crop, and although he's not credited (coops), Stevie Wonder contributed a harp solo. "That was an all night recording," revealed Eld, "because Stevie came in around midnight and cut it, just like that." Their strength, however, lies in their almost telepathic musical closeness. They all live in separate households (with the DeBarges' and the Osibashes' bands don't help either); but the group, "One of our other brothers brought over a demo that he had been working on," Bunny told us, "and he couldn't stop cracking up because I started singing along to it the same way Eld had when he heard the tape. My brother took it to our mother later that day, too, and she did the same thing, started singing along with a part in the hook. It's just like that. We really feed on one another."
null
AROUND
THE ROUTE
by Camille Compasio

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

AMOA Seminar Discusses
Arcade "Identity" and Survival
by Marc Sternberg

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

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

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

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

Drawing on his experience, McAuliffe made the following suggestions for maintaining a "positive identity" in the community:
1. Have a conspicuously posted truancy policy.
2. Have rules prohibiting loud and abusive language.
3. Have rules against gambling in the arcade.
4. Have rules regarding eating, drinking and smoking in the game room.
5. Use general and indirect lighting to provide a friendly and inviting atmosphere.
6. Maintain a clean environment and keep

(continued on page 36)

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

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COIN MACHINE
**INDUSTRY NEWS**

**Around The Route**

(continued from page 34)

I 2/6-7 Bally Advanca
d shadowing the new NSM
d jakeboxs in south San Francisco,
where both will be in attendance.

A number of major players was
associated with American Shufleboard
Co. of Union City, New Jersey, for 35
years, passed away on November 1. "All
of us at American Shufleboard will
miss him greatly, both for his loyalty
and his ability to cooperate with everyone
who was in contact with him," said Nick Melone,
general manager.

Tony will be sorely missed by all of us.

Cash Box would like to express
devotions to his family.

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

ATE becomes ATEI. The noted Lon-
dons-based company, has announced an
anniversary next year (see separate story) and
to mark the occasion show officials have
corporated the word International
into its title. The move serves to separate ATE into a separate entity for
exhibitors and visitors from throughout the
world. The Amusement Trades Exhibi-
tion International will be held a little later
than usual next year — specifically dur-
ing the week of February 28 thru March
2, 1984 — in the Grand Hall, Olympia
(London), which is another deviation from
the norm. Attendance is limited ex-
clusively to members of the trade and a
special reduced registration rate is being
offered for requests received prior to
February 2. For further information contact
Amusement Trades Exhibitions Ltd., 122
Champion Court, North Side, London SW4 9SP.

The trade has been anxiously awaiting
the unveiling of the new first games from
Nolan Bushnell's Sente Technologies and the big day is very close at hand. The firm
will be hosting a distributor's conference on
December 9 when the new products will
be showcased and a few days later there
will be a special media presentation.

Following these preliminaries, Sente plans
to feature their new games at the
February '84 ASI convention in Chicago.

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

New Appointments At Bally Distg. Corp.

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

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

Adams was with Moyer Diebel Corpora-
tion, handling advertising and sales
for the past few years and transferring to the U.S. in 1980. He has had
extensive experience in the vending industry
since 1973 and is a graduate of the University of
Canton Corporation. He progressed through
the ranks to the position of branch manager.
He graduated from St. Catherine's Collegiate
Commercial School.

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

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

Game Rooms for the 80th, featuring
speakers Alex Daltrempy, Lieber-
man Enterprises and Sandy Ziglin, Lieber-
man Music Co. (Insights on the factors to con-
sider in properly programming jukeboxes will be
covered during this session).

Buring New Equipment for Fred Skor, presi-
dent, World Wide Distributors, Inc. (This ses-
ion will examine the factors for buying in-
telligently in today's market)."Analyzing Arcade and Street Locations,
by Charles Ross, partner, Innovative Manage-
ment Consultants. (How to evaluate locations in
terms of their trade potential and the in-
vestments, how to evaluate machines in terms of
profits through revenue and how to calculate
What revenues are needed for a new location
business. Sales of the new space will be covered
during this session).

Planning For Profits by Dr. Walter Polner, direc-
tor of the Vending Machine Institute. "Techniques
for enhancing operators' profitability will be thor-
oughly explored during this seminar.

**Coin Controls & Coin Acceptors Finalize License Agreement**

CHICAGO — Coin Controls Inc, noted manufacturer of coin handling equipment,
has negotiated an agreement with Coin
Acceptors Inc. of St. Louis, whereby the latter
for an undisclosed sum, will be licensed to manufacture
commercial coin-handling equipment. (Re-
ferred to as the "world standard," this product is used on Coin Controls' coin
devices and, therefore, is expected to be of
interest to coin operators.)

Along with Phil Berman, the company president Frank Hopp, is
manufactured under license by many com-
paies worldwide, including Coin Accep-
tors (Coinco) in America.

A rapidly growing company, Coin
Controls, Inc., based in Elko, Nevada, now
serves every major manufacturer and dis-
criminator of coin-operated equipment in
the United States, according to Hopp, who said he was pleased to see that an agreement with
Coinco had finally been worked out.

New Catalog

A new catalog for the coin-in-usage industry was recently introduced by
Coin Controls Inc., which is available on request. As Hopp points
out, "the firm is "interested in expanding our new
catalog. For the first time we are offering
multi-coin electronic acceptors; and at the other end of the spectrum, we are introducing our new "Coyote," which will be the best value in a single coin acceptor in our
industry."

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

Proud to have received the prestigious award for successfully
reach the postage cost of the catalog to
the toll free number 800-323-8714 for
their request by mail to Coin Controls Inc.,
510 Greenway Ave., Elk Grove, Illinois
60007.
INDUSTRY NEWS

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

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

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

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

In addition to pursuing criminal penalties under existing law—which penalizes persons who manufacture and traffic in illegal games, AGMA plans to seek legislation which would extend these criminal penalties into other areas in an effort to dry up the market for illegal copies of games. The new effort will be aimed to represent over one-third of the U.S. market.

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

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

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

AOE Suit Dropped

CHICAGO — Cash Box has learned that Amusement Operators Expo (AOE) has voluntarily withdrawn its lawsuit against The Amusement Game Manufacturers Assn. (AGMA). As previously reported (Cash Box, 11/15/83), the suit involved several companies which claimed that defendants who are officers and members of the board of AGMA, and emanated from the scheduling by AGMA of the American Society of Indoor Exhibitions (ASI) trade show, which is being held February 17-19, 1984 in Chicago. AOE's fifth annual trade show is scheduled for November 17-19 (9-9), also in Chicago, and is geared to the same audience as the ASI event. When news of the lawsuit surfaced some weeks back there was speculation that it placed both of these conventions in jeopardy. However, since the suit has been withdrawn, Cash Box now hears that both shows will be held on schedule. No further details were available at press time.

JAMMA Seminar Discusses Arcade "Identity" and Survival

"The entertainment center can meet its financial requirements, and it can deliver a unique exciting product at a reasonable price," commented Gordon. "The industry needs new games that have more vertical space, more vibrant colors, and more unique features. It can deliver a large package of these new games to the consumer." Gordon went on to say that the industry must improve its efficiency in manufacturing and distribution, and that "the power of the consumer is reemerging in the marketplace. There is a consumer "catching the wave" in a big way. To quote John DeLorean, 'I don't know if I've ever been so happy to be a manufacturer of automobiles.'" Gordon added that the show will feature demonstrations of the latest in arcade technology, as well as the latest in food and beverage equipment, and that "you will be able to see the future of the industry at the AMOA trade show."
INDUSTRY NEWS

Sen. Zorinsky Urges Juke Ops To ‘Continue Lobbying’s S 1734

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

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

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

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

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

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

“The next step,” he added, “is for the Senate Judiciary Committee’s subcommittee on Patents, Copyrights and Trademarks to hold hearings on the bill. We’re expecting word any day now on when those hearings might be scheduled.”

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

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

The senator explained that if, over the next few weeks, every operator in the country wrote three letters in support of S. 1734 (one to his congressman and one to each of his state’s Senators) “the number of cosponsors would soar,” and if each jukebox user did the same, the bill should “literally fly through the House and Senate.”

Mylstar Adds Two New Distributors

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

Brand Distributing Company, Inc., doing business as Audio Visual Amusements, recently purchased Morris Novelties and will repackage Mylstar’s new line. Brand Distributing is located at 1809-11 Olive St. in St. Louis, Missouri.

Also appointed was London Distributing Corporation, located at 3311 W. Lisbon Ave. in Milwaukee, Wisconsin.

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

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

Wico Promotes Two; Names Wortman Advertising Chief

CHICAGO — Cathie Zacharias has been promoted to manager of sales support and operations at WICO Corporation, the Niles, Illinois-based manufacturer of deluxe coin-operated and electrical games and video game systems.

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

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

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

In her new position, Ms. Paczosa will be responsible for packaging, point-of-purchase design, instruction books, product inventory and sales forecasting and helping with the production and advertising supervision.

A graduate of the University of Illinois, with a degree in textiles and clothing and advertising, she resides in Morton Grove, Illinois with her husband, Joseph. Ms. Wortman has been appointed advertising coordinator for WICO. He will be responsible for the firm’s extensive co-op and key city advertising programs.

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

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

New Equipment

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

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

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

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

MylenAd

New Equipment

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

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

Track & Field

More good reasons to attend the first Amusement Showcase International

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

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

Feb. 17-19, 1984 Expocenter/Downtown Chicago

For more information contact:

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

THE SEMINARS
**MANUFACTURERS EQUIPMENT**

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

**DATA EAST**
Explorer (9/82)
Burger Time (11/82)
Bump 'N Jump (2/83)
Destiny, Non-Video Game (5/83)
Bag's Battle, Laserdisc (9/83)

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

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

**GAMETECHNICS**
Tri-Pool (1/82)

**GDl**
Silther (8/82)

**GOTTLEIB (see MYSTAR)**

**INTERLOGIC, INC.**
Roc 'N Rope (8/83)

**INTREPID MARKETING**
Beezer (1/83)

**NAMCO AMERICA**
Sweet Licks (4/82)

**NICHIBUSU TAYSO**
Frisky Tom (1/82)
Rug Rats (3/83)
Crazy Climber (1/83)
Moon Shuttle '81

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

**ROCK-OLA**
Eyes (7/12)
Nibbler (11/82)
Rocket Racer (3/83)

**SEGA/GREMLIN**
Turbo (1/82)
MegaDrive (5/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zeux (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Taco (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (2/83)
Star Trek, Cockpit (2/83)

**ELCON**
Diversions booth size (9/81)

**EXIDY**
Fax (10/83)

**GAME PLAN**
Shark Attack (5/81)

**GAMETECHNICS**
Tri-Pool (1/82)

**GDl**
The Thiefs (4/82)
Silver (8/83)

**GOTTLEIB (see MYSTAR)**

**MYSTAR**
O'BERT (8/83)

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

**STERN**
Barzack (2/81)
Scramble (5/81)

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

**THOMAS AUTOMATICS**
Triple Punch (6/82)
Oil Boo Chu (7/82)

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

**ZACCARIA**
Money Money (7/83)

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**MANUFACTURERS EQUIPMENT**

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

**GOTTLEIB (see MYSTAR)**

**GAME PLAN**
Sharp Shooter II (10/83)

**MYSTAR**
Haunted House (2/82)
Devil's Dare (4/82)
Cavern Man (5/82)
Rocky (8/82)
Spirit (9/82)
Punk (11/82)
O'Ber's Quest (2/83)
Super Orbit (4/83)
Royal Flush Deluxe (4/83)
Amazon Hunt (5/83)
Rack 'Em Up (7/83)
Ready, Aim, Fire (8/83)

**STERN**
Orbit (4/82)

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

**ZACCARIA**
Soccer King

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**VIDEO GAMES (upright)**

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

**BALLY/MIDWAY**
Kick-Man (1/82)
Kick-Man Mini-Mythe (1/82)
Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Mythe (2/82)
Bosconian (2/82)
Bosconian Mini-Mythe (2/82)
Tron (8/82)
Tron Mini-Mythe (8/82)
Solar Fox (6/82)
Solar Fox Mini-Mythe (8/82)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Mythe (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Domino Man (12/82)
Baby Pac-Man, Pin/Vid (12/82)
Bump 'N Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs of Tron (9/83)
Granny & The Tator (10/83)
Astron Belt, Laserdisc (10/83)

**BHUZACINTIL**
Love Meter (9/83)

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

**CINEMATRONICS**
Jack The Giant Killer (4/82)
Naughty Boy (5/82)
Cosmic Chaos (4/83)
Dragon's Lair, Laserdisc (7/83)

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**POOL, SHUFFLE, TABLE GAMES, ETC.**

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

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**CONVERSION KITS**

(Including interchangeable games & enhancement kits)

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

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**ZARRON (5/81)
Qix (10/81)
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**THOMAS AUTOMATICS**
Triple Punch (6/82)
Oil Boo Chu (7/82)

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

**PHONOGRAPH**
Lowen-NSM Console Classic
Lowen-NSM Prestige ES-2
Lowen-NSM 240-1
Lowen-NSM Satellite 200
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/82)
Rock-Ola 481 Max (1/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 488 (10/82)
Rock-Ola 476, Furniture Model
Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10-82)
Rowe R-48 (9/83)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Phoenix (12/80)
Star Gaze, Video Jukebox
Sterno/Seeburg DaVinci (7/81)
Sterno/Seeburg VMC (11/81)
Virl Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

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**CASH BOX/DECEMBER 3, 1983**

38
THE JUKEBOX PROGRAMMER

POPCOUNTY

1. ALL NIGHT LONG (ALL NIGHT) LIONEL RICHIE (Motown 16988F)
2. UPTOWN GIRL BILLY JOEL (Columbia 38-04149)
3. SAY SAY SAY PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
4. LOVE IS A BATTLEFIELD PAT BENATAR (Chrysalis/CBS VS 42732)
5. CUM ON FEEL THE NOIZE QUIET RIOT (Pasha/CBS ZS 40045)
6. CRUMBLLIN' DOWN JOHN COUGAR MELLENCAMP (Riva/PolyGram R-214)
7. HEART AND SOUL HUEY LEWIS & THE NEWS (Chrysalis/CBS VS 42726)
8. IN A BIG COUNTRY BIG COUNTRY (Mercury/PolyGram 814 467-7)
9. TOTAL ECLIPSE OF THE HEART BONNIE TYLER (Columbia 38-03906)
10. SAY IT ISN'T SO DARYL HALL & JOHN OATES (RCA PB-13654)
11. SYNCHRONICITY II THE APOLLO (2571)
12. ISLANDS IN THE STREAM KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
13. UNION OF THE SNAG DURAN DURAN (Capitol B-2590)
14. INVISIBLE HANDS KIM CARNES (EMI America B-8181)
15. UNDERCOVER OF THE NIGHT ROLLING STONES (Atlantic ST-35-45505)
16. BURNING DOWN THE HOUSE TALKING HEADS (Sire 7-29955)
17. OWNER OF A LONELY HEART YES (Aco 7-99987)
18. SUDDENLY LAST SUMMER THE MOTELS (Capitol B-5271)
19. CHURCH OF THE POISON MIND CULTURE CLUB (Epic/Virgin 34-04144)
20. LOVE IS A STRANGER EURYTHMICS (RCA PB-13618)
21. TWIST OF FATE OLIVIA NEWTON-JOHN (MCA-52284)
22. KING OF PAIN THE POLICE (Capitol 2569)
23. DELIRIOUS PRINCE (Warner Bros. 7-95053)
24. MAJOR TOM (COMING HOME)* PETER SCHILLING (EMI 7-59811)
25. TRUE SANDPUDD BALLET (Chrysalis/CBS VS 4270)
26. THE WAY HE MAKES ME FEEL* BARBRA STREISAND (Columbia 38-04177)
27. PUTTIN' ON THE RITZ TACO (RCA PB-50727)
28. TIME WILL REVEAL* DeBARGE (Gordy/Motown 70509)
29. FOOLIN' DEF LEPPARD (Mercury/PolyGram 814 178-7)
30. TELEPHONE (LONG DISTANCE LOVE) SHEENA EASTON (EMI America B-8172)

COLD BLOODED RICK JAMES (Gordy/Motown 16989F)

BLACK CONTEMPORARY

1. ALL NIGHT LONG (ALL NIGHT) LIONEL RICHIE (Motown 16988F)
2. SAY SAY SAY PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
3. STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M 2591)
4. TIME WILL REVEAL DeBARGE (Motown 1705)
5. I AM LOVE JENNIFER HOLLIDAY (Geffen 7-95252)
6. U BRING THE BREATK FREAK NICK JAMES (Gordy/Motown 17030G)
7. MY FIRST LOVE RENE & ANGELA (Capitol B-5272)
8. STOP DOGGIN' ME AROUND KLICE (RCA PB-13650)
9. TELL ME IF YOU STILL CARE THE D.O.S. BAND (Tabu/CBS ZS 40160)
10. AIN'T NOBODY RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)
11. WOULD YOU LIKE TO (FOOL AROUND) MTUME (Epic 34-04067)
12. WET MY WHISTLE MIDNIGHT STAR (Solar/Elektra 7-6970)
13. JOANNA KOOL & THE GANG (De-Lite/PolyGram DE 629)
14. ROCKIT HERBIE HANCOCK (Columbia 38-04054)
15. BABY, I'M HOOKED CON FUNK SHUN (Mercury/PolyGram 814 5817)
16. TOUCH A FOUR LEAF CLOVER ATLANTIC STARR (A&M 2580)
17. ANGEL ANITA BAKER (Beverly Glen BG-2010)
18. MAGNETIC EARTH, WIND & FIRE (Columbia 38-04110)
19. EVERY GIRL (WANTS MY GUY) MELBA MOORE (Capitol B-5288)
20. KEEPIN' MY LOVER SATISFIED PRINCE (Warner Bros. 7-95053)
21. ONLY YOU COMMODORES (Motown 16980F)
22. P.Y.T. (PRETTY YOUNG THING) MICHAEL JACKSON (Capitol 34-04168)
23. HOW COME U DON'T (CALL ME) ANYMORE STEPHEN MILLER (Cassidella/PolyGram 814 747-7)
24. PARTY TRAIN THE GAP BAND (Total Experience/PolyGram TE 8009)
25. IF ONLY YOU KNEW PATTI LABELLE (Philadelphia Int'l/CBS ZS 4-04176)
26. NUBIAN NUT* GEORGE CLINTON (Capitol B-5296)
27. I FOUND MYSELF WHEN I LOST YOU TYRONE DAVIS (Gordy/Front Of 2001)
28. IT'S MUCH DEEPER* ASHFORD & SIMPSON (Capitol B-5284)
29. BLACK SHEEP* JOHN ANDERSON (Warner Bros. 7-29497)
30. IN MY EYES* JOHN CONLEE (MCA-52286)
31. SENTIMENTAL OL' YOU* CHARLY McCLAIN (Epic 34-04172)
32. LADY DOWN ON LOVE ALABAMA (RCA PB-13509)
33. YOU'VE GOT A LOVER RICKY SKAGGS (Epic 34-04044)
34. WHY DO WE WANT WHAT WE CAN'T HAVE REBA McENTIRE (Mercury/PolyGram 812 835-7)
35. RUNNING WITH THE NIGHT - LIONEL RICHIE (Motown)
36. THAT'S ALL - Genesis (Atlantic)
37. THE AIR THAT I BREATHE — Rex Allen Jr. (Moon Shine)
38. KARMA CHAMELEON — Culture Club — Virgin/Epic
39. LET THE MUSIC PLAY — Shannon — Emergency/Mirage

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

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December 3, 1983

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(with Michael McDonald)
Produced by Quincy Jones for Qwest

MADONNA
1/4-23867
Featuring the hit single "Holiday"
Produced by Reggie Lucas for Kalisa Inc.
"Holiday" produced by John "Jellybean" Benitez for Jellybean Productions Inc.

DAVID SANBORN
Backstreet 1/4-23906
Featuring the hit single "Neither One Of Us"
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1/4-23908
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