The hit single from the debut album by

**RE-FLEX**

One of the finest new bands in the land.

One of the few that will live to play another day.
Season's Greetings

TO OUR READERS:
This is a combined year end issue for the weeks of Dec. 31, 1983 and January 7, 1984. Due to the holiday period, we are publishing this double issue as a year end special. The next regular issue of Cash Box will appear the week of Jan. 14, 1984.

ON THE COVER
Every 10 years or so, a musical act comes along which sets the world on fire. Back in the 1950s, Elvis Presley taught folks a whole new way to rock. During the 1960s, The Beatles helped us learn that "all we need is love." Throughout the '70s, Bruce Springsteen captured the soul of a runaway American dream, taking us to the darkness on the edge of town. And during this decade, it appears Michael Jackson is the prime mover.

The phenomenal success of Jackson's latest album, "Thriller"—over 15 million LPs sold to date powered by a half-dozen hit singles—is only one example of the artist's genius. Along with the album's smash hit status are other, perhaps even more important, distinctions.

By creating songs that speak to the mind as well as the body, making us think and dance, Jackson has been responsible for some of the imaginative tunes of the last few years. Combining several different musical genres to form his own personal style, he has helped break down barriers in a number of ways, most noticeably on radio playlists. And finally, through the brilliant use of video to illustrate his compositions, Jackson has become visual music movement trendsetter.
The Tradition Continues!

MCA Records
Thank you *Cash Box*

for making our

Irene Cara

the

"Number One Girl Of The Year"
News

BLACK TIE AFFAIR — After a 10-year absence from the pop music scene the now-legendary Phil (I) and Don hammocks, the cinematic arm of Delilah Books, a publisher of rock-oriented reading material.

Radio: The Year In Review
by Harry Welnger

NEW YORK — It was a heady year for changes in music radio, with Top 40's return to ratings heights creating tumultuous transitions at both the AOR and adult contemporary level, and MTV-vying for consumer attention in the rock marketplace. Urban contemporary radio established itself as a mass-appeal format in 1983, causing some programmers to question ratings techniques as well as the seeming lack of black music chart crossover.

The emergence of "new music" groups such as Eurythmics, Naked Eyes and Strait Cats on the pop charts caught AOR looking backwards, and one of the first industry reactions took place at the consultancy level as Lee Abrams announced his Superstars format would include new music to the program. The "New wave is coming into its own, and stations are open to more new stuff." (Cash Box February 5). Radio programmers were mixed in their reactions, with some stating Abrams may have overreacted. The often discussed influence of MTV was deemphasized by Larry Berger, program director of WPLJ, a station that was later to leave the AOR fold.

The changes in music groups and the stunning P.R. job dished out by MTV was undeniable, however, as major syndicators surged ahead with new music shows to the void left by cautious traditional AOR programmers (Cash Box, March 5). London Wavelength debuted Rock Over Christmas/Summer, while Westwood One announced a short-flight experiment with Rock Of The 80s, a "modern music" specialty show produced by Rick Carroll and Associates. DiR Broadcasting, for years successful with a calendar of rock acts presented in a taped live concert setting, began incorporating double-bills of new music groups in their production schedule.

In non-commercial vein, National Public Radio (NPR) began the year on an optimistic note, but the web found itself in serious financial straits by midyear. Frank Mankiewicz, president and chief operating officer, said in January 1983, "We've just tripled our programming, as we are looking to give the corporations more vehicles to underwrite." (Cash Box, January 15). Mankiewicz called the buildup in program inventory a strategy for independence, and hoped to see NPR free from the specter of the "Public Radio For Public Broadcasting (CBAB) by 1987.

By March, however, NPR was forced to slash its budget by 10 percent, and announced cuts in programming. There were rumors of deficits in the millions of dollars (Cash Box, March 26).

The radio industry gathered in Las Vegas for the annual National Association Broadcasters (NAB) convention, and talk focused on the unveiling of two universal AM stereo receivers ready for manufacture by Sony and Sansui (Cash Box, April 26). The receiver drew a mixed reaction, although general industry support for AM stereo's introduction into the marketplace seemed to endorse the product (Cash Box, May 7).

Major market returns for the winter are

1983 Congressional Overview: Copyrights A Major Issue
by Earl B. Abrams

WASHINGTON — Songwriters, music publishers and record companies are looking to the coming second session of the 98th U.S. Congress, which begins Jan. 23, to give them a multi-billion dollar bonanza — a change in the copyright law's "first sale" doctrine and the imposition of a royalty fee on the selling price of audio recording equipment and blank tapes.

In both instances, the motion picture industry and other video program producers are included.

Already, the U.S. Senate has passed legislation dealing with the right of co-owners in a plaintiff has the right of audio recordings. The music industry sees and many Washington observers agree, that the House of Representatives may well follow suit sometime before summer '84.

On the horizon is the $1.4 billion pot for the music industry that rides on pending proposals dealing with home taping. These bills propose to relieve the public who tape programs at home from copyright liability but impose a royalty fee on the sale of recording equipment and blank tapes.

Although hearings by both subcommittees on the audio and video portions of these home taping bills have been held, Congress has been loath to take action, it is waiting for the U.S. Supreme Court to rule on whether or not home taping for personal use without payment of royalties can be construed as copyright infringement.

But it is the "first sale" revision that has the attention of the aggregate music industry. It provides in essence that retailers

Year-End Update
'83 Brings Big Changes For Independents & Majors Alike
by Fred Goodman

NEW YORK — The past year saw a major realignment of the record industry as a rash of defections from the Independent ranks to major distribution closed down the nation's largest Independent distributor and left the remaining network carriers re-examining their future. And while the bulk of major policy decisions was being consigned to an ever-shrinking circle of major corporations, those large companies began to squeeze out hit-oriented market share with acquisitions, pressing and distribution arrangements and merger proposals as the favored tools.

Although 1983 saw several branch distributed labels move into the independent fold, the addition of those labels — Spring, GRP, and Unlimited Gold — hardly counterbalanced the anking of frontline manufacturers Chrysalis, Motown and A&M, and the shuttering of Boardwalk. Aside from these large, hit-oriented manufacturers, the independent web also lost such specialty outlets as 12-Inch l leader Sugar Hill, gospel mainstay Nashboro/AVI, New York's Gramavision, and California's alternative rock label and distributor Faulty Records.

At the majors, consolidation and re-organization were embraced as a cure for continued cutbacks, with many executives turning to the sales edge" of the label's managing the catalog. The Warner/Elektra-Atlantic (WEA) greeted the new year with news that their California-based Elektra-Asylum labels would be moved to New York with "no change in hands." Atlantic/Charisma (Cash Box, January 22). Both the label's new chairman, Bob Krasnow, and new president, Bruce Lundvall, pledged that the label would be re-channelled to reflect "cutting edge" of music not depending on the mellow, soft California rock that had built the company. And although the label did not break any of its new signings to a mass market by year's end, December's four-months worth of albums that were hardly in the mold of the old Elektra/Asylum formula: Midnight Star's "No Parking On The Dancefloor" and Linda Ronstadt's collection of MGR classics, "What's New."

Independent distributors started their year without Chrysalis Records, which replaced its indie web with a CBS pressing and distribution deal (Cash Box, January 8). The move caught many distributors off guard. "Chrysalis backed us during individual meetings and in forums," said Pat Benatar. "It was the best distribution man we knew." Schwartz's remarks were bolstered by the resignation of label president Sal Licata, a long-time supporter of independent distribution. The loss of Chrysalis — which at that point had the biggest selling independent title with Pat Benatar's "Get Nervous," — failed to rattle the distributors. "We're going to have some cutbacks," said Mike Pakos, president of Northern California's Pacific Records and Tapes (PRT). "But that might have happened anyway. This shouldn't be taken as a result of what Chrysalis did." PRT was out of business by mid-year.

Retailers Say '83 Marked 'Turnaround' Year
by Jim Besman

NEW YORK — The 1983 record retail year ended in sharp contrast to the prevailing mood of 1982, which had been marked by both a gloomy economy and its accompanying record business recession, and the swiftly changing home entertainment scene, which left dealers everywhere exploring new product mixes in order to meet and stay ahead of consumer tastes.

That the year 1983 would be a "turnaround" in the record industry was presaged by a late Christmas sales surge at the end of 1982 (Cash Box, January 8). Many retailers had earlier expressed apprehensions in their Christmas forecasts due to mixed Thanksgiving sales reports and the perception among many that Christmas had been occurring later and later over the last few years. But those dealers holding faith that records would emerge as a last minute gift item were borne out when sales during the week before Christmas increased dramatically, with Men At Work's "Business As Usual" taking honors everywhere as the biggest Christmas album by far.

Several retail spokesmen queried at the time were further enlightened by continued sales strength following the holiday.

(continued on page 24)

AN ATLANTIC/COTILLON FAMILY AFFAIR — A number of Atlantic/Cotillion recording artists gathered for the Black Music Association (BMA) Conference held recently in New York City. Shown here (l to r): Chris Blackwell, Atlantic's president; Steve Goodman of Arrington's Hall of Fame; Atlantic/Cotillion vice president/general manager Hank Caldwell; Cotillion recording artist Ronnie Dyson; new Atlantic recording artist Jenny Burton; and WB&X Chicago music director Marco Spohn.
BUSINESS NOTES
Bergamo No Longer MCA Dist. Chief

LOS ANGELES — Al Bergamo, president of MCA Distribution, the distributing arm for MCA Records and MCA Home Video, was asked to step down from his post December 16 according to Larry Solters, vice president, artist development. Bergamo had been at the company five years ago and has overseen MCA’s successful entrance into the distribution of videocassettes and other product for the home market.

Last week MCA penned an agreement to let WEA International distribute MCA product everywhere around the world, including the U.S., England and Ireland.

At presstime Bergamo was unavailable for comment and no reason by MCA was given for why he was asked to leave his post.

Par To Issue Stayin’ Alive At $19.95

LOS ANGELES — Timothy Criot, Paramount Home Video’s vice president and general manager recently announced that the video conference will release Stayin’ Alive at the suggested retail price of $19.95 for CED discs marking the first time Paramount has ever offered a video book as a bonus. The price represents another attempt on behalf of Paramount to bring down costs in the home market as well as supporting RCA’s marketing efforts on behalf of its CED players.

Activision, Atari Pact For Home Games

LOS ANGELES — Mountain View, Calif.-based Activision, Inc. and Milpitas, Calif.-based Atari, Inc., have entered into a tentative agreement to provide computer software and services directly into the homes of consumers.

The agreement calls for an RF wireless transmitter which will send signals into the consumers’ homes to be picked up and translated into computer language by a special home receiver or black box connected to a home computer.

The proposed electronic counterpart system will include computer software and games from a variety of suppliers including both Activision and Atari.

Market testing of the service will begin in Northern Calif. after the first of the year to determine the extent of consumer interest in the service and if a viable marketing opportunity exists for the companies.

Eastman Kodak To Enter Video Field

LOS ANGELES — Eastman Kodak Co. stated that it will be announcing on January 4 its new line of video products which could bring the photography industry into the forefront of the video camera market. Although there has been a lot of speculation with regards to greater specifics, according to an article published in the Wall Street Journal Kodak is seemingly ready to introduce an 8-mm camera and recorder accompanied by a compatible player unassisted by Vivitar.

The company is also said to have also signed with Japanese manufacturers regarding the possibility of marketing their products in the U.S. — namely the Matsushita Corp. would supply Kodak with the 8-mm camera while TDK Corp. would provide the videotape.

CRT To Distribute Juke Royalties Soon

LOS ANGELES — The Copyright and Royalty Tribunal (CRT) said it will distribute shortly some $2,900,000 in jukebox royalties collected in 1982 to the three major performing rights societies — ASCAP, BMI, and SESAC. An additional $1,350 will be given to Italian Book Corp., a music publishing firm representing a repertoire of Italian music and not a member of a performing rights society.

Approximately $300,000 in 1982 jukebox royalties has also been set aside, the tribunal said, to settle a pending claim by the New York-based Latin American Music Co., another music publisher without society affiliation. Christie Rodrigo, a spokesperson for CRT said that the Tribunal, which is made up of five commissioners appointed by the President of the United States, will be making a decision on the Latin American case and meeting with the attorneys for the music publisher sometime in ’84.

NARM Readies 1984 Convention

NEW YORK — Preparations are now underway for the 1984 National Assn. of Recording Manufacturers (NARM) convention scheduled to take place at the Sheraton Hotel in New York City, March 21-23.

In a letter to NARM’s associate members, which is made up of suppliers, Roy Imber, president of the Record World/TSS stores and the convention chairman, said that the renewed excitement in the music industry had necessitated a "radical" change in priorities for NARM ’84, namely, a focus on music and people, "in our effort to be better businessmen and more efficient managers, we cannot let the sounds of music be lost to the hum of computers," said Imber, adding that manufacturer presentations at the event will involve music and be followed by a creative marketing program centering on various customer segments including retailers, rack jobbers, one stops and independent distributors.

To enable participation from more people, Imber noted the incorporation of a reduced fee schedule for regular members to attract "grass roots" level attendance, as well as store buyers and managers, or small dealers and one stops, who might be attending their first NARM this year and could become your most important new contact.

For additional information on registration for the NARM Convention, the organization can be reached at the 1028-F, 7th Ave., Cherry Hill, N.J. 08003, phone (609) 424-7404. Reservations close on Feb. 20, 1984.

BMI Licenses Nashville Network

NEW YORK — Broadcast Music, Inc. (BMI) has signed a licensing agreement with The Nashville Network. An advertiser-supported cable television network, the Network airs primarily country oriented programs.

The new venture is headed by Edward M. Cramer, president of BMI, said "It is particularly appropriate that the number one licensing organization of country music should join together with the first country music oriented cable network to bring to millions of American viewers the kind of music that is appreciated and enjoyed by so many people throughout the United States. As BMI hope that our relationship with The Nashville Network will continue to grow through the years just as country music has grown and prospered."

The terms of the agreement were not disclosed.

NEW FACES TO WATCH

The Raybeats

In today’s pop music world of sharply dressed, synthesizer backed vocalists, a rock-an-instrumental combo like The Raybeats seems an anachronism harking back to the days of the Ventures and Surfers. But the year four-old New York City band has proven so successful with its fresh blend of such seminal early 60s rock ‘n roll sounds that it has actually helped enable those forerunning bands to return to concert and recording entities in their own right. And with their second album, “It’s Only A Movie” now out on the Shanachie label, the group is ready to carry its modern instrumental approach to the next level of commercial awareness.

The Raybeats had previously released a self-produced EP entitled “Roping Wild Bears,” and a critically praised first album, “Guitar Bear,” which was released on the JEM domestic label, PVC Records. After its original English version became an import to other albums of the same label, Raybeats was signed by Martin Rushent, immediately prior to his groundbreaking achievement with Human League. “We went over to England and were knocked out that he’d take us,” recalls the Raybeats self-styled guitarist, keyboardist, and saxophonist Pat "Frigg" Fricke. "It was very, very, very high-priced but he did it for nothing because he liked us. I knew him through his production of the Buzzcocks, Generation X, and the Stranglers. He had a great sound, and we knew if we made a record it would have to sound great.”

While Irwin looks back at the Rushent project as “not a bad album” he acknowledges that “the band” was flat when the band was still young and not fully developed as instrumental sounds. "Writing with Raybeats is tough because you need strong melodies with a good beat,” he explains. "You have to be very much in the limelight. You can’t be ‘out of the box’ and not have an evolved combination of several melodies and different rhythm patterns. It’s got to be straight to the point, because if you’re writing for musicians only, that’s as far as it goes. Herbie Hancock’s ‘Rockit’ is an example you could say it’s stupid, but in reality it’s simple and good and contemporary.”

The core of the Raybeats, Irwin, guitarist Jody Harris, and drummer Don Christensen, came up out of New York City to the Midwest, Irwin, who hails from low, fondly remembers growing up when radio was “a lot different than now, when four of the Top 10 were Instruments.” The Raybeats emerged after the demise of two of the most important bands of the so-called “no wave” scene in New York: The Contortions, went through a phase that included Christensen and Harris, and Eddy Spy, which was led by Lydia Lunch and included Irwin. The bass guitar, Bruce Buckley, was with the Contortions before joining Eddy Spy, and when that band dissolved, spaghetti drummer in “Spy,” which now has no permanent bass player.

Exile

One of country music’s freshest new groups to emerge within the year was also a hit pop band in the late 70s. Exile went to the top of the pop charts with Kiki Ventriss’ “One More Love” in 1978 after being together over 15 years, and within five years have become a hit country group. Originally formed in 1963 as a high school rock ‘n roll band, in Richmond, Kentucky, the only remaining group member is J.P. Pennington who has left the group since then. Exile’s post was joined by Marlon Hargis in 1973. Steve Goetzman, six years ago, Sonny Lameri five years ago and most recently Les Taylor in 1979.

“Originally started as a rhythm and blues group,” said keyboardist Marion Hargis. “When J.P. had joined it had developed into a rock ‘n roll band, I suppose because it was the thing to do at the time, even though we all grew up with country music, it wasn’t the thing to do to be in a country band. Basically we all started playing country music, I know I did when I started 20 years ago, as did J.P. and Les. I guess you could say we’ve gone full circle and are now back where we were when we started.”

After hitting the top of the charts in 1976 with “Kiss You All Over,” the group went on another Top 10 hit, however the group felt all their success was in the European market, and not in the United States. Within two years of their first hit single the group decided some changes needed to be made, so Exile went into a club in Lexington, Ky. and did that direction to go.

In 1980 the same time the group decided to make changes, several groups were having hits with songs they had written on their own. “Take Me Down” and “The Closser You Get” and Janie Fricke with “It Ain’t Easy” were felt we had country material and songs and yet something was wrong,” stated Hargis. “At that time the Warner-Curb label was producing our Warner/Curb albums. Our music was going in the country direction, but we felt we were still being produced in the European pop market. We felt we needed a change in producers and record labels, and Mike and that label agreed.”

The group worked in the club on new songs while still tightening up as a band and by 1982, the group felt they were ready to go into the studio, so they went looking for a producer. “Our manager knew Buddy Kollen and mentioned to him that we needed a producer and Buddy was also looking for a new group to produce,” recalled Hargis.

Exile also signed with a new label, Epic Records, in early 1983 and immediately began working on their first album. “One More Love” which the LP includes 10 tunes written by members of the group. Their first single “If I Should Ever Leave” became a Top 10 hit on the Cash Box Country charts and currently their second tune “Woke Up In Love” is climbing up the charts. The group is also showing signs of a nationwide tour for next spring as well as a tour in the southern states, an area where they’re most remembered for their earlier hit.”

The terms of the agreement were not disclosed.
Congratulations Eddie

We're Proud of Our Association
The Entertainment Record Company
Most Retailers Agree 1983 Marked ‘Turnaround’ Year

(continued from page 7)

America’s Ralph King, senior vice president of marketing for Durham, N.C.’s Record Bar chain, which had shown a per-
store increase averaging 10 percent during the same time period, noted that after-Christmas sales of $122,000, which more than doubled the previous year’s $50,000. King noted that sales at the chain for the following week were holding strong. “What makes this so im-
portant is that it puts us in a non-pressure situation,” the retailer said, “and this is like the last couple of years where Christmas didn’t meet all of our budget ex-
pectations. But King is committed to the in-
creasing and can do more business on pre-
recorded music instead of relying on ac-
cessories and high-priced items like jazz.

That more business was there to be
done became evident throughout the year. In April, dealers were launching both new
product and the return of the con-
sumer, even in areas hard hit by snowstorms and unseasonably cool spring weather (Cash Box, April 30). Even though Washington, D.C. was beset by below-
freezing weather and heavy precipitation, Howard Appelbaum, vice president of the area’s Kemp Mill Records chain, found
business to be “absolutely booming” among consumers with money to spend and the fact that “people are psy-
chologically feeling better about things” and bringing that feeling into the market-
place.

Just a few weeks later, Mother’s Day sales reports showed the upwards spirals at stores continuing (Cash Box, May 21). This despite the fact that Mother’s Day
was not universally regarded as the strongest of a gift-giving trio of dates also
involving Father’s Day and Memorial Day. Thus, retailers like Record World/TSS
president Royl imber attributed the 14 per-
cent sales increase at his Long Island-
based chain not so much to the holiday as
to the “better business in general” being
registered at his chain as well as so many
the country over. Noted Arista’s Kun-
garrett, purchasing director for the N. Can-
ton, Ohio-based Camelot Music chain,
“Mother’s Day was a great day for us.”
And that chain’s 20 percent sales increase, just an ample supply of hot titles by such artists as
Michael Jackson, Bryan Adams, and David Coverdale of the Deep Purple
excessively successful Flashdance soundtrack.

By the eve of the third quarter, retailers
were observing a resurgence of interest in
recorded music, fueled by such factors as
strong hit product, exposure of new
music via TV and radio, a slack off in video games and computer Sales, and an in-
crease in compact discs, and a general upturn in the
economy (Cash Box, July 9). And while few distributors predicted that the music indus-
ty was on the verge of a full-fledged turnaround, practically all felt that the recent pickup in business went far beyond a temporary hit of a few titles. While Kemp Mill’s Appelbaum joined prac-
tically everyone in marveling at Michael Jackson’s “Thriller” and the also noted that lesser hits were showing greater strength
than before.

“Thriller” is the biggest record ever for
us, double the biggest one before,” stated Appelbaum. “But even though the gap
twixt that and our #2 record is big, when you look at the business, you’ll see with an X amount plus 50 more percent from the
#20 last year. The current product is definitely more than a one-record turnaround,” agreed
Norman Hunter, buyer at the Record Bar.
“For example, Men At Work’s ‘Cargo’ drop-
ped two spaces this week for us, but not
because it’s slowing down, but because others are speeding up.”

After a period of label third-quarter release schedules, Hunter was able to predict as many as 15 “legitimate happen-
ning records” to last through the rest of the
year, including Arista Records’ “Thriller” and
“holy contested race.” Other retailers, in-
cluding Tower Records president Russ Solomon, had already reported more business from lower priced product and its beneficial ef-
fect on consumers and consumption. “$5.98 and $5.98 catalogue have been great for us,” Solomon said, adding that from his vantage point, “Peo-
lie are responding to a variety of items and business is better.”

Despite the view by many dealers that July 4 is an outdoors holiday and one
where many people are on vacation, some
nonetheless reported sales increases of as
much as 25 percent, sparked primarily by
the then-just-released Police album
“Synchronicity” (Cash Box, July 16).

Indies, Majors Face ’83 Changes

(continued from page 7)

Independent distributors got an emotional and financial boost later in the
month, when Dave Grusin and Larry Rosen’s GRP Records opted to keep dis-
tribution at the conclusion of their deal with Arista (Cash Box, Jan. 22). Initially
shopping for a distribution deal similar to
that of BMG’s Kopman, Larry Rosen said he was convinced to go in the inde-
pendent route when he attended the National Association of Record Merch-
disers (NARM) Independent Distributor meeting in Florida. “We certainly knew how to make records,” said Rosen, “and we feel we have the ability to try and sell them. We’re out of a situation with Arista where the label had more clout, but we’re going to make them work.”

The question of Chrysalis’s future leadership was settled in March, when the
British-based company tapped Jack Craigo as their new president (Cash Box,
March 26). Having been a senior vice presi-
 dent of RCA Records and senior vice presi-
dent and general manager of Columbia, he was a logical choice to integrate the label’s CBO marketing and distribution sys-
tems.

Craigo’s former label, RCA grabbed
the spotlight early in April with the announce-
ment that they had acquired close to a 50
percent interest in Arista Records (Cash
Box, April 9). The purchase, reviewed by the Justice Department under the Hart-
Scott-Rodino Act, cleared all anti-trust hurs-
tles within two months, although details of the transaction between RCA and Arista’s management had been a “very
hot” topic in the record industry, and Arista Records Group, were never publicly disclosed.

With the announcement of the acquisi-
tion of Arista, RCA’s former distributor, Pickwick, closed all of its dis-
tributing centers for what was termed “a
complete restructuring.” The company later reported that Arista and Motown titles accounted for 85 percent of Pickwick’s stock (Cash Box, April 16). At Arista, however, the situation was replaced by an expanded San Francisco branch office of California Record Dis-
tribution, using the label’s Pacific Records & Tapes means we have become the truly independent record distributer covering the entire west coast.”

(continued on page 20)
Welsh-born Bonnie Tyler quickly captured the hearts of a legion of U.S. admirers, sending her Columbia debut album to platinum "Faster Than The Speed Of Night." Her Jim Steinman-produced single, "Total Eclipse Of The Heart," is also nearing platinum after spending four weeks at the top of the charts and attracting the undivided attention of both Pop and Adult Contemporary formats. After "Total Eclipse," the future looks bright indeed.

After seducing most of the civilized world with his romantic melodies and Latin good looks, Julio Iglesias has finally added America to his list of conquests. His recent cross-country tour was S.R.O. (Swooning Room Only) and his first American release, "Julio," has gone gold: quite an achievement for an album of foreign language love songs. And beware, Julio is about to become fluent in his sixth language: English.

Also making their moves on America are England's Fastway and Germany's Nena. Thanks to relentless touring, Fastway's debut album—with sales of over 300,000 and still climbing—has traveled all the way into the hearts of America. And Nena is currently wooing U.S. listeners with "99 Luftballons"—her fast-rising debut single.

Other new faces to watch out for include Paul Young and WHAM! U.K.—both have already achieved #1 success in England and are making a play for similar status here. Australia's latest new face is Midnight Oil, making their American debut with "10, 9, 8, 7, 6, 5, 4, 3, 2, 1." Count on them to be the next 'down under' band to head straight for the top.

Naturally, bands like Men At Work and Loverboy—who've had phenomenal success since their debut albums—have continued their multi-platinum success stories.

And coming soon with strong first quarter releases are three big English bands following up on their biggest albums yet: The Clash, Psychedelic Furs and Judas Priest.

Add to the mix a new album of hot rockers from Britain's Shakin' Stevens, and you can be sure they'll all be affairs to remember.

CBS Records International.
In the world of music our business is the world.
MEET JOHN DOE — Although he’s one of the X-men, there’s no mistaking John Doe for a Marvel Comics character. For one thing, he resembles actor Warren Beatty much more than a Stan Lee-inspired brainy mutant. Anyway, Points West had the opportunity to speak with Doe recently, and it seems like the next year is starting out pretty successfully for him and his cohorts. The singer-bassist was prepping for the road, getting ready to work a New Year’s Eve show at Caesars Palace, Las Vegas, with Los Lobos & The Motels. Asked if the shows have change much since the old days when the combo played in dank basement clubs as opposed to today’s arena venues he replied, “Basically it’s the same — we just get out there and play. There aren’t too many gimmicks or side show qualities to it. Our material now has a broader range, instead of just getting out there and killing people for a half-hour. Sometimes you have to give the audience a rest or they burn out quick.”

As far as Doe’s feelings about the band’s new album, “More Fun in the New World,” he explained it’s deliberately a lot less polished and more raw than previous endeavors. “We wanted to make this record more basic than ‘Under The Big Black Sun.’ So we recorded it faster, didn’t do as many overdubs, made the songs simpler and the arrangements tighter and got it out.” When he’s not rocking out with his regular group, John and wife Eva Lovegren also along with The Blasters’ Alvin brothers enjoy themselves performing as an acoustic group together to the northwest.

SHORT CUTS — Todd Rundgren finally appeared at The Palace last weekend, after postponing a couple of solo gigs due to a busted arm in November. Showing exteriorly regained the packed crowd with songs from Utopia’s next LP (due in January on the band’s own label, distributed by Jem) as well as chestnuts from his past such as “I Saw The Light” and “A Dream Lives On Forever.” After one more album due to Bearsville, T.R. will be scotting for a brand new tome entitled Beyond and Back, edited by famed Frisco photographer F. Stop Fitzgerald. The book features a text penned by a number of California shutterbugs including Debbie Leavitt, Ann Summa, Craig Dietz and Gary Leonard among others. Beyond and Back is published by the Bay Area’s Last Gasp crew.

Beyond and Back is published by the Bay Area’s Last Gasp crew. Mike Sheppard is the executive director and designer of the original 1975 Broadway company of The Who in L.A. to help prep the 1983 cast for a Dec. 23 opening at the Shubert Theater in Century City. Stephanie Mills will recreate her role of Dorothy for the run. While in town, Holder is also shopping a movie script called “Voodoo” to various producers. “Without being too maudlin, Points West takes this opportunity to wish every reader a happy holiday season and a peaceful 1984. Keep in touch.

Top 10 Albums
Riding With The King — John Hiatt — Geffen
Violent Femmes — Slash
Duck Rock — Malcolm McLaren — Island
More Fun In The New World — X — Elektra
Punch The Clock — Elvis Costello and the Attractions
Columbia
Rumble Fish — Original Soundtrack by Stewart Copeland — A&M
Swordfish — Tom Waits — Island
Sixteen Tambourines — The Three O’Clock — Frontier
Jonathan Sings — Jonathan Richman — Sire
Bruiology — The Waitresses — PolyGram

Jeffrey Resnner

EXECUTIVES ON THE MOVE
Changes At Columbia — The Columbia Pictures Music Group has announced staff additions. Lee Reed has joined Columbia as copyright manager of its music publishing companies, Gold Horizon Music Corp. and Golden Torch Music Corp. She was formerly with Screen Gems-Columbia-EMI Music, Inc. for 10 years, where she most recently served as its assistant copyright manager. Also hired was Marty Blume as director of music accounting. He had previously been manager of contract administration at Atlantic Records in New York. Bill Green has been named as Columbia’s professional manager. Prior to joining Columbia he was director of publishing at Creative Entertainment in Los Angeles. Keith Zajic has been promoted from senior counsel to assistant general counsel. He had most recently been affiliated with the law firm of Fulop and Hardie.

WEA appoints Irby — The WEA Philadelphia regional branch manager has announced the appointment of Jim Irby as the special project coordinator/singles specialist for the Baltimore/Washington, D.C./Virginia market. Her most recent position was for the Harmony Hut chain as the assistant director of store operations.

Kline Promoted — Robert Y. Kline has been appointed business planning manager for M’s Magnetic Audio/Video Products Division. He joined 3M in 1962 as sales representative in what is now called the Office Systems Division and his most recent assignment was international business planning manager for the company’s Electronic and Information Technologies sector.

Changes At Sparrow — John Taylor has been appointed national promotion manager for Sparrow Records. He joins Sparrow from a similar position with the Benson Company in Nashville, TN, where he had been employed for the past five years. And Harry Beeson has been appointed director of finance. He was previously audit manager for the accounting firm of Brown, Romberger, Inc., a position which he held for the past three years.

Changes At Caesars World — Caesars World Productions has named Alan Bregman, vice president, national entertainment director of Caesars World Productions. He joins Caesars from the Nederland Organization where he was vice president of this major national chain for one and a half years. Pardeford has been promoted to director of entertainment at Caesars Palace. He will continue to oversee and supervise all the engagements booked into the Circus Maximus showroom. At Caesars Tahoe, Rich Langello has been named director of entertainment, where he will be responsible for coordinating all performances at the Cascade Showroom and assisting in the renovation of the Club Lookout nightclub into a comedy forum.

USA Promotes Three — Dan Lawlor, John Silvestri and Stuart de Lima have been promoted to regional vice presidents, advertising sales from their previous posts as regional directors for the USA Network. Specifically, Lawlor has been promoted to eastern regional vice president (based in New York), Silvestri to midwestern regional vice president (Chicago), and de Lima to western regional vice president (Los Angeles).

Changes At Arbitron — Theodore F. Shafer, president of Arbitron Ratings Company, has been promoted to chairman and chief executive officer of Arbitron. A.J. Aurichio, executive vice president, is now the company’s president. Before joining Arbitron, Shafer was with the Columbia Broadcasting System for 10 years. Aurichio joined Arbitron in 1972 as vice president, marketing information applications. Arbitron also announced that Dick Sheppard will join Arbitron as Pacific southwest regional manager, radio station sales.

MemNON, Ltd.
“Life’s A Bubble” by T.C. Waters MS-A401 on MemNON

Kenneth Gartner
World Premier: “Concerto for Piano and Synthesizer” February 5, 1984 Merkin Concert Hall, New York City
MemNON, Ltd. P.O. Box 84 Glen Cove, L.I., N.Y. 11542 cable: MEMNON NEW YORK telex: 226000 ETXL-UR/MEMNON 212-261-1111

RICHARD GERSH ASSOCIATES, INC. Public Relations 311 West 57th Street • New York, N.Y. 10019

GERSH PRODUCTIONS)

(212) 797-1101
Success in the professional recording business comes from using the best—the best talent, the best music, and the best tape.

That's why more of today's top recording studios have the confidence to choose Ampex 2" tape over all other professional studio mastering tapes. Combined confidence that comes from consistency. Proven consistency. Proven by testing every reel of Ampex Grand Master® 456 end-to-end and edge-to-edge, to make certain you get virtually no tape-induced level variations from reel-to-reel, or case-to-case. And we even include a strip chart in every box of 2" 456 to prove it.

With Ampex Studio Mastering Tape you also get consistency of delivery. Because we stock our tape inventory in the field, we're always there when you need us.

If the ultimate success in a studio mastering tape is measured by more hit records from more top recording stars, then Ampex professional studio mastering tape is the most successful tape in the world.
‘Healthy’ 1983 Reported For Black Contemporary Music

by Harry Weinger

NEW YORK — It was a healthy 1983 for black contemporary music, which included songs by some of the biggest names of the year, such as Barry White, Herbie Hancock and Earth, Wind & Fire. The charts also showed a return to traditional R&B acts. Z.Z. Hill was represented by two Malaco releases this past year, with a 1982 album, “The Rhythm and The Blues” staying on the contemporary R&B chart throughout 1983. Tyrone Davis made a strong comeback, while Sonny Charles and Anita Baker hit big with releases that contrasted with the urban contemporary groove.

The year began auspiciously as Marvin Gaye, Lionel Richie and Michael Jackson, all Motown acts at one time or another, sat at numbers one, two and three, respectively, on the contemporary R&B singles chart. Their sound had grown since the Motown heyday, obviously, but the label was full of confidence. As retro as it gets in the charts, the company enjoyed the success of its recent releases in the “Sound Of Young America” by capturing the top Nielsen ratings with their 25th-anniversary television special, featuring many of its hits, old and stars, and sparking consumer interest in Motown catalog products.

J.J. Bell, Jr., of “Thriller,” released late in 1982, became 1983’s largest overall industry seller, it was the tougher sound of “Belle Jean” and “Beat It” that skyrocketed the album, and Jackson hit number one on four major charts — pop singles and albums, and black singles and albums — in the first half of the year. At the same time Jackson was beginning his takeover of the charts, Lionel Richie was back to a hit album. The ex-National Association of Music Makers’ number two hit in 1982 solo debut. The ex-Commodores received numerous general market industry awards, including Best Pop Male Vocalist at the American Music Awards. Richie will be hosting this year’s show.

Marvin Gaye completed his comeback with a successful sequel that included a week at New York’s Radio City Music Hall. The year also saw the reappearance of funk mob leader George Clinton. In the midst of legal hassles with his group Parliament-Funkadelic, Clinton took a solo recording based on an underground dance craze to the top of the black contemporary music charts, and people danced and “wooed” while radio programmers scratched their heads. “Atomic Dog” was a smash, and brought back a funk fever to a black music market.

RCA Declares Dividend

NEW YORK — RCA has declared a quarterly dividend of 22-and-a-half cents per share on RCA Common Stock, payable February 1, 1984 to holders of record December 31, 1983.

$1 per share on the $4 Cumulative Convertible First Preferred Stock, 91-and-a-half per cent, is payable on the $3.65 Cumulative Preferred Stock, Series D, and one-eights-of-one cent per share on $2.125 Cumulative Convertible Preferred Stock, all for the period from January 1, 1984 to March 31, 1984 and all payable April 2, 1984 to holders of record March 16, 1984.

under the spell of white dance bands from England.

Culture Club, David Bowie and New Yorkers Hall & Oates. Typically, they got the same treatment.

The trend towards bigger, tougher, more successful sound change across the industry.

Jamaica also made an impact, as reggae and African acts became an ingredient in pop hits and dance-floor cutters.

The industry was the return of top vocal harmony groups, such as Gladys Knight and The Pips and the Mannheim, and the chart-top of more traditionally-based R&B acts. Z.Z. Hill was represented by two Malaco releases this past year, with a 1982 album, “The Rhythm and The Blues” staying on the contemporary R&B chart throughout 1983. Tyrone Davis made a strong comeback, while Sonny Charles and Anita Baker hit big with releases that contrasted with the urban contemporary groove.

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F.B.I.’S AUSTRALIAN OPERATION — In an era when labels were unwilling to plunk down any money for tour support, Frontier Booking International’s (FBI) Ian Copeland turned sheeplearying into a fine art. Aside from attention grabbing successes with bands like The Police and The Go-Go’s Copeland made a habit of taking acts on unusual yet promising source: Australia. The cost of getting bands to this country has been the biggest hurdle,” Copeland recently told us. “The opportunity presented by Laker Airline’s low fares started us off with The Police and that legend have to be duplicated with the Australian bands. Right now the interest in Australian bands has resulted in many of them getting support from the FBI and basically, that support pays for their airfare over here. Once they arrive, the tours are self-sustaining.” Copeland’s present roster of down under bands includes Spizz Enz, Hunters & Collectors, Little Heroes, and Midnight Oil. “Australia is now a unique market,” Copeland said. “Bands are encouraged to play their own material, and they’ve got the kind of stage where the support you receive touring Australia and New Zealand encourages them to get themselves together.” Aside from the strength of their home market, Copeland sees Australian bands getting a further lift from the interest. “Bands that break here tend to break first in Great Britain,” he said. “Many of the bands have done that first, certainly Mid Night Oil is one of them. People here read publications like New Musical Express and then report on it in this country.” As far as selecting bands that he wants to work with, Copeland said he just signs the ones he likes. “You can’t fly to Sydney every time you hear about an interesting band,” he offered. “It’s almost the opposite of the situation with Great Britain. I heard the Midnight Oil record and like it, even though I didn’t know a damn thing about them. I have a tendency now to listen to whatever I get from Australia.” Specific plans for the bands are still up in the air. “We’re still setting up how much we’ll do with each band once they get over here,” Copeland said. “With a band like Midnight Oil, who will arrive after the New Year, it’s so expensive to get them here that once they’re over, we’ll try and keep them here for as long as possible. Looking over the past year as a whole, Copeland feels ’83 brought a lot of changes to the concert scene. “New bands with a buzz are starting at a higher level than they did last year,” he observed. “A band like Big Country is back with their new album and their tour this year was grossly underestimated. This was also the ice age for dinosaur acts, and I think everything is set up for that to continue next year. Television as a whole is more receptive to music, with each band having a video. All of the elements are set for growth.

This ‘N That — Rhino Records is currently soliciting tapes from pop-oriented girl groups for a modern compilation LP. Tapes or inquiries should be directed to Gary Stewart at Rhino, 1201 Olympic Blvd., Santa Monica, CA 90404. Telephone is (213) 456-7321. The compilation will be a companion to Rhino’s compilation of original material, “The Kids Are Alright.” Rhino will deliver a series of lectures and presentations at several academies and universities…NRQ goes back into the studio this month to begin recording their second LP for Bearsville. Meanwhile, Red Rooser/Rounder Records has just released an NRQ compilation LP, “Tapdancein’ Back”…Premier Talent has signed Headlines for worldwide booking.

A FOND FAREWELL — Aside from marking the end of the year, this issue of Cash Box is also the last to feature the work of staff reporter Harry Weinger, who more than ably covered the radio and black contemporary beats. Harry, who is leaving to pursue other interests, will be sorely missed by us. You can reach him at (212) 222-1983.

Top 10 Albums

Rock 'n' Soul Part 1 — Hall & Oates — RCA

Rokkit — Herbie Hancock (Columbia 7-inch version)

Regeneration — Steve Lacy, Roswell Rudd & others — Soul Note

Madonna — Madonna — Sire

For Europeans Only — Don Redman & His Orchestra

Steeplechase

Live In An American Time Spiral — George Russell — Soul Note


Emma Africa — Turre Kunda — Celluloid Imprint (France)

War — U-2 — Island

Labour of Love — UB40 — A&M

Fred Goodman
WE LIKE TO GO ALL THE WAY
...and not just play around

Where it counts most, MOTOWN IS

* Source: Independent study conducted by Radio & Records published 12/9/83.

Upon charting a new record, MOTOWN is the undisputed leader in taking that record to THE TOP 5 IN THE CHARTS (all formats averaged). While other labels play with the TOP 100 we like to go all the way...

And We Usually Do.

MOTOWN CONGRATULATES ITS ARTISTS THAT HAVE EARNED THE POSITION OF EMINENCE IN THIS SPECIAL ISSUE

© 1983 Motown Records Corporation.
TOP 15 VIDEO GAMES

1. Q-BERT (Bally/Midway, 1983)
2. POLE POSITION (Taito, 1982)
3. MS. PAC-MAN (Taito, 1980)
4. RIVER RAID (Activision, 1982)
5. ENDURO (Activision, 1982)
6. POPEYE (Parker Brothers, 1982)
7. CENTIPede (Atari, 1980)
8. JUNGLLE HUNT (Atari, 1980)
9. PITFALL! (Activision, 1982)
10. MR. DODGE (Colec 2622, 1982)
11. KANGAROO (Atari CX 2699, 1982)
12. JOUST (Atari CX 2691, 1982)
13. BURGER TIME (Intellivision, 1982)
14. TIME PILOT (Colec 2679, 1982)
15. DECATHLON (Activision AX030, 1982)

Weeks on chart: 12/24

TOP 15 MIDLINES

1. THE PRETENDERS (Sire SRK 6083, 1983)
2. LED ZEPPELIN (IV) (Atlantic SD 19126, 1971)
3. THE DOORS (Elektra EKS 74007, 1967)
4. THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS (David Bowie, RCA AYL 1-3843, 1972)
5. WORKING CLASS GOD (Rick Springfield, RCA AYL 1-3697, 1981)
6. LOOK SHARP! (Joe Jackson (A&M-SP-4919), 1980)
7. THE ROMANTICS (Nemperor/CBS NJZ 36273, 1982)
8. ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128, 1970)
9. TAPESTRY (Carole King (EP 34946), 1980)
10. HIT/S Boot Scoogs (Columbia FC 36841, 1980)
11. PIANO MAN (Billy Joel (Columbia FC 32455), 1979)
13. AMERICAN PIE (Don McLean (United Artists LN 10337), 1972)
14. LET THERE BE ROCK (AC/DC (SO-36151), 1974)
15. AJO Steely Dan (MCA 1006), 1972

Regional Album Analysis

National Breakouts

1. 38 SPECIAL
2. ROMANTIC
3. TWO OF A KIND
4. BARRY MANILOW
5. U2
6. LUTHER VANDROSS
7. KOOL & THE GANG
8. ELTON JOHN
9. RODNEY DANGERFIELD
10. NIGHT RANGER
11. WILLIE NELSON
12. ADAM ANT
13. ABC
14. PATTI LABELLE
15. BILLY IDOL

NORTHEAST

1. U2
2. 38 SPECIAL
3. ROMANTIC
4. BARRY MANILOW
5. LUTHER VANDROSS
6. KOOL & THE GANG
7. WILLIE NELSON
8. LUTHER VANDROSS
9. TWO OF A KIND
10. ALAN PARSONS PROJECT

SOUTHEAST

1. LUTHER VANDROSS
2. TWO OF A KIND
3. ROMANTIC
4. PATTI LABELLE
5. KOOL & THE GANG
6. ELTON JOHN
7. BARRY MANILOW
8. CON FUNK SHUN

Baltimore/Washington

1. PATTI LABELLE
2. LUTHER VANDROSS
3. RODNEY DANGERFIELD
4. PIECES OF A DREAM
5. ELTON JOHN
6. MADONNA
7. KOOI & THE GANG
8. GEORGE CLINTON
9. EARTH, WIND & FIRE

Midwest

1. ROMANTIC
2. 38 SPECIAL
3. U2
4. BARRY MANILOW
5. LUTHER VANDROSS
6. ADAM ANT
7. PHILIP GREGORY
8. ALAN PARSONS PROJECT
9. TWO OF A KIND
10. DAVID SANBORN

North Central

1. 38 SPECIAL
2. BARRY MANILOW
3. TWO OF A KIND
4. RODNEY DANGERFIELD
5. MOTLEY CRUE
6. KOOL & THE GANG
7. ROMANTIC
8. WILLIE NELSON
9. ELTON JOHN
10. CARPENTERS

Denver/Phoenix

1. 38 SPECIAL
2. U2
3. KOOL & THE GANG
4. NIGHT RANGER
5. ROMANTIC
6. TWO OF A KIND
7. BARRY MANILOW
8. ADAM ANT
9. BILLY IDOL
10. ABC

South Central

1. ROMANTIC
2. 38 SPECIAL
3. NIGHT RANGER
4. U2
5. WILLIE NELSON
6. ELTON JOHN
7. TWO OF A KIND
8. BLUE OYSTER CULT
9. ABC
10. BILLY MANILOW

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
1983
Was Good! But
1984
Is Gonna Be Great!

TOTAL EXPERIENCE RECORDS IS ON THE RIGHT ROAD NOW
BUT MOST OF ALL THANKS TO ALL OF YOU FOR
ALL OF THE YEARS YOU'VE SUPPORTED US!
LONNIE SIMMONS
THE TOTAL EXPERIENCE FAMILY

Jonah Ellis  Oliver Scott  Pennyye Ford  Billy Paul
Magic  Prophet  Double Play  (aka Sai What)  Spookie  Satellite Band

Be listening for us in 1984.
Lonnie Simmons
The Total Experience Family
MAN WITH AN ACTIVE VISION — James H. Levy, chairman and president of the Activision, Inc., entertainment software company in Mountain View, Ca., usually doesn’t give the press a peek at forthcoming product which is premiered at the January Consumer Electronics Show in Las Vegas. But he did hold an informal chat with a small press group gathering in New York earlier this month, at which some current and new product was demonstrated and his observations on the present and future of the games industry expounded. “The business is turning,” declared Levy, “The sense of unpredictability is changing, at least at Activision. We see a turn back to confidence in the industry. We sense this in our budget, retail and marketing direction.”

Levy made clear, however, that he was speaking of the long-term picture. The short-term, he noted, wasn’t as rosy. “We expect a very good Christmas at retail, and our rate doubled for the first and second week in November. But our October base was much smaller than we had hoped and we know it won’t be a growth year in dollar-volume. Where we were 25-30 percent up at the beginning of the year, we expect it to be flat at the end of the year due to the dump of game product in mid-year.”

But back in his Calabasas office, last week when the New York Cash Levy noted that sales for the third quarter ending Dec. 31 would be sharply lower than the same quarter a year ago and that Activision would suffer a loss compared to the profit in last year’s third quarter. “While our factory shipments have improved slightly since last quarter, we had hoped that the seasonal upturn in Christmas sales at retail would result in a concurrent increase in our shipment of new product that would be significant enough to produce good results for our third quarter.”

Activision attributed the third quarter’s decline to a large quantity of discounted older software as well as dealer concern over inventory levels in new video game and home computer software. He added, however, that the company continued to have a strong financial position in cash, working capital, equity. At his end of year session, Levy stated that Activision had been the least affected games maker since it had exercised tighter control over distribution and retailing systems and showed a firmer grasp of its customer base. He added that the company was continuing its philosophy of new game releases, “meaning that Activision does not begin producing games for a system until quality work can be put out. Thus, no software will be created immediately for the forthcoming IBM “peanut” home computer; on the other hand, fresh product for the Intellivision units would be introduced, even though that system is “currently working its way through the market.”

As for the future of the games industry, Levy noted a three-to-six month focus on a “near term transition strategy” at Activision, to be in place by July 1. “Our feeling is that 1984 will be a flat year,” he explained, citing the completion of inventory through mid-year or the fourth quarter, as well as “confusion” among computer hardware manufacturers. As for the computer side of its flat games forecast, Levy noted the short supplies and late deliveries of many of the new home computer manufacturers. “We’ve been in the business long enough to expect sales of video game hardware. But although the dip in the video game growth rate would continue through much of 1984, the end of the year should see an upward turn, according to Levy. “After the first quarter the industry will be breaking the base. It has to be,” said he, pointing to his predicted tightening up of major software competitors from his current estimated 34 to only three or four, and a corresponding decline in the number of tight manufacturing manufacturing to another three or four. Then in 1985 the industry should take off on another growth pattern lasting three or four years before the next change in technology. “It’s like the history of recorded music in the post World War II period,” said Levy, “it went from 78s to 45s to LPs and from mono to stereo, only this is compressed by half.” Continuing the analogy, he predicted “two or three computer households” by the end of the decade, in a price structure comparable to home stereo. “At the end of 1984 we see a market expansion beginning to include two thirds of all American homes by the end of the decade. So we’re a long way from saturation in video game and home computer equipment as well as education and entertainment software in this business.”

Accordingly, Activision has kept on nearly 40 designers, despite its recent 25 percent workforce reduction. While Levy expected little growth in new product until the industry resumes its own growth, he hinted at “exciting work” due out in the first half of 1984, with an emphasis on a “multiple system” approach in its focus on “high quality strong base machines.” Activision currently markets games for the Atari 2600 and 5200 game consoles and its computers, as well as for the Colecovision and Intellivision models, and will announce games for two more hardware systems as CES. As for forthcoming new titles, Levy said that an educational software development group had been established to define what educational software for home computers for mass consumption means. “We don’t even know what the product looks like,” he said, adding that so far there weren’t enough “good computer-with-disc drives” to encourage the making of the product. One new game that was on hand at the meeting was the third installment of Pitfall! by Matt L. Caven. It’s been shipped early next year as a sequel to the 5 million selling “Pitfall!” Levy said that besides building upon the first “Pitfall!” consumer base, the new version benefits from a “revolutionary” new chip technology allowing for enormity complexity in a video game such that it becomes “close to a two-hour feature film” and “takes a year to go through all the cavers.”

WHITE WRITING — Chrysalis recording artist Billy Idol (I) recently appeared for an autograph party at A&A’s Yonge Street in Toronto. He was in town doing radio and TV interviews to collect a platinum album in recognition for Canadian sales for his first self-titled LP along with a gold album for his current “Rebel Yell.”
AFFAIR OF THE HEART
AFRICA
ALL NIGHT LONG
ALL RIGHT
ALL THIS LOVE
ALWAYS SOMETHING THERE TO REMIND ME
BABY, COME TO ME
BABY JANE
BREAKING US IN TWO
BURNING DOWN THE HOUSE
CHURCH OF THE POISONED MIND
COME DANCING
COME ON EILEEN
CRUMBLIN' DOWN
CUM ON FEEL THE NOIZE
DEAD GIVEAWAY
DELIRIOUS
DER KOMMISSAR
DIRTY LAUNDRY
DO YOU REALLY WANT TO HURT ME
DON'T CRY
DON'T LET IT END
ELECTRIC AVENUE
EVEN NOW
FALL IN LOVE WITH ME
FAR FROM OVER
(KEEP FEELING) FASCINATION
FAITHFULLY
FLASHDANCE
GOODY TWO SHOES
HEART TO HEART
HOW AM I SUPPOSED TO LIVE WITHOUT YOU
HUMAN NATURE
HUNGRY LIKE THE WOLF
I KNOW THERE'S SOMETHING GOING ON
I WON'T HOLD YOU BACK
IF ANYONE FALLS IN LOVE
I'LL TUMBLE 4 YA
I'M STILL STANDING
IN A BIG COUNTRY
IS THERE SOMETHING I SHOULD KNOW
IT MIGHT BE YOU
IT'S A MISTAKE
I'VE GOT A ROCK & ROLL HEART

ASCAP HAS 3 MORE REASONS TO CELEBRATE 1983:

1. ASCAP Songs Captured 70% of Billboard's Year End Top Pop Singles Chart.
2. ASCAP Songs Captured 70% of Cashbox's Year End Top Pop Singles Chart.
3. ASCAP Songs Captured 66% of Radio & Records' Year End Top Pop Singles Chart.

What a Wonderful Way to Usher in Our 70th Anniversary Year.

ASCAP
WE'VE GOT THE SONGS

JEOPARDY
LAWYERS IN LOVE
LITTLE RED CORVETTE
LOVE IS A BATTLEFIELD
MANIAC
MR. ROBOTO
MY LOVE
1999
ONE THING LEADS TO ANOTHER
OUR HOUSE
OVERKILL
PASS THE DUTCHIE
PHOTOGRAPH
PROMISES, PROMISES
PUTTIN' ON THE RITZ
PYT
RIO
ROCK THE CASBAH
SAY SAY SAY
SEPARATE WAYS
SEXUAL HEALING
SHAME ON THE MOON
SHE BLINDED ME WITH SCIENCE
SHE WORKS HARD FOR THE MONEY
SHE'S A BEAUTY
SOLITAIRE
STEPPIN' OUT
SWEET DREAMS (ARE MADE OF THIS)
TAKE ME TO HEART
THE GIRL IS MINE
TIME
TONIGHT I CELEBRATE MY LOVE
TOO SHY
TRULY
TRUE
TWILIGHT ZONE
TWIST OF FATE
UNION OF THE SNAKE
UP WHERE WE BELONG
WE'VE GOT TONIGHT
YOU AND I
YOU ARE
YOU GOT LUCKY
YOUR LOVE IS DRIVING ME CRAZY
ABBA has been deemed the world's biggest selling pop group, it has been Sweden's number one selling export, but stripping the Volvo car. The masterpiece behind the band and its entire career has been the master himself, publisher and mentor Stig Anderson.

He has been involved with it from the start. In the late sixties Bjorn came to him and said he wanted to write a song for the lyric for his duo with Benny. A few years later he created ABBA and guided it from strength to strength.

He has for years remained a somewhat mystical figure — known as ABBA's non-singing fifth member. He has just published his biography, which sets out to prove that there was a life before ABBA, as there is life after ABBA.

He started by telling me about his life before ABBA. He studied, he wrote, he worked at the Polar Music, and its varied tribulations. He has been in the music business for nearly 24 years, and he started with one of the largest of the Swedish enterprises, still with Anderson at the helm.

He was in London's edgy Connaught Hotel when he reminisced that the musical "Abbadabada," is a star-studded potted meze set to ABBA's music, with special new lyrics.

He went on to talk about his past, which has never been recognized, and his plans and hopes for the future. He remained thinking and with the energy of an optimist.

Cash Box: When did you first start in the music business?
Anderson: I started in 1966, before that I was a teacher, first in elementary school and then I taught chemistry and math. But during that time I was traveling around the country as an artist singing my own songs. I have been writing songs since I was 18. I have songs that I wrote in Sweden, and I have stayed with an English publisher and a Swedish writer that I started with the Swedish Music AB. (AB stands for Limited Company.) This was the mother company for Polar, which was started in 1963. During the 60s I built up Sweden Music AB to a big publishing company. I got all kinds of offers from American, English, German and French publishers who wanted me to translate their songs into Scandinavian. Then I met Bjorn, he was the leader of a group called The Hootenanny Singers. We launched them back in 1963, and we had lots of hits with them within Scandinavia. At the end of the 60s Bjorn met Benny who was then leader of The Heep Stars and they decided that they should start writing songs together. They came to me because they wanted me to write the lyrics for them. At the same time as being a successful publisher, I was working as a songwriter, and because I kept buying songs for Scandinavia from abroad and translating them into Swedish. I have written two music books, some singles and some albums under the name Bjorn and Benny, then in 1969 they met Frida and Agnetha — they were known to me in their own right. At that time we were singing still only in Swedish, and the girls were introduced as backing vocals for us. We had hits, but only in Scandinavia.

Cash Box: When did you decide to go for an international market?

Anderson: It was in 1972. We decided to do some recordings in English because I had already told them earlier that they had the capacity to do something internationally. I listened to the songs that I had recorded and thought how can a group that sounds like two girls singing call itself Bjorn and Benny. So it was only at that point that they became a group, quite by accident. And we started calling them Bjorn, Benny, Agnetha and Frida, but you know that wasn't a very good name because it took half your life to pronounce it. I still use this name, at least from the start. We have invited a Swedish television to write the song for Europe. We didn't want, but that song was called "Ring, Ring," it became a continental hit without any help of any Eurovision, so I'm quite sure that one day we would make it.

And then in 1974 we got another invitation and that was the year we won with "Water, Water." We were booked into the Swedish in Brighton, and that was the year I decided to take the first initial of each of our names (Frida's full name which thought how could a group that sounds like two girls singing call itself Bjorn and Benny, so we named it ABBA. Brighton was the first time they performed as such. You could say that ABBA was never formed. It just grew in a natural way.

Cash Box: How did you cope with the enormous success of ABBA?
Anderson: Everything started to happen with ABBA, and from success follows money, and the money became such that we didn't know what to do with it. We couldn't place it into the music industry and that's why I decided to diversify. We bought lots of shares on the stock market. We became the biggest shareholder in a real estate company, we also became big shareholders in another company. We have written some songs and thought how we had business interests in oil.

Cash Box: Why did Frida sell her shares in the company?
Anderson: Frida wanted to have an international base for an international career so she decided to move to England. She is right now in the studio, which she has taken from "Abbadabada," the new musical. Frida has got a flat here in London, but she is very often in France because the "Abbadabada" musical has been recorded on an album in France where it is very successful. So she has been doing some television in Paris.

Cash Box: Are there any plans for ABBA to do anything together again?
Anderson: What we say is that it will be very nice to do a new album, but it's hard to see now when this will happen because they all are so busy on individual projects. Because Bjorn and Benny have been writing for so long there are some songs left that did not fit into the musical so I hope they would be released separately.

Cash Box: Are there any plans for them to tour or some live as ABBA?
Anderson: No, not for the time being. Frida would like to do a world tour and have a new album out with ABBA. In one way they all would like to do it, but as we can see it would be hard to find a time that this would be possible. This musical is very important for Bjorn and Benny, they have been writing for ABBA for 10 years so they would like to do something else for a change. And that's why we are writing this musical. I have listened to parts of it and I can only say being the music publisher that this is the best thing they ever wrote. So it will be all possible, although, sensible.

Cash Box: So you think it is fair to say that as ABBA grew together quite spontaneously, that they are also growing apart in the same sort of way.
Anderson: Yes, that's it. In the same way.

Cash Box: You appear a somewhat bizarre millionaire, and you are member of ABBA. Do you enjoy this image?
Anderson: If it is a mystical one I suppose I am stuck with it. I have been very deeply involved, of course. I have been the lyric writer for the first seven years, also the manager and the music publisher. As you know Bjorn and Benny are 20 percent owners of the Polar label. I have the other 50 percent, so obviously we are all very involved together.

Cash Box: What are the future plans for the members of ABBA?
Anderson: Frida will do a new solo album which will be recorded in Paris during February and March. Steve Lillywhite will produce it. We plan a new album for Agnetha to be recorded in August, and it will be released in October. And the big thing for us is the new musical which is called "Chess." Bjorn and Benny are working with Tim Rice. They are right now in the studio, they have started recording it. It will be a double album. They will be working on that until mid-June. We will release the double album first. It's not really just a soundtrack to the musical. We are using the same policy as they did with Jesus Christ Superstar where they released an album half a year before the show opened.
QUIET RIOT: BMI
Wherever there’s music there’s BMI.
SAND GOLD BLUE-EYED SOUL
Culture Club recently appeared on "Solid Gold" where it performed the successful "Church of the Poison Mind," "Karma Chameleon," and "Miss Me Blind" - pictured backstage after filming the segment for an upcoming show are (l-r): Marilyn McCoo, the show's host; and Culture Club's Boy George.

show it on Soviet television. With its airing on European stations receiving favorable response, particularly in Britain where it attracted 15 million viewers, The Day After is currently being previewed by such Bloc countries as Poland, Bulgaria and the GDR. The poster for the Day After, directed by David Fincher of CBS/Fox Video International announced that the company has acquired the overseas home video rights to The Day After with scheduled distribution to video markets in the United Kingdom, Sweden, France, Italy, and Japan by early in 1984, in Europe, it is expected to be shown theatrically before its videocassette release except for the U.K. which has already aired it on national television.

MEANWHILE, BEHIND THE IRON CURTAIN... HBO Films completed principal photography near London for Sakharov, starring Jason Robards and Glenda Jackson. Scheduled to debut in 1984, the made-for-pay-television film is the biography of Andrei Sakharov, the dissident Soviet nuclear physicist whose human rights protests and political dissidence have made him one of the most noted leaders of the anti-Soviet movement. Directed by Jack Gold, and produced by Herb Brodkin and Robert Berger, Sakharov was adapted from the screenplay written by David Rintels... Producers Reiner and Edward Lewis recently received 1983 honors from the American Cinemat- 

SOUNDVIEWS

PRIVATE AFFAIR — Following the recent move by Metromedia to go private by buying $1.45 billion of its own stock, majority shareholder and financier Kirk Kerkorian bid to make Metromedia a private entity by buying stock he does not already own for an approximately $655 million. The action entails a shareholder for a share to be compensated by a cash and debenture package where, out of the $26 per share value, one would receive $9 in cash and $16 in I.O.U.'s. President Royals centers around the question of how Kerkorian will get the money to pay for all the shares. It is yet uncertain as to the amount that the financier will put out of his own pocket and the amount solicited by various banking institutions and outside investors. Similar to the Metromedia buyout, Kerkorian's bid was sparked by a tender offer made to investors with the price of the stock on Wall Street asserting that it had been undervalued. Apparently, this action has not and will not have any effect on the studio's daily operation since management details had already been prearranged. The deal, which is expected to be concluded within a three month period, still needs to be approved by federal antitrust of- ficers. Security Pacific National Bank Commission, although everyone is confident of its final approval.

BROTHER BLASTS DON'T NEED TRANSLATIONS — Soviet officials recently contacted PSO, the company which has the international distribution rights to ABC's much-talked about scenario The Day After, expressing interest in viewing a cassette of the program, which was submitted by the Soviet Union's propaganda commission, although everyone is confident of its final approval.

WTTW-TV Airs In Stereo Now

LOS ANGELES — WTTW/Chicago has become the first television station to broadcast stereo sound on videotape. Its ability to transmit its signal in stereo is the result of a combined six-year effort be- 

COMEDIC ROYALTY — The King Of Comedy will make its national pay-cable TV debut Sunday, January 8, at 8 p.m. (ET) on the Cinemax system. Pictured above are (l-r): Jerry Lewis and Debbie Reynolds, who star in the film about an aspiring comic who intensely pursues his dream to become a television talk show host.

BYRINGE DOWN THE HOUSE — Talking Heads recently completed filming for a concert film to be entitled "Electric Guitar." Directed by Jonathan Demme, former rock critic and alumnus of the Rhode Island School of Design, the rock documentary was shot at Hollywood's Pantages Theatre during a nearly four-hour run. Soundviews had the opportunity to catch the first show and was overwhelmed, or disturbed, by the excessive and distracting amount of people onstage which included not only the nine-member band but also 15 stage hands fumbling about trying not to trip over the musicians. The performance was a rousing success, however, the show was 45 minutes late; rather than the billed "8 o'clock sharp" it was more like nine-thirty and the 45 minute after halftime did not help.

George Kourakis

WTTW-TV Airs In Stereo Now

LOS ANGELES — WTTW/Chicago has become the first television station to broadcast stereo sound on videotape. Its ability to transmit its signal in stereo is the result of a combined six-year effort between WTTW and Telesonics, Inc. The signal is received at the viewer's home by means of a set-top converter which connects to home stereo systems. WTTW officials believe that a large market for the reception equipment will eventually come built into television sets.

Recent tests conducted by the Electronics Industries Association have proven the merits of the new system.

Sony To Sell Vid Players To Public

LOS ANGELES — Sony Corp., which has been selling videodisc players in the industrial marketplace for over two years, said it is gearing up to produce a videodisc player for consumer use. Using the RCA video, which uses a stylus to pick up vibrations on the grooved videodisc, Sony's product — like that of North America Philips and JVC, will use a non-contact laser beam to reproduce signals from the videodisc onto the consumers' television sets.

With the new players are noted for producing clearer, more vibrant pictures than videotape players, they have not been as popular among consumers, however, because they lack recording capabilities.

Sony's principal customer for its commercial videodisc recorder is the Ford Motor Co., which bought over 4,000 for training purposes.

RIAA/VIDEO Wing Membership Restructured

NEW YORK — The Recording Industry Association of America (RIAA) has restructured its RIAA/VIDEO wing. In response to the growing importance of music video in the recording industry and to increase the amount of audio and video data available to its member companies, effective April 1, current and prospective members of RIAA/VIDEO will begin using the new name: RIAA Video.

Under the new program, RIAA/VIDEO members will continue to have access to research and data on the music industry such as average selling rates and postal rate programs, the data processing committee, engineering committee, video program development workshops and market research activities. The current RIAA/VIDEO Council will continue as a policy committee to lead and enforce the standards and programs and review dues schedules. RIAA/VIDEO associate membership is open to manufacturers and/or licensed marketers of prerecorded audio video cassettes and videodisc programming solely for the family home entertainment market. Information on associate membership is available from Stephen Tramal, vice-president and executive director, RIAA/VIDEO, 887 Seventh Avenue, 9th Floor, New York, N.Y. 10036. The telephone number is (212) 765-4330.

Solders/Roskin P.R. Firm Moves Offices

LOS ANGELES — The public relations firms of Solders/Roskin/Friedman has moved its offices to 5544 Wilshire Blvd, Suite 2300, Los Angeles, CA 90036. The new telephone number is (213) 936-7900.
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FIRST LOS ANGELES BANK
Member FDIC
IT ONLY TOOK A MINUTE — RCA recording group Taurus recently visited with New York radio stations in support of their current album and single, "Words and Music," and met with actress and aerobics trainer Jayne Kennedy (p. 11),anny D. Brunett, studio manager of WBLW (5); Pat Prescott, air personality, WBLW; Ralph Tavares; Ken-

For an effective and succinct representation of the document, you can consider using a structured format like a table or a list. This would help organize the information in a more readable and accessible manner.

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**Radio: 1983 Year In Review**

*Top 10 Albums*

- **Steve Arrington's Hall Of Fame** — Atlantic
- **Greatest Hits** — Chic-Lites — Brunswick/Epic
- **Atomic Dog** — George Clinton — Capitol 7-inch
- **Rock 'N Soul Part 1** — Daryl Hall & John Oates — RCA
- **Feel My Soul** — Jennifer Holliday & Geffen
- **Come On Over** — Freddie McGregor — RAS
- **King David's Melodies** — Augustus Pablo — Alligator
- **It's Like That-Sucker M.C.** — Run D.M.C. — Profile 12-inch
- **Hearts And Bones** — Paul Simon — Warner Bros.
- **Em'ma Aftee** — Toure Kunda — Celluloid (import)

*Radio's 1983 Financial Review*

- **bit on ratings pointed to numbers gains for a more than a few "hit" stations, as WLS-
  AM/Chicago, KHTR/St. Louis, WGCC/Cleveland and WUSL/Philadelphia posted significant increases. In New York, the urban contemporary battle raged on as WHQT and WKTU jockeyed for position. AOR
  talk out format and WOR composer format WBLS (Cash Box, April 16). The same problem has been
  the majority of urban-type records as well as the renewed success of hits assaulted another challenge at the AOR level. Programmers continued to
  manually their station's ratings, which had found success with Michael Jackson's
  "Beat It," tracks from Prince's "1999" LP, and also found a safe third-world representative in Eddy Grant (Cash Box, May 11). Black music acts which once
  were AOR staples, such as the Isley Brothers, Sly and the Family Stone, were on hold. Urban charts
  were now experiencing a more traditional AOR approach while a younger audience stuck with a hits-oriented rocker.

*Radio's 1983 Marketing Review*

- **TIME HAS COME TO TALK** — Set to premiere the first week of the new year (Jan. 7-
  8), Flashback is a three-hour AOR/CHR feature from the Source net. The new weekly
  program will highlight events from the 60s and 70s and focus on music cuts from the
  era. John DeBella of WMMR-FM is the host of the program. He will be producing an
  innovative blend of music news, comedy cuts, rock 'n' roll hits and overall
  atmosphere. Bob Formento will produce.

*Universal Vote*

- **The NAB, in a recent statement to the press, has asked for the support of AM stereo from radio receiver manufacturers: "In order to spur and
courage the introduction of AM stereo technology in the consumer marketplace, the
NAB Executive Committee hereby urges consideration by radio manufacturers of the
development and marketing of radio receivers, particularly for use in automobiles, capable of receiving all AM stereo radio transmissions."

*Radio's 1983 Investment Review*

- **Radio's 1983 Investment Review** — The NAB has also expressed its support of a FCC ruling waiving which would allow type
acceptance of the AM FM stereo format. An AM FM stereo format has been

*Radio's 1983 Investment Review*

- **BIRCH BARK** — The Birch Bark is the latest monthly newsletter for outdoor enthusiasts, and the race
-in New York looks to be shaping up with a success for Malrite's WHTZ-FM (see related story). The Top 40 outlet, making a splash with 4.3 in August/September, jumped to an 8.5 in September/October. Now, with a 5.5 in the fall, WHTZ-FM has been the number one in the fall Arbitron. Format
-companies WBLW-FM was an even keel (4.4-4.1) as they've stayed with similar numbers in recent months. WMCA was down in the fall, as the \"Now\" format
-crosses, suffered a 4.8-3.6 loss. WPLJ continued to drop, 3.5-3.2, after enjoying success with 6-pluses as an AOR. Both remaining rock stations profiled from the fall,
as WNEW-FM (3.1-3.8) and WAPP-FM (4.6-5.2) were up. WNBC dropped, 3.1-
2.9, while WNEW-FM, dipped 4.3-3.1. Adult contempo competitor WPXK-FM was
-nearly flat, 2.5-2.4. On the talk front, in the Apple, WOR last a half-point, but was still
strong behind WRMK-FM, 6.2-5.7. WABC continued its slide, 3.3-2.9, while WMCA
was up a tad, 1.8-2.0. Country station WKNK-FM suffered, 2.3-1.7, while format leader
WNH was 2.4-2.3. Chicago was led once again by WGN, although the station has been steadily declining (7.9-7.0). WGGI-FM closed in 5.5-6.3, while WBMX-FM also
grose 4.5-5.6. Hits station WBBM-FM dropped a bit, 5.6-5.1, and its AM counterpart plateaud, too, at 3.9-4.0. WLS was up 4.1-4.1, WMAQ dropped 5.9-4.7. AOR was soft, as WXRT, after a heady fall season, dropped 5.3-4.0, while WLUP slipped 3.8-3.4. Country AM was also down, 5.9-4.7, and hit WLS-FM (7.0-6.5). The Pop format of WFLD-FM was up 4.8-5.2, according to
-checking in at number two was WZZZ-FM with an 8.5-8.3, while number three was claimed by ABC in 3.1-3.8; WOR 7.2-7.2 and WWJU touched a positive jump in numbers, 4.8-6.4, as did \"WWMW-FM, 2.9-4.2." WGNIC continued its ratings upsurge. After a 4.7-
5.7 jump from August to October, the station had a 6.1 for October-November. WHHT-
FM, moving away evolving from its \"Hot Hits\" approach, dipped 1.4-3.6. Jazz was up in the Motor City, as WJZZ-FM upped 1.7-2.3. Inner City's WBLS-FM, experimenting with a \"DO\" format, was up slightly, 1.0-1.1. \"Youth\" station WJZ-FM (7.4-8.0) recovered
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*Radio's 1983 Investment Review*

- **Network** — Network and syndication program producers have much to be proud of this year. Specialties shows, along with the increase in major advertiser's spot buys, have been a significant source of revenue for the networks. But limitations prevent the inclusion of the C & R review box, its introduction was offered as a challenge to maintain the standards being set from week to week. Now that the satellite systems are 90 percent in place, choices for stations are reaching the outer limits and suppliers can only be encouraged to seek out programming innovations. Here's an optimistic toast to better listening in '84.
'83 Brings Big Changes For Independents & Majors Alike

(continued from page 10)

said George Hocutt, president of CDR. That situation would change shortly—and briefly—as Motown set up their own independent distribution outlet in California.

Independent distribution was a hot topic just a week later. The Annual NARM Convention was in many respects dominated by the indie issue, as Motown disclosed their dropping Plan B in favor of soon-to-be-opened MS Distributing branches in Atlanta and Minneapolis, and distributors called for the creation of a war chest to lure new and major distributed labels to the indie web (Cash Box, April 23).

Speculation that the move to MS would spell the end of Pickwick Distribution proved well founded: when MS bowed its offices in Atlanta and Florida, they elected to use sites vacated by Pickwick. Explaining the switch, Motown charged Pickwick with “a breach and termination of its distribution agreement,” specifically mentioning the then-recent inventory-related closing of Pickwick facilities and the imposition of a new 30-day credit policy that Motown described as “totally unacceptable for retailers.” Simultaneously, Motown revealed that they would bow their own distribution facility on the west coast, and would represent other labels in that market.

The $100,000 war chest, tacitly sanctioned by NARM, was to be used to aggressively recruit labels for independent distribution, including those already going through the Pickwick plan of distribution. Pickwick cited the $250,000 to $300,000 the company would save through the plan as an obvious reason for the proposal, which met with a mixed reaction from already existing independent labels, equally scattered in favor and against.

While the earlier departure of Chrysalis had stirred little ire among Indies, the RCA/Arista deal did. In a move that was to be repeated later with other labels and distributors, Schwartz Bros filed a $5 million suit in the Maryland State Circuit Court for Prince George’s County charging Arista and RCA with a breach of contract, fraudulent conduct, unfair competition and contractual interference and conspiracy (Cash Box, April 30). The parties eventually settled out of court in a sealed agreement.

The spring also saw changes at MCA Records, where Irving Azoff, chairman of the Los Angeles-based Front Line Management was named president of MCA Records Group and vice president of MCA, Inc. (Cash Box, May 7). It was only a matter of weeks before the label began reflecting a change of identity, plucking Joan Jett from a faltering Boardwalk, and pacting Motown for distribution in July (Cash Box, July 9).

During the brief 10-week period when Motown left Pickwick and joined the MCA system, the indie scene continued to shift in less dramatic but equally barometric ways. During one mid-May week, Spring Records departed PolyGram for the Independents. Faulty Records closed its doors, and Enigma Records entered earnest negotiations with several majors for a rights-of-first-refusal deal (Cash Box, May 14).

Although different in style and musical direction, each company saw itself as reacting to what one termed “a domino effect” set off by the recent defections of Chrysalis and Arista from the indie fold. But the reactions were in sharp contrast: the R&B-oriented Spring saw an uncluttered distribution pipeline via the Indies, while the hard-core Faulty lamented an inability to get bills paid by distributors. "A couple of distributors went out of business on us like Pickwick, PRT, and DiscTrading," said John Guarnieri, president of Faulty. "Tak-ing that, and the other indie distributors around who are real difficult to collect from, it just got to be ridiculous. If we don't get paid, what are we doing? So we thought rather than sticking it out for another three months with this struggle we've been hav-ing — and all that would happen would be that someone else would go out of business and we could have been in a lot worse shape — we didn't want to be in a situation where we'd be owing bands. We felt that right now would be a time when we could take care of everybody.

Conversely, Spring co-owner Bill Spitalsky saw an open field. "We don't want to put down the majors," he said, "but these Indies' tongues are hanging out. Plus we get a surge of excitement from having our future in our own hands." Concentrating on 12-inch product was another reason Spitalsky cited for going independent, noting the traditional street sense of the independent distributors. "It's a fast market and the Indies work much faster than the majors," he said. "You're com-mitted with kids coming out of garages and deliver by hand. And unless you get down to your level, you're going to be loser in the 12-inch business, and we invented it."

The June convention of the National Assoc. of Independent Record Distributors and Manufacturers (NAIRD) in Chicago drew over 200 representatives, many of them newcomers to the organization (Cash Box, June 11). Several of the larger distributors who had shunned the specialty-oriented organization in the past were on hand, and distributors urged labels to bring proper financing and realistic expectations with them to the marketplace. But the tone was most often conciliatory and open. NAIRD chairman Jerry Richman of the New Jersey-based Richman Bros. Distribution suggested there were greater rewards for both labels and distributors if they could work together. "There are a lot of people and distributors here because things are changing," Richman said. "Distributors are considering smaller labels and are becoming more aggressive. It's not like the old easy days."

Early July proved a time of great change for both the Independents and the majors. On July 1, Motown dropped its bid to dis-tribute its own product in California and severed relations with the Indies when it announced a U.S. distribution deal with MCA Records (Cash Box, July 9). A week later, Schwartz Bros. repeated their action against Arista by obtaining an injunction against distribution of Motown by MCA in their territory. Texas' Big State and Arizona's Associated soon followed suit. Among the majors, July saw CBS Records and Sony Corp. form a joint venture, Digital Audio Disc Corp., to manufacture compact discs at the former CBS record pressing plant in Terre Haute, Indiana (Cash Box, July 2). The project gave CBS greater access to precious CD manufacturing time by making CBS a partner of one of the two firms holding the rights on the CD manufacturing process.

The next week, WCI announced that they too wished to form a new venture, this time

(continued on page 26)
NARAS Sends Annual Hall of Fame Nomination Ballot To Voters

LOS ANGELES — The National Academy of Recording Arts & Sciences has issued its annual call for nominations to the organization’s Hall of Fame.

A ballot with the names of the nominees on it was recently sent out by the Academy to the 96 members making up the Hall of Fame Elections Committee. Their decisions will determine this year’s five recordings or artists to be inducted into the Hall of Fame.

The nominations include nine recordings and artists — and the years of release are in parentheses. These finalists are “Blue Suede Shoes,” Carl Perkins (Sun Records, 1955); “Crying in the Chapel,” Elvis Presley ( RCA, 1956); “In the Wee Small Hours,” Frank Sinatra (Capitol Records, 1955); “Guitarra,” Django Reinhardt (attice, 1950); “Cold Water,” Sons of the Pioneers (Decca, 1941); “Gettin’ My Kicks,” Chuck Berry (Chess, 1955); “Imagine,” John Lennon (Apple, 1971); “You’ve Got a Friend,” Carole King (Columbia, 1971); and “Killing in the Name,” Rage Against the Machine (Epic, 1992).

The big band nominations are “After Hours,” Count Basie/Oscar Peterson Orchestra; Andy Kirk, piano soloist (Bluebird 1940); and “And the Angels Sing,” Benny Goodman & his orchestra; Martha Tilton, vocal, Ziggy Elman, trumpet (Victor 1939); “April in Paris,” Count Basie & his Orchestra (Clef 1955); “Artistry in Rhythm,” Stompin’ Tom & his Orchestra (Capitol 1945); “At the Lathe,” Chick Webb & his Orchestra with Ella Fitzgerald (Decca 1938); “Four Brothers,” Woody Herman & his Orchestra (Columbia 1952); “At the Apollo,” Louis Jordan & his Orchestra (Victor 1937).

Classical recordings honored are “Bartok: Concerto for Piano, Viola, and Orchestra,” (album), Sviatoslav Richter, viola; Deryck Cooke, piano; and Max Rudolf, conductor (Deutsche Grammophon, 1954); and “Beethoven: Symphony No. 7,” Leonard Bernstein, conductor (Columbia, 1950).

For more information, visit naras.org/nominees.

’83 Brings Label Changes

Deal in the U.S. and Europe, they were dealt a defeat in the first round when the proposed merger was approved in Great Britain (Cash Box, Nov. 26).

Back home on the independent front, a group of indie labels organized a third independent promotion during the National Seminar in New York (Cash Box, July 30). With a charter membership of 30 record companies, the Independent Label Coalition was born. Tom Silverman, president of Tommy Boy Records and an organizer of ILC, said the new group would promote “the information gap in manufacturing, marketing, and piracy, and lobby for changes in how the trade charts are researched. However, he stressed that while it is an organization of labels, it isn’t a label alliance.”

Top 10 Albums

Porcupine — Echo and the Bunnymen • Sire
Murmur — R.E.M. • I.R.S.
Head Over Heels — Cocteau Twins • 4AD
Beggars’ Banquet — U.K. (import)
High Land, Hard Rain — Aztec Camera • Sire
Seance — The Church • EMI/Parlophone (Aus. import)
Etiquette Of Violence — David J • Situation 2
War — U2 • Island
Script Of The Bridge — Chameleons • Statik (U.K. import)
Blue Sunshine — The Glove • Wonderland/Polydor (U.K. import)
You And Me Both — Yazoo • Mute (Sire)

George Koulermos

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<td>George Benson</td>
<td>Warner Bros.</td>
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<td>December</td>
<td>George Benson</td>
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<td>The Clarke/Duke Project II</td>
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<td>Foxie</td>
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<td>Scenario</td>
<td>Antilles (Columbia)</td>
<td>Columbia</td>
</tr>
<tr>
<td>Imagine This</td>
<td>Pat Metheny Group</td>
<td>ECM (2279-11)</td>
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<tr>
<td>Travels</td>
<td>Pat Metheny Group</td>
<td>ECM (2279-11)</td>
</tr>
<tr>
<td>Target</td>
<td>Tom Scott</td>
<td>Atlantic (70016-1)</td>
</tr>
<tr>
<td>Standards, Vol. I</td>
<td>Keith Jarrett</td>
<td>Columbia (35799-1)</td>
</tr>
</tbody>
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(continued from page 35)
By the time the fourth quarter rolled around, merchants were gearing up for an anticipated best Christmas in recent years, thanks to being armed with timely major new releases to continue the sales upturn (Cash Box, Nov. 12). As one dealer put it, "Ordinarily, we approach Christmas from a position of weakness, but this year we're in a position of strength." And this year's Thanksgiving, unlike last year's, indicated that the Christmas holiday season this time around would be especially bright due to hot product and the renewed consumer optimism (Cash Box, Dec. 10).

Throughout the year, dealers responded to the challenge of a retail product mix which included both varying recorded product configurations and new home entertainment software. On the prerecorded side, merchants praised the proliferation of extended play (EP) titles due to their typical $5.98 list price, which was seen as providing an excellent value at a lower-than-LP consumer cost (Cash Box, Feb. 19). They felt that the configuration was the perfect vehicle for bringing new acts or tidying established ones over between albums.

Similarly, the 12-inch disc format grew in strength, with dealers crediting the effect of the expandability of the LP in stimulating new demand for the product in their areas as well as club and air play of the discs in some cases (Cash Box, June 4).

The cassette configuration, which had begun to approach parity with album sales in mid-1982, slightly surpassed album sales in some instances, and dealers were discerning varying sales patterns for albums and tapes by product genre, consumer demographic, and age of the release (Cash Box, April 16). In April, Larry Rosenbaum, president of the Chicago Flip Side chain, found that there are "a lot of people that don't buy records anymore" and stated his belief that an increase of cassette players in the home were helping bring his tape/disc sales to 50-50 on some titles. At Kemp Mill, Appelbaum reported that while this disc/cassette ratio was generally 65-35, cassettes made up as much as 70 percent of classical sales, largely due to the "four 4" of budget-priced classical cassette product. But along with the continued boom in cassette sales, remained the problem of how to package them. Just prior to the National Assn. of Recording Merchandisers (NARM) Convention, dealers decreed the need for a standardized cassette package that would allow flexibility, security, and visibility (Cash Box, April 16). However, as NARM itself had learned earlier in the year from its own wholesaler and retailer survey (Cash Box, Jan. 22), opinions as to just what sort of standardization was necessary differed with individual store needs.

By the end of the year, a cassette packaging standard still seemed nowhere in sight, at least as far as the Camelot chain could foresee. The 149-store chain announced the production of its own 4" x 12" package for introduction in the stores by the middle of 1984 (Cash Box, Dec. 17). The company's vice president of retail operations Larry Mundorf said that Camelot had scopped out industry trends regarding packaging and had decided that it would begin manufacturing its own 4" x 12" package for introduction in the stores by the middle of 1984 (Cash Box, Dec. 17). The company's vice president of retail operations Larry Mundorf said that Camelot had scopped out industry trends regarding packaging and had decided that it would begin manufacturing its own 4" x 12" package, which would be a plastic version of the current paper package, was recyclable, secure, and would avoid the need to retax the store.

Another interest by record retailers in video and electronics product was reflected in the name change of Camelot's parent company from Spark Record & Tape Service, Inc. to Camelot Enterprises, (Cash Box, March 26). "Although music continues to be the lifeblood of our company, our new name is indicative of our commitment to broaden our inventory mix and to become a more diversified entity," said Campagna's executive vice president Jim Bonk. "During the past two years, the video phenomenon has played an increasingly large role in our business. We're marketing video game software and hard software throughout the chain, and the increased penetration of home video recorders and video disc players opened new doors for us in several key markets. We look for that trend to continue, and with the recent home computer boom, we're equally excited about the opportunities that lie in the marketing of computer software." When Camelot held its 14th convention at Ohio's Salt Fork State Park in July, company president Paul David announced a warehouse expansion which would double square footage from 60,000 to 129,000 (Cash Box, Aug. 5). He said that the expansion was necessary to enable handling of the new product lines already planned for as well as "any other which pop up."

But Camelot wasn't alone in looking at new product lines. "We've been very successful in handling computer products through in-store departments," said Joyce Goguenz, director of advertising and marketing for the San Francisco-based Record Factory chain, where the product was introduced in November, 1982 (Cash Box, May 14). Other dealers were also considering computer warehouses, including the Hastings chain, headquartered in Amarillo, Texas, where retail vice president Bruce Shorst designed a new fixture for computer centers in four test stores (Cash Box,
Like Stardust Por Adicta Cash Sasameyuki "Mala Un Verano" in the late sixties was followed by a heavy selling album and turned him into a very popular artist, after he started a successful career as an actor and director.

Yuri Iwuriragaro, manager of Leon Gieco, has returned from a trip to the United States and several other countries, where he negotiated the release rights of the albums "El Chico" (Argentine, America by Sciamericana) and "Como La Playa," his third album, to a new, indie label distributed through Intercid. There has been quite a speculation about his return and the new market when his current contract ends.

Local blues group Memphis has been linked by the booking agency headed by Rickie Lee's record producer, a very successful hit record producer and has been a deal for many years, and is credited with the introduction of modern rock music in Argentina. The decision of Kleinman, it was explained to Cash Box, regarding the opening of his booking agency, is that the royalties paid by record labels are not enough to pay for the expenses involved in promoting the artist; thus, a sort of integration is made adequately. Kleinman is currently producing records by artists like Sandra Minnowich, who readied a new record.

Speaking about crossovers, Micronet top investigator Mario Kaminisky has started participating with the group that sings in two of the local stations. It has been suggested that he always had disc jockey and emcee ambitions and took advantage of the opportunistic moment to prove his worth in this business. It is said that his first release records: one of them is "Vamos A La Playa," a strong selling compilation album published by the publishing house of his old associate in Spain, Donal, a local pop singer.

Victor Heredia is unveiling his latest album on stage; the title is "Argentina Solidaditos De Plomo" and has been released by Polygram. Year-end festivities started this year with a cocktail party hosted by CBS at the Los Chinos hotel with strong attendance by artistes, record dealers and the trade press. CBS top promoter Roberto Lopez told Cash Box that the sales campaign figures have exceeded all expectations during the first week of action, and that prospects were good regarding consumer response to the national promotional campaign.

Museisde Europe artist Alejandro Lerner unveiled his second album on stage at the Gran Rex theatre, the biggest in town, with five dates. The album is being released through Distribuidora Belgrano and is expected to sell in excess to a hundred of copies, a new mark already surpassed by his first effort.

Jairo is also back in town and has been appearing at the Opera theatre and promoting his new album, which is coming out with RCA. Although sales of his previous LP's have been good, the big smash for his latest effort was an LP that managed to come in this market; in spite of all the efforts by the label.

Another serious event is the annual dinner organized by ADA, the Booking Agencies Association, which is celebrating its 20th Anniversary. This year the dinner will be attended by former booking agents, marking the start of a sort of cooperation between managers and agencies.

The album of the recently closed censorship of songs in TV channels is a solution to this problem. EMI is taking stakes in the contemporary tango market with chamiler Guillermo Galindo. He has signed a 5-year contract for the recording and distribution by RCA. Although the tango repertoire has been used excessively by hundreds of LP's over the last year, the recent promotion of artists on TV by Bergara Leumann and other producers has opened new possibilities to the genre. The same company is releasing a compilation album with songs recorded by Ahsatsha Yungucl in 1966.

miguel aminto

Japan

TOKYO — After a serious and heated debate at the Diet (the parliament-house of Japan) which lasted over six months, a law to control so-called "Raito ren'ai" disc recordings was enacted on Nov. 28, 1983 and it will be effective on June 2, 1984 following the period of six months from the passage of the Diet. According to this law, both copyright owners and neighboring-right owners (artists, record manufactures) will be awarded a permission right for the rental record-business under certain conditions. Accordingly, if anyone rents a disc as a business with the permission of the copyright owner, he will be punished as an offender of the copyright-law with a maximum of three years imprisonment and a fine of 200,000 yen ($1,300)

TOKYO — According to the company, its total sales for this year will be 950,000,000 yen ($1,330,000,000), up 16 percent over the prior fiscal year with a net profit of $2,000,000,000 yen ($222,000,000), even though it were a difficult year.

Two record companies in Japan under the umbrella of Polygram, Polydor of Japan and London Records, have closed a merger plan to take effect after Jan. 1, 1984. However, the entitles of the two companies will be left as they are, according to the announcement, and enter into new cooperation. For this purpose, Polydor will take over some of the business-functions of London in the planning, publicity and sales coordination.

oku osaz}

Nintendo Corp. To Offer Home Game System In U.S.

LOS ANGELES — Nintendo Corp., a major manufacturer of commercial video games in the U.S. and Japan ("Donkey Kong," "Mario Bros.," "Popeye") plans to introduce a home video game console called Family Entertainment System in the spring. According to Nintendo's vice president of marketing, Ron Judy, the system's graphics and playability are "far superior" to that of the Atari, Mattel and Coleco home game players already on the market. Judy added that Nintendo's Family Entertainment System has a 75 percent market share of these types of products in Japan where it also competes with the above mentioned companies.

ASCAP Seminar Set For D.C.

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) will hold its first Pop Songwriting Seminar on January 31, 1984, at the Patrick Henry Building 601 D Street, N.W., Washington, D.C. The workshops, which will be free of charge to all participants, is set to include Oscar/Grammy winner and ASCAP president Hal David as host. A panel of industry luminaries will feature Roberta Flack, Ralph MacDonald, Phil Ramone and Sadosuke Watanabe.

—

International Bestsellers

**Argentina**

1. A Espirito — Piplines
2. Vamos A La Playa — Donald & Micronet
3. Viuda A Los 20 Anos — Miguel Angel Robles
4. Red Flash — Leon Gieco
5. Flashdance — Irene Cara — PolyGram
6. Playa — Otto Kleinman
7. Humildad — Malvino — Music Hall
8. Amor Infiel — Trocha Angosta — Micronet

**Germany**

1. Come Back And Stay — Paul Young — CBS
2. All Night Long — Lionel Richie — Motown
3. El Secreto Otto Kleinman
4. 25 Years — The Cult — Metronome
5. La Grande — lleva — PolyGram
6. Angel Guard — Masquerade — Metronome

**Japan**

1. Hironomiwa Diamond — Seiko Matsuda — CBS/Sony
2. Lo Y.N.I.G. — Toshiki Tawara — Canary
3. Los — Takahashi Yoko — Epic
4. Basamayuki — Hiroshi Inou — Tokuma Japan
5. Granest — Yoko Matsumoto — CBS/Sony
6. Nekobita Yama Otsumi — Kyoko Koizumi — Victor
7. Fuzuziko Wae Kimioto — Atsushi Kuma — Sony
8. Hondru — Hidemitaka Ishikawa — RVC
9. Takahira — Hidemi Ishikawa — RVC
10. Tokihida Ako — Yo Matsumoto — Victor

**Canada**

1. Colour By Numbers — Culture Club — Victor
2. Under The Gun — Rolling Stones — CBS
3. Birthday Album — Tommy Marzata — Toshiba/EMI
4. Voyageur — Yumi Matsuya — Toshiba/EMI
5. Mita Yokohama/Sweet Memories — Sayo Matsuda — CBS/Sony
6. Love — Shubukigataki — CBS/Sony
7. Kajika — Tokuma Japan — CBS
8. Kunst — Yoshio Koyama — Sony
10. Colour Box — Hayami Taurus — CBS
Retailers Report ‘Turnaround’

(continued from page 27)

March 12). The fixture is made to look like a deal with a computer and monitor on top,” said Shortz. “Above it we have a bookcase arrangement of software. It’s a real self-serve type of approach that says to the customer, ‘This could be your home!’

As record merchants entered the computer business, videogame makers took a dive in many instances. Citing greater saturation of the hardware in the marketplace, a wider selection of titles and the potential for more sales rather than rentals as key factors for renewed enthusiasm, many dealers geared up for more active involvement in video game software merchandising (Cash Box, Feb. 12). Meanwhile, a glut of fresh videogame product as well as manufacturers’ complex returns and stock balancing plans began to force dealers to be more selective in their ordering patterns (Cash Box, March 5). The glut also opened up a new cutout videogame business as old titles lost their appeal (Cash Box, June 11).

By the end of the year, dealers of videogames reported that while the product was still selling, it was no longer taking as big a chunk out of prerecorded music sales as it had only a year ago (Cash Box, Dec. 24).

When NARM held its convention in Miami Beach in April, how to stock, price, merchandise, advertise and display the new home entertainment product was discussed in depth (Cash Box, April 23). Nevertheless, improving the marketing and merchandising of records and prerecorded tapes was the predominant desire expressed by many retailers at the convention, which was dubbed “NARM Markets.”

Various members of the retail community spoke at the convention about their involvement in and merchandising of the existing audio technologies, then noted that the potential represented by the compact disc was the most exciting prospect for the industry to date. While CDs were still working their way into the market by year’s end, Laury’s Records of Chicago was able to report sales of over 10,000 discs during the week of Nov. 7. “The advantages of the compact disc are so readily apparent that almost everyone who hears the system becomes an instant convert,” said Jon Shulman, the chain’s general manager. “We expect our next 10,000 discs to sell even faster.”

NARM was also active during the year in various merchandising campaigns, including successful retail tie-ins surrounding the Grammy Awards and the Country Music Assn. Awards. In September, NARM launched its ambitious 13-week, three-chase “Give The Gift Of Music” test campaign in Los Angeles which ended in December (Cash Box, July 23). The campaign was designed to exploit a giving-gift market which NARM research showed could increase sales by millions of dollars annually. The campaign relied heavily on merchandising as well as extensive radio and print ads.

The only real negatives of the year for retailers came in the year-end Atlantic hike and a May wholesale price increase. The May cost change had WEA boosting suggested retail list price product of $5.98 and over by approximately 1.5 percent such that $5.98 list product rose to $3.68 base price, $5.98 list to $4.30 base, $5.98 to $5.55, $9.98 to $8.63, $10.98 to $8.74, $11.98 to $7.36, and $12.98 to $7.97. In addition, an expanded retailer volume discount was offered to dealers 7 percent discount if annual volume was $325,000; $995,000 and 8 percent if over $1,000,000. Capitol Records and Motown Records quickly followed suit. Capitol’s wholesales price went up 1 percent, with a breakdown by base, consolidated, and bulk pricing showing $1.99 list price singles at $1.34 base, $1.25 consolidated, and $1.28 bulk; $5.96 list price LPs at $3.44 base, $3.30 consolidated and $3.23 bulk; $9.96 at $5.38 base, $5.14 consolidated, and $5.03 bulk; and $12.96 at $9.96 base, $5.27 consolidated, and $5.30 bulk. As for Motown, the double-album midprice line went up $1 to $9.96.

Dealer reaction to these moves was predictably bitter. “The consumer pays,” said Bill Berry, president of New Orleans’ three Warehouse Records & Tapes stores. “This constant raising and dropping of prices is not going anywhere or creating stability in the market, and consumers don’t know what’s going on.”

At Great American Music Co. in Minneapolis, chain head John Haffer also noted that the result of the higher costs to retailers and wholesalers would be felt on the consumer level, and complained that the increases came down “just when this industry is on a roll.”

B/C Music Enjoys ‘Healthy’ 1983

(continued from page 14)

urban contemporary-styled music video programs, and in New York, WABC-TV’s “Hot Tracks” program boldly went on-air against an NBC network music video show and promptly scored well in the ratings. There, New Yorkers were able to view artists who suddenly had a viable outlet for their product, including Hancock, New Edition, the Manhattans, Philip Bailey and Rick James. The Motown artist made a point of an alleged “closed-door” policy at MTV throughout the year, but his fire may have been soothed by the success of his “Goldblooded” LP, which unseated “Thriller” from the top of the B/C album chart.

Later in the year, the Black Music Association convened in New York for the first time. Charges of racism in radio and MTV were addressed, with a panel mainly populated by well-known artists the liveliest of the meet. The international market for black music, specifically the area of west Africa, was another main topic discussed by industry personnel.

Lionel Richie completed an immensely successful year with a sold out tour and a single, “All Night Long,” that was a multi-format fall soundtrack. The subsequent LP, “Can’t Slow Down,” reached number one on the B/C chart in less than a month.

Radio: ‘83 Review

(continued from page 24)

all across the CBS-FM and Doubleday chains. WHTZ/New York, after only six weeks on the air, posted a 2.0 (Cash Box, October 15).

Losing in the AOR-Hits battle were a number of rock strongholds. In 1983, WABX/Detroit, WLPR/Milwaukee, WAVA/Washington as well as WPLJ/New York were among the many stations that made the switch to Top 40. WOZ/ Boston, too, drastically changed format, altered to an adult contemporary mix after a year-long ratings slide.

The grassroots popularity of heavy metal caused even more confusion at AOR stations who began careful dayparting of other rock formats. The chart success of Quiet Riot, Judas Priest and Def Leppard left programmers wringing their hands, but a growing number featured heavy metal specialty shows, and 1984 will see the debut of a syndicated program produced specifically for the gap left by the popularity swings of so many evolving music genres.

**CONGRATULATIONS**

FRIDA

Awards

#1 New Female Artist of the Year — Pop Singles
#1 New Female Artist of the Year — Pop Albums

AGNETHA

Awards

#2 New Female Artist of the Year — Pop Singles
#3 New Female Artist of the Year — Pop Albums

Everyone's opening their hearts and playlists to Kool & The Gang's newest blockbuster, "Joanna," from the album, "IN THE HEART!"

Junior's on the move and keeping everyone in step with his latest hit, "Unison," from the Original Soundtrack Album, "ALL THE RIGHT MOVES."

The single that radio requested is now the latest addition to a long line of hit records, from Stephanie Mills, "How Come U Don't Call Me Anymorn," the next step in a brilliant career, from the "MERCILESS." album.

Con Funk Shun's off and running with their biggest hit yet, "Baby I'm Hooked." From the album that's rising to the top, "FEVER."

The Gap Band stick it to you good with their newest smash hit, "Jam The Motha," from their "GAP BAND V JAMMIN" album.

Donna Summer's well on the way to her third smash single, "Love Has A Mind Of Its Own," from the album that keeps on earning interest, "SHE WORKS HARD FOR THE MONEY."

Every single based on 12/24 charts.
BLACK CONTEMPORARY

TOP 75 ALBUMS

1. CAN'T SLOW DOWN
LIONEL RICHIE (Motown 6059ML) 1 8
2. NO PARKING ON THE DANCE FLOOR
MIDNIGHT STAR (Atlantic 60241) 2 27
3. IN A SPECIAL WAY
SD6 (Motown 60313L) 3 11
4. STAY WITH ME TONIGHT
JEFFREY OSBORNE (A&M SP-3490) 4 21
5. THE DOWNSIDE
MICHAEL JACKSON (Epic OE 38121) 7 54
6. COLD BLOODED
(Sony/Motown 60430L) 5 18
7. ELECTRIC UNIVERSE
(Columbia OC 38960) 9 5
8. THE GAP BAND V — JAMMIN'
(THE GAP BAND — Unauthorized Experience (2CD)) 1.1-1.004 8 16
9. ON THE RISE
(CBS CFS 36897) 6 23
10. IN THIS HEART, SOUL & THE GAME
(CBS OCR 4538) 6 58
11. FEVER
CON FUNK SHUN
(Philadelphia International CFS 36464) 12 7
12. HEAVEN ONLY KNOWS
TEDDY PENDERGRASS (CBS CFS 36465) 12 7
13. IT'S YOUR NIGHT
JAMES WOODS (Warner Bros. 92387-1) 11 8
14. YOURS FOREVER
MIGUEL YACUBIAN (A&M SP-4948) 14 8
15. FEEL MY SOUL
JENNIFER (Columbia 922375) 10 18
16. BUSY BODY
BOBBY V (CFS 39186) 27 2
17. MARY JANE GIRLS
(Sony/Motown 60404L) 18 34
18. COMEDIAN
EARTHLITE (Columbia FC 39050) 20 7
19. WOMAN OUT OF CONTROL
RAY SAVAGE JR. (Arla 85267) 22 6
20. STOMPIN' AT THE SAVOY
(RUPES AND CHAMPAIGN) (Warner Bros. 92387-1) 17 18
21. I'M IN LOVE AGAIN
(PHILADELPHIA INTERNATIONAL) (CFS 36293) 29 2
22. TEASER
ANGELA BOFIL (Arla 85188) 23 7
23. THE SONGSTRESS
ALICE (Beverly Gin BS 1002) 16 26
24. JOYSTICK
ZAPP (Warner Bros. 92387-1) 25 18
25. MERCELESS
STEVE N FILIPPO
(Santa Barbara/PhonoGram (111-346-1-M-1) 19 9
26. I'M NOT THE DEELE
(Santa Barbara/PhonoGram (111-352-1-M-1) 19 9
27. FUTURE SHOCK
HERBIE HANCOCK (Columbia FC 38814) 21 16
28. NEVER SAY NEVER
(BABY SPARKS) (Capitol ST-12305) 32 4
29. BORN TO LOVE
ROXIO AND ROBERTA FLACK
(Capitol ST-12289) 30 21
30. I'M A BLUES MAN
TROY HILL (Maco 7415) 31 21
31. BREAK OUT
PORTER SISTERS
(Planet/CBS BAIL-1406) 34 6
32. ROCKIN' RADIO
THEO ROBINSON & THE DISCO BLASTERS
(Arla 84107) 33 11
33. TRY IT OUT
KDOUG (MCA-39506) 28 15
34. HERE AND NOW
RYCHARD RAY
(Warner Bros. 92395-1) 35 9
35. ROBBERY
TEENIE MARIE (Epic FC 36882) 24 9
36. 1999
PRINCE (Warner Bros. 92379-10F-1) 40 15
37. JAZZ BAND
(Moton 604MUL) 49 3

VIGNOS
GLADYS KNIGHT & THE PIPS (MCA-39505) 28 33
39. MADONNA
(Sire 9 23867-1) 42 14
40. HOLLER IF YOU LOVE ME
DAVID SANBORN (GRP/PhonoGRAM 826-161-1-M-1) 41 25
41. SHE WORKS HARD FOR THE MONEY
DOLLY PARTON (MCI/PhonoGRAM 826-161-1-M-1) 43 29
42. FOUR BARS AND A REST
GARY KAYE (Capitol S 23689-1) 47 5
43. CONTINUATION
PHILIP BAILEY (Columbia FC 38725) 39 17
44. YOU SHOULDN'T-NUF BIT DOWN
GEORGE CLINTON (Capitol ST-12290) 10 1
45. FACE TO FACE
KING (RCA AFL-4725) 51 3
46. GET ME YOURS LILLO
(Capitol ST-12290) 48 16
47. DREAMBOY
(CBS LSS 92388-1) 47 5
48. CANDY GIRL
(Soulstreet 2WRL, 3301) 37 25
49. DOIN' IT MY WAY
(ONE IN A MILLION AM SP-4961) 53 3
50. HOW MANY TIMES CAN WE BREAK UP
DIONNE Warwick (MCA-39503) 45 11
51. E.S.P.
ROY WRIGHT JONES (Soulstreet SP-337-6) 44 13
52. THE LOCO SHAMALLAR
(Solar/Europa 9 6239) 36 22
53. SOMETHING GOOD
(THE BOMBETS) (CFS 39261) 55 6
54. PREPPIE
MELVIN LYNFORD (Columbia FC 38961) 59 2
55. BACK WHERE I BELONG
(Capitol 60406L) 50 10
56. LP
RENE & ANGELA (Capitol ST-12267) 58 31
57. URBAN DANCE FLOOR GUERRILLAS
(PULP ALL STARS) 1
58. WE ARE ONE
MORISSEY AND ANNE BEVERLY
(Capitol ST-12265) 52 34
59. HIGH RISE
JOHN CONWAY (Capitol ST-12265) 62 17
60. THE FILL IN THE BLANKS
ORIGINAL SOUNDTRACK
(Capitol ST-12265) 61 8
61. GET IT RIGHT
ARETHA FRANKLIN (Arla 85019) 54 24
62. COMMODITES
(Moton 61205M) 57 14
63. I'LL DO ANYTHING FOR YOU
(LATMOROE) 64 8
64. WITH LOVE
PATTY MCARTNEY (Coral/WAR 3894) 61 2
65. LIONEL RICHIE
66. G.T.
DOLLY Parton & the RYCHARD RAY BAND
(A&M SP-4967) 72 3
67. FUNNY BEAT
BERNARD WRIGHT (Arla 75185-10) 65 9
68. PIPES OF PEACE
PATTY MCARTNEY (Coral/WAR 3894) — 1
69. UNTOUCHABLES
(LADIES/Electric 9 60230-1) 64 30
70. JARRETT
(Soulstreet 2WRL, 3301) 71 38
71. THE CLARK/DAVE DUKE PICTURE
STANLEY CLARK/GEORGE DUKE (A&M SP-4951) 56 7
72. PRIVATE PARTY
SUGARHILL (Capitol ST-12265) 75 14
73. ON TARGET
THE JONES GIRLS (RCA AFL-4717) 74 11
74. THE BOMBETS
THE TEMPTATIONS
(Capitol ST-12265) 70 10
75. FLASHDANCE
ORIGINAL SOUNDTRACK
(Capitol SP-337-6) 68 35

BIG BROTHERS — Import 12 Records recently hosted a listening party for the debut of Two Sisters. Pictured at the studio is (from left) Lysa Bean, Pro Motion; Curtis Urbina, Emergency Records; John Roble, producer; Mark Barry and Raul Rodriguez, producers of the Two Sisters.

THE RHYTHM SECTION

LEST WE FORGET — There was plenty of music to recommend this year, and dare we say the black contemporary scene had its greater share of epiphanies than the more commodity-based areas. One can only hope that some of these, taken together, might in some small way bring a modicum of preferential consideration. One highlight could be the release of Al Jarreau’s “Back on the Grill,” which was not only a New Year’s Day release that hit the top of the charts, but also a return to form for the singer, who, in the last few years, seemed to be losing his luster.

Another noteworthy release was Prince’s “1999,” a Jarreau/Lee Scratch Perry collaboration. The track was a hit, but it was not without controversy. The song was pulled from the charts in Canada due to complaints from listeners who felt it was too explicit.

Prince also released his album “Let’s Go Crazy,” which featured a duet with Michael Jackson. The album was a commercial success, but it was not without its share of controversy. The video for the song “Ushua” was banned in many countries due to its explicit content.

Another noteworthy release was Beyoncé’s “I Am... Sasha Fierce,” which was released in November. The album featured a number of high-profile guests, including Jay-Z, who co-wrote and produced two songs on the album. The album was a commercial and critical success, and Beyoncé received numerous awards for her work on the project.

In the world of hip-hop, Kanye West released his album “My Beautiful Dark Twisted Fantasy” in October. The album featured a number of high-profile guests, including Jay-Z, who co-wrote and produced two songs on the album. The album was a commercial and critical success, and Kanye West received numerous awards for his work on the project.

A number of music videos were also released this year. One of the most notable was Beyoncé’s “Run the World (Girls),” which featured a high-energy dance performance and was a hit on the charts.

Another notable video was The Weeknd’s “Blinding Lights,” which featured a retro-futuristic aesthetic and was a hit on the charts.

Overall, the music industry had a strong year, with a number of artists releasing critically acclaimed albums and music videos. The future looks bright for the industry, with a number of promising projects on the horizon.
Industry Surges Ahead Into New Areas Despite Recession

by Anita M. Wilson

NASHVILLE — The past year proved very similar to 1992 for the country music industry in many ways. While the industry began coming out of a recession, there was a wide mixture of both good and bad news with most labels focusing on and increasing their marketing efforts to garner the audience instead of competing with their rock counterparts. Record labels were the hardest hit by the recession, yet continued to focus on new talent and promotion. The Nashville Network made its debut and directed its marketing dollars to new media; the Country Music Foundation’s 16-album CD project to promote its new “Country Charts” magazine. Non-profit organizations such as the Country Music Assn. (CMA) also prospered and the CMA celebrated its 25th anniversary, while the Nashville Ramble continued its 50th anniversary.

One of the biggest stories in the country music field in 1983 was the closing of two record labels and the growing number of problems facing the independent record labels. The year started off on a bad note for the Elektra/Asylum record label when the Nashville branch was merged with the Warner Bros. office. The move was part of a nationwide process throughout Warner Communications, Inc. (WCI) records operations, with Nashville’s merger seen as a way to streamline WCI’s country interests.

Major record labels were not the only ones hard hit during the year. Independent record labels continued their difficulties with Monument Records hit the hardest. In April, Monument Records filed voluntary petition to reorganize under Chapter XI of the federal bankruptcy law. Several months earlier the record company had reached a distribution deal with CBS Records but the deal was voided after a court held open door policy, founder and chairman of the board Fred Foster is still looking for investors to help get his company going again. While independent record labels fought competitively with major labels for a piece of the chart, most labels lacked sufficient promotion and advertising budgets to compete with the major labels in promoting various markets. Only two independent labels in Nashville continued through the year, Stones’ and Atlanta (see attached story) reached the Top 10 on the Cash Box Country Singles charts, and their successes should provide smaller record labels with hope for the coming year.

A number of major record companies expanded into new areas of marketing and promotion. Most labels entered the video field and RCA led the way in the mini-LP pathway (see attached story) and PolyGram released a 16-album $5.88 series of oldies. Using product from Mercury, Smash, MGM and PolyGram, PolyGram began releasing product in May as interest in oldies increased, and were seen as part of the efforts by the Country Music Foundation’s Audio Restoration Lab. Material on the albums includes product from Mercury, Smash, MGM and PolyGram. T, Jompall & The Glaser Bros., Dave Dudley and The Statler Bros.

Nonprofit organizations and their respective shows awards rang a very positive note throughout the year. The Academy of Country Music held its 18th Annual Awards Show with Bob Hope on May 9 in Buena Park, Calif. Alabama and Willie Nelson swept the awards with “Entertainer of the Year” and “Top Vocal Group” going to the former while Nelson picked up awards for “Single of the Year” and “Album of the Year.” The Nashville Songwriters Assn. (NSAI) held its annual Songwriters Awards show in March with Rhonda “Kye” Fleming and Dennis Morgan receiving top honors.

The CMA observed its 25th anniversary this year with celebrations taking place in March in Washington, D.C. and again in October during the Grand Ole Opry Birthday Celebration. President and Mrs. Reagan hosted a reception at the White House for artists and industry executives the night before the taping of the 25th Anniversary show in Washington. In October, the CMA held its 17th Annual Awards Show hosted by Willie Nelson and Anne Murray. March also brought about the debut of the Nashville Network (TTN), the only television outlet dedicated primarily to country music. The cable program offers a variety of shows including a 90-minute talk show, Nashville, a country dance show entitled Dancin’ U.S.A., a comedy show, Jap-Paradise; Off Stage, an interview show and Nashville After Hours which showcases Music City nightlife and performances.

Increased merchandising demands became a hot issue during the year. Several venues started asking for increased percentages grossed on merchandise. Numerous groups have been plagued by this including Alabama and Oak Ridge Boys, since both groups play in concert halls where this problem is more prevalent. As a result, managers are now making this a major issue when booking their artists into a hall. Also this year, RCA has also started its own in-house booking agencies, as was done years ago by such country groups as Tammy Wynette and Conway Twitty. With the liquidation of the Dick Blake Talent Agency this year, Ronnie Milsap, Barbara Mandrell and The Statler Brothers have all formed their own in-house booking companies with plans to expand and take on other artists... (continued on page 2b)

Top 10 Albums

Synchronicity — Police — A&M
Can’t Slow Down — Lionel Richie — Motown
Genesis — Atlantic
Somewhere’s Gonna Love You — Lee Greenwood — MCA
Frontiers — Journey — Columbia
The Closer You Get — Alabama — RCA
Let’s Dance — David Bowie — EMI America
Eyes That See In The Dark — Kenny Rogers — RCA
Alpha — Asia — Geffen
Exile — Epic

— Anita M. Wilson

Country Expands Into Video, Mini LPs

by Anita M. Wilson

NASHVILLE — Over the past year country record labels have resorted to several new marketing tools to develop their artists and increase their exposure. The labels have ventured into the video and mini-LP markets in an effort to find a new medium through which to market their artists.

One of the major new musical outlets to hit the country music field last year was the video movement. Over the past year the country music industry has increased, mainly as a result of the important stature it has assumed in the pop/rock industry. RCA used them as a tool to gain exposure for their sales force and also to increase consumer awareness. CBS’ “Pancho And Lefty” was the most known country video released this year and was shown before other top videos were produced by all the major labels for such artists as Alabama, Rodney Crowell, Ronnie Milsap, The Oak Ridge Boys, Ricky Skaggs and Sylvia.

Most of the labels admit that while it seems the video business will continue to expand they are proceeding very cautiously because there aren’t enough established country video outlets. Since MTV refuses to air country music videos, record labels have been searching for outlets that will make it cost effective for them to produce videos on their artists.

On the other side of the picture are the outlets who are complaining there isn’t enough material to air. Country Music Television (CMT) is one of the outlets running into this problem. The channel is programming country videos 24 hours a day and has had to resort to taping segments of artists performances locally. The Nashville Network which everyone hoped would serve as a major medium to service videos will not begin airing them until January 1984 when a half-hour show is scheduled to air. Other outlets such as Atlanta-based Video Music Channel use quality country vids in their regular rotations.

Teed Turner’s “America’s Music Track” went on the air in October and runs every Sunday night from 8-9 pm. Several other firms recently started and are expected to make country music videos a viable market including Jim Owens “This Week In Country Music,” New York’s “Rock In The City,” Nashville’s “Teenage Love” and Nashville’s “Miscellaneous.”

Another major marketing medium emerged in the country music field this year to help in the development of new and developing artists was the mini-LP. RCA Records dominated the market in this new venture with three releases in January, all carrying the $6.99 list price. Included in the list of three were Louise Mandrell’s “Closeup,” Leon Everette’s self-titled album and a second duet album from Gary Stewart and Dean Dillon, “ Those Were The Days.” Mini-LPs offer six tunes on a 12-inch platter.

Veterans Dominate ‘83 RIAA Awards

by Susan Keel

NASHVILLE — Throughout 1983 a few country artists garnered their first #1 records while sales were generally good this year, few records were certified platinum with the majority of records certified gold. Two smaller record labels also reached new heights by breaking the major labels’ traditional hold on the country singles charts.

The number of certifications by the Recording Industry Assn. of America (RIAA) dropped somewhat from the previous year’s number, however, several artists have yet to feel the slight due to their accomplishments in 1983. Among the albums certified gold were Rosanne Cash’s Columbia release “Seven Year Ache,” “Just Sylvia,” by RCA recording artist Sylvia; The Oak Ridge Boys “American Made,” on RCA; and the MCA soundtrack album from Coal Miner’s Daughter, featuring Sissle Sloane. Also, achieving sales of 500,000 units were the greatest hits packages by Dolly Parton on RCA and David Allan Coe on Columbia. Merle Haggard received gold distinction for his albums “Big City” and “Pancho And Lefty,” the latter which was recorded with friend Willie Nelson on the Epic label. “San Antonio Rose,” the joint effort between Willie Nelson and the posthumous hit from Liberace, “Little Tony.”

(continued on page 2b)
THE STATLER BROTHERS
Billboard
30 Top Country Singles Artists
32 Top Country Artists (Singles & Albums)
35 Top Country Album Artists
44 Top Country Singles: “Oh Baby Mine (I Get So Lonely)”
47 Top Country Albums: “Today”

CON FUNK SHUN
Cashbox
32 Top Black Contemporary Albums: “To The Max”
55 Top Black Contemporary Singles: “Ms. Got The Body”
Billboard
12 Top Black Albums: “To The Max”
13 Top Black Album Artists
24 Top Black Artists (Singles & Albums)
46 Top Black Singles Artists

KISS
Cashbox
94 Top Pop Albums: “Lick It Up”

STAYING ALIVE
Cashbox
9 Top Soundtrack—Pop Album Awards
5 Top Soundtrack—Black Contemporary Awards
4 Top New Male—Frank Stallone—Pop Singles Awards
27 Top Pop Albums: “Staying Alive”
78 Top Pop Singles: “Far From Over”
Billboard
2 Top Pop Album Soundtracks
93 Top Pop Singles: “Far From Over”
98 Top Pop Singles Artists: Frank Stallone

AGNETHA FALTSKOG
Cashbox
5 Top Female—Pop Singles Awards
3 Top New Female—Pop Album Awards
Billboard
20 Top Pop Female Artists (Singles)

Kool & the Gang
Cashbox
80 Top Black Contemporary Singles: “Let’s Go Dancin’ (Ooh La La La)”
Billboard
46 Top Black Albums: “As One”
47 Top Black Singles: “Let’s Go Dancin’ (Ooh La La La)”

REBA McEntire
Billboard
7 Top Country Singles: “You’re the First Time I’ve Thought About Leaving”
18 Top Country Singles Artists
24 Top Country Artists (Singles & Albums)
46 Top Country Album Artists

THE BAR-KAYS
Cashbox
25 Top Black Contemporary Albums: “Propositions”
Billboard
14 Top Black Albums: “Propositions”
16 Top Black Album Artists
37 Top Black Artists (Singles & Albums)
41 Top Black Singles: “Do It (Let Me See You Shake)”

YARBROUGH & PEOPLE
Cashbox
4 Top Duo—Black Contemporary Singles Awards
46 Top Black Contemporary Singles: “Heartsbeats”
Billboard
44 Top Black Singles Artists

BANANARAMA
Cashbox
2 Top Female Group—Pop Album Awards

STEFANIE MILLS
Cashbox
10 Top Female—Black Contemporary Album Awards
49 Top Black Contemporary Albums
82 Top Black Contemporary Albums: “Merciless”
82 Top Black Contemporary Singles: “Pilot Error”
Billboard
41 Top Black Artists (Singles & Albums)
48 Top Black Singles Artists
49 Top Black Album Artists

DEF LEPPARD
Cashbox
2 Top Group—Pop Album Awards
2 Top AOR Group
2 Top Pop Albums: “Pyromania”
85 Top Pop Singles: “Photograph”
Billboard
4 Top Pop Album Groups
5 Top Pop Album Artists
5 Top Pop Album Artists (Singles & Albums)
8 Top Pop Albums: “Pyromania”
12 Top Pop Singles (Duo or Groups)
21 Top Pop Single Artists
35 Top Pop Albums: “High & Dry”
90 Top Pop Singles: “Photograph”


Cashbox
2 Top New Female—Pop Singles Awards
3 Top New Female—Pop Album Awards
Billboard
20 Top Pop Female Artists (Singles)
THANKS TO ALL OF OUR THIS OUR BANNER YEAR.

ONNA SUMMER
Cashbox
Top Female—Black Contemporary
Singles & Albums
Top Female—Black Contemporary
Albums
Top Black Contemporary Female—Pop
Singles
Top Black Contemporary Female—Pop
Albums
Top Female—Pop Singles Awards
Top Female—Pop Album Awards
Top Black Contemporary Singles: “She
Works Hard For The Money”
Top Pop Singles: “She Works Hard For
The Money”
Top Black Contemporary Albums: “She
Works Hard For The Money”
Top Black Contemporary Singles: “In
Condition Love”
Billboard
Top Female Artists (Singles)
Top Pop Album Artists (Female)
Black Singles: “She Works Hard For
The Money”
Top Black Singles Artists
Top Black Artists (Singles & Albums)

THE GAP BAND
Cashbox
Top Group—Black Contemporary
Singles & Albums
Top Group—Black Contemporary
Albums
Top Black Contemporary Singles:
“Outstanding”
Top Black Contemporary Albums:
“Jap Band V Jammin’”
Top Black Contemporary Singles:
“Party Train”
Top Black Contemporary Albums:
“Jap Band IV”
Billboard
Top Black Artists (Singles &
Albums)
Top Black Album Artists
Top Black Singles—“Outstanding”

DEXYS MIDNIGHT RUNNERS
Cashbox
4 Top Mixed Group—Pop Album
Awards
6 Top Group—Pop Singles Awards
12 Top Pop Singles: “Come On
Eileen”
80 Top Pop Albums: “Too-Rye-Ay”
Billboard
13 Top Pop Singles: “Come On
Eileen”
24 Top Pop Singles (Duo or Groups)
45 Top Pop Artists Singles
77 Top Pop Albums: “Too-Rye-Ay”
92 Top Pop Album Artists

JON JONES
Cashbox
1 Top Country Album Artists
1 Top Country Artists
Singles & Albums
1 Top Country Albums:
Jon Jones Country”
1 Top Country
Singles Artists

JOHN COUGAR
MELLENCAMP
Cashbox
61 Top Pop Singles: “Crumblin’
Down”
61 Top Pop Albums: “Uh Hah”
75 Top Pop Albums:
“American Fool”
Billboard
17 Top Pop Male Artists
Singles
32 Top Albums: “American
Fool”
39 Top Pop Artist (Singles &
Albums)
39 Top Pop Albums Artists
55 Top Pop Singles Artists

RARE SILK
Cashbox
3 Top New Group: Jazz Category

GOLDEN EARRING
Cashbox
99 Top Pop Albums: “Cut”

THE MOODY BLUES
Cashbox
96 Top Pop Albums: “The Present”

RETURN OF THE
JEDI
Cashbox
4 Top Soundtrack—Pop Album
Awards
Billboard
3 Top Pop Album
Soundtracks

OF THE YEAR
Cashbox
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Manufactured and Marketed by
PolyGram Records

OF THE YEAR
THE EXILE OF AMERICA IS UNDERWAY!

1984 is the year everyone will be heading for Exile! It's starting already with "Woke Up In Love," just one of the hits from the album "Exile" (B6E 39154).

EXILE IN '84!

Produced by Buddy Killen
On Epic records and cassettes.
Industry Surges Ahead (continued from page 33)

A number of artists either hosted their own annual celebrations or toured with another on corporate sponsored tours throughout the year. Alabama drew over 30,000 at the Leave Fl. Payne, Ala. for its Second Annual June Jam. The outdoor festival featured Alabama, Janie Fricke and Kree Hodgkins with all proceeds donated to DeKalb County charities. Willkie Nelson reinstated his July 4th picnics this year with celebrations in Syracuse, N.Y., New Jersey and Atlanta, Ga. The three events attracted over 100,000 people and featured such performers as Waylon Jennings, Linda Ronstadt, Emmylou Harris, David Allan Coe and Mirele Haggard.

Other country artists joined forces on three corporate sponsored tours. Alabama, Juice Newton and The Thrasher Brothers went on the Salen Spirid Concert tour, while label mates Waylon Jennings and Jerry Reed toured together on the “Give ‘Em A Hand” tour sponsored by Maxwell House coffee. The 27 charity concerts began July 1 in Asheville, NC and ended in Nashville at the Grand Ole Opry.

RIAA Awards (continued from page 33)

Nelson and Ray Price also proved to be a successful pairing on this gold album. Their platinum certification, which represents sales in excess of over 1,000,000 units, was presented to only seven artists. Epic recording artist Rickie Skagg's debut album “Way in For The Sun To Shine” was certified platinum in May. “Eyes That See In The Dark,” by RCA artist Kenny Rogers, also sold gold and platinum simultaneously. Willkie Nelson added yet another platinum album to his growing collection with the help of fellow outlaw Waylon Jennings on their RCA release “WWII.” George Jones received a platinum certification for his “I Am What I Am” Epic album which contains the powerful “He Stopped Loving Her Today.”

Alabama once again was one of the biggest success stories of the year. Not only did it have four albums concurrently on the charts, including “My Home’s In Alabama,” “Feels So Right,” “Mountain Music,” and “The Closer You Get,” but the group’s “Dixieland Delight” single attained the highest debut ever on the Cash Box Country Singles chart by appearing at #18 eleventh exceeding the debut of #22 bullet formerly held by Waylon Jennings and his album Cash in 1978 with “There Ain't No Good Chain Gang.” “Dixieland Delight” went to #1 after only seven weeks.

Kenny Rogers and Dolly Parton produced not only a number one crossover hit but also a gold country single with “Islands In The Stream.”

David Allan Coe charted a #1 song for the first time in his career with “The Ride,” a haunting account of a young man’s meeting with the late legend Hank Williams, Sr.

John Anderson reached a new plateau in his career with his first #1 single “Swingin’.”

Two of the smaller record labels, Com- pleat and MDJ, produced a Top 10 song each, breaking the almost-exclusive hold on the charts by the six major record companies. Compleat, based in Nashville, produced the Venn Godsin single “If You’re Gonna Do Me Wrong, Do It Right,” which was the label’s first #10 song as well as the label’s when it peaked at #8.

Atlanta-based MDJ Records used imaginative promotion to take its recording group Atlanta to a #10 position on the Cash Box Country Singles chart with “Atlanta Brother Again Last Night.” Atlanta is currently enjoying success with its most recent release, “Dixie Dreaming,” which is presently #5 on the country chart and has surpassed its first effort.

COUNTRY RADIO

THE COUNTRY MIKE

THE YEAR END COUNTRY MIKE — This week’s Country Mike column is a recap of some of the newsmaking events of country radio in 1983. Thanks to everyone who made 1983 a successful and rewarding year.

COUNTRY RADIO INCREASES ON THE FM DIAL — The 1983 Country Music Assn. (CMA) radio survey showed that 34 percent of all country radio stations now on the FM dial. Since 1980, that is a 73 percent increase with the total being 1,086 stations. Also worth noting is the fact that there are now 2,266 stations that program country full time in the United States and Canada.

TUNE IN TO TUNE-IN — A new marketing tool has been developed exclusively for country radio in the form of a magazine called Tune-In. It is a custom country music and human interest magazine personalized with a radio station’s logo, stories, promotions and advertising. The publication is designed as a profit making and strategic image-marketing tool for the exclusive use of one station per market. Jonathan Fricke and Frank Katch are the publishers of the tabloid.

HOLLANDER HONORED — Dan Hollander, program director for WDIX/Lawrenceburg, was given the “School XE” Award by the Tennessee Education Assn. for his program Accent, a five-minute public affairs show produced locally. The program won for best program or series produced by a local station covering local and state issues in education. This was the 15th “School Bell Award” that the station has received.

WNH CELEBRATES — On Monday, April 18, WHN/New York celebrated its 10th anniversary as the first country radio station in New York City. A celebration was broadcast live from the Holiday Inn in Dover, with six local country bands and three bluegrass bands participating.

NEW LIBERTY STATION — WPXK AM & FM/Washington, D.C. has been named the official Washington, D.C. Statue of Liberty restoration station. The station is the newest member of the “Liberty Radio Network” which solidifies the efforts of radio stations around the country committed to raise money for the restoration of the Statue of Liberty. As the broadcast arm of the Statue of Liberty Foundation, the Liberty Radio Network is a President-appointed committee whose goal is to restore both the Statue of Liberty and Ellis Island in time for the 1986 Centennial Celebration. The station is seeking contributions from the general public and from corporate America, with funds to cover the $39 million needed to restore the Statue to its original beauty.

50th ANNIVERSARY CELEBRATION — Jamboree U.S.A. celebrated its 50th anniversary in Wheeling, W. Va. this year with the main events starting on Oct. 1. “Jamboree Days” was held throughout the city of Wheeling in conjunction with the Wheeling Area Chamber of Commerce. The city was decorated in the official celebration colors of blue and gold and various exhibits, window displays, and memorabilia were showcased. A series of “Semi-Centennial Minutes” were produced by WWVA/Wheeling, with a different Jamboree minute airing each day for the 50 days prior to the celebration. On Oct. 15, the unveiling of the “Walkway of Stars,” an honorees luncheon, and a reception hosted by the Wheeling Broadcasting Company was held. The 50th anniversary show, held at the Capitol Music Hall, included a compendium of entertainment from the 50 years of the Jamborees’ existence featuring artists from some of the first Jamborees as well as the artists of today.

— John Lentz

PROGRAMMERS PICKS

Kevin O’Neal  WPAP/Panama City  Angel In Your Arms — Robin Lee — Evergreen
Josie Thompson  WSAI/Cincinnati  Save The Last Dance For Me — Dolly Parton — RCA
Jay Davies  KCJB/Minot  Without A Song — Willie Nelson — Columbia
Tom Newman  KGA/Spokane  You’ve Really Got A Hold On Me — Mickey Gilley — Epic
Mike Carta  WIL/St. Louis  Going, Going, Gone — Lee Greenwood — MCA
Steve Richards  WGTN/Huntington  I Never Quite Got Back — Sylvia — RCA
Dan Hollander  WDXE/Lawrenceburg  Fallen Angel — Gus Herdin — RCA
Jim Strickland  KBGR/Denver  Squeeze Me In — Steve Earle — Epic
Willis Williams  WLAB/Jacksonville  Have You Loved Your Woman Today — Craig Dillhagen — MCA/Curb
Randy Rowley  WNNW/Coldwater  Dan’c In With The Devil — Stephanie Winslow — Curb
Dene Hallum  WKHM/New York  I Never Quite Got Back — Sylvia — RCA
Gary Hightower  KFDI/Wichita  You’ve Really Got A Hold On Me — Mickey Gilley — Epic
Glen Garrett  WCOS/Columbia  Elizabeth — The Statler Brothers — Mercury/Polygram
Top 10 Albums

In A Special Way — DeBarge — Gordy/Motown
What's New — Linda Ronstadt — Asylum
Rock 'N Soul Part I — Daryl Hall & John Oates — RCA
Don't Cheat In Our Hometown — Ricky Skaggs — Epic
Bodies And Souls — Manhattan Transfer — Atlantic
If You're Gonna Do Me Wrong — Vern Gosdin — Compelet
Powerlight — Earth, Wind & Fire — Columbia
That's The Way Love Goes — Merle Haggard — Epic
Rant 'N Rave With The Stray Cats — Stray Cats — EMI
America
The Closer You Get ... Alabama — RCA

Best Albums

1. AGE TO AGE
2. WALL OF GLASS
3. SIGNAL
4. MORE THAN WONDERFUL
5. SIDE BY SIDE
6. THE GIFT GOES ON
7. A CHRISTMAS ALBUM
8. MORE POWER TO YA
9. MICHAEL W. SMITH PROJECT
10. NO LESS THAN ALL

Country Column

HAPPY HOLIDAYS — For the last issue of Cash Box in 1983, we would like to follow in the tradition my predecessors started five years ago and announce the New Year's resolutions offered by artists and music industry personnel. Hopefully you enjoy reading them as much as I did collecting them:

Dolly Parton, RCA artist — Now that I've lost all this weight and everyone seems to have noticed, I hope to never use the word diet again — bring on the pizza.

William Lee Golden, Oak Ridge Boys — I'm going to try to make as many mistakes in 1984 as I did in 1983, so that at least I know that I've accomplished something.

Steven Graal, GrailWorks — To work as hard for GrailWorks as I did for the NMA and Expo '83.

The Piggys, Nashville club band — We want to be the first band of 1984 to bring back 78s and eight-track tapes.

Roy Wunsch, CBS — I'm going to put a bar in my car... so I can drive myself to drink.

Joe Bonsall, Oak Ridge Boys — To buy a new piano and write a few good songs.

Debbie Banks, Epic Records — To increase my inner depth and spiritual awareness and to possibly run into a few UFOs.

Chet Atkins, Columbia Artist — To stop using profanity.

Deborah Allen, RCA artist — To not talk on the phone more than 12 hours a day so I'll have all that spare time to go shopping.

Frances Preston, BMI — More and better in '84.

Tom T. Hall, PolyGram artist — To become rich and famous by '85.

Tape Yashiro, songwriter — To keep on enjoying all 365 days of 1984.

Juanita Butler, RCA Records — To get back as many bullets as I gave out over the past year.

Bob Bar, Columbia artist — I resolve to stop dipping in front of girls.

The Malines Brothers, PolyGram artists — To do more national touring.

David Conrad, Almo/Irvng — I want to slow down so I can go further.

Karen Conrad, Blendingwell/Sister John — To keep up with David.

John Lenz, Cash Box — To move to Nashville so I can attend more music business parties.

Brenns Davenport-Leigh, Cash Box — To end this confusion and change my name to Brenda Lee.

Lee Greenwood, MCA recording artist — To write a #1 song for Alabama.

Rich Schwan, Epic Records — To find out if there is a correlation between record promotion and grey hair.

Bob Jones, Epic Records — To stop dipphing in front of girls.

To find a kisss from Billy Joel when this downtown girl sees him on Feb. 19 in Nashville.

To make over half of the strings on my guitar tuned.

Mary Ann McCreary, CBS Records — I'm going to find a way to clore Roy Wunsch and Rick Blackburn for everyone who works, and Irving Waugh for everyone who has eyes and ears.

Joe Cook, Alabama — To try to improve as a musician and as a fisherman.

Tammy Wynette, Columbia artist — That '84 will be the best year I've ever had.

Kay Shaw, Golden Era — To get Belie Meade Beach on national TV in time to win an Emmy Award.

Jerry Kennedy, PolyGram — To cut a record Joe Polder likes.

Kathy Mattes, PolyGram artist — To be as big as Dolly Parton in '84.

Dave Wheelers, RCA Records — To get three brand new gold artists on RCA.

Martha Haggard, PolyGram — To make a smooth conversion from "roller" to "ice" skates this winter and to be entered in the Guinness Book of roller skating records.

The Jujuca, RCA artists — That I'm not as famous as I was in 1984. I promise to tell Wynonna about the birds and the bees. Wynonna — In 1984 when momma tells me about the birds and the bees, I promise to act surprised.

Cynthia Leu, Columbia Records — To have something about Columbia Records in every issue of Cash Box magazine.

Jerry Reed, RCA artist — I don't make New Year's resolutions, I just try to make each year a better one.

Lynn Schultz, Capitol/EMI/Liberty — To help Frank Mull reach his full potential.

Bill Medley, RCA artist — To work, to laugh, to love... and not necessarily in that order.

Bob Heasterly, RCA Records — To never throw a party next to a major movie star's room in a hotel.

Larry McDedden, Lee Greenwood Ent. — To try harder to look more like Tony Tamburrano than Con Hunley.

Vilten Shelton, Network Ink — I will make 1984 the most country year in Europe.

Ronnie Millsap, RCA artist — I resolve to be more patient and to put more of myself into my work.

Richard Sterban, Oak Ridge Boys — To sing better than I've ever sang before.

Greil Mathew, Oak Ridge Boys Ent. — I would like to run the mile in 7 minutes.

Jerry Flowers, The Jim Halsey Co. — To change my first name so people will stop introducing me as Jerry Bailey.

Arthur Braun, Dok James Music — Faster and smoother negotiations with Gary Harrison.

Joe Galante, RCA Records — To find out the person who has so much time to waste in Nashville that all they do is start rumorous without any basis in reality.

Connie Bradley, ASCAP — To be able to be at 12 different places at the same time.

Joe Moseche, BMI — I promise to return my phone calls within a week. And personally, I resolve to 1) Get a direct line to all publicists, 2) Go scuba diving in the Caribbean and 3) Borrow Roy Wunsch's quote when he is not using it.
For Sale:

- Coin Machines
- Coin Pool Tables $1,000 each, 1/2 response & balance C.O.D. I want to buy 22 Coin/Novelty Machines in good condition. Harry, Adams Arcade Co. 114 South 1st, P.O. Box 3844, Tampa, TX 76501.

For Sale:

- DYNAMO POOL TABLE $2,895, Star Wars Upright $1,885, Polos Position Upright $2325, Motocross U.S.A. $1,985, Sinister Slot Down $238, Via Pac-Man $1,185, Baby Pac-Man $925, Labyrinth $1,095, Captain America $1,095, Championship Baseball $1,165, Koi $1,125, Chutes $1,250, World Championship Motorcross $995, Fax Games $1,170, Maplet Video - Leaguestar/Dinka 1 Race/Fight/Brick/Arch/Ar-Pinball Treasure (Snow models) $1,245 each. Call or Write New Orleans Novelty Co. 3800 No Armont Blvd., Metairie, LA 70002. Tel: (504) 886-3500.

- For Sale: Stock Marsatac, Ticket Tapes, and In Fiyaya. We also carry a complete line of Bingo and Uprights. We are also Distributors for Amatex Hold and Draw poker games. Antique jug for legal areas. Call Wissick Dist. area code 304-292-3791. Morgantown, W. Va. 14505. CASH CHANCE.

- HUMOR

For Sale:

- Video tivideo FOR 1981 Video tivideo... CALL 114 Box/December 90028.

- Classified Ads Close Wednesday

- MATA HARI-$695, Evil Knieve-$465, Strides & Sportscars-$395, Airborne Avenger-$295, Atari-$325, Dolly Parton, Gatelay-$345, Thunderbird-$359, Nuggets-$695, Hot Rocks-$1,000, and all others.$30 each, or call Phone 4-545-3257.

- Radio Stations - Write on station letterhead for a free information package and list of this D.B.E. Bulletin Radio Comedy Service To DJ Bulletin Service, PO Box 11, 1113 20 Livesley, the heartland.


- Records-Music

- ACE LOCKS KEYED ALIKE. Send locks and the key you want them mastered to $3.50 each. 10% DVS in lots of 100 or more. RANDEL LOCK SERVICE, 81 Rockaway Ave., Valley Stream, NY 11580 (516) 855-8516. Our 46th year in vending.

- Top Ten Albums

- America - Patrols
- Egyptian - Elie Ledoux - Nursery
- Genova - Genesis - Atlantic
- Future Shock - Electric Hassock - Columbia
- State Of Confusion - The Kinks - Artists
- Holy, I Must Be Going - Phil Collins - Atlantic
- Syntactically - Police - A&M
- Norada - Red Rider - Capitol
- Speaking In Tongues - Talking Heads - Sire
- Under A Blood Red Sky - U2 - Island - Keith Albert

- Top Ten Albums

- Art In America - Premiere
- The Big Country - Mercury (U.K. cassette)
- Plays Live - Peter Gabriel - Geffen
- After The Storm - Modern English - Sire
- Murmur - R.E.M. - I.R.S.
- Shames Tavernmasters - The Three O'Clock - Frontier
- Sweet Sound - Simon Townsend - 21 Records
- War - U2 - Island
- The Sin Of Pride - The Undertones - Ardent (U.K. import)
- - Harald Taubenreuther

- Top Ten Albums

- Synchronicity - The Police - A&M
- Colour By Numbers - Culture Club - Epic
- Beach Boys Rarities - The Beach Boys - Capitol
- For The First Time - Bobby Robbin - MCA
- What's New - Little Richard - Arista
- Panische Lally - Mott The Hoople - Atlantic
- Faster Than The Speed Of Night - Randy Tyler - Columbia
- Naked Eyes - EMI America
- The Jackie Wilson Story - Jackie Wilson - Epic
- Travels - The Putney Group - EMI
- Ken Kirkwood

- Top Ten Albums

- Colour By Numbers - Culture Club - Epic
- Spin Gold - Barbara Manderlin - MCA
- Kaszub - Atilla
- Scared - Columbia
- Barlap And Sulu - Dolly Parton - RCA
- What's New - Little Richard - Arista
- Mambo - Sire
- Shakespeare Made My Baby - Eye To Eye - Warner Bros.
- All This Love - DeBarge - Gordy
- The Big Blue - Original Soundtrack - Motown
- Greg Leckith

Best Wishes -

Glen Campbell
YEAR END

W

sales to a tremendous degree over the past year. Next to MTV, the country's numerous commercial music video libraries seem to be allowing their take from the highest quality records from bands such as the Talking Heads, Cash Box's #1 Top Pop Mixed Group among all album entries; the Mary Jane Girls, who gave us the #1 Album by a female artist: Olivia Newton-John, with "You're The One That I Want," song and all deserve mention for producing credible dance-oriented music this year and rising high on the Cash Box Year-End charts.

Another trend is the growth of heavy metal groups. Def Leppard's "Pyromania," was #2 among all pop albums this year. Indeed, their album has sold over 5 million copies to date making it the largest selling non soundtrack title ever released by PolyGram, and prompting us to name Def Leppard the #2 Top Pop Group for the year in the pop chart. Bowie's "Let's Dance" album came in at #3 on the Cash Box Year-End Pop Album chart, giving it the #1 album by a new group award. Bowie's "Keep It Up" settled down at #21 and Billy Squier's "Emotions In Motion" made the list well over a year after its release.

Some of the best male groups such as Black Sabbath, Survivor, and AC/DC, however, failed to make high marks on the charts this year with their new releases.

Other artists in the pop category who failed to meet their previous chart successes included Duane Eddy, Elton John, and the Carpenters.

The number of acts returning to the charts, on the other hand, was quite impressive. Robert Plant, for instance, issued Cash Box's #1 AOR album by a male this year, "The Principle Of Moments," by Bob Dylan received chart action for the first time in nearly five years with "In the Summertime" as did Yes with "90125" and Kiss with "Lick It Up."

The performer that took the biggest jump back into the limelight this year, however, was unquestionably David Bowie. Powered by a string of highly visible videos and a very successful concert tour, Bowie was able to recapture the attention of his older fans and gain a whole new slew of younger ones. "Let's Dance" was Cash Box's #4 Pop Single for the year. The album by the same name was the #9 Pop Album of '83. Based on this chart information, Bowie was named the #3 Top Male in both the album and singles categories in our Year End Poll.

Another major surprise was Linda Ronstadt's "What's New," a compilation of older hits from the swing era that went platinum and was #22 on Cash Box's list of the 100 most popular pop albums of '83.

Eddy Grant's "Electric Avenue," which finished up at #9 on Cash Box's Year-End Singles chart did wonders to help popularize reggae, following in the wake of the commercial successes that the Police have had using that style.

Among the "old reliables" to turn in above average performance in this year's Year End Pop Album and Singles round-up were: Bob Seger, Jackson Browne, Billy Joel, Bruce Springsteen, Neil Diamond, and Carole King.

Lionel Richie and the Police also had exceptional years with Hall & Oates and Stevie Nicks not far behind. Richie ended up with both the #8 Pop Album of the year by a male performer, "Lionel Richie," and the #28 entry, "Can't Slow Down." He also had the #13 and #23 Pop Songs of the year, "All Night Long," and "You Are." The Police was recognized as the Top Group in the singles category after earning the #2 overall most popular single of 1983, "Every Breath You Take." The group also had the 45th biggest single of the year, "King Of Pain." Their album: "Synchronicity" was the third most popular LP by a group this year.

Stevie Nicks' "The Wild Heart" is clearly the most popular album by a female artist recently placed at the top of Cash Box's "Year End Poll." The album was nominated for the year's title of most popular duo this year in singles and for the album "H2O."

The runaway winner on the Black/Contemporary charts this year outside of Michael Jackson and Lionel Richie, was DeBarge on the Gordy (Motown) label which took the #1 Top Group, #1 Top New Group and #1 Top Mixed Group kudos in this category on the Cash Box Year-End Pop Album chart...

The gospel charts this year were dominated by none other than Amy Grant, who will probably become the first singer to earn a platinum album for a gospel record.

The #1 jazz solo artist on Cash Box's charts this year was George Winston, who, on the highly successful Winham Wind record label, the #1 jazz vocalist Al Jarreau, #1 Group, The Pat Metheny Group, #1 New Artist, Peter Erskine; #1 New Group, Shadowfax (also on Winham Hill), and #1 Compilation LP, "Casino Lights: Recorded Live At Montreux Switzerland."
SPECIAL ACHIEVEMENT AWARDS

1. Record Company of the Year • PolyGram
2. Artist of the Year • Michael Jackson
3. Manager of the Year • Jerry Weintraub
4. Producer of the Year • Quincy Jones
5. Publisher of the Year • CBS Songs
Thanks To Our Writers For Making Us Number One!
POP SINGLES AWARDS

MALE
1. Michael Jackson • Epic
2. Lionel Richie • Motown
3. David Bowie • EMI America
4. Billy Joel • Columbia
5. Eddy Grant • Portrait
7. Taco • RCA
8. Thomas Dolby • Capitol
10. Bob Seger • Capitol

FEMALE
1. Irene Cara • Casablanca
2. Bonnie Tyler • Columbia
3. Donna Summer • Mercury
4. Patti Austin • Qwest
5. Laura Branigan • Atlantic
6. Stevie Nicks • Modern
7. Sheena Easton • EMI America
8. Pat Benatar • Chrysalis
9. Frida • Atlantic
10. Juice Newton • Capitol

GROUP
1. The Police • A&M
2. Culture Club • Epic
3. Men At Work • Columbia
4. Duran Duran • Capitol
5. Bay Cats • EMI America
6. Davey Midnite Runners • Mercury
7. Styx • A&M
8. Men Without Hats • Backstreet
9. Air Supply • Arista
10. The Pretenders • Sire

DUO
1. Daryl Hall and John Oates • RCA
2. Eurythmics • RCA
3. Kenny Rogers and Dolly Parton • RCA
4. Naked Eyes • EMI America
5. Paul McCartney and Michael Jackson • Columbia
6. Kenny Rogers and Sheena Easton • EMI America
7. Peabo Bryson & Roberta Flack • Capitol
8. James Ingram and Patti Austin • Qwest
9. Eddie Rabbit and Crystal Gayle • Elektra
10. Robert Ellis Orrall and Carlene Carter • RCA

NEW MALE
1. Taco • RCA
2. Michael Sembello • Casablanca
3. Thomas Dolby • Capitol
4. Frank Stallone • Casablanca
5. Peter Schilling • Elektra

NEW FEMALE
1. Frida • Atlantic
2. Agnetha Faltskog • Polydor
3. Madonna • Sire
4. Louise Tucker • Arista
5. Deborah Allen • RCA

NEW GROUP
1. Culture Club • Epic
2. Men Without Hats • Backstreet
3. Quiet Riot • Pasha
4. Kajagoogoo • EMI America
5. After The Fire • Epic

NEW DUO
1. Eurythmics • RCA
2. Kenny Rogers and Dolly Parton • RCA
3. Naked Eyes • EMI America
4. Kenny Rogers and Sheena Easton • EMI America
5. James Ingram and Patti Austin • Qwest

MIXED GROUP
1. The Pretenders • Sire
2. The Human League • A&M
3. DeBarge • Gordy
4. The Motels • Capitol
5. Talking Heads • Sire

B/C MALE
1. Michael Jackson • Epic
2. Lionel Richie • Motown
3. Eddy Grant • Portrait
4. Prince • Warner Bros.
5. Jeffrey Osborne • A&M

B/C FEMALE
1. Irene Cara • Network/Casablanca
2. Donna Summer • Mercury
3. Patti Austin • Qwest
4. Dionne Warwick • Arista
5. Diana Ross • RCA

B/C GROUP
1. DeBarge • Gordy
2. Musical Youth • RCA
3. Shalamar • Solar
4. Champagn • Columbia
5. Pointer Sisters • Planet

A/C MALE
1. Lionel Richie • Motown
2. Billy Joel • Columbia
3. Taco • RCA
4. Sergio Mendes • A&M
5. Christopher Cross • Warner Bros.

A/C FEMALE
1. Irene Cara • Network/Casablanca
2. Bonnie Tyler • Columbia
3. Patti Austin • Qwest
4. Laura Branigan • Atlantic
5. Sheena Easton • EMI America

A/C GROUP
1. Culture Club • Epic
2. Men At Work • Columbia
3. Air Supply • Arista
4. Toto • Columbia
5. Kajagoogoo • EMI America

A/C DUO
1. Kenny Rogers and Dolly Parton • RCA
2. Naked Eyes • EMI America
3. Paul McCartney and Michael Jackson • Columbia
4. Kenny Rogers and Sheena Easton • EMI America
5. Peabo Bryson & Roberta Flack • Capitol

COUNTRY CROSSOVER
1. Kenny Rogers and Dolly Parton • RCA
2. Eddy Rabbit and Crystal Gayle • Elektra
3. Ronnie Milsap • RCA
4. John Anderson • Warner Bros.
5. Alabama • RCA
THERE ARE BIGGER COMPANIES, BUT NO BIGGER IDEAS.

Congratulations to all our fine artists who are honored by this year's awards.

#1

The Police
Group of the Year—Pop Singles
AOR Group of the Year—Pop Albums

George Winston
(Windham Hill Records)
Soloist—Jazz

Shadowfax
(Windham Hill Records)
New Group of the Year—Jazz

&

Bryan Adams
Joan Armatrading
Human League
Janet Jackson
Sergio Mendes
Mike's Murder/Joe Jackson
Octopussy
Jeffrey Osborne
Styx
Windham Hill Live
### Pop Album Awards

#### Male
1. Michael Jackson • Epic
2. Lionel Richie • Motown
3. David Bowie • EMI America
4. Billy Joel • Columbia
5. Bob Seger • Capitol
6. Prince • Warner Bros.
7. Robert Plant • Elektra
8. Phil Collins • Atlantic
10. Bryan Adams • A&M

#### New Male
1. Thomas Dolby • Capitol
2. Taco • RCA
3. Donald Fagen • Warner Bros.
4. Stevie Ray Vaughan • Epic
5. Julio Iglesias • Columbia

#### Female
1. Stevie Nicks • Modern
2. Pat Benatar • Chrysalis
3. Bonnie Tyler • Columbia
4. Donna Summer • Mercury
5. Linda Ronstadt • Asylum
6. Olivia Newton-John • MCA
7. Joan Jett • Blackheart
8. Diana Ross • RCA
9. Laura Branigan • Atlantic
10. Aretha Franklin • Arista

#### New Female
1. Frida • Atlantic
2. Madonna • Sire
3. Agnetha Faltskog • Polydor
4. Louise Tucker • Arista

#### B/C Male
1. Michael Jackson • Epic
2. Lionel Richie • Motown
3. Prince • Warner Bros.
5. Marvin Gaye • Columbia

#### Country Male
1. Willie Nelson • Columbia
2. John Anderson • Warner Bros.
3. Ronnie Milsap • RCA
4. Hank Williams, Jr. • Warner/Curb
5. Ricky Skaggs • Epic

#### COUNTRY FEMALE
1. Anne Murray • Capitol
2. Sylva • RCA
3. Dolly Parton • RCA
4. Emmylou Harris • Warner Bros.
5. Crystal Gaye • Columbia

#### A/C Male
1. Lionel Richie • Motown
2. Kenny Rogers • RCA
3. Billy Joel • Columbia
5. Christopher Cross • Warner Bros.

#### A/C Female
1. Bonnie Tyler • Columbia
2. Olivia Newton-John • MCA
3. Laura Branigan • Atlantic
4. Anne Murray • Capitol

#### Aor Male
1. Robert Plant • Elektra
2. David Bowie • EMI America
3. Bryan Adams • A&M
4. Eddy Grant • Portrait
5. Jackson Brown • Asylum

#### Aor Female
1. Stevie Nicks • Modern
2. Pat Benatar • Chrysalis
3. Joan Jett • Blackheart
4. Joan Armatrading • A&M
5. Frida • Atlantic

#### Group
1. Max At Work • Columbia
2. Del Lepard • Mercury
3. The Police • A&M
4. Journey • Columbia
5. Stanley Turrentine • Columbia
6. Styx • A&M
7. Duran Duran • Capitol
8. Quiet Riot • Pasha
9. Loverboy • Columbia
10. Culture Club • Epic

#### New Group
1. Quiet Riot • Pasha
2. Culture Club • Epic
3. Big Country • Mercury
4. Men Without Hats • Backstreet
5. DeBarge • Gordy

#### Female Group
1. Mary Jane Girls • Gordy
2. Bananarama • London
3. Sister Sledge • Cotillion

#### Mixed Group
1. Talking Heads • Sire
2. Missing Persons • Capitol
3. The Motels • Capitol
4. Day Of The Midnight Runners • Mercury
5. Human League • A&M

#### B/C Group
1. Earth, Wind & Fire • Columbia
2. Isley Brothers • T-Neck
3. DeBarge • Gordy
4. Gladys Knight & The Pips • Columbia
5. Mtume • Epic

#### Country Duo/Group
1. Alabama • RCA
2. Marie Haggard & Willie Nelson • Epic
3. Oak Ridge Boys • MCA
4. Willie Nelson & Waylon Jennings • Columbia
5. Charlie Daniels Band • Epic

#### Aor Group
1. The Police • A&M
2. Del Lepard • Mercury
3. Quiet Riot • Pasha
4. Journey • Columbia
5. Styx • A&M

#### Duo
1. Daryl Hall & John Oates • RCA
2. Eurythmics • RCA
3. Peabo Bryson • RCA
4. Joe & Willie Nelson • Epic
5. Naked Eyes • EMI America

#### New Duo
1. Eurythmics • RCA
2. Marie Haggard & Willie Nelson • Epic
3. Naked Eyes • EMI America

#### A/C Duo/Group
1. Daryl Hall & John Oates • RCA
2. Culture Club • Epic
3. Toto • Columbia
4. Naked Eyes • EMI America
5. Peabo Bryson & Roberta Flack • Capitol

#### Comedy
1. Eddie Murphy • Columbia
2. Joan Rivers • Gaffney

#### Soundtrack
1. Flashdance • Casualdine
2. Styling Alive • RSO
3. The Big Chill • Motown
4. Return Of The Jedi • RSO
5. Eddie & The Cruisers • Scotti Bros.
6. Mike's Murder • A&M
7. Decoy • A&M
8. Toots & The Maytals • Warner Bros.
9. Gandhi • RCA
10. King Of Comedy • Warner Bros.

#### Broadway Cast
1. La Cage Aux Folies • RCA
2. Cats • Gaffney
3. Little Shop Of Horrors • Gaffney

#### Fitness/Exercise
1. Jane Fonda • Columbia
2. Joanie Greggains • Parade
3. Judi Sheppard Missett • MCA
RCA. What makes us so special...

- ALABAMA
  - #1 POP ALBUM AWARDS/Country Duo/Group
  - #5 POP SINGLES AWARDS/Country Crossover
- DEBORAH ALLEN
  - #5 POP SINGLES AWARDS/New Female
- EURYTHMICS
  - #1 POP SINGLES AWARDS/New Duo
  - #1 POP ALBUM AWARDS/Top New Duo
  - #2 POP SINGLES AWARDS/Top Duo
- JONES GIRLS
  - #4 BLACK CONTEMPORARY ALBUM AWARDS/Top Female Group
  - #5 BLACK CONTEMPORARY SINGLES AWARDS/Top Female Group
- GANDHI
  - #9 POP ALBUM AWARDS/Soundtrack
- DARYL HALL & JOHN OATES
  - #1 POP SINGLES AWARDS/Top Duo
  - #1 POP ALBUM AWARDS/Adult Contemporary Duo/Group
  - #1 BLACK CONTEMPORARY ALBUM AWARDS/Top Pop Crossover-Duo/Group
  - #1 BLACK CONTEMPORARY ALBUM AWARDS/Top Duo Crossover-Duo/Group
  - #3 BLACK CONTEMPORARY ALBUM AWARDS/Top Duo
  - #9 BLACK CONTEMPORARY SINGLES AWARDS/Top Duo
- EVELYN KING
  - #5 BLACK CONTEMPORARY ALBUM AWARDS/Top Female
  - #6 BLACK CONTEMPORARY SINGLES AWARDS/Top Female
- LA CAGE AUX FOLLES
  - #1 POP ALBUM AWARDS/Broadway Cast
- RONNIE MILSAP
  - #3 POP SINGLES AWARDS/Country Crossover
  - #3 POP ALBUM AWARDS/Country Male
- ROBERT ELLIS ORRAIL & CARLENE CARTER
  - #10 POP SINGLES AWARDS/Top Duo
- DOLLY PARTON
  - #3 POP ALBUM AWARDS/Country Female
- KENNY ROGERS
  - #2 POP ALBUM AWARDS/Adult Contemporary Male
- KENNY ROGERS & DOLLY PARTON
  - #1 POP SINGLES AWARDS/Adult Contemporary Duo
  - #1 POP SINGLES AWARDS/Country Crossover
  - #2 POP SINGLES AWARDS/New Duo
  - #3 POP SINGLES AWARDS/Top Duo
- DIANA ROSS
  - #2 POP ALBUM AWARDS/Black Contemporary Female
  - #5 POP SINGLES AWARDS/Black Contemporary Female
  - #8 POP ALBUM AWARDS/Top Female
  - #9 BLACK CONTEMPORARY ALBUM AWARDS/Top Female
- ALFIE SILAS
  - #3 BLACK CONTEMPORARY SINGLES AWARDS/Top New Female
- SYLVIA
  - #2 POP ALBUM AWARDS/Country Female
- TACO
  - #1 POP SINGLES AWARDS/New Male
  - #2 POP ALBUM AWARDS/Top New Male
  - #3 POP SINGLES AWARDS/Adult Contemporary Male
  - #7 POP SINGLES AWARDS/Top Male

- 37 CASHBOX TOP 10 AWARDS
- 4 PLATINUM ALBUMS '83
- 10 GOLD ALBUMS '83
- 11 GOLD SINGLES '83
- THE ONLY PLATINUM SINGLE OF '83

Just Watch Us In '84!
1. Flashdance . . What A Feeling - Irene Cara • Casablanca
2. Every Breath You Take - The Police • A&M
3. Billie Jean - Michael Jackson • Epic
4. Let's Dance - David Bowie • EMI America
5. Total Eclipse Of The Heart - Bonnie Tyler • Columbia
6. All Night Long (All Night) - Lionel Richie • Motown
7. Beat It - Michael Jackson • Epic
8. Down Under - Men At Work • Columbia
9. Electric Avenue - Eddy Grant • Portrait
10. Do You Really Want To Hurt Me? - Culture Club • Epic
11. Islands In The Stream - Kenny Rogers & Dolly Parton • RCA
12. Come On Eileen - Dexys Midnight Runners • Mercury
13. You Are - Lionel Richie • Motown
14. Sweet Dreams (Are Made Of This) - Eurythmics • RCA
15. The Safety Dance - Men Without Hats • Backstreet
16. Say, Say, Say - Paul McCartney & Michael Jackson • Columbia
17. Mr. Roboto - Styx • A&M
18. Maniac - Michael Sembello • Casablanca
19. Puttin' On The Ritz - Taco • RCA
20. Union Of The Snake - Duran Duran • Capitol
21. She Blinded Me With Science - Thomas Dolby • Capitol
22. She Works Hard For The Money - Donna Summer • Mercury
23. Time (Clock Of The Heart) - Culture Club • Epic
24. Baby, Come To Me - Pati Austin • Qwest
25. Strap Cat Strut - Stray Cats • EMI America
26. Hungry Like The Wolf - Duran Duran • Capitol
27. Making Love Out Of Nothing At All - Air Supply • Arista
28. Back On The Chain Gang - Pretenders • Sire
29. Africa - Toto • Columbia
30. Tell Her About It - Billy Joel • Columbia
31. Der Kommissar - After The Fire • Epic
32. One On One - Daryl Hall & John Oates • RCA
33. Never Gonna Let You Go - Sergio Mendes • A&M
34. True - Spandau Ballet • Chrysalis
35. Jeopardy - Greg Kihn Band • Basiktery
36. Uptown Girl - Billy Joel • Columbia
37. Shame On The Moon - Bob Seger & The Silver Bullet Band • Capitol
38. She's So Beautiful - Boyz II Men • EMI America
39. Little Red Corvette - Prince • Warner Bros
40. Cum On Feel The Noize - Quiet Riot • Pasha
41. One Thing Leads To Another - Fixx • RCA
42. Too Shy - Kajagoogoo • EMI America
43. Love Is A Battlefield - Pat Benatar • Chrysalis
44. Overkill - Men At Work • Columbia
45. King Of Pain - Police • A&M
46. Our House - Madness • Geffen
47. Say It Isn't So - Daryl Hall & John Oates • RCA
48. Is There Something I Should Know - Duran Duran • Capitol
49. Sexual Healing - Marvin Gaye • Columbia
50. Always Something There To Remind Me - Naked Eyes • EMI America
51. Wanna Be Startin' Somethin' - Michael Jackson • Epic
52. She's A Beauty - Tubes • Capitol
53. Solitaire - Laura Branigan • Atlantic
54. We've Got Tonight - Kenny Rogers & Sheena Easton • Liberty
55. Stand Back - Steve Nicks • Modern
56. The Other Guy - Little River Band • Capitol
57. (Keep Feeling) Fascination - Human League • A&M
58. All Right - Christopher Cross • Warner Bros
59. China Girl - David Bowie • EMI America
60. Separate Ways (World Apart) - Journey • Columbia
61. Cruel Summer - Johnny Collinson • Riva
62. Deirdre - Prince • Warner Bros
63. Fat Tumble 4 Ya - Culture Club • Epic
64. Affair Of The Heart - Rick Springfield • RCA
65. Don't Cry - Asia • Geffen
66. Telephone (Long Distance Love Affair) - Sheena Easton • EMI America
67. My Love - Lionel Richie • Motown
68. Suddenly Last Summer - Motels • Capitol
69. All This Love - DeBarge • Gordy
70. Heart And Soul - Huey Lewis & The News • Chrysalis
71. You Can't Hurry Love - Phil Collins • Atlantic
72. Burning Down The House - Talking Heads • Sire
73. Family Man - Daryl Hall & John Oates • RCA
74. Even Now - Bob Seger & The Silver Bullet Band • Capitol
75. Church Of The Poison Mind - Culture Club • Epic
76. Promises - Promises • Naked Eyes • EMI America
77. Come Dancing - Kinks • Arista
78. Far From Over - Frank Stallone • RSO
79. Human Nature - Michael Jackson • Epic
80. Goody Two Shoes - Adam Ant • Epic
81. In A Big Country • Big Country • Mercury
82. It's A Mistake - Men At Work • Columbia
83. Rock The Casbah - Clash • Epic
84. Twist Of Fate - Olivia Newton-John • MCA
85. Photograph - Def Leppard • Mercury
86. Lawyers In Love - Jackson Browne • Asylum
87. How Am I Supposed To Live Without You - Laura Branigan • Atlantic
88. 1999 - Prince • Warner Bros
89. Pass The Dutchie - Musical Youth • MCA
90. I Know There's Something Going On - Frida • Atlantic
91. Tonight I Celebrate My Love - Peabo Bryson & Roberta Flack • Capitol
92. Ain't No Mountain High Enough - Aretha Franklin • Tamla Motown
93. Don't Let It End - Styx • A&M
94. Rio - Duran Duran • Capitol
95. I Won't Hold You Back - Toto • Columbia
96. P.Y.T. (Pretty Young Thing) - Michael Jackson • Epic
97. Modern Love - David Bowie • EMI America
98. If Anyone Falls - Steve Nicks • Modern
99. Take Me To Heart - Queen • Geffen
100. Heart To Heart - Kenny Loggins • Columbia
WHAT A FEELING!

5 TOP AWARDS!

IRENE CARA
AND
NETWORK
RECORDS
WOULD LIKE
TO THANK
RADIO, RETAIL
AND
ALL OUR
FRIENDS AT
CASH BOX.

#1 Top Female Vocalist—Pop Singles
#1 Black Contemporary Female Vocalist—Pop Singles
#1 Adult Contemporary Female Vocalist—Pop Singles
#1 Top Pop Crossover Artist (Black Contemporary Singles)
#1 Pop Single Of The Year
"Flashdance...What A Feelin!"

AND A SPECIAL THANK-YOU
TO THE PROMOTION,
MARKETING AND SALES STAFF
OF GEFFEN AND WARNER BROS. RECORDS
AND OUR FRIENDS AT POLYGRAM RECORDS

PERSONAL MANAGEMENT
Selma Rubin

ROGERS & COWAN, INC.
PUBLIC RELATIONS
"And the winner in the ‘most aggressive record company in 1983’ category is...”

E/P/A*, quite naturally.

CASH BOX
BLACK CONTEMPORARY SINGLES AWARDS—

Top Male #1  Michael Jackson
Billie Jean
Top Male #3  Tyrone Brunson
Top New Male #2  Mtume
Top New Group #3  Mtume
Top Mixed Group #2  Mtume

CASH BOX ARTIST OF THE YEAR—

Michael Jackson

CASH BOX POP SINGLES AWARDS—

Top Male #1  Michael Jackson
Culture Club
Top Group #2  Culture Club
New Group #1  Quiet Riot
New Group #3
Black Contemporary Male #1  Michael Jackson
Eddy Grant
Black Contemporary Male #2  Culture Club
Top Pop Crossover Male #1  Michael Jackson
Thriller
Top Pop Crossover Male #3  Tyrone Brunson
Top New Male #3
Top Pop Crossover Male #2  Mtume
Top New Group #2
Top Pop Crossover Duo/Group #1  Eddy Grant
Top Pop Crossover Duo/Group #2  Culture Club

CASH BOX POP ALBUM AWARDS—

Top Male #1  Michael Jackson
Thriller
Top New Duo #2  Merle Haggard/Willy Nelson
Top New Group #1  Quiet Riot
Culture Club
Top New Group #2
Black Contemporary Male #1  Michael Jackson
Black Contemporary Group #2
Country Duo/Group #2  The Isley Brothers
Merle Haggard/Willy Nelson
Adult Contemporary Duo/Group #2  Culture Club

Epic, Portrait and The CBS Associated Labels

* Epic, Portrait and The CBS Associated Labels
MALE VOCALIST
1. Ricky Skaggs — Epic
2. Charley Pride — RCA
3. George Strait — MCA
4. John Conlee — MCA
5. Earl Thomas Conley — RCA
6. Don Williams — MCA
8. Willie Nelson — Columbia
9. Ronnie Milsap — RCA
10. Mickey Gilley — Epic

FEMALE VOCALIST
1. Janie Fricke — Columbia
3. Sylvia — RCA
5. Barbara Mandrell — MCA
6. Dolly Parton — RCA
7. Anne Murray — Capitol
8. Lacy J. Dalton — Columbia
9. Charly McClain — Epic
10. Juice Newton — Capitol

COUNTRY SINGLES AWARDS

NEW MALE VOCALIST
1. Jim Glaser — Nobel Vision
2. Michael Murphy — Liberty
3. Dan Seals — Liberty
4. Wayne Carson — EMH
5. Mark Gray — Columbia

NEW FEMALE VOCALIST
1. Gus Hardin — RCA
2. Lane Brody — Liberty
4. Delia Bell — Warner Bros.
5. Sissy Spacek — Atlantic America

VOCAL GROUP
1. Alabama — RCA
2. Oak Ridge Boys — MCA
3. Statler Brothers — Mercury/Polygram
4. Larry Gatlin & The Gatlin Brothers — Columbia
5. The Whites — Warner Bros.

VOCAL DUET
1. Merle Haggard/Willie Nelson — Epic/Columbia
2. Merle Haggard/George Jones — Epic
3. Kenny Rogers/Sheena Easton — Liberty

NEW VOCAL GROUP
1. The Whites — Warner Bros.
2. Atlanta — MDJ
3. Nitty Gritty Dirt Band — Liberty
5. Chantilly — F&L
the end... IS JUST THE BEGINNING!

with artists like:

Deborah Allen
Her RCA debut, "Baby, I Lied" Top 4 Country/Top 10 AC/CHR and BREAKER! From her Top 20 Album "CHEAT THE NIGHT"

Gus Hardin
She debuted Top 10 with "After The Last Goodbye" and followed with two Top 20 hits from her Mini LP, "GUS HARDIN" Billboard's and Cashbox's New Artist of '83, her new single, "Fallen Angel" has just been released.

The Judds
The most refreshing and important duet this year! They are shaking up the industry and waking up Radio and Retail with their first single, "Had A Dream," from their introductory Mini LP, "THE JUDDS, WYNONNA AND NAOMI" being released in January.

David Wills
With three Top 20 singles this year, including the current hit "Miss Understanding" David will begin 1984 with his first Mini LP, "NEW BEGINNINGS," and his next single "Lady In Waiting."

the end of the year doesn't even slow us down...

RCA RECORDS...BUILDING THE LEGENDS OF TOMORROW.
# Country Album Awards

**Male Vocalist**
1. Willie Nelson — Columbia
2. Ricky Skaggs — Epic
3. Merle Haggard — Epic
5. George Jones — Epic
6. Waylon Jennings — RCA
7. Ronnie Milsap — RCA
8. Kenny Rogers — Liberty
9. Lee Greenwood — MCA

**New Male Vocalist**
1. Michael Murphy — Liberty
2. Steve Wariner — RCA
3. Big Al Downing — Team
4. Boxcar Willie — Main Street
5. Guy Clark — Warner Bros.

**Female Vocalist**
1. Sylvia — RCA
2. Dolly Parton — RCA
4. Juice Newton — Capitol
5. Janie Fricke — Columbia
6. Rosanne Cash — Columbia
7. Emmylou Harris — Warner Bros.
8. Crystal Gayle — Warner Bros./Columbia
9. Charly McClain — Epic
10. Barbara Mandrell — MCA

**New Female Vocalist**
1. Reba McEntire — Mercury
2. Shelly West — Warner Bros.

**Vocal Duets**
1. Willie Nelson/Merle Haggard — Epic/Columbia
2. Merle Haggard/George Jones — Epic
3. Willie Nelson/Waylon Jennings — RCA/Columbia
5. Kendalls — Mercury

**New Vocal Duets**
1. James & Michael Younger — MCA

**Vocal Group**
1. Alabama — RCA
2. Oak Ridge Boys — MCA
3. Statler Brothers — Mercury
4. Larry Gatlin and the Gatlin Brothers Band — Columbia
5. The Whites — Warner Brothers

**New Vocal Group**
1. The Whites — Warner Bros.
2. Nitty Gritty Dirt Band — Liberty
3. The Thrashers — MCA
A TOAST.

To our friends in country music.
May we all enjoy a bright and prosperous New Year.
We look forward to an exciting year with the brightest stars and exciting new artists.

BUTCH BAKER
STEVE CLARK
MAC DAVIS
TOM T. HALL
TARI HENSLEY
TOM JONES
THE KENDALLS
THE MAINES BROTHERS BAND
KATHY MATTEA
SAVANNAH
THE STATLER BROTHERS
RAY STEVENS
LEONA WILLIAMS
LEN WADE

PolyGram Country

PolyGram Records
## BLACK CONTEMPORARY ALBUM AWARDS

### MALE
1. Michael Jackson - Epic
2. Lionel Richie - Motown
4. Rick James - Gordy
5. George Clinton - Capitol
6. Jeffrey Osborne - A&M
7. Luther Vandross - Epic
8. Marvin Gaye - Columbia

### NEW MALE
1. Kashif - Arista
2. Philip Bailey - Columbia
3. Tyrone Braxton - Believe In A Dream
4. Lillo Thomas - Capitol
5. Finis Henderson - Motown

### FEMALE
1. Donna Summer - Mercury
2. Angela Bellini - Arista
3. Aretha Franklin - Arista
5. Evelyn King - RCA
6. Denise Williams - Columbia
7. Jennifer Holliday - Geffen
8. Janet Jackson - A&M
9. Diana Ross - RCA
10. Stephanie Mills - Casablanca

### GROUP
1. DeBarge - Gordy
2. Gladys Knight & The Pips - Columbia
3. Whispers - Solar
4. Isley Brothers - T-Neck
5. Gap Band - Total Experience
6. Midnight Star - Solar
7. S.O.S. Band - Tabu
8. Maze Featuring Frankie Beverly - Capitoll
9. Earth, Wind & Fire - Columbia
10. Mume - Epic

### NEW GROUP
1. DeBarge - Gordy
2. Mume - Epic
3. Mary Jane Girls - Gordy
4. Musical Youth - MCA
5. New Edition - Streetwise

### MIXED GROUP
1. DeBarge - Gordy
2. Gladys Knight & The Pips - Columbia
3. Midnight Star - Solar
4. S.O.S. Band - Tabu
5. Mume - Epic

### POP CROSSOVER - MALE
1. Eddy Grant - Portrait
2. David Bowie - EMI America
3. Sergio Mendes - A&M
4. Bill Withers - Constellation
5. Donald Fagen - Warner Bros.

### COMEDY
1. Eddie Murphy - Columbia

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## SINGLES AWARDS

### MALE
1. Lionel Richie - Motown
2. Michael Jackson - Epic
3. George Clinton - Columbia
4. Rick James - Gordy
5. Jeffrey Osborne - A&M
8. Marvin Gaye - Columbia
9. Kashif - Arista

### NEW MALE
1. Kashif - Arista
2. Philip Bailey - Columbia
3. Tyrone Braxton - Believe In A Dream
4. Lillo Thomas - Capitol
5. Lew Kirkton - Believe In A Dream

### FEMALE
1. Donna Summer - Mercury
2. Irene Cara - Network/Casablanca
3. Angela Bellini - Arista
4. Aretha Franklin - Arista
5. Jennifer Holliday - Geffen
6. Evelyn King - RCA
7. Denise Williams - Columbia
8. Anita Baker - Beverly Glen
9. Margie Joseph - Houston Connection

### NEW FEMALE
1. Diane Richards - Zoo York
2. Madonna - Sire
3. Allie Sillah - RCA
4. Lydia Murdock — Team
5. Pamela Nivens - Sun Valley

### DUO
1. Paul McCartney & Michael Jackson - Columbia
2. Peabo Bryson & Roberta Flack - Capitoll
3. James Ingram & Patrice Austin - Quest
4. Yarbrough & Peoples - Total Experience
5. The System - Mirage
6. Rene & Angela - Capitol
7. Ashford & Simpson - Capitoll
9. Daryl Hall & John Oates - RCA
10. Dionne Warwick & Luther Vandross - Arista

### NEW DUO
1. James Ingram & Patrice Austin - Quest
2. The System - Mirage
4. Dionne Warwick & Luther Vandross - Arista
5. Cliff Dawson & Rene Diggs - Boardwalk

### GROUP
1. DeBarge - Gordy
2. Gladys Knight & The Pips - Columbia
3. Gap Band - Total Experience
4. Mume - Epic
5. S.O.S. Band - Tabu
6. Whispers - Solar
7. Isley Brothers - T-Neck
8. Midnight Star - Solar
9. Champaign - Columbia
10. Klique - MCA

### NEW GROUP
1. DeBarge - Gordy
2. Mume - Epic
3. New Edition - Streetwise
4. Mary Jane Girls - Gordy
5. Musical Youth - MCA

### FEMALE GROUP
1. Mary Jane Girls - Gordy
2. Sister Sledge - Cotillion
3. Pointer Sisters - Planet

### DUO
1. Peabo Bryson & Roberta Flack - Capitoll
2. The System - Mirage
3. Daryl Hall & John Oates - RCA
4. Ashford & Simpson - Capitoll
5. Rene & Angela - Capitoll

### NEW DUO
1. The System - Mirage
2. "D" Train - Prelude
3. Cashmere - Philly World

### INSTRUMENTALIST
1. Herbie Hancock - Columbia
2. Grover Washington, Jr. - Elektra
3. Ronnie Laws - Capitoll
4. Earl Klugh - Capitoll
5. George Duke - Epic

### SOUNDTRACK
1. Flashdance - Casablanca
2. The Big Chill - Motown
3. Staying Alive - RSO

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**FEMALE GROUP**
1. Mary Jane Girls - Gordy
2. Sister Sledge - Cotillion
3. Pointer Sisters - Planet

**POP CROSSOVER - DUO/GROUP**
1. Daryl Hall & John Oates - RCA
2. Culture Club - Virgin
3. Ronnie Laws - Capitoll
4. Manhattan Transfer - Atlantic
5. The Oates - Columbia

**SOUNDTRACK**
1. Flashdance - Casablanca
2. The Big Chill - Motown
3. Staying Alive - RSO
ZOO YORK RECORDZ
CONGRATULATES DIANE RICHARDS
OUR #1 HEARTTHROB
FOR BEING CASHBOX'S

#1 TOP NEW FEMALE ARTIST
OF THE YEAR-BLACK SINGLES

“Listen To Your Heart”
1. Billie Jean • Michael Jackson • Epic
2. All Night Long (All Night) • Lionel Richie • Motown
3. Juicy Fruit • Mumlo • Epic
4. Cold Blooded • Rick James • Gordy
5. Atomic Dog • George Clinton • Capitol
6. You Are • Lionel Richie • Motown
7. I Like It • DeBarge • Gordy
8. Stop Doggin' Me Around • Klique • MCA
9. Save The Overtime (For Me) • Gladys Knight & The Pips • Columbia
10. Just Be Good To Me • S.O.S. Band • Tabu
11. Outstanding • The Gap Band • Total Experience
12. She Works Hard For The Money • Donna Summer • Mercury
13. All This Love • DeBarge • Gordy
15. You're Number One (In My Book) • Gladys Knight & The Pips • Columbia
16. Freak-A-Zoid • Midnight Star • Solar
17. Try Again • Champaign • Columbia
18. Say Say Say • Paul McCartney & Michael Jackson • Columbia
19. Party Train • The Gap Band • Total Experience
20. Flashdance... • What A Feeling • Irene Cara • Casablanca
21. Inside Love (So Personal) • George Benson • Warner Bros.
22. Time Will Reveal • DeBarge • Gordy
23. I've Made Love To You A Thousand Times • Smokey Robinson • Tamla
24. Between The Sheets • Isley Brothers • T-Neck
25. Love Is The Key • Maze Featuring Frankie Beverly • Capitol
26. Don't You Get So Mad • Jeffrey Osborne • A&M
27. Betcha She Don't Love You • Evelyn King • RCA
28. Rockin' With Harriett Hancock • Columbia
29. I Am Love • Jennifer Holliday • Geffen
30. Beat It • Michael Jackson • Epic
31. Too Tough • Angela Bollit • Arista
32. Sexual Healing • Marvin Gaye • Columbia
33. Stay With Me Tonight • Jeffrey Osborne • A&M
34. Fall In Love With Me • Earth, Wind & Fire • Columbia
35. Tonight • The Whispers • Solar
36. Tonight! Celebrate My Love • Freddo Bryan/Roberta Flack • Capitol
37. Do What You Feel • Denise Williams • Columbia
38. Get It Right • Aretha Franklin • Arista
39. Candy Girl • New Edition • Streetwise
40. The Girl Is Mine • Michael Jackson/Paul McCartney • Epic
41. I Can Make You Dance (Part One) • Zapp • Warner Bros.
42. My Love • Lionel Richie • Motown
43. Dead giveaway • Shalamar • Solar
44. Truly • Lionel Richie • Motown
45. Boogie Down • Jerreau • Warner Bros.
46. Heartbeats • Yarbrough & Peoples • Total Experience
47. Monument • Jerreau • Warner Bros.
48. Crazy • The Manhattan • Columbia
49. Wanna Be Startin' Somethin' • Michael Jackson • Epic
50. How Do You Keep The Music Playing • James Ingram & Patti Austin • Qwest
51. Keep On Lovin' Me • The Whispers • Solar
52. I Just Gotta Have You (Love Turn Me On) • Kashif • Arista
53. Bottom's Up • The Chi-Lites • LARC
54. Tell Me If You Still Care • S.O.S. Band • Tabu
55. Ms. Got The Body • Con Funk Shun • Mercury
56. On The One For Fun • Dazz Band • Motown
57. Are You Serious • Tyrone Davis • Nighttie
58. Angel • Anita Baker • Beverly Glen
59. Pass The Dutchie • Musical Youth • MCA
60. Bad Boy • Ray Parker, Jr. • Arista
61. Knockout • Margie Joseph • Houston Connection
62. Raid • Lakeside • Solar
63. I Know • Philip Bailey • Columbia
64. Got To Be There • Chaka Khan • Warner Bros.
65. Unconditional Love • Donna Summer • Mercury
66. Rockin' Radio • Tom Browne • Arista
67. You Are In My System • The System • Mirage
68. Choose Love • Isley Brothers • T-Neck
69. All Night Long • Mary Jane Girls • Gordy
70. Is This The End • New Edition • Streetwise
71. I'm Freaky • O'Brian • Capitol
72. My First Love • Rena & Angela • Capitol
73. Last Night A D.J. Saved My Life • Indeed • Sound Of New York
74. Style • Cameo • Atlantic Artists
75. Every Girl (Wants My Guy) • Aretha Franklin • Arista
76. Nipple To The Bottle • Grace Jones • Island
77. How Many Times Can We Say Goodbye • Dionne Warwick & Luther Vandross • Arista
78. She's Older Now • Betty Wright • Epic
79. Tonight I Give In • Angela Bollit • Arista
80. Let's Go Dancin' • Kool & The Gang • De-Lite
81. Painted Picture • Commodores • Motown
82. Pilot Error • Stephanie Mills • Casablanca
83. B.Y.O.B. (Bring Your Own Baby) • Sister Sledge • Cotillion
84. Pieces Of Ice • Diana Ross • RCA
85. The Smurf • Tyrone Brunson • Believe In A Dream
86. Welcome To The Club • Brothers Johnson • A&M
87. Delicious • Prince • Warner Bros.
88. Electric Avenue • Eddy Grant • Portrait
89. High-Rise • Ashford & Simpson • Capitol
90. The Best Is Yet To Come • Grover Washington, Jr. with Pati LaBelle & Elektra
91. The Girl Is Fine (So Fine) • Fatback • Spring
92. Only You • Commodores • Motown
93. Let's Dance • David Bowie • EMI America
94. One On One • Daryl Hall & John Oates • RCA
95. Mind Up Tonight • Metta Moore • Capitol
96. Side By Side • Earth, Wind & Fire • Columbia
97. Would You Like To Feel Around (Your Body) • Mtume • Epic
98. Miracles • Stacy Lattisaw • Cotillion
99. Love On My Mind Tonight • The Temptations • Gordy
100. You Brought The Sunshine (Into My Life) • The Clark Sisters • Westbound
1984 is off to a de-liteful start... thanks to the koolest Christmas on record.

De-Lite Records

Kool & The Gang

In the Heart

De-Lite Records and Kool & The Gang thank everyone involved in making "Joanna," the first guaranteed smash hit of 1984, and "In the Heart," one of the hottest albums on the street. You'll be hearing a lot more from us in the coming year and that, you can take to heart.

"In the Heart," the new album from Kool & The Gang, featuring the hit, "Joanna."
Windham Hill Productions Inc.
247 High Street
Palo Alto, CA 94301
415 329 0647

Fine recordings of uncommon music.

SOLOISTS
1. George Winston • Windham Hill
2. Grover Washington, Jr. • Elektra
3. Earl Klugh • Capitol
4. Herbie Hancock • Columbia
5. Bob James • Tappan Zee/Columbia
6. Joe Sample • MCA
7. Miles Davis • Columbia
8. Wynton Marsalis • Columbia
9. Al Di Meola • Columbia
10. Jean-Luc Ponty • Atlantic

VOCALISTS
1. Jarreau • Warner Bros.
2. George Benson • Warner Bros.
3. Ronnie Laws • Capitol
4. George Duke • Epic
5. Michael Franks • Warner Bros.

GROUPS
1. Pat Metheny Group • ECM
2. Spyro Gyra • Arista
3. Weather Report • Columbia
4. Dave Grusin and the NY/LA Dream Band • Arista
5. Yellowjackets • Warner Brothers
6. Asymuth • Milestone
7. Shadowfax • Windham Hill
8. Hiroshina • Epic
9. Steps Ahead • Musician/Elektra
10. Pieces Of A Dream • Elektra

NEW ARTISTS
1. Peter Erskine • Contemporary
2. Kenny G • Arista
3. Diana Reeves • Palo Alto
4. Liz Story • Windham Hill
5. George Howard • Palo Alto

NEW GROUPS
1. Shadowfax • Windham Hill
2. Steps Ahead • Musician/Elektra
3. Rare Silk • Polydor
4. Free Flight • Palo Alto
5. Koinonia • Breaker

COMPILATIONS/VARIOUS ARTISTS
1. Casino Lights — Recorded Live At Montreux, Switzerland • Warner Bros.
2. Passion, Grace & Fire — John McLaughlin, Al Di Meola, Paco DeLucia • Columbia
3. An Evening With Windham Hill Live • Various Artists • Windham Hill
4. The Young Lions • Various Artists • Musician/Elektra
5. Conrad Silvert Presents Jazz At The Opera House • Various Artists • Columbia
AROUND THE ROUTE
by Camille Compasio
As of this writing, negotiations for the possible sale by Williams Electronics, Inc. of some of its coin-operated assets to Bally Mfg. Corp. are still in progress. Nothing has been finalized up to this point and, with the holidays so close at hand, an announcement might not come until after the first of the year.
State Association News: The Michigan Coin Machine Operators Assn., at its recently held Board meeting, voted to oppose a currently pending bill (SB 227) that would legalize gray area games. The association is exercising every effort to defeat this bill on the grounds that, if passed, it would place gray area games in the same category as other amusement devices, such as pins and videos, thus causing legitimate games to come under closer scrutiny as possible gambling devices. Among guest speakers at the meeting was Herb Beitel of the National Coin Machine Institute, who discussed the problems facing operators across the country with regard to gray area games. Newly elected officers of MCMOA are Terry Meier, president; Pat Cleary, vice president; and John Roszatycki, secretary-treasurer. At '83 comes to a close, WAMO, the Wisconsin state organization, reports membership to be at its highest level in years — just under 100!

Bally Debuts 'NFL Football', First RCA Video Disc Game
CHICAGO — "It took a combination of NFL films, RCA and Bally to create a whole new kind of game, based on strategy rather than quick reflexes," said Robert E. Mullane, chairman and chief executive officer of Bally Manufacturing Corp., in describing the firm's newly debuted "NFL Football" game. "Video game players across the country will soon be living out the armchair quarterback's dream."
Bally introduced "NFL" at a press conference on December 5, which was held in the Chicago Bears locker room at Chicago's Soldier Field and covered by the press corps representing all levels of the media.
In the play theme, two players pick offensive and defensive strategies or one player can match wits against the game itself. A computer then instantly selects from 400 plays on the RCA videodisc and actual NFL film footage pops onto the screen. Players hear the TV sportscaster's play-by-play and full crowd noises as well. More than 15,000 feet of film footage from Charger-Raiders contests were edited to select the action-packed footage. Regionalized versions pitting the Cowboys against the Redskins and the Jets versus the Dolphins are slated for early next year.
This is the first game licensed by the NFL and the first to use the RCA CED videodisc. What you see on Bally's "NFL Football" is Chuck Muncie turning the corner or Nolan Cromwell making a crunching tackle, all as the instantaneous result of play selection. What you don't see is the advanced electronic technology that puts the action on the video screen. "The game processes close to one-and-a-half billion bits of data, many times more capacity than the original Univac computer which was so massive it filled a whole room," Mullane explained. Three powerful microprocessors direct the action — two Intel Z-80s each with 128K memory, plus another microprocessor in the Texas Instruments Voice Synthesizer.
Bally Bows ‘NFL Football’ (continued from page 53)

Over the past 30s, runs the game board, the other controls the RCA CED videodisc player, introduced in August and being now used on an arcade game for the first time, according to the Falk brothers.

This Random Access Videodisc player itself has several additional microprocessors to provide the interactive capability this game requires. Each of the RCA CED disc contains twice as much information as currently available laserdiscs, it is superior for our purposes," said Mullane.

Bally’s ‘NFL Football’ has two different sound sources, the game sound from the film footage on the disc and computer-generated sounds like the fight song that plays after a touchdown and the ‘get your cold beer here’ sounds from the stands. It also has two different video sources, the disc for game action and computer-generated graphics like prancing cheerleaders and the five-second clock governing play selection time.

In a game between two players, the “30-second” clock is speeded up to five seconds as one strategist selects an offensive play while the other picks his defensive alignment. Single players compete against the game itself, rather than against a human opponent. The computer instantly calculates the probability and degree of the player’s success against the selected defense, adjusting for field position and other variables.

The resulting play, one of 400 on the RCA CED videodisc, pops onto the screen, complete with the TV announcer’s voice and full crowd noise. Computer-generated graphics then move the football down the field as cheerleaders prance and the players make their next quick decision.

“The excitement and player involvement are terrific,” Mullane said. “They stamp their feet, pound the cabinet, cheering their team on. We think it’ll be a social game, a new kind of video game from the most isolationist games of the past.”

The screen action on the game is actual NFL Films footage, with the most interesting plays edited from over 15,000 feet of NFL film from the last three years of Charger-Giants games.

“We picked the Chargers-Raiders matchup because they’ve had spectacular game action over the past three seasons and also because their uniforms have remained unchanged,” said David Grossman, director of video sales for NFL Films, which is headquartered in Mt. Laurel, New Jersey. He said that this is the first arcade game to be officially licensed by NFL Properties. For the next year or so, is regionalized editions of the Bally game featuring the Dallas Cowboys against the Washington Redskins and the New York Jets versus the Miami Dolphins. Bally’s ‘NFL Football’ marks the first use of RCA’s new Random Access Videodisc player in the amusement game market as the result of an agreement between RCA and Bally. “The RCA CED Videodisc player offers technical advantages previously unobtainable to ‘Bally’s NFL Football’,” said Mullane.

This game will also be the first that is equipped with a currency acceptor, as Mullane pointed out. It will take not only one-dollar but five-dollar bills as well. “This ends the customer’s inconvenience of having to go to the cash register for change,” he explained. The game will be priced at fifty cents per player.

Games Score Big At Cities Expo

CHICAGO — Coin-operated amusement games proved to be one of the most popular attractions at the November 27-29, 1984, convention of Cities and Exposition, which was held at The Rivergate in New Orleans. The Amusement Game Manufacturers Assn. sponsored a booth containing a variety of popular games, including a video jukebox, several video games and an electronic quiz game, which were provided by a local distributor.

The games, which were in constant play throughout the three-day event, gave city officials, who were delegates to the convention, an opportunity to experience for themselves their challenge and entertainment value.

Community leaders visiting the exhibit were also handed copies of the Industry Fact Sheet and a pamphlet of clippings from the Harvard Conference on Video Games, as a further source of enlightenment.

Frozen Jukebox

LOS ANGELES — Due to the special nature of this issue of Cash Box, the Jukebox Programmer chart has been frozen. However, we are including the Top 10 picks so as not to inconvenience our readers. In our next issue the Jukebox Programmer will be both current and complete.

Veatch Honored At Special Luncheon

LOS ANGELES — Norwood Veatch, co-founder of Central Distributors and owner of Carousel International, and operator of more than 3,000 kiddie rides, celebrated his 50th anniversary in the coin-operated entertainment business at a ceremony in his honor held at the New Orleans Hilton during the AMOA ’83. Veatch entered the industry some 30 years ago and has been involved in the Automatic Phonograph Company. After a stint in the Navy during WWII, he helped found Central Distributors in St. Louis. In 1962 he bought out his partners in Central, Charlie Kapeses and Anthony Kuppal. Today the distributorship represents primarily Bally/Midway and Valley products.

In 1971, Veatch started Carousel International which manufactures the Midway 30 different kiddie rides. Carousel also operates approximately 3,000 kiddie rides on location at K-Mart and other discount stores.

The golden anniversary party was organized by Bally/Midway executive vice president Stan Jarocki, and two of Veatch’s sons, Norwood, Jr. who serves as president of Carousel International; and Earl, president of Central Distributing.
ANNOUNCING

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

A special offer to CASH BOX subscribers

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

The CASH BOX Singles Charts, 1950–1981

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

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

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IT TAKES:
A great record company (RCA), with the best promotion and sales people, plus the nation’s radio and retail support, along with a fantastic band, crew, agency (ICM), public relations firm (Rogers & Cowan), merchandiser (EMMC), the leading concert promoters and, of course, the record and tape buyer and concertgoer...

TO MAKE:
“Living In Oz” our third straight platinum album, with the “Living In Oz World Tour” one of the most successful tours of 1983 with over 80 concerts performed in front of over 4.5 million people in five countries.

Thanks for a great year!

RICK SPRINGFIELD