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A Strong Start

No doubt the record industry was well behaved last year, because when we awoke on Christmas morning, we discovered that Santa had left us just about everything we had asked for. Despite some of the bleakest winter weather imaginable, retailers reported sales hikes over last year's Christmas — itself a good season — of as much as 25 percent.

While sales relied heavily on established blockbuster hits by the likes of Lionel Richie, Def Leppard, Linda Ronstadt, Hall and Oates, Barbra Streisand, The Police, and the indefatigable Michael Jackson, what seemed to be selling the most was excitement: an excitement about good music.

Looking forward to 1984, the task is to turn the Christmas surge into a steady momentum. Since excitement is such a key ingredient, it will be necessary for us to boldly pursue new artists, new records, and new music. During 1983, we broke a lot of new artists to the gold and platinum level, including Toni Basil, Missing Persons, Bryan Adams, U2, DeBarge, Eddie Grant, Quiet Riot, Eurythmics, The Clash, and Duran Duran. If 1984 is to be as strong as it promises, we're going to have to repeat that effort. This past year saw a sell-out stadium tour by The Police; it wasn't so long ago that they were an unknown, unproven band. We all have to work hard to ensure that success stories like The Police become the rule and not an exception.

So although we celebrate a happy Christmas, here's hoping for a healthy new year.

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ON THE COVER

From her auspicious debut several years ago to the smashing success she has achieved recently, Network/Geffen (distributed by Warner Bros.) recording artist Irene Cara is achieving the "fame" and recognition she envisioned as the teenage star of the movie Fame.

Hailing from the Bronx, by the time she was five Cara was playing piano by ear. At seven she began appearing on local Spanish TV and radio shows and a year later she landed a part in the Broadway production of Maggie Flynn as an orphan moppet. Not long afterwards, she collected an Oble Award for her theatrical performance in The Ma Nobody Knows. Just last month, Cara received five number one awards from Cash Box including the #1 Female Vocalist of the Year for her tremendous performance of the hit single "Flashdance. . . What A Feeling." Currently, her song "The Dream (Hold On To Your Dream)" from the movie D.C. Cab holds the #51 bullet position on the Cash Box Top 100 Pop Singles Chart.
How has the recent economic upswing in the record business affected music publishing?
What will be the impact of the changes in mechanical royalty rates?
How can publishers best exploit the potential of home entertainment technologies such as cable TV and video?
In its annual music publishing supplement, CASH BOX explores these questions and more in several articles covering the full scope of music publishing in 1984.
The purpose of this supplement is to present a comprehensive understanding of the issues that affect the music publishing business by reviewing the past year's developments and forecasting what may lie ahead.

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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
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Labels Announce Early ’84 Album Release Schedules
by Marc Sternberg

LOS ANGELES — Rolling off its most successful Christmas season in over three years, major record labels hope to perpetuate this recent success with a wide range of new product slated for release during the first quarter of 1984.

Most companies plan to conduct a three-tiered approach to the market by capitalizing on already established artists and on follow-up to impressive debuts by mostly new music acts, but also on new bands showing promise of being “the next big thing.” There is a continued interest in British music acts, with the majority occupying the third category.

While there is also an increased excitement over new heavy metal bands with 1983’s Def Leppard and Quiet Riot setting the pace.

With scheduled releases by superstars such as David Bowie, Rick Springfield, Van Halen and Chicago, the labels project high consumer interest considering previous success; meanwhile they hold high hopes for the likes of Taco, Eurythmics, Tears for Fears and others on the budding careers by attracting even greater response with new LPS.

Although the Specimen, The 18 and the Smiths are not exactly household names in this country (yet), each has received great deal of attention in Great Britain: a vital feature for their styles and tastes watched closely by U.S. record labels.

Interestingly enough, among the list of first quarter releases there is a marked decrease in Australian product perhaps reflecting a lull in the Oz-scene or simply a coincidence.

If the industry is capable of exploiting current (and former) chart successes of certain groups and the consumers’ willingness to buy records beyond December 25, then 1984 may very well be a banner year.

(continued on page 11)

What A Pair! — The first collaboration between friends Mick Jagger (I) and Beile Midler is not a new single but rather a music video of Miller’s version of The Jagger-Richards composition “Beast of Burden” which appears on her LP “No Frills.” Pictures above are the two acting out a scene from the video which was filmed by B-movie director Allan Arkush at the Peppermint Lounge in New York. Jagger portrays Miller’s boyfriend in the clip.

News

Dealers Celebrate Christmas
by Jim Bessman

NEW YORK — The high hopes for a merry retail Christmas voiced by most record merchants were for the most part realized, despite the concurrent onset of one of the worst winter periods in memory. While the general tone of dealers surveyed by Cash Box may not have equaled the ecstasy displayed in the pre-Christmas checks, expressions of pure pleasure were certainly the rule, with comparisons to last year’s Christmas sales running from even as high as 25 percent up.

Best Sellers

Leading the way, remarkably, was Michael Jackson’s resurgent “Thriller,” a three-to-one top at Jacksonville, Florida's Coconuts Tapes & Records over runner-up Culture Club’s “Colour By Numbers.” At Laury’s Records in Chicago, general manager Jon Shulman also cited Jackson ahead of “Flashdance,” Police, and the rest of that stuff,” as did Licorice Pizza’s marketing vice president Lee Cohen, who said Richie, Def Leppard, and Motley Crue with Jackson among “generally the ones doing well along” that made up his best sellers; though he did note Barbra Streisand’s “Yentl” as the single new release keeping abreast.

Allen Peller, manager of J&R Music World’s record department in Manhattan, noted approximately 10 top titles selling well, and that including latest LP’s by Hall & Oates, Bob Dylan, Eddie Murphy, Linda Ronstadt, Michael Jackson, Culture Club, Pat Benatar, Genesis, the Rolling Stones and the “Big Chill” soundtrack.

Camelot Music’s marketing director Bill Rightsen decided to have been handed gift items like Air Supply’s “Greatest Hits” and Hall & Oates’ “Rock ‘N Soul Part 1,” while in Milwaukee, Radio Doctor’s retail supervisor Robb Hellmann found that George Winston’s seasonal “December” was also doing its own with Jackson, Ronstadt, Duran Duran, Yes and the Stones.

Describing it as “pretty good and strong,” J&R’s Peller was about the only dealer to report only staying even with last year’s Christmas sales.

Weighing in with the heartiest gain in sales, at 25 percent over last year, was Bruce Shortz, vice president of retail at the Allston, Mass., based Wonderful Records, disuers, parent company of the 107-store Hastings chain. Calling “phenomenal” the most “appropriate” word to use in describing his company’s holiday. Shortz credited improved distribution and supervision and particularly a heavy Christmas marketing (continued on page 26)

1983 Certifications Talled

NEW YORK — Gold records were up but platinum down in 1983 according to the Recording Industry Association of America’s (RIAA) year-end tallies. Certification totals were 158 gold records — 111 album/tape/CD’s and 47 singles and 51 platinum record awards, 10 trophies for albums. Final counts by RIAA/VIDEO, the video division of the RIAA, showed 146 feature films during 1983, nearly five times the total in ’82.

The rise in gold records was paced by especially strong holiday season. Fifteen gold albums and four singles more than doubled the 24 of 1982 while gold albums slipped from the previous year’s mark of 130. The 47 gold singles earned in ’83 was the highest amount since the 60 of 1979. Platinum albums and singles were down from ’82, 55 albums and four singles achieved their peak.

December ’83 certifications brought the year to an upbeat close, reflecting an especially strong holiday season. Fifteen gold albums and four singles and 10 platinum albums and one platinum single were earned during the month. December 82 totals were the lowest in recent history.


The one platinum single in December was “Islands In the Stream,” by Kenny Rogers and Dolly Parton on RCA. Gold singles were: “Say Say Say” by Paul McCartney and Michael Jackson, Columbia; “Cum On Feel The Noise,” Quiet Riot, Pasha/CBS; “All Night Long,” Lionel Richie, Motown; and “Making Love Out Of Nothing At All,” Air Supply, Arista.

For the RIAA, 1983 brought only one change in certification rules, with the inclu-

1984 Winter CES Opens In Las Vegas; State of Industry Probed

Los Angeles — The 1984 International Winter Consumer Electronics Show is set to take place January 7-10 at Las Vegas with over 1,250 exhibitors and an expected 75,000 attendees showing up in the gambling town to feast their eyes on new equipment in the audio, video and personal electronics field. Industry insiders said that the show would be the biggest attraction at the Winter ’83 event, the world of home and personal computers is expected to be the main focus at the show which kicked off at the end of December at a cost of the New Orleans.

In addition to products from these areas, the show is also due to feature the latest in telecommunications and home security systems. But it’s a sure bet that through all the audio, video and other displays, the new computer lines unveiled will be among the most popular exhibits.

With expanded facilities, the January CES will more likely than the biggest winter event ever in terms of the number of exhibitors, aggregate exhibit space and total attendance. The 1984 Show — the 12th Winter CES and the 29th CES overall — will use three facilities as well as the Las Vegas Convention Center, the Hilton Hotel’s Pavilion and Grand Ballroom, and the Bally, RCA, and hotel’s rooms and suites which were also used for last year’s event. The Winter Show’s expanded space includes a new, 120,000 square-foot addition to the Convention Center — called “West Hall” — along with available public space at both the Riviera and the Sahara Hotels.

States of industry outlooks for the new year were in the air and visitors to get a grasp of where the consumer electronics industry stands today, Cash Box has assembled the following “year-in-review” for 1983, which begins, ironically enough, with the ’83 Winter CES. “Look Toward the Future” was the un-

(continued on page 10)

(continued on page 28)

(continued on page 12)
**BUSINESS NOTES**

**Murdoch Ups Interest In WCI**

LOS ANGELES — in a letter to Warner Communications, Inc. (WCI), and concurrent filing with the Justice Department and Federal Trade Commission, Rupert Murdoch’s Australian-based News Corp. said it intends to increase its stake in Warner stock from 7 percent to as much as 49.9 percent.

Murdoch’s move is the culmination of a 3-month-long, multistage courtship that has averted a potentially acrimonious dispute for several months now but has maintained all along he is buying WCI stock “for investment purposes only.” His most recent statements, however, clearly indicate his intentions run far deeper than mere speculation.

Murdoch’s latest announcement comes less than a week after WCI entered into a deal with Chris-Craft Industries, Inc. (CCI) to acquire a 42 percent interest in CCI’s television subsidiary, CBS, for $25.1 million. Co-chairman Herbert Siegel said “Chris-Craft intends to purchase additional shares of WCI common stock in the open market or through privately negotiated transactions. Our Hart-Scott-Rodino notification filed today states our intention to acquire more than 25 percent of WCI’s outstanding common stock.”

In its filing with the Justice Department, which is required under the Hart-Scott-Rodino Antitrust Improvements Act, News Corp.’s U.S. subsidiary News America Corp. disclosed that Murdoch went to funerals “to privately put pressure on the Board of WCI and Warner and sold, and its 13.6 million shares of WCI common stock, which is 28.6 percent of WCI’s stock. At current market prices the Australian media magnate’s foray could run to close to $800 million.

However, has already seen his investment in WCI appreciate by nearly 25 percent since he paid between $21 and $23.50 for his shares and the stock is currently (Jan. 3) selling for $27.50 per share. Murdoch’s intention to increase his holdings in WCI, with similar desires of CCI, would also continue to drive up the price of WCI shares.

**News Corp.’s efforts could be spoiled if the Justice Department or Federal Communications Commission (FCC) finds Murdoch’s publishing interests conflict too much with his TV interests. The FCC has stated that a combined TV-Cable operation could be troublesome through. It has already (Cash Box, Dec. 31) been determined Murdoch’s newspapers and magazine holdings in certain metropolitan areas, notably New York and Boston, may conflict with his TV and communications interests. Murdoch could be required to divest himself of some of those properties. Murdoch could possibly get around these anti-trust and conflict of interest problems by agreeing to spin off these clashing subsidiaries once he gets in the position to do so.

**Island, Stiff Firm Joint U.K. Venture**

NEW YORK — Island and Stiff Records have formed a joint operation in the United Kingdom to be known as Island-Stiff. Island, a division of CBS Records, will share its U.S. and international licenses and its distribution deal with CBS Records.

The new island International operation headed by Cooper will have overall responsibility for Island outside the U.K. and U.S. Island/Stiff will also operate from island’s headquarters. The division will be headed by John Mills. Island has its own film/video facilities, together with an editing suite, which will be combined with Stiff films.

**Kodak, GE, RCA Bow New Hardware**

LOS ANGELES — Three electronics giants — Kodak, General Electric and RCA — plan on introducing lightweight, compact video cameras at the Consumer Electronics Show this week.

The Kodak entry, called “Kodavision” consists of a portable, combination video camera and recorder unit which uses 8mm film, and a playback unit or “cradle” which the camera fits directly into and can instantly play back the home movies on a TV set.

The new video camera is capable of recording up to 90 minutes of programming on a single cassette and will be manufactured in Japan by Matsushita, the company that makes Matsui Japan’s “Maurice” video camera.

Kodak’s entry is built around a Hitachi video cassette, producing a 250-meter reel of tape. The camera weighs 1.25 pounds and has a price tag of $599.95.

**MCA to Launch San Andreas Label**

MCA Records will launch a new label, San Andreas Records, on January 18, 1964, with the release of the debut recording of Dean Ray. The new label will be devoted to the development of new, young talent, with the motto: “It’s a hit, it’s our fault!”

The first San Andreas Records (SAR) release by Dean Ray will be a six-song mini-LP recorded in Los Angeles, produced by Stephen Simmons on A&R for MCA Records. Ray currently resides in west Hollywood, and was discovered via four-track demos on which he wrote, sang and performed all the instruments.

**NEW FACIES WATCH**

**Matthew Wilder**

Currently bulleted at #7 on the Cash Box Pop Singles Chart, Matthew Wilder’s “Break My Stride” is among the hottest 45’s around on pop and adult contemporary stations today. But this success isn’t the first stab at the big time for the Manhattan born and bred artist. He’s also done work as a backup vocalist on albums by such superstars as Bette Midler and Rickie Lee Jones.

Wilder began thinking seriously about music while just a kid. At a young age he studied classical piano, and then later he learned how to play guitar and for a while hung around Greenwich Village as a street musician. After this flirtation with the pavement venue, he went back to the keyboards and into another direction — songwriting.

During the late ’70s Wilder moved to Los Angeles, where he quickly built a solid rep for himself as a composer and background vocalist. One of his first successes came when he wrote the tune “Love, Love, Love” for Ex-Temptations singer Eddie Kendrick. Then he paired up with Greg Prestipino and cowrote a song for Bette Midler entitled “Let Me Drive.” He also placed songs with Rocky Robbins during his composing career and had a “false start” single when he and singer Buck Stevens did a single for Aristas called “Work So Hard.”

Like many songwriters his age, Wilder claims to be influenced heavily by the 1960s English Invasion and American R&B-pop. “Primarily, I’m steeped in pop music. What I write reflects what’s around me,” he told Cash Box. “I grew up on the Beatles and Motown and was classically trained. Every songwriter tends to reflect the times. In my composing, I’ve gravitated towards contemporary styles. I’ve been exposed to a variety of them but only in the past three or five years could I work with them. Half of my album was written on a piano and the woodshed for a while... I couldn’t pull off what I wanted until recently.” Wilder also said he’s done work in his synthesizers in his productions, claiming they have “endless possibilities.” According to the songwriter, “It’s not a gimmick, I like their colors and sounds.”

Wilder’s next album, “I Don’t Speak The Language” on Private IABC, is a much different kind of career move for Wilder. “After Work So Hard,” he was ready to do something different, something that the audience would not expect.”

Wilder says he is currently working on a new album which he hopes to finish soon. “I don’t know if I’ll be able to sell more and more adventurous and not make excuses for that. That’s when I went to Private I records. (Label chiefs) fresher and have beliefs in what I’m doing. Love said to me, ‘You have enough singles — now go and be an artist. Go a little deeper.’ When I heard that my mouth fell open I’d never heard before. Then I wrote ‘I Don’t Speak The Language’ and ‘World of the Rich and Famous’ and I found it was working. My new album is not just one hit single attempt after another. I wanted a broader base this time. I’m not expected to provide. My music is on the Top 40 and charts now. That’s glorious news.”

Wilder told Cash Box that the song “Break My Stride” will appear in an attempt to stand apart from the radio. At one point my career was very frustrating, said the songwriter, “I felt like a comeback. I can’t take no for an answer. ‘Break’ was primarily me on a drum machine, and other than playing synths. I asked these people from a party to sing on the chorus.”

The other songs on the LP display an eclectic mix of talents. The album “is a little like what the Beatles did, where they cast each tune just to suit themselves,” said the singer. “The Kid’s American,” said Wilder, is more of a band-oriented tune than “Break My Stride.” The chart-topping session, “We took different influences for each song. It’s sort of like what the Beatles did, where they cast each tune just to suit themselves.”

The title track is about Gauguin’s life and I knew it needed a Caribbean feel. Wilder plans to tour in February, but right now he’s just basking in the success of his hit single. “I’m pretty sure that I’ll remain on top, I’m not frantically buying so long that everything else from there is just gravy. To have an album in this day and age and be proud of it is really something.”

**Total Experience Pacs With RCA**

**For The Record**

LOS ANGELES — A “Business” in RCA Records manufac-

The deal, which covers all future Total Experience product, calls for RCA Records subsidiaries and licensees to manufacture and distribute Total Experience in foreign market. Total Experience remains a fully independent label.

Lorne Simmons’ first involvement in the record industry was as a manager of an RCA artist. He subsequently formed Total Experience Productions.

**Recovery Rec. Formed**

LOS ANGELES — Recovery Records has been formed by Randall R. Reeder, former vice president of Showco, Inc. and Bill Flaherty, former chairman of Flaherty and James. The company’s first LP is scheduled for national release on April 1.
**OUT OF THE BOX**

**D.C. CAB** — Music From The Original Motion Picture Soundtrack — MCA 6128 — Producer: Giorgio Moroder — List: 9.98 — Bar Coded

On this soundtrack to the Mr. T/Gary Busey comedy feature, the exciting R&B/funk/dance world is well represented by the likes of Shalamar, Champaign, DeBarge and Stephanie Mills, as well as production ace Leonhard Levey, who handled the main theme song, "Gonna Fly Now," featuring Mr. T singing a rap. A couple of the songs, such as "Got You" and "You're So Fine," could easily be mistaken for songs by other major artists. If you don't like Mr. T, you may not like this album, but I enjoyed it. (S. Robinson)

**NEW AND DEVELOPING**

**RACE** — Ocean Front 102 — Producer: MODA — List: 8.98

With the psychobabble self-help of such records as Will Powers' "Dancing For Mental Health" gaining a following, along comes Race with its musical discourses on such topics as "Spirit Personality," "Luxury," "What Is Race" to help listeners cope with the angst of contemporary society. Along with these tunes are a number of other intriguing tracks, such as the somnambulistic "The Trace," the anti-love song "If You Don't Want Me," and two instrumentals, "Herman's Memory" and "Eliot's Memory." Electronic drumbeats form the core of the instrumentation on the LP, but it's really the eerie, enigmatic vocal work from the uncredited singers in the group that makes the vinyl click. (F. Blume)

**SPECIAL FEATURES**

**POP**

**SCARFACE** — Music From The Original Motion Picture Soundtrack — MCA-6126 — Producer: Giorgio Moroder — List: 9.98 — Bar Coded

Propelled by a catchy ode to the joys and woes of "yao" called "Rush Rush," by Deborah Harry the soundtrack to the Al Pacino flick Scarface stands a good chance of reaping significant sales success. Though the movie has admittedly met with mixed reviews, among its box office results, the score by synth master Moroder combines with the vocal prowess of Harry and songstress Amy Holland brilliantly captures the mood of the Miami Beach disco scene.


If you live in the Los Angeles area or tune into college and hip new music radio stations, then you've probably heard The Dickies (aka "The Incredible Shrinking Dickies") perform reasonably lively songs like the cover version of the cartoon theme "Gigantor" or the class classic "Stardust," from a P. A. Pack with Tricia Toyota," dedicated to a local newscaster. On this LP, the sarcastic pop-punkers sing about communication breakdowns, wagon trains and warplanes over Fantasia Land. Side one was recorded in 1980, while the flip was produced early last year, allowing fans to compare and contrast the sound of the group through its different incarnations.

**BIRDSONGS OF THE MESOZOIC** — Ace Of Hearts AHS 1008 — Producer: Richard W. Harte and Birdsong Of The Mesozoic — List: 5.98

Anyone who remembers the Boston hardcore group Mission of Burma will be shocked to learn that this LP comes from the ringleader of that slam-rock act, Roger Miller. Inspired by a variety of sources including Brian Eno, Phillip Glass and Roxy Music, this EP is highly recommended to lovers of avant-garde and experimental music, but not recommended to those faint-of-heart listeners who aren't open-minded enough to appreciate off-the-wall aural landscapes.


Classical comedy act P.D.G. Bach has unearthed another opus to satirize. In this case, Professor Peter Schickele and his New York Pick-Up Ensemble do a hilarious interpretation of August Strindberg's opera, "A Little Nightmare Music" with slightly reworked lyrics. The second side features "Royal Firewater Musick" with a medley of classical and contemporary themes adapted to the subject of alcoholic drinks. "Minuet with a Twist," "Barabado Straight Up" and "One For The Road" give new meaning to the term descriptive music. "A Little Nightmare Music and Other Works" is definitely not recommended to classical purists who cannot bear to hear serious music turned into roaring satire.

**UNEXPLAINED** — Teresa Trull/Barbara Higbie — Second Wave LP22001 — Producers: Teresa Trull and Barbara Higbie — List: 8.98

Trull and Higbie's refreshing approach to music makes for some pleasant listening. "Unexplained" ranges stylistically from the folkish title track to the R&B tinged "Ruby and the Blackberry" without losing the warmth and originality of each song. Produced by the duo, the LP does not fail prey to a slick overproduction but instead boasts a homemade feel. Naturally, the main treat of "Unexplained" is Trull and Higbie's vocals which often recalls a young Joni Mitchell.

**ALBUMS**

**DURAN DURAN** (Capitol B-5309)

New Moon On Monday (4:18) (Tritect Music Limited) (Duran Duran) (Producers: Alex Gaddick, Ian Little, & Duran Duran)

Duran Duran again follows the surefire hit formula which has made the group's singles and albums top o' the chart mainstays. This time around, the loneliness-themed tune is more lyrical than usual, thanks both to Simon Le Bon's plaintive vocal in the chorus and a corresponding guitar part which emerges from the predominantly staccato keyboard background.

**HUEY LEWIS AND THE NEWS** (Chrysalis VS 42768)


Lewis & News' second single from "Sports" easily maintains the high quality level set in the preceding "Heart And Soul." Where that tune revolved in Lewis' evocative R&B vocal power and matching song structure, this one revolves to the straight-out rock of "Workin' For A Living," with hard-edged guitars setting the pace above a psych-poplike synth chording and a grinding organ base.

**BETTY ROSS/MADONNA (172145)

Turn Off The Lights (3:59) (Hanna Music & Snouise Music — ASCAP) (H. Hudson, S. King, W. King) (Producer: William King)

Lead vocal Commodore Betty Ross' full-bodied baritone swings along to sprightly synth backing and a sprightly horn part in a lively tune in which the singer hopes to recapture a lost romance.

**SINGLES**

**BLACK CONTEMPORARY**

**STEVE ARRINGTON'S HALL OF FAME** (Atlantic 7-89715)

Hump To The Bump (3:50) (Konglath Music Inc., BMI) (Steve Arrington, Charles Carter & Buddy Hankenson) (Producers: Steve Arrington and Jimmy Douglas)

Hall-of-Famer Arrington is taking party in this new single from his second solo LP "Positive Power." As in his hit "Nobody Can Be You But You," last year, Arrington and band establish an immediate groove, augmented here by electronic percussion and funkified guitars and keyboards, the latter providing a noteworthy steel-drum sounding solo toward the end.

**TINA TURNER** (Capitol B-5322)

Let's Stay Together (3:38) (Irving Music, Inc./Al Green Music, Inc. — BMI) (Green-Smither-Jackson) (Producers: Martyn Ware & Greg Walsh)

Following Turner's recent fierce updating of the Temptations' "Ball Of Confusion" this is a knockout rendition of the Al Green soul classic. The singer's massive, deep throated could also run away with the song if not held in check by the romantic British synth funk production employed by Heaven's 17's Martyn Ware and his associate Greg Walsh. Their arrangement relies on contrasting barrely backup voices and a funky horn-like synthesizer solo.

**12-INCH REVIEW**

**THE WORD** (Sugar Hill Records 32012)


The crew at Sugar Hill has already tried a remake of "Shame, Shame," so why not "Love Is Strange?" Vocally, the Word sounds more than a little bit like Musical Youth, but the rap bridge is pure Sugar Hill, despite the island patois.
BEVERLY A HIT AT THE BEVERLY — Capitol recording act Maze featuring Frankie Beverly recently completed four sold-out shows at the Beverly Hills Theatre. Labelmate and friend Melba Moore, and Capitol execs congratulated Beverly backstage at one of the shows. Picture above (l-r): Ronnie Jones, national R&B promotion manager, Capitol Records; for Melba, son of Melba, Jon Johnson, vice president of A&R black music, Capitol Records; and Moore.

BEAVER BURIAL AT SEA — Of course, one of the saddest notes of the New Year holiday concerned the death of Beach Boys founder and drummer Dennis Wilson, who died two weeks ago while diving into a boat slip in Marina Del Rey, California. Because Wilson loved the water so much — he was the only member of the Beach Boys who was actively a surfer — his funeral arrangements were based on one simple fact — burial at sea is an honor legally reserved only for members of the Navy or Coast Guard, and Wilson never served in either of the military services. According to a family source, however, arrangements are under way for the city to grant the permission of the question because cremation would “free freak out.” Brian Wilson, Dennis’ brother, is currently undergoing psychological treatment for emotional and drug problems.

However, President Reagan had personally approved the request, and the burial could last Saturday, after then-Secretary of the Interior James Watt called band play by bandmate Martyn to be ready for his band play by bandmate Martyn to be ready for the January Day celebration in Washington, D.C. The service was to be conducted during New Year’s Day, and he gave permission to bury the drummer at sea. The burial took place last week on a Coast Guard ship.

CLUB UPDATE — There’s good news for L.A. clubgoers — two rock venues which have closed their doors may be on some shows in the near future. In the middle of this month, the owner of the new Club Hollywood, Chip Storer, will see cooperation officials and if all goes well, the refurbished nite-spot could be in full swing by February or March. And the Sunset Strip Rock Club, which has been closed for some time, will reopen just in time for the last few months, is going to feature live music again, including headbanger, psychedelic and more esoteric acts.

HOLLYWOOD: NEW YEAR DOWN — It may have been freezing everywhere else in the country, but around New Year’s in Los Angeles the weather was hot, hot, hot. Especially on Dec. 30, the night before New Year’s Eve, when Herb Biscack and Cy. performed two shows at the Beverly Theatre as part of his “Rockit” tour. Herbie’s for the gig was a “situation” in which his other two concepts, the comedy-drama group Jeff Brown, drummer J.T. Lewis, percussionist Alan Fler, keyboardist Jeff Bova and bassist Wayne Brathwalt. But, besides Herb, the most acclaimed sideman was undoubtedly turntable scratch Grand DJ D. St., who set the stage on fire with his wild, weaving cutting on several tunes, starting off with Herb’s latest single, “Autodrive.” A good number of the evening’s material came from the new “Future Shock” album, although Hancock did reach back into his past for a number of other albums of his. As with previous shows, Hancock had introduced each band into the band. As expected, the biggest pyrotechnics display of the night occurred when the group jammed on Hancock’s smash dance track “Rockit,” with each of the group’s accomplishments by several of the manikins featured in the song’s video by Godley and Creme. Besides the robots, the band was joined onstage by a break-poplock dancer, who choreographed his moves to coincide with the actions of the mechanical men. By the time the song was over, the audience was in a frenzy, and the band came back to encore with Grand DJ’s latest single, “Crazy Cuts.” This month, Hancock takes his innovative and imaginative show to Europe.

SHORT CUTS — Tom Walls will appear in at least two movies this year — Francis Ford Coppola’s “Apocalypse Now,” in which he will portray one of Capt. Willard’s gang of soldiers, and “The Cotton Club,” in which he will portray one of the major stars Robert Duvall. While he’s wrapping up work on Cotton Club, Walls is preparing material for an original off-broadway “Kabuki-style” musical based on the song “Put the Blame on Mollie.” But, the likely candidate to star in the show, Universal’s Peel, has had his television has acquired Dellahl’s “The Complate Beaities” for pay TV broadcast in early ’84. UCLA Extension, in association with ASCAP, is presenting a one-day seminar Feb. 4 at UCLA exploring ways to survive and succeed in the contemporary songwriting marketplace. Guest speakers include John Betts, Jackie DeShannon and Bones Howe. For more info call (213) 825-1901. The seventh annual Bay Area Music Awards will be held at the San Francisco Civic Auditorium on March 2. Tickets are on sale at all BASC Centers in northern California. The Southern California Blues Society is accepting nominations for the special award in honor of Martin Luther King, Jr.’s birthday, featuring Albert King at West L.A.’s Music Machine. Also among the events featuring local talent will be the Carrolls, a local rhythm & blues band. The Blues Society will sponsor a blues festival Jan. 14 and the all-day festival venue featuring Bo Diddley. Also in January, the Blues Society will present the Blues Society’s annual R&B Hall of Fame Awards.

BEAVER HUNT — The Crackers, based out of Albuquerque, N.M. recently shot a video for the song “What Do I Do?” which featured a number of performers from TV’s golden age, including Ken Osmond, whose film career included parts in “Leave It to Beaver” during the early 1960s.

EXECUTIVES ON THE MOVE

Appointments At MCA — Irving Azoff, president of the MCA Records Group, has announced the appointment of Don Ellis to the position of senior vice president, international sales. Ellis will be based in MCA’s London office, and will supervise all MCA Records activities in Europe, acting as liaison with WEA International’s London office. Prior to his appointment at MCA, Ellis was vice president, United States and Canada for RCA Records. Bob Schnieders has been appointed senior vice president, west coast recording and administration, Nashville Division for MCA Records. In his new position, Schnieders will serve as the Nashville Division’s representative in MCA’s Los Angeles home office and will be directly involved in planning and implementing marketing and sales campaigns for MCA’s Nashville label.

Columbia Dept. Reorganizes — Phil Sandhaus was named director, product development, east coast, Columbia Records. He will be responsible for overseeing Columbia’s east coast product marketing staff, including marketing personnel, artist development and touring, and music video production and promotion. Since 1981 Mr. Sandhaus has been director, product marketing, Columbia Records. From 1980 to 1981 he served as assistant to the president at CBS Records. Since joining Columbia in 1977 as manager, artist services, he has worked closely with such artists as Elvis Costello, Bonnie Tyler, Men At Work, and The Psychedelic Furs. He has also been instrumental in developing new avenues of video exposure for Columbia artists. Bruce Dickinson and Jack Rovner have each been appointed director, product marketing, Columbia Records, joining Mason Munoz who already serves in that capacity. Messrs. Dickinson and Rovner will be responsible for the planning and execution of marketing programs for albums released by Columbia’s east coast-based artists. Both executives, along with Mr. Munoz, will report to Mr. Sandhaus. Debbie Samuelson has been appointed associate director, video promotion, east coast, Columbia Records. She will be responsible for placing music videos on air. She has been assistant to the president and senior director of Alternative & International Marketing at Elektra Records and the WEA international companies, as well as Elektra’s additional licensees. He will continue to be based in the label’s New York office. Eddie Gillich has joined Elektra Asylum/Nonesuch Records as vice president, sales. Gillieh’s responsibilities will include increasing the label’s international and domestic distribution, and marketing strategies for Elektra/Asylum and distributed labels. An 18 year veteran of the music industry, Gillieh was most recently executive vice president/sales of Island Records. He had previously spent 10 years at Warner Bros. Records, serving as Atlantic regional marketing director and ending his tenure there as vice president/black music sales. He began his career in the music business at Motown Records in Detroit where he began his career in the music business at Motown Records in Detroit where he was responsible for music promotion.

Kahn Tapped At Colco — Colco Industries, Inc., has announced the promotion of Alfred R. Kahn to the newly created position of executive vice president — marketing. Prior to this appointment, Kahn held the position of senior vice president — marketing. Kahn will be responsible for the promotion of Colco’s product line, which are responsible for the creation of all of the company’s electronic and nonelectronic products. He will also provide senior management direction in the areas of licens ing, national advertising, promotion, advertising, marketing research and overall marketing strategy.

Harford To Capitol — Allen Harford has been appointed corporate vice president, human resources and administration, Capitol Industries — EMI, Inc. In this position, Harford will be responsible for the administration of all EMI’s human resources and administration, EMI Music Worldwide. Harford comes to Capitol from EMI Music, Europe and International, where he was director, human resources and organization, based at Gloucester Place, London.

A&M Ups Lomenzo — Michael Parkinson, A&M Records sr. vice-president, finance and administration, has announced the appointment of Marjorie Lomenzo to the position of controller.

Petrone Is Named Sr. VP/PolyGram

NEW YORK — Emiel Petrone has been appointed senior vice president, compact discs for PolyGram Records.

Petrone was formerly vice president, compact disc marketing for Epic’s sister label and has been involved with CD product since PolyGram began working with it. Noted label president and corporate executive officer Guenter Henaler in announcing the appointment, "1984 will most certainty be the year of the compact disc. Petrone has been identified to coordinate PolyGram’s efforts in this important new area in music.

Petrone joined PolyGram in 1971 and has held such positions as vice president, marketing, and vice president, western sales region.

Emiel Petrone
Labels Announce Early '84 Album Release Schedules

(continued from page 7)

ner year for the major dailies. On the other hand, smaller alternative dailies do not meet the public's expectations and promotion lacks the necessary flair to keep the in- terest alive. As a result, the commercial artists will back to square one. In 1984, the name of the game will be momentum.

The following is a label rundown of 1984 first quarter releases.

A&M

A&M’s Simple Minds hopes to receive the attention of its home state with its next releases with its up coming January title. Coming out during the same month are also LP’s by Richard Mazza, the Coup, the Expressions, Billy Rankin, Lanny Hall and Rajah. February is the month for rockabilly legends Cramps as the band releases their first full-fledged album in quite a while. Also due out during the month is a posthumous ‘hits’ release from the punk Buzzcocks, a second installment in readly white noise by the Dream Syndi- cate, the debut from the promising Welsh band Capel Ileri, and the label’s latest from the Cramps. The month includes releases by Alex De Grassi, the Rugrats, Level 42, Tom Teesley, Rock Goddess, Language, Color Me Gone, and the latest from the band known in the UK as the LP by the Go-Go’s will be in the stores during March along with product from The Brothers Johnson, Ray Fenster and electro-sambangan Sergio Mendes.

Atlantic

Atlantic plans to kick off the new year with “Wango Tango” from Ted Nugent, as the label introduces Ted Nugent and his current solo outing. On the horizon, Joaquin Carroll and Roger Daltrey (lead singer for The Who). January’s plans for releases are expected to include also new works by The Steve Urkel Show, Burton, Steve Arrington, Devon, Jump ‘N the Saddle Band, and Eddie Martinez. The label will also distribute Island’s Zzap!, an upcoming sequel to last year’s popular debut, and a solo LP by noted producer Rupert Hine. Among other things, Atlantic will be releasing two succinct singles, March brings the classic Spinners back to the limelight with a new LP as well as wax- tings by hard rock guitarist Gary Moore and rock folkies Poco. The label also will release LP’s by Chops, Robbie Patton, Skawards, Blue Magic and the ever talen- tled Glen Campbell.

Columbia

The metal thunder of Judas Priest will open the New Year on CBS, along with releases which will also include records by Laura Nyro, Steve Bassett, Rodney Franklin and the squadron hoping to footloose Wire Train will come out on 415 Records, distributed by the major label. Noted jazz combo Weather Report and classic crooner Barbra Streisand will have new releases out during February; pop rock group Scan- dal will also release a follow-up to its suc- cessful debut album along with new product from Leroi Brothers, Damris and D.J. Rogers. Former Pink Floyd guitarist David Gilmore and Ray Charles, a rhythm and blues in- stitute, will also have product.

Elektra/Asylum

Elektra/Asylum will release at least 25 new records from both old and new artists. Among the selections are LP’s by the folk maudlin Judy Collins; techno- nomad Louie Vega; the交谈; and Dynasty; electro-foetishniks imagination Carey Lucas; Patrice Rushen; MOR jazzman Grover Washington, Jr.; The Sylvers; Lakeside Whispers; Gogoloid 10; Circuit III; Jackson Browne sideman David Lindley; Fleetwood Mac’s Lindsey Buckingham; the soulful romantic R&B balladeer Peabo Bryson; avant-garde jazz group Material; Circle; and Ben Orr. EM/TLiberty

EM/TLiberty’s lineup for January in- cludes the debut by Big Brother & the Holding Company; Kate Bush and Dwight Twilley. Their February releases consist of Jon St. James, Great White, Via and Talk Talk.

Epic

Slated for January release on Epic are LP’s by Gloria Gaynor, the Scorpions, Bill Nelson, former leader of art pop band Be-Bop Deluxe. Also scheduled for the same month are dance pop experimentalists Thomas Dolby, the Soft Cell, and a package probably promised by the success of former members Lennox and Stewart. February promises the return of Danger, Gary Glitter, Carl Anderson, Crystal, Barry Gouree (formerly of T-Rex), the Jones Girls, Kick Axe and novelty king Weird Al Yankovic all have tentatively set records during the month. The Jacksons’ eagerly awaited LP should be released around the same time. Mostly from thunder thumbs himself, bassist Stanley Clarke.

MCA

January’s MCA release schedule is highlighted by the issuing of the Doobeees Original Cast Album, and also includes product from Bill Monroe, Gene Watson, Endgames, Dean Ray, the Crusaders, and Cliff Sarde. February’s releases will include product from Ray Price and the Chameleons, U.K., the Chameleons, Neil Sedaka and a soundtrack for Lone Dove. The label’s March roster includes a country pile of product by Hank Snow, The Last of the Mohicans and more mainstream country acts as Lee Greenwood and Mel Tillis. Chilliwack also graces the schedule with their new album.

Motown

Motown has announced that Paul Sabu, Rockwell, Dennis Edwards, and T Iggy Clay slated for release in January. The company also promises a new recording from Stevie Wonder sometime in March.

PolyGram

PolyGram’s German heavy metal sensa- tion, the running goblins will be coming out in January along with Dutch hard rockers Golden Earring. There will also be an eagerly awaited John Lennon & Yoko album which will include the former Beatles recorded before his assassination. Due out during the month are releases by the Albion Band, the Malmen, the Maines Brothers, the Bar- guy, and Lean Haywood. The heavy metal act of the month is Flatteners who accompanied the soundtrack to heavy metal parody called Spinal Tap are the genre’s main features for the month. On a different musical specta- cle, Paul Simon, the Stone Roses, David San- Call have upcoming product plus works by Darwin Hastings, Mac Davis and Leon Atlantic.

Flying Home with BMI — Bandleader Lionel Hampton recently presented the original big band arrangements of “Flying Home” to the BMI Music Inc. (BMI) for inclusion in their archive collection. Pictured at the organization’s offices in New York are Hampton (2nd from left), BMI executive vice president, BMI.

SOLIDARITY AND DISCIPLIINE — EM/TLiberty recording artist Little Steven Van Zandt recently taped a segment of the teen talk show LiveWire for a January 13 airing. Van Zandt is pictured with the show’s two other guests, Attila Shabazz (c), daughter of civil rights leader, and Yoko Ono, daughter of the late Rev. Dr. Martin Luther King.

C P A C T I V E V I E W O F P A R A L L E L I M P O R T S — During 1983, CBS Records began waging a battle against record importers to stem the flow of “parallel product,” i.e., product that CBS owned and was releasing domestically or might one day want to release domestically, while the music was being sold in foreign markets by record importers who had infringed CBS’s copyrights or their exclusive rights under copyrights, such as dis- tribution rights. The wholesale sale was to remove specifically named titles by bands like Journey and Santana from the American import market. In addition, some importers were buying records from CBS, then reselling them as CBS-owned tracks. CBS searched for foreign record labels and artists to buy, but Elvis Costello and Culture Club, despite the fact that the recordings were then unavailable in the U.S. and much in demand among rock collectors. Additionally — and in no small measure — as a result of the CBS effort — several U.S. importers began moving out of the import business and into developing their own in- house labels. And 1984 promises to see the parallel import battle opened on another front: compact discs. Under a consent judgment obtained in New York, CBS recently stopped Canadian record distributor Rhythms from im- porting, selling and distributing CBS’ of Michael Jackson’s “Thriller,” Journey’s “Escape,” and Willie Nelson’s “Always On My Mind” that had been manu- factured for CBS/Sony in Japan. The judgement also enjoined C.J. Tower & Sons, Rhythm’s Buffalo-based custom business, to stop importing the same records, thus re- quired C.J. Towers to pay CBS damages, costs and attorney fees.

R E M E M B E R T H O S E F A B U L O U S S I X T I E S? — Then no doubt you remember two of its most successful songwriters, Doc Pomus and Ellie Greenwich. Both have been ac- tive of late, Pomus with a new cover of his “Save The Last Dance For Me” by Dolly Parton, and Greenwich via work with Cindi Lauper, Ellen Foley and Nona Hendryx. But they also have a pair of new projects of their own: Pomus has just issued a collec- tion of his own vocal recordings for 1944-55 on the Whiskey, Women, and . . . label. Among the sidemen on the Pomus disc are Jeff Tarkanian, Chuck Wayne, Ray Mayall, Alex Stepanoff, and John Brill, who also produced the Pomus disc. Mickey Baker, Sam “The Man” Taylor and Panama Francis. Meanwhile, a two-act musical production of Greenwich compositions entitled Leader of the Pack is set to be presented at New York’s Bottom Line on January 13. The cast includes Karla DeVioto, Rory Dodd, Ulla Hedwig, Darlene Love, Paul Shaf- fer, and pianist and composer Randy Newman as Greenwich herself, who, despite hav- ing been a member of The Raindrops, has never performed her music publicly.

T H I S 'N'THAT — With the 20th anniver- sary of the Beatles’ arrival in America being celebrated, Capitol Records is having been searching through their files in hopes of uncovering a few nostalgic relics. Capitol have just announced that photos have long since been carted off by treasure-hunting employees. Capitol’s west coast head of publicity Steve Galber managed to unearth a remaining box filled with press releases, bios, memos and drafts of material from the press campaign heralding the group’s arrival here. Among the more interesting items is the fact that Capitol did not let Betty wearing a Beatle wig; a press release from CBS television explaining that a group called the Beatles would be appearing on the Ed Sullivan Show along with “Mitzl McCullr and Charles Britt, comedy team . . . Wells and the Four Fays, tumbling act” and "37 and 37 and 37 crooners by Christian and a memo from the national album merchandising manager of Capitol informing that "shortly after the first, you’ll have bulk quantities of a Beatle hair-do. As soon as they arrive — and until further notice — you and each of your sales and promotion staff are to wear the wig during the business day." . . . Legal tanggles between Meet Lost and former manager Dave Sonenberg have been settled. Terms include a cash payment to Sonenberg as well as real estate . . . Material, the band that masterminded Herbancock’s “Rocki,” are working with Yellowman on his first CBS release.

Fred Goodman

Cash Box/January 14, 1984

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### WHAT'S IN-STORE

**PILOT ERROR BRINGS MILLS TO BOSTON** — Cassadaga/PolyGram recording artist Stephanie Mills recently appeared at a Strawberries Records & Tapes outlet in Boston in support of her latest album "Mercilees," which contains the single "Pizza Express." She was in town starting in a road company production of The Wiz, in which she reprises the part which originally launched her career. Pictured standing at the store are (l-r): Paul Wensik, New England Regional Manager, PolyGram Records; John Couger Mellencamp, US; Rossini, Banana, and Steve Cantamessa, Strawberries.

**NYRO ANNOUNCEMENTS** — Laura Nyro's management took an unusual promotional step in purchasing a pair of 4 1/4x4 1/4-in. ads announcing the esteemed singer/songwriter's forthcoming album in successive issues of New York's The Village Voice. (The ad bore a rendition of Nyro's greetings to "anybody who contained a closed-eyed, wind-blown photo of the typically pensive artist along with her name, album title ("Mother's Spiritual"), and the tag "Slay warm this winter with Laura's latest original songs..."") It is rumoured that the new Nyro LP will be available in January, though a check with the label finds that "packaging problems" have pushed back the release until February. No further Columbia marketing plans were revealed yet, though the package was said to be "one of the most beautiful of the year." Incidentally, the new Nyro LP will be her first since 1978's "Nestled."

**VIDEO CLUBBING** — Record stores aren't the only retail spots making use of video, as was demonstrated in a full-page Bloomingdale's ad taken out in mid-December in New York Times. The ad highlighted the store's video department, and featured five teen models around and atop four video monitors bearing the tag "Video Club," which is the theme given to the department for the duration of the promotion. Retailer Roberta Weinberg of Bloomingdale's fashion coordinator for Juniors, the department is a "swing shop" whose theme changes every couple months according to the merchandise being offered. Currently featured are brightly colored "active, fun-loving, free-spirited" wear and accessories, so the shop compiled a series of video highlights of models wearing the new clothes by including Grace Jones, Shawn, Shirly Watts, Spandau Ballet, and English Beat. The clips are screened on 14 video monitors in-store and have been sent out to all of Bloomingdale's 13 branches. The "videos selected are very groovy, and offer an interesting mix of music not necessarily seen on MTV," says Wagner, who adds that while the shop's merchandiser caters to the young woman, many young men have been hanging out in front of the video screens.

**MORE VIDEO** — The Cincinnati-based The Video Store chain invited Playboy's 25th anniversary playmate Candy Loving to spend the weekend during the grand opening celebration for the chain's fifth store which recently bowed in Highland Heights, Kentucky. Loving, who also stars in "Playboy Video, Vol. 2" from CBS/FOX Video, will be available to mall shoppers from 9x10 glass discs and video cassettes as well as even five-year-old copies of the PlayBoy issue in which she was originally featured. The appearance, and similar ones at the other stores, was further feted with discounts on all CBS/FOX Video products, an one-time offer of course, of the PlayBoy "video special." Video Shack recently helped put together a 32-page music video catalog for Video-To-Go, a two-store video dealer in Miami which specializes in music video. The catalog features concerts and music videos, documentaries and artist profiles, and contains pre-recorded music videos, run on all listings, and a brief synopsis of each listing. New arrivals and soon-to-be-released music video titles are also noted, and a mail order form is included in the front. Video-To-Go recently began advertising on MTV in South Florida, using clips of available video concerts in each 30-second spot and offering a toll-free number for ordering.

**TOWER VIDEO** — A Manhattan Cable TV insert into a December Sunday New York Times contained a promotional tie-in with Manhattan's Tower Records store. The insert was entitled "Six Reasons To Give The Gift Of Video Music This Christmas..." five of which were MTV-related. As for the sixth reason, the first thousand buyers of installation and one-month's basic service for approximately $35 also get a bonus certificate good for any $5.98 album or cassette at Tower. In addition, Tower's advertising coordinator Terri Ball, the idea for the tie-in originated at MTV, which approached Tower with it and is also looking into a similar future tie-in involving current cassette artists — the upgrade of their "video-cassette-side." A video of Tower/WEA's promotion, entitled "Wheelin' & Dealin'" is set for Feb.-March 7 and will feature WEA product sale-priced at $6.99 for $9.98 list, $5.99 for $8.98 list, and $4.99 for $6.98 list. A jeep giveaway suitably ties in with the promotion's theme... Tower president Rus Solomon expects to add distinct video stores to another dozen of his record stores in the early part of 84, bringing the total of these stores to 25. He will also increase the number of video music departments in those stores not having the separate video store facilities. Informal sources at Tower confirm the addition will be in New York. A second Manhattan Tower, to be located in the Lincoln Center area, is only a minor negotiating point away.

**DOCTOR'S ORDERS** — Milwaukee's Radio Doctors is reading another of its occasional invitation-only classical sales, set for 4 p.m.-8 p.m. next Wednesday. According to merchandising coordinator Wendy Birky, everyone on the store's 4,200-person classical mailing list was mailed invites and must present them in order to get in for take of the wholesale pricing during the event. Food and punch are served at the always-crowded sales, though Birky admits that "it's such a pain having to be catered!"

— jim bessman

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### ADDS

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<td>Yeh Mo Be There</td>
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<td>Tomatoes</td>
<td>Get Around Girl</td>
<td>PolyGram</td>
</tr>
<tr>
<td>English Beat</td>
<td>Best Friends</td>
<td>Elektra</td>
</tr>
<tr>
<td>Howard Jones</td>
<td>New Song</td>
<td>MCA</td>
</tr>
<tr>
<td>Norm Norman</td>
<td>A Zombie</td>
<td>Rca</td>
</tr>
<tr>
<td>Jack &amp; Jake</td>
<td>Can't Get A Witness</td>
<td>unsigned</td>
</tr>
<tr>
<td>Kim Carnes</td>
<td>Invisible Hands</td>
<td>EMI America</td>
</tr>
<tr>
<td>Krisma</td>
<td>Nothing To Do With The Dog</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Michael Gregory</td>
<td>Can't Carry You</td>
<td>Island</td>
</tr>
<tr>
<td>Robinou</td>
<td>I Had You Back</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>The Tubes</td>
<td>Monkey Time</td>
<td>Capitol</td>
</tr>
<tr>
<td>T-Bone Burnett</td>
<td>The Murder Weapon</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Big Country</td>
<td>Fields Of Fire</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Nena</td>
<td>99 Luftballons</td>
<td>Epic</td>
</tr>
</tbody>
</table>

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Unfortunately, space does not permit all of the 'light' rotation entries on the MTV Playlist to be mentioned in the above report.
deriving theme of the 1983 Winter
Conference—Las Vegas—the year began with a record
of 66,000 trade attendance. Pointing out that
consumer electronics is a $37.5 billion
industry, RCA’s William E. Boss noted a 30
percent growth in the past year, regardless of
what he termed a “sluggish economy.”
Although RCA’s share of that growth was attri-
buted to computers, games, and telephones, Boss illustrated a dramatic rise in video-cassette sales from an estimated $400 million in 1979 to $6.7 million in 1982. However, he also warned about the woes of rapidly changing tastes that could be the key factor making popular games suddenly obsolete. While there have been rumours of dramatic给您带来的不便，我们深感歉意。
Dick Komiyama, senior vice president of consumer video products at Sony Consumer Products Co., Park Ridge, New Jersey, has been with Sony since joining Sony-Tokyo in international operations in 1973 after earning a degree in marketing from the University of Pennsylvania. He had earlier received an electrical engineering degree in Tokyo.

Sony moved him to the U.S. two years after he joined the company, first to Hawaii, then Chicago, New York, the west coast before returning to New York as vice president of consumer video marketing, which covered such Retailers, Sony's VHS fatigue andBeta-Hi-fi, projection TV and the Watchman TV.

Sony introduced the VCR in the U.S. in 1973 with a Beta-max, but when the VCR business expanded at the end of the decade, the company discovered potential beyond the time-shift element of the units to include the use as a machine as a high quality audio player. The Beta-Hi-fi stereo VCR was developed in Japan, and in late 1981, the company decided to get into software products, primarily to create video music for the Beta-Hi-fi. Last year Sony released its first video music product in its Beta-Hi-fi, videocassettes featuring two or three songs by artists including Duran Duran, Michael Nesmith, Rod Stewart, Elton John, Dizzy Gillespie and Max Roach. Some 20 Video 45s have been released so far, and Sony is increasing its licensed arrangements with such labels as EMI in expanding the releases in both number and music genre.

Komiyama recently sat down with Jim Bassett, interviewed director of video hardware and software.

Cash Box: How is Beta-Hi-fi doing so far?

Komiyama: Well, the price is still high end. Right now the VCR business has almost doubled in the price of shipment from last year. However, approximately 60 percent of home VCR is expanding into the low pricing end, around $500 or so. This area of VCR sales is growing very rapidly. In the meantime, consumer VCR needs are getting more diversified. We see different segments of home VCR developing, with many users demanding a high quality of sound, which is Beta-Hi-fi, as the "home movie" end of the VCR need, in other words, self-programming. We thought that this market would develop much earlier, but the Beta-Hi-fi video camera has not yet had full potential. But after we bring in the Beta movie we start to see it is giving the consumer the first chance to make an easy movie like a super-8 millimeter movie.

But although we see that the Beta-Hi-fi remains high end, we can't keep our supply. It sells quite briskly and we see not only video specialty stores but hi-fi audio-oriented specialty dealers are doing well. Because of our policy of limited distribution, despite price erosion on the low end, this high-end product is pretty stable.

Cash Box: What are your projections for future growth of the unit?

Komiyama: Currently our production capacity is limited due to being in the industry for only three or four years, all VHSs could be converted to Beta-Hi-fi either directly when changed to Beta-Hi-fi, or new for three years, but the VHS market should be available, thus eliminating the major problems of sound quality in VCRs.

I think that this is a natural tendency that would make Beta-Hi-fi the major unit in the future.

Cash Box: And you think that the battle between the Beta and VHS format stimulated tremendous engineering development, from one hour to two hours, two hours to eight hours, and also features like scanning, still pictures, fast forward, slow motion and lastly, sound recording, where we developed Beta-Hi-fi, and VHS people VHS-Hi-fi. I think that self programming is now the last area left for home entertainment improvement and that's why we also are getting into this area.

Cash Box: What made you decide to produce music software?

Komiyama: There are several developments which caused video music, among them the recent record industry slump. Naturally, many people were looking for some sort of trigger to generate business, and the visual aspect of many rock music artists easily lent itself to the emergence of video music, not only concert performances but in the video clips. But the VCR itself has a limitation on sound output.

Then when we heard that our research engineers were doing in Tokyo, we felt that this might be the way that a new business could develop.

We knew that a big part of the video business was in feature films. Yet a company like ours, which is primarily a hardware company, felt that maybe we could take advantage of the new technology by developing the music software. So we made several surveys and analyzed the trend of the music business and the video aspect of rock music and concluded that we should start out on a small scale.

At the same time, this was an experiment because when you have licensed this copyright, it's like a major film, it can cost you a million dollars. But because we just started at a small scale to see what kind of things we could do and at that time no one was paying attention to musical video, licensing was cheap.

Then Beta-Hi-fi was brought in. But we brought out software first, six months before hardware, like the Duran Duran and Mike Nesmith Video 45s. Usually in this industry, hardware comes out before software, but we started with software.

Then our marketing people developed marketing concepts like the Video 45 and the Video LP and methods of achieving awareness of video music. The first step was making an extensive sales education effort to our Sony hardware dealers. On another front, we developed with our public relations agency several promotional events including sending out packages of our programs to local dealers in major cities and places where young audiences could see them. This type of effort, though not necessarily having national impact, was one of the things that helped.

In relation to future prospects, we see a need for good titles that are timely as well as timely merchandising. In other words, rock music programming is just like a vegetable. When you buy a vegetable it has to be fresh and it has to be there at the time you need it, but if it's getting old, people aren't so interested. And it's not a production like a hardware product — timing is very important.

We also hope to come up with a more popular pricing, so that younger people will be able to buy it. This is not a rental — it has to be inexpensive, and that is one of the remaining challenges. Technology will play an important role, particularly high-speed duplication. We're on the verge of being able to duplicate Beta-Hi-fi 100 times faster, which will enable us to get tape down in cost, to where a music tape will be less than $10 and people can develop a library like they do with discs.

Cash Box: What is the price point right now for Video 45s?

Komiyama: It varies but is mostly just under $19 now.

Cash Box: And you think that in the future you could bring them below $10?

Komiyama: We hope for that kind of price range in the future, around $10. The next target should be around $15, but hopefully eventually such a tape will be just like a disc, around $10, which is kind of a market price that will make it more popular and acceptable.

Cash Box: When will you reach that $15 point?

Komiyama: That depends on the new technologies of high-speed duplication which I think is a matter of two years. Right now duplication is done on a real-time basis.

Cash Box: You've put out some 20 music video titles or so since last spring. How have they done at the counter?

Komiyama: Sales have increased every month to where we anticipate that in three or four months we should exceed $1 million in sales every month.

Cash Box: You earlier spoke of the need to be timely in your releases. With the Duran Duran video, so far, has this tapped off as the product become older?

Komiyama: Yes, there is the problem of product obsolescence, but one advantage of the software business is that you don't have to stock inventory, so that when the timing of the market is available, you hit hard and make large sales and you can build this inventory based on a relatively simple duplication process.

Cash Box: Will you stick with the three-song format that you've used with Video 45s so far?

Komiyama: Well, we're going to put four songs on some of the new releases because it seems to be around 15 minutes is kind of short. The optimum length I think is 30 minutes with four or five titles and a price range of $19. So for a five-song Video 45, say, there could be a $20 price, but a three-song 45 could go for $10? Would the price point differ according to length?

Cash Box: And would you make any conclusion here yet, but I think it's an area that depends on competition. We're also doing surveys now to help us decide on pricing.

We're also currently discussing different means of distribution outside the normal video software channels, for instance record chains, and what video way music goes. So we have so many mountains to climb from the product end, consumer satisfaction, distribution, and quality of the product itself. These are what we're struggling with now.

Cash Box: How are they currently distributed?

Komiyama: We have three setups. First is the Beta-Hi-fi retailers, second through software distributors and third is the software dealers we sell direct. In order to have wider access, we recently started natural for combining video and music and creating something new and different.

Cash Box: And you see the likelihood of going through record distribution channels?

Komiyama: Yes.

Cash Box: I see that in your upcoming releases, you're going beyond the initial rock product to include, for example, Sheena Easton and Ashford & Simpson, even a country music collection. Will you continue to branch out into different kinds of video music product?

Komiyama: I think we'll focus on rock music. We're thinking about using it to lend itself to an infinite number of video possibilities. But from a business viewpoint, there are of course people who produce music, but we're also Weik and we must address that market, too. But again, this is the type of thing which we're试探ing right now.

Cash Box: But do you have faith that there will be people who will want to buy black music video or country video?

Komiyama: I honestly don't know, and it's true that Beta-Hi-fi will enhance any kind of music. But it seems to me that rock is the most natural for combining video and music and creating something new and different.
SCHEDULE OF EVENTS
1984 International Winter Consumer Electronics Show
Saturday, January 7 - Tuesday, January 10
Las Vegas Convention Center, Hilton Hotel, Riviera Hotel, Sahara Hotel

Saturday, January 7
OPENING CEREMONIES
CES EXHIBITS OPEN

CES WORKSHOPS
"What happened during Christmas at retail and expectations for 1984":
(Sponsored by Future Computing)
Moderator: Trise Parks, Future Computing Inc.

"Financing your Company's Growth: Money as a Competitive Weapon."
(Sponsored by EIA/Consumer Electronics Group)
Moderator: Alfred R. Berkley, Axon & Sons
How and To Whom Can Digital Audio be Sold?
(Sponsored by EIA/Consumer Electronics Group)
Moderator: Leonard Feldman, Leonard Feldman Electronic Laboratories

CES "OUTLOOK '84" CONFERENCE
(Sponsored by EIA/Consumer Electronics Group)
William E. Boss, RCA Consumer Electronics, V.P. EIA/Consumer Electronics Group
Presentation: "U.S. Economic Climate - 1984"
Editor of a National Business Publication
Presentation to be announced

CES WORKSHOPS
"Selecting the Right Mix of Computer and Game Software"
(Sponsored by ComputerWare/HFD)
Moderator: Martin Broderick, ComputerWare/HFD
"Is There Profit in Rents of Audio and Video Hardware?"
(Sponsored by EIA/Consumer Electronics Group)
Moderator: Mike Swift, Bob Ferguson, Audio Link

CES SOFTWARE
(Sponsored by Text Communications)
Moderator: Paul Galti, Pro Sound News
Panelists: Larry Roden, JVC Cutting Center; Chris Sloote, Record Plant
Recording Studio; Charles Benney, Soundworks Digital Audio/Video Studios; Martin Porter, Pro Sound News
INTERNATIONAL VISITORS RECEPTION
For international visitors and exporting manufacturers (by invitation).

Sunday, January 8
CES EXHIBITS OPEN

CES COMPUTERS AND GAMES CONFERENCE
(Sponsored by EIA/CEG Computer Division)
Chairman and Keynote: To be announced

Panel I: HARDWARE
Moderator: Don Guinn, Computer Games Magazine
Panelists (Manufacturer): Don Kingsborough, Atari, Inc.; Don Richardson, Commodore Business Machines; David Kay, Kaypro; Ted Gillam, TG Products

Panelists (Retailers): James Bucho, Child World, Boston, MA; Darol Davis, Pacific Stereo, Emeryville, CA

Panel II: SOFTWARE
Moderator: Arnie Katz, Electronic Games
Panelists (Manufacturers): Trip Hawkins, Electronic Arts; Michael Katz, Epyx; Merice Kim, The Learning Company; Bill Speil, Parker Brothers

Panelists (Retailers): Joel Gigoff, G.A.M.E.S., Van Nuys, CA

CES WORKSHOPS
"Electronic Distribution via Telephones, Cable, and Radio — the Retailer's Role?"
(Sponsored by EIA/Consumer Electronics Group)
Moderator: Gary Aron, Arian Communications, Bethesda, MD
"Setting Up An Audio Listening Room"
(Sponsored by EIA/Consumer Electronics Group)
Moderator: Joe Piccirillo, Audio Advice, Fort Lauderdale, FL
"Effective Sales and Merchandising Techniques For Educational Computer Software"
(Sponsored by EIA/Consumer Electronics Group)
Moderator: Alan Glucks, Softtek
"Fitting Mobile and Personal Communications Into Your Product Mix"
(Sponsored by EIA/Consumer Electronics Group)
Moderator: Ron Riebel, The Phone Company, Burlingame, CA
"Retail Sales Training: In House, by the Manufacturer, and/or by the Outside Professionals?"
(Sponsored by EIA/Consumer Electronics Group)
Moderator: Mike Gurie, Bill's Audio, Phoenix, AZ
"How and To Whom Can Digital Audio Be Sold?"
Moderator: Leonard Feldman, Leonard Feldman Electronic Laboratories

CES AUDIO CONFERENCE
(Sponsored by EIA/CEG Audio Division)
Chairman and Keynote: Tim Twerskie, JBL, Inc.

Panel I: HOME AND PERSONAL AUDIO
Moderator: Christine Beegle, Glimmer Magazine
Panelists (Manufacturer): Vince Winters, Akai America Inc.; Milton McNeil, Carver Corporation; Robert Winer, Soundsign Corporation; Mike Aguil, Technics

Panel II: CAR AUDIO
Moderator: Lee Rain, Merchandising
Panelists (Manufacturers): Don Case, Cirttin Corporation of America; Kent Davidson, Cresco Corporation; Richard Schauer, Jensen Sound Laboratory; Edward Anzeli, Spansonic
Panelists (Retailers): Don Jercic, Audio Garage, Winter Park, FL; Rick Greenberg, Cer Tunes, Farmingdale, NY

CES RETAIL MANAGEMENT WORKSHOP
(Sponsored by National Association of Retail Dealers of America (NARDA))
Chairman and Moderator: Bud Rebeudo, Kitty, Rebeudo and Associates
Presentation: "Employment Management Personnel Training"
Moderator: Zane Lenures, Senders McNamara
Presentation: "Using Computers To Increase Profits"
Moderator: Julius Steinberg, NARDA

CAR AUDIO WORKSHOP
"Changes in Automobile Engineering and Electronics Technology: How will this affect the car audio industry?"
(Sponsored by Custom Automotive Sound Association (CASA))
Moderator: Fries Vizar, Autosound and Communications

Monday, January 9

CES VIDEO CONFERENCE
(Sponsored by EIA/CEG Video Division)
Chairman and Keynote: Frank Lean, NAP Consumer Electronics PANEL I: HARDWARE
Moderator: Tim Baskerville, Video Marketing Newsletter
Panelists (Manufacturers): Harry Etta, JVC Company of America; Stephan Stacenas, RCA Consumer Electronics, Jeff Berkowsk, Sanyo; John McElderer, Jenz Corporation
Panelists (Retailers): Steve Goodman, Video Warehouse, Atlanta, GA; Henry Mayers, Hi-Tax Video, Southfield, MI

Panel II: SOFTWARE
Moderator: John Hubach, Video Business
Panelists (Manufacturers): Stuart Karl, Keri Video; Robert Blatter, RCA/Consumer Hardware; Harvey Entertainment; John Hollands, Sony Tape Sales; Joe Paling, Transon Video
Panelists (Retailers): Tony Lydock, Video Circle Store, Corvallis, OR; Joe Messer, Video Center, Cleveland, OH

CES GOVERNMENT CONFERENCE
AUDI/O VIDEO COPYRIGHT CONTROVERSY
Chairmen: J. Edward Day, Sours, Sanders & Dempsey, CES Special Counsel
Moderator: Congressman Bob Kastenmeier, Chairman, House Judiciary Subcommittee
Participants: Congressman Carlos Moorhead (R-CA), House Judiciary Subcommittee; Congressman Thomas Foley (D-WA), Majority Whip
CE S WORKSHOPS
"How to Select the Right Mix of Computer and Game Software Tiltas, Categories, and Formats"
(Sponsored by ComputerWare/HFD)
Moderator: Martin Broderick, ComputerWare/HFD

Innovative Ways to Demonstrate Car Audio"
(Sponsored by EIA/Consumer Electronics Group)
Moderators: Mike Swift, Bob Ferguson, Doug Fuller, Audio Link

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Chairman: J. Edward Day, Sours, Sanders & Dempsey, CES Special Counsel
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1984 Winter Electronics Show Reflects '83 Concerns

The annual CES was the largest and most prestigious of the year's trade shows, and the exhibit halls were bustling with exhibitors and attendees alike. The show, held in Las Vegas, drew thousands of attendees from around the world, and the exhibits were filled with the latest in consumer electronics, including television sets, VCRs, and audio equipment.

The show was marked by several key developments, including the debut of the Compact Disc (CD) format, which was introduced by Sony. The CD format was seen as a major breakthrough in digital audio recording, and it quickly gained popularity among consumers.

Other highlights of the show included the introduction of the Sega Game Boy, which became a major hit among children and adults alike, and the unveiling of the Nintendo Entertainment System (NES), which later became one of the most successful video game consoles of all time.

The show also featured a number of other important products and innovations, including the introduction of the first digital camera by Eastman Kodak and the debut of the first commercial digital video camera by Sony. These developments helped to pave the way for the rapid growth of the consumer electronics industry in the years that followed.

Despite these advances, the show was also marked by several concerns and controversies, including debates over the future of the VCR market, the impact of new technologies on traditional media, and the growing popularity of bootlegged music and video content. These issues would continue to shape the industry in the years to come.

As the show came to a close, exhibitors and attendees alike were left with a sense of excitement and optimism for the future of the consumer electronics industry.
ST MUSIC VIDEO AT $29.95.

THORN EMI's Duran-Duran music video. For over 20 weeks, it's made Billboard's video sales chart, topping every other 1983 rock video. No wonder Billboard just awarded it "Best Overall Full-Length Music Video." And best of all, it's now only $29.95 (suggested retail).

Your customers will be asking for the hottest selling music video. So, start the year off right and order plenty of THORN EMI's Duran-Duran music video.

For more information and the distributor nearest you, call toll-free: (800) 648-2650.

THORN EMI WORLD CLASS MUSIC VIDEO
THE RETURN OF SAVOY — While the loss of a roster to RCA stirred the ire of independent distributors, the decision to spin Savo into separate jazz and gospel companies to be sold to independent labels was a ray of hope for the indies, who have long complained that Savo comes to handling such product. But while the deal to sell the gospel portion of the Savo catalog was quickly concluded via a pact with Prelude Records, it took several months to conclude the sale of the jazz portion. In the deal, Savo put its jazz catalog to the Records. Records obtained the famous catalog. Aside from the catalog, Fields inherited a back stock of Arista/Savoy albums, and he plans to continue selling off what’s on the floor. His first releases as the new proprietor of Muse will be available in February, and he will also release an album a month based on Savo records and a separate company. That first batch of Savo will carry a new label logo. Although no specific titles have been mentioned for release yet, Fields noted that there is “still a wealth of exciting material” in the catalog and that many possibilities are being considered, including box sets and limited runs. And of course, Savo will remain with the independent distributors.

FIVE ALBUMS — California’s Palo Alto Jazz label is set to debut two new spin-off labels this fall. Tall Tree will be a midline label for in-house and ressour pro- jects, and an as-yet unnamed label for urban contemporary, progressive and dance music is also in the works. First releases on Tall Tree will include a live album by and five Capitol releases: “In Person,” with Cannonball Adderley, Nancy Wilson and Lou Rawls; Woody Herman’s “The Woody Herman Band”; “The Non-Original Cast of ‘My Fair Lady’” with Shelly Manne; “Out of the Woods,” by George Shearing; and an L P featuring Dizzy Gillespie and Baba Gonzalez. First offering on the unnamed progressive/urban label will be “Steppin’ Out” by saxophonist George Howard, a ses- sion featuring vocalist Gwen Guthrie, guitarist David Williams, drummer Ndugu Cooper and bassist Nathaniel Cole. Also expected for release is an album by vocalist Dianne Reeves. Forthcoming on Palo Alto Self are “Alto’s Anime” by Richie Cole and “To Chopin With Love,” by Victor Feldman.

BASIL’S OPEN SKY POLICY — Although experimental jazz continues to flourish in New York City with the mid-to-late 1980s, the loft movement was in full swing. And while The Public Theater has continued to play host to alternative music shows, they have cut down on their once hefty schedule. Fortunately, Garden State Jazz, a cooperative venue on Sunday afternoons, has traditionally the slowest nights for clubs — for showcasing some of the City’s out- standing experimentalists. The club has already presented violinist Leroy Jenkins’ electric sextet and one of Janis McCoubrey’s acoustic quintets featuring Billy Hart, David and Kevin Eubanks. The announced schedule of bands over the next three months reads like a who’s who of the avant-garde. During the remainder of January, the club will feature a performance of Amir Baraka’s new jazz musical, “Primitive World,” an avant-garde jazz experience, and a new组合, noses featuring Amina Claudine Myers, Jean-Pierre PETIT, Steve McColl, Billy Bang and Akbar Ali. Also slated for January are performances by Chicago’s Colson Unity Troupe, the Frank Wright Quartet, Jemeal Moodeo’s Sextet, and others. In February, the club will feature Anthony Braxton’s Quartet, the George Russell Big Band, Michelle Rosewoman En- semble, Abdulrahim Ibrahim and his orchestra, Jane Ira Bloom’s Quartet, Lester Bowie, and the Butch Morris Ensemble. March’s schedule includes Sunny Murray, Charles Tyler, Frank Lowe and the Craig Harris Aquaband.

1983 Certifications Tallied (continued from page 7)

Currently, a gold album must sell a minimum of 500,000 units of LPs, tapes for CDs, with a manufacturer’s dollar volume of at least $1 million. A gold single must sell a minimum of one million units, with 12-inch singles with one selection per side counting as two units. A platinum album must sell one million units with a $2 million dollar volume, and a platinum single must sell 10 million units.


WSQ SEZ WHAT’S MY LINE? — The World Saxophone Quartet recently participated in a month-long series of contemporary jazz and classical concerts held throughout New York State and sponsored by the New York State Council on the Arts (NYSCA). Pictured at New York’s Guggenheim Museum, where the series culminated in three days of perfor- mances, it was far from being the saxophone quartet (WSQ), James Jor- dan, director, music program, NYSCA; Hamlet Bluitt and David Murray of WSQ; Kenny Carlisle Hart, chairman, NYSCA; Oliver Lake of WSQ; and John Dufy of Meet the Composers, Inc.

‘Record’ Number Of Grammys In ’84

LOS ANGELES — The National Academy of Recording Arts and Sciences (NARAS) said that it will distribute awards in 67 cate- gories — a record number — at this year’s 26th Annual Grammy Awards present- ation to be held on February 26 at the Shrine Auditorium in Los Angeles. Nominations for this year’s awards will be announced at a press conference in the Rodeo Room of the Beverly Hills Hotel on January 10 at 10 a.m. The February telecast of the actual awards ceremony is scheduled to appear on CBS this year. For the fifth time in his career, the show will be hosted by singer/songwriter John Denver.

Two Upped At RCA

(continued from page 7)

Motels Reap Gold

LOS ANGELES — Capitol act The Motels’ fourth LP, “Little Robbers,” has been cer- tified gold by the Recording Industry Association of America. The group’s previous release, “Al Four One,” attained similar status last year.

Cash Box/January 14, 1984
Country Record Sales High During Christmas Season

by Anita M. Wilson

NASHVILLE — Despite record breaking cold temperatures throughout the nation, country retailers reported excellent business with most sales increasing from the previous year. The better known artists such as Alabama, Merle Haggard, Willie Nelson, Kenny Rogers and Dolly Parton dominated the sales season, while new artists such as Deborah Allen, Earl Thomas Conley and Lee Greenwood also did well throughout the Christmas holidays.

While most record retailers did not have extensive promotional programs, exceptional cassette sales were reported as well as for LP's. As in some stores reported the opposite. Retailers also felt Christmas Eve on a Saturday was quite beneficial because people viewed it as an extra shopping day.

While all retailers contacted reported fine business, the amount of increase ranged from 5-8%. "This has been our biggest Christmas ever," recalled Bobby Keyser, vice president of the Record Bar in Jacksonville, Fla. Keyser went on to say that "the biggest artists throughout the year were also the biggest selling artists at Christmas." Alabama's catalog, John Anderson's "Wild & Blue," Dolly Parton's "Greatest Hits" and Willie Nelson's "Without A Song" were the hottest LP's for the holiday period.

Howard Applebaum of Kemp Mill in Maryland agreed sales were extremely good. "We did very well with country. I would say our increase is 70-80% because we just got into country music this year. We may have even doubled what we did last year with country music this year because we didn't sell much country music last year, but this year we got pretty serious about it," said Applebaum. Kemp Mill and National Record Mart reported only average sales. "We saw a marginal increase close to 5% in sales," Lou Garrett from Camelot explained. He went on to state, "except for Alabama — who we now consider pop — we didn't have many big country albums as we have in the past. However, some artists like Willie Nelson, John Anderson, Ricky Skaggs and Merle Haggard did O.K."

Record bad weather was the major reason retailers felt sales were not even higher than they were. "Sales were up 5% over last year," stated Jim Rose, general manager with Rose Records in Chicago. "It may have been a lot more if we hadn't been hit by horrendous weather the week before Christmas. However, we still came out ahead for the month because we did so well at the beginning of December."

Kemp Mill Records in Maryland reported good sales, but also were hard hit by bad weather, especially on Christmas Eve. "We always do a lot of sales on Christmas Eve, however the weather was brutally cold here with temperatures down to about 10 above 0 degrees, with a wind chill factor — so it was somewhat inhibiting and had a rather deleterious effect on sales," Lou Garrett at Camelot also said inclement climates damaged store traffic. "We were hurt by the weather in a few of our stores and had to close for part of the day during the holidays because of ice and snow storms."

Mike Duncan at Cactus in Houston also stated "bad weather helped sales was Bobby Keyser at the Record Bar in Jacksonville, Fla. The unusual cold weather brought residents indoors, especially to the shopping malls. Keyser explained this as the main reason the chain had their best Christmas to date. National Record Mart in Pittsburgh, however, reported sales were down on Christmas Eve because of the weather. Denny Sites, special projects buyer for the chain, explains that "Christmas Eve was bad weather wise, with it around 0-10 degrees with a wind chill factor of -50 degrees so sales were down."

Most retailers reported increased sales occurred despite the fact they did not focus on any special promotional programs or extra advertising. Rose Records and National Record Mart did what they normally do. Rose Records featured Kenny Rogers and Anne Murray in newspaper, television and record store window displays, while National Record Mart featured such artists as Alabama, Deborah Allen and Ricky Skaggs on their "Hot Sheets" throughout their 76 branches. Retailers also reported during the Christmas season.

(continued on page 24)

Abbey Dale

West-Sound Records Ltd.

Presents

A New Hit Single Featuring

A Sensational New Artist

MEL DOUGLAS — Side One — For Everyone Who Has Ever Loved And Lost

"LET'S FALL BACK IN LOVE AGAIN"

— Side Two — For Everyone Who Has Lost A Child

"LITTLE ONE"

To Our Readers

NASHVILLE — This week's Top 75 Country Albums chart, and the Top 15 Spiritual and Inspirational Gospel Albums charts are repeated from the Dec. 31, 1983 issue. These charts will become current in the Jan. 21 issue.

another Star — Lang Scott, of Nashville, S. C. was the recent winner of the Nashville Network's nightly talent contest series, You Can Be A Star. Scott won a recording contract with MCA Records and will make personal appearances with Jim Ed Brown and Bill An- thony. Pictured congratulating him are [1] Jim Fogelson, president, MCA/Nashville; Brenda Lee; Scott; Mary Reeves Davis; and the show's cohost Jim Ed Brown.

Churchill Offers Stock, Expansion Planned

NASHVILLE — Churchill Records & Video, Ltd., a subsidiary of the Jim Halsey Company has filed a registration statement with the Securities & Exchange Commission to offer to the public $25,000 shares of common stock at an estimated $4 per share. According to a statement issued by the brokerage firm of Houchin, Adamson & Co., Inc., the proposed $2.5 million public offering is expected to occur during January, 1984.

The official prospectus, which describes the transactions involved in the proposal, is to be ready by Jan. 12, 1984, without which the stock cannot be sold. However, interest on the shares can be shown before this document will reach completion. The preliminary prospectus, or the red herring, as it is referred to, is currently being examined by the Securities & Exchange Commission and is expected to become effective by the end of this month upon approval. After the preliminary prospectus is approved, a syndicate will be arranged in order to sell the stock to be issued.

No representative of The Jim Halsey Company could comment on the deal.
31 SLOW BLOW
T.O. SHEPPARD (Warner/Valerie)-APAC
2 14
32 EV'Y TIME I THOUGHT
CHARLEY PRIDE (RCA PB-13648)
3 14
33 OZARK MOUNTAIN JUBILEE
LAKE ORANGE (BMI)-ASCAP
4 13
34 i IN MY EYES
JOHN CONLEE (MCA-52292)
5 13
35 THE SOUTH'S GONNA RISE
CRYSTAL GAYLE (Warner Bros.-72452)
6 12
36 YOU MADE A MAN OF ME
RICKY JOHNSON (Capitol PB-53202)
7 11
37 SHOW HE'S MINE
ROLLIE MILSPA (RCA PB-16608)
8 10
38 DANCE WITH A LITTLE JEW
KITTIE DIRT (Polygram)-BMI
9 9
39 SENTIMENTAL O' YOU
JIMMY CARREY (BMG)-ASCAP
10 8
40 DOUBLE SHOT (OF MY BABY'S LOVE)
JOE STAMEY (Capitol-34-04173)
11 7
41 THAT'S WAY WHERE I WANT YOU
VERN GODWIN (Capitol CP-115)
12 6
42 DON'T CHEAT IN OUR HOMETOWN
RICKY SKAGGS (Capitol-34-04245)
13 5
43 THE CONVERSATION
WYNN JENKINS (RCA-APBC-13631)
14 4
44 AFTER ALL
ED BRADDOCK (Capitol PB-52906)
15 3
45 HUNTING DON'T MEAN A THING
LARRY GATLIN and the GATLIN BROTHERS (Columbia 38-0170)
16 2
46 YOU'RE A HARD-LYING LIE
GAIL DAVIES (Warner Bros.-72947)
17 1
47 RUNAWAY HEART
KIM HANDLEN R (Capitol PB-13449)
18 4
48 ANOTHER MOTEL MEMORY
JIM WILLIAMS (Capitol PB-13489)
19 5
49 i CALL IT LOVE
JOEY SHELLETT (Capital PB-52808)
20 6
50 STAY YOUNG
JOHN WILLIAMS (RCA-53219)
21 7
51 BLACK SHEEP
JOHN ANDERSON (Warner/Valerie)-APAC
22 8
52 YOU WERE A GOOD LITTLE GIRL
KENNY ROGERS (Liberty P-1511)
23 9
53 WIRED HEART
MARK GRAY (Columbia 38-01537)
24 10
54 WHY LADY WHY
GARY MORRIS (Warner Bros.-72945)
25 11
55 LONESOME 7-2303
DAVID FISHER (Audograph Ag 474)
26 12
56 DRINK YOUR WAY BACK HOME
CASSIE HANNAH (Capitol-34-02437)
27 13
57 TWO CAR GARAGE
KIM WILLIAMS (Warner Bros.-72943)
28 14
58 BACK ON HER MIND
JOHN RODRIGUEZ (Capitol-34-04096)
29 15
59 i NICE TO MEET YOU
SIBYL VULCA (MCA-52388)
30 16
60 THERE AIN'T NO TURN I TUNE
HERB ALBERT (Mercury/PolyGram 814-629-7)
31 17
61 ELIZABETH THE STALIER BROTHERS (Mercury/PolyGram 814-681-1)
32 18
62 little bit of country (100 country singles)

ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & Licenses)

January 14, 1984

1. "THAT'S THE WAY LOVE GOES" - DICK DAVIS (BMG/ASCAP/BMI)
2. "WILL YOU COME TO MY HIVE" - LINDA LEE (Capitol PB-53202)
3. "I MEAN TO TELL YOU" - ALBERT MENDOZA (BMG/ASCAP/De-Amus)
4. "FELLING ANGEL" - MICKEY GILLEY (Capitol PB-53202)
5. "HEARTACHE MEDLEY" - WILLIE NELSON (RCA-13637)
6. "WHO'S HAD A DREAM" - EDDIE RABBITT (Warner Bros.-72943)
7. "WITHOUT A SONG" - WILSON NELSON (Columbia 38-01429)
8. "HURT SO BAD" - JIMMY CARRIE (BMG)-ASCAP
9. "THAT'S THE WAY LOVE GOES" - DICK DAVIS (BMG/ASCAP/BMI)
10. "WILL YOU COME TO MY HIVE" - LINDA LEE (Capitol PB-53202)

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RECOVERING FROM CHRISTMAS — Several country music artists have been spending the past few days relaxing from a hectic Christmas season. Terri Gibbs, Brenda Lee and The Nitty Gritty Dirt Band and 400 area residents gathered at the Country Rustic Hall of Fame and celebrated the Country Music Christmas Celebration.” BMI vice president Frances Preston co-chaired the event with Country Music Foundation (CMF) president Emmylou Harris, which included the lighting of a Christmas tree, decorated with ornaments donated from more than 75 country music artists. The1 attending artists led the group in renditions of “Silent Night,” “Joy To The World,” and “White Christmas.” Some of the decorations included a pair of heirloom porcelain dolls purchased by Brenda Lee to commemorate the birth of each of her grandchildren: A Waterford crystal snowflake from Crystal Gayle; Willie Nelson’s tiny ceramic statues of himself from a bandana-wrapping complete with “On The Road Again” sheet music; a replica of Minnie Pearl’s signature hat and Merle Haggard’s train. The artists who donated ornaments included David Frizzell, The Oak Ridge Boys, Loretta Lynn, Shelby West, Hank Williams Jr., and Barry Bales. Barbara Mandrell was also busy during the holidays making over 200 lbs. of peanut brittle for friends. She then spent over five hours signing the cards to go along with the peanut brittle. Bobby Bare will be busy throughout January when she will be taping a TV special tribute to the circus on CBS and will get to live out a fantasy and dress up like a clown. Meanwhile sister Louris Mandrell has been confined to her Nashville home until March for exhaustion related to a non-stop road schedule and various other projects.

COUNTRY PIN-UP QUEEN! — Complete Records artist Kelly Foxx was recently honored as the “Military Pin-Up Queen of the 80’s” by the armed forces. Ms. Foxx shipped 3,000 autographed pictures to the Marines in Beirut, Lebanon. She was recently honored by Mr. John Stuam, Jr. vice commander-in-chief of the Veterans of Foreign Wars in Nashville.

HERE COME THE FIRE MARSHALS! — Two country artists have been busy bringing in the crowds and the fire marshals lately in Texas and California. Earl Thomas Conley has just returned from a 40-day, 10-state concert tour which brought out the fire marshal in one of his shows. While performing at the Golden West Club in Garden Grove, the local fire marshal had to escort a large part of the crowd outside after hundreds of people crowded into the club and blocked all aisles and exits. It was just one of six sold-out concerts for Conley in California where he was also interviewed by US magazine, Generation. George Strait also brought out a fire marshal when performing in Ft. Worth, Texas. According to Amusement Business Strait collected cash receipts of $41,446 from a full house of 6,000. The local fire marshal also showed up at his concert and turned away 1,500.

ALABAMA Nominated for AMA — RCA recording group Alabama has just been nominated in four different categories of the 11th Annual American Music Awards. The group was nominated for “Favorite Duo or Group,” “Favorite Pop/Rock Album” (No. 1 Country), “Favorite Concert Tour” and “Favorite Rock Tour.” The group will be performing the country special on ABC Network on Jan. 16 from the Shrine Auditorium in Los Angeles. The group will also be performing its new single, “Roll On” from its new LP of the same name. The group recently announced it netted nearly $375,000 from last year’s June Jam with all proceeds going to one hundred and seventeen different non-profit organizations - the DeKalb County, Ala. Recipients included all area schools, hospitals, youth organizations, the PTA, and rescue squads among others. June Jam has been set for June 9 in Fort Payne. During the Christmas holidays, Ama.- the group sponsored the annual “Toys for Kids Day” in Fort Payne where the band gave out presents to each child in the crowd of 5,000 people, using funds from the June Jam to purchase the gifts.

MORE BENEFITS — Save America’s Music will hold a benefit concert at Nashville’s Bogey’s nightclub on Jan. 10. Featured guest artists are Tom Kimmel, Marshall Chapman, Pam Belford, Rudy McNeely, Jimmie Hinson and Bobby Braddock among others. The show will be hosted by David Owen.

SIGNINGS — Reba McEntire has signed an exclusive writing contract with The Welk Music Group. . . . Danny Tate, co-author of Rick Springfield’s “Affair Of The Heart” has also signed an exclusive songwriter’s agreement with The Welk Music Group. . . . Johnny Russell has signed a co-publishing agreement with Welk . . . Complete Entertainment Corporation signed Canadian singer Susan Jacks to an exclusive recording contract. . . . In Concert International signed a booking agreement with Epic artist Mickey Gilley. anita m. wilson

Christmas Sales
Continued from page 5
Christmas buying season people were purchasing just as many, if not more, cassettes as LPs. Mike Duncan, with Cactus, Lou Garrett with Camelot and Bobby Keyser with The Record Bar all said cassette sales made up for 50-55% of the country sales. Jim Rose with Rose Records stated “cassettes were up 20% over last year.”

For The Record
NASHVILLE — In the Dec. 24, 1983 issue of Cash Box it was incorrectly reported that Amy Grant’s “Age To Age” album was the first gospel LP to be certified gold. In fact, Grant’s album is the first to receive gold certification for a female gospel artist. In 1978, Sparrow recording group Candle became the first gospel group to receive gold certification.
THE COUNTRY MIKE

THE SPIRIT OF GIVING - The 1984 "Stars For Children" campaign sponsored by the Oak Ridge Boys got a big boost to the tune of $500,000 for Operation Christmas as a result of a Cabbage Patch doll auction. Air personality Terry Dorsev of KLPL/Atlanta auctioned the rare doll on the air and gave $500 to the "Stars For Children" fund against child abuse. For two weeks, Dorsev had been on the air soliciting listeners' help to locate a Cabbage Patch doll for his own daughter for Christmas. An offer to sell the doll came in and Dorsev snapped it up, but in the true spirit of Christmas, he decided that the doll could raise money for a lot of children and thus the spontaneous auction was held. The 6th annual "Stars For Children" benefit concert will be held June 16 at the Reunion Arena in Dallas.

COUNTRY SEMINAR - It won't be long until the 1984 Country Radio Seminar (CRS) is held in an effort to provide registrants with a good cross section of country radio's major market trends. The CRS is requesting that samples of station airchecks, video spots or printed materials be submitted by all participating stations. Reel to reel airchecks no more than two minutes in length plus a 30 or 60 second station promo should be sent to: Barry Mardt, WWWY Radio, 2939 E. Jefferson, Detroit, MI 48207. Video spots (1"-inch) or a selection of color slides, labeled with the station's call letters, address, and name of the campaign should be sent to: Erica Farber, McGraw-Hill Guild Radio, 154 East 46th Street, New York, NY 10017. Tapes and printed materials or station promotional items such as T-shirts, belt buckles, caps, bumper stickers, etc. should be sent to: Programming, Music Service West (Suite 604) NASH, Nashville, TN 37203. The deadline for submitting all material is Friday, January 13, 1984. The 15th Annual Country Radio Seminar is set for March 1-3, 1984 at the Opryland Hotel in Nashville.

STATION CHANGES - WMZQ/Washington announced that Mary Ball will now be the station's new morning co-anchor with Country Music Assn. (CMA) Disc Jockey of the Year, Jim London. Ball moves from WMZQ's morning shift from the 7pm-midnight slot at WPKN-FM/Arlington where she had been for the past two years. The station's WOLX/Atlanta has also held positions in three small markets varying from air personality to news director and program director... Todd P. Lessor, currently sales manager at WUBE/Cincinnati is now general sales manager of both WUBE and WMLX/Cincinnati. He has been with the stations since 1976 and served as sales manager of WUBE since 1981... Cindy Coggins has been named WUBE local sales manager and Debbie Seat has been named WMLX local sales manager. Both are former account executives at their stations. Coggins has been with the stations since October, 1981, and Seat since November, 1982... WRK/Wichita has announced that air personality Dave Edmunds has been named program director for that station. He has been afternoon drive personality at the station since August and has also worked at KAPI/Wichita and programmed WZPD/Huntsville. Duncan Stewart of WSIX/Nashville has been named promotion director of the station and will continue to anchor morning sportscasts on WSIX-AM. Stewart has been with the station since last September, and was the program director prior to his arrival in Nashville.

SURPRISE VISIT - WMZQ/Augusta was a surprise visit by Jeff Cook of Alabama on the morning of Dec. 22, 1983. Cook was in town on business and heard that the radio station was running a contest giving away a complete catalog of Alabama tickets, including tickets to the band's first appearance in Nashville for "Christmas From Alabama and Z-94." he dropped by the station to wish the winner congratulations and a happy holiday for all.

CORRECTION - In the Dec. 17, 1983 issue of Cash Box under the Country Mike column, KVOO/Tulsa was mistakenly listed in a Presidents and Aerobics item. The correct station is KENV/Tulsa.

JANIE FRICKE (Columbia 38-04317)

FRICKE's latest tune comes from the pens of hit songwriters Rory Bourke, Rafe Van Hoy and Deborah Allen. Combined with the talents of producer Bob Montgomery, Frcke should easily have another hit on her hands. The smooth, production of this ballad punctuates the lyrics of doing instead of just talking about it. Acoustic guitar adds a nice finishing touch to the tune.

SINGLES REVIEWS

ALABAMA (RCA PB-137160)
Roll On (3:42) (Leeds Music (MCA/Patchwork - ASCAP) (D. Loggins) (Producers: H. Shedd, Alabama)

Alabama strengthens its ties with the trucking industry with "Roll On," the title track from the group's upcoming album, which relates a story about the hard life a trucker and his family must contend with. RCA has released four versions of the tune, a long and short version of the song either with or without diesel horns and dialogue. Alabama displays its usual high quality instrumental sections and traditional smooth harmonies that show immense emotion throughout the tune.

KENDALLS FEATURING KENDALLS (PROGR/1MMERS)
KENDALLS (PB-13751)
I'll Never Get Over You (3:23) (Royce, WUBE - BMI) (Producers: Don Tolle)

The KENDALLS (Mercury/PolyGram 818 056-7)
Thank God For The Radio (2:53) (Blue Lake - BMI) (M.D. Barnes, R.J. Jones) (Producer: Blake Mevis)

JIM GLASER (Noble Vision 104)
If I Could Only Dance With You (2:53) (Music City Music - ASCAP) (P. McMamus) (Producer: Don Tolle)

LARRY WILLOUGHBY (Atlantic America 7-99797)
Building Bridges (3:36) (Garrett/Goldline - ASCAP, Drunk Monkey - BMI) (H. DeVito, L. Willoughby) (Producer: Rodney Crowell)

RAY STEVENS (Mercury/PolyGram 818 057-7)
My Dad (Red Tennes - BMI) (D. Gonoya) (Producers: Jerry Kennedy, Ray Stevens)

BURRITO BROTHERS (MCA 52239)
Almost Saturday Night (2:40) (Greasy King - ASCAP) (J.C. Fogerty) (Producer: Brent Maher)

JAN GRAY (James 45-012)
Bad Night For Good Girls (2:32) (Welbeck - ASCAP/King Cole - ASCAP) (M. Johnson, H. Shannon) (Producer: Ralph Childs)

SUSIE BRADING (Riddle 1010)
Dream Lover (3:42) (Hit House - BMI) (D. Riddle) (Producer: Joe Osborn)

ALBUM REVIEWS

ALL-AMERICAN COWBOYS - Various Artists - Kari Family 381266 - Producer: Various

After two years in the making, Kari Family Records has released a special "All-American Cowboys" album featuring tunes from five of country music's most well known "cowboys." The LP consists of tunes by Merle Haggard, Willie Nelson, Moe Bandy and Dale Allen and one by the only female in the package, Jeannie Seely. Six producers and over 40 musicians combined forces with the five artists for a top quality effort which offers David Allen Coe's rendition of Willie Nelson's classic "Yesterday's Wine" while Willie teams up with Seely on "You've Been Leaving Me For Years." Haggard sings the title cut and Bandy offers a tribute to his father, "Bring Her Home To Me, George Jones."


Karen Taylor-Good's debut album on Meas Records offers a strong package full of traditional country tunes, ballads and a capella song. Taylor-Good shows her diversity throughout the LP as she delves into relationships with men in "Handsome Man" and "Sinking Kind Of Feeling" and with children on "Doesn't Daddy Love Me Anymore" and "Welcome To The World" which she wrote for her first child. "Tenderness Place" and "I'd Rather Be Doing Nothing With You" are also noteworthy cuts. Taylor-Good's crystal clear voice is backed by strong harmonies, and a flowing string section.

PROGRAMMERS PICKS

Dave Hensley WMZQ/Augusta If I Could Only Dance With You - Jim Glaser - Noble Vision
Andy Witt WTSO/Madison Let's Stop Talkin' About It - Janie Fricke - Columbia
Walt Barcus WDSS/Dover Don't Make It Easy For Me - Earl Thomas Conley - RCA
Pam Green WKN/New York You Were A Good Friend - Kenny Rogers - Liberty
Brian Ringo KNOE/ Monroe Black And White - David Frizzell - Viva
John Davis WDSF/Ypsilanti Baby's Walkin' - Chantilly - F L & J
Terry Fuller WIRE/Indianapolis Don't Make It Easy For Me - Earl Thomas Conley - RCA
Marc Hahn KTOT/ Salinas Let's Stop Talkin' About It - Janie Fricke - Columbia
Scott Jeffries KXXY/Oklahoma City You're Really Got A Hold On Me - Mickey Gilley - Epic
Bill Pyne WQYK/St. Petersburg Save The Last Dance For Me - Dolly Parton - RCA

Cash Box/January 14, 1984
**Merry Christmas For Retailers**

(continued from page 7)

Shultz singled out CD product sales as a key holiday sales item at Laury's. "We've made a major emphasis on CD's for the last few months and it's our claim to fame, as it were," said Shultz. "We have probably the largest inventory in the country and in the last two and a half weeks in December we sold 2,586 pieces."

Other dealers reported continued strength in cassette sales. "It was definitely a cassette Christmas, observed Western Marylanders' Short, noting that a 2-1 cassette-LP ratio. Cassettes were nearly even with LPs at Coconuts, where Burgess felt that a "more aggressive stance" on his part might have made up the difference. At Washington, D.C.'s 20-store Waxy Maxie chain, vice president David Blaue, who was "extremely satisfied" with the "excellent, double percentage point" jump in comparable sales this year over last, cassettes were also near parity with LPs.

Bill Rees at Camelon, where the expected 10-12 percent increase was filled and "maybe a little bit" bettered, said that the cassette configuration sales had reached the 60-65 percent mark and was the "overwhelming choice" when it came to Jackson's "Thriller."

While Rees joined most of the other dealers in noting that Christmas this year was largely records and tapes, he also said that the holiday was an "all-around pretty good sell," with small audio electronics product, video blank tape, and video game systems also doing well. Western Merchandisers' Short felt that videogames didn't do as well as (a) they should, (b) they could due to "stock-out" product, but Musicland's Eguster reported nearly the same quantity of carriages sold, though total video game product was down considerably since the chain no longer carries hardware.

Licea Morse, the Elephant's marketing director, said that a "terrific" sales increase of between 20 and 30 percent, felt that his business was being helped by gift audio and video hardware, since rentals and sales of home video at the chain had increased.

Cohen was also pleased that sales for the last week of December and the first days of January had held up, and that the suppliers were keeping in step with January and February plans in support of such forthcoming products by such artists as Van Halen, The Pretenders, and John Lennon. At Waxy Maxie, Blaine's spirits were further buoyed by the recovery during the last three days of 1983 from an ice coating on the preceding Wednesday. On Open 1, he was also happy to learn that "contrary to popular belief, not everyone stays home to watch football or parades."
THE RHYTHM SECTION

RETURN OF THE GREAT WHITE DISCO DIVA — It wasn't so long ago that the cry "disco is dead" was roundly sounded by pop meisters and new wave pro-ploiters who had portrayed dance music as valid. In reality, and in the grand tradition of musical trends, the death of disco had more to do with wholesale co-opting of the blue-collar-oriented dance scene by the aryster, middle-class pop factions. In retrospect, records like Blondie's "Heart of Glass" appear as pivotal points in the direction of pop music as bands with roots in the rock scene began — first in jazz and then in earnest — to get on the party train. The birth of phrases like Dance Oriented Rock (DOR) show how festively established rock acts were of the phrase "disco," and the semantic switch — much like that from rhythm & blues to rock — did little save ponder to the ethnocentrism of the predominantly white, middle-class rock audience. Rockers who wouldn't be caught dead listening to a Chic record were more than happy to dub Queen's "Another One Bites The Dust" hip, a scenario recently repeated with David Bowie's watered down "Let's Dance" disco vision. The co-opting of the dance scene appeared to have come full circle in '83 with the release of the debut album by Madonna on Sire Records. Sire, a label which at the height of the disco era was recording bands like The Ramones and Talking Heads, had in effect released an album by a white club vocalist who has more in common with such divas of the disco era as Vicki Sue Robinson and Samantha Sang than with the tenor of Sire's earlier catalog. Singles like "Physical Attraction" and "Everybody" are rooted firmly in the disco tradition, regardless of their somewhat more sophisticated instrumentation and funk muscle. That Sire should be the home for an artist like Madonna — who is certainly legitimate but beyond doubt a disco act — is a grand irony.

MORE MUSCLE FROM EUROPE — 1983 ended on a strong note for the minimalist Euro-disco school. New York's hip-hop community has continually been influenced by the bare-bones melodic outlook of groups like Kraftwerk and Medium Metal, both of whom had riffs lifted by Afrika Bambaataa and Grandmaster Flash respectively. As a group, Kraftwerk has continued to score well with its own recordings, and its most recent single, "Tour de France" was an import single that when Warner Bros. dragged its heels on a domestic release, Canada's Quality Records stepped in with the cover with a own their 10 Speed. But while Warners was moving slowly on Kraftwerk, two other European disco acts began gaining a lot of momentum. A Danish duo operating under the name Laid Back had scored a tremendous hit in Europe with the single "Sunshine Reggae," reportedly moving a million copies on the Continent. But when released here on Sire, the 12-inch's B-side, "White Horse" got a lot of the heavy air. Independently, German drummer George Kranz has been plying his own brand of percussive minimalism. His single, "Din Daa Daa," licensed to New York's Personal Records, has quickly proven itself a club smash. If the closing notes of '83 are to dictate the tune for '84, this will be Europe's year on the dance charts.
Argentina

BUENOS AIRES — CBS toppler Roberto Lopez plans to open a separate section for a series of artists recently linked by the company, although he has told Billboard's Bob Seiko (one of the big record wholesalers in Japan). Noriko Miyazaki succeeded last year to become the president of the company, who died on Nov. 21, 1983.

JASRA (Japanese Association of Representatives of Authors and Composers) has set up a new headquarters for the amendment of the present copyright law. Toshio Miyazumi, a former publisher in the country, has been appointed as the chairperson. According to JASRA, these head- quarters are expected to submit some amendment-plans of the law to the chair- person of the Cultural Authority of the Government. The authorship, according to the proposal, will be inserted in the copyright-article of the copyright-owners to the rental record dealers in the coming amend- ment of the law.

United Kingdom

LONDON — The BPI figures for the year's trading show a upward trend. Retailers are sharing a confident mood. There is an increase in sales on albums of 1% percent since March, and cassette sales have increased by 19.4 percent. The ratio of album to cassette sales is now 4.3. John Deacon, BPI Director General said "Retail activity in record stores have increased by 5 percent over the last year, but what is particularly encouraging is that turnover for record companies has gone up 10 percent.

All is not euphoria as singles fell by 11.6 percent and home taping is still on the increase perhaps due to the growing econom- y among young people, the potential record buyers.

The BPI has taken the viewpoint that the lower single sales can be attributed to there being a smaller number of new acts this year. It is also possible that persons on a budget are more likely not to buy a single when they know it is due for release on an album which they consider better value.

The BPI under its new chairman Maurice Oberstein has gained much prestige and support throughout the year. It has attrac- ted active record companies, which is now pressing for copyright reform.

The fight for the levy on home taping has been successful for the time being and is now at last looks like it's making headway. The BPI has also won many cases in the struggle to wipe out the counterfeit tapes (recorded from copyrighted tapes) and has defeated hefty fines and even imprisonments.

1983 saw the first moves to introduce Cablevision. The contest for the UK supplier is has been polarized to two companies, Richard Branson's CableMusic and EMI's Emusic Ltd. Both have plans to start operation early in 1984 and both will also supply customers in Europe.

Richard Branson has been a man very much in the news this year. He has not only taken Virgin from strength to strength, he has produced a new record company, Virgin Records, which at the moment has the UK Christmas number one — The Flying Pickles version of "Only You" (cover of YaZoo). He is entering the cable TV market with CableMusic, and has increased Virgin Records' market share for singles substantially, making them second only to CBS.

Charles Levinson resigned from WEA and was replaced by Rob Dickins who is the new chairman, responsible for all new signings.

David Betteridge was appointed managing director of EMI. He replaces D. L. Ellis. The Secretary of State for trade & indus- try gave approval for the purchase of Parlophone Records, which at the moment has the UK Christmas number one — The Flying Pickles version of "Only You" (cover of YaZoo). He is entering the cable TV market with CableMusic, and has increased Virgin Records' market share for singles substantially, making them second only to CBS.

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PepsiCo Ltd. is willing to sell its share of the company to its new chairman, responsible for all new signings.

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Musicland Group To Acquire Harmony Hut by Jim Bessman

NEW YORK — The Musicland Group has signed a definitive agreement with Schwartz Bros. Inc., to acquire an asset purchase basis the Lanham, Maryland-based company's 24 Harmony Hut record retail stores for $8 million in cash, and subject to bookkeeping units, fixed assets, leases and inventories. The buyers should be closed by late February or early March pending approval by the trustee for the settlement and fulfillment of customary closing conditions. Schwartz Bros. will continue to operate its wholesale department and home entertainment software business.

Musicland Group operates 420 record retail outlets in the U.S. and includes the Musicland, Discount and Sam Goody chains. The largest music retailer in the U.S., it shows combined annual sales of over $250 million. The Group is a major segment of American Can Company's specialty retail segment, which also includes the direct marketing operations of Fingerhut and Figi's and the soon-to-be-acquired Michigan Book Company.

The 24 Harmony Hut stores, located in the mid-Atlantic region with outlets in Maryland, New Jersey, Pennsylvania and Virginia. Yearly sales at the chain are approximately $25 million.

At Schwartz Bros., president James Schwartz said that the Gene Hall-Hut sale would allow the company to "focus all of its corporate resources on the wholesale distribution business." Revenues for the fiscal year ending Jan. 31, 1982 at Schwartz were $50.8 million with assets being valued at year-end at $23.9 million.

At a news conference in New York last week, Schwartz Bros. Chairman and President Peter Geller said that the Minneapolis-based Musicland Group, said that the Harmony Hut purchase was part of a "clustering" strategy "where existing and future store locations were being shifted such that additional high volume outposts were being opened in major metropolitan areas while multiple store locations in "one-store towns" were being trimmed.

He pointed out that with locations in Northern New Jersey, Philadelphia, Richmond, Va., and the Washington/Baltimore area, the acquisition of approximately 5,000-sq. ft. Harmonies in New York and the acquisition of Sam Goody strength in the region. "They're good stores and good locations and Schwartz Bros. did a pretty good job of putting them together," said Geller. As I told Jim, I've wanted those stores a long time."

Asked about future expansion plans, Geller revealed no "immediate" goals but noted the "aggressive nature" of the company and said that the Harmony Hut patent "has only been leased at least five new stores in the next year allowing them to be "new stores selectively and carefully chosen." But he added that while the company is planning to build some of the last three years, it had closed 120 outlets according to his previously described goals for a "rationalized store complement."

As to the future of the acquired Harmony Hut, Geller said that in the northwestern region of Chicago and Richmond were yet undetermined, however, since in those markets the "Harmony Hut name is a good name."

The Harmony Hut stores have offered a broad selection of prerecorded music, video software, audio equipment and related products, and Geller mentioned that changes in distribution and marketing have been made. The future merchandise mix in these stores would include "a lot more," and that the "rationalization of the Musicland Group's merchandise mix, which involved the emphasis of high-end electronics, car stereos and musical instruments together with such items as on-sale video literature, video and software and portable small electronic products, was a major factor in the "turnaround" during the second half of the year when the Musicland group was formed out of Pickwick International in 1980.

Geller said there was no provision in the Harmony Hut sale to expand upon Musicland's current dealings with Schwartz Bros. distribution operation.

Also at the conference, it was announced that the Edison, N.J. buying office for the Goodby chain would close shortly due to Musicland's increasing sales and retail management computer system. This follows the closing in September of the Musicland buying office in Los Angeles and will enable the entire buying, marketing and inventory tracking functions to be handled out of the Minneapolis home office. But while Goodby will now be serving through Group headquarters, Geller stressed that it would "continue as an independent retail company," keeping its customized product mix, programs, and character.

CBS Unveils New Mid-line Policies

NEW YORK — CBS Records has instituted new terms and conditions for its mid-line outlets, effective January 3. The new policy makes different allowances for individual retailers, rackjobbers and one-stop operators. The increased exchange allowance raises the allowed percentage for individual retailers to 15 percent, to 24 percent for hybrid accounts, and to 30 percent for rackjobbers and one-stop. Under the new discounting plan, the discount ceiling remains at 30 percent, but accounts must make a choice between discounting and exchange rate on each order. For each 6 percent cut, the rate of exchange is reduced by 6 percent. For example, any rack account wanting to exchange 45 percent must allow a 27 percent discount allowance; the rate of exchange is lowered 15 percent. Also, any rack account wanting to exchange 30 percent must allow a 21 percent discount allowance; the rate of exchange is lowered 6 percent. Any exchange discount, the discount ceiling remains at 15 percent. All rackjobbers can receive a 15 percent exchange, all else.

Additional dating on mid-line product is available only on orders that top a minimum cut-off. On a one-or-two-store shipment, the minimum number of pieces required to qualify for extended dating is 250 units; for a chain's wholesale operation, the minimum is 1,000 pieces; for a hybrid account, the minimum is 250; and for rackjobbers, the minimum is 2,000 pieces.

Lennon/Ono CD Issued Along With LP And Tape

LOS ANGELES — PolyGram's compact disc division will begin shipping the new John Lennon and Yoko Ono Polk & Microphone Volumes 1 & 2 series this week. Three CD and cassette versions said Emiel Petrone, Sr., vice president of compact disc marketing for the company. The CD, vinyl and cassette versions of the new product will be available to retailers beginning January 23.

The "Milk and Honey" recording contains 12 unreleased tracks from the couple, six of which are sung by Lennon and six by Yoko.
I wish I didn't have to open this first column of the new year on such a sad note. Atari's Don Osborne was not only one of the industry's most capable executives but also one of the nicest, friendliest people we’ve had the pleasure of knowing. He was ever present at the trade shows and always cooperative; no matter how busy he was, whenever we asked him to pose for a photo or give us some comments — he made the time. He was a professional in the truest sense of the word. At 41, he had a lot of productive years ahead of him but fate intervened. He had no history of illness, was an outdoors person, appeared to be healthy and yet he suffered a massive heart attack in his home on Saturday morning, December 31. All in the industry who knew him were shocked by the news of his death. He will be missed. Our sincere condolences to his wife, Patti, his mother, Evelyn and his two children.

Dateline Sunnyvale, home of Exidy and the new “Crossbow,” which went into shipment December 9, as we learned from vpee Paul Jacobs. Factory has made some changes in the game, from the prototype that was shown at AMOA Expo '83. The new model has a more authentic crossbow gun and, for a very

Around The Route
by Camille Compasio

Atari's Don Osborne Dies At 41

CHICAGO — Don Osborne, vice president of marketing for Atari, suffered a fatal heart attack in his San Jose, California home on Saturday, December 31. He was forty-one years old.

Osborne, during his seven-year tenure in the coin machine business, became a prominent spokesman and emerged as one of the industry’s most noted individuals. He joined the Atari organization in 1977 as sales manager and came up the ranks to vice president of sales and marketing. He ultimately channeled his efforts full time into marketing when Jerry Marcus became Atari’s executive vice president of sales, in 1983.

Prior to joining Atari, Osborne was associated with McGraw Hill for 12 years in Educational Technology. He also spent two years with the San Jose Parks and Recreation Department in park management.

A native of San Jose and a graduate of San Jose State University, he sponsored youth activities on Atari's behalf with the San Jose Parks and Recreation Department and also led a group of Atari employees who volunteered weekends for the past three years at the California State Special Olympics.

Osborne devoted a great deal of time and effort to his responsibilities at Atari but also managed to actively participate in community and youth functions, often encouraging help and support from his colleagues.

Funeral services were held on Wednesday, January 4 at Oakhill Funeral Home's Chapel Of The Roses. Osborne is survived by his wife, Patti, a 16-year-old daughter Wendy, a 14-year-old son Matthew and his mother Evelyn. Donations in his memory may be made to the Special Olympics or the Heart Fund, according to the wishes of the Osborne family.
Around The Route
(continued from page 30)

exciting and challenging climax, there's been additional programming done to include a ninth "mystery" scene, which is proving to be very appealing to players. "Crossbow," by the way, will be a convertible game, as Paul told us. Edly hopes to produce at least one gun model annually and their convertible package (complete with p.c. board change, new side graphics, etc.) will be applicable to "Crossbow." Present plans call for showing at least two scenes from their next gun game at the February '84 ASI convention in Chicago. Is there a laserdisc on the planning board? Not necessarily, as Paul indicated, unless they can come up with a good game concept that would apply to this technology.

Bally Midwest Dist. hosted a special show for the new Bally Midway "NFL Football" game, at their Chicago headquarters on December 19, for area ops — who turned out in full force! This game has been getting a lot of publicity, locally and nationally, since the December 5 press preview that was sponsored by Bally in the Chicago Bears locker room (Cashbox, 12/17/83). "Bally Midway's NFL Football" has received major media attention, including coverage on ABC television's "Good Morning America" and by the Wall Street Journal, major wire services and prominent business publications, as noted by advertising and sales promo mgr. Jim Jarocki. Each "NFL Football" is packaged with location promotional materials to attract players. The current model has the San Diego Chargers taking on the L.A. Raiders. Due in 1984 are the Dallas Cowboys versus the Washington Redskins and the Miami Dolphins versus the New York Jets. As Jim further pointed out, "Bally Midway's long-term commitment to new programs for 'NFL Football' will allow this game to stay on location for years, providing 'every night football' action for players and extended earnings for operators."

Datelene Hialeah, Florida, home of Centuri Inc. — where it was $85 and sunny when we spoke with sales chief Tom Siemieniec (as opposed to 10° below zero in Chicago). Our conversation, however, did not focus so much on the weather as on the firm's hitting "Track & Field," which is in big demand. Right now Centuri is doing its best to fill those orders that keep coming in! The game is as popular in street locations as in arcades, as Tom pointed out. Of its many plus features, the fact that as many as four can play, in heated competition, just as in the Olympics!

Bally Honors H.S. Football Players

CHICAGO — For the first time in prep sports history, high school football players were honored Christmas Day on a national Midlou television special as part of "Bally's 1983 High School Football All-America." The prep grid stars were named All-America by the National High School Coaches Association (NHSCA) in cooperation with Bally Manufacturing Corporation.

Also showcased in the half-hour program Christmas afternoon was the 1983 National Prep Scholar-Athlete of the Year and the 10-member Academic All-America squad, as reported by Bally chairman Robert E. Mullane.

"So many of today's players are also outstanding students that we wanted to spotlight them, especially in view of the current controversy over the quality of American education," Mullane said. "On the 1982 Bally All-America, two standout players straight away's academically and the team's overall grade point average was 2.76, almost a B average," he continued. "These high-achievers in sports tend to be high achievers in other areas of life, including their education, and there is no finer day to salute them than on Christmas."

The 25 blue-chip athletes spotlighted (11 offensive and 14 defensive stars, i.e., kickers) are part of the 100-man All-American chosen by the NHSOAC coaches.

Selection is based on high school performance, academic achievement or potential or any other criteria, since only high school coaches, not college recruiters or sports media, are involved," said Carey McDonald, executive director of the coaches' group. Each of the 50 state coaches' associations submit nominations to the National High School Football Committee chaired by coach Jerry Miller of Lincoln High School, Sioux Falls, South Dakota, for final selections. Special awards are made jointly by Bally and NHSOAC to each All-American and to his school for permanent display in its trophy case.

The Midlou TV special featured the naming of the team by Mullane of Bally and McDonald of NHSOAC, on location interviews with some of the prep stars and their parents, an appearance by NCAA president John Toner and film footage of some of the year's most dramatic prep football action from across the nation. "It is the perfect family show for Christmas afternoon," said Mullane, "wholesome, fun, inspiring, plus great action." The NHSOAC is the professional association of 45,000 men and women high school coaches in 20 sports whose purpose is to assist in the development of America's youth through wholesome experiences in high school athletics.

AMOA's Executive Program Gets Underway March 4

CHICAGO — AMOA's Executive Development Program for 1984, which consists of two four-day sessions during the course of the year, will begin March 4 and continue through March 7 at Notre Dame University. This will be the opening course with a fall season scheduled for the period of October 7-10. The program is cosponsored by AMOA, along with Notre Dame's College of Business Administration and Center for Continuing Education and the curriculum is geared to top management executives. Registration is limited to 40 applicants.

The opening session on Sunday, March 4, will feature Dr. Edward Trubac, professor and chairman of the Finance and Business Economics Department in the College of Business Administration. His topic will be "The Changing American Economy During the 1980s: The Basic Macroeconomic Framework."

On Monday, March 5, Dr. David Norburn, professor of management at the University of St. Thomas and senior lecturer in Business Policy at the London Business School, will cover "The CEO: Critical Issues for the 1980s." The afternoon session on this day, "Entrepreneurship," will be covered by Dr. Sue Birley, a visiting professor in Notre Dame's College of Business Administration and a lecturer in Small Business at London Business School.

On Tuesday, March 6, Dr. Richard Hunter, a professor of law in the university's College of Business Administration, will focus on the topic "Business Law: Contracts." The afternoon session on "Preparation and Presentation of Basic Financial Statements," will feature Dr. Ken Milani, a professor in the Department of Accountancy in the College of Business Administration at Notre Dame. Dr. Milani will continue this session on Wednesday, March 7, which is the final day of the course.

Coin Acceptors Expands Line

CHICAGO — Coin Acceptors, Inc. of St. Louis, Missouri, announced that it now manufactures a full line of game doorways, acceptors, illuminated push button switches, timers, cash boxes and accessories for coin-operated amusement equipment. Coin Acceptors markets its products under the trade name "Coinco." Further information may be obtained by contacting Coin Acceptors, Inc. at the toll free number: 1 (800) 325-2646 or writing to the company at 300 Hunter Ave, St. Louis, Missouri 63105.

Playing Sick — Hospitalized children are finding it easier to pass the time by playing one of two video games, "Q"Bert or "Mad Planets," that have recently been installed in the pediatric lounge of Saint Francis Hospital in Evanston, Ill.

Calendar

1984

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


Feb. 17-18: Amusement Showcase International (ASI); Exponentcenter; Chicago, national trade show.


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

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

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

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


Cash Box/January 14, 1984
Cash Box Profile

Jerry Monday: Optimistic Distributor Expects “Rebound” In ’84

LOS ANGELES — Since joining Beston Pacific as a salesman over seven years ago, Jerry Monday, presently vice president and general manager of the company’s San Francisco office, has garnered a reputation for integrity, credibility, and dependability.

Cardiac games, Beston in 1976, and eventually guiding the northern California distributorship through some of its most profitable years ever, Monday was involved in both the operating and management areas of the coin operated game business.

Starting off as an operator 15 years ago, Monday was with Leisure Sports, a Texas-based manufacturer of football tables. After that company was sold, he joined Portale Distributing which later that same year was bought by Beston.

Through his dealings in the business Monday has become well versed on all phases of the amusement business, realizing that all an operator can do is keep up with the game.

Cash Box: What are your projections for ’84? Monday: I think you feel the industry is bottomed out.

Monday: I think the industry will rebound this year. I think we’ll see a comeback. The factories are going to have to understand that laserdiscs are not the salvation. They’re too expensive, kids still lose interest in them, and there’s no way an operator can survive on just these games.

Cash Box: Specifically, what will help the industry recover in ’84?

Monday: I think we’re going to have to get back to some games that are in the $2,600 to $2,700 price range like “Track and Field.” I think those are the type of games that are going to bring us back around. (Conversion) kits are going to be a larger part of our sales this year — our sales kits have tripled just the last two months.

Cash Box: Which kits in particular are moving well?


Cash Box: What about laserdisc conversions?

Monday: I think laserdisc conversions are just starting to come in. We haven’t even had our first ones yet. We’ll have to try them and see how well they’ll do, but they’re (the manufacturers) charging $1,700 or $1,800 for a laserdisc conversion and an operator today is talking about buying closouts. When a game comes out today, the first thing the operator tells us is “We’ll wait ’til the factory closes it out.” So, it’s my thinking that when they come out with these laserdisc kits at $1,700 and $1,800 that you can just as easily buy a dedicated game. He can buy games at closeout today for this price. I just have a feeling we don’t have anything until the factories get back to realizing the operator can make money at $2,795 — he can get his investment back — so they should spend more of their time trying to develop those types of games.

Cash Box: So you would consider $2,795 to be about the threshold amount that an operator is willing to pay a machine in order to get a reasonable return on his investment.

Monday: Yes, I think that’s the breaking point where a machine will operate.

Cash Box: Are there any games you find to be especially encouraging besides “Track and Field” and “Pac-Man”?

Monday: “Track and Field” has by far been the strongest game for us recently. We’ve also done an awfully good job with Mystar’s “M.A.C.H. 3” — a really good job with the “Star Wars” is still moving fairly well for us. I would say the strongest thing for us right now is of used equipment in the market. The distributors don’t have anywhere to go with all the equipment from the guy that bought two pieces for his own location. But I think the good, solid, sound operators here three years ago, or five years ago, or 10 years ago, I think those guys are still around. Operators today who have watched their cash flow in, put some of their cash into new equipment, that haven’t tried to overbuy — a lot of people had to overbuy to take all of the locations — I think those operators are good businessmen and most of them are still around. I don’t know of any big operator that we do business with that’s had any serious problem. They’ve had some cash flow problems because the cost of the equipment is so high they can’t get their money back on it today.

Cash Box: Would you say the glut of used games in the market has increased the demand for conversions?

Monday: Yes, Definitely so. You know an operator today, when he looks at a laserdisc game that costs $4,495 or $4,995, then he looks at a “Defender” that he already has paid for which he can convert to a mediocre game at $795 — I think his way to go is to put $795 back. I don’t think the operator believes he can get that $4,495 back.

Cash Box: What other changes has the used game market undergone recently?

Monday: I think a lot of operators are holding on to their games today because of the price of new games.

Cash Box: How has Beston in particular fared over the past few years and is there any particular philosophy that the company operates under?

Monday: In the good times we didn’t expand, we stayed very conservative through the years. We didn’t run out and open four other sub-offices. When we did move, we moved for convenience and stayed in the same square footage we had before. We didn’t try to expand our facilities, we always tried to stay as tight as we could — but, of course, we’ve always tried to expand our marketplace. We’ve tightened up our personnel. We’ve had to have some layoffs, for the first time in our history, which we didn’t like. We’ve tried to stay very lean. We’ve watched our costs very closely. We’ve watched our inventories. We’ve watched our buying very close.

Cash Box: Would you say, given the cyclical nature of our business, that the industry is due for some positive developments?

Monday: I believe something good will happen soon. I believe the industry will rebound. I think when it does rebound we’re all going to be better businessmen. I think we’ve all learned our lessons — distributors know they have to watch their inventories very close. Before, we used to take any game in because we knew we resell it, but today we can’t do that. It’s causing the operator to have to hold on to that game longer. Because we don’t have a secondary market for old games, a lot of the big operators have started selling off their games to the smaller operators bypassing the distributors. So its stopped us from being able to trade like we used to in distributor networks.
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