Stepping On The Dance Floor

Four years ago when the Sugar Hill Gang cut "Rapper's Delight," rappering and 12-inch records became an overnight urban phenomenon. Despite the strong sales racked up by the single — estimates put the total number sold at well over a million — the 12-inch record remained something of an enigma. Consigned almost exclusively to the black urban market, it was a configuration tailor-made for fast moving street-level entrepreneurs, and the established heavyweights of the industry had hardly a clue as to what to make of it.

Since that time, the 12-inch phenomenon has refused to go away. What at first was viewed with consternation was eventually embraced, as a depressed industry came to realize that the 12-inch offered a high mark-up profit item that people want. A shift in musical tastes and perspective also aided the new configuration as disco was co-opted and replaced by dance-oriented rock, funk, black pop, and danceable Euro-pop. What had once been a predominantly black and gay urban phenomenon was transformed into a mass market. Twelve-inch records, once the exclusive providence of inner city retailers, has become a staple for chain stores and mall outlets across America.

With that in mind, Cash Box this week unveils the industry's first weekly trade chart for 12-inch records based on sales and club play. A look at this week's chart shows a wide variety of music making it on the configuration. Two of the top three positions belong to New York independent dance labels Emergency and Profile. But sandwiched between the two hard-core dance floor hits is Yes's "Owner of A Lonely Heart," a rocker with just enough of a beat to cut it in the clubs. After all of the supposed anantogism between the disco and rock camps, the dance music banner appears to be the one everyone can rally under. Which is as it should be. Music signifies communication and not separation.

**CONTENTS**

**DEPARTMENTS**
Black Contemporary 
Classifieds 
Jazz 
Country 
Gospel 
Features 
International 
Merchandising 
Letters 
Music 

top 100 singles 
Top 200 albums 
Black contemporary albums 
Black Contemporary Singles 
Country albums 
Country Singles 
Gospel albums 
Jazz albums 

top 15 midriffs 
top 15 videos 
top 30 12 inch chart 

**REVIEWS**
Albums and Singles

**ON THE COVER**

The 1980 murder of John Lennon sent shockwaves that the world has not forgotten. Ironically enough, his assassination occurred at a time when he was enjoying great chart success for his single "Just Like Starting Over" from the album "Double Fantasy," a collaboration between him and his wife Yoko Ono.

This week marks the release of a "new" album from the slain rock artist and one entitled "Milk & Honey." Essentially derived from the "Double Fantasy" recording sessions, the album is a "heart play" in which John and Yoko carry on a musical dialogue, alternating tracks that express a love for each other, life and the universe.

"Grow old with me/The best is yet to come/When our time has come/We will be as one," sings Lennon on a touching cut from "Milk & Honey," and although the lyric refers to John's passion for Yoko, it could just as easily describe the immortality of his music.

**TOP POP DEBUTS**

**SINGLES**
<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Artist</th>
<th>Song</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>Van Halen</td>
<td>&quot;Jump&quot;</td>
<td>1984</td>
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</table>

**ALBUMS**

<table>
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<th>Artist</th>
<th>Album</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>20</td>
<td>Van Halen</td>
<td>&quot;1984&quot;</td>
<td>1984</td>
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</table>

**NUMBER ONES**

<table>
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<tr>
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<th>Artist</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Atco</td>
<td>40</td>
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</tbody>
</table>

**POP SINGLE**

**OWNER OF A LONELY HEART**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
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</thead>
<tbody>
<tr>
<td>Yes</td>
<td>Atco</td>
</tr>
</tbody>
</table>

**B/C SINGLE**

**IF ONLY YOU KNEW**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pati LaBelle</td>
<td>Philadelphia Int'l/CBS</td>
</tr>
</tbody>
</table>

**COUNTRY SINGLE**

**IN MY EYES**

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>John Conlee</td>
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**JAZZ**

**BASKET STREET**

<table>
<thead>
<tr>
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<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Sanborn</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>

**GOSPEL**

**JESUS I LOVE CALLING YOUR NAME**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shirley Caesar</td>
<td>Myrrh</td>
</tr>
</tbody>
</table>
RCA Records WELCOMES LONNIE SIMMONS AND TOTAL EXPERIENCE RECORDS

THE GAP BAND
DOUBLE PLAY (aka SAI WHAT)
JONNAH ELLIS
PENNYE FORD
MAGIC
BILLY PAUL
PROPHET
SATELLITE BAND
OLIVER SCOTT
SPOOKIE
SWITCH
ROBERT "GOODIE" WHITFIELD
CHARLIE WILSON
YARBOROUGH AND PEOPLES
Available now at 15% savings for CASH BOX subscribers!

ONLY $41.50
LIST PRICE: $49.50

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

ANNOUNCING
A special offer to CASH BOX subscribers

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

The CASH BOX Singles Charts, 1950–1981

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

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

YES, please send me ______ copy/copies of The CASH BOX SINGLES CHARTS, 1950–1981, at the special price of $41.50 each + $2.00 postage and handling. Enclosed is my check or money order payable to SCARECROW PRESS.

Name _______________________________________
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City ________  State ________  Zip ________

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Supreme Court Rules That Betamax Breaks No Laws

by Earl B. Abrams

WASHINGTON — The music industry and Hollywood petitioned Congress to settle the home taping issue, now that the U.S. Supreme Court has spoken.

The divided court in the Betamax case held that home taping is not a violation of the Copyright Act and that Sony and other manufacturers of videotape recorders cannot be held responsible for this use of their machines.

Representatives of the recording industry as well as the motion picture industry expressed regret at the result and vowed to carry the fight for relief to the congres.

Congressional hearings held hearings on legislation to impose a royalty fee on the selling price of both audio and video recording equipment and blank tapes. Manufacturers of these devices, to be expected, have bitterly opposed such a move.

Parallel to the proposed royalty idea is companion legislative proposals that would revise the “first sale” doctrine to provide copyright holders with a voice in the rental of their works to consumers. The Senate, in fact, has passed this legislation as it applies no major record retaining to artists.

Music by songwriters and film representatives for quick congressional action on the royalty proposals was dashed, however, by the powerful chairman of the House copyright subcommittee, Rep. Robert W. Kastenmeier (D-Wis.) in comments on the Supreme Court decision and after noting that congress never intended home taping to come under the copyright law, added this bombshell: That in his view, “Congress will not be disposed ... to act on legislation calling for the imposition of royalties on home taping . . . .

He called on Hollywood, and by in.

through the music industry, to pursue other avenues of relief, noting for example his subcommittee’s already held hearings on changes in the first sale doctrine. Members of the committee staff warned, however, that Rep. Kastenmeier did not ind.

tend to suggest that he was in favor of the rental legislation, or that he was opposed to such a move.

Pending in Congress are audio and video rental laws as well as proposals to impose royalties on recording devices and blank tapes. In the meantime, the Senate, S-32 and S-33, dealing respectively with audio and video. The House has H.R. 1027 (audio) and H.R. 1029 (video). The Senate Bills are sponsored by Sen. Charles McMaths (R-Md.), who is chairman of the copyright subcommittee. The House bills were introduced by Rep. Don Edwards (D-Calif.).

LOS ANGELES — Responding to the Supreme Court’s decision in the case of Sony vs Universal, Jack Valley, president of the Motion Picture Association of America (MPAA) headquartered in Washington D.C., held a press conference on January 17 to illustrate on the trade group’s decidedly negative feelings towards the ruling.

Valent pauses a quoted a majority of the opinion which said, “It may well be that Congress will take a fresh look at this new technology . . . . in a place like this in which Congress has not publicly marked the course to be followed by the judiciary, this court must be circumspect in construing the scope of rights created by a statute that never contemplated such a calculus of interests.”

Valent pointed out the dissenting opinion which stated, “Like so many lawful products created by the interaction of copyright laws with a new technology . . . . there can be no satisfactory solution to the problem presented here unless Congress acts . . . .

Illustrating the consequences of what might happen once Congress steps into the picture, Valent recalled the Supreme Court’s decision several years ago that it was permissible for cable TV operators to broadcast copyrighted material, and it would be the same reasoning for rental equipment as well.

MPAA, BMI, ASCAP Blast Video Ruling

HAIL TO THE CHIEF — Michael Jackson (second from left), who nearly swept the American Music Awards by winning in seven different categories, is seen above with his contemporaries. (From l-r): Kenny Rogers, Jackson, Diana Ross, Barry Manilow and Quincy Jones, Ross, of course, reportedly discovered Jackson when he was only five years old. Jones has produced Jackson’s last two LPs, “Off The Wall” and the mega-hit, “Thriller.”

Indie Releases Focus On Specialty & Emerging Music

by Jim Bessman & Fred Goodman

NEW YORK — With last year’s detection of large, hit-oriented labels to branch distribution, the majority of remaining independent labels will be focusing their attention on specialty and developing market music during the first quarter of 1984.

Several of the more than 96 independent labels were not included in the preceding survey, then-and-now comparisons are unavailable.

At the $3.98 list price category, current average sale price of $4.36 is 17 cents less than July’s $4.53 average showing, while the average shelf price at this list now is $5.71, up slightly ahead of the preceding $5.67 average.

At $8.98 list, the current $6.47 sale price average is a nickel more than $6.42 from before, and the average shelf price of $8.09 is actually a dime less than $8.19 from six months ago. The average singles price has also dropped, from $1.77 then to $1.73 now.

Current average sale and shelf prices for $9.98 list product are $7.56 and $9.03 respectively, at $13.98 list, the averages are $10.74 and $12.77.

Pricing differences in comparable survey categories may well be due to including some different chains’ results this time than those used last time. Another cause might be that once again, there are several instances of variable pricing depending upon buy-in deal, whether the sale price is advertised or featured in-store only, and market conditions within the chain.

Among these differences were an $8.98 sale price at Turtles of either $6.99 or $7.49, and Great American’s pricing ranges showing $6.29-$6.99 sale and with neither Tommy Boy or Spring Records planning any LP titles for releases before April. Similarly, the New York-based Streetwise label is planning only one first quarter album, the self-titled debut of Mo.

With the noticeable exceptions of Rocshire, Allegiance, Fantasy, Mirus, Beckett/Roulette and Oceanfront most of the remaining Indies will be offering jazz, reggae, folk, bluegrass, African and other ethnic musics. For independent dist.

utors, the challenge of 1984 will be to awaken mass market interest in new artists and musical styles previously considered of secondary importance.

The following is a partial label-by-label survey of independent releases for the first quarter of 1984.

**Allegiance**

The California-based label kicks off the year with a self-titled debut by the group Lady Killer, as well as the return to recording of their own A&R chief, Spencer Davis, who is back in the bins with “Crossfire.” Scheduled for February are “Dreams And Themes” by composer Patrick Williams, and as yet untitled albums by Cindy Landis and World Affairs, while March will see albums by John Caswell, and early sixties teen sensation Little Anthony.

The company’s Takoma subsidiary will greet ’84 with a steady stream of titles, January brings “Firebyrd” by Jane Clark, “Prisoner of Your Love” by Merger, “Treat Her Like Gold” by Ron Thompson and the

GENESIS CELEBRATION — Atlantic recording group Genesis recently celebrated their 10th anniversary with the record company at a party thrown for them at Spago after their January 16th date at the Los Angeles Forum. Pictured above at the party in the left photo are (l-r): Atlantic executive vice president/general manager, Dave Glew; Genesis tour guitarists Daryl Stuermer, Genesis’ Mike Rutherford; Tony Smith, the group’s manager, and Atlantic chairman Ahmet M. Ertegun, Tony Banks of the group, and tour drummer Chester Thompson. Kneeling in front are Genesis’ Phil Collins and Atlantic president Doug Morris. In the right photo the group is seen receiving specially-designed 10th anniversary plaques on which were mounted album miniatures of each of the band’s 11 LPs recorded for the label. Pictured standing are (l-r): Glew, Rutherford, Stuermer, Collins, Smith, Ertegun, Banks and Thompson.

Retailers Report Few Price Changes Since Summer ’83

by Jim Bessman

NEW YORK — A first quarter, 1984, Cash check box of major U.S. retailer’s sale and shelf prices shows little or no change from the most recent survey of last summer. Fifteen chains were contacted, and nearly all said that prices were the same, as before in the $5.98, $8.98, $9.98, $13.98, and singles product listings.

Since the $3.98 list-price category was not included in the preceding survey, then-and-now comparisons are unavailable.

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(continued on page 12)
Jackson Wins Eight AMA Honors

LOS ANGELES — Michael Jackson was the runaway winner at this year's American Music Awards, picking up a grand total of eight trophies.

Clad in a colorful, sparkling 80's Pepper-style jacket, Jackson—who is only 25 years old—calmed collected awards for favorite single in the pop/rock category; favorite album in both the soul and pop/rock categories; favorite video in both the soul and pop/rock categories; and favorite male vocalist in both the soul and pop/rock categories. Jackson was also awarded a special award of Merit for selling an unprecedented 25 million copies of his LP "Thriller.

The only award Jackson was nominated for but didn't receive was favorite single in the soul category, which, coincidentally, went to the show's host, Lionel Richie, for the song "All Night Long."

The presentation of the special award of Merit to Jackson was accompanied by a lengthy videotape presentation highlighting the points in Jackson's career from his first appearance on the Ed Sullivan Show to a Diana Ross TV special in 1969 to clips from his current videos off the "Thriller" album.

Country group Alabama also picked up three awards for favorite country group, favorite country album and favorite country video.

Named as the favorite single in the country category was Dolly Parton and Kenny Rogers' duet "Islands in the Stream." The favorite female country vocalist winner was Barbra Mandrell and her male counterpart was Willie Nelson.

Voted favorite female pop/rock vocalist was Pat Benatar, and the favorite pop/rock group honors went to Daryl Hall and John Oates for the second year in a row.

The American Music Awards are based on a random sampling of 20,000 Americans.

Murdock Blocked In WCI Takeover Bid

LOS ANGELES — The Federal Trade Commission has approved the proposed transaction between Christ Craft Industries (CCI) and Warner Communications, Inc. (WCI) which will give WCI a 42% stake in CCI's broadcasting subsidiary, BHC, in exchange for 19 percent of WCI's outstanding stock. The federal agency said such a commitment by the two companies would not violate anti-trust laws.

Before the deal goes through, however, it still must be approved by the Federal Communications Commission (FCC) to see if it violates federal regulations governing multiple broadcast media ownership. In particular, WCI operates cable TV systems in several of the cities where BHC operates conventional TV stations. The FCC will study the transaction to see if it will potentially give WCI too much dominance over the local media, in the communities where a conflict exists.

Nevertheless, the FTC's announcement is a setback to publisher Rupert Murdoch, who has publicly stated he is interested in acquiring control of Warner. If Warner can successfully acquire an interest in BHC it will forever prohibit Murdoch, who already owns 7 percent of Warner to acquire a controlling interest in the company since foreigners are prohibited from owning U.S. broadcasting properties.

Earlier this week Judge Grover C. Brown of the Delaware Chancery Court refused to grant Murdock and his Australian-based News Corp, a temporary restraining order that would have been the first step in reversing the direction of the WCI-CCI hookup.

While the FCC is still looking into the matter, Murdock may still, as WCI's largest stockholder, try and affect the CCI deal.

Capitol Issues 12" Singles On Tape

LOS ANGELES — Capitol Records said it will begin producing 12-inch singles in the cassette format due to consumer demand.

The first Capitol releases in this new audio tape configuration will be Tina Turner's "Let's Stay Together" and "I Want You Back," which will be released on one cassette and the Thomas Dolby tunes "Hyperactive!" and "Dolby's Cube" which will also appear on one tape.

All of Capitol's new cassette 12-inch singles repeat the same tracks on both sides of the tape and will carry a list price of $4.98.

"Capitol's customers have pointed out the necessity for an analog tape for the 12-inch single record, which has grown rapidly in the pop and R&B formats over the last year," said Capitol's vice president of marketing, Walter Lee. "Alternate or extended dance versions of songs are now being made available to the disc buyer, and we felt it was time to end the discrimination against the cassette buyer."

RIAA Meetings Highlight Bar Code

NEW YORK — Attendees of bioostal bar code meetings conducted by the Recording Industry Assn. of America (RIAA) were today given a list of the UPC symbols that it plans to use in the UPC system; the minimum size and contrast of the symbol itself to ensure accuracy and scanability.

In addition, a unique selection number was created for each catalog to make it easier to track and identify bar code users. To the right of the bar code, a symbol with a bar code reader would have to stick all product.

The uniform placement of the UPC symbol was recommended on LPs, EPs and 12-inch singles; the use of the symbol on the back side, upper right, one-half to three-quarters inch from the top and side with the vertical bars perpendicular on top of the jacket. The symbol's cassette placement would be on the back visible side, on the

Real Life

American record companies might well begin stationing more A&R people in Australia if the rash of new talent emanating from that country continues.

With successive hits by Olivia Newton-John in the mid 70s andexploded withMen At Work in 1982 has evolved into what music critics have already termed the "Australian Invasion."

Palling into this distinct group of "up and coming" Australian bands is Real Life, who are off to a fast start in the U.S. with the release of their debut LP on RCA Records last month. By this time next year, it is quite likely that songs like "Send Me An Angel" and "Heartland," that song that has already sold the #4 album position on the Cash Box survey of the top 100 Albums and #3 in the Top Selling Singles around the country this week.

Presently the group is touring in its homeland completing 110 shows in a grueling 132 day tour. It has been determined to succeed and the promising exposure it is receiving in the U.S. is enabling the group to carry on performing up to par.

Real Life is at this exciting turning point where it has already achieved across the board success in its "breeding" land and now wait for approval in the U.S. if we were living in 1964 instead of 1984, there would be no questions about the commercial viability of a band like Real Life in the U.S. which could have marketed the larger bands like the Aussie cousins. But times have changed and unfortunately it is too easy, as any promotion person will tell you, for a group like this Australian foursome to get lost in the shuffle.

These men from down under are into making music that will spread to the world and they are not ashamed to talk about it. They like the idea of becoming the "next big thing" and joining that highly selective squadron of Australian musicians who have made it in the U.S.

Real Life is made up of Daryl Sterry, who writes, sings and plays guitar for the group; Richard Zatorski, who plays keyboards, the electric violin and also writes; Allan Johnson on bass guitar and synthesizer; and Danny Solic playing drums and electric percussion.

All of them were born in the capitol city of Meteobourne except for Johnson, who is from Adelaide, Australia.

A brief discussion with Sterry from Australia revealed the group's commitment to producing what he called "commercial music," for the band, then another formally trained artist in the printing trade, said he had pursued a musical career earlier in his life, but he isn't complaining about his recent success either. The guitarist described the Australian music scene as "lightly knit" where "all the bands tend to know each other.

His fellow Australian musicians are a source of great encouragement for the band; one other musician says "Gee, that's a great song," and wishes you success it really makes you feel good!"


Real Life has been working towards success for three years now and feels it is well deserved after paying its dues. Certainly the group has caught the attention of many seasoned music professionals at Air Supply and Men At Work.

As the new year unfolds and Real Life begins to make inroads into the American music scene, it remains to be seen if the band will follow in the footsteps of previous Australian chart successes like Air Supply and Men At Work. As long as it can continue to live up to its reputation and ability to write catchy material, the band's success should have the necessary staying power to influence the American music scene and should be welcomed by American radio.

David Sterry's declaration that he "can't wait to get over here" will be realized when the group tours the U.S. in February or March of this year.

MCA Lowers D.C. Cab List

LOS ANGELES — MCA Records has lowered the price of the soundtrack D.C Cab from $9.98 to $8.98.

According to MCA Distributing vice president John Burns, the move was "because we have cut back the advertising and we don't want to be the standard price for soundtracks. The pricing of soundtracks should be determined on a project-by-project basis. In this case it is most likely that the majority will be released at a suggested list price of $8.98."

"Tap" of the Norelco box on its J-card insert. For compact discs, the symbol would show on the back side, upper right, half-way down. Seven-inch singles would carry the symbol on the label area below the selection number.
CONGRATULATIONS FOR:
1984 Grammy Nomination
Best Comedy Album of The Year
Cash Box Comedy Album of The Year
(Black and Pop)
Golden Globe Award for Best Actor
in a Comedy or Musical Motion Picture
NAACP Image Award for Best Actor
In a Motion Picture
And — Not just one, but Two
RIAA Certified Gold Records in 1984!

THE ENTERTAINMENT RECORD COMPANY
**Points West**

**Jubilant Genesis —** Last week Genesis played three sold-out nights at the cavernous Forum in Inglewood, kicking off the second leg of its North American tour. To celebrate the band's arrival in the City of Angels, as well as honoring the 10th anniversary of the group's association with Atlantic Records, Atlantic chairman Ahmet Ertegun hosted a special party immediately following the opening night show at Hollywood's posh pizza palace, Spago. Besides the members of the combo and various label execs, a number of celebs showed up to toast Phil Collins & Co. with champagne and a scarlet oiling of Paul & Tony's renowned sausage pizza. Among those spotted in the throng were psychedelic seer Timothy Leary and wife Barbara, Berlin lead singer Terri Nunn, Johnny Carter "matronly lady" and Playboi spread mode Carol Wayne, former Mama of The Mamas & Papas Michelle Phillips, actor Beau Bridges, An Officer & Gentleman star, and actress Valerie Perrine, Dallas star Christopher Atkins, actress Pam Dawber, Runaways & Top Gun, regular Tony Danza and film actress Candy Clark.

**Grand Ritholz Recording.**

**Food For Thought —** When Kenny Rogers asked his fans to bring a donation of canned food to his two sold-out Long Beach, Calif. shows on January 10 and 11, they responded with 10 tons of food. With Rogers (c) at the concert are (l-r) Marianne Rogers, Christopher Cody Rogers, and David Zink, executive director of the Long Beach food bank.

**Pipes of Peace —** Paul McCartney and his wife Linda, were convicted last week of marijuana possession on the island of Barbados and fined a hundred bucks each. The McCartneys, who had been vacationing in the tropics, were spotted by police officers acting on a tip that the former Beatle and his family were getting high in an elegant villa on the island's west coast. Paul was caught with 10 grams of grass, while Linda had seven grams of marijuana when she was arrested. According to his defense attorney, David Simmons, McCartney "is a talented and creative person. People who have this talent sometimes need inspiration."

**Breaking Up Hard to Do —** It seems as if the LAPD has nothing better to do in the college community of Westwood, Calif., as it was said that 800 newkickers were hand out jaywalking tickets. At least that's the impression most people got recently when a police department task force collared over 150 teenagers for hanging out after the city's 10 p.m. curfew for minors. The action was initiated primarily due to the large crowds on the streets generated by young break dancers. According to several merchants who complained to the cops, the dancers are "creating obstacles on the sidewalk" and forcing pedestrians to walk on the streets instead of the pavement.

**Short Cuts —** Avant-classical composer Philip Glass, who scored the mystical motion picture Koyaanisqatsi, recently agreed to pen the music for a biopic about Yukio Mishima, a Japanese author and political radical who committed hara-kiri in 1970. The flick, set to be written and directed by John Hammond from a location beginning in March ... 

**She Loves Winning So Much! —** Upon receiving her American Music Award for favorite pop/rock female vocalist from Past President and Mick Fleetwood (r), Pat Benatar (c) told the television audience, "I love winning so much! Anyone who tells you it's a drag, they must be replaced by Chuck Berry, who is Heartbreaker's ringleader. The result: no tapeing of the segment. That's show biz... Word has it that Ongole Bolongo's chef/minn David Emanuel is currently rehearsing tunes with the band for a solo project ... Passport Records plans to release a new Elvis Presley record called "First Live Recording/Ne'er Before Released" derived from the singer's early appearances on the old Louisiana Hayride program. Listing at $6.98, the disc'll include versions of "Hound Dog," "I Wanna Plan Home With You," "That's All Right, Mama," and "Maybellene," as well as an "introduction" and recollections of The King by Frank Page. Expect the platter to hit stores in Jan./early Feb.

**Yasar Promoted At Atlantic**

LOS ANGELES — Atlantic Records vice president and general manager Dave Gloe has announced the promotion of Larry Yasar to the newly-created position of vice president, singles sales & production for Atlantic Records. He will retain his title as director of the dance music department. Giling his 14 years with Atlantic, Gloe noted Yasar's diverse responsibilities, including sales, promotion, A&R, and production. Yasar joined Atlantic in 1970 as northeast regional sales manager. He was appointed National Singles Manager in 1973, assumed the responsibility of overseeing Atlantic's Disco Sales and Promotion Department in 1975, and was named director of the label's Dance Music Department in 1981.

**Executives on the Move**

Lieberfarb Named — Warren N. Lieberfarb has been named executive vice president and general manager/worldwide of Warner Home Video, a division of Warner Bros., Inc. He joined Warner Home Video in 1982 as vice president/marketing.

Ritholz Named — CBS Records International has announced the appointment of Adam E. Ritholz as director, business affairs. Before coming to CBS, he was associated with the law firm of Grubman, Indursky & Schindler.

Jordon Named — Dennis Jordon has been named manager of sales administration for PolyGram Records. Jordon, who has been with PolyGram for five years, was formerly assistant manager of sales administration.

Falla Promoted — Mike Falla, promotion manager has been promoted to promotion/marketing. She was previously assistant manager of the firm, and her duties will now be concentrated in the areas of promotion & marketing.

Columbia Records — Columbia Records has announced a series of appointments within the Columbia east coast product development department. Phil Sandhaus has been named director, product development, east coast. He is director, product marketing and from 1980 to 1981 he was director, artist development. Bruce Dickinson and Jack Rovner have each been appointed director, product marketing, east coast. 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. Since 1980 Rovner has been product manager, after having joined CBS in 1979 as an inventory specialist. Rovner joined Columbia Records in 1981 as manager, artist development. Debbie Samuelson has been appointed associate director, video/promotion, east coast. Prior to joining Columbia she worked as a freelance producer, Amy Strauss has been named product marketing manager, east coast. Since 1981 she has been artist manager, artist functions, press and public information.

Shayne To KROQ — Jane Shayne has joined KROQ-FM, Pasadena as promotion director, departing The Samuel Goldwyn Company where she was national director of cooperative advertising and promotion-special projects.

Hus Named At E/A — Earl Hus has been named creative director for Elektra/Asylum Records. He was most recently art director for special projects for the 13 Bloomingtonia's department stores.

A/E Names Four — The joint accounts payable department of Atlantic and Elektra Records was named Garrett/Guastella & Co. as director of accounts payable for Atlantic/Elektra and three supervisors of accounts payable: Julie Bearden, Norma Moreno and Geri Sukoski. Gotulas joined Atlantic Records in October 1979 as manager of accounts payable, a position he has held until recently. Bearden was first employed by Atlantic Records in 1988 in the foreign royalties department. Moreno has been with Atlantic Records for nearly 14 years, most recently in the accounts payable department. Sukoski has been with Atlantic's accounts payable department since joining the label in 1974.

Jensen Promoted — Steve Jensen has been promoted to vice president of International Creative Management, Inc. to head up the west coast concert department at ICM. He previously was head of the ICM concert department in New York.
FROM THE NEWS DESK — The Copeland octopus has sprouted a new tentacle. Frontier Booking Inc. (FBI) honcho Ian is set to bow a new film and theatrical division with an eye toward future expansion into commercial work as well. The new division will be headed by Bob Siglewicz, who brings a name to 25 Broome and song artist with her. Aside from television and theater, Copeland is looking to get his recording artists in front of casting directors seeking rockers for music-oriented video and film projects. Soundtrack work for FBI clients a la Rumblefish is also a priority, and corporate clients such as ABC, NBC, and Warner Bros. On October 31, R.E.M., for Bausch & Lomb? Wall of Voodoo for Red Devil House Paint?, ... Nell Cooper’s Reach Out International Records (ROI) has taken over marketing and distribution for Glenn Branca's Neutral Records. The label is handled nationally by Landside Records.

MARCUS MILLER seems to have it all sewn up. An established and in-demand session player and sideman, recording artist for Warner Bros. and CBS record labels, he is the saxophonist's next No. 1 hit. He is known for his prowess on the saxophone, and his soulful voice. Miller has proven himself to be at home with a diverse crew of artists ranging from Walter Bishop, Jr., to Miles Davis to Aretha Franklin to Dionne Warwick.

"Ever since I started playing the bass," Miller recently told us, "I've played a lot of different kinds of music. I'm the kind of player that gets published in the R&B, but I love a great jazz band, and I work with jazz musicians like Michael Urbaniak, Dave Grusin and Walter Bishop. The idea is to record with Miles Davis to a dig at the old Tin Pan Alley. Even though people associate my name with the mainstream, I'm a hard-core jazz musician. I was born with Miles Davis was no department because my role in that band was as a funk anchor. And it would have been just as easy to be a bassist with him." Although devotion a good deal of his time to a solo career, Miller has been most successful via his collaborations with Luther Vandross, a team that has given birth to the hits like "Jump To It" and "Get Right" for Aretha Franklin, as well as numerous tracks for Vandross and Warwick. "I met Luther about four years ago," Miller said, "he called me even though we had never met before, and we started working with Roberts Fleck and got to know each other. He was being asked to produce people and needed tunes and we compliment each other well. I can work fast, and if we get stuck we help each other out. I actually didn't expect to him to call to work with Dionne, but he didn't because she was just looking for something on the up-tempo. He got a little resistance over it at first, but I think it worked out well." As a producer, Miller was the steering force on saxophonist David Sanborn's most recent LP, and will be making a tour of Japan as one of the saxophonist's sidemen. Gigging with Sanborn is nothing new, since Miller was a member of the hornsman's touring band concurrent with touring In Miles Davis' band. "I'd be in Chicago with Miles one night, and then with David in Arizona the next and with Miles the next in Detroit, and then with David in New Mexico and California. It was called. "It was offered a lot of opportunities and I took the job, and I found a lot of people you say to have a make a decision because it's so taxing to do both, but I really wanted to do everything, like Luther, who works real hard." Of his experience with Davis, Miller said he "got a lot of confidence. Not because playing with Miles means I'm good, but because of his philosophy of knowing what you want to do, and if you're in trouble when all you're concerned is with catering to people. And I also learned how to deal with critical response. It made me stronger and realize that you have to expect it when you go public." As a solo artist, Miller is completing work on his third album. "There's something to be said about good music versus being innovative," he said. "My main thing is being musical. Someone like me, who has a scattered musical background, is going to need time to focus sharply, and the label has been very good about giving me time." — fred goodman

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Cash Box/January 28, 1984

Retailers Say Few Price Changes

(continued from page 7)

At Budget Tapes & Records, $5.98s are shelved at $5.49 to $5.69. Sale prices at other listings vary according to promotion and at $5.98 are either $5.99 or $6.99, at $9.98 are either $6.99 or $9.98, and at $13.98 are either $11.49 or $11.99. The Music Plus chain also showed price variations, with midlevel singles at $4.99 or $5.99 depending on vendor costs: similarly, $8.98s were sale priced at $5.99 or $6.99 and $9.98s were sale-priced at $5.99 or $7.99. The Record World/TBS stores showed shelf price differences ranging from $8.79-$8.98 at the $9.98 list mark and $9.75-$9.98 at $9.98 list, both due to local area variations.
Turtles and Waxie Maxie were the only chains to report different pricing in disc and cassette equivalents. Turtles $5.66 single disc shelf for midlines at $5.98 shelf in the cassette cartage. Waxie Maxie shelf prices its cassettes 30 cents higher than equivalent discs, except for midlines, which are $5.99 in both configurations. Waxie Maxie also varies its sale prices by whether a sale is advertised in print and on the shelf or if it is only featured in-store, and also shows a sale breakdown by "commitment" to the buy. The accompanying chart, however, shows only the more frequent advertised sale price. In instances where more than one price was reported in a category, but there was only one basic "price per level, that price is charted. Merchants queried generally expect the current price levels to continue as is, though fears were voiced in some instances that the new four-item $8.98 list dollar-dollar could spread and drive these prices up. At the opposite end, some dealers noted that the new CBS midline program could lower prices for that product.

U.S. Retail Chains' LP & Single Prices

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**AVERAGE**

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**price per level**

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MEGA BREAKS THE SILENCE — Atlanta financier Richard Osias recently held a party in Atlanta to introduce his new label Meca Records and its first artist KC to a crowd of over 500 dignitaries from the worlds of banking, politics, and entertainment. Among those on hand were former Atlanta mayor Maynard Jackson; J.C. Smith, president and treasurer of the label; Mrs. Andrew Young; the Honorable Andrew Young, mayor of Atlanta; label chairman of the board, Richard A. Osias; and KC.

MPAA And Others Blast Video Ruling

(continued from page 7)

The bill dealing with home taping would impose a royalty fee on the sales price of recording materials and equipment. Hearings on the Senate bill have been held; none has taken place on the House side.

During the hearings on the Senate bill, Stanley M. Gottlieb, president of the Recording Industry of America, presented results of a 1982 study that estimated that home taping reduces the revenue of all sound recording industry $1.4 billion in lost revenues (Cash Box, Nov. 5, 1983).

The independent Betamax case was instituted by Universal Studios and Disney Productions against the Sony Corp. and other VCR manufacturers (virtually all the companies producing VCRs in America). Owners of Betamax machines are accused of contributing to copyright infringement in the sale of VCRs and blank video tapes to consumers who use them to tape programs off-the-air.

A federal district court judge ruled against Betamax, which stated in a letter to a viewer that home taping is a “fair use” of the copyrighted material. This decision, however, was overruled by a U.S. Appeals Court, which ruled that “what is necessary” is the payment of a royalty to the copyright owner is a violation of the copyright law. Sony and Betamax have since appealed the court ruling.

In the meantime, the high court held two hearings on the case in January 1985; the second, in October of last year.

The sharply divided court split in the 5-4 decision, with Chief Justice Warren E. Burger and Justices Sandra Day O’Connor, Byron White and William H. Rehnquist voting that home taping is a copyright infringement.

Lose the argument on two copyright concepts: fair use and cont. & lib. infringement. As to fair use, the Stevens opinion noted that the sound of VCRs for home taping is not an infringement. Even unauthorized home time-shifting of respondents’ programs is legitimate fair use, he said.

In the opinion of Stevens, it is clear that there are many important producers of national and local television programs who find nothing about the enlargement in the size of the television audience that results from the practice of time-shifting for private home use. And, he continued, “...time-shifting merely enables a viewer to see such a work which he had been invited to witness in its entirety free of charge.”

In commenting on whether or not Sony contributed to copyright violations by selling equipment, Mark Felner, an attorney for the Defenders of Copyrighth Law, said the testimony demonstrated that home taping does not interfere with the opportunity of the artist to earn a living from the sale of his works. In his opinion, it is the use of the VCR for commercial gain, rather than for personal use, that is of great importance.

Justice Blackmun sharply criticized the majority of the court for their reasoning. Relating the history of the copyright law he noted that Congress rejected “the very possibility of a special private use exemption” in the 1831 act. Even in the 1967 law, Congress specified explicitly one exception: libraries making copies for a patron for specific types of personal use, private study scholarship or research. “These limitations would be wholly superfluous,” Blackmun said, “if an entire copy of any work could be made by an individual for his own use.”

Blackmun noted also in a 1971 amend- ment to the copyright law dealing with sound recordings, congress was dealing with the industry’s purpose. In fact, he cited congressional reports and discussion on the floor that underlined it’s intent not to create a new form of copyright.

Again referring to reports on the 1976 Copyright Act revision, Blackmun noted, “The evidence indicates that the proposal for home recording is somewhere outside the scope of this all-inclusive statute. It was clearly the intent of congress that no additional protection was to be given to the creation of works.”

In discussing the “fair use” criterion, the dissenting opinion emphasized that exemptions only for non-commercial uses (“socially laudable purposes.” And Blackmun, commented: “I am aware of no statutory provision that copies a copyrighted work for the sole benefit of the user has been held to be fair use.”

And, he concluded: “When a user records an entire work for his own personal enjoyment, he is engaging in the activity that was in mind in 1831 when Congress was dealing with music and dance. To extend that activity to the recording of television programs would be to overstep the boundaries of our experience. This is, however, the way that it has been held to produce its distorted view that its up to the studios to show strong evidence that future harm may result from home taping. Blackmun in his opinion seems to be demonstrating “a reasonable possibility” of harm that will result from the proposed legislation. Blackmun also shows ways where VCR recorders might reduce their ability to market their wares to various shows, rental or sale of similar products.

Blackmun has taken a different view in the past few years of the scope of the all-inclusive statute. It was clearly the intent of congress that no additional protection was to be given to the creation of works.”

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Stonehenge Mgt. Formed In L.A.

LOS ANGELES — Alan Kaplan and Vincent Fusco have announced the formation of Stonehenge Management and Publishing company. The two men will share the title of president.

The executives of the new firm plan to concentrate, at first, on first quarter releases by British theatrical group Thunderbolt. A top executive head Kaplan who plays the bass and his wife Rebecca who sings; and an LP by Joanne Calabrese and Unison to be called "Calabrese and Benji King, who has also produced Scandal. The label also plans to market a single by Leslie Merrill and playing with a group called Spin.

The Stonehenge record company is using Mirus Music to handle national distribution of its first release. Fusco said that he chose Mirus because in addition to its expertise in the area of distribution, it is also aware of the complexities involved in running a record company.

The firm also has a branch office in Manhattan.
Will & Anne Ackerman
New Age Music Execs

Anne: That is one of the major points in our negotiations with A&M. We felt that there is a market place out there not normally attacked, if you will, by branch distribution. There is this other whole world that really in part of and not overlapping with it. We wanted very much to see those people continue to get service, in as much as they really were the base of our business for many, many years. It's where we started, it's where our roots are. We have had a number of accounts for six or eight years we continue to work with. They are health food stores, bookstores, the mom-and-pop -- very unusual, idiosyncratic businesses that choose to be outside of the system. The sales continue to be very healthy and we feel the increased attention that is coming to us from the A&M partnership is increasing the viability of the sales of the independent outlets. There is a crossover between the two and the crossover from the independents is really what got us so much visibility. It's that word of mouth that increased our sales to the point where people really became aware of our music.

Cash Box: Any other facets of the deal?
Will: No, there isn't any other facets of the deal.

Cash Box: What is the expansion change the company's philosophy?
Will: Well, I don't think it's changed our philosophy at all or the rate at which we want to grow. An important point, is the business about the growth of the catalog and so on. A&M has given me the option to create as many labels as I want, release as many records or as few records I want. There is no requirement on me to minimize or maximize. We are considering beginning a vocal label which is tentatively to be called West River Records. It’s a very small company and we're going to be expanding that patiently as well. As far as philosophy is concerned, the notion of catalog size equaling catalog strength is an antiquated one in today's marketplace. A small, evenly promoted catalog is going to be a much more viable entity to the people who are represented by that label, the artists, who are on that label, the distributor, the retailer, as well as the label itself. We guarded our reputation so that the retailer and the record buyer knows if Windham Hill thinks enough of it to bring it out, that they can feel confident to buy it or stock it.

Cash Box: How would you actually define the Windham Hill philosophy?
Will: Windham Hill is basically a collection of friends. We don't have multiple album contracts. Every artist is free to pick up and go if they're unhappy with us and as yet no one has left. It really is a cooperative environment, not only for artists in relation to the company, but I'd like to think with the people who work for the company. The notion of ethics in business, as opposed to getting what you can and moving on has always dictated the way we've done business.

Anne: We wouldn't be in the business if we didn't derive an enormous amount of enjoyment and challenge out of it. The day that stops is the day I'm bailing out. We have a very fine opportunity here to bring out music that means an enormous amount to us on a very personal level, and to present it to people in a well-packaged, beautifully manufactured entity. We care about the music and we want it to be the very best possible.

Cash Box: Windham Hill is alternately described as classical, folk, or jazz. How would you describe it?
Will: To begin with let's deal with the issue of finding a generic niche for it. We have jazz, folk and the rest of it. Early on we seemed like we called it 'contemporary impressionism' and enlisted adjectives until it was like a German psychological disease. Finally we started looking for a definition and saying that if Windmills and Record Bar had established Windham Hill bins. They were cross-filing jazz or folk as they might see fit, but they were finding people coming in not necessarily saying what's the next George Windsor record, or what's the next Liz Story record, but what's the next Windham Hill recording. They became aware of the fact that people were conscious of the source of the music at the buyer's level which is almost unprecedented. Without wanting to be in anyway pretentious, and really as a last ditch resort, I've come to the point where I simply say that we are Windham Hill music. I mean it's almost a generic term like Band Aid or Jello at this point. It's like Windham Hill is Windham Hill. It's pretty much all a musical entity unto itself. We were originally perceived as a guitar label. We had three or four guitarists and that was it. We looked like we were an extension of the Tacoma catalog, sort of a high-tech version. Then we added a piano and everyone thought we were a jazz label. We were then perceived as a solo format label, and then we started adding duos, trios, and quintets, then we were called a jazz label, but then Shadowfax comes out and we're going to do an album of Geregiann chants, and solo hammer dulcimer. I mean it's going to continue to be very eclectic.

Cash Box: Gregorian chants?
Will: Yes, we want to do an album of Gregorian chants. Existing now and working with two graduate students, one at Mills, one at Stanford.

Cash Box: Regardless of the direction Windham Hill may go, like the rock or spoken-word field?
Will: We've got to come in and bring it, and you're IF so, then the doors aren't closed to anything. But it has to do that thing that is so subjective I can't possibly describe it. I can't possibly even listen to Windham Hill as strictly background music, other people hear it as a part of their day, and it becomes more a part of their thought that communication whatever we do have to do. I don't care if it's the sound of banging a chair on a mirror. If it's something as a bag of prescription therapy, something that you can't stand it. So you are forced to learn the technical aspects of things, and it's been a case of us looking at our packaging process we've had in this business. At this point I'm proud to say we are one of the most sophisticated manipulators of the technology around, right down to the packaging. We are the only company in the world with a four mil plastic inner sleeve, we don't use that technology to enhance anything that you don't have. You can't pull it out, it looks good the first time, you try to jam that thing back in, and it and it and it and it and it and you have a pinch wad problem possibly. We use a lose bag so we don't have any warp in the shrink wrapping, and we do the same thing so that you can keep the record jacket in this plastic bag, and keep the cover to your own music to the cover of the record so when you buy a damn covers to make them attractive. If you get yourself up as being the best, if you try everything you do with pride, people will notice it, you can experiment with new vinyl compounds, digital technology, working with new tape technology, working with the digital technologies. I think Windham Hill has more knowledge of digital technology than most majors.

Cash Box: How is the immense success of the company changed your life?
Will: I now have three times the size of the company, we're not married anymore, and I think the stress that the business put on us contributed. It was either the business was going to succeed or we were going to go bankrupt and we're extremely fond of one another, and we're extremely fond of the business.

Cash Box: Windham Hill records carry a lot of meaning for their audience. Ultimately what impact would you like to have on the industry?
Will: What I would like to do is see how we can make into the cynicism of the major label industry and the conservatism, if they can be open to new things, and let the musicians begin to actually make a profit and the label people begin to make a profit as well. If they can become less cynical about the expense, like this jacket costs too much, how do I sign a damn? You're going to have loyalty in your record buyers. The more we can do to have the music start speaking again, the closer we are to being a real record, and I hope we can be a small part of that.
### TOP 15 VIDEO GAMES

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**Compiled From:** Atari, Phoenix, Disc-O-Mat, Video Games, Avalon Hill, Board Gamers, Inc., and Parker Brothers.

### TOP 15 MIDLINES

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<td>2</td>
<td>THE DOORS (Elektra EKS 74007)</td>
<td>2</td>
<td>1/21</td>
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<tr>
<td>3</td>
<td>THE ROMANTICS (Nemperor/CBS NJZ 36273)</td>
<td>5</td>
<td>2/10</td>
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<tr>
<td>4</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDER FROM MARS David Bowie (RCA AYL 1-3843)</td>
<td>4</td>
<td>2/10</td>
</tr>
<tr>
<td>5</td>
<td>ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)</td>
<td>6</td>
<td>2/10</td>
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<tr>
<td>6</td>
<td>LED ZEPPELIN (IV) (Atlantic SD 19129)</td>
<td>3</td>
<td>2/10</td>
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<tr>
<td>7</td>
<td>AYA Steely Dan (MCA 1006)</td>
<td>8</td>
<td>2/10</td>
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<tr>
<td>8</td>
<td>WHO'S NEXT The Who (MCA 3141)</td>
<td>7</td>
<td>2/10</td>
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<tr>
<td>9</td>
<td>9000 SHARPI Joe Jackson (ASM SP-4919)</td>
<td>9</td>
<td>2/10</td>
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<tr>
<td>10</td>
<td>TAPESTRY Carol King (EP 34946)</td>
<td>10</td>
<td>2/10</td>
</tr>
<tr>
<td>11</td>
<td>WORKING CLASS DOG Rick Springfield (RCA AFL-1-3697)</td>
<td>11</td>
<td>2/10</td>
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<tr>
<td>12</td>
<td>PIANO MAN Billy Joel (Columbia PC 32455)</td>
<td>13</td>
<td>2/10</td>
</tr>
<tr>
<td>13</td>
<td>LET THERE BE ROCK AC/DC (SD-36151)</td>
<td>12</td>
<td>2/10</td>
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<tr>
<td>14</td>
<td>KORN &amp; THE DOGS Spyro Gyra (MCA 9004)</td>
<td>15</td>
<td>2/10</td>
</tr>
<tr>
<td>15</td>
<td>AMERICAN PIE Don McLean (United Artists LN 10337)</td>
<td>14</td>
<td>2/10</td>
</tr>
</tbody>
</table>


### Regional Album Analysis

**NATIONAL BREAKOUTS**

- 1. VAN HALEN
- 2. MOTLEY CRUE
- 3. ELTON JOHN
- 4. CYNDI LAUPER
- 5. HUEY LEWIS & THE NEWS
- 6. LUTHER VANDROSS
- 7. TWO OF A KIND
- 8. BILLY IDOL
- 9. KOOl & THE GANG
- 10. PATTIE LABELLE

**Baltimore/Washington**

- 1. VAN HALEN
- 2. PATTIE LABELLE
- 3. CYNDI LAUPER
- 4. LUTHER VANDROSS
- 5. BILLY IDOL
- 6. DeBARGE
- 7. MADONNA
- 8. KORNER & THE GANG
- 9. MOTLEY CRUE
- 10. ELTON JOHN

**Midwest**

- 1. VAN HALEN
- 2. MOTLEY CRUE
- 3. JANE FONDA
- 4. HUEY LEWIS & THE NEWS
- 5. KOOL & THE GANG
- 6. DeBARGE
- 7. TWO OF A KIND
- 8. CULTURE CLUB (KISSING)
- 9. ELTON JOHN
- 10. LUTHER VANDROSS

**Southeast**

- 1. VAN HALEN
- 2. MOTLEY CRUE
- 3. MADONNA
- 4. HUEY LEWIS & THE NEWS
- 5. ELTON JOHN
- 6. LUTHER VANDROSS
- 7. TWO OF A KIND
- 8. MATTHEW WILDER
- 9. RAY PARKER, JR.
- 10. CYNDI LAUPER

**Regional Map**

- **Northeast**:
  - 1. VAN HALEN
  - 2. MOTLEY CRUE
  - 3. HUEY LEWIS & THE NEWS
  - 4. CYNDI LAUPER
  - 5. ELTON JOHN
  - 6. LUTHER VANDROSS
  - 7. BILLY IDOL
  - 8. TWO OF A KIND
  - 9. KOOl & THE GANG
  - 10. DEBARGE

- **Midwest**: 1. VAN HALEN
- 2. MOTLEY CRUE
- 3. JANE FONDA
- 4. HUEY LEWIS & THE NEWS
- 5. KOOL & THE GANG
- 6. DeBARGE
- 7. TWO OF A KIND
- 8. CULTURE CLUB (KISSING)
- 9. ELTON JOHN
- 10. LUTHER VANDROSS

- **South Central**: 1. VAN HALEN
- 2. MOTLEY CRUE
- 3. MADONNA
- 4. HUEY LEWIS & THE NEWS
- 5. ELTON JOHN
- 6. LUTHER VANDROSS
- 7. TWO OF A KIND
- 8. MATTHEW WILDER
- 9. RAY PARKER, JR.
- 10. CYNDI LAUPER

**Notes**:

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

What's In Store

PROFESSOR BERGMAN — The University of North Carolina at Chapel Hill should be bracing itself for a different kind of course conducted by a different kind of instructor who is not a chair or dean. However, Bergman's lecture course appears to be more of a course in contemporary marketing practices than one in which he speaks about the "Marketing Business" this week. Bergman, who wanted to call his three-hour-a-week seminar-long offering "Sex, Drugs and Rock 'n Roll," has lined up several guest speakers, including Columbia Records' marketing vice president Bob Shriver, who will discuss the manufacturing end and may bring along one of his artists. RCA Records' Southern Region regional director Charlie Hall and Record Bar's own president Ron Cruckshank, to describe his extensive human systems program. Bergman says that he will offer a historical perspective of the recording industry and may provide a field trip to a local recording studio. Course materials include the book Star Making Machinery, The One-Minute Manager and In Search Of Excellence, and Bergman adds that he is required to take an exam at the end of the course, though he promises that it will be a take-home."Hope they go for my tap dance," states the anxious educator, who notes that "just like I was when I was in college, I only started preparing a short while ago..." Exposing upon a different subject, Bergman remarks that his company will cancel next month whether it's "go or no go" in opening another two Napoleon's Grocery gourmet shops. The first and only grocery so far opened Nov. 3 at Eastland Mall in Charlotte, N.C., and another which Bergman claims "is considerably better than expected" Charleston, is a $125,000 December sales total, he is awaiting January figures so as to gauge the store's performance during a "regular" month as opposed to the "inflected" November/December periods. January sales, Bergman further observes, seem to mirror that of his record retail business in its drop-off from December peaks. With December sales two and one-half to three times stronger than January's at Napoleon's, Bergman cites an "about the same" percentage drop in business at Record Bar, though a bigger drop was expected out of the belief that "people are sick of eating" among themselves during the holidays. As for best-selling product at the Grocery, "There's bread and bread," says Bergman, singing out the Vie de France line that comes to the store frozen for baking on the premises... The Record Bar chain has embarked upon an "Outta Space" pre-inventory sale this month in order to sell off a variety of overstocked items. Twenty specific current LP titles are being sale-priced at $5.99, and each store manager has been given the prerogative to select other albums outside the top 20. In addition, a wide variety of Adele-supplied children's classics, at $1.99 apiece for LP or cassette, though the emphasis is heavy on cassette. On the classical side, Dutch Imported Phillips cassettes are available at $2.99 and four for $10. Special prices are represented by a Memories blank dual tape and videos blank dual cassettes.

WAX FAX — The award-winning musical 42nd Street opened last week at the newly remodeled National Theatre in Washington, D.C. and that city's Waxie Maxie retail chain was ready with an extensive print ad and in-store promotional tie-in involving the show, "42nd Street." In addition, the RCA card album, "The Chain president Dr. David residenceiete the Cafe with helping to revitalize the downtown arts and music scene and says that office staff were scheduled to attend the show on the third night... Blaine also expresses misgivings regarding the proposed sale of a prized collection in his market. Schwartz Brothers' Harmony Hut stores — to the Musicland Group (Cash Box, Jan. 14). "I hate to see an organization that was once very strong, a filled-in island, absor- bed by a major," says Blaine, in words recalling typical reaction to recent indie label pickups by major manufacturers. "It reduces the number of players in the game and works to our detriment as one of the remaining indies."

Jim Bessman
Mitchell, Holland Named VPs At New RCA Video Production Unit

NEW YORK — Charles J. Mitchell and Arnold J. Holland have been given key positions at RCA Video Productions, RCA's new home video unit. The announcement was made by Thomas G. Kuhn, the unit's newly appointed division vice president.

Mitchell takes the position of division vice president, program production for RCA Video Productions. His responsibilities include development and production of all programs and concepts for the new unit. He previously held the position of division vice president, programs, RCA VideoDisc, to which he was appointed in 1983. He is responsible for the acquisition, production and distribution of videoDisc software. Among the original RCA VideoDisc projects he has directed are "Jane Fonda's Workout," and a forthcoming full-length conceptual film starring Carly Simon. Before joining RCA in 1981, he directed business affairs for Capitol Records in Hollywood and dealt extensively with concepts and language for music and video development and clearance agreements.

Holland has been appointed division vice president, business affairs and program distribution, RCA Video Productions. His responsibilities cover the negotiation of agreements relating to the commissioning, creation and distribution. He formerly served RCA VideoDisc as division vice president, business affairs, and was responsible for contract negotiations for the acquisition, production and distribution of videoDisc software. Among the original RCA VideoDisc projects he has directed are "Jane Fonda's Workout," and a forthcoming full-length conceptual film starring Carly Simon. Before joining RCA in 1981, he directed business affairs for Capitol Records in Hollywood and dealt extensively with concepts and language for music and video development and clearance agreements.

Jerry Sharrell Named Senior VP, At MCA Home Video Distribution

LOS ANGELES — Irving Azoff, president of the MCA Records Group, has announced the appointment of Jerry Sharrell to the position of senior vice president, MCA Home Video Distribution. In his new position, Sharrell will be responsible for the marketing and promotion of MCA Home Videos, with special emphasis on music programs.

Concurrent with his appointment, Jerry Sharrell announced that MCA Home Video has obtained the rights to market and distribute in the United States and Canada four full-length new videos from Island Records. These videos, "Bob Dylan: The Red Rocks," "Bob Marley Live At The Rainbow," "Grace Jones — One Man Show," and "The Last Waltz" were acquired from Malcolm McLaren. All four videos are due for release in Spring, 1984.

Prior to his appointment, Sharrell served as senior vice president of MCA Records since April 1983. He joined MCA after 10 years with Elektra/A&M Records, during which time he served as vice president or senior vice president of promotion, projects in progress, including a full-length conceptual film starring Carly Simon, and The Kinks' "Return To Waterloo," both of which will be released in 1984. With this kind of momentum, plus the talent and experience of these two executives, our new production unit hits the ground running.

RCA Video Productions has been formed to produce and release music and music-related programming for the home entertainment market. Programming will include full-length concept videos, concerts and video clips, as well as musical reviews and other kinds of entertainment programs.

In announcing the new video program unit, RCA executive vice president Herbert S. Schlosser said that while the new programming would be created specifically for videocassette and discs, it would also be made available to national cable networks and other home video distribution formats. He said that the unit was formed in response to the increasing home entertainment market in general and the expansion of music video specifically. "The demand for fresh, exciting music video concepts for home entertainment is growing rapidly on a worldwide scale, and RCA is in a position to give a new audio/video music industry," he said.

Ent. TV Co. Wraps Two Music Shows

LOS ANGELES — The Entertainment Television Company, a joint venture between music veterans Charlie Koppelman and Martin Bandier with Chicago-based video game manufacturer Williams Electronics, has announced the completion of its first two made-for-television projects, "This Week's Music" and "The Weather Girls Special."

"This Week's Music" is a daily, half-hour television show integrating live dancing with music videos and guest appearances by popular music stars. The show will be hosted by Livingston Taylor. "The Weather Girls Special" is an hour-long musical situation comedy featuring the Grammy-nominated act by the same name. The show was produced by the Entertainment Television Company in conjunction with Williams Electronics and was written and directed by David Steinberg.

Indy's Plan Eclectic Releases

Indy's Plan Eclectic Releases

(continued from page 12)

doza Sisters, The Savoy-Doucet Cajun Band and Rose Maddox. Also set are several compilation LPs including "Junk Fiddle Styles Vol. 1: The Creole Tradition" and "Texas-Mexican Border Series, Vol. 18."

Becket/Roulette/Sutra

Although the New York-based operation has yet to finalize all titles for the quarter, Becket will be offering an EP by Pal Joey entitled "Lies," and the second album by indie "Pajama Party Time." The company's Sunnyview imprint will have "Jam On It," the debut album by Nucleus.

Columbia Special Products

The CBS owned, independently distributed label will be concentrating on soundtrack releases. Scheduled for the quarter are "Tea For Two," "Moonlight Bay," "Snow White and the Three Stooges," "Lil Abner" and "Dames At Sea." Also forthcoming are "Together Forever" by Steve Lawrence and Edie Gorme, "The Best of Bob Wills" and "Newport 1958" by Mahalia Jackson.

Concerts

The ever-steady Concord Records of California is offering new titles on all three of its labels, and promises to unveil a fourth at the end of March. On the Concord/Picante label is the third album by Tanja Maria, "Love Explosion," featuring a duet with Jon Lucien. Concord Concerto Records of Canada has also released "Music for Three Guitars" by The Falla Trio featuring Manuel deFalla. The lion's share of the releases, however, are on Concord Jazz, including albums by Ed Bickert, Scott Hamilton, Mark Levine, Carmen McCrae, Emily Remler, Peter Sprague and Laurindo Almeida.

Europe

The New York and Paris based Europe, which specializes in experimental, jazz and independent music, will focus its attention on the jazz sphere. Artists to look for are "Sting" by saxophonist Jim Pepper, and other titles include an untitled LP by Tony Bongiovi, and a forthcoming double-CD entitled album by Teo Macero with the London Symphony Orchestra featuring "Dance A Christmas Solo" with the London Symphony Orchestra featuring The London Lounge.

Fantasy

Only one title is slated for release on the Fantasy label, "Everybody's Acting" by The Look, also forthcoming is "Down Here On The Ground" by Jimmy Ponder of MCA Records.

Last year's successful Original Jazz Classics Series will be augmented by a companion series, Series besides the artists originally recorded for the Bluesville and Riverside labels to be reissued are Wilco Dixon, Lonnie Johnson, Sonny Terry, 20th Century Fox, Brownie McGhee, "Lightnin'" Hopkins, Lovie Austin and Memphis Slim.

Flying Fish

Ethnic, folk and bluegrass highlights Flying Fish' releases include titles by Tony Trischka, Steve Lyon, Hobie, the San Francisco Mule Troupe, Simon & Bard, The Balkan Rhythm Band, Robin Flower, The Cash Valley Drifters, Robin & Linda Williams and Grisard Muscle.

(continued on page 18)
**SINGLES**

**OUT OF THE BOX**

**NEW AND DEVELOPING**

**ALBUMS**

**REVIEWS**

**FEATURE PICKS**

**POP**

**LEARNING TO CRAWL** — The Pretenders — Sire/Warner Bros. 23980-1
Producer: Chris Thomas — List: 8.99 — Bar Coded

With vocalist/guitarist Chrissie Hynde and drummer Martin Chambers the only remaining original members of the group still around, The Pretenders are indeed living up to the title of their third LP. But considering the spectacular leap the combo’s single, “Middle of the Road,” took on this week’s Top 100 charts (#31 bullet to #19 bullet), it shouldn’t be long before this album is up and running. Perhaps more sentimental than than the guitar war is classic Nuge, though it specialstishes on the song’s “Tied Up in Love,” and “Thunder Thighs.” This is heavy metal by one of the masters, and is not for the weak of heart… or ears.

**OBSESSION** — Utopia — Passport pb 6029 — Producer: Todd Rundgren and Utopia — List: 8.98

On Utopia’s first appearance on its own label, the quartet continues its long tradition of providing listeners with technically superior, inspirational pop that challenges musical as well as social conventions. Beginning with the new metal of “Trash in My Brain,” the Todd Rundgren-led band also draws on the 1984-inspired “Winston Smith Takes It On The Jaw,” the melodic mid-tempo ballad “Maybe I Could Change,” the eminently boppable “Crystallize,” and the rebellious “Tied Up In Love,” and “Thunder Thighs.” This is heavy metal by one of the masters, and is not for the weak of heart… or ears.

**Eurythmics** ( RCA PB-1372S)

When Comes The Rain Again (5:05)
Blue Ocean Music—ASCAP (Lennox, Stewart) (Producer: David Stewart)

Having cleared the bases with their first hit, Brit duo Eurythmics swing for the fences once more with “Here Comes The Rain Again.” Stylistically, the pair’s latest song “Clear Blue Sky” is similar to “Sweet Dreams” solidly established a goth sub-genre, yet Eurythmics is still a fledgling band. How then to be original, yet remain recognizable enough to further cement the band’s identity with listeners? “Here Comes The Rain Again” is the perfect solution.” Vocalist Annie Lennox sounds familiarly sultry and wispy, while Dave Stewart’s minor-key composition is laced with pizzicato strings and chiming, open chord guitar work.

**JENNY BURTIN** (Atlantic 7-89748)

Remember What You Like (4:21) (STM Music Inc./Intelligent Music — BMI) (John Robie) (Producer: John Robie)

Already a steady climber on the B/C charts, this state-of-the-art techno dance-rocker should expand the audience for vocalist Burton, who shined so brightly almost a year ago on the dance hit “One More Shot” by Gotham group C-Bank. Her powerful alto withstands a barrage of electronic effects mastered by John Robie/C-Bank’s producer as well as that of Soul Sonic Force’s “Planet Rock.” Robie backs Burton here with just about every electronic trick in the book, cutting various effects in and out while she sedately lays down the urgent vocal part which itself is eventually altered through filters and speed shifts.

**CHAD STUART & JEREMY CLYDE** (Rochshire XR95046)

 Bite The Bullet (4:37) (Chad Valley Music) (Chad Stuart) (Producer: Chad Stuart)

If Simon & Garfunkel and the Brothers Everly can do it, why not Chad & Jeremy? Chiming synthesizers at the start of this optimistic love advisory, followed by electric guitars and horns, show how much time has elapsed since the mid-sixties folk-rock duo were last heard from, but even though their new sound is in the ELO and latter-day Moody vein, their gentle, soft-spoken harmony blends retain the original warmth. Peter and Gordon, where are you?

**POINTER SISTERS** (Planet/RCA JB 13750)

Automatic (3:59) (Music Corp. of America/Pied缑heidie Music/MCA — BMI/ASCAP) (B. Walsh, M. Goldenberg) (Producer: Richard Perry)

The second single from the Pointers’ “Break Out,” album is already a heavy club favorite and should have no trouble crossing to the pop shore. The group’s sound is switched a bit here, with sister Ruth taking a rare spin upfront.

**ADAM ANT** (Epic 34-04337)

Strip (3:55) (Colgems — EMI Music Inc. — ASCAP) (A. Ant — M. Pirroni) (Producers: Phil Collins and Hugh Padgham)

Ant’s “Strip” is in his licentious ode to the joys of dissolving, also his new album’s titletrack. The New Romantic rapster, along with producer Collins, gives the fun tune an ironic air of formality by using violins to make it sound like a minute.

**ASHFORD & SIMPSON** (Capon P-8-3310)


Nick & Val let up a bit from the outright intensity of their current LP titeltrack single “High-Rise” and follow-up “It’s Much Deeper” in a softer ballad, which especially brings out Ashford’s sensitive side before building up to a typically high-rising climax. The words develop one of the songwriters’ favorite themes, that of cutting through the artificial barriers of insecurity which get in the way of intimacy. In the singers’ case, getting together is a mutual goal and one that the song beautifully accomplishes.

**THE TEMPTATIONS** (Gordy 1720 GF)

Sail Away (4:00) (Stone Dog Music Corp. & Golden Touch Music Publ. — BMI) (Whitfield, A. Bond) (Producer: Norman Anthony Whitfield)

Songwriter/producer Norman Whitfield merits much credit for giving this Temps tune the group’s vintage sound. High, soaring lead vocals put forth a strong element bid, with backup group support rhythmically staggered during the title’s plea. Opening surf sounds are later echoed by breezy strings in Whitfield’s handsomely crafted, laidback arrangement.

**12 INCH REVIEW**

**CURTIS HAIRSTON** (Pretty Pearl PP 515)

We Are One (8-62) (Hu-Har Music/Scorpio Rose Music — ASCAP/BMI) (H.H.-Harris) (Producer: Earl Monroe)

Hairston’s first single, “I Want You (All Tonight)” went a long way towards establishing the young singer as an artist to be reckoned with, and helped put the Pretty Pearl label on the map. “We Are One,” with its lilting, unflagging beat, should cement the impression. Hairston is a far from average singer, and his gospel roots should help make him a favorite with the older, soul-oriented black music market. First rate.
Nashville Pub. Community Undergoes Series Of Changes

by Anita M. Wilson

NASHVILLE — During the past couple of years, the Nashville recording community has ventured into the competitive field with the help of computer companies that have designed computer systems for the needs of an individual publisher.

One of the first companies in the publishing field to utilize computers is the Tree International Publishing System, which offers a computer system that is designed specifically for small to medium size publishers.

Another shift in the Nashville publishing community is the corporate transfer of several song catalogs.

The Wall Music Group was one company to expand its business with the purchase of Steve Gibb's Angling Music and Buzz Cason. The publishing firm also took over administrative duties on Reba McEntire Music, David Willis Music and Laurel Mountain Music. Tree International purchased Jim Ed Norman's Jansing/Jenson catalog as well as the Jim Reeves catalog. Tree also assumed administrative rights for Dolly Parton's Velvet Apple catalog, and Mac Davis' Song Painter catalog.

CBS Songs, and Mel Tillis Enterprises added catalogs to their companies. CBS Songs purchased United Artists, which brings its total number of song catalogs, 50,000 between the two. CBS Songs also made a co-publishing deal with Bill and Patricia for their Rice & Rice company.

Cedartown was another established company that changed hands when Mel Tillis purchased the company in the fall of 1983. After the sale of Cedartown, the Denny family, which formerly owned the company, started a new publishing company, John E. Denny Music, to complement its Denny Music company. The Denny Music company was founded in 1953 and has been revamped to fit into the new Denny company. Another family-owned publishing firm to be reactivated is Forrest Hill Music by Jerry Bradley. Originally formed in 1964, with brother Harlan, the company has been dormant for the past 12 years while Jerry Bradley headed the Nashville RCA Records office.

There have been several changes within the executive ranks at several publishing firms. The Wilk Music Group experienced the largest number of executive changes necessitated by the death of vice president and Nashville division manager Bill Black. Bob Kirsch was named Nashville division manager. Doyle Brown assumed the position of professional manager, and Cynthia Rogers was promoted to director of administration. The Prine Music Group did not make any changes.

We're supporting our own belief in the effectiveness of cable advertising through this unprecedented cable buy targeted to cable subscribers,” stated Lloyd Werner, senior vice president marketing and sales, Group W Satellite Communications. “This campaign is designed to build awareness and viewership of TNN.

The “Countrygram” campaign was taped in Nashville and will feature such country music personalities as Brenda Lee, Ed Bruce, Ralph Emery, Jim Ed Brown, Bill Anderson and Riders in The Sky. The primary theme behind the spots is to encourage viewers to “Stand Up For Your Country.” The spots will also feature Nashville as the heart of country music and the home of The Nashville Network.

TNN began airing last spring with country music emphasis and is reaching almost 12 million subscriber households. Programming for the 18-hour-a-day service is produced by The Nashville Network, a division of Opryland U.S.A., while sales and marketing functions are handled by Group W Satellite Communications.

McGuffey Lane Member Dies

NASHVILLE — Stephen “Tebes” Douglass, keyboardist and harmonica player of McGuffey Lane, died Jan. 6, 1984 after receiving massive head injuries sustained in a car accident on Jan. 6. Douglass had been comatose since the time of the accident.

The five remaining members of the group conferred as to the immediate future of the band, issuing this and grant: “At this time McGuffey Lane rededicates itself to its music and will carry on as a five piece band. Our live appearance schedule will not be altered and the band will complete the recordings of its fourth album for Atlantic Records within the month. We consider ourselves survivors in life and on the stage and as such we intend to go forth without our fellow traveler, Tebes. As all our friends and fans know, Tebes is irreplaceable. His talent, exuberance and boundless energy will continue to be a source of inspiration to us all, and his name and spirit will be part of McGuffey Lane’s Music and entertainment as long as his memory survives.”

Funeral arrangements are pending. Douglass’ wife and family have requested that in lieu of flowers, that donations be made in his behalf to: The Community Center For The Deaf, 854 West Town Street, Columbus, Ohio 43222.
### COUNTRY TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Songwriter</th>
<th>Label</th>
</tr>
</thead>
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<tr>
<td>1</td>
<td>EYES THAT SEE IN THE DARK</td>
<td>KENNY ROGERS (RCA ARL 1-4678)</td>
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<td>2</td>
<td>DON'T CUT THE CORD IN OUR HOMETOWN</td>
<td>RICKY SKAGGS (Epic FE 38954)</td>
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<td>3</td>
<td>THE CLOSER YOU GET TO ALABAMA</td>
<td>(RCA ARL 1-4662)</td>
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<td>RIGHT OR WRONG</td>
<td>GEORGE STRAIT (MCA-5450)</td>
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<td>SOMEBODY'S GONNA LOVE YOU</td>
<td>LEE GREENWOOD (MCA 5406)</td>
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<td>HELLO WOMAN</td>
<td>OAK RIDGE BOYS (MCA-5455)</td>
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<td>WITHOUT A SONG</td>
<td>WILLIE NELSON (RCA ARL 1-4822)</td>
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<td>8</td>
<td>MAN OF STEEL</td>
<td>HANK WILLIAMS, JR. (MCA 5450)</td>
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<td>PANCHON &amp; LEFTY</td>
<td>WILLIE AND WILSON NELSON (Epic FE 37950)</td>
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<td>TWENTY GREATEST HITS</td>
<td>KENNY ROGERS (Liberty LV-51152)</td>
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<td>11</td>
<td>DON'T MAKE IT EASY FOR ME</td>
<td>JOHN ANDERSON (Warner Bros. 9 23912-1)</td>
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<td>ALL THE PEOPLE ARE TALKIN'</td>
<td>JOHN CONLEY (RCA ARL 1-4713)</td>
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<td>CHEAT THE NIGHT</td>
<td>GEORGE JONES ALLEN (RCA ARL 1-5514)</td>
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<td>GREATEST Hits, VOLUME II</td>
<td>EDDIE RABBIT (Warner Bros. 9 23291-1)</td>
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<td>WHY LADY WHY</td>
<td>GARY MORRIS (Warner Bros. 9 23738-1)</td>
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<td>16</td>
<td>CAGE THE SONGBIRD</td>
<td>CRYSTAL GAYLE (Warner Bros. 9 23928-1)</td>
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<td>17</td>
<td>THAT'S THE WAY LOVE GOES</td>
<td>MERLE HAGGARD (Epic FE 38953)</td>
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<td>18</td>
<td>IN MY EYES</td>
<td>JOHN CONLEE (MCA-5434)</td>
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<td>19</td>
<td>PAY YOUR WAYS</td>
<td>WAYLON JENNINGS (RCA ARL 1-5514)</td>
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<td>20</td>
<td>A LITTLE GOOD NEWS</td>
<td>ANNE MURRAY (Capitol ST-13201)</td>
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<td>21</td>
<td>GREATEST Hits, VOLUME II</td>
<td>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND (RCA FC-38903)</td>
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<td>SLOW BURN</td>
<td>T.G. SHEPPARD (Warner/Curb 9 23911-1)</td>
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<td>SAMMY LOUIE HARRIS (Warner Bros. 9 23681-1)</td>
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<td>LOVE LIES</td>
<td>JANIE FRIEKE (Columbia FC-38700)</td>
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<td>LET'S NOT LET OUR DREAMS DIE YOUNG</td>
<td>TOM JONES (Mercury/PolyGram 114 448-1 M-1)</td>
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<td>RONNIE MILSAP (RCA ARL 1-4670)</td>
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<td>SISIY SPACER (On 7 91010)</td>
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<td>RICKY SKAGGS (Epic FE 37996)</td>
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<td>JONES COUNTRY</td>
<td>(RCA ARL 1-4670)</td>
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<td>SPUN GOLD</td>
<td>BARBARA MANDRELL (MCA-5377)</td>
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</tbody>
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### CASH BOX

#### THE SOURCE FOR RECORDS & RADIO FOR OVER 40 YEARS.

**NOW COMPILING OUR 5th COUNTRY RADIO DIRECTORY**

**CONTAINING**
- Programmer Choice Awards
- Country Radio Stations
- Country Record Labels
- Country Promotion People
- Country Marketing People
- Current Cash Box Country Reporting Stations

**Extra to store 8½ x 11 format**

**Bonus Distribution At the Country Radio Seminar**

**Advertising Closes:** February 17, 1984
**Issue Date:** March 19, 1984

**For Information Contact:** JIM SHARP (615) 244-2898

Cash Box/January 28, 1984
ROLL ON EIGHTEEN WHEELERS — January has been “Salute To Truckers” month at WFST/Caribou where the station has honored America’s truckers with special music and programming initiatives. MCRN’s WFST program director Renee Cloukey explains that the station is playing at least one trucker song every hour, including music by such artists as Red Sovine, Dick Curless, Red Simpson, and Alabama. The air personalities are taking to the truckers on the air and encouraging listeners to talk with the truckers on their CB radios. The promotion slogan ties in with the stations’ call letters (FIRST). “We’re the first to salute trucking in 1984,” Truckers have been giving WFST a blast of the horn as they pass by the station and wives of truckers have been phoning in to thank them for the promotion and consideration for the truckers. January’s promotion/salute is the first in a series that WFST will be doing each month in 1984.

BIG EVENT IN SMALL MARKET — Small market station KCLE/Cleburne, Texas is providing a big treat for listeners by securing Mel Tillis to perform at the annual Ag Expo ’84 in Cleburne on Jan. 28. Originally called “Farm and Ranch Week,” the agriculture expo is centered around the Future Farmers Assn. and the Four H Clubs in and around Cleburne. The concert has sold out, 1,600 seats for the Tillis performance during the three day event sponsored by KCLE, Whata-burger, and Fina. Tillis will be signing autographs in the afternoon before his performance at the expo.

STATION CHANGES — Two WSM/Detroit station personalities have been given promotions: W. F. “Skip” Schatz, general manager for the station and John Fuchs, Lieberman Homes marketing director, presented Brocklehurst with a warranty deed for the township.

CONDOLLENCES — WIL/St. Louis morning man Bob Wilkie, 35, was killed in an auto accident on Jan. 16. Known as “Wilkie in the morning,” he had been with the station since September, 1983, after working at WWVE/Cleveland and KSD/St. Louis. He is survived by his wife, Kay and two children. Funeral arrangements are pending.

NEW RADIO PANEL — The new country radio panel for Cash Box will be released within two weeks. The panel will include all current reporting country stations to Cash Box along with a brief explanation of chart methodology.

CLEARING THE CONFUSION — In order to prevent confusion of the Music Country Radio Network and WSM/Nashville, here is a brief explanation of their affiliation. Music Country Radio Network (MCRN) is a joint venture between WSM and the Associated Press (AP). MCRN supplies the programming, AP supplies the delivery system, and WSM is one of 94 stations on the network. The MCRN is staffed, programmed, engineered, and functions separately from WSM.

SILENT PARTNERS — David Frizzell (r) and Shelly West (c) stopped by WDAF Radio (81 Country) in Kansas City during a recent three-day engagement there. The duo chatted with midday air personality Mike Morelock (l) about the concept video of their new single, “Silent Partners.”

WWMZ/Washington general manager Brian Bieler announced the arrival of Evan Carl as news director and morning news anchor for the station. Carl is a 22-year radio news veteran who has spent most of his career in the country radio format. Most recently at WQAM/Miami, Carl spent three years as sports director and newscaster at the station and also worked with WZMQ program director Bob Cole at WWOK/Miami where he spent nine years, the last five as news and sports director. Bieler also worked as a weekend sports stringer for NBC for nine years.

A MILE HIGH GIVEAWAY — On Dec. 17, 1983, KBRD/Denver gave away the ultimate Christmas present — a $65,000 townhouse. Linda Brocklehurst of Denver was the lucky grand prize winner of the station’s 12th annual promotion. Over 10,000 people were held to determine 20 finalists who were each given a key to try to open the townhouse door. Brocklehurst had the lucky key that unlocked the door. She plans to move into her home as soon as possible which will come in handy as she has been a Denver resident for only six months. R.W. “Skip” Schmidt, general manager for the station and John Fuchs, Lieberman Homes marketing director, presented Brocklehurst with a warranty deed for the township.

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AND THE WINNER IS — This week’s American Music Awards, otherwise and respectfully known this year as the Moby Jackel Awards, starred 15 country music artists, either as presenters, speakers, performers or award winners. Alabama and Janie Fricke took to the stage to perform each of their latest releases, while Kenny Rogers highlighted new talents and introduced speakers such as Quincy Jones and Diana Ross who gave Jackson his Award of Merit. Barbara Mandrell, who has died in the last year prior to the event, including Beach Boy Dennis Wilson, Muddy Waters, Marty Robbins and Karen Carpenterer’s brother Richard at the piano. Alabama dominated the country winners category, taking the awards for Favorite Country Video for “Dieline” and Favorite Country Group. Kenny Rogers accepted the award and he and Dolly Parton won for Favorite rising artist and for their hit duet, “ Islands In The Stream.” Barbara Mandrell took to the stage to accept her award for “Favorite Country Female, while Willie Nelson won the award for them. Country artists were also out in full force in the representing field, including Mickey Gilley, Charley McClain, John Conlee, John Schneider, Ronnie Milsap, Neil Young, Glen Campbell, Kix Brooks, Randy Travis, Randy Travis, and Pam Tillis.

MINNESOTA ADMIRER — Minnesota Fats (I) recently paid a visit to Nashville where he competed in a billiards tournament. Johnny Rodriguez began to notice the advantage of the opportunity and met with the legendary player before practice rounds.

AND THE OTHER AWARDS — In last week’s column we listed the nominees for the upcoming Grammys. We’ve noticed some people to the surprise of Nashville and the country music industry, Dolly Parton was nominated in both the country and pop fields. Her LP “Burlap And Satin” garnered her a nomination in the Best Country Vocal Performance, Female, category, while her duet with Kenny Rogers earned her a slot in the Best Pop Performance by a Duo Or Group with Vocals. Parton has previously won three Grammys. Two Nashville resident writers are vying for awards for songs they wrote that are nominated for Best Rock Vocal Performance by a Male Artist. The songs, "On the Moon," and "Rocking At Cherry Grove Road," can be competed on "The Distance" LP against Rick Springfield’s "Affair Of The Heart" single which was cowritten by Springfield, Basil Tashi and Nashville Danny Tate. Tate has recently been signed as a writer to Weik Music Group as a result of that tune and other recent songs.

BLUEGRASS HEAVEN — A group of renowned session musicians and band members gathered this week at Nashville’s Bluegrass Cafe for a reunion of sorts. A couple of years ago David Grisman, known for his style of country/jazz called Dawg Music, collaborated with fiddler Jimmly Buchanan and Herb Pederson for a new bluegrass group they call Here Today. They soon added Emory Gordy, Jr. who they had all previously worked with, and most recently is a member of Roseanne Cash and Rodney Crowell’s band, The Cherry Bombs. Vince Gill, formerly of Pure Prairie League, also joined the group which gathers annually for a bluegrass reunion. Eventually the band recorded an album together which caught the attention of the legendary Bob Dylan. Dylan brought the group to Nashville to help on the recording of his upcoming LP for Epic Records. The band performed before two sold-out crowds at the intimate cafe, and still were not able to accommodate the throngs waiting outside hoping to get in. People arrived over three hours before the show began to get into the first show and were then decimated of a second show. Attending the show was Fogelberg with L.A. drummer Russ Kunkel, who is also pitching in on the new album project. Emmylou Harris also dropped in with writer Paul Carey, Ricky Skaggs and Chris Hillman will also be joining the group in the studio to work on the album.

T.G. TEAMS UP WITH EASTWOOD — Recording artists T.G. Sheppard recently solicited the vocal talents of Clint Eastwood for a upcoming reunion of sorts. A couple of years ago he released “Soul” with the current Eastwood film “Sudden Impact.” The song is Eastwood’s third duet with previous ones including “Barroom Buddies” he recorded with Merle Haggard and “Beans To You” with Ray Charles.

SONG FESTIVAL SET — The 5th annual Music City Song Festival which began in January will continue until May 15, 1984. The event offers amateur and professional songwriters and lyricists and amateur vocalist a chance to compete in a national contest for recognition and money. Encouraged by the Federation of Independent Songwriters, SESAC and The Country Music Assoc., the event first started in 1979 and offers categories in Pop/Top 40, MOR, Country, Gospel and Rock/RB. Amateurs and professionals compete in separate categories. GRAY GOING DOWN UNDER — Recording artist Doble Gray will be traveling to New Zealand next week to appear on the popular music television show That’s Country. During the show Gray will perform seven tunes, six for the show and one for an upcoming rockabilly special. "This will be my second trip to New Zealand . . . it’s a wonderful country!” Gray explained. “The people are very, very nice and the food is great . . . lots of seafood and lamb, which I love.” The show will air in the states on the Nashville Network.

EXILE ON THE ROAD — Epic artist Exile recently finished a nationwide label-sponsored tour and is now going back on the road, only this time opening for such country music luminaries as Merle Haggard, Ricky Skaggs, Mickey Gilley, and Charley Pride. The group will start off during January and then go through the southwest and western regions in conjunction with local radio station promotional projects. The tour will also include visits on the Merv Griffin show and Solid Gold. AGAC BENEFIT — Neshvillians Mark James and John Hartford recently traveled to New York to join in on the American Guild of Authors and Composers, AGAC, benefit. The two joined Tony Bennett, Maureen McGovern, Peggy Lee, and others in raising money to inform others of the effects of home taping.

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of sales reports from national distributors and one-stops and radio.
Polygram Records and Polydor International present John Lennon and Yoko Ono's "Milk and Honey"

An historical collection of previously unreleased material.

Also available on Cassette and Compact Disc, with a special full-color 12-page booklet of lyrics and photos.
NEW CHART — This week Cash Box introduces a comprehensive listing of the Top 30 12-inch singles around the country, and it's not surprising a large percentage of them — 63% to be exact — come from funk and R&B-oriented artists. Among the most popular 12-inch singles in this vein are Run D.M.C.'s "Hard Times," a follow up to "Sucker D.J.," in the #3 position; Twilight's "Electric Kingdom" in the #4 slot; "Leak Back" by White Horse, coming in at #8; Cheryl Lynn's "Encore" at #7; Grandmaster Flash and Melle Mel's anti-drug anthem "White Lines" at #8; "Something's On Your Mind" by D Train ranking at #9, and George Clinton's "Trombelletta" (Do Da Da), attaining the #10 space. (For a complete listing of Cash Box's Top 30 12-Inch Singles, check out page 15 in this issue.)

STREET NEWS — After enjoying much success with the world famous Chic led by bassist Bernard Edwards and guitarist Nile Rodgers, vocalist Luci Martin is working on her first solo album. Martin is at F.O.R. Studios in Burbank, California under the watchful eyes of producers Darryl Ross and Sherry Buyers. Also working on the sessions are engineers Bill Poppy and Steve Gursky. . . . In San Francisco, the Automat's T.T. Studio is seeing some heavy recording action as singer Magie Joseph begins a new album. Joseph, a recent addition to the Atlantic/Contillion roster, is being produced by none other than Narada Michael Walden. Also helping out are Preston Glass and Randy Jackson . . . Rumors indicate that an advance tape copy of Prince's recent studio work has fallen into at least one D.J.'s hands in Atlanta. Recently, however, the label claims to have "lost" it . . . Profile recording act Run D.M.C. is preparing to release an album sometime soon, but the actual release date is not know yet . . . With Michael Jackson copping eight honors at this week's American Music Awards, it should come as no surprise that he also turned out to be a big winner on radio stations around the country. ABC Watermark received very favorable responses from its recent Spotlight Special on Jackson . . . A new dance single from the group Clubhouse (remember "Do It Again/Billie Jean" last summer) is due shortly. Entitled "Supergood," the song sounds like a combination of Stevie Wonder's "Superstition" and "Guide Me." . . . The Dazz Band have made dancing again enjoyable with its title track on the LP "Joystick." It's a fun album to dance and listen to. The Cleveland, Ohio band has done a good job of balancing the albums with upbeat tunes and also some ballads. Just as a fusion . . . With Michael Jackson copping eight honors at this week's American Music Awards, it should come as no surprise that he also turned out to be a big winner on radio stations around the country. ABC Watermark received very favorable responses from its recent Spotlight Special on Jackson . . . A new dance single from the group Clubhouse (remember "Do It Again/Billie Jean" last summer) is due shortly. Entitled "Supergood," the song sounds like a combination of Stevie Wonder's "Superstition" and "Guide Me." . . . The Dazz Band have made dancing again enjoyable with its title track on the LP "Joystick." It's a fun album to dance and listen to. The Cleveland, Ohio band has done a good job of balancing the albums with upbeat tunes and also some ballads. Just as a fusion . . .

How Sweet It Is — A&M Records' Jeffrey Osborne recently received a gold album for his latest LP, "Stay With Me Tonight" following a sold out performance at the Los Angeles' Universal Amphitheatre. Pictured above with the former L.T.D leader is (l-r): Herb Alpert, co-chairman of the board, A&M Records; basketball star Magic Johnson; Osborne; and Jerry Moss, A&M chairman of the board.
January 23, 1984

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

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<td>GREGG ALLMAN</td>
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<td>GIVE ME LOVE</td>
<td>Virgin</td>
<td>BMI</td>
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<td>Warner Bros</td>
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Somebody's Waiting (Jobette) — 49
Something's On (Trammar/Hunter/DeWay) — 8
Stay With Me (Zubalab) — 27
Stop Doggin' Me (Lena) — SEIC
Take It (Kiddae/Freddie Blackwood) — 55
Tall (Garvey) — 26
Tell Me If You Still Care (Atlantic) — 61
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ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

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<td>5</td>
<td>TINA TURNER</td>
<td>LET'S GET IT</td>
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Somebody's Waiting (Jobette) — 49
Something's On (Trammar/Hunter/DeWay) — 8
Stay With Me (Zubalab) — 27
Stop Doggin' Me (Lena) — SEIC
Take It (Kiddae/Freddie Blackwood) — 55
Tall (Garvey) — 26
Tell Me If You Still Care (Atlantic) — 61
ACTION

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| 5   | TINA TURNER | LET'S GET I
OCEAN-FRONT IS MAKING A HIT IN THE INTERNATIONAL MUSIC SCENE.

BRUCE THOMPSON, MARC KREINER AND DENNIS KATZ ARE AT MIDEM, STAYING AT THE MARTINEZ CONCORDE HOTEL TEL. 68.9191.

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**Japan**

**United Kingdom**

LONDON — UK Performing Right Society has announced the following for admission for writers and publishers to membership.

Writer applicants are required to have contributed to at least five works, and applications must now be accompanied by some documentary evidence of attribution.

For publishers, a catalog of at least 15 works is now required, of which 10 must have been commercially recorded or published. Publishers who broadcast and/or have their material included in compact disc video also need to be considered.

The General Council of thePRS retains the right to admit any applicant who does not meet the above requirements even if there was a writer who had a considerable chart hit to their credit.

In future, a provisional membership will be terminated if the writer has received no royalties at all over a three year period. Membership of provisional publisher members will be terminated if their royalties over three years have not exceeded 250 pounds ($425).

Commenting on the new criteria, Michael Frewig, chief executive of thePRS, said: “Our aim is to maintain our open door policy to admit all those genuinely need our services, at the same time we want to avoid costs and labor of admitting a large number of applicants whose works are never, or scarcely ever, exploited.”

MCA has just released a new collection of material culled from the company’s excellent back catalog of old jazz, gospel and African blues. The new albums are from Louis Armstrong, Ella Fitzgerald and Ellis Larkin’s Billie Holiday and Dick Haymes among others. These are mid-price releases, which means they should retail for about 2.99 pounds.

Simple Minds is embarking on a massive UK tour. It has released a new single to coincide with the tour, it is titled “Speed Your Love To Me.” The new album, “The Ruckus,” is set for early February release.

Since the demise of the Fun Boy Three last July, Terry Hall has been working on a solo project with Toby Lyons and Kari Shale, the result of which is his new band, The Colour Field. Their first single, entitled “The Colour Field,” coupled with “Sorry,” was released last week.

London Records is undergoing major restructuring within its promotions and A&R departments. Judd Lander has been appointed head of promotions, responsible for national and regional radio and TV. Lander was previously at Motown as general manager, and before that he spent seven years at Epic as promotions manager. Carolyn Lubin will be brought in as part of the promotion team reporting to Lander.

Steve Edney moves from regional promotion to an A&R department headed by Nick Bronson.

WEA artist Howard Jones was recently voted Best New Artist by two UK music magazines. His single, “What Is Love?” is currently at number two in the UK charts. New signings to WEA include Matt Bianco, consisting of former members of Blue Rondo A La Turq. Their debut single is titled “Get Out Of Your Lazy Bed.”

Tina Turner returns to the UK at the end of January to embark on a major UK tour. A follow up single to “Let’s Stay Together” will be released shortly.

Starland — The TV record marketing company recently went into liquidation, but its expertise in the production and marketing of “theme” albums by offering franchise style licenses to overseas record companies when it makes its debut at MIDEM. Under the franchise scheme, Starland plans to set up worldwide deals. The marketing for each album will be planned by the UK company, and the resulting commodities will all be produced in the UK.

Starland has proven it ability to create albums for an overseas market with the highly successful Harry Secomea album produced for Australia’s J & B Records, and an album of The Royal Philharmonic Orchestra which was recorded for a Spanish label.

**CRI Names Bond To VP Position**

NEW YORK — Peter Bond has been named vice president Asian/African operations for CRI. He will be based in London and will be responsible for CRI’s business dealings in what is a newly formed region, which includes the CBS subsidiaries in Singapore and Malaysia and joint venture companies in India, Thailand, Kenya and Nigeria.

Bond joined CBS Records in 1978 and most recently held the position of vice president, business development with CRI in New York. Before coming to CBS, he held the post of managing director, PolyGram in Nigeria, and had also served as A&R and marketing director, Phonogram, in the UK.

**Italy**

**Japan**

**Great Britain**

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Music Publishing (\textit{myʊzɪkˈpʌblɪʃɪŋ}), vt., to engage in the publishing of combined sounds of varying pitch to produce compositions expressive of various ideas and emotions.
to our family of great writers and affiliated companies
for a terrific 1983.
Looks like 1984 is hit-bound, too!

**POP SINGLES CHART**

I GUESS THAT'S WHY THEY CALL IT THE BLUES
Artist: ELTON JOHN

SAY IT ISN'T SO
Artists: DARLey HALL and JOHN OATES

BABY I LIED
Artist: DEBORAH ALLEN

SAVE THE LAST DANCE FOR ME
Artist: DOLLY PARTON

THIS WOMAN
Artist: KENNY ROGERS

ISLANDS IN THE STREAM
Artists: KENNY ROGERS and DOLLY PARTON
1984 GRAMMY AWARD NOMINEE

ACTION
Artist: EVELYN "CHAMPAGNE" KING

SHE'S TROUBLE
Artist: MUSICAL YOUTH

OVER MY HEAD
Artist: TONI BASSIL

**DANCE CHART**

#1 SAY IT ISN'T SO
Artists: DARLey HALL and JOHN OATES

OVER MY HEAD
Artist: TONI BASSIL

ACTION
Artist: EVELYN "CHAMPAGNE" KING

CATCH ME
Artist: MARCIA RAVEN

SKIPS A BEAT
Artist: MARIANA

TRI-TRA-TRULLALA
Artist: JOACHIM WITT

SHARE THE NIGHT
Artist: WORLD PREMIERE

GOT TO GET TO YOU
Artist: CHARADE

BABY'S IN THE MOUNTAIN
Artist: PETER GODWIN

**COUNTRY SINGLES CHART**

#1 SINGLES IN 1984:

IN MY EYES
Artist: JOHN CONLEE

SLOW BURN
Artist: T.G. SHEPPARD

YOU LOOK SO GOOD IN LOVE
Artist: GEORGE STRAIT

ANOTHER MOTEL MEMORY
Artist: SHELLY WEST

GOING, GOING, GONE
Artist: LEE GREENWOOD

SAVE THE LAST DANCE FOR ME
Artist: DOLLY PARTON

WITHOUT A SONG
Artist: WILLIE NELSON

YOU REALLY GO FOR THE HEART
Artist: DAN SEALS

BURIED TREASURE
Artist: KENNY ROGERS

LET'S STOP TALKIN' ABOUT IT
Artist: JANIE FRICKE

BABY I LIED
Artist: DEBORAH ALLEN
1984 GRAMMY AWARD NOMINEE
including BEST NEW COUNTRY SONG OF THE YEAR

A LITTLE GOOD NEWS
Artist: ANNE MURRAY
1984 GRAMMY AWARD NOMINEE
including BEST NEW COUNTRY SONG OF THE YEAR

ISLANDS IN THE STREAM
Artists: KENNY ROGERS and DOLLY PARTON

I'VE BEEN WRONG BEFORE
Artist: DEBORAH ALLEN

**ADULT CONTEMPORARY CHART**

I GUESS THAT'S WHY THEY CALL IT THE BLUES
Artist: ELTON JOHN

SAY IT ISN'T SO
Artists: DARLey HALL and JOHN OATES

SAVE THE LAST DANCE FOR ME
Artist: DOLLY PARTON

THIS WOMAN
Artist: KENNY ROGERS

WHEN YOU FALL IN LOVE
Artist: BERTIE HIGGINs

BABY I LIED
Artist: DEBORAH ALLEN

ISLANDS IN THE STREAM
Artists: KENNY ROGERS and DOLLY PARTON

**BLACK SINGLES CHART**

ACTION
Artist: EVELYN "CHAMPAGNE" KING

SHE'S TROUBLE
Artist: MUSICAL YOUTH

SAY IT ISN'T SO
Artists: DARLey HALL and JOHN OATES

LET'S GO UP
Artist: DIANA ROSS

FLASHBACK
Artist: KLQUE

**THEATRE**

THE FANTASTICKS
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ON YOUR TOES
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SMILE

TREASURE ISLAND

We're proud to represent the best.
NEW YORK — The past 12 months represented a banner year for the music business. The upswing in record buying, marked by the success of the CBS family of labels, stimulated all areas of entertainment and was seen by publishers as a general good sign for an even healthier 1984. A Cash Box survey of top publishing firms indicated that most viewed the sales surge as an industry stabilizer, with executives administering caution over heady optimism. Nevertheless, nearly all publishers found good reason to cheer, as increased income created new areas of music placement and catalog exploitation. New divisions were also informally introduced as a channel for new opportunities. Problems still remained, but their intensity was dampened by the overall enthusiasm.

Obviously the recent upward trend in the record business can only be a good sign for the publisher as well, and as the general economy improves, the public will continue to increase their spending on entertainment,” remarked Leeds Levy, president of MCA Music, Inc. Dean Kay, executive vice president and general manager of the Welk Music Group, expressed abulence over the past year’s successes.

There’s a surge in the music of the younger set, that’s happening. Things are rockin’ and rollin’!” he said. The company recently made a move to acquire four new publishing companies in the wake of new business: KECA Music, Inc.; RHP Music; Peer-Vibes Music, Inc.; and Bullpen Music, Inc. These firms include the Jim Weatherly and Freddie Perren catalog of hit songs. In addition, Welk is looking to generate more recordings of their songs, and Kay noted that the renewed fervor in the record business “has made us a little more aggressive in looking to add new opportunities. There is more opportuity in getting things cut.” He added their rock and roll catalog was seeing more activity.

Another outgrowth of the general upswing was the recent establishment of an American operations base for Virgin Music, Inc., publishing home for Culture Club, Big Country, ABC, Devo, Human League, Musical Youth, Ozzy Osborne, Heaven 17 and Tears for Fears. These acts, all of whom experienced a degree of state side success in 1983, were previously licensed by Chappell/Intersong Music Group, Inc. Virgin went independent as of October last year, and has just begun the American outfit in New York.

“Is this a great example of the upswing in the record business,” stated David Steel, Virgin Music’s general manager, adding, “and there are greater things to come.”

Virgin’s new wave of the year bode well for Chappell/Intersong, according to Jim Robinson, the company’s president. “We were big on quite a few LP’s and hit singles,” he observed, but was slightly more cautious, if not more realistic, in his assessment of last year’s upswing.

“Last year there was a group of albums that did very well, and we were fortunate to get a piece of that,” Robinson said. “Things have stabilized, which means now we’re not having terrible problems. The changes are small, but steady.” Robinson stated that Chappell/Intersong seeks longevity with their acts. The company is currently budgeting their coming year’s activities in line with last year’s figures.

A number of publishing executives expressed concern over the increase in self-contained acts on the music charts. Their heavy sales caused a slight swell of distress. “A great number of these groups made up the majority of the charts in 1983,” observed Lester Sill, “That automatically eliminates a source of songs to be placed. Publishers need to be aggressive in their outlook towards new sources of income, and be ready to exploit the acts that are being opened up by the record business.”

A sense of calm prevailed at BMI Music, Inc., as Ed Cramer, in observing last year’s sales figures from his self-titled “industry listening post,” remarked, “It’s clear that the record industry is in better shape, and there’s an overall feel that business is better. There are quite a few big hits coming up in 1984, but we look for continuing increases and a normal growth of income.”

A return of last year’s hit songs has encouraged growth in new areas of income, although Sid Herman of Famous Music, Inc. pointed out that the phenomenal success dealt to major acts created a slight problem. “The bigger a major artist gets, the harder it is to get them songs,” he said. Many publishing firms are looking into new singer/songwriters, and see the audio/video music explosion as the next major step in song placement.

“The record business has been beneficial to us,” said Ralph Peer II, head of Peer Southern Music, Inc. “As we look ahead, there is room for new singer/songwriters, and we are more likely to consider larger investments in long-term projects.” The company’s production firm, Peer Southern Productions, Inc. (PSP) experienced a healthy year through their work with Tazo and Peter Schilling. “We will continue to expand in our interests in that direction,” Peer said.

“A healthy business provides more tools to work with,” observed Chuck Kaye, president of Warner Bros. Music, Inc. Kaye noted the company was moving “straight ahead” with their efforts in the marketplace. “There are so many new uses of songs now. We have to be creative in our licensing,” he said, “and we’ll continue to be forward-looking.”

Echoing Kaye’s tips was Lester Sill, president of Screen Gems/Columbia Music, Inc., whose company, like Warner Bros. Music, is directly tied in with film and video opportunities. "Business has solidified, and sales have increased," he observed, and noted carefully, "but you just can’t judge it by CBS alone. We’re holding our own. We’ve become aggressive in licensing songs for use in videocassettes and films. In fact, we have a person, David Landau, to specifically handle movie companies and young producers who are interested in utilizing music for their work."

Cautionary but active expansion is in the cards for the Jay Warner Music Group. Company president Jay Warner cited the bullish film market, in addition to the chart success of his acts, as the stimulus for his company’s future growth. Warner, in fact, quoted a 15 percent increase in the Music Group’s sales in the past few months.

“Fourteen out of 14 records that we were involved with in 1983 charted over the year,” Warner said. “The record business has directly helped sales of Rick James, Mary Jane Girls and Lakeside. We’re also seeing activity with Van Ross Redding (author of the current Con Funk Shun hit ‘Baby I’m Hooked’), and he has since negotiated a solo recording contract.” Warner revealed that Rick James has been asked to contribute to film projects, and James’ songs are to be included in an upcoming production of the film, Karate Kid.

Generally healthy record sales have also stimulated interest in genre expansion at Jay Warner Music. “We want to cross over this year,” admitted Warner. “We are actively seeking another songwriter, as well as an established rock songwriter. I think labels are, or at least ought to be, willing to sign more acts with all this new activity.”

Publishers were unanimous in their optimism for increased income in the years to come. “The future is bright,” said Lester Sill. But, he warned, “Keep your bottom line sensible. Leeds Levy agreed, “We must bear in mind that the upward sales trend is relative,” he remarked. “Nothing has approached record sales of 1978 and you cannot view a handful of bestselling LP’s as being indicative of a stable recovery.”

Chuck Kaye was equally prudent, and viewed his firm’s success with an experienced eye. “We’ve done extremely well through the down period, and as far as we’re concerned we’re moving straight ahead,” he said enthusiastically. “We look forward to the up period with greater esteem. We haven’t slackened.”

Sid Herman noted a resurgence of interest in standard material in 1983, and hopes to see more in the months ahead. With the chart and sales achievements racked up by Linda Ronstadt and Willie Nelson, for example, interest in catalog material has been high. “They’ve been saying for years that ‘good music’ is coming back,” Herman said with a chuckle. “Well, from here it sure seems that way. Linda Ronstadt in particular has really helped our catalog. In fact, she will be doing another ‘oldie’ for her next album.”

The big splash made by the record business this year has stimulated interest in music-related activities across the board. As 1984 comes into focus, there appears to be more outlets than ever for songwriters seeking an outlet for their songs. Publishers are moving ahead with caution, seeking protection for their acts’ rights while keeping careful watch on potential new sources of income. But the constant in the industry has always been the song. As Hal David, president of ASCAP, concluded, “A good song benefits the publisher, the artist, the record company, the vehicles that bring it to the public, and so on and so forth. We expect that to continue in years to come.”
Mechanical Royalty Rate Changes Assessed By Top Publishing Execs

Changes in the industry's mechanical royalty rate has created a surface optimism for the welfare of songwriters, but top publishing executives are nearly unanimous in their cautious assessments of the current and future state of economic affairs. Record companies are being cited as the culprits in the notable lack of benefits the new rate has produced, as labels demand control composition clauses for each new act that is signed. Publishers are united, however, in their efforts to seek other outlets of income.

The royalty rate, which increased from four cents to four-and-a-quarter cents in January of 1983 and will rise to four-and-one-half cents in July of this year, has seemingly made little impact. So noted Chuck Kaye, chairman of the board of Warner Bros. Music. "The rate has always been treated as a 'suggested retail price,'" he said, "and it's legal for record companies to negotiate under that." Labels have signed new acts of 75 percent statutory, resulting in less benefits for the songwriter and publisher than expected.

Ralph Peer II, head of Peer Southern publishing, feels there has been a concrete reduction, rather than increase, in income since the rate change. "Something like 75 to 80 percent of all LPs being released are being paid through control composition clauses," Peer stated. "That, according to what we have found, has meant a 30 to 35 percent reduction in royalties." Irwin Robinson, president of the Chappell/Intersong Music Group, concurred. "The publishers have not done as well as they could," he observed. "We haven't gotten the benefits, and it seems the better we do, the worse we do."

Robinson, in noting Chappell/Intersong's 1983 multi-artist success with Virgin Music, expressed doubts that catalog activity may aid in replacing lost income. "We did well with our catalog," he said, "but whether or not we made up for cuts from the control composition clauses, it's difficult to say."

Famous Music, Inc., which is active in its placement of catalog material, is also seeking a down-to-earth approach. "We're lucky to hold our own each year," noted Sid Herman. "We sometimes see a rate as low as two and-three-quarter cents coming in. The record companies are holding the bag."

Most publishers were furious at the efforts on the part of the record companies. Those surveyed indicated that the songwriter is often the easiest and most vulnerable. (continued on page MP-4)
FOR 70 YEARS
AMERICA'S #1
MUSIC
LICENSING
ORGANIZATION

American Society of Composers, Authors & Publishers
target for a label to pinpoint when attempting to reduce overhead.

"The control composition clause has had god awful impact," stated Warner Bros. Kaye. "The companies attack where they feel they've got the strength to do so, and that's at the music publishing level." Added Jay Warner, president of the six-month-old Jay Warner Music Group, "The record companies will always pass on an increase in the price of plastics to the consumer, but if the mechanical royalty rate goes up, they think they'll go bust." Warner then rhetorically asked, "What if the royalty rate—which finally changed after 69 years—went up the way stampas went up over that time? Then what would it be like?"

Songwriters whose songs are used by other artists do receive full mechanicals, in contrast with the current 75 percent statutory rate offered acts that sign directly with a label. While this practice is a boon for established writers, some publishers see the about-face as a disservice to the industry.

"So stated Ralph Peer II: "An artist is penalized for using another song. There is now a disincentive to find the finest song, to play the field and seek new talent."

Not all publishers agreed. Dean Kay, executive vice president and general manager of the Weik Music Group, has found "if you've got the song they want to do, they want it whether they pay full statutory or not."

Publishers continue to seek optimum rates for their songwriters, and attempts are constantly made to sign an act before the act negotiates with a record company. Although the practice cannot be called widespread, aggressive efforts are being conducted by publishing firms. Lester Sill, president of Screen Gems/Colgems Music, Inc., noted that his company employs a person in-house with a specific responsibility of acquiring new, multi-faceted talent.

"We're always looking for an act who can perform as well as write," he remarked. "We try and catch them early, nurture and develop them, then bring them to a record label. This is what we have to look for. It is one of the ways we can insure a royalty being paid at the full rate due."

Sill's efforts were mirrored by Warner Bros. Music's Kaye. "Of course, it behooves the artist to maintain a full rate, although the pressure to sign with a label is tremendous," he said. "We need to increase our energies in signing an act before the record company does. That's one of our new ways to negotiate."

Publishers are also looking ahead to other sources of income. Counsel on this regard was offered by MCA Music president Leeds Levy. "We are pleased with the gradual adjustment, but again we cannot become complacent," he said. "The accent now is on alternative sources of income and we have already seen dramatic increases from sources other than mechanical royalty." Sill observed that the new areas of music-accented films and videocassettes have provided income via synchronization fees—"They may have pulled up the drop in mechanicals," he remarked—and speculated, along with Levy, of a future where performance and mechanical rates will be on an equal par.

Ed Cramer, president of BMI, Inc., is greatly concerned over the future of performance royalty rates and is eying, along with the rest of the industry, a pending decision on the Buffalo Broadcast case. He cautioned, however, against any blind optimism, since performance royalties have seemingly increased while the realities of the adjusted mechanical rates continue to hit home. "Don't make the mistake of automatically assuming next year will be 10 percent better," Cramer warned.

New Technologies Affecting Publishing Quite Positively

NEW YORK — The music video explosion and the increased utilization of contemporary music in theatrical films has opened up vast new areas of potential income for songwriters. Publishers find themselves at the helm of a new industry without established standards, and companies are actively pursuing all possible avenues of growth. The continuing growth of cable, beyond the MTV hoopla, is providing channels for promotion and exploitation while creating headaches for licensing. Companies are also targeting major motion pictures in their projections for 1984, while a few firms are establishing their own production wings as sources for song placement.

"Cable, video, music films — it's a growing industry, and it raises many questions," remarked Screen Gems/Colgems president Lester Sill. "What do we charge, where do we go, etc.? The fact is, the wiring of cable systems will open up new areas of substantial income."

Sill's views were echoed by Irwin Robinson of the Chappell/Intersong Music Group, Inc. "The video/cable growth is a big, big positive," he stated. "We're not taking a passive role in this area, we are taking an active one. Chappell/Intersong has been actively licensing music for home video, and we're in the process of creating projects for the cable market."

Mighty Three Music, which has been successful for so many years with a stable
At BMI, we make sure you get maximum royalties by analyzing more airtime than anyone else—an average of 13,698 hours a day.

Wherever there's music, there's BMI.
of songwriters, is also pursuing the video market. While the firm was not specific with its plans, company vice president of publishing administration Connie Heigler noted, "We are hoping to get more involved in the video market, and we are currently formulating projects and laying out plans in that area."

With HBO, the Nashville Music Network and the major networks active in their presentation of music videos, controversy rages today ever who will pay for what, when Ed Cramer, president of BMI Music, Inc., noted that while HBO and the Nashville Network have packed with BMI for performance payments, MTV, the three networks and Showtime have not. Meanwhile, publishers are jumping on the bandwagon with hopes that industry standards will emerge as production and viewing increases.

"It's obvious — the video explosion has sparked the industry all over again," said Dean Kay, executive vice president and general manager of the Walk Music Group. The company has set up its own firm as a liaison between their publishing arm and television productions. The markets being opened up are viewed as another outlet for exploitation. "We're seeing a whole new income spring for our writers and publishers," stated Chuck Kaye, president of Warner Music Group, Inc. Kaye, like many of his colleagues, is excited over the new opportunities, but seeks foresight for the years ahead.

There are many new uses of songs, that it really requires some in-depth thought of how to license videocassettes, to use just one example. It's important that we not stop business, but activate it. The firm has established a licensing department, headed by Jay Morgenstern, to, in Kaye's words, "literally create licenses for all the new uses." Chappell/Intersong, according to head Irwin Robinson, also recently created a special licensing department for video. "We look toward to great things in 1984," he remarked.

MCA Music has been active in es-

Publisher's Forum Effectively Answers Copyright Questions

More than 90 Los Angeles-based music publishers attended the Los Angeles Music Publishers' Forum on "everything you wanted to know about copyright. But were afraid to ask," Jan. 14 at the Continental Hyatt House. The gathering marked the largest, to date, in the organization's three-month-old monthly luncheon program.

The panel was made up of some of the industry's leading copyright executives, including Leonard Golove, a private practice attorney and former Warner Bros. Music vp; Lee Reed, copyright administrator for Columbia Pictures music publishing companies; and Judy Hicks, copyright administrator for Arista Music Publishing. Moderator was Peer-Southern Organization president, Ralph Peer.

Panel member Golove urged the crowd of creative staff executives to familiarize themselves as much as possible with the ultimate uses of a copyright and he emphasized the new uses in the burgeoning video and television markets.

Hicks, drawing from her tenure with such companies as Arista, Intersound, and the New York Times publishing operations, stressed to the publishers the importance of the role of the copyright administrator in protecting the assets of the music publishing company. Having been involved in at least seven major sales of companies she believes that the copyright administrator is the first person consulted in determining the value of a publishing company's assets, and she guided the young publishers in steps to assure proper information going into the contractual paperwork and their writer relationships.

Reed, who handles the Gold Horizon and Golden Torch companies owned by Columbia Pictures, underlined the critical importance of establishing proper publishing agreements when writers of different publishing company affliliates collaborate. She pointed to the various new uses in electronic media, as giving too many new opportunities for business to go away if such essential preliminary business is not in place from the outset.

Moderator Peer, in summary of copyright, traced its history back to English law when the right to copyright or publish was one solely controlled by government. He urged attendees to learn as much as possible about copyright and its fundamental characteristics to protect both present assets and the future of the right.

The Los Angeles Music Publishers' Forum is a junior group affiliated with the National Music Publishers' Association. It was organized five years ago in the interest of providing an opportunity for younger music publishers, primarily those in creative positions, to learn more about business and have access to leading executives in all the entertainment industry who can draw from their specific experiences.

A reorganization of the group this year has resulted in one of the fastest growing professional organizations on the west coast. This, the fourth meeting in the 1982–1984 year, signified the third change in location in less than a year due to membership expanding beyond the capacity of previous meeting facilities. Hollywood's Continental Hyatt House will now serve as the permanent location of the monthly luncheon.
we just have to work a little harder.” Publishers placing efforts to protect their songwriters are being advised to be equally careful in their uses of the new technologies and licensing of their music. Hal David, president of ASCAP, sees “new problems along with the new opportunities,” and expressed concern over creator’s rights to new uses of music. Ed Cramer advised publishers to take advantage of the new technology. “Don’t discourage new product,” he said. “Further creativity. But,” he counseled, “the industry needs guaranteed sure sellers. No matter what the new technology, as yourself, what is going to go out on them? Don’t fear it. Use it, but use it well.”

Famous Music Adds Execs

LOS ANGELES — Famous Music Publishing, an affiliate of Paramount Pictures, said it is gearing up to participate in what its believes to be the “rebooting” of the music publishing industry.

Eying opportunity in this area of the music business, Famous has recently added several new roles to its personnel roster. Alan Melina has been appointed creative director of contemporary music and will be based out of the company’s Los Angeles office. Melina was formerly employed as general manager of Chappell International.

In addition, the company is adding Marv Goodman and Kate Douvan to its east coast staff. Goodman comes from ATV Music where he served as east coast general manager. Douvan has worked most recently in the creative services department of MCA Music.

Blendingwell & Sister John

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<td>LOVERBOY (Columbia RC 38701)</td>
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<td><strong>70 WITHOUT A SONG</strong></td>
<td>WILLIE NELSON (Columbia FC 39110)</td>
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<td>PATTI LABELLE (Philadelphia Int FC 39201)</td>
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<td>TALKING HEADS (Sire 9 23882-1)</td>
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<td>(Motown 80076M)</td>
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<td>PAUL SIMON (Warner Bros. 9 23941-1)</td>
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<td>THE GAP BAND (Total Experience FE-1-3002)</td>
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<td><strong>82 A LITTLE GOOD NEWS</strong></td>
<td>ANN MURRAY (Capitol ST-13061)</td>
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<td>THE MOTELS (Capitol ST-1288)</td>
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<td>GEORGE WINSTON (Windham Hill AWH-1025)</td>
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<td>HERBIE HANCOCK (Columbia FC 38814)</td>
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<td><strong>87 BACKSTREET</strong></td>
<td>DANIEL SANDHILL (Warner Bros. 9 23708)</td>
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<td><strong>88 STOMPIN' AT THE SAVOY</strong></td>
<td>RUFUS AND CHAKA KHAN (Warner Bros. 9 23708-1)</td>
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<td><strong>89 FEEL MY SOUL</strong></td>
<td>JENNIFER HOLLYDAY (Geffen GHS 4014)</td>
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<td><strong>90 BORN TO LOVE</strong></td>
<td>PEABO BRYSON &amp; ROBERTA FLACK (Capitol ST-1268)</td>
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<td><strong>91 DURAN DURAN</strong></td>
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<td><strong>92 SUBJECT...ALDO NOVA</strong></td>
<td>ALDO NOVA (Porras FR 38721)</td>
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<td><strong>93 WAR</strong></td>
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COIN MACHINES

CHARITY CONCERT— Rocker Rick Springfield recently wrapped up his 1963 world tour with a special concert for The Crippled Children's Society at the Roxy Theatre. Over 100 teenagers were given preferential front-row seating for the event. Springfield performed similar concerts in Baltimore at the Civic Arena and in Atlanta at the Civic Center for Toys For Tots.

NARAS Hall of Famers

LOS ANGELES — One of Frank Sinatra’s first recordings “In the Wee Small Hours,” Walter Huston’s vocal interpretation of Kurt Weill’s “September Arias,” the Woody Herman Orchestra (playing) one of its most famous jazz instruments, “Four Brothers,” and Fats Waller playing a piano solo of one of his many famous songs, “ Ain’t Misbehavin,” have all been voted into the National Academy of Recording Arts and Sciences Hall of Fame by its 92-member elections committee of music critics, musicologists and veterans in the recording field.

The Sinatra collection of ballads was released on Capitol in 1955, not long after he joined the label. The Huston version of “September Song” was the actor’s first of the tune so long associated with him, appearing on a 1938 Brunswick recording. The Vito-Lobos work which features singer Budl Vito, who also conducted an ensemble, was released by Columbia in 1945. The Herman band’s version of “Jingle Jangle Jive” was also recorded on Columbia three years later. The oldest of the five recordings voted into the Hall of Fame was Waller’s interpretation of his own song; it was recorded for Victor Records over 50 years ago on August 2, 1929.

Indies Prep For ’83 Releases

(continued from page 10)

oriented Rhino label this quarter, with the original soundtrack to the 1959 film Little Shop of Horrors leading the way. Also “unearthed” are the soundtracks to the underdough classic 2000 Maniacs and Blood Feast. Other titles include “Monkey Flip” by The Monkees, “Nothing Scary” by Wildman Fisher, “Wooden Head” by The Turbines, “Dance Party ’64” by The Knickers, “Beach Party” and "Muscle Beach Party" for former Mouseketeer Annette Funicello.

ROIR

Cassettes only. February releases are “Blowin’ Chunks” by Flipper, “Ecstasy and the Ashes Over New York” by Sex Gang Children and “Tales From the Crypt,” the original demos by Joe King Carrasco & The Crowns.

Rounder

A broad range of artists with an emphasis on ethnic, folk and blues. Releases are spread over a number of Rounder, Varrick and the all reggae Heartbeat.

First quarter releases on the Rounder label include albums by The Dreadful Snakes, Hazel Dickens, Johnny Copeland, Marcia Ball, Norman Blake, Solomon Burke, The Persuasions, Nyboma, Preacher Jack, George Jones, Andy Stat- man, Tony Rice, Buckwheat Zydeco and Kentucky Colonels.

Set for Varrick are LPs by J.B. Hutto, John Fahey, Tim Ware, Todd Phillips, Archie Shepp, the Juke Jumpers and The Nighthawks.

The Heartbeat label will feature new albums by Gregory Isaacs, Papa Finigan and Jr. Ranking, Ovo Onuorah & AK7 and Scientist.

Shanachie

Having made the transition from Irish folk music to reggae, the New Jersey-based label will be moving into African music with albums by The Congo’s Manoeuvre and the Sierra Leone’s Oskoon, the Lijadu Sisters and the soundtrack to the film Rhythm of Resistance. Continuing the reggae releases are “One Love, One Heart” by Yabby You and “Greatest Hits” by The Meditations, both on Shanachie. On the subsidiary Greenleaves label are “Water Pumping” by Johnny Osbourne and a collection entitled “Forward.”

Duran Duran Bags Metal

LOS ANGELES — Duran Duran’s third LP, “Seven and the Ragged Tiger,” was simultaneously certified gold and platinum by the Recording Industry Association of America.

LOS LOBOS ROCKS THE COUNTRY CLUB — Los Lobos recently played to a packed house at Los Angeles’ Country Club. Pictured backstage at the club are (l-r): KMET air personality Billy Jug; band members David Hidalgo, Louie Perez and Cesar Rosas; the Blasters’ Steve Berlin, and band member Conrad Lozano.

REVIEWS AND CONCERTS

HUMOR

RADIOSTATIONS — Write on station letterhead for a free information package and free issue of the DJ Bulletin Radio Comedy Services. To: DJ Bulletin Service, PO Box 17-1377 ZL Liviake, the Netherlands.

HUMOR


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WNEW Honored

LOS ANGELES — New York radio station WNEW celebrated its 50th anniversary January 17 at a reception hosted by the American Society of Composers, Authors, and Publishers (ASCAP) in the Society’s New York office.

The Society presented WNEW with a poster signed by many of the ASCAP artists who have appeared on the station for the past 50 years. WNEW presented ASCAP with a plaque commemorating its 70th anniversary. ASCAP was born on the same day 20 years earlier, in 1914.

The crowd of 140 included many songwriters and musicians, some who provided spontaneous performances of a few of the classics.
Coin-Op Biz Seeks Solutions For Industry Woes In 1984

LOS ANGELES — By now it's no secret the video game business is probably in the worst state it has ever been in. A random survey of people involved in all areas of the industry — operators, distributors, and manufacturers — conducted by Cash Box during the week of January 15 confirmed the belief collections are at an all time low as are sales of new equipment.

On the brighter side, however, most of those polled said while the industry is in its worst position ever it is an indication things can only get better. "What the industry really needs during 1984," said Peter Betti, president of Benson Pacific, a large, Los Angeles based distributor, "is another Pac Man. What's comforting is the further we get away from that time (the last big hit) the closer we get to it happening again." In other words, operators and distributors like Betti are looking towards manufacturers to provide relief and return the industry to profitability.

The slump, said Betti, "began in January '82, accelerated in April or May of '82, and the industry has been settling down ever since." What really hurt people on all three levels of the industry, noted Betti, was that during the so-called "boom" years people built up "fixed overheads" or costs that could not be removed or cut once the industry started to contract. Examples of these fixed costs include new factories and assembly lines for manufacturers, new showrooms or long term leases for distributors, and equipment which no longer paid for itself for the operator. The result: profit margins for both manufacturers and distributors have eroded tremendously, and all but the strongest, largest, and well-run operators have gone out of business. "The industry is operating on a third to 50 percent of the income it was operating on two years ago," said Betti. Naturally, the operators and manufacturers who made the largest investment in videos as opposed to other types of coin-operated entertainment — jukeboxes, pool tables, etc. — were hurt the worst.

While manufacturers have demonstrated their commitment and responsibility to provide the industry over the past year with some big hits, and investing a great amount of their resources into laserdisc technology, most of the operators and distributors surveyed by Cash Box were disappointed with game makers. With few exceptions the only real hits considered to come out of the laserdisc rage last Spring were "Dragon's Lair" and "M.A.C.H. 3."

Instead of providing cheaper equipment when most operators most sorely needed it, noted Betti's Betti, the major manufacturers put out almost exclusively over the past six months the more expensive laserdisc games. Ironically, one of the biggest hits of the new year is Centuri's "Track & Field" which is not a laserdisc game, but rather a conventional raster video game.

As Mike Mendelson, president of Games Unlimited, a large route operator in Los Angeles, told Cash Box, "Everyone thought..." (continued on page 45)
ASI Expected to Draw 7,000

CHICAGO — An attendance of more than 7,000 is expected at the upcoming first annual Amusement Showcase International which is being held February 17-19 at the Expocenter in downtown Chicago, according to convention officials.

The Showcase will include an extensive trade show featuring the latest in coin-operated amusement equipment and a comprehensive educational program, both designed to satisfy the needs of attendees and provide vital information relative to the rapidly changing industry. ASI is being co-sponsored by the Amusement Game Manufacturers Association and the Amusement & Vending Machine Distributors Association.

The show is set to be housed in the Expocenter, located next to the famous Merchandise Mart in downtown Chicago. More than 80 exhibiting firms will participate, utilizing about 54,000 square feet of exhibit space for equipment displays, with many manufacturers choosing to unveil their 1984 spring lines at this particular event.

Exhibit hours will be from 10 a.m. to 4 p.m. on Friday and Sunday (2/17 and 2/19) and from 10 a.m. to 5 p.m. on Saturday. The educational program, including all sessions and seminars, will be presented on Friday and Saturday.

A special preshow registration fee of $10 per person, which covers admission to the exhibits on all three days and a number of educational sessions, is being offered. Attendees registering at the show will be charged $15. Pre-registration for the seminars is $15 per session; registration on the show will be $20 per session.

Also available are special airfare packages through the ASI Travel Center. Fares range from 30 percent off coach and SuperSaver levels, without the usual travel restrictions, have been secured on Western, Delta and United airlines, exclusively through the travel center. Reservations may be made by calling the toll free number 800-368-3239, those living in Virginia, Hawaii and Alaska should call the number 703-471-0460.

An added advantage of securing reservations through ASI's Travel Center is a special drawing for a free trip for two to Hawaii. Attendees utilizing the Travel Center will automatically become eligible for the drawing, which will take place on Sunday morning at the Showcase. Simply by registering for the show, trade people will be eligible to win any other valuable prizes.

Reduced rates on hotel accommodations are also being provided through six Chicago hotels, including the Holiday Inn-Mart Plaza (home of the Expocenter), Hyatt Regency Chicago, the show's headquarters hotel, the Westin Hotel, The Drake Hotel, Holiday Inn/City Center and the Executive House. All hotel reservations must be made through the ASI Housing Bureau to obtain special rates.

Registration materials for ASI are being mailed in early January. Further information may be obtained by contacting ASI at 4300 Lincoln Ave., Rolling Meadows, Illinois 60008 or phoning 312-359-8160.

Jr. Pac-Man Kits Now Available

CHICAGO — "Jr. Pac-Man," the newest member of Bally Midway's famous Pac-family of video games, is now available as a conversion kit for six models of Pac-Man, Ms. Pac-Man and Super Pac-Man.

Each conversion kit contains the necessary parts and instructions to make the transition easy and give the conversion a first-class appearance. The kits consist of the following parts (when applicable): header displays, viewing glass, control panel overlay with pluge, motor speed control, cabinet side decals, front cab decal, card rack assembly (new logic board, filter board, ground plate and cabinet)

The "Jr. Pac-Man" conversion kit is available for the following games and cabinet configurations: Pac-Man and Ms. Pac-Man (Up kit #G2A 00002-0000); Pac-Man and Ms. Pac-Man Cocktail Kit (kit #G2A 00002-0001); Pac-Man Mini (kit #G2A 00002-0002); Ms. Pac-Man Mini (kit #G2A 00002-0003); Super Pac-Man Upright (kit #G2A 00002-0004); and Super Pac-Man Cocktail (kit #G2A 00002-0005).

Further information may be obtained through factory distributors or by contacting Bally Midway at 1001 W. Belmont Ave., Franklin Park, Illinois 60131.

CALENDAR

1984

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


Mar. 11-17: Amusement Operators Expo (AOE). Hyatt Regency O'Hare/O'Hare Expo Center, Chicago.

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

April 6-8: Pacific Amusement Operators Show; The Disneyland Hotel; Anaheim; California; trade convention.
Coin-Op Biz Seeks Solutions For Industry Woes In '84

(continued from page 44) laser would be the answer and this last served to build buzz hopes. All laser-disc technology really did for the industry was to reaffirm the belief that the success of a new video game does not rest so much on technology as it does on clever basic ideas and game play, and creativity, and new concepts in entertainment.

Most of the operators and distributors Cash Spoke to are still waiting to see if laser-disc games can live up to the interchangeability claims manufacturers are making. In particular, the performance of the new disc compatible with "Dragon's Lair," "Space Ace," will be watched with great anticipation by operators nationwide. "The introduction of "Space Ace" will be crucial to the success of laserdisc games as a viable technology," said Betti. If operators are convinced that there will be good software replacements for laser games then they will be more apt to invest the upwards of $4000 it takes to buy games using these technologies.

At the very least, added distributor Ira Betelman, executive vice president of I.A. C. Robinson, "Space Ace" should "encourage operators to come into the showroom to evaluate the piece." Betelman also said he had high hopes for Atari's "FIREFOX," the amusement game manufacturer's first laser disc game.

Conversion and interchangeable games were cited by most operators as the way to go in '84. Responding to this need is one of the industry's most illustrious figures, Nolan Bushnell, who promised at the close of his speech he would introduce a complete line of interchangeable game systems to be marketed under the aegis of his new video game manufacturing company, Sente Technologies. Following suit is Nintendo which said it will introduce its own interchangeable game system at the Amusement Showcase International this February. This said Nintendo's new director of marketing Bill Gilliam has given his company a good reason to be "very optimistic about '84."

Another alternative some operators are looking at in '84 besides conversion kits is pinball games, showing remarkable profit when their low cost is taken into account. Harry Peck, president of Family Amusement, an operator in Los Angeles with over 1,000 pinball games, puts his pinball machines are outperforming video games. Peck said a game like "Playboy" which can be bought for several hundred dollars is pulling in anywhere from $50 to $100 a week.

Greg Heer, general manager of Yellow Brick Road, which operates eight arcades throughout southern California, said he found the pinball games "innovative." Heer's jukboxes to be both another profit center and an excellent means of luring people back into the arcades. The video add an element of "hygiene to the stores," commented Heer. "Teenage girls especially like to watch them which helps bring in male players." Heer also said some of his young players can make a break dance to videos of songs like Herbie Hancock's "Rockit," on the video jukbox. Yellow Brick Road uses video technology to make Video Music International based in Los Angeles and U.S. Billiards of Chicago. Video Jukeboxes have been on the horizon for several years now and have prompted several manufacturers of traditional jukeboxes to enter the field. Sheryl Neely, director of public relations for Video Music International said her company has anxiously been awaiting for video jukeboxes to break out in a big way and thinks that 1984 may be the year, because of the increased popularity of music videos and the return of operators to move stable money centers like pool tables and jukbox. Video Music International also plans to begin selling commercial advertising space on its video jukboxes later this year the revenues of which will be split between the operator and the company.

1983 was the year video game industry "bottomed out," then 1984 will surely be the year of adjustment. Businesses involved in all aspects of the industry will have to continue to watch costs, buy cautiously and, of course, pray for the next big hit.

Despite the dismal situation facing the industry now, there is no question video games are a viable form of entertainment and one taking advantage of some of the most state-of-the-art electronics technology known to man. Ops must, however, accept the cyclical nature of the industry and the fact the industry grew at such an alarming rate over the past few years. With this taken into account, it's only a matter of time before the industry rebounds. And then ops will hopefully be able to incorporate what they have learned recently into future business decisions.

Bally Redeems Stock

CHICAGO — Bally Manufacturing Corporation announced that it has entered into an agreement to redeem approximately 690,000 shares of its common stock at $25 per share from William T. O'Donnell, former chairman of Bally.

I.C.E. Obtains Injunction in ‘Chexx’ Infringement Case

CHICAGO — Ralph A. Coppola, president of Innovative Concepts in Entertainment, announced that I.C.E. has obtained an injunction against Entertainment Enterprises Ltd., prohibiting the making, selling, promoting, or advertising of the "Face-Off" hockey game on the grounds that it infringes upon I.C.E.'s "Chexx" machine.

Coppola cited the existence of six individual copyrights as forming the basis for the order and stated that, in addition to the copyrights which were issued, I.C.E. has now applied for acceleration of its numerous patent claims, which provide a substantial amount of additional legal protection for the "Chexx" game.

"We are extremely gratified that the courts reacted in such a quick and definitive fashion once we at I.C.E. were made aware of the availability of the infringing "Face-Off" game," stated Coppola. "The evidence was first presented at a hearing on December 2, 1983 at which time we placed a "chex" game in the Federal District Court in Brooklyn alongside various comparable components to the infringing "Face-Off" game."

Coppola went on to say that he was extremely pleased that the vast majority of distributors within the U.S. and Canada expressed little or no interest in the "Face-Off" game even before the Court injunction prohibiting the distribution of the game. "It was clear from the initial display of "Face-Off" at the recent AMOA show that the game was a blatant copy of our extremely successful ‘Chexx’ game. Our investigation into distribution of "Face-Off" indicated that distributors were not willing to jeopardize their reputation on the distribution of a copy game and further that they were suspicious of the mechanical workings of the game," Coppola added. "Without any interest in distribution, several distributors indicated to us that they felt the game to appear as a highly inferior product."

Coppola emphasized that while I.C.E. is a relatively new and small company in the coin-op industry, it intended to pursue each case of infringement with the same aggressive action as was taken in the case of the infringing "Face-Off" hockey game.

Hospital Patients Enjoy Free 'Joust'

CHICAGO — A recent addition to the program of patient services at Methodist Hospital in Indianapolis, Indiana is a "Joust" pinball game, which was installed in the hospital's Children's Pavilion.

As noted by Ann Schulze, assistant vice president of Patient and Support Services, placement of the machine underscores the hospital's policy of attending to the "total needs of its patients."
The "Joust" game was donated by Modern Vending, Inc. (Indianapolis), in conjunction with its sister company M.V.S. Amusements, Inc., and Williams Electronics, Inc., manufacturer of Joust.

New Equipment

Stearn Laser Disc

As a followup to its "Cliff Hanger" laserdisc, Stern Electronics, Inc. has introduced "Goal To Go," an interactive laserdisc football game which provides players with all of the essential elements of the famous American sport. By selecting different kinds of plays and using the joystick, as well as the hand and foot buttons to simulate the action on the monitor, the player has the feeling of being right on the field.

Stern announced that it will make kits available for conversion of "Cliff Hanger" to "Goal To Go."

Gun Video

Quantity shipments have begun on the "Great Guns," the new twin woodstock video game from Stern Electronics, Inc. It is a one or two player gun game which offers the combined appeal of the past with present technology, in this game category, and provides a number of new plus features as well.

This particular model is geared to the street operator.

Further information may be obtained through factory distributors or by contacting Stern Electronics, Inc., 700 Chase Avenue, Elk Grove Village, Illinois 60007.
POP

1. OWNER OF A LONELY HEART (YES) (Ato-7-99817)
2. KARMA CHAMELEON (Culture Club) (Virgin/Epic 34-04021)
3. UNION OF THE SNAKE (Duran Duran) (Capitol B-5290)
4. THE CURLY SHUFFLE (Jump 'N' the Saddle) (Atlantic: 7-89718)
5. SAY IT ISN'T SO (Daryl Hall & John Oates) (RCA PB-13654)
6. TWIST OF FATE (Olivia Newton-John) (MCA-52284)
7. LOVE IS A BATTLEFIELD (Pat Benatar) (Chrysalis/CBS V54 49700)
8. THAT'S ALL (Genesis) (Artemis: 7-89724)
9. I GUESS THAT'S WHY THEY CALL IT THE BLUES (Elton John) (Columbia 7-94660)
10. JOANNA (Kool & The Gang) (Dell/Polymor DE 829)
11. ALL NIGHT LONG (ALL NIGHT) (Lionel Richie) (Motown 16969/MF)
12. IN A BIG COUNTRY (Big Country) (Mercury/PolyGram 814 467-7)
13. BREAK MY STRIDE* (Matthew Wilder) (Private/CBS 254-04113)
14. MAJOR TOM (Coming Home) (Peter Schilling) (Elektra 7-69811)
15. PINK HOUSES (John Cougar Mellencamp) (River/Polymor R-215)
16. MIDDLE OF THE ROAD* (Pretenders) (Sire 9-29444)
17. UPTOWN GIRL (Billy Joel) (Columbia 38-04149)
18. TALKING IN YOUR SLEEP (The Romantics) (Menagerie/CBS 254-04135)
19. Synchronicity II (The Police) (A&M 2571)
20. RUNNING WITH THE NIGHT (Lionel Richie) (Motown 17010/MF)
21. NIGHTBIRD (Stevie Nicks) (Sandy Stewart) (Modern/Ato 7-99799)
22. SAY, SAY, SAY (Paul McCartney & Michael Jackson) (Columbia 38-04168)
23. GIRLS JUST WANT TO HAVE FUN (Cyndi Lauper) (Chrysalis/CBS 37-04120)
24. UNDERCOVER OF THE NONEXISTING STONES (Rolling Stones) (Atlantic: ST-3696)
25. JUMP* (Van Halen) (Warner Bros. 7-39384)
26. BABY I LIED (Deborah Allen) (RCA PB-13600)
27. TIME WILL REVEAL (DeBarge) (Gordy/Motown 170QF)
28. NOBODY TOLD US* (John Lennon) (Polydor/Polymor 817 254-7)
29. IF I'D BEEN THE ONE (38 Special) (A&M 2594)
30. I WANT A NEW DRUG* ( Huey Lewis & the News) (Chrysalis/CBS V4A 27066)

COUNTRY

1. SHOW HER (Ronnie Milsap) (RCA-PB-13658)
2. SENTIMENTAL OL' YOU (Charley McClain) (Epic 34-04172)
3. THAT'S THE WAY LOVE GOES (Mere Haggard) (Epic 34-04226)
4. I CALL IT LOVE (Mel McDaniels) (Capitol B-8-5298)
5. DON'T CHEAT IN OUR HOMETOWN (Ricky Skaggs) (Epic 34-04245)
6. STAY YOUNG (Don Williams) (MCA-52310)
7. YOU LOOK SO GOOD IN LOVE (George Strait) (MCA-52797)
8. DOUBLE SHOT (Joe Stampley) (Epic 34-04173)
9. RUNAWAY HEART (Loretta Lynn) (RCA PB-13658)
10. EV'ERY HEART SHOULDN'T HAVE ONE (Charley Pride) (RCA PB-13648)
11. YOU MADE A WANTED MAN OUT OF ME (Ronnie McDowell) (Epic 34-04167)
12. IN MY EYES (John Conlee) (MCA-52282)
13. DRINKIN' MY WAY BACK HOME (Gene Watson) (MCA-52309)
14. YOU WERE A GOOD FRIND (Kenny Rogers) (Liberty B-1511)
15. OZARK MOUNTAIN JUBILEE (Oak Ridge Boys) (MCA-52288)
16. THE CONVERSATION (Waylon Jennings) (RCA PB-13659)
17. I NEVER QUITE GOT BACK (Sylvia) (RCA PB-13689)
18. AFTER ALL (Ed Bruce) (MCA-52998)
19. BACK ON YOUR MIND (Johnny Rodriguez) (Epic 34-04056)
20. TWO CAR GARAGE (B.J. Thomas) (Columbia 38-04237)
21. ELIZABETH* (The Statler Brothers) (Mercury/PolyGram 814861-7)
22. LOVELY WOMEN MAKE GOOD LOVERS* (Steve Wariner) (RCA PB-13691)
23. DANCE LITTLE JEAN (Nitty Gritty Dirt Band) (Liberty B-1507)
24. ROLL ON* (Alabama) (RCA PB-13716)
25. GOING, GOING, GONE* (Lee Greenwood) (MCA-52322)
26. BABY I LIED (Deborah Allen) (RCA PB-13600)
27. WAKE UP IN LOVE* (EXILE) (Epic 34-04247)
28. I WONDER WHERE WE'LL BE TONIGHT (Vern Gosdin) (Compilat. CP 115)
29. WE DIDN'T SEE A THING* (Ray Charles & George Jones) (Columbia 38-04297)
30. WITHOUT A SONG* (Willie Nelson) (Columbia 38-04265)

BLACK CONTEMPORARY

1. JOANNA (Kool & the Gang) (De-Lite/PolyGram DE 829)
2. IF ONLY YOU KNEW (Pat & Labelle) (Philadelphia Int. CBS 254-04176)
3. TIME WILL REVEAL (DeBarge) (Motown 1705)
4. BABY, I'M HOOKED (Con Funk Shun) (PolyGram 814 581)
5. LET THE MUSIC PLAY (Shannon) (Emergency/Mirage 7-99810)
6. TELL ME IF YOU STILL CARE (The 5-O-5 Band) (Tevi/CBS 254-04160)
7. ALL NIGHT LONG (ALL NIGHT) (Lionel Richie) (Motown 16969/MF)
8. RUNNING WITH THE NIGHT (Lionel Richie) (Motown 17010/MF)
9. WET MY WHISTLE (Midnight Star) (Sole/Electra 7-69701)
10. EBBONY EYES (Rick James & Smokey Robinson) (Gordy/Motown 17140/F)
11. STAY WITH ME TONIGHT (Jeffrey Osborne) (A&M 2591)
12. THE SAP BAND (The Sap Band) (Total Experience/PolyGram TE 8210)
13. SAY, SAY, SAY (Paul & Michael Jackson) (Columbia 38-04168)
14. I'LL LET YOU SLIDE (Luther Vandross) (Epic 34-04321)
15. JOYSTICK (Daz Band) (Motown 17010/MF)
16. HOW COME U DON'T CALL ME ANYMORE (Stephanie Mills) (Cedars/PolyGram 814 747-7)
17. WHY M' B THERE* (James Ingram) (Motown 16969/MF)
18. TOUCH A FOUR LEAF CLOVER (Atlantic Starr) (A&M 2580)
19. TAXI (J. Blackfoot) (Sound Town/Allegiance ST-004)
20. NUBIAN NUT (George Clinton) (Cptl B-5296)
21. ACTION* (Evelyn "Champagne" King) (RCA PB-13662)
22. U BRING THE BREAK OUT (Rick James) (Gordy/Motown 17030/F)
23. FLASHBACK (Klondie) (MCA-52303)
24. I AM LOVE (Jennifer Holliday) (Gamma-7-29255)
25. MAGNETIC (Earth & Fire) (Columbia 38-04110)
26. BODY TALK* (The Deele) (Sire/Electra 7-69785)
27. KEEPIN' MY LOVER SATISFIED (Melba Moore) (Capitol B-5288)
28. ELECTRIC KINGDOM* (Twilight 22) (Vanguard VSD 35241)
29. MILLION DOLLAR BABE (Stacy Lattisaw) (Capitol/Ato 7-99819)
30. ENCORE* (Cheryl Lynn) (Columbia 38-04256)

RECORDS TO WATCH

THERE AIN'T NO FUTURE IN THIS — Reba McEntire (Mercury/PolyGram)
WRAPPED AROUND YOUR FINGER — The Police (A&M)
NEW MOON ON MONDAY — Duran Duran (Capitol)

BURIED TREASURE — Kenny Rogers (RCA)
HAVE YOU LOVED YOUR WOMAN TODAY — Craig Dillingham (MCA)
I'VE BEEN RAINED ON TOO — Tom Jones (Mercury/PolyGram)

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