UBLISHERS PICK "EVERY BREATH YOU TAKE" AS SONG OF THE YEAR
ASH BOX INTERVIEW: JIM MAZZA
ASH BOX DEBUTS MUSIC VIDEOS CHART
ASH BOX CONTINUES TO BREAK NEW GROUND—EDITORIAL

thomas Dolby
TAKE A WALK ON THE WILD SIDE.

You’re treading on "DANGEROUS," ground with The Bar-Kays. One cut from their daring new album is all it takes to stop you in your tracks and render you totally defenseless.

"DANGEROUS," the long-awaited new album from The Bar-Kays, featuring the single, "Freak Show On The Dance Floor." It’s well worth the risk.
Cash Box Continues To Break New Ground

On Jan. 28, 1984 Cash Box debuted the industry’s first 12” Singles chart. Recognizing the importance of this sales and promotional vehicle and realizing the need of the industry to monitor this configuration, we have devoted the same intensive research and scrutiny to the 12” single as we have to the standard configurations that have been covered extensively for decades.

This week’s 12” single focus firmly establishes Cash Box’s total commitment to furthering the well being of our industry by servicing all facets of manufacturing and merchandising, not just the traditional and standard aspects. This is not the first time we have broken new ground in the music industry and by no means does it signify the last.

This week also marks the debut of Cash Box’s Music Videos chart which will spotlight weekly the Top 15 music videos in the country based on airplay. Once again we have not limited our research to one source exclusively. Our information is derived from various and diverse sources from all parts of the industry. By doing this we feel we can more adequately provide an overall view of this most important area.

The renewed health of the music business is in direct correlation to the constant influx of new ideas and technology.

The 12” single services a consumer who heretofore remained an untapped market. The popularity of the 12” single has proved that it has a legitimate place alongside the LP, 45 cassette and other popular configurations. The importance and the impact of the music video is obvious. It has proved not only a staple in this industry but an essential ingredient for sales promotion, artist development, etc.

Both the merchandiser and the manufacturer will find our 12” single and video coverage equally useful. We have responded directly to the needs of the industry by adding these new dimensions to our coverage and will continue to monitor the response of the industry to this coverage via the close relationships that have developed over many years.

We are as proud of these new additions as we are of the industry they service and we hope that our contribution will further the growth of the music business in general.

ON THE COVER
Capitol’s Thomas Dolby is a prime example of the ‘new music’ impact that evolved in the wake of London’s mid-70’s punk revolution. Dolby was originally teamed with a diverse group of U.K. artists and musicians that included John Lennoc among others. Dolby went on to write Locomotive’s smash hit of two years ago “New Toy.” After working with Lennoc on other projects, Dolby released his first solo LP, “A Golden Age Of Worms.” The album spawned the immensely popular single “She Blinded Me With Science,” which pushed the LP into Cash Box’s Top 20. The cut, combined an irresistible synthesized dance beat and humorous lyrics which took America by storm in the spring of 1983.

Coming on the heels of this success story is Dolby’s new LP called “The Flat Earth.” The album features Dolby’s image as a mad scientist with a penchant for dance hits, and the first single “Hyperactive” is proof positive. The special effects on this cut and throughout the LP are inventive and often hilarious, and the former art student’s vocal delivery is superior.
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Both research centers are supported solely by the entertainment industry. And you’re invited to participate at the annual T.J. Martell Foundation Humanitarian Award dinner in honor of CBS/Records Group President Walter R. Yetnikoff, on Saturday, April 14, 1984, at The New York Hilton.

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IT OFFERS MORE THAN HOPE.
Publishers Pick “Every Breath”
As Best Song Of The Year

by Peter Holden

LOS ANGELES — The fifth annual National Music Publishers Association Song Awards were held March 20 at the Beverly Hilton in Beverly Hills, California, and the gala event saw Sting’s “Every Breath You Take” walk away with the prestigious “Song Of The Year” award. Superstar artist-turned-record executive Smokey Robinson and NMPA chairman Salvatore Chiamia announced the voting results for the nine categories which included Easy Listening, Pop, Country, R&B, Gospel, Latin as well as the Song Of The Year. Best Broadway Song and Best Song from a Motion Picture rounded out the entries.

Music publishers, whose sole business is picking and marketing songs, also handed Sting’s smash single the best Easy Listening award. The Grammy winning “Every Breath You Take” was written by Sting, a.k.a. Gordon Sumner, and was published by Magnetic Ltd., a daughter company of the Island Records Inc. of which Jackson’s “Billie Jean,” in another face-off with Lionel Richie’s “All Night Long,” tied for the top song, but was widely applauded by the attending music publishers and entertainment industry executives.

Best Broadway Song was “Memory” from the show “Cats,” which was written by Andrew Lloyd Webber, Trevor Nunn and T.S. Eliot. The song was published in the U.S. by Kopperman-Bander Music Corp. and Deco Music. Another strong fight was expected for best song in a motion picture, and a statue, “A Feeling” won out over “Maniac” in the same battle that took place at the Grammys with “Flashdance” winning the award. “Maniac” was written by Giorgio Moroder, Irene Cara and Keith Forsey, and was published by Famous Music Corp. and Giorgio Moroder Music Publishing.

In the country category, the brothers Dobbins and Maurice — took the honors with “Islands In The Stream” published by Gibb Bros. Music. NMPA members across the nation chose “He Set My World On Fire” to take home the top gospel song. The tune was written by Rhonda Fleming and Dennis Morgan and was published by Nashville’s Tom Collins Music Corporation.

The top Latin song award went to “Amor” created by Gabriel Ruiz and Ricardo Lopez Mendez and published by Peer International Corporation. “Amor” beat out a number of strong contenders including Jose Feliciano’s “A Vida Pensando,” and Oscar D’Leon’s “La Calculadora.”

NMPA President Leonard Feist noted that chart position in the trade press control the eligibility of the Easy Listening, Country, R&B and Pop entries, while the Billboard Hot Top 100 was the chart used for Rock. Obviously the song’s recent sales and chart performance were the key criteria for the Rock awards. There were no songwriting disputes at this year’s NMPA show.

**Cash Box Profile**

PMI’s Creative Development Director, Jim Yukich

When Jim Yukich began working in the video department of Capitol Records in 1983, he looked at the formative stages and Yukich’s responsibilities consisted primarily of editing inclusion commercials and presentation material for the label. But just as music video has exploded over the past few years so has Yukich’s career to the point where he is now one of the most sought after directors of music videos in the industry. His credits have also earned him the title of director, creative development for Picture Music International (PMI), the music video production arm of Capitol.

Yukich first began signing single of creativity and directorial promise while still at Capitol when he was called upon to supervise a shoot featuring Canadian rockers Rush. Yukich’s big break came just a few months later when he directed a video for the Plastic Bertrand song “Dernier Été” for the band’s album *Year of the Bull*.

Shortly after, Yukich was summoned by Capitol president Jim Maizza to do a video of the Kenny Rogers/Shenna East duo, “I’m Gonna Go Back There And Get You.” The video was so well received that it was nominated for the Canadian Juno award. It was also the first video to be inducted into Video Hall of Fame by Cash Box.

As Yukich worked on the video for the Kenny Rogers album, the idea for *Island Continues Suit Against Sunsplash* came into being. The film was based on the story of the first Caribbean music company to get a major label deal.

New York's Island Records legal team was looking for a director with a certain artistry to direct the video, and it had been heard that Yukich had been turning down offers of similar magnitude. Yukich and his agency were taken aback by the offer, and he was given the opportunity to do his own version of the story. The video was shot in Trinidad and Tobago, and it featured some of the most famous and popular reggae stars of the region.

After the video was released, it became an overnight sensation. The video’s success led to a new wave of interest in Caribbean music, and it helped to establish Sunsplash as the leading Caribbean music label. The video also won several awards, including a Grammy nomination for Best Short Form Music Video.

Now, Yukich is looking to take on new projects that will continue to showcase his talent and creativity. He is currently in the works on a new video for the band *Akon*, and he is also working on a project for the band *Soulja Boy*.

**Island Continues Suit Against Sunsplash**

NEW YORK — Island Music, the publishing arm of Island Records, Inc., and its president, Carradine Records, filed a lawsuit against Jem Records. The suit involved a copyright infringement claim against Sunsplash Records and six other of its affiliates. It is the first proper release of a live 1982 recording of Island artists Toots and the Maytals entitled “Live at Reggae Sunsplash.” Island Music had mistakenly believed that Jem Records was one of the distributors of the album and expressed a desire to settle the dispute.

The copyright infringement claim concerns the six songs which comprise the Toots and the Maytals LP. “We have to get our side of the story out there and make sure that we have proper permission having been granted by Island Music, the copyright owner,” stated Island’s director of creative office. The lawsuit also concerns the songs, not the album.

Concerning the mistaken naming of Jem Records in the initial lawsuit, Wulf admitted, “This was a mistake.”

Sunsplash’s distributor was for New York, that’s all. And we are gentlemen and we admit our mistakes.” Wulf maintained that Island is no longer concerned with the distribution of the album, but with Sunsplash Records and the release of Sunsplash records and produces the Sunsplash reggae festival in Jamaica each year, Synergy Productions Limited.

Sunsplash Records is a Maryland corporation formed in 1983 for the express purpose of releasing a record of over 25 hours worked hours at the 1982 Sunsplash reggae festival. Sunsplash maintains the position that an agreement signed between Toots and the Maytals, Synergy Productions and Sunsplash Records prior to the latter’s 1982 performance includes publishing guarantees allowing for the release of any song which was recorded and that he has written or controls, and that upon release of any records of those Sunsplash recordings and publishing guarantees would be issued automatically upon request.

Besides the Toots and the Maytals album, Sunsplash has also released seven other albums...
BUSINESS NOTES

EMI America Changes Name

LOS ANGELES — Effective April 1, 1984, EMI America will become the sole name of the company operating under the EMI Music Publishing umbrella, according to label president, Rupert Perry. The name change simplifies the identity of EMI America Records which was formed in 1976 and merged with United Artists Records in February, 1979. Liberty Records and Blue Note Records will continue to be EMI America subsidiary labels.

WARNER COMMUNICATES

WARNER COMMUNICATIONS has set out to buy Australian newspaper mogul Rupert Murdoch’s seven percent share for $180 million, ending a seven-month corporate financial battle. Warner noted that it would pay Murdoch $108 million in cash which is to be borrowed, and $72 million raised through new stock to be offered to its current stockholders.

In Murdoch will receive $31 for his nearly 5.6 million shares. Warners will also pay Murdoch $8 million to cover his legal and banking expenses. Even though Warner Communications reported losses in the first quarter of this year, this was a necessary expenditure and would not deplete the corporation’s financial resources.

HBO AND SHOWTIME JOIN FORCES

LOS ANGELES — In a consolidation of unlikely partners, Home Box Office and Showtime/The Movie Channel have joined forces on the new British pay-cable Premiere venture that launches June 1. The two domestic cable-TV rivals have teamed up with three other U.S. majors and two U.K. entertainment companies for a cable network that will start in England but has possibilities for other overseas locales. Premier’s managing partner, Thorn EMI Screen Entertainment, reduces its previous 51 percent interest in the company to 49 percent, while Warner Bros. subsidiary, Goldcrest, HBO and Showtime/TMC — each will hold 9.8 percent. Controlling interest of the cable network will still remain British as Thorn EMI and Goldcrest interest combined create a majority.

MPAA’s Valenti to Speak at CCA

LOS ANGELES — Motion Picture Assn. of America president Jack Valenti will speak at the Annual Convention of the Cable Communications Association (CCA) at the Sportsmen’s Lodge. Valenti will speak on the “Crisis In Copyright: The Music And Film Connection” addressing erosion of copyright and its effect on musicians, songwriters, record companies, publishers, managers, attorneys and motion picture studios.

The CCA will include recording artists, such as Stan Cornyn, senior vice president, Warner Communications Record Group; Jules Chalkin, secretary/treasurer of the National Assn. of Recording Arts and Sciences; Don Butler, vice director of the Gospel Music Assn.; Evan Medow, president of the Assn. of Independent Music Publishers; Patricia McQueenie, president of the Council of Personal Managers; Ralph Peer II, chairman of the board of the Country Music Assn. The program will begin with cocktails at 6:30 pm and dinner at 7:30 pm at the Sportsmen’s Lodge, 4254 Coldwater Canyon, Studio City. For reservations, call (818) 980-3357.

PARAMOUNT INCREASES VID PROD SLATE

LOS ANGELES — Finding success with Showtime’s “Rock Of The 80s,” Paramount Video has scheduled greatly increased production for a number of new video projects. Having just received four more orders for the popular “Rock” show, Pat Vidor will be developing “Rock of the 80s” for each new release. The projects are put together for major video companies or independent divisions. Productions will be focused on a single band and opposed to the usual four.

Following the video interest, Paramount is putting together the largest video production package ever by a major video company or an independent. Along with the modern music specials will be numerous dramatic and comedy shows, including a 90-minute pilot from Henry Winkler’s Fair Dinkum Production’s “Family Business.” It is a situation comedy series called “Black And Blue.” Among the comedy projects is one pegged for the parent as “Rock Of The 80’s” in pulls.

Music Licensing Orgs., Jukebox Industry Urged To Settle Differences

WASHINGTON, D.C. — The jukebox industry began looking toward hearings by the Senate Copyright Subcommittee following the March 19 session of informal talks in Washington with music licensing organizations. No date has been set, but machine sources said, but assurances have been given the hearing will take place by the end of April.

At the same time, staff members of the House Copyright Subcommittee plan to report on the issues dividing the principals in the debate. Robert W. Kastenmeier (D-Wis.), chairman of the Subcommittee will decide what to do. It was at the behest of Rep. Kastenmeier that the meeting between the two sides began earlier this year. He warned that Congress might not be amenable to undertake long and controversial hearings since this is an election year. He urged them to try to compromise their differences.

Supporting legislation (HR 3588 and S 1734) is the coin machine industry with music licensing organizations in opposition. The purpose of the bill is to impose a three-year grace period on the other side. If the new machine, and a maximum of $25 on each existing machine.

The move for Congressional relief follows the failure of the jukebox industry to persuade the Court, including the U.S. Supreme Court, to overturn a decision of the Copyright Royalty Tribunal raising the jukebox from $8 per year per box to the current $50 per year per box.

EXECUTIVES ON THE MOVE

Reich Named — Laurence E. Reich, former director of consumer and trade advertising at the Nashville-based TNN (TNN), has been promoted to director, marketing and sales promotion, for TNN replacing Sara Levinson who has accepted a position in the corporate development division at Viacom International.

Walshe Joins Prism — Prism Entertainment Corporation has announced the appointment of Edward F. Walsh as vice president and marketing. He joins the firm after three years as vice president marketing, CBS/Fox Video, successor company to Magnetic Video.

Grossman Promoted — Howard Grossman has been promoted to director, national promotion at PolyGram Records. Grossman, who has been with the company for over six years, was formerly director, national secondary promotion.

Zack Appointed — Howard M. Zack has been named director of marketing for Warner Bros. Music. He has been in the company for 10 years with Random House where he served as marketing manager for educational software.

Changes At Columbia — Wayne Edwards has been appointed marketing director, western region for Columbia Records, the company, it was announced last week. He will incorporate both wire and conceptual material, said Chip Rachlin, director of acquisitions for MTV. Caliier is the director behind such previous HBO concert presentations as Pat Benatar, Stevie Nicks, Hall & Oates and Diana Ross. Attorney/ manager is a 10-year veteran of the music business, having produced video packages for MTV, and has been actively utilizing such artists as Eurythmics, Fleetwood Mac, Bob Welch and others.

De Lellis Joins CBS/Fox Video — Robert De Lellis has joined CBS/Fox Video as vice president of sales for the home video concern.

A&M TO ENTER HOME VIDEO MARKET — Rumors are circulating in Hollywood that A&M Records is about to enter into the mass marketing of music videos, probably via a joint distribution agreement with RCA which already distribute its prerecorded music product. No official statement, however, has been made yet by the company. RCA recently said it would actively pursue the music video market with the establishment of RCA Video Productions, based out of New York and headed up by Thomas Kuhn.

Embassy Home Entertainment Europe — Alan Kaape has been promoted to president, Embassy Home Entertainment Europe. William Mooney has been promoted to executive vice president and chief financial officer, Embassy Home Entertainment and Robert Con will has been promoted to vice president, general manager strategic business development.

Kuiper, who has been senior vice president, Europe for Embassy Home Entertainment since 1989, will now be in charge of all operations overseas and all European operations. Mooney was once been vice president, finance and administration for Embassy Home Entertainment since 1981. Cook has been vice president, sales and marketing for Embassy Home Entertainment since 1982.

Grower joins VCA — Ed Grower has been hired as director of production sales by VCA Teletrons. Currently treasurer of the Videotape Production Association (VPA) he comes to VCA Teletrons from Reeves Telelate, where he was sales vice president.

Two Named At 3M — Frank J. Caravits and Robert R. Boarman have been named eastern and western regional sales managers for Consumer Markets for the Consumer Products sector of 3M’s Magnetic Products Division. According to the company, Caravits was formerly the eastern national accounts manager for the Magnetic Audio/Video Division of (Consumer Products) of 3M. Boarman has held numerous positions in sales and sales management at 31 during the last 27 years with the company. He was formerly the national accounts manager, western region, for consumer markets within the consumer products sector of the division.

Riaa Names Two — The RIAA has announced two promotions. Kenneth A. Giel has been named deputy director, Anti-Piracy Operations and Steven J. D’Onofrio has been promoted to assistant director of the RIAA Anti-Piracy Unit in 1980 as chief of investigations, 10 years as a covert operations agent with the FBI. D’Onofrio joined the RIAA Anti-Piracy Unit as assistant special counsel in September 1980 and was named associate special counsel in February 1983.

Arguero To Fill CRT Vacancy

WASHINGTON, D.C. — Consideration by a Senate committee of the nomination of Mario S. Arguero, New York Latin entrepreneur and chairman of the Coalition of Insurance, a member of the top 100 law firms in New York City, is expected within the next two weeks. And Capital Hill sources say, a hearing may not be necessary.

Arguero, a New Yorker of Cuban ancestry, was nominated by President Reagan to complete the term of the late Mary Lou Burg, who died of a stroke last fall. That term expires the end of September this year.

Arguero has been the owner of the Hudsonian Oil Corporation, a producer of oil from the last 12 years. Before that, he was a producer with various Latin music and entertainment organizations.

Hiring to fill the CRT vacancy that occurred last fall when the President appointed then-commissioner Katherine G. Laub as an acting commissioner. The vacant CRT term runs to September 31, 1989.
REVIEW

OUT OF THE BOX

HARD TO HOLD - Original Motion Picture Soundtrack - Rick Springfield - ABL1-4936
Producers: Rick Springfield & Bill Drescher; Graham Parker & Harvey Goldsmith; Tom Scott; Peter Gabriel & Peter Walsh - List: $8.98 - Bar Coded.
This original soundtrack - mostly of Rick Springfield - from the film "Hard To Hold," has already yielded Springfield single with "Love Song," the video to which has been aired. "Bop Till You Drop" is a strong pop/funk number that echoes Springfield's guitar playing with very tasty production. Calling on a number of friends to help fill out the LP, Springfield does a beautiful duet ballad with Randy Crawford. Graham Parker contributes with "When The Lights Go Down," while Nona Hendryx adds "Heart of A Woman," and Peter Gabriel performs "I Go Swimming."

While "Right Or Wrong" is already shutting up the charts, "Cross Fire" holds a number of B/C and pop chestnuts. "Two Of A Kind" is the next obvious choice for airplay. John Edwards turns in a fine vocal effort, and the whole song is flawlessly arranged and produced. The title track features a smoking bass line and a sizzling guitar solo by Horace "Boxie" Coleman. "Keep On Keepin' On" is sure to become a dance floor staple, while "All Your Love" and "Secrets" are two of the Spinners most satisfying melodic and vocal masterpieces. A solid comeback LP full of good original material and typically smooth Spinners interpretations.

FEATURE PICKS

This debut by Freida Parton in no way attempts to capture part of her sister Dolly's established country/pop audience. Rather, this Parton takes off in the new wave/hard rock vein with impressive success for a newcomer. "Hit And Run Love" proves she is capable of penning a choice pop hook, while "If Love Don't Come To Me" and "Fire In The Night" show off the vocalist's different voices. Parton is effective on Bonny Tyresesque ballads, and on AC/DC hard rockers. Side two's "Most Likely" is definite hit and features Parton's strong band.

THREE OF A PERFECT PAIR - King Crimson - E.G 25071-1 - Producers: King Crimson - List: $8.98 - Bar Coded.
The new King Crimson LP, "Three Of A Perfect Pair," holds all of the Crimson signature traits - ultra-sophisticated instrumentation, highly complex rhythms and times, and ethereal lyrics and vocals from modernistic guitar hero Adrian Belew. On "Sleepless" and "Industry," Fripp is able to amply explore the strangest sounds ever produced by man and technology, while Levin and Bruford build a percussive beehive. Yet songs like "Model Man," "Man From The Open Heart" and "Big M" prove that the Crimson is capable and appealing songwriters that know where the heart is at as well as the brain. Should satisfy modern music fans and could play strongly in the LP charts.

The first single off of "Kidd Glove" is "Good Clean Fun," and was reviewed here two weeks ago. This opening cut sets up the listener for the varied and melodic hard rock tone of the album. Unlike many of the other rockers, Kidd Glove know how to use subtlety and texture to make its music more sophisticated. This aspect of the band is displayed nicely on "Killer Instinct" and "Somewhere In A Song," which features bandleader Paul Sabu's controlled vocals and catchy guitar work. "Spirit Of The Night" and "Fade To Black" are also strong tracks while side two's "Secrets" has a very slick pop hook that could make it another potential hit.

While this artist already has a strong pop to B/C crossover hit with "Oogity Boogity," the album only adds to the attraction. The diverse sounding songs include a nice rendition of the Moody Blues classic "Nights In White Satin" as well as a number of straight rock 'n' roll cuts. St. James is able to blend the best of the British synth-rock bands with the bouncability of U.S. funk.

This debut LP from White Animals on Nashville label Dread Beat is a real surprise with its quality songwriting and tasty instrumentation. Essentially a guitar-rock oriented band, White Animals place a lot of value on a true "live" sound as is evidenced on the LP's potential hit "Eclipsy." Other standout cuts are "Don't Care" and "This Girl Of Mine" which features some smooth background vocalizing. The band's cover of "Gloria" is a real rave-up and captures some down and dirty guitar work by lead player Rich Parks.

OUT OF THE BOX

"I'm Stepping Out" was a celebration for Lennon — to escape from the mundane lifestyle of a house husband — and it is also a musical celebration for the listener which exhibits Lennon's diverse talent by articulating universal emotions on three-and-a-half minutes of vinyl. The single has immediately accessible lyrics and a light chorus that Lennon sings with abandon. The wisty side of Lennon is evident on the tunes prologue and at its end when Lennon promises to become "before one...or two...maybe three." As the second single from the posthumously released LP "Milk & Honey," Lennon clearly had some of his best work ahead of him.

O'BRYAN (Capitol B-3329) Loveville (3:56) (Big Train Music-ASCAP) (O. Burnette-D. Cornelius) (Producers: O'Bryan & Friendship)
This single off of B/C singer O'Bryan's upcoming LP — his third — taps into the popular funk groove with special energy and flair. Wrapping his flexible voice around the seductive melody line of "Loveville," O'Bryan at times sounds uncannily like Stevie Wonder. This hot track is centered around an unstoppable hook chorus and a hopping rhythm track that will have you on your feet in seconds flat. Should do very well on the B/C and dance charts and has crossover potential.

THE EARONS (Island IL 46135) Lands Of Hunger (4:20) (Earotronic Music/Ackee Music — ASCAP) (The Earons) (Producers: The Earons)
This self-produced debut single from The Earons merges casiofone robot-reggae with a humanistic social perspective that makes for a refreshing sounding cut that is very fun to dance to. Accented by a deep organ backing and rasta-chant lyrics, the vocals sound similar to Sting's, but with a different and appealing twist. Definitely a band to watch, hope to see an LP from the band soon along with some club dates to support this just arrived prospect.

MENUDO (RCA PB 13771) If You're Not Here (By My Side) (4:27) (Copyright Pending) (Villa-Monroy-Diaz-Pagen) (Producer: Edgar Diaz)
Now that the mega-popular Latino, teeny-bop, vocal quintet Menudo has begun to go for the english-speaking market, they have also begun to look at past youth groups for a method of success. "If You're Not Here" contains a classic pop melody sung by a group, high pitched, exceptionally clear male voice set against the backdrop of one-hundred-and-one strings. This teary-eyed ballad recall a number of Michael Jackson's early love laments, and something of the same success should come to Menudo as it did for the Jacksons.

NONA HENDRYX (RCA PB 13759) I Sweat (Going Through The Motions) (3:59) (Eat Your Heart Out Music — BMI) (Nona Hendryx) (Producers: Nona Hendryx and Material)
When Nona Hendryx appeared for the first time in the public eye singing back-up for the Talking Heads, it was clear that she had the voice and the personality to go solo. This single from her upcoming second album again proves that Hendryx needs to back up no one. "I Sweat" is a relentless dance cut that features Hendryx's powerful voice as she bumps and grinds her way through the song. Picking up on the David Byrne school of instrumentation, i.e. disparate noises from who knows where, Hendryx is also able to inject a touch of humour when she wails, "I sweat for the money!" Hendryx has a sure dance hit with this single that should work its way up the B/C charts.

12" REVIEW

PENNY TYLER (Tide 7811) Man Collector (3:57) (Cepha Music-BMI) (Strachborneo-Saunders-Johnson) (Producer: Ruth Strachborneo)
This 12" from the new "Sweet Rage" production house is a great debut that fits the current groove of upwardly mobile funk-dance music. Featuring new singer Penny Tyler and vocalist Ken McDonald, "Man Collector" is the story of an unbridled woman's passion for men. Bouncing on a dominant bass groove, the single takes us through the land of jungle drums, vocal call and response, and finally the broken heart love affair. Tyler is especially strong on the cut which should establish her as a much sought after young vocalist.
CASH BOX FOCUS

Influence Grows For Dance Dept.

What started as an isolated department responding to the current trend of disco music five years ago, has now grown into an integral breeding ground for contemporary music artists who will influence tomorrow's music scene. The Dance/Contemporary Music Dept. of Warner Bros. Records is in many ways a unique attempt to keep a finger on the pulse of the ever-changing tastes of club-goers in America and in Europe. Through a network of representatives headed up in Los Angeles by Warner's Craig Kostich, the unit is able to isolate potential artists and singles well before they ever hit new music radio stations.

After finding new artists, Kostich's department is able to utilize a broad based group of radio stations and clubs that will help to break new acts. "We work in conjunction with the AOR division as far as setting aside a certain set goal of new music and key college radio stations to lock up," explained Kostich. "These stations along with key rock clubs around the country help influence sales. From the response at these venues we can then decide how hard and in which direction to push these acts, whether it be AOR, Pop or R&B."

A large part of dance music is the 12" configuration, and naturally the success and expansion of the 12" is central to any dance or contemporary music department.

Kostich feels that along with the importance of promotion in clubs and radio, club record/video pools and more extensive merchandising efforts will help the overall sales of 12" singles not only in large chains, but also in smaller "mom and pop" retail outlets. Kostich mentioned one change in the marketing of 12's that could make the extended play single more of a viable product, and that is the inclusion of cover art. "You've got more of a chance of developing an artist or a piece of image with artwork on the cover. The individual art distinguishes an artist and maybe creates a vision of what that artist is trying to do."

Kostich's department also does a large selection of "testing" of import singles in domestic clubs. Kostich elaborated, "We get many releases from our English company, or from our French or German companies, and through our A&R people we are able to get a buzz on a record to see if it could generate some interest here. Naturally, this method of testing takes a lot of time and footwork by many people, but Warners obviously feels that this "farm for new music" is very fertile, and is worth keeping cultivated.

Warner/PolyGram: Limits On Mergers

LOS ANGELES — The FTC's March 6 announcement of an injunction against the proposed merger between Warner Communications and PolyGram Records established and defined new limits on major record company mergers. The consolidation of the second and sixth largest record manufacturers in the industry would control an estimated 26% of the U.S. market. Though this would certainly establish a majority of the market over the other major U.S. competitors — CBS, Inc., RCA, Capitol/EMI and MCA Corp. — the FTC complaint also noted that the consolidation would increase the possibility of collusion between the majors through price-fixing and the manipulation of the number of new record releases.

The susceptibility of the industry to collusion and the difficulties facing a new firm wishing to enter the industry played prominent roles in the agency's examination of the merger. Warner and PolyGram agreed to postpone the merger's scheduled date from March 12 to April 15.

PRESTON SIGNS WITH MEGATONE — Legendary keyboardist Billy Preston has just signed a two album record exclusive with San Francisco based Megatone Records, with the first release scheduled for April. Preston (right front) is seen here with Megatone execs standing (r-l): Gaylon Sanogles, Marty Bleiman, Michael Rosen, Ralph Bonator, and seated next to Preston is Ken Kissie.

ST. PATRICK'S DAY WITH LOS (O') LOBOS — This past St. Patrick's Day weekend a host of top bands swung through the Southland ... among them were L.A.'s own Los Lobos in typical celebratory form at the Music Machine for a weekend gig. The show was helped out on Friday by the San Diego area's Beat Farmers who put on a great show (love the name guys) and the Long Ryders, and on Saturday by L.A.'s faves Top (Mc) Jimmy & The Rhythm (O') Pigs. Los Lobos is gaining more and more of a following due to its sizzling live shoots from the recent Grammy Award-winning Performance Video, "Anisela." The band will also be on the road starting March 24 in, of all places, Scandinavia! Starting off the mini-tour with dates in Norway, Sweden and the Netherlands, they will finish up in gigs in London before heading home. It's much warmer up there in the spring fields ... other Slash recording artists Rank & File and The Ventures have both new vinyl set for May 14 release.

CRUSADERS REFORM — Also playing with jazz/fusion pioneers as Weather Report and George Duke, Ndugu most recently did extensive session work on M's "The Final Days," which garnered generally a five piece band, but this incarnation includes nine members with keyboardist Joe Sample, saxman Wilson Fender and Mr. Soul, guitarist David T. Walker. » The Crusaders, playing two sets on both Friday and Saturday night at the elegant Beverly Theatre, the band had a chance to show off its newest member, drummer Ndugu Chanceller. Playing with such jazz/fusion bands as Weather Report and George Duke, Ndugu most recently did extensive session work on M's "The Final Days," which garnered generally a five piece band, but this incarnation includes nine members with keyboardist Joe Sample, saxman Wilson Fender and Mr. Soul, guitarist David T. Walker.» The Crusaders, playing two sets on both Friday and Saturday night at the elegant Beverly Theatre, the band had a chance to show off its newest member, drummer Ndugu Chanceller. Playing with such jazz/fusion bands as Weather Report and George Duke, Ndugu most recently did extensive session work on M's "The Final Days," which garnered generally a five piece band, but this incarnation includes nine members with keyboardist Joe Sample, saxman Wilson Fender and Mr. Soul, guitarist David T. Walker.» The Crusaders, playing two sets on both Friday and Saturday night at the elegant Beverly Theatre, the band had a chance to show off its newest member, drummer Ndugu Chanceller. Playing with such jazz/fusion bands as Weather Report and George Duke, Ndugu most recently did extensive session work on M's "The Final Days," which garnered generally a five piece band, but this incarnation includes nine members with keyboardist Joe Sample, saxman Wilson Fender and Mr. Soul, guitarist David T. Walker.» The Crusaders, playing two sets on both Friday and Saturday night at the elegant Beverly Theatre, the band had a chance to show off its newest member, drummer Ndugu Chanceller. Playing with such jazz/fusion bands as Weather Report and George Duke, Ndugu most recently did extensive session work on M's "The Final Days," which garnered generally a five piece band, but this incarnation includes nine members with keyboardist Joe Sample, saxman Wilson Fender and Mr. Soul, guitarist David T. Walker.

SPOCK FACES THE MUSIC — "Star Trek III: The Search For Spock," the long awaited and final (maybe) sequel of the long running TV and now film series has found someone to orchestrate the return of it's pointy-eared hero. James Horner, who had the good fortune to back up Spock's spectacular disappearance in "Star Trek II: The Wrath Of Khan," has been hired for the job. "Star Trek III" is directed by Nimiey who has directed the sequel which is slated for a June 1 release and features a special appearance by Dame Judith Anderson.

ENTERTAINMENT INDUSTRY AGAINST DRUGS — Top entertainment industry leaders have teamed up 1 at The Burbank Studios to plan an action program to combat drug and alcohol abuse within the industry's own workforce. Former First Lady Betty Ford and actor/director/producer Ralph Waite will be special guest speakers at the morning-long conference. Insurance industry leader Jack Kemper will present an indication of how such programs pay off by reducing costs and increasing worker productivity. The conference is being cosponsored by the National Institute on Drug Abuse, The Scott Newman Foundation, and Burbank, Columbia and Warner Bros. Studios.

SHORT CUTS — Blue-eyed soul singing duo Hall & Oates recently did a European/Japanese Tour, and brought cameras along to help document their travels. This music-video travelogue is to premiere on Cinemax on April 27 at 9:30 pm. The half-hour show will have behind-the-scenes footage as well as out-of-the-scenes interviews and on the road clips of foreign locales. The pair crooned their way through France, Germany, Belgium and Japan. San Francisco's heavy metal kings Y & T are in the studio recording a new album which producer Tom Alom who's calling the shots. Alom notes, "I think that this is going to be an even heavier sound for Y & T." The upcoming LP's theme is "Rock 'n Roll Will Save The World." Lead guitarist Dave Meniketti comments, "Every song in the world is so screwed up, so Y & T has come up with Plan B to straighten out what the musicians haven't been capable of. Rock is not destructive, it's the final saviour of the world." Amen? ... L.A. record producer Peter Tevis and club owner Val Messmer have joined forces to form Money Tree Records. The label is geared towards the L.A. area's thriving artists who live and work in the Los Angeles area. Tevis said that only digital equipment will be used and that the company will produce audiophile LP's now while leaving open the possibility of compact discs for the future. Tevis went on to explain the motivation for the label. "There is a lot of unacknowledged jazz talent in L.A., but because they don't tour or record LP's, nobody outside of L.A. knows who they are. We hope to change that by giving exposure to artists whom we feel reflect some of the best of what is available in local jazz." Good luck! Famed Reggae rap-man Yellowman hit the Palace this past Thursday in his first California appearance. Let's see if the L.A. audiences can pick up on this discos-reggae. You've got to hip-hop on the upbeat ... Also coming up around town is Big Country March 31 at the Palladium and the Gun Club at Club Lingerie March 24.


POINTS WEST

Preston signs with Megatone — Legendary keyboardist Billy Preston has just signed a two album record exclusive with San Francisco based Megatone Records, with the first release scheduled for April. Preston (right front) is seen here with Megatone execs standing (r-l): Gaylon Sanogles, Marty Bleiman, Michael Rosen, Ralph Bonator, and seated next to Preston is Ken Kissie.
ViRAs Awarded In N.Y.

by Lee Jeske

NEW YORK — Video Review Magazine awarded the fourth annual Video Industry Awards (ViRAs) at a ceremony at the Savoy Theatre, March 15. Hosted by comedian Robert Klein, the awards are given for outstanding programs in video cassettes and video discs and video games and are selected by the editors and critics of Video Review. Included were James Barnes, Rex Reed, Andrew Sarris, Leonard Maltin, Al Goldstein, Janet Maslin and the1 Manhattan Film Critics Circle.

In addition, David Hajdu, editor of Video Review, announced the formation of the National Academy of Video Arts and Sciences, stating: “Home video is growing faster than any phenomena in the history of popular entertainment — so it’s becoming a lure for many. It has a lot of money into it and are forced into a situation where it has to work and now, we have an advantage that our budget is less than most video’s are.” Besides I.R.S. Records, The Cutting Edge also relies on advertising revenue from spots broadcast during the program.

Another segment solicits letters from viewers, and Grasso commented that “response has been very, very, good, we’ve gotten letters from people who have actually said, ‘I never heard about that,’ and went out and bought the record and liked it.” Recently, Rock Box, the 24-hour over-the-phone record mart that advertises during normal MTV programming, experimented to determine viewers’ response during the Cutting Edge. According to Rock Box’s marketing director, the response was phenomenal. Not only did we do really well with the music that was featured in our spot — Echo and the Bunnymen and the Buzzcocks — but also with a similar type of music. Many people now realize that we carry not only the best in cutting-edge music. The Cutting Edge’s ability to tell artists whose records are not found in many record stores, as well as providing the strength to break new artists. Needless to say, Rock Box plans to continue advertising on the Cutting Edge.

Duran! Gets Royal Help — From a field of at least twenty possibilities, New York’s seven-piece funk outfit Prince Charles and the City Beat Band have been chosen to open for Duran Duran on their just-begun, fourteen-city American tour. Originally from Boston, Prince Charles had performed on one previous occasion with the British quintet over in the U.K. Prince Charles is currently signed to Reach Out International Records, who have released their as-yet only domestically available piece of vinyl — oops! — rather, the cassette: “Stone Killers.” The title has also been leased to Virgin Records, to whom Prince Charles is licensed worldwide.

Four More on ROIR for ’84 — Three new cassette titles (and one more by early June) have been added to Reach Out International’s ever-expanding catalog of new wave, punk, hardcore and other elusive styles of music. Spawned in San Francisco, the controversial group Flipper recorded a live set at New York’s CBGB’s this past November and ROIR is now offering it as “Blow N’ Chunks.” U.K.’s Sex Gang Children also recorded a live set in N.Y.C., this one at Danceeteria in December, and has been released this month. Also new is a tape from punk-noise act the Frenkenk and the Mercenaries. Neil “They Laughed When I Said Cassette-Only Albums” Cooper, president, ROIR, has managed to get his hands on a classic of the Nuevo-Wave scene. Titled “Tales From the Crypt,” it is the only tape titled with a ROIR recording in 1979 by the earliest incarnation of Joe “King” Carrasco and the Cowboys. Cooper calls it “Tex-Mex at its garage-bottomed best.” Also just signed to ROIR is the German avant-garde ensemble Einstürzende Neubauten (in English: Falling Collapsing Buildings, whose first tape will be out by June 15 in connection with ROIR’s third anniversary celebration.

Tuff Enuff — One of New York’s more refreshingly adventurous street labels, Tuff City, hosted a full night of hip-hop activity at Manhattan’s Dancersela last (Pioneer); Best Dance Program — Flashdance, tape (Paramount); Best Documentary — The Weavers: Wasn’t That A Time, tape (MGM/UA); Best Animated Program — The Monkey King, tape (Sun Video); Best Kids Program — The Frog Prince, tape (Muppet); Best Sports Program — The Boys Of Summer, tape (Viacom); Best TV Program — Top Hollywood Talent — How To Use Your IBM PC In 10 Easy Lessons, tape (Kennen); Best Reference Program — Space Archive Series, disc (Video Vision); Best Made-For-TV Program — M*A*S*H: Goodbye, Farewell And Amen, tape (CBS/ Fox); Best Vintage TV Program — Requiem For A Heavyweight (MGM/UA); Best Adult Program — Up n Comin, disc (Creative Video Image); Best Compilation Program — A Night At The Movies; 1961, tape (Warner); Best Special Set — Ballet Dictionary, tape (TransMedia); Best Short-Form Program — Utopia, tape single (Sony); Best Technical Achievement — National Captioning Institute; Best Director — Les Blank, Best Cartridge Game — “M.U.L.E.”, Best Computer Game — “Beam Rider”; Best Software Designer — Steven Meretsky.

FOR THE RECORD

in the March 17 issue. Cash Box erroneously claimed Grammy to be co-producers of the Seventh Annual Bay Area Music Awards. In fact, they were the re-novos. The show was produced by BAM Magazine.

Music Agent Looking For New Bands Solo Artists and Groups Original Material Only PLEASE Cassettes Preferred Contact: HARRIS SKASTROM 30 Westmorland Ave. Montvale, N.J. 07645 (201) 391-5099 P.S. Credentials Upon Request

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Your Key To The World

July 7, 1984 - Issue Date
May 1, 1984 - Deadline

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Address
City State Zip Country Phone

SEND TO: CASH BOX 6363 Sunset Blvd., Suite 930 Hollywood, CA 90028

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- Importers & Exporters
- Jacket & Label Manuf.
- Stops
- Overstock Suppliers
- Personal Managers
- Prerecorded Video SUPPLIERS
- Promotion & Publicity
- Rack Jobbers
- Record Distributors
- Record Merchandisers
- Record Presser
- Recording Studios
- Other

Cash Box/March 31, 1984
**TOP 15 VIDEO GAMES**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Developer</th>
<th>Weeks On 3/24 Chart</th>
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<tr>
<td>1</td>
<td>Q-BERT</td>
<td>Parker Brothers</td>
<td>1 28</td>
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<td>2</td>
<td>POLE POSITION</td>
<td>Atari CX 2604</td>
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<td>3</td>
<td>MS. PAC-MAN</td>
<td>Atari CX 2675</td>
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<td>6</td>
<td>MR. DOI</td>
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<td>7</td>
<td>POPEYE</td>
<td>Parker Brothers 5370</td>
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<td>8</td>
<td>SPACE SHUTTLE</td>
<td>Activision AX033</td>
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<td>9</td>
<td>PITFALL!</td>
<td>Activision AX108</td>
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<td>10</td>
<td>CENTIPEDE</td>
<td>Atari CX 2676</td>
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<td>11</td>
<td>CONGO BONGO</td>
<td>Sega 006</td>
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<td>12</td>
<td>ENDURO</td>
<td>Activision AX026</td>
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<td>RIVER RAID</td>
<td>Activision AX020</td>
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<td>JUNGLE HUNT</td>
<td>Atari CX 2688</td>
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<td>15</td>
<td>KANGAROO</td>
<td>Atari CX 2689</td>
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**TOP 15 MIDLINES**

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<th>Title</th>
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<td>1</td>
<td>WOMEN AND CHILDREN FIRST</td>
<td>Van Halen (Warner Bros. BSK 3415)</td>
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<td>2</td>
<td>ROCK 'N ROLL, VOLUME I</td>
<td>The Beatles (Capitol SN/16020)</td>
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<td>3</td>
<td>THE PRETENDERS</td>
<td>(Sire SRK 6083)</td>
<td>5 36</td>
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<td>4</td>
<td>ROCK 'N ROLL, VOLUME II</td>
<td>The Beatles (Capitol SN/16021)</td>
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<td>5</td>
<td>THE ROMANTICS</td>
<td>(Nemperor/CBS NJZ 36273)</td>
<td>2 19</td>
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<td>6</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS</td>
<td>Bowie (RCA AYL 1-3843)</td>
<td>3 49</td>
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<td>7</td>
<td>ROCK 'N ROLL John Lennon</td>
<td>(Capitol SR-3419)</td>
<td>8 6</td>
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<td>8</td>
<td>SOUVENIRS Dan Fogelberg</td>
<td>(Full Moon/Epic PE 33137)</td>
<td>7 9</td>
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<td>9</td>
<td>TAPESTRY Carole King</td>
<td>(Epic PE 34946)</td>
<td>12 14</td>
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<td>10</td>
<td>ELTON JOHN'S GREATEST HITS, VOLUME I</td>
<td>Van Halen (Warner Bros. BSK 3540)</td>
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<td>11</td>
<td>FAIR WARNING Van Halen</td>
<td>(MCA 2128)</td>
<td>16 2</td>
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<td>12</td>
<td>ROCK 'N ROLL</td>
<td>(Capitol AYL 1-3842)</td>
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<td>13</td>
<td>AJA Steely Dan</td>
<td>(MCA 1006)</td>
<td>12 14</td>
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<td>14</td>
<td>LOOK SHARPI Joe Jackson</td>
<td>(A&amp;M SP-4919)</td>
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<td>15</td>
<td>ABACAB Genesis</td>
<td>(Atlantic SD 19313)</td>
<td>15 60</td>
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**REGIONAL ALBUM ANALYSIS**

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.

**NORTHEAST**

1. NENA
2. THOMPSON TWINS
3. THOMAS DOLBY
4. QUEEN
5. ALAN PARSONS PROJECT
6. CAMEO
7. AGAINST ALL ODDS
8. WEIRD AL YANKOVIC
9. LAURIE ANDERSON
10. DAVID GILMOUR

**SOUTHEAST**

1. NENA
2. ALAN PARSONS PROJECT
3. CAMEO
4. THOMPSON TWINS
5. WEIRD AL YANKOVIC
6. THE CARS
7. MISSING PERSONS
8. AGAINST ALL ODDS
9. BOBBY WOMACK
10. BERLIN

**Baltimore/Washington**

1. THE CARS
2. BOBBY WOMACK
3. NENA
4. THOMAS DOLBY
5. AGAINST ALL ODDS
6. PATI AUSTIN
7. CAMEO
8. THOMPSON TWINS
9. ALARM
10. DAVID GILMOUR
11. MISSING PERSONS
12. LAURIE ANDERSON
13. THOMAS DOLBY

**WEST**

1. BERLIN
2. THOMPSON TWINS
3. THE CARS
4. ALAN PARSONS PROJECT
5. LAURIE ANDERSON
6. NENA
7. MISSING PERSONS
8. AGAINST ALL ODDS
9. WEIRD AL YANKOVIC
10. THOMAS DOLBY

**MIDWEST**

1. THE CARS
2. QUEEN
3. ALAN PARSONS PROJECT
4. AGAINST ALL ODDS
5. NENA
6. WEIRD AL YANKOVIC
7. THOMPSON TWINS
8. DAVID GILMOUR
9. BERLIN
10. LAURIE ANDERSON

**North Central**

1. NENA
2. QUEEN
3. THE CARS
4. APRIL WINE
5. HERBIE MANCE
6. ALAN PARSONS PROJECT
7. MANFRED MANN
8. DWIGHT TWILEY
9. DON WILLIAMS
10. MICHAEL JACKSON (WALL)
11. WEIRD AL YANKOVIC

**Denver/Phoenix**

1. NENA
2. QUEEN
3. THE CARS
4. WEIRD AL YANKOVIC
5. THOMAS DOLBY
6. MISSING PERSONS
7. APRIL WINE
8. DAVID GILMOUR
9. ALAN PARSONS PROJECT
10. THOMPSON TWINS

**South Central**

1. NENA
2. ALAN PARSONS PROJECT
3. THE CARS
4. WEIRD AL YANKOVIC
5. QUEEN
6. CAMEO
7. AGAINST ALL ODDS
8. THOMPSON TWINS
9. HAGAR, SCHON, AARONSON, SHRIVE
10. MISSING PERSONS
Jim Mazza is a familiar name to anyone associated with the music industry. He has been involved with the industry since 1960 when he worked for a company that placed and serviced jukeboxes in Miami. Mazza left Miami after a year to pursue his own musical interests, ending up in Los Angeles and forming his own band. The group found success on the LA club circuit before disbanding in 1963.

From 1963 to 1965 Mazza managed the 4,000-square-foot Wallach's Music City in Hollywood. In 1965 after deciding to pursue a career in the recording industry he joined Capitol Records as a sales and promotion representative, covering the territory of Southern California. In 1968 he was appointed district sales manager of Capitol's San Francisco branch office before moving back to Los Angeles to assume the position of Los Angeles district sales manager.

In 1973 Mazza was promoted to director of international marketing where he led many successful campaigns. Two years later he was promoted to vice president of marketing, international, and domestic. In 1977 EMI America was formed. Designed to operate as a separate organization to be distributed by Capitol, EMI America quickly garnered an impressive roster of new and established artists under the leadership of its new president, Jim Mazza.

When Capitol acquired United Artists Records and merged it with EMI America, Mazza was named president of the new company. Under Mazza, EMI America/United Artist Records achieved tremendous success with such artists as Kenny Rogers, Kim Carnes, the J. Geils Band, Stray Cats, Sheena Easton, Cliff Richard and George Thorogood.

In September United Artists was replaced with the company’s original name, Liberty Records and Mazza as president continued to steer it on a successful course of growth.

In December 1982 Mazza was appointed to his current position as president, Capitol Records and chairman, EMI America. Mazza is currently a member of the board of directors of EMI Music Worldwide, Capitol Records and EMI America/Liberty Records.

He is quoted by Music Adelson about the role of the music video, the relationship of the manufacturer to the merchandiser, and the general status of the music industry.

**Cash Box:** The advent of the music video has drastically altered the music business. How do you view this new phenomena?

**Mazza:** Music videos are not only a valid promotional vehicle but essential to the ultimate success of any musical property in this business. You really can’t look at the video business with a narrow short-term view because it has all sorts of long-term implications to it. When you create visual support for music, the image is established and almost impossible to change.

**Cash Box:** Once that initial visual image is established does the record company then work to further that image?

**Mazza:** Yes, we make a major shift of visual investment into something, then the ensuing promotional activity that goes forward after that should incorporate that investment.

**Cash Box:** Is this identification with a particular image a major departure from what occurred in the business before the popularity of videos?

**Mazza:** Before, an image was developed over a longer time span. Today with video it’s almost immediate. In the past, people became very familiar with the music long before any visual image was established and in most cases had created a visual image of their own prior to actually having seen the artist either in live performance, print, television, etc.

**Cash Box:** Have music videos then provided commercial success to artists who might not have achieved it had there been no video exposure?

**Mazza:** If you look at Stray Cats, for example, you might say that video helped expedite the process, but I do believe that true art ultimately seeks its own level of success. So, if you start from the premise that Stray Cats are artists of highest caliber and that videos enhanced, supported and expedited their growth, I ultimately think Stray Cats would have found the same level of success though it probably would have taken a longer period of time. When you get right down to it, it’s the music. Visualizing the music through videos is a media process that has enhanced the music overall.

**Cash Box:** What do you feel are some of the other areas where the music video has made an impact?

**Mazza:** Music videos have made an impact in two specific areas. First, it has brought music into the home through another vehicle other than radio and packaged them in a form that television audiences had yet to experience. Secondly, it provided an opportunity for young, fresh, new and distinctively different talent when conventional vehicles were unavailable.

**Cash Box:** Such as radio?

**Mazza:** Yes. Because of shifts in demographics, radio had been targeting a major portion of their programming for the upper demos. They were playing music that was recorded during the 60s and early 70s when that particular demo was younger and was familiar with the music. From a music industry standpoint, that was detrimental to the life blood of the business which depends on the development of current contemporary music. Consequently when MTV began the programming process of giving new talent an opportunity and a vehicle for exposure, this caused radio to recognize once again that it was necessary to put some energy and excitement back into the medium and to have their programming reflect the current day culture.

**Cash Box:** How do you see radio today?

**Mazza:** Radio today is much more imaginative, active and exciting that it has been in some time. For the record manufacturers and the people who live and thrive in this industry, it’s a tremendous feeling now to be in a position to work with radio in a positive and optimistic manner. When you turn on the radio today something needs to happen, there needs to be energy in its exchange with the audience and in that process that’s entertainment. Radio is now exciting and filled with new music. Not just new music by young artists, but new music by established ones. The important thing is that it is new. Radio today must properly reflect what’s going on. The listener turns on the radio to be turned on, to be inspired. Radio today is reflecting what’s new and what’s going forward.

**Cash Box:** So do you attribute the resurgence and current good health of the industry to this shift in media exposure?

**Mazza:** Yes, I believe it is caused both by the visualization of the music and by radio responding to the musical needs of the public. There were periods when people said the record companies weren’t signing new acts and that’s why there was a lull in the music. That’s not actually true. The culture was creating music in the dull periods and that’s what led to the new music. That was simply a matter of media exposure that caused any sort of a lull in terms of the new acts you heard or how much new talent there was around. There were Culture Clubs around all the time, it’s just that they weren’t exposed.

**Cash Box:** So Capitol has been following the same path all along, and it’s just the media that has changed.

**Mazza:** Yes, by the new emphasis on making music for many years, music by superstars, developing artists and new talent. As it relates to new talent, qualitatively and quantitatively there’s been no change, but there have been definite changes in the manner by which music finds its ultimate audience.

**Cash Box:** What do you feel are the most important issues facing the music merchandising companies?

**Mazza:** I think there is a need in this industry for merchanists of all types to ensure their dedication to music as an art form and not just as a vehicle to display music with whatever new gimmick happens to come along that could show some new result in the long run. These items may ultimately work to disassociate our customers from music, for them it doesn’t make a difference what it is, they will have it all and they will have it in depth. All of us SHOULD have that kind of respect for the music or we should get into other businesses.

**Cash Box:** How do you view the current status of manufacturer-merchandiser relations?

**Mazza:** Speaking on behalf of Capitol, our relationship has always been and will always be great. Our distribution and sales arm is a service organization dedicated to the provision of a service that we can provide to the retail community.

We don’t let any adversarial problems enter into the picture because all problems that we have we move forward. What we do is service the industry and in that regard we have always been very active in that industry.

**Cash Box:** What do you see in the future for the music industry in general?

**Mazza:** I think that we are going to see one thing that is really very positive and that is a marriage that is taking place between the film and music industries. There are all sorts of signs that these two businesses will come closer together.

There are so many similarities in terms of how they function and operate that it is in both industries best interests to be cohesive and to begin to collaborate more frequently and develop films that have music as well as develop and then move forward. What we do is service the industry and in that regard we have always been very active in that industry.

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**Cash Box:** During those periods when the industry was not in such good health did you ever have any doubt about its recovery?

**Mazza:** There are ups and downs in this business as there are in any business. There is a cyclical process that you observe and you have to weather those ups and downs and maintain that dedication and commitment to the music industry and simplicity. I have never had anything but the highest expectations for this (continued on page 22)
The 12" Single: A Historical Overview
by Skip Harris

The word "single" has drastically changed meaning since the days when spotlighted, re-dubbed extended danceable selection that garnered its commercial exposure from radio airplay and the world of the dance clubs where thousands of people weekly get a chance to listen to some of the highest quality fidelity was pressed on 12" configurations. These singles are not simply reissues pressed on a 45. These are extended, elaborately produced 12" records, often complete with liner notes that have found their niche as both viable promotional and sales vehicles.

In the 1970s the advent of disco music helped change a portion of the social structure of America. It was not only a shift in popular consciousness but it changed people's needs for recorded music. Disco could be heard on radio 24 hours a day across the country. At one point at least 10,000 discos were in operation with new ones opening up at a rate of 20 a week. With this new form of music came a need for fresh new marketing techniques to adequately meet the needs of this large group of consumers.

One of the most influential merchandising tools for this new genre was the 12" single. Originally introduced by Salsoul records with "Ten Percent" by Double Exposure in May 1976, 12" singles were readily embraced by the dance clubs.

To the unsuspecting eye, the 12" single could easily be confused with a regular LP. What consumers were slowly realizing was that this configuration was markedly different than anything previously available at the retail level. Although varying in length, one side of the single was usually vocal while the other side was usually instrumental.

Today there are several different types of singles that are not LPs. The maximum single may include three or four cuts, usually extended versions. In addition, the mix of a particular song may vary from radio mix, club mix, straight cut or club mix. Singles are gauged by beats per minute (BPM), which becomes important in identifying what type of record is and where it is to be played. Fast tempo songs begin at approximately 135 BPM and slow tempo songs range from 95 to 110 BPM.

The consumer did not embrace this new concept as quickly and thoroughly as the club disc-jockey. Lack of knowledge led initially to poor sales. Most DJs only knew that the 12" single version of a tune was longer but most did not realize the difference in recording technology and context.

In the meantime, most club disc-jockeys were overwhelmed with the introduction of a new configuration. Most were offered the extended version caused by the wider spaced grooves in the record, which also added more bass response. The DJ's also liked the better equalized recording that lent itself to undistorted amplification at extremely high levels. In addition, the 12" provided the jocks with long breaks which were custom-made for overlays. While initial consumer response was sluggish, the disc-jockeys in dance clubs around the country were ecstatic.

Around 1980, a new urban sound, the sound of the streets, was slowly gaining attention. These were called rap songs and they were slowly capturing the attention of club audiences as well as their firmly established street following. Led by Grandmaster Flash and the Furious Five, rap songs began garnering both air and club play.

At the same time rap music was developing, another urban sound was developing and was ready to break the urban boundaries. It was called beat box and it was simply an electronic drum of which the beat can be varied. The first display of this unique sound was shown on the Dazz Band's "Let It Whip" release in 1983. This was complemented by what could best be called hip hop, a form of beat box combined with synthesized music set to an uptempo pace. The 12" captured the excitement of a new music with its new innovations. Club exposure and slowly increasing airplay began establishing the 12" as a viable sales vehicle for new chart makers and promotional tool for manufacturers.

At this point the 12" single has transcended the realm of dance music and is now being released in such diverse genres as heavy metal, R&B and pop. However, it is still the needs of the dance audience that continue to drive the industry. The 12" singles are defined by higher fidelity, and longer breaks, etc., that propel radio programmers to air them and motivate consumers to buy them. People will always want to dance. The beat will last forever.

Manufacturers See Bright Future For 12" Singles
by Peter Holden

Even though record manufacturers have been putting out 12" promotional singles for many years, the question being asked in the music industry is there a strong and independent market for the commercial success of extended play singles? Cash Box recently asked an in number of industry insiders about this pressing question and other aspects of the 12" single. Is there a possibility of a maxi-single cassette becoming a commercially viable venue? Is the 12" single the 45 of today? The opportunity for record manufacturer success with the 12" is at hand, but what is the best way to market and merchandise the new product? These and other queries drew a variety of responses from the manufacturers contacted.

The original function of the 12" single was promotional, yet many execs have found that this purpose has not been lost but that it is now working on a commercial/consumer level via club exposure and radio airplay. Steve Streight of Warner Bros. Records stated, "the 12" single helps break new and developing artists. The consumer will hear a new song on the radio, like it, and when they want to buy the full LP, they will buy a long version of the song they like. I would then hope that the 12" would stimulate interest in the artist and also stimulate LP sales."

While these longer and often remixed singles do stimulate LP sales, they have also been coming onto their own as a sales force. Endless Records' Jack Witherby commented, "the 12" is a promotional tool but right now it has its own momentum, audience and market. For the consumer, the advantages are that it is a good buy; it is less expensive, the sound quality is better, and it is usually a different and better mix than what is on the album."

He added, "the quality and sound clarity of a 12" is a step up from that of a 45 or a 45; there is a totally different theory and science to the 12". They try to ideally spread the grooves, and make them deeper. You can then achieve the best reproduction for new singles and new artists, it is the smartest way to go."

T.C. Tompkins, vice president for sales & marketing at Motown cited a different reason consumers would be attracted to the extended play single. "The 12" gives the consumer an additional item by their favorite acts. If an artist such as Michael Jackson, Lionel Richie, or now Rockwell comes out with many versions of a song, a buyer would buy all of the configurations: Compact Disc, LP, 45, or 12". Also, you are getting a lot of people who are collecting 12" records just as people collected 45's in the past. A lot of times 12" singles are only limited editions.

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12" Singles and Current Albums:

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Min. "Keep Smiling" (GHS 4002)

IRENE CARA
12" "Breakdance" (GHS 4003)
Edited by Richard Mace
Min. "What A Feeling" (GHS 4004)
Produced by Giorgio Moroder

WANG CHUNG
12" "Dance Hall Days" (GHS 4005)
Remixed by Richard Mace
Min. "Don't Let Go" (GHS 4006)
Produced by John Lennon
Min. "Points On The Curve" (GHS 4007)

BERLIN
12" "No More Words" (GHS 4008)
Edited by Richard Mace
Min. "Dancing In Berlin" (GHS 4009)
Produced by Giorgio Moroder

KING CRIMSON
12" "Sleepless" (GHS 4010)
Remixed by Richard Mace
Min. "Three Of A Perfect Pair" (GHS 4011)

12" Singles And Forthcoming Albums

NV
12" "Let Me Do You" (GHS 4012)
Remixed by Richard Mace
Produced by Giorgio Moroder

BREAK MACHINE
12" "Street Dance" (GHS 4013)
Remixed by Richard Mace
Produced by Giorgio Moroder

BANDOLERO
12" "Paris Latino" (GHS 4014)
Remixed by John "Jollybeats" Bentley
Produced by Percy Brothers & Alexx

ECHO AND THE BUNNIES
12" "The Killing Moon" (GHS 4015)
Min. "Ocean Rain" (GHS 4016)

Measuring Up At Clubs, Radio and Retail

DANCE AND CONTEMPORARY MUSIC
**12” Singles**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>1</td>
<td>GIRLS GOT A MUSCLE</td>
<td>IGGY POP</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>THE BOUNCING SOULS</td>
<td>COPIES OF A NEW YORK</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>I WANT YOU</td>
<td>JAMES BROWN</td>
<td>15</td>
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<tr>
<td>4</td>
<td>I COME TO BREATHE</td>
<td>TRUSTY</td>
<td>17</td>
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<tr>
<td>5</td>
<td>I'M GONNA WIN</td>
<td>LL COOL J</td>
<td>19</td>
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Central Line "Time For Some Fun"
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Gap Band "If You're Ready I'm Ready"
707 201-1

The Walkers "Whatever Happened To The Party Groove?"
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**NEWCLES**
"Jam On Revenge" (LP)

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"Freestyle"

**PRETTY TONY**
"Fix It In The Mix"

**McFADDEN & WHITEHEAD**
"Ain't No Stoppin (Ain't No Way)"

**STROKE**
"Tokyo Amazon"

**ROYALCASH**
"Space Traveler"

**INDEEP**
"Pajama Party Time" (LP)

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Cash Box/March 31, 1985
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CHERYL LYNN
THE MANHATTANS *
PAUL McCARTNEY
AND MICHAEL JACKSON
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MIDNIGHT OIL
EDDIE MONEY
THE PSYCHEDELIC FURS
RED ROCKERS
SHALAMAR
(FROM THE "FOOTLOOSE" SOUNTRACK)
THIRD WORLD
THE WEATHER GIRLS
WHAM! U.K.
DENICE WILLIAMS
YELLOWMAN
PAUL YOUNG

Columbia thanks all the artists, dj's, clubs and record pools who have made our commitment to the 12-inch format such a success!
The Manufacturer And The 12" Single

(continued from page 14)

stations, so the popularity of the 12" stems from a mixture of club popularity and radio airplay."

As for other possibilities for the 12" configuration, two are being explored by many record companies today. One of these is the maxi-single cassette. And though they have been experimented with for the last few years, "mini-cassettes" have not caught on as yet. Burns of MCA said, "we have done two 12" cassettes, and the problem right now is how to market and merchandise it in the stores. You can't merchandise it with the regular cassettes, it has to be with the 12" singles."

Another possibility that has met with more success is the use of the 12" by "new music" artists. RCA's Stoff stated, "the big thing now for the 12" is the new music artists. I think record companies should try to market it so that new music artists have a chance to develop." Witherby added, "the 12" now is going to every area of the music spectrum; from funk to rock to pop and even heavy metal."

Clearly the potential for the success of the 12" configuration is there; the focus for manufacturers now must be on marketing and merchandising. Stoff claimed, "I think as a manufacturer we have to educate our sales department on how to market and sell these 12". We're trying to emphasize getting picture sleeves on them, but that usually only happens for an artist with something of a track record. They need to be marketed much in the same way as an EP, with stickers and special extended dance mixes. We are also going to try and get involved in more point of purchase displays. The 12" singles does generate quite a bit of sales for us, Stoff concluded, "I think you're going to see us marketing quite a few more 12"s in the near future."

That feeling was almost universal among the record companies contacted, and even though the current 12" popularity may be attributed to 'trend,' or 'fad,' these extended play singles are having a definite effect on manufacturers, retailers and listeners alike. Small independent labels are almost exclusively in 12" singles, while almost all of the majors are mounting drives to keep up with the new found popularity of the "people's single."

THE POLITICS OF RE-FLEX — U.K. band Re-Flex is seen here partying with Capitol Records execs after the bands recent L.A. appearance at The Palace. The group has just finished a 25-date tour of the U.S. to promote their single "The Politics of Dancing." Pictured (l-r): Joe McFadden, manager, national sales; Ray Tucker, Capitol v.p.; Bill Bartlett, manager, national A&R promotion; Roland Kerridge, Re-Flex drummer; Walter Lee, senior v.p., marketing/promotion, Nigel Ross-Scott, Re-Flex bass player and vocalist; Paul Fishman, Re-Flex keyboardist and vocalist, Baxter, Re-Flex guitarist and lead vocalist; Don Grierson, v.p. of A&R; and Bill Burks, v.p., creative services and merchandising.

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4 THRILLER/Michael Jackson
15 MISS ME BLIND/IT'S A MIRACLE/Collette Club
21 99 LUFTBALLONS/Nena
24 FRESH (SCRATCH MIX)/Tyrone Brunson
30 TALKING IN YOUR SLEEP/Romantics

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30 TALKING IN YOUR SLEEP/Romantics

MAKING THE 12" CHARTS "DANCE"
GIANTS

George CLINTON

Thomas Dolby
HYPERACTIVE
(Available on Cassette Single)

Missing Persons
GIVE
(Available on Cassette Single)

QUEEN
RADIO GA GA
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RE-FLEX
THE POLITICS OF DANCING

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LAST DANCE

AND COMING SOON:

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(DANCE MIX)
(Available on Cassette Single)

Tina Turner
LETS STAY TOGETHER
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So it's your option...after all, it's your business.
Merchandisers And The 12” Single

(continued from page 16)

"the jocks do plug them as 12" but believe me the customer knows."

While Coleman acknowledged that 12" sales "are up approximately 100 percent over last year" he remarked that "what the manufacturer needs to do to attract more attention at a store level is to either have a sticker to let the consumer know what it is or a picture sleeve so it stands out. The generic sleeves just don't hack it."

The buyer said that the generic sleeves "not only make merchandising tougher but is bad for inventories too. Not only does it confuse the customer, it confuses the employee as well." Coleman also noted the need for an intensified effort "to get more CHR and AOR stations to play their 12" and plug them as such. Right now the only stations that really do that are the urban and black contemporary ones."

Coleman claimed that 12" singles are here to stay," reasoning, "if you were the average customer and you heard The Gap Band on the radio and you liked it, would you want to spend $9 on the album for one cut or would you want to spend $5 on the 12" for the song you want to hear anyway."

Lilly Bassett of Oklahoma City, Oklahoma’s Sound Warehouse said the company is "noticing an increase in sales. She sees consumer exposure to the configuration as coming "mostly from the dance clubs or the reputation of the artist." She played down the importance of radio exposure but did acknowledge it as a contributing factor.

The buyer felt that "the 12" is kind of like a stepchild" to the manufacturer. She claimed, "first they get their albums out there and then their top 45s and then their 12" singles." She noted that the manufacturer needed "to promote the 12" a little more extensively." She also felt that "there should be more cover art. I think that would increase sales." As to the future of the configuration, the buyer stated plainly, "I think they’re here to stay."

Henry Peck, owner of Vinyl Fetish, a single outlet located in L.A.’s fashionable Melrose district finds that consumer exposure is a result "of a combination of everything." He noted that "we find there are a lot of collectors who want to own every version released by a particular artist." He claimed that the addition of cover art would most likely increase the volume of 12" sales, stating, "for our store picture sleeves are pretty important for people. They really want that additional visual to the vinyl."

Kenny Dobin 12" buyer for Waxie Maxie in Washington D.C. claimed, "you have a wide range of people buying 12" singles." He said, "a lot of things stimulate 12" sales. You have a lot of them that never get on the air that sell because they are in the clubs and some may go off as a result of intense airplay."

The buyer stated that "sales are as strong as they probably have ever been." He like others believed that cover "artwork is very significant. Almost everything sells that has artwork." Dobin cited that with artwork, "the customer feels like he is getting new LP product even though he knows it’s a 12" single." Dobin concluded, "I see the future as continuing to be strong. I don’t see any let-up."

Merchandisers from all over the country seem to feel the 12" single is a viable sales vehicle that will continue to be strong for the foreseeable future. The general consensus among those surveyed was that the manufacturers need to bolster their point of purchase promotional efforts via stickers or cover art. Those contacted believed that once both consumer and employee confusion due to the generic packaging is alleviated, sales will increase incrementally and the 12" single will become even more of a staple in the inventories of music merchandisers.

RIAA Certifications

NEW YORK — According to the Record Industry Assn. of America (RIAA), there have been, to date, four 12" singles which have received the gold certification (one million units sold.) They are: 1980 — Afrika Bambastaa and the Sonic Force/Planet Rock (Tommy Boy); 1981 — Frankie Smith/Double Dutch Bus (W MOT); 1980 — Kurtis Blow/The Breaks (PolyGram); 1980 — Donna Summer/Enough Is Enough (Casablanca).

Frankie Smith’s “Double Dutch Bus” bears the singular distinction — so far — of being the only single to receive gold certification in both the 7" and 12" categories.

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Cash Box/March 31, 1984
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2 ADULT EDUCATION Daryl Hall & John Oates (RCA)
3 EAT IT Weird Al Yankovic (Rock 'N Roll/CBS)
4 HELLO Lionel Richie (Motown)
5 NEW MOON ON MONDAY Duran Duran (Capitol)
6 I WANT A NEW DRUG Huey Lewis & The News (Chrysalis)
7 HERE COMES THE RAINY EYRUCOMICS (RCA)
8 REBEL YELL Billy Idol (Chrysalis)
9 GIRLS JUST WANT TO HAVE FUN Cyndi Lauper (Portait/CBS)
10 LIVIN' IN DESPERATE TIMES Olivia Newton-John (MCA)
11 LET'S STAY TOGETHER Tina Turner (Capitol)
12 LOVE SOMEBODY Rick Springfield (RCA)
13 99 LUISTBALLONS Nena (RCA)
14 RADIO AGA Queen (Capitol)
15 SHE'S STRANGE Cameo (Atlantic Artists/PolyGram)

WHAT'S IN STORE

Back to the Islands — Durham North Carolina's Record Bar has scheduled its 10th annual convention for Sept. 9 through 13 at the Marriott's Hilton Head Resort in Hilton Head, South Carolina. Last year's convention was held in Durham for the first time. Past conventions have taken place in Atlanta, Nashville, Los Angeles, and most frequently on Hilton Head. According to Ralph King, senior vice president of marketing, the return to Hilton Head is "a reflection of the extra effort our people have achieved during the past year." He added, "We will be there to enjoy fun in the sun, this convention will be a continuation of the business meetings that were conducted at last year's convention." The company will offer its attendees the chance to hear from some top entertainers who have yet to be announced. Past guest artists have included Lionel Richie, Alabama, Stevie Ray Vaughan, Marshall Crenshaw, Chuck Mangione and James Galway. The chain will be marking its 24th anniversary in September.

WEA AND TURTLES CAP COSTS — Warner/Elektra/Atlantic Corp., has announced the implementation of a cross-promotion with Turtles Records and Tapes of Atlanta at 96 of its retail outlets in the metropolitan Atlanta area to run April 16 through May 1, 1984. The announcement was made by Jack Klotz, Atlanta regional sales manager for WEA. The promotion, entitled "Turtles Caps the Cost of Music," offers the following benefits to its clientele for the two weeks: Two dollars off list price of any WEA album or cassette. In addition, each WEA album or cassette purchase the customer may buy a cloth cloth "rock painter's hat" with embroidered "Turtles/96" logo for $9.60. In addition to promoting the entire WEA catalog, new releases will be featured in an intensive advertising and in-store merchandising campaign.

NAVARRE NEWS — Eric Paulson, president of Navarre Corporation, has announced the formation of Navarre's Chicago Branch. In doing so, Navarre brings to the Milwaukee, Chicago, Gary and Indianapolis markets a full service one-stop in records, tapes, and accessories, as well as complete independent distribution. The Branch office is headed by Judd Siegat, formerly of Arista Records, as director of sales, with Gus Redmond handling promotion. On staff will be two field sales people, as well as one additional field promotion person. In April, Paulson will be moving Navarre's Computer Division people into the marketplace where they will be the exclusive distributor for Commodore in the Midwest, as well as all major third party software. Paulson states that this growth is consistent with our business plan and the course that has been set for Navarre. Navarre is a multi-division company with their Music Division being the largest independent distributor in the Upper Midwest and the Computer Division the exclusive Commodore distributor, as well as a full service distributor for all third party software.

ALARMING IN STORE — On March 8 fans filled Tower Records Hollywood store on Sunset Blvd for a chance to meet the band The Alarm. Fans submitted ballots with guesses as to what time the actual store alarm would sound. Other prizes awarded included tickets to the bands show that night at the Universal amphitheater as well as a record run sponsored by local radio station KROQ.

david adelson
March 31, 1984

CASH BOX

NEWSPAPER $3.00

MUSIC VIDEO 1984

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The Official Directory of The American Video Association

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01-935-1892
01-935-8348

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(213) 650-7411

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(continued on page VS-4)
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VCA—Every step of the way
(continued from page VS-2)

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(continued on page VS-6)

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VS-4

Cash Box/March 31, 1984
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Today, we're seen in over 19 million households. And we've played an incredible 300,000+ videos! From the beginning, we've been grateful for your enthusiastic response and valuable help. Nobody appreciates strong NARM support like MTV.
Group W Tests Music Video Waters

LOS ANGELES — Group W Cable of Santa Monica, Calif., has recently unveiled a plan to both produce and distribute music videos to the public at large, first to the over 120,000 homes it services in the greater Los Angeles area and eventually to over 2 million households Group W Cable reaches nationwide.

According to Greg Tolston, program operations manager for Group W Cable of Santa Monica, the cable network is proposing "a way to revolutionize what most musical groups want to do when they make a music video. Using our state-of-the-art production facilities and extensive satellite-served network, a group can go from the studio into the homes of millions overnight."

Tolston intends to test the program at first via Group W's Santa Monica-based Channel 10, particularly because first the system reaches the homes of so many people involved in the southern California music community. This exposure, he feels, will create the necessary excitement to get the project off the ground on a national basis.

The Santa Monica station is completely equipped with a production studio and soundstage used for taping videos. It is currently available for rent to music video producers.

Tolston also said he has approached several record companies about using his facilities to produce a music video/music industry talk show featuring that label's acts. The company would then lease time on Channel 10 to air the show, building both the viewing audience and, at the same time, exposing new acts.

Tolston is also particularly keen on using Channel 10 as a vehicle to air less commonly seen videos, particularly those which might be produced by country, black, Caribbean, or Gospel acts. Whereas other music video networks have been limiting in their playlists, this programmer sees the need for a channel which will make all kinds of music available to the public and all different types of markets. Taking advantage of Group W's satellite network and production capabilities to bring American music to all corners of the world is another area that Tolston is also actively exploring. "Global transmission of music videos, mini-concerts and other events is just a few of the possibilities open to us now that the new technology is in place," said Tolston.

EFX Enhances Music Video Productions

LOS ANGELES — As music videos have evolved from mere concert shots to elaborate production numbers, they have become increasingly sophisticated. Now more than ever, especially in conceptual videos, the emphasis is on merging the music with the picture to produce what is already being called "picture music."

An expert in this field is George John- son, whose Burbank, Calif.-based company, EFX Systems, specializes in film and music video production. With a special emphasis on sound effects. Using an array of advanced audio equipment, Johnson and his synthetic music professionals add and enhance the visual images in the video to help "make them stand up and stand out," bringing the picture to life, adding a new dimension to the music, and increasing viewer recognition of the video. "Sound effects are more of a bonding agent than anything else — they make the pictures hang together."

(continued on page 35)

PMI's Yukich, now and videoacassette player like they have a cassette deck."

As far as the future of his career Yukich wondered about "the video industry may be in trouble in the field of music video as well as direct television commercials and eventually feature films somewhere down the road."

SOUND

MTV DRAFTS CALLNER/SHAPIRO — MTV has enlisted industry veterans Marty Callner and Mickey Shapiro to direct and produce the hour-long conceptual concert videos over the next two years which will be licensed for exhibition over the cable network. According to Chip Rachlin, director of acquisitions for the video music channel, Shapiro has been tapped for "RKO's" directorship, while Callner, who is renowned for his directing credits at Par-amount, will have a "big picture" role at MT

Videocassette Announces 1983 Awar-

Mast Work — Men At Work's lead singer Colin Hay (I) is seen above dou-

bling as cameraman, zooming in on quantaphone (2) during the band's recent telecast of the band's concert special which recently debuted on HBO. The concert took place at the Greek Theatre in Berkeley, Calif., during the group's 60-city North American tour.
Kool Jazz Dates Set

NEW YORK — Brown & Williamson Tobacco Corp. has announced the 1984 season of Kool Jazz Festivals. Produced in association with George Wein and Festival Productions, the Kool Jazz Festivals have been around since 1975. This year a dozen different events, spanning 11 weekends, will be on tap across the U.S. The line-up for '84 is as follows: Cleveland (June 7-10), Philadelphia (June 18-23), Hampton (June 22-24), New York (June 26-July 1), Atlanta (July 6-7), Memphis (July 15-28), Cincinnati (July 26-28), St. Louis (Aug. 21-25), Chicago (Aug. 29-Sep. 2), Detroit (Aug. 29-Sep. 3), Baltimore (Aug. 31-Sep. 2), and Houston (Oct. 5-7).
FLYING CARS — P.G. Productions flew in Rico O’Casek and Greg Hawkes of The Cars for their March 25 appearance on Live From The Record Plant in Los Angeles. The band members then took a Monday night flight back to Boston.

ABC LOOKS FOR OSCAR — The 56th Academy Awards presentation takes place on April 9 in Los Angeles and ABC news correspondent Bill Diehl will provide an advance look at the awards in a 10-part series entitled “Looking for Oscar.” The series will air April 2-6 within regularly scheduled ABC Entertainment Network broadcasts.

QUIZ TIME — Hot on the success of Rock Quiz and Country Quiz, M.J.I. Broadcasting Inc. will be launching Star Quiz in April, a twice daily 60 second trivia program that will be distributed in its local and condensed market reports. Written, produced and narrated by ABC radio personality Fred Vonnegut, the program will be devoted to asking questions about black music. Star Quiz will be launched in 75/100 markets and will be the only black nationally syndicated radio program that simultaneously acts as a program and a promotion. Prizes including records, magazine subscriptions and stereo equipment will be awarded to participants who call into their local radio stations with the correct answer to questions asked.

ROCK IS COOKIN’ — WKLS program director Alan Sneed has announced that the 96 Rock Home Cooking III album has been in the Top 20 retail sales. Six of those weeks found the 96 Rock Home Cooking III album in the Top 10 retail sales. The 96 Rock Home Cooking III album features music from 12 Atlanta area bands.

RELIABILITY STUDY — The Electronic Media Rating Council (EMRC) announced today that it has approved Arbitron Radio Ratings in its local and condensed market reports. The approval was given in accordance with the Council’s accreditation of audience measurement surveys, a process which includes verification of the accuracy of standard error estimates for audience data. Arbitron is the only source of Arbitron’s top 30 market analysis model that has been reviewed by the Council to determine reliability levels for radio ratings, represented an improvement over the similar statistical formulas previously used. It also indicated that ratings were more reliable than had been evidenced previously.

NEW ACQUISITION — Studioline Corporation of America today announced that it has acquired Master Broadcast Services, Inc., a Beautiful Music syndication company servicing radio stations for the past 11 years. Master’s easy-listening music format has been aired in competitive markets throughout the country and built strong ratings in the 25-54 year-old demographics.

NASHVILLE — The importance of inside promotion for radio stations was considered at a recent Country Radio Seminar panel, “Inside Promotion For Outside Results.” Three specialists in the field of inside/outside promotion discussed the importance of market research, high quality promotions, and unique ideas to catch listener’s attention and, therefore, increase come shares. Scenes, tattoos, giveaways, a stupid contest and a Jupiter effect contest were a few of the contest ideas discussed for inside promotion, while increased spots per hour, higher quality promotions and increased selection of spots are all examples of strategies discussed for outside promotion.

Inside Promotion Campaigns Boost Station Image, Listener Response

by Anita M. Wilson

DENVER IN TAHOE — Pictured during a break at John Denver’s 1984 Celebrity, Ski Tournament in Lake Tahoe are (l-r): Larry Irons, PD at KENO in Reno; Brenda Romano, local RCA promotion rep in San Francisco; Steve Leavitt, western regional pop promotion director; John Denver; Bonnie Goldner, RCA national promotion manager; and Leigh Starves, former MD at KNOW in Denver.

A.M. STEREO NEWS — Robert E. Balon and Associates, Inc. and McGavern Guild Radio have joined forces for the first national study on the impact of AM stereo. The first wave of the study is currently in the field in 8 markets, ranging in size from New York City to Charleston, South Carolina and some of the preliminary results are coming in. Final results from the first part will be presented at a McGavern Guild conference on AM Radio in May of 1984 in Santa Barbara.

MORE A.M. STEREO NEWS — Motorola, Inc. has announced its G-QUAM AM stereo broadcasting system has been selected for use by Westinghouse Broadcasting and Cable Inc. (Group W), Harrison Klein, director of radio engineering for Group W, said Motorola’s system was chosen after testing of the most popular systems available and concluded that the G-QUAM was a very high level of monophonic compatibility and excellent stereophonic performance.

Cash Box/March 31, 1984
Inside Promotion

(continued from page 25)

a record sale at a nearby store. "You simply have to ask people who already may be listening and who already know your place on the dial," stated McCoy. "This is the theory behind recycling." When beginning to do a promotion, he explained that the station must study its total cumes including the long time listener and the short term listener. A graph and determine hour by hour who listens and when. From this study, it needs to be decided which sex listeners to the station at specific times and, thus, promotions and prizes can be matched according to the different listeners throughout the day.

Another important factor he suggested when working on promos is to have a large selection of products to use in the contest for variety, and run them at least twice an hour to get the message across. He added that stations are not making promotions sophisticated enough for the advanced equipment that is available, and stated that "some stations run fewer promotions because they feel people don't like them," however he has found that the public approves of promos, if they are done well.

McCoy also spoke on a subtopic of how stations can use promos to get listeners to tune in more often. "Increasing the length of time people listen to radio is a wives tale," he noted. "All you can do is increase the number of listeners that person performs on your station -- that is, the amount of time per listener that a person spends," McCoy explained. He suggested that creative and numerous promos can help achieve this.

Adding another angle to the panel was Dale Pon, president LPG/PON, an advertising agency specializing in radio and television. Pon said that he doesn't know much about inside promotion because he is an outside promotion man, Pon said that he knows it is important to have an inside/outside promotion worked, and explained that "well coordinated promotions are few and far between." He questioned the stations, "are the promotions you put on the air as good as the music that they are taking the place of? It's an issue of trade-off, and not going to play a Lee Greenwood or Dolly Parton to promote the air.

Oak Ridge Boys Expand With Priority Mgmt.

by Anita M. Wilson

NASHVILLE -- A new management company, Priority Management, Inc. was recently created to handle The Oak Ridge Boys to oversee the business, legal and creative aspects of the numerous companies under the umbrella company The Oak Ridge Boys, Inc. The band named Wayne Halper as director of business and legal affairs and appointed Ted Hacker to the position of director of creative development.

The pair will be responsible for managing The Oak Ridge Boys, Acorn Sound Recorders, Inc., Silverline/Goldline Music, Oak Ridge Boys Production (to which the Oak Ridge Boys Band) and Rockland Roadhouse Production to which Larry Willoughby and Michael Foster are assigned.

"We will act as a central communications body coordinating all the many branches of the Oak Ridge Boys organization so that we can maximize our resources to continue the success of the organization and increase record sales," stated Halper. Previously, Halper worked in a New York law firm where he represented William Lee Golden, Tina Marie, Grace Jones and The Jim Halliday Company. One of his main objectives will be to research the possibility of corporate sponsorship as well as increase local visibility of the Oak Ridge Boys and to develop the new management team.

Hacker comes to the company after heading his own artist development company, Creative Artist Management, and previously working with Dr. Hook as director of the group's business affairs. He will be working to expand the record base to encompass more stations and to increase the ORB's international presence, in conjunction with having a strong relationship with the record company.

The new company will be working in conjunction with the Jim Halsey Co., which books the group, and with Shelly Davis, who manages the Oak Ridge Boys. Priority Management, Inc. has been designed to allow the companies autonomy while at the same time coordinate all of the companies' efforts towards the same goal.

A new board of directors has also been set up to include both Hacker, Halper, the four members of the Oak Ridge Boys and Jim Halsey. Previous ORB members Duane Allen, Joe Bonsall, William Lee Golden and Richard Sterban comprised the board, which is responsible for controlling all six subcompanies. The new board will allow the ORB to remain in majority.

ARTISTS HELP CELEBRATE FIRST ANNIVERSARY -- Host Ralph Emory (l) was joined by guest artists (l-r) Con Hunley, Lacy J. Dalton, Judy Dawson, Gary Morris and Michael Martin Murphey to celebrate the Nashville Network's (TNN) first anniversary of Nashville Now. Viewers were treated to the 90-minute live cablecast which featured performances by Hunley, Dalton and Morris, as well as highlights from the previous year.

NSAI Elects Officers, Directors Through 1985

NASHVILLE -- The Nashville Songwriters Assn. Intl. (NSAI) elected its board of directors for the 1984-85 year at its March meeting.

Directors with one year remaining on a two-year term are: Woody Bomar, Del Bryant, Ron Cornelius, Thomas Cain, Paul Craft, John E. Denny, Moses Dillard, Rose Drake, Judy Harris, Debbie Hupp, Dickie Lee, Merlin Littlefield, John D. Loudermil, Bob McCracken, Meredith Stewart, Randy Talmadge and Sheb Wooley.

Re-elected to a two-year term are: Jerry Chestnut, Buzz Cason, Roger Cook, Wayland Holyfield, Michael Kosser, Bill Martin, Kenny O'Dell and Don Wayne.

Elected to a two-year term are: Bob DiPiero, Chris Dodson, Blake Mews, Mike Reid, Thom Schuyler and Martha Sharp.

Azrack, Sharp Named VPs At Warner Bros.

NASHVILLE -- Janice Azrack and Martha Sharp have been promoted to vice presidents in their respective departments in the Nashville Warner Bros. office according to Mo Ostin, chairman of the board, Warner Bros. Records.

Formerly national director of public relations, Azrack was named vice president press and artist development after two years in the Nashville office. She came to Nashville from Los Angeles where she handled publicity for Elektra's pop division.

Virginia native Sharp was tagged for vice president of A&R for Warner's Nashville division. Sharp began working in artist and repertoire after establishing herself as the songwriter of such hits as Bobby Vee's "Come Back When You Grow Up," and Sandy Posey's "Born A Woman."

"It pleases us at Warner Bros. Records to promote these two exceptional women," commented Ostin on the two promotions. "Sharp's experience with songs and relationships with artists and Azrack's creative style make them each valued components of Warner Bros. Nashville.

Davis, Gayle, Pride To Host ACM Awards

NASHVILLE -- Mac Davis, Crystal Gayle and Charley Pride have been selected by the Academy to host the 19th annual Academy of Country Music Awards show, which will be held May 14. A live broadcast of the event will air on NBC Television from Knott's Berry Farm in Buena Park, California.

The special is a Dick Clark Company, Inc. production, in conjunction with Gene Week producing and directing.

Loudermil Featured At Critique Session

NASHVILLE -- John D. Loudermil will be this month's featured critic at the Songwriters Guild's monthly Song Critique session. The March 26 session is sponsored by The Guild, formerly known as the American Guild Of Authors and Composers (AGAC) and offered to members only.

Writers Feted At NSAI Awards -- Numerous songwriters were honored at the March 10 Nashville Songwriters Assn. Intl. (NSAI) Awards Ceremony. Presenters and award winners for Song Of The Year, awarded to "Holding Her And Loving You," are (l-r): Tommy Brashfield, co-writer; Maggie Cavender, executive director NSAI; Tom Long, outgoing president, NSAI; and Mike Campbell, co-writer. Receiving awards for Songwriters Of The Year, which ended in a tie, are (l-r): Cavender; Larry Henley, award recipient; Long; and Jeff Silbar, award recipient.
COUNTRY RADIO

THE COUNTRY MIKE

WILLIE LOOK ALIKE — WCAO/Baltimore has undertaken a most unique promotional idea by utilizing Ed Poplin, a recent finalist in the Baltimore/Washington International Airport Video/Record show, to promote the station. SCOA has Poplin available full time for promotions, community events, and other functions by appointment. At the Inner Harbor Mardi Gras Parade, Poplin made his debut before over 5,000 people speaking, moving, and singing in Willie's style.

VIDEO AND RADIO COMBINE FORCES — WSM/Nashville is now sponsoring "Nashville 95FM Country Video Night," as a weekly event held in Albert's Lounge at the Nashville Marriott Hotel. Each Monday, country videos, music, and door prizes are featured along with a WSM air personality as host from 8 p.m. to midnight.

CMA VOTING DEADLINE NEAR FOR BROADCASTERS — All persons in the broadcasting field who desire to participate in the voting for the Country Music Assn.'s (CMA) BroadcastPersonality of the Year must be active members by April 1. The award is annually presented to a representative in the large, medium, and small market size categories. Final nominees are determined by CMA members in the broadcasting Personality and Audio/Video categories, and the five finalists in each market size will have their airchecks reviewed by an anonymous panel of leaders in the broadcasting field who will select the top three. The panel only nominates do not have to be CMA members in order to win; however, only the top three are CMA members.

JOHNSON GETS BRANDED — Music director Nick Johnson, WSLC/Roanoke got a surprise visit from the group Sierra which was traveling through Virginia to promote its latest single. The tune, "Branched Man," is currently #60 on the Cash Box Country Singles Charts. (l-r): Johnson, and E.J. Harris, Rodney Painter and William Arney of the group.

MCRN TOP FIVE — This week's top five singles (based on requests) according to the Music Country Radio Network are 1. "Roll On" — Alabama (RCA); 2. "Happy Birthday Dear Heartache" — Barbara Mandrell, (MCA); 3. "I Guess It Never Hurts The Hurt People" — Oak Ridge Boys; 4. "If You've Never Loved A Woman" — George Jones (Epic); 5. "Make My Day" — T.G. Sheppard & Clint Black (Warner Bros.)

HOLLANDER HONORED FOR SERIES — WDYE/Lawrenceburg program director Dan Holland was presented with two engraved brass school bells by the Tennessee Education Association (TEA) March 23 at the TEA banquet. The school bells are symbolic for outstanding coverage of education. One of the awards went to the WDYE news department headed by Carolyn Thompson for best continuous coverage of education. The other hard was presented to Holland for his program called Accent, which was chosen for best program series.

WRITERS HONORED — Head writer Tom C. Armstrong and writers Beverly Beard and John Carter have been announced as the finalists of the Writers Guild of America (WGAGA) Award based on their scripting of Drake-Chenault's 52-hour show "The History of Country Music." A portion of their script is being retained by the WGA for inclusion in the James B. White Memorial Library. Armstrong is a WGA member, and all three of the writers are Nashville area residents active on Music Row.

STATION CHANGES — KKYX/San Antonio vice president of general manager Bill Rohde announced that Paul Morgan will now assume the duties of promotions and community affairs director. Morgan has been with the station for 25 years. Most recently, he served as the last 13 at KKYX. Steve Warren will fill the program director position vacated by Morgan. Warren arrived at the station in September 1983 from WPTP/Albany, and has worked in radio for 20 years.

Programmers Picks

<table>
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<tr>
<th>Programmer</th>
<th>Station</th>
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<tr>
<td>Tim Rowe</td>
<td>WMNI/Columbus</td>
<td>I'm Not Through Loving You Yet — Louise Mandrell — RCA</td>
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<td>Rhabard Jones</td>
<td>WLWI/Montgomery</td>
<td>Do I Ever Cross Your Mind — Ray Charles — Columbia</td>
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<td>Willis Williams</td>
<td>WLSA/Jacksonville</td>
<td>I Can Tell By The Way You Dance — Vern Gosdin — Compleat</td>
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<td>Billy Parker</td>
<td>KVQO/Tulsa</td>
<td>Honey — Ricky Skaggs — Epic</td>
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<td>Dan Williams</td>
<td>KEED/Eugene</td>
<td>Forever Again — Gene Watson — MCA</td>
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<td>Mark Andrews</td>
<td>KWJJ/Portland</td>
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<tr>
<td>Nina Ryder</td>
<td>WDLW/Boston</td>
<td>Forever Again — Gene Watson — MCA</td>
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<td>Alf Watkins</td>
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<td>Mona Lisa Lost Her Smile — David Allan Coe — Columbia</td>
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<td>Randy Rowley</td>
<td>WWNN/Cleveland</td>
<td>Victim's Of Goodbye — Sylvia — RCA</td>
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<td>Mary Jo Kascas</td>
<td>WDSY/Pittsburgh</td>
<td>I Pass — Gus Hardin — RCA</td>
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<td>Jim Strickland</td>
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<td>Denver — Larry Gatlin &amp; The Gatlin Bros. — Band — Columbia</td>
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SINGLES REVIEWS

OUT OF THE BOX

GEORGE JONES (Epic 34-04413)

You've Still Got A Place In My Heart (3.11) (Fred Ross — BMI) (L. Payne) (Producer: B. Sherrill)

Coming off his recent hit, "We Didn't See A Thing," with labelmate Ray Charles, Jones slides into his classic Warbling style for this melancholy, easy-listening country tune. "You've Still Got A Place In My Heart" pleads the singer's reunion hopes with the line, "I've been your friend since we first met." A drifting harmonica solo and tranquil keyboards and drum set sets a wistful atmosphere for this song.

FEATURE PICKS

EXILE (Epic 34-04421)

I Don't Want To Be A Memory (3.38) (Pacific Island/Tree — BMI) (J.P. Pennington, S. Lemaire) (Producer: Buddy Killen)

CHARLY McClaN (Epic 34-04423)

Band Of Gold (2.51) (Gold Forever — BMI) (R. Dunbar, E. Way) (Producer: Norro Wilson)

SHERON WILEY (Ivyory Interlude 7001)

If You Didn't Love Me (3.16) (Acuff-Rose — BMI) (F. Cramer, R. Davis, B. Ferreira) (Producer: Bill Ferreira)

STEPHANIE WINSLOW (MCA-52372)

Baby, Come To Me (2.55) (Rodentsongs — ASCAP) (R. Temperton) (Producer: Ray Ruff)

TERRY GREGORY (Scotti Bros. 04410)

Cowgirl In A Coupe deville (Quad Songs — ASCAP/Varieta — BMI) (C. Pyle, T. Gregory, M. Burdine, J. Brandes, B. Traut) (Producer: Dave Pell, B. Traut)

GARY STEWART (Red Ash-8403)

Hey, Bottle Of Whiskey (2.50) (Black Sheep — BMI) (D. Singleton) (Producer: Roy Dea)

KATIE MCKINZIE

You Never Get To Heaven (3.07) (Milenue — ASCAP) (S. Collom) (Producer: Ronnie Gant, Jim Vienneau)

KATY MOFFATT (Permian 80005)

This Ain't Never And He Ain't You (2.51) (Blue Book — BMI) (L. Bastin, J. Shaw) (Producer: Jerry Crutchfield)

DAVID KIRCHNER (Stargem 2234)

Fancy Lady (3.30) (Timester — ASCAP) (L.E. Powell, D. Kirchner) (Producer: Stan Cornelius)

LARRY LEE JONES (Memory Machine 1080)

Lost And Found (3.08) (Who's Got Publishing — ASCAP) (L.L. Jones) (Producer: Stan Cornelius)

JUDY LINDSEY (Gypsy 10237)

I'm Learning (2.58) (Collins Court — ASCAP) (J. Schweers, C. Quillen) (Producer: Not Listed)

JUDI KELLAR (Pacific Sounds, Ltd. 1006)

This Isn't Love But It Will Do (3.08) (Happy Man — ASCAP) (R. Hudyma) (Producer: Dick O'Blitts, J.L. Wallace)

JONES DOESN'T LET DREAMS DIE — Tom Jones recently fulfilled hundreds of women's fantasies by performing at a sold out show in Nashville last week to promote his current PolyGram LP, "Don't Let Our Dreams Die Young." After the concert, the Welsh singer met record label execs and radio personnel backstage. Pictures above are (l-r): Bill Dotson, WMC/Memphis, Frank Lefell, national country promotion director, PolyGram; Jones; Toby Young, WMC/Memphis, Doyal McCollum, regional country promotion manager, PolyGram.
COUNTRY

COUNTRY COLUMN

JONES MAKES THEM SWOON — Several artists came to Nashville last week for concerts, including George Jones, Tom Jones, and Don Williams. Don Williams had the ladies clamoring for him at his Opry house show. The crowd drew women of all ages who barked him with dozens of flowers, garters, a silk jacket, underwear and cigars. In addition to performing some tunes off his latest LP, Jones took a turn at some pop hits made famous by artists such as Kenny Rogers and Dolly Parton. A full orchestra and his three backup singers, collectively known as Blossom, joined the country pop singer at the sold out show. At an earlier concert in Greenville, SC, group women in the front row opened their umbrellas when he launched into the tune "I've Been Rained On Too."

COUGAR ROCKS THEM — While Jones was busy with his captive audience, John Cougar Mellencamp had sold a out Opry crowd going wild two nights earlier, even though he was publicizing his concept version of "Wild IS the WIND/More than a low-key image. A stark white set including an impressive electronic lighting system and back tuxedoed band members provided an intense color variation for the show. Also donning a tux jacket, Cougar got his hands on some sheet music material, before injecting a few of his own tunes such as "Pink Houses" and "Authority Song" into the show. A hospitality suite open prior to the show gave press, record execs and fellow artists such as Rosanne Cash and husked Coway to get an up close view of the rocker.

BIG COUNTRY EXPLODES — Also stopping by Nashville for a show last week was Big Country from Scotland. Big Country's third album, which was released to its show which featured one of the most interesting backdrops seen around here lately. The younger crowd dropped into the hit "In A Big Country," which the group performed twice, along with some of its latest material.

GREENWOOD DEBUTS — The Nashville Network filmed its first taping of the show New Country last week at the Opryland Stagedoor Lounge and spotlighted Lee Greenwood and his upcoming LP, "A Good Loving." The new, 30-minute show will feature an interview with the artist, plus a performance of the single, "A Good Loving." Greenwood's March 15 debut was marked with a party after the show for the crew and Nashville music personnel.

COSBY — LEWIS BENEFIT FISK — Comician Bill Cosby and keyboardist Ramsey Lewis performed at a benefit concert for financially troubled Fisk University in Nashville on March 15. Despite the ball and temperature of 102°, Cosby performed a 60-minute show after Lewis treated the crowds to his set. The concert is one of many coordinated by the Nashville university which was the first institution for higher education of blacks in the south. Other recent concerts have included the school's Jubilee Singers, whose predecessors began a concert tour in 1973 which introduced the world to negro spirituals. The Cosby-Lewis show was coordinated by alumnus Charles B. Armstrong, Sr., publisher and editor of the Chicago Metro Newpaper.

EXILE TROUBLED — After coming off its recent hit "Woke Up In Love," the group Exile went out on the road and began things off on the wrong foot. When drummer Steve Goetzman dialed a number for a Cleveland paper he inadvertently got an inside scoop on a failed band, he was told that the lady drum was a lady drum. Steve immediately launched into the history of the group and continued until the bundle stopped him to tell him she was thrilled to be talking to the artist, but had other business to attend to. The embarrassed drum got the call right on the second try. Goetzman was joined in the "exploits" by fellow member J.P. Pennington who walked out the rear entrance of a motel in the dead of night and headed toward a friend across the way. Seconds later he found himself treading water in the motel's pool, which he hadn't seen in the dark.

BEHIND THE SCENES — Lee Greenwood and Sylvia have been in the studio taping Behind The Scenes for Jim Owens Entertainment. The two co-hosted the one-hour TV special which will feature out-takes from past Owens' productions, including the 17th Music City News Cover Awards, the Janie Frickie special and the Louise Mandrell special, which contain gowns, bloopers and blunders. The show will air May and again in September in over 170 markets.

EIGHT FOR THE STARS — Nashville's Music City News Awards based on readers' votes, The Statler Bros. have been nominated for eight of the magazine's popularity awards. The quartet has previously won 16 of the awards. The group is nominated for Vocal Group of the Year, Best Comedy LP, TV Album for Special With Another Evening With the Statler Brothers, and Single Of The Year for its current single, "Elizabeth."

GATLINS SERVE UP — Guitarist Lyle Lovett and The Gatlin Brothers have been chosen as musical guests for the upcoming CBS-television Miss Teen U.S.A. pageant April 3 in Memphis. The three will join cohosts Michael Young and Morgan Brittain and the Solid Gold Dancers for the two-hour event.

T.G. DAVIES & SHEPARD — Shep has recently been promoting the cues of rolexology as a form of preventative medicine. Originating from the Orient, the treatment every that part of the body can be controlled from a specific point in the hands and feet. Sheppard says rolexology massage, which he takes, can both diagnose and treat certain illnesses.

SAYWERS WINS BIG — The Nashville based group Sawyer Brown recently won $100,000 on the Star Search Talent Show hosted by Ed McMahon. The group won eight weekly contests, placing them in the finals which it also took. The group took the money and wisely invested it into a bus for touring.

THESE GIRLS JUST WANT TO HAVE FUN — The Domestics — Deborah Allen (r) recently met Cyndi Lauper, known for her single "Girls Just Want To Have Fun," backstage at the American Music Awards and the Grammy Awards. The duo will team up again in April for the American Video Awards show in New York. The taping will be telecasts where Allen will be a presenter.

TOP 74 ALBUMS

Chase Bank/March 31, 1986.
THE RHYTHM SECTION

On the sound stage of A&M Records in Hollywood, California, the second Saturday of each month is very special for a small, but unique gathering of people, for they are on the set of Soul Train. On this high-tech, high-energy set, some of the most innovative and high fashion-oriented individuals come to party and dance to some of the latest and hottest black and pop music on the market today. In front of them on the raised stage they may find some of today's best and top acts such as Bobby Womack, Patti LaBelle, The Pointer Sisters, Shannon and Teenie Marie to name a few. The person responsible for the success of this show can be found quietly and calmly off stage observing all of the day's activities on one of the monitors until it's time for him and his widely recognized baritone voice to greet a nationwide television audience to come along for a ride on the Soul Train. That person is Don Cornelius, the mastermind and host of the most successful black-oriented syndicated dance show ever.

A low key, but intense individual, Cornelius has sought to help bring many new and talented groups and individuals into the mainstream of contemporary music. One of these performers is Capitol recording artist O'Bryan, whom he personally manages. Outside of O'Bryan, Cornelius is content not to expand his personal philosophy with respect to the record industry is to "stay small and to only involve myself with artists that I can personally deliver service, which precludes one being able to take advantage of what I see is a fairly good amount of great new talent out there."

Having been on the air waves since 1972 and having become a television and musical landmark, Soul Train is currently undergoing some major changes in its format, adjusting its sights toward the future while at the same time attempting to stay in line with the present. The reasons behind the changes are simple: the efforts of the record companies, the artists, and cable companies, especially MTV, combined with the merchandising and promoting of records through television, means that the television medium is being watched increasingly by more kinds of people than expected. As a result of the larger music medium responding to a great deal of musical material on television, Soul Train, in order not to become anachronistic has started looking for artists, records and videos in places that it never looked before. For example, traditionally most performers have been black, but now the guest list will be expanded to include white pop, rock and new wave performers. Soul Train has never discouraged or been against pop music or pop artists. The same applies for the dance medium, as more white faces will become visible on the show. Even the videos won't exclusively feature black acts either.

Cornelius adds, "We have not had Culture Club yet, but this is an act that we would be interested in doing if they were available, even though five years ago I might not have been able to do it myself. But more importantly, Cornelius wants to continue directing his vehicle at that special market — the black market, without the show losing its character, which most certainly would be the kiss of death. He emphasizes that what he won't do is his audience by turning the show into a general audience show like American Bandstand. He commented that, "we are now and always will be a black-oriented show. Now we're going to be a black-oriented show with broader scope."

Cornelius felt that Soul Train was a welcome sight in the TV medium, where there was a void when it came to entertainment directed at black audiences. At the same time it has been a boon to the black music industry. "Which does not have, did not then and does not today have a great opportunity to expose its creativity and its artists and its music on commercial television."
MOST ADDED SINGLES

1. **FREAKSHOW ON THE DANCE FLOOR** — BAR-KAYS — MERCURY
   - Polygram
   - WRAP, WED, WAIL, WRBD, WKB, WZAK, WRMK, WJLD, WYLD, KDL, KAY, WLOU, KPRS, WCN, WQMG, WDA, WNCN.

2. **I WAS (GOING THROUGH THE MOTIONS)** — NONA HENDRYX — RCA
   - WPEP, EHUR, WXY, WRAP, WFX, WYLD, WTLC, WAI, WQMK, WD, KOSL, KOK, KJAC, NEW, WRAC.

3. **NEVER BE CRUSADERS** — MCA
   - V103, WHCD, WAC, KPRS, KOK, KFJL, KDIA, WDQ, WYLD, WDAB, WQMG, WDA.

4. **SWEAT** — M. JACKSON, T. TEMPTATIONS, B. P.
   - WHCD, WAC, WYLD, WRBD, WZAK, WRMK, WJLD, WLOU, KPR.

5. **I'M READY (WILL YOU BE)** — THE GAP — ATLANTIC
   - WQMG, WNDC, WDQ, KPRS, KRL, WRBD, WZAK, WQMG, WATF, WQMG.

WLOU — LOUISVILLE — BILL PRICE, PD — #1 ROCKWELL
- LP ADD: The Dells.

WVIN — MILWAUKEE — SUSIE ANDREW, US

WHC — NEW HAVEN — JAMES JORDAN, PD — #1 ROCKWELL

WJNL — PITTSBURGH — BILL PEACOCK, PD — #1 ROCKWELL

WLRQ — WASHINGTON — JOEY KELLER, PD — #1 ROCKWELL

WNYC — NEW YORK CITY — BARRY PRIDMORE, PD — #1 ROCKWELL

WYLD — MCGHEE TOWN — JAMES JORDAN, PD — #1 ROCKWELL

WOJY — WORCESTER — SUSAN LOESCH, PD — #1 ROCKWELL
U.K. Copyright Reform Group Sends Letter To Prime Minister

by Chrissy Iley

LONDON — The newly formed copyright reform group has sent a letter to the Prime Minister, RT Hon. Margaret Thatcher.

The group consists of organizations with copyright interests in the U.K. This includes the film and music industries, book and music publishing, the video and computer software industries as well as the talent unions. Although they have not signed the letter, all the major broadcasting organizations have pledged their support to the aims of the group and it is hoped they will join in with its campaign.

The object of the group is to promote copyright reform, and to persuade the government to introduce a new Copyright Bill in the Parliament in 1984/85 Session of Parliament.

The letter expresses the importance of copyright law, of maintaining the balance that relies on these laws by “disturbing the apparent lack of progress toward a balanced, lasting and internationally agreed solution that will be acknowledged to be a seriously outdated Copyright Act.”

It goes on to state, “Technology has advanced at a rapid pace and continues to develop at a breathtaking pace. Its importance in commercial terms is well appreciated, but it will lose the value without adequate protection of copyright... rights are being eroded steadily, livelihood prejudiced and the very basis of copyright protection undermined.”

“We are totally committed to the cause of copyright reform, and not at some distant date, but as an immediate matter but as a matter of legislative priority.”

The letter finishes by claiming “it is a sad fact that Britain now lags behind other countries who once looked to us for guidance in copyright matters.”

Signatures on the letter are from all different professional entertainment, video, film and music industry.

JASRAC Members Travel To States

TOKYO — Members of JASRAC (Japan’s Assn. of Rights of Authors and Composers) will visit the USA for 10 days beginning April 13, 1984 to talk with top members in the music copyright business, including ASCAP, NMPA, BMI and AGAC.

Headed by Yasushi Akutagawa, president of JASRAC, the group will consist of Kanko Ogawa, Tetsuo Hoshino and Masa Watanabe. All are directors of JASRAC.

According to JASRAC, this trip was initiated by a suggestion from the chairman of ASCAP, who invited Akutagawa and his representatives of JASRAC to visit the USA.

The itinerary of the tour is not yet clear, but Japanese representatives will have a chance, to meet with the president of the office at ASCAP in New York, followed by schedules to talk with Edward M. Cramer, president of BMI, Salvatore Chiantia, chairman of NMPA and George D. Weiss, president of AGAC.
THE RHYTHM SECTION

(continued from page 21)

He is quick to point out that the media has changed in two important ways.

One being television's attitude toward music, which it frowned upon until the

Soul Train was started in the early 70's. He feels there is now a great
dead of openness in the TV medium toward the music industry.

Cited the other change as being that there are a great deal of people

who are being exposed to music who before did other things. Though there were some

problems, basically the economics of keeping a show on the air, encountered

by all the music shows, Don Cornelius can proudly say that he has delivered

400 one-hour programs over a 13-year span providing that needed forum for a
diverse audience.

As an observer of changes in the record business, Cornelius sees the ability

of artists to cross over from the pop charts to the urban contemporary style and

vice versa as a healthy sign. Of the most healthy signs of our society, says Cornelius,

"Music is more and more delivering its promise that it has no color. There is
great evidence in our industry that music in fact does not really have a color.

The world is changing so we in the industry must" he said, "always be involved in the science of

making records and music much more interesting. In other words, black artists

and players are using white licks and white players and artists are using black

licks, and they are making very good and very interesting records. More blacks

listening to pop music and more whites are listening to black music. It's a very

healthy sign. I wish that the rest of society could take the hint."

On the subject of MTV, Cornelius feels that it has done a lot to spread the word

musically. So many people who are new to music have found their way to

Cornelius through the "late night" tapes. Some of the most important developments to the fact that Rick

James thought that MTV was being biased by not playing what was considered

r&b videos by only saying that James was identifying a problem, and in doing

so was willing to take whatever risks were involved. "I think it was valid" (Rick

James statement) and it's curious that Rick James was the only one to

speak out. Rick at the risk of being labeled radical and uncooperative and at the

addition of the risk of having his opportunities made even smaller with MTV exposure,

the$ong. "What's more curious than that after he spoke up, still nobody said

anything."

Don Cornelius is a man on the move right now to make the necessary changes.

changes in the changing habits of the audience and the changes in music and TV.

And with that "Cornelius is looking a big, bold, exciting

whom should prove quite successful while at the same time gathering the

larger more diverse audience that he seeks.

skip harris

GIVE THEM A LITTLE KISS... WILL YA... HUH?? — Mercury/Polagram recording

artists Kiss are shown here promoting their latest gold LP, "Kiss It Up," at an

in-store at NY's Sam Goody. Pictured (front row) are (l-r): Eric Carr; Paul Stanley; Gene

Simmons; and Peter Criss. Pictured (back row) are (l-r): Frank Zappa; music; Polagram; Joe Parker,

branch manager, Polagram; Jeff Brody, regional vice president, sales, Polagram; K.P.

Matton, national album sales director, Polagram; John Wason, NY local promotion,

Polagram; and Steve Ostromer, NY merchandising. Polagram.

FOR SALE: Streets签名, Ticket Tapes, and M. Fliers. We also carry a complete line of Bangs and Upright. We

are also Distributors for Amtrak Hold and Drew paper games. Antibus seats for legal areas. Call Watson Dist.


DYNASTY POOL TABLES 4x8 - $1,500 each 1/3 deposit balance B.O.D. I want to buy 22 Crownlife Gig.

in good early 70's. He has a firm in New York. Call Al215 America.

Co,114 South 1st, P.O. Box 3664, Temple, 76561.

FOR SALE: One penny folsi like new $4,000.00. Use D/B Kake signed by artist. Write for special prices. Also have five AMI Music M-1 and M-71. With color stops. A.P. MUSIC, 899 W.


MATA HARI-5650, Elver Khwa-495, Stripes & Sares-5250, Arizona Avenue-4295, Anaya-4520. Dafis Per-


FOR SALE: Pool Position Sit-down $2195, Pool Position Upright $1950, Star Wares SN-1150, Star Wares SN-1150. Star Wares Upright $1200, Crystal Castle Table $1725, Crystal Castle Upright $1110, Dukes of Tron (Total $3600), Used $2400, New $3125, Mac Pac Machine Cocktail Table $930, Mac Pac Machine Cocktail Table $930, mac pac machine Cocktail Table $930, mac pac machine Cocktail Table $930, Mack Pac Machine Cocktail Table $925, Circus Action $1245, Circus Action $1245, Circus Action $1245, Lottie Lounge $1245, Champion Basketball Table $3950, Champion Basketball Table $3950. Destroyer (for $19.89), Rocks for $19.89, Motorsports USA $1995, B Ball Deluxe Edition $2975, Time Takeoffs $9.95, Call of the New Orleans Noverty Co, 2200 No. Arnauld Rd., Metairie, LA 70002. Tel: (504) 348-3600.

REUNION AT THE BAMMIES — The seventh annual Bay Area Music Awards hosted

among other performances, a reunion of (+): Jefferson Starship members Paul Kantner, Grace Slick, former member Marty Balin; and Graham Nash for the classic Crosby, Stills and Nash tune "Wooden Ships." Another Jefferson (Airplane) ex-member is Jack Casady in the background.

EFX Enhances Video Productions

(continued from page 24)

a song a lot better and it also enhances the effect that both the artist and director

are trying to achieve.

Most recently, Johnson completed the

sound editing on Weird Al Yankovic's new video "Eat It." He also did the elaborate

sound effects on Earth Wind and Fire's "Magnetic" and on Michael Sembello's

"Automatic Man." For "Magnetic" Johnson was faced with creating all the sounds for

the Star Wars-like weaponry depicted in the video. "The shields and magnetic

striking elements seen in the video simply don't exist, so in order to achieve the effect

we ended up combining six sound effects including bull steel, for which we used an

old thunder plate, and several synthesizer effects also into one sound which you

can play with just one key on a keyboard," said Johnson.

The effects on "Automatic Man" were also quite elaborate. Working closely with

Sembello, Johnson created sounds for each of the 156 explosions in the video.

He then collaborated with the video's director, Irv Goodman, regarding place-

ment of the explosions. "Each of the explosions was created to fit in with the
tone and mood of the song," Johnson

explained.

Since most videos are made after the

record is cut, most of Johnson's

nuances can only be heard in the video version of a

song. In the case of "Automatic Man," however, Warner Bros. was able to include

Johnson's sound effects on the dance

version of the song since it was released after the video.

(continued from page 31)

week. Over 1,500 were in attendance (a weekday night venue for the concert),

and were treated to performances by the small but strong roster of Tuff City artists.

Appearing were Output, the Cold Crush Brothers (of "Punk Rock Rap" fame),

the now 21 year old rap pioneer Spoonie Gee, and Davey DDMX, whose scratch

single "One For The Treble" is currently shipping up the R&B charts. The night's

show was MC'd by the Wayne and Charlie Crew.

FOR SHOR, FOR SURE — Dropping anchor at The Ritz this past week was one of

Baltimore's strongest rock groups, Shor Patrol (that's no arbitrary claim; they've

been voted the city's best three years in a row by "Baltimore" magazine.) Fronted

by the powerful vocal stylings of Alana Shor, the band is currently airit (read:

uniformly). More as developments occur: BRONZE FORGES ISLAND LINK — The Bron brothers, Richard and Jerry,

directors of England's Bronze label, and Island Records' Chris Blackwell, have
together launched a major new heavy metal label here in the U.S.: Bronze-Amerika. The

label will be premiered with the May 7 release of "Taken By Storm,"

the debut disc by new British metal band, (what else?) Bronz.
CONTACT OUR ENTERTAINMENT DIVISION:
TOM KEMPF • BRIAN PERRIN
213 • 557-2861 • 213 • 271-3346

FIRST LOS ANGELES BANK
Member FDIC
Bally Midwest Files Suit In Protest Of Chicago Ordinance

CHICAGO — On Tuesday, March 13, Bally Midwest Division, Bally Distributing Corp., through its attorneys, Alvin D. Meyers and Allen J. Fagel, filed suit against the city of Chicago, seeking to enjoin the enforcement of the recently passed Game Room Ordinance. The ordinance requires licenses for locations having between three and five coin operated amusement machines (as opposed to the licensing of arcades where six or more machines are located) with restrictions as to distances from schools, hospitals and churches without guidelines for licensing procedures.

It is the position of Bally Midwest that not only is this ordinance an abuse of the powers of the municipality but, further, that this ordinance, by reason of both its terms as well as the procedures to be utilized to enforce same, violates the constitutional rights of the location owners and the operators who place the machines into locations.

Charles Farmer, president of Bally Distributing, and John Murnane, executive vice president of Bally Midwest, stated that it was the position of Bally Midwest that because the ordinance constituted such a violation of the constitutional rights of the location owners, that they had no alternative but to contest same and provide the kind of assistance to the operators and location owners which would not otherwise be available to them.

The case has been assigned to Jude Reginald Holzer in the Chancery Division of the Circuit Court of Cook County and a hearing for a preliminary injunction is scheduled for March 22, 1984. Pending a decision on March 22, the city has agreed to take no action to enforce the ordinance.

AGMA Efforts Produce Government Report On Foreign Counterfeiting

CHICAGO — As a result of AGMA’s efforts and testimony, the house Subcommittee on Oversight and Investigations of the Energy and Commerce Committee recently released a report entitled, “Stealing American Intellec
tual Property: Imitation Is Not Flattery,” which not only summarizes the findings of a year-long investigation by the subcommittee into massive violations by overseas producers of trademarks, patents and copyrights owned by or licensed to American companies, but also focuses on the piracy problems plaguing the amusement game industry.

Excerpts from the report state, “Electronic video games and personal computers, two areas of rapid growth and great opportunity to American entrepreneurs in recent years, have been plagued by unclear competition in the form of counterfeit merchandise. The volume of infringing products has taken millions in sales from U.S. companies, cost Americans thousands of jobs and, in the video game area, threatened the viability of the
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 39)

video jukebox, which employs a number of added features; and Digital Controls presented its upcoming, new "Cowboy Casino" card game. Also in this game category, G & L Mfg. of Phoenix, which recently signed a licensing pact with Intermark, introduced "Talking Draw Poker," the uniquely designed "Bumper Shuffleboard," which is rather compact in size by comparison with the traditional shuffleboards, was featured in the GTI (Game Technology, Inc.) exhibit. Quite a number of accessories and specialized items were in evidence on the exhibit floor...It was obvious that AOE ’84 fell short in attendance, by comparison to last year’s show, which drew in the neighborhood of 8,000. The high distributor participation at AOE was not prevalent at AOE and there were a minimum of major manufacturers represented, but the consensus among showgoers queried by Cash Box on the convention floor indicated the possibility of a fairly respectable operator attendance. One up from the East told us he attended this convention for the seminar program, which has been top-notch since the AOE’s inception, but felt that, under present conditions, it was not economically feasible to attend two trade conventions that were scheduled within such a short period of time. So, what’s going to happen in ’85, when the time span will be even shorter?

Ron Crouse, vice president, engineering and director of marketing at Williams Electronics, Inc., resigned his position as of March 16. “I have enjoyed an incredible seven years with the Williams organization during which I have developed a rapport with the people in the coin machine industry and many close friendships at Williams,” he told Cash Box. Ron’s initial experience was in programming and engineering when he first joined the company but he ultimately rose in the ranks, expanding his efforts into advertising and marketing. His immediate plans call for a relaxing vacation with his wife. Future plans are indefinite but he does intend to remain in the coin machine business.

CHICAGO — At a meeting which was held during the Feb. 17-19ASI Convention in Chicago, the newly organized Family Amusement Center Division of the National Coin Machine Institute elected officers and directors to serve until the next annual meeting.

Those elected were: Tom McAllife of “New Line,” family fun, chairman and director; Maurice Ferchen of Aladdin’s Castle, vice chairman and director; James Ginsberg of Atari Adventure, secretary-treasurer and director; and Paul Cohen of A & C Associates, director.

The meeting ratified the standards for membership provisionally adopted by the Steering Committee which formed the group (Cash Box, 2/18/84). Based on these standards, the meeting unanimously adopted a Code of Ethics for family members.

The meeting agreed to design a seal for the Division and the provision of a Code of Ethics with the member’s identification that could be displayed in each of the members’ family amusement centers.

Participation in the Students Against Drunk Driving (S.A.D.D.) program, previously endorsed by NCMI was unanimously approved. S.A.D.D.’s program is based on a “Contract for Life” between parents and students outlining their responsibilities in situations that involve driving after drinking alcoholic beverages. This program has nearly 6,000 active chapters nationwide.

Chairman Tom McAllife said, “There has always been a need for amusement center operators to work together on common problems for programs to benefit all of us. The present legislative and economic challenges we are facing, makes this organization essential for our survival and growth. Every arcade operator should become an active member of the Family Amusement Center Division for their own protection and future.”

As chairman of the Division, McAllufe is automatically a voting member of NCMI’s board of directors.

“With the formation of the Family Amusement Center Division of NCMI, all amusement vending operators will be working together on our industry’s common challenges, and, arcade operators now have their own organization to tackle their special areas of concern,” stated Herb Beitel, NCMI managing director. “This is a very constructive move for all operators.”

Further information concerning the Division’s activities, programs and membership may be obtained by contacting NCMI at 2455 E. Sunrise Blvd., Suite 311, Fort Lauderdale, Florida 33304 or phoning Herb Beitel at 212-227-2230.

Code of Ethics

The Code of Ethics adopted by the Family Amusement Center Division of NCMI is designed to assure that amusement centers operated by the Division’s members provide wholesome, useful entertainment in a safe, supervised atmosphere for the enjoyment of the communities they serve.

The nine key provisions are as follows:

1. Provide only enjoyable and wholesome entertainment and activities for our patrons.

2. Maintain qualified attendants on duty at all times our amusement center is open to the public.

3. Maintain high levels of service to our patrons and our community.

4. Maintain our amusement center in a clean and orderly fashion.

5. Strictly control smoking and consumption of food and beverages in game areas of our amusement centers.

6. Provide a comfortable and protected atmosphere for enjoyment of all our patrons.

7. Permit students of 16 years of age or younger in our amusement centers, only during hours or on days that their schools are not in session.

8. Not permit, and constantly monitor to prevent, loitering, rowdy behavior, gambling, illegal activities or any unwholesome games or activities in our amusement centers.

9. Maintain and seek to elevate our industry’s standards.

10. Participate in and support activities for the benefit of our community and our industry.

“We strongly believe that our amusement center operations should be operated in a safe, wholesome manner to insulate the participation and support of the families of our neighbors in the areas we serve,” stated Division chairman Tom McAllife. “This Code of Ethics was unanimously approved by our members. The Code will be endorsed and followed in order to become truly representative of our community members of our Association. We will regularly monitor compliance.”

Maurice Ferchen, Division vice chairman, added “We are urging our members to post a signed copy of the Code in their operating centers as a reminder to the public and ourselves of our commitment to our neighbors.”

Commenting further, Jim Ginsburg, Division secretary-treasurer, said “Our organization’s membership consists of amusement center operators in all areas of the country. We want everyone to understand that we are an important part of our communities’ recreation activities and their economies.”

AGMA Fights Foreign Counterfeitors

(continued from page 39)

domestic industry.

The amusement game manufacturers have learned that foreign counterfeiters are resourceful and varied in their methods such that it is difficult, if not impossible, for the Customs Service at present staffing levels to stem the flow of infringing goods. Moreover, until recently, Customs allowed infringers to re-export the goods that were discovered.

Such goods,” noted AGMA executive director Glenn Braswell, "were often reimported via another port."

“Mr. Braswell summed up AGMA’s frustrations as follows... ‘I would have to say that I think we have been receiving a great deal of cooperation (from both the FBI and Customs), but given the magnitude of the problem, it appears that we are all like the little Dutch boy with our finger in the dike and that the dike is supplying faster than the few of us around can stop the water coming over the dike. There are just not enough fingers to go around!’

As evidenced by the above quotes, AGMA exerted a substantial influence over the subcommittee’s findings regarding the major cases...the domestic industry is not the only area of interest...products...particularly with respect to ‘the flood of video games...’ from pirating manufacturers.

The report’s recommendations support AGMA legislative positions calling for increased funding for the enforcement efforts of the U.S. Customs Service and for strengthening the criminal sanctions for copyright infringement.

New Equipment

‘Galaxy Ranger’ Laser

“Galaxy Ranger,” the new laser game introduced by Bally Midway at the recently held ASI convention (Feb. 17-19), offers a captivating play experience and an economical price tag, which the factory feels will serve as an added enhancement for the operator.

No other solid earning laser game is priced like Galaxy Ranger, according to Bally Midway. In seven weeks of testing, the game’s average earnings were in four digit figures. The spectacular special effects of the game combines players, transforming them into modern day space cowboys riding through a universe of danger, thrills and excitement. Armed with a trusty laser-cannon, the player must battle through a variety ending series of hazards for a chance to take on the ominous Alien Battle Cruiser. The space fantasy concept creates a consistent atmosphere of challenge and excitement. A base/clock feature gives every player a minimum amount of game time, controlled by an operator-adjustable switch.

Galaxy Ranger employs hardware and software systems created by Bally Midway and Sega. The new model will be available through factory distributors and further information may be obtained by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.
Naughty Boy (5/82)
Cosmic Chaos (4/83)
Dragon’s Lair, Laserdisc (7/83)
DATA EAST
Explorer (9/82)
Burger Time (11/82)
Bump ‘N Jump (2/83)
Destiny, Non-Video Game (9/83)
Bega’s Battle, Laserdisc (9/83)
Tag Team Wrestling (3/84)
EXIDE
Victory (2/82)
Pepper II (6/82)
Hardhat (12/82)
Fax (5/83)
Crossbow (10/83)
GAME PLAN
Pong (12/82)
Hold ‘Em Poker (3/83)
GAMETECKINS
Tri-Pool (1/82)
GDI
Slither (8/82)
GOTTIEB (see MYSTAR)
INTERLOGIC, INC.
Roc N’ Rope (6/83)
INTREPID MARKETING
Beezer (1/83)
MYSTAR
Reactor (7/82)
Q’bert (12/82)
Mad Planets (3/83)
Krul (5-83)
Juno First (7/83)
M.A.C.H. 5, Laserdisc (10/83)
NAMCO AMERICA
Sweet Licks (4/82)
NICHIBUSU USA
U.S. Rats (3/83)
Crazy Climber (7/81)
Radical Radio (10/83)
Skelagon (10/83)
NINTENDO
Donkey Kong Jr. (8/82)
Popeye (12/82)
Mario Bros. (6/83)
Donkey Kong III (11/83)
ROCK-OLA
Eyes (7/82)
Nibbler (11/82)
Rocket Racer (3/83)
SEGA/GREMLIN
Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (11/82)
Star Trek, cockpit (2/83)
Champion Baseball (6/83)
SENTÉ
Sente Arcade Computer (SAC)
SIGMA ENTERPRISES
Stinger (12/83)
STERN
Jungler (2/82)
Frenzy (5/83)
Tazz-mania (5/82)
Tutakanham (7/82)
Dark Planet (11/82)
Lost Tomb (2/83)
Bag Man (2/8)
Mazer Blazer (3/83)
Cliff Hanger, Laserdisc (9/83)
Goal To Go, Laserdisc (1/84)
Great Guns (1/84)
TAITO AMERICA
Qix (10/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/83)
Jungle King (9/82)
Jungle Hunt (11/82)
Front Line (12/82)
Zoo Keeper (4/83)
Elevator Action (7/83)
Change Lanes (7/83)
Ice Cold Beer (11/83)
Laser Grand Prix, Laserdisc (11/83)
The Tin Star (3/84)
Zeke’s Peak (3/84)
THOMAS AUTOMATICS
 Triple Punch (6/82)
Oil Bo Chu (7/82)
Hotely Melee (9/82)
WILLIAMS
Robobotron 2084 (3/82)
Moon Patrol (8/83)
Joust (10/82)
Sinistar (3/83)
Starbird, Sinistar (3/83)
Bubbles (3/83)
Bubbles-Mini-Upsight (3/83)
Motorace USA (7/83)
Blaster (10/83)
Star Rider, Laserdisc (11/83)
ZACCARIA
Money Time (7/83)
AMSTAR
Phoenix
ATARI
Tempest (10/81)
Dig Dug (4/82)
BALLY/MIDWAY
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bozscion (2/82)
Tron (8/82)
Solar Fox (8/82)
Blink (11/82)
CENTURII
Swimmer (10/82)
Gryuss (5/83)
Konami Centauri Track & Field (11/83)
SEGA
Diversions booth size (9/81)
ELCID
Fax (10/83)
GAME PLAN
Shark Attack (5/81)
GAMETECKINS
Tri-Pool (1/82)
GDI
Slither (8/82)
GOTTIEB (see MYSTAR)
MYSTAR
Q’bert (6/83)
SEGA/GREMLIN
Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)
Zaxxon (5/82)
Pengo (1/83)
Champion (6/83)
Stern
Berzerk (2/81)
Scramble (5/81)
TAITO AMERICA
Crazy Climber (5/81)
Zarzon (5/81)
Dix (10/81)
THOMAS AUTOMATICS
Triple Punch (8/82)
Oil Bo Chu (7/82)
WILLIAMS
Joust (10/82)
Bubbles (3/83)
Motorace USA (7/83)
PHONOGRAPHS
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM 240-1
Lowen-NSM Satellite 200
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max II (11/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 488 (10/82)
Rock-Ola 476, Furniture Model
Rowe R-85 (10/80)
Rowe Jewell
Rowe R-87 (10-82)
Rowe R-88 (9/83)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Phoenix (12/83)
Star Gaze, Video Jukebox
Stereo/Seeburg DeViinct (7/81)
Stereo/Seeburg VMC (11/81)
VMI Startime Video Jukebox
Wurliiter Babarina
Wurliiter Tarock
Wurliiter Atlanta
Wurliiter Silhouette
POOL, SHUFFLE, TABLE GAMES, ETC.
Coin Computer, V-Back Shuffleboard
Irving Kaye Silver Shadow
Irving Kaye Lion’s Head
Dynamo Model 37
Dynamo-The Tournament Foosball (5/82)
Dynago Big D Pool Table (9/83)
Exidy Whirly Bucket (11/82)
Exidy Tidal Wave (10/83)
I.C.E. Cheekx
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley (11/83)
CONVERSION KITS
(including interchangeable games & enhancement kits)
Atari Pole Position II (11/83)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (12/83)
Bally Midway, Ups & Downs
Centauri, Guzzler
Cinematronics, Brisk (1/83)
Computer Kinetics, You-Pick-It
Intrepid Marketing, Encore
Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump’N’Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Buster (7/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (9/83)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retrofit
Konami, Gryuss
Konami, Time Pilot
Konami, Time Pilot ‘84
Mystar/Gottlieb, Royal Flush Deluxe (5/83)
Interlogic Rock ‘N Rope (6/83)
Rock-Ola, Lovers (3/83)
Rock-Ola, Nibbler
Rock-Ola, Eyes
Rock-Ola, Survival
Rock-Ola, Mermaid
NichibuStu, Rug Rats (3/83)
NichibuStu, Radical Radio (10/83)
NichibuStu, Skelagon (10/83)
Sega, Tac/Scan (9/82)
Sega, Monster Bash (11/82)
Sega, Super Zaxxon (1/83)
Stern, Lost Tomb (2/83)
Stern, Pop Flapper (3/83)
Stern, Super Draw (7/83)
Stern, Fast Draw (7/83)
Stern, Lost To Go (1/81)
Taito America, Elevator Action (7/83)
Taito America, Exterminator
Universal, Lady Bug
Universal, Mr. Do
Universal, Mr. Do’s Castle (11/83)

Cash Box/March 31, 1984
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Contains the Hits
"SEND ME AN ANGEL" and
"CATCH ME I'M FALLING"
CB 75

From the Album "HEARTLAND"
CB 78

Night Ranger

Contains the Hits
"YOU CAN STILL ROCK IN AMERICA"
and "SISTER CHRISTIAN"
CB 62

From the Album "MIDNIGHT MADNESS"
CB 63