26TH NARM USHERS IN NEW ERA
CBS 'HIT LIST' STUNS RETAILERS
CD MANUFACTURERS PROJECT MARKET GROWTH
'NEW EDITION' NAME A MATTER FOR THE COURTS
CASH BOX PROUDLY PRESENTS ITS SIXTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

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After NARM—The Real Work Begins

The excitement exuded by participants at this year's NARM convention was a direct result of the potential opportunities that the future holds. But as Jim Greenwood suggested in the convention's keynote address; it is imperative that the industry take a close look at itself and decide how to properly prepare for the future. We must examine our options in all facets of the industry and make the wisest choices.

There is no denying the essential role of video as both a promotional and sales vehicle and one must give it due credit for the new-found resurgence of the music industry. Yet video is just part of our "new" industry, Compact Discs, Video Discs and various computer hardware and software items are all configurations that will be playing an increasingly dominant role in our lives and the life of this industry.

We urge members of the music community to fully realize what a crucial stage the business is in at this point in time, and to explore potential opportunity with the broadest long-range perspective, but tempered with caution and intelligent decision making.

To sit back and let the tide of new technology and the new consumer interest it has generated sweep us aimlessly into the future is too easy an alternative and should be avoided at all costs. A false sense of security derived from our current and potential marketplace should be equally avoided. Now, more than ever, industry leaders must continue to adhere to the solid business practices that have been successfully implemented over the past two years. The excitement and vitality that has been missing from this business for awhile are back and it is up to us to make sure that we never allow ourselves to slide again.

TOP POP DEBUTS

ON SHERRIE—Steve Perry—Columbia

TALK SHOW—Go-Go's—I.R.S./A&M

POP SINGLE

FOOTLOOSE

Kenny Loggins

Columbia

B/C SINGLES

NATURAL LOVE

George Benson

Columbia

JAZZ

WISHFUL THINKING

Earl Klugh

Capitol

COUNTRY SINGLE

DON'T MAKE IT EASY FOR ME

Earl Thomas Conley

RCA

GOSPEL
26th Annual NARM "Ushers In New Era" by David Adelson

LOS ANGELES — An upbeat mood and a new sense of cautious optimism characterized the 26th annual convention of the National Association of Record Merchandisers at The Diplomat Hotel in Hollywood, Florida. The meeting of the merchandisers, was hosted by convention organizers as "The First Annual Music and Video Carnival of Entertainment" and many attendees felt that the gathering signaled a new era of music and video.

In his opening remarks, convention chairman Roy Imer of Eiloey Enterprises stated that there is a new era for the convention will differ greatly from ones in the past. “He claimed the convention reflected a new era for the convention, an era in which he had exhibited so strongly in 1983 and one that continues unabated into 1984.” The convention chairman stated that the new vitality at the convention directly reflects the industry it represents.

The basis of this new found enthusiasm and optimism subject at the convention was the growth and success of the music video. Praise Youngblood, the chair of the video committee which is gathered in each of the sessions, said, “I do not limit your potential by the success of the growth of the movement. The reason is that we must redefine ourselves as entertainment merchants. With this view of our own, we start with the philosophy that the video is a tool in a position to take full advantage of an exploding opportunity.” Youngblood then went on to say he expects a satellite option for the video to go for it but let’s be careful out there.

The group was treated to selected clips of Michael Jackson’s videos as well as taped message from the superstar thanking the NARM membership for their contributions. In addition the crowd of record stores signed up to MCA Records “Music Commercial” which was aired extensively in the Los Angeles area and was an effort to get the clip drew applause from the audience.

It is truly signify the convention’s commitment to video, Foggeman presented Ross Rosenbaum, MCA Records’ executive Bob Pittman. MCA made its first appearance at the convention three years ago when a group of over 70 people sat down at the time they were equipped with a presentation board and a few T-shirts. Pittman’s presentation covered the progress of the company has made since its initial NARM appearance was evident. He cited statistics from a recent survey of record buyers who said they were a significant source of information for music buyers and were more responsible for sales than any other music video source. The MTV survey covered 370 music videos. When he told the crowd, “we’re interested in a mutually beneficial long term relationship and we are striving to avoid the all in video-recorders relationship we found when we launched MTV.” He added that “we are continuing our discussions with the record labels to develop a model other than the all in video-recorders model. I think you’ll find both us and the labels working for the same goal.” He concluded by remarking that MCA guarantees new acts continued access to MTV. We want to guarantee the moment.

The keynote speaker of the opening session was Liz Ricouche Pizza President GM Green who, after acknowledging the session’s “Music and Video Carnival of Entertainment” theme, asked the audience, “what kind of carnival do we think it will be?” Green then probed Mr. International big top?” He urged the merchants to “recognize the role NARM and my firm has played in the industry and that we are the entertainment software business. The record business is part of what’s happening...a very broad perspective is essential to maximize productivity.”

Greenwood stressed the changing nature of the industry and the need for thinking in terms of "New colleagues to achieve that broader perspective. He even suggested NARM change its name to better reflect the merchant’s role as an entertainment software merchant. He stated “those who master the skills necessary to participate in this business should be able to expect a very bright future will reach plateaus that in the past have been unattainable.” The merchant’s role is to reflect the role Michael Jackson can partially be explained by recognizing he was the first artist to effectively develop and simultaneously release his art in multiple product line formats.

Greenwood also said “everybody in this industry and retailers show a lot of enthusiasm about the opportunity to become a part of the fuck he or she can, however let the customer be the final judge of value.” He pointed out that the music industry’s paranoia about price has given the public a bad perception of our values. Know that we set the tone.” He remarked, “if we accepted and communicated the essential quality-of-life value our product has, we...” (continued on page 12)

CBS Hit List Stuns Retailers At NARM Meeting by David Adelson

LOS ANGELES — When Paul Smith, senior vice president and general manager of CBS Records opened the floor up to questions during the label’s product presentation-merchandiser meeting at the recent NARM convention in Florida, there were a few moments of silence. Silence was expected but no merchandisers had any questions regarding the CBS release of Smith’s "Thriller," the sound-track to Foolproof and limited titles from Cuts and "New Country," among other recently released records. If the audience knew about it, Rosenbaum told Cash Box. The record chain president only found out about the "Thriller" after he attempted to return some inventory and was refused by the label.

According to Rosenbaum, “I’m absolutely beside myself about the fact that anybody has the right to change the policy without consulting the retailer. He has the right to change the terms on a sale after the sale has been made!"

Rosenbaum and other chain chiefs use the microphone for over five minutes during the meeting stated, “the reason I keep after them up there was that they were missing and that they would have to answer the right change to the terms of the sale. It’s like, if I told you my house and three months later I come back and say I changed my mind, I want another $10,000. I already bought those records.

Use Of New Edition Name A Matter of Court Decision by Ashley Kahn

NEW YORK — In a legal struggle that may well generate a precedent-setting decision, a federal court has ruled on a trademark dispute between a musical product bearing the name — the bearing of "New Edition" is currently being battled over in the Federal district court for Massachusetts in Boston. The lawsuit involves the New York-based label, Streetwise Records and producer Maurice Starr (not to be confused with the former president of the company, Boston International Records), on one side, and on the other, the "five young men who comprised the singing group New Edition." The court’s decision is currently being battled over in the Federal district court for Massachusetts in Boston.

Currently, a mutually-agreed-upon restraining order against the release of a new recording by the group "New Edition" is in effect through the first week of April. And on March 24, a magistrate judge in the court granted a preliminary injunction against the release of the group’s latest album, "Down to Earth," and the release of the smash hit "Candy Girl" on Streetwise, and a highly-successful LP of the same name, New Edition began looking for a larger label to sign with. After being courted by Star, the label to which Starr himself is signed, New Edition signed a contract with Starr and Streetwise because of the group’s majority status.

At the present time, MCA has brought in Michael Jackson’s Animatronics "The Adventures of the Little Mice," and has started work with the foursome and has put together their debut album for the label. Parker has already penned two tunes for the LP, "Mr. Telephone Man" and "Hide and Seek," and Sembello has contributed a song titled "Delicious." Maurice Starr, on the other hand, remains signed to Arista, producing various projects for various labels, and claims that the new material he was working on was New Edition material he produced, originally meant to be released on Arista. It’s unknown whether the group will tour both Boston and New York over the controversy...

Compact Disc Manufacturers Project Hardware/Software Growth by Peter Holden

LOS ANGELES — Even though music video dominated the action at the recent NARM convention in Florida, there was also extensive interest in the new Compact Disc (CD) format. The CD is an optical device that is used for the laser-operated device is picked up by substantial sales figures.

A popular compact format that sport imaging, audio and video technology, and video price tags, Compact Disc manufacturers are still clearly in the running for the title of "next big thing." The 32nd Annual Japan Audio Fair held in Tokyo was centered around coming to terms with the popularity of the industry in audio world. The Compact Disc. The Japanese manufacturer’s second generation of CD machines were made notable espe-

(continued on page 23)

Cash Box/April 7, 1984

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Hunter, Faraci Named To Senior VP Positions At Warner Bros.

NASHVILLE — Former Warner Bros. vice presidents Nick Hunter and Vic Faraci were promoted to senior vice presidents in their respective departments, following the retirements of Barry Blum and Walter Warner, respectively.

Hunter was named senior vice president, promotion and sales, up from the same position as vice president which he assumed in 1983 with the Elektra/Warner merger. Hunter moved to Nashville in 1973 to head promotions for Atlantic Records prior to holding a similar position with Playboy Records. This will be the first offering of common stock by the firm which is the largest producer of syndicated radio programs.

Of the one million shares offered, 560,000 will be sold by Westwood One, and 440,000 will be sold by the company's two sole shareholders, president Norm Patitz and executive vp Arthur Levine. The proceeds received by Westwood One will be used to develop a satellite distribution system and to expand the company's office and production facilities.

Two other record industry figures have been elected to the company's board of directors. Joe Smith, former chairman of Elektra/Asylum and Robert Wilson, publisher and president of Radio & Records trade magazine will head the board for Westwood One.

American Song Fest Donates Lists

LOS ANGELES — The American Song Festival has donated its mailing lists of 400,000 contest entrants and the use of its name to Songwriters Resources and Services and will no longer function as a division of Sterling Recreation Organization. The announcement was made jointly by Sterling president Ted Danz and Barbara Marcus, SRS executive director.

Danz stated, "We are pleased to provide this support to SRS. The festival was a division in which I took great personal interest, and giving the lists to a non-profit arts organization enables us to leave the songwriting field knowing some good work will be carried on. SRS has been of great assistance to the festival throughout our history and we're confident their programs and services will be of considerable interest to festival participants.

SRS is a membership organization dedicated to the advancement of songwriters and to foster the art of songwriting. SRS has conducted its own Songsearch competition for the past two years, and with this changing of hands, ASF and Songsearch will be combined into an ASF-Songsearch Competition.

Business Tickertape

NEW YORK — The Songwriters Hall of Fame's annual induction dinner and show will be held April 15 in the Grand Ballroom of the Waldorf-Astoria. Gene Barry will host, Kaye Ballard will perform, and inductee Neil Diamond will be present. Ticket info can be had by phoning (212) 246-4445. . . . Dr. George Butler, vice president, executive producer, CBS Records, will be addressing the Music & Performing Arts Unit of the B'nai B'rith on Monday, April 2 at the Sutton Pl. Synagogue. . . . The Videotape Production A'sen's annual Monitor Awards — honoring major creative achievement in commercials, broadcast and nonbroadcast programming, cable programming, music videos for TV, special effects, computer animation and test commercials — will take place at the New York State Theatre on June 11. . . . Madison Square Garden — home to circuses, the Knicks, and heavy metal bands — will present a solo concert by Luciano Pavarotti, Aug. 16, the first classical concert at the Garden's present location. . . . NAMM's comprehensive guide to establishing successful in-store studio operations, "The Business Of Education For Retail Music Stores," has been released as a college text. . . . Speaking of NAMM, its International Music & Sound Expo '84 will be filling Chicago's McCormick Place, June 23-26; preregistration is now in progress. . . . ASCAP has distributed $70,400 in supplemental cash grants to its writer members, bringing the total for 1983-84 to $1,153,500, representing monies over and above royalties paid for performances of works.

EXECUTIVES ON THE MOVE

Swindell, Mascolo, Nilsen, Banks

Swindell To Island — Island Records has announced the appointment of Jim Swindell as vice president, national sales manager. He had been with A&M Records for the past six years as marketing coordinator out of San Francisco.

RCA Names Mascolo — Ed Mascolo has been promoted to director, national promotion, Atlantic Records and has been named manager, regional promotion for the southeast and southwest, a position he had held since joining the company in 1975.

Changes At CBS — Tom Nilsen has been appointed director, A&R administration, east coast for CBS Records. Since 1981 he has been associate director, A&R administration, CBS Records. Marisa Sabounghi has been appointed manager, copyright administration. Since 1980, she worked with Creative Services at MCA Music. Before joining CBS Records, Holland MacDonald has been appointed director of design, CBS Records Advertising and Design. His previous position was art director.

Banks Appointed — CBS Records Nashville has announced the appointment of Debbie Banks to director, artist development, CBS Records Nashville. In 1982 she became manager, E/P/A Press and Public Information. Prior to this, she did public relations work with Nashville's Network Ink, Inc. and promotion, production and management joint association with the Agora Club in Cleveland, Ohio. As director of artist development, Ms. Banks will report directly to the vice president of marketing.

NAMM Names Vincent — NAMM has announced the appointment of John Vincent as its new director of expos and markets. In 1981 he joined The Freeman Decorating Company as general manager. It is directly from this position that he comes to his NAMM post.

Klein Joins Brumfield-Gallagher — Don Klein, formerly director of advertising and public relations for The Benson Company, has joined Brumfield-Gallagher Inc., as a public relations specialist. His experience includes directing advertising and public relations activities for various products with international distribution.

Weinman Named — Emergency Records, located at 1220 Broadway, New York has announced the forming of their promotion and development division. Rich Weinman, formerly affiliated with Music, Inc., is the new director of the division. He can be reached at 212-947-2791.

Campbell Named At AMPEX — Jerry Campbell has been named industrial audio products manager for the Magnetic Tape Division of Ampex Corporation. He will be responsible for marketing the complete line of audio tape and cassette products which Ampex provides to the industrial and government marketplace.

Bouley Leaves UA — Frank F. Banyal has left the post of vice president, international, United Artists Music after 13 years. During the past year he's been involved in the transition of the UA Music catalogs to CBS Songs in New York. CBS acquired the UA Music catalogs from MGM/UA on January 6, 1983.

MCA Names Singleton National Director Of Black Music Promotion

LOS ANGELES — Ernie Singleton has been named national director of Black Music Promotion for MCA Records, according to Jheryl Busby, vice president of Black Music for the company. In his new position, Singleton will be responsible for securing airplay for all of MCA Records' black and R&B-oriented product nationally and for coordinating the company's local and regional promotional efforts on behalf of the label's black and R&B-oriented artists.

Singleton joins MCA after spending seven years with the PolyGram group, the last four as national director of Black Music Marketing for PolyGram. Prior to that, he served as director of National Black Music Promotion for Casablanca in the southeast and Mercury Records in the southeast. Singleton was also southeast regional promotion manager for all formats for Fantasy Records for two years and was an independent sales representative for over a year. He began his career as a program director, music director and on-air personality for WBOB/W New Orleans, WAIL/New Orleans and WPDO in Jacksonville, Florida.
I LOVE ABBA — Abba — Atlantic 7 80142-1 — No Producer Listed — List: $8.98 — Bar Coded

This is a digitally remastered collection of some of Bowie's greatest material, and though the songs can be found on numerous other LPs, the fidelity on "Fame To Fashion" is superior. The classic "Space Oddity" is especially reconfirmed as a production masterpiece that exhibits a myriad of special effects and subtle instrumentation. While "American Heroes" and "Fame" recalls Bowie's affectionate embracing of R&B, side two's more obscure material, like "Heroes" and "Fashion," is this greatest hits package's most interesting contribution to the audience.


Pop/disco/rock veteran Nona Hendryx has come out with a blistering set of dance tracks on this her second solo LP for RCA. The first single, "Sweat (Going Through The Motions)" is already making its way up the charts, but "The Art Of Defense" captures two full sides of steaming vinyl. Hendryx shows off her independence in the lyric of "My Life," and "Electricity" displays her gusto for life and her love for the "best box." The reggae rhythms of "Ghost Love" are haunting, and the whole album's spirit should carry it to the upper reaches of the B/C and pop charts.

MAKING HISTORY — Linton Kwesi Johnson — Island MLPS 9770 — Producers: Dennis Bovell and Linton Kwesi Johnson — List: $8.98

A welcome return from the master dub poet, whose past LPs (especially 1979's "Forces of Victory") remain testimonials to the irrepressible artistic spirit and social consciousness of a man who has so successfully combined reggae rhythms and political vision. Dub wizard Dennis Bovell helps out on this one, giving it a more jazzy slant ("Wait About Us/Workin' Class") as well as an appropriately dark urgency (particularly on the title track's coverage of the 1980 Brixton Riots). Now, if only immigration loses up a bit, maybe we'll get a chance to see and hear LKJ as he should be heard and live — alive.

FOOLISH THINGS — Nick Rondi — Rex 505 — Producer: Richie Rome — List: $8.98

Newcomer Nick Rondi has on this LP delivered a pleasing combination of A/C and easy listening classics that are set to modern instrumentation and a smooth studio background. Famed producer Richie Rome has played a large role in putting out such appealing versions of "Sentimental Journey," which features some nice reed playing by George Young, and "It's The Talk Of The Town." A number of slow tempo songs set to lushly orchestrated backdrops make the album a calming and pleasing desert oasis.

FOREIGN LEGIONS — Nora — Nym 5 — Producer: Horace Ott — List: $7.98

"Foreign Legends" is the debut album from Nora, Sid Bernstein's (of Beatles notoriety) latest brainchild. Containing the instrumental "Nora's Tune" which is being used in a nationwide lyric search, the LP contains other of Nora's songs which are surprisingly catchy, such as "Where Are The Others?" and "Matter Of Time." Sporting a breathy and versatile vocal capability, this young artist is just waiting to be picked up by pop/CHR playlists.

NIGHT STALKERS — Ingram — Mirage 7 90150-1 — Producers: Family Productions — List: $8.98 — Bar Coded

This funk and dance dominated disc from the brothers Ingram (and sister Barbara) proves the siblings to be a tight knit musical group as well as a close family. The title track is the most likely hit, complete with a very hip-hop beat and a strong group vocal effort. Vocal star James Ingram contributes the romantic ballad "Just For You," while "I Like It," penned by brothers Butch and John, is another infectious dance cut. Though this family has had only limited success previously, "Night Stakes" could break open the market.

LAURA BRANIGAN (Atlantic 7-896760 Self Control (4:08) (Edition Sunrise — BML) (Biggaz/Rice/Pollock) (Producers: White/Buchanan)

From the woman who brought you the should please a wide variety this new single "Self Control." Penned in Italian by the writers of her first smash, Steve Piccolo then set English lyrics to "Self Control," and it has turned into a great vehicle for Brannigan's powerful influence of the vocal. The strength of the vocalist the range of volume and emotion she needs to fully take advantage of her unique talents. Originally a backup crooner for Leonard Cohen, Brannigan has come a long way, and this single should be another strong seller for her on the pop/CHR charts.

DENIECE WILLIAMS (Columbia 38-04417)

"Let's Hear It For The Boy" is one of the many solid individual cuts from the soundtrack of the film "Footloose." Veteran singer Deniece Williams has turned in gregarious uptempo and joyous tune that celebrates the infectious dancing of the film's main figure, a midwest teenage dancing fanatic. Williams is brilliant on the cut, especially as she reaches the higher levels of her voice at the song's close a la Minnie Riperton. George Duke produced this single that is Cash Box's second highest debut this week at #57 with a bullet.
MR. DUB — Dub poet/musician Linton Kwesi Johnson has just released his first LP in three years with “Making History” on the Island label. The album is a powerful collection of rap reggae cuts that reaffirms Johnson’s place at the head of reggae music and political/social commentary. Johnson has spent the last few years working on his own label, LKJ Records, as well as on a host of literary and cultural projects in the greater London area. 1982 saw Johnson elected by the BBC to be the consultant and presenter of a documentary on the Caribbean Cultural Festival entitled “Brixton’s Barbadoss.” He was also commissioned by BBC’s Radio One to be the presenter of a 10-part radio series on the history of Jamaican popular music. Johnson is also poet editor and a member of the editorial board for the London based mag “Race Today.”

Also out recently is a Johnson book of poetry called “Inglan’s A Bitch.” This political- and literarily-minded reggae poet represents a social consciousness that is rarely distinguished or praised in popular music. Though no dates have been announced a tour is in the works, and look for it to happen soon.

SPRINGING BERLIN — Shooting a poster of Berlin’s blonde vocalist Terri Nunn almost killed LP photographer Bert Lopez. Lopez’ assistant set up the lights in the shutterbug’s studio, Berlin’s Nunn posed in front of the lens, then Lopez stepped to his tripod, gripped the camera and suddenly began to shake and scream. Says Nunn, “The assistant apparently hadn’t set up the ground wire properly. Bert had 115 volts going through him. I ran over to help him when he fell backwards, disconnecting himself from the camera. There he was, lying on the floor, completely unconscious but with his eyes open. We thought he was dead. Then he suddenly woke up and apologized for screaming and said, ‘Don’t worry, we’ll get the shot.’”

WILLIAMSBURG — Orange County’s own Jimmy & The Mustangs have completed their debut EP for Curb/MCA and it should be in the stores as of this reading. The seven-inch includes the single “Justine” which will be part of the soundtrack for the upcoming film “Voices Of The Rock Aliens.” This soon-to-be-a-classic also features Pia Zadora and Ruth Gordon. Scary Monsters!

COPELAND KEEPS THE VIDEO BEAT — The April 7 edition of “Video Beat” will feature an exclusive interview with Police drummer extraordinary Stewart Copeland. Copeland will discuss his experiences with the Police and with his most recent project, the soundtrack for the film “Rumble Fish,” along with live footage of the Police. Copeland will also be seen showing off his polo skills. The session was shot on location in Palm Springs — where else would they play polo? The show will also feature Dale Bozzio of Missing Persons. The local video airs Saturday mornings from 10:30-11:00 on KTLA channel 5.

BEATLES VIDEO — The Beatles’ video has been acquired by Picture Music International for two projects directly connected with the 20th Anniversary of the Beatles’ breakthrough in America. PMI’s noted archivist Rob Furmanek has already produced one of the Beatles music videos with Jerry Behrens and Russell Srot. The promotional video contains rare footage of the four mop tops and is based on their hit single “I Wanna Hold Your Hand.” Wonder if MTV will pick up this one?

POUNTS WEST — Pounnts West discovered playing the Troubadour March 27. Brock’s appearance and stage manner has prompted some of Morrison’s oldest friends to look twice.

DOORS ARE CLOSED FOR NOW — The potential success of a movie and accompanying soundtrack about Jim Morrison and The Doors is overwhelming to say the least. However, according to Doors’ manager Ben Edmunds, “all negotiations are still in the infancy stage.” Though Edmunds acknowledged that The Doors are pursing a project and that he personally is devoting all his time toward the endeavor he stated, “there are way too many details involved in this time.” At this point it appears that there will be no production agreement in the near future despite the obvious appeal of such a project and the wealth of talent, particularly in Los Angeles, that has participated in the project. So far the Doors have discovered Dave Brock (pictured in this column) whose looks and stage appearance are remarkably identical to the late singer’s. Brock has starred in “Morrison: The Rock Opera” on the Sunset Strip. The production was made by Morrison’s sister, Anne Morrison Graham.

CLOSING LINES — Local L.A. country rock group Lone Justice is going to get more press. Points West caught the group’s recent Palace gig and was suitably impressed. Yet efforts to interview the band’s vocalist and focal point Maria McKee went frustrated. Anyway, the band is in the studio and after they’ve got the beef so to speak, you’ll be hearing from them.

Linton Kwesi Johnson

NEW FACES TO WATCH

Dominique — “Two years ago, the mere idea that I could be doing what I love was so farfetched. I was just doing what I love and thinking about getting into college,” stated the young lady. And two years later, the young lady, Dominique, is attending college (in business at Goucher in Maryland) and also happens to have accomplished what was once so farfetched — record a single — “Changes Of Heart” b/w “The Way That Love Goes” for Atlantic Records.

An only child, Dominique Winn was born in San Francisco and as her father’s business warranted, spent her first years in various cities, finally settling in New York at the age of nine. The musical styles that she has been exposed to internationally: mother was born in Morocco, to which Dominique has paid many a visit, and was a U.N. translator; “I can remember singing Swahili songs. My mother had friends from so many different countries.

For some things always remained constant with Dominique. Receiving piano lessons from the age of three and the always discerning music, having been naturally gifted with perfect pitch. "I knew always wanted to do it; with me, basically a question of when was I going to get the opportunity.” In high school, she joined the choir and, somewhat discouraged by her director’s refusal to allow her a solo, she realized that she “didn’t have the stereotypical, little girl’s voice, but music was a part of me. So I had to prove I was good.”

Next to say, it’s not every eighteen-year-old kid on the block (even Park Avenue) who gets a chance not only with a major label, but also receives the personal attention of its chairman of the board and chief executive officer, Ahmet Ertegun.

Was it may seem she’s not going against Dominique’s dream, including her age, experience and less-than-perfect vocal development. Young singer hooked up with Atlantic is itself a fairy tale come true. “It was a big thing in my school, every girl had a crush on me and the sixteen I was,” Dominique remarked, “but personally I just didn’t see what the big thing is about birthday parties and convincing. I don’t want to go to clubs or anything ...” Yet.

While her former coworkers in New York are taking care of the new single, what’s Dominic listening to? “Right now, I’ve been listening to a lot of Simon & Townshend. I think he’s incredible ... I like artists who have a very strong sense of conviction ... Kate Bush, and of course, the Eurythmics. She (Annie Lenox) is amazing.”

But when Dominique returns to the dorm on the 3:52, it’s back to the books. “I’m not accounting,” she stated flatly, but admitted she finds the rest of her curriculum fascinating. And though she will occasionally succumb to the pressures of a successful musical career, she knows what she wants: “If I take it for four or five years, I’m going to finish it, or else I wouldn’t be giving people a completed product.

Living in two worlds is hard. “My mother read the Cash Box singles feature Pucks to me over the phone and she was sitting there with my accounting book in front of me, thinking ‘God, I’m getting what I want out of life. What am I doing here?’” But her classmates have been helpful; “I’d spend 13 hours straight in the studio and then run to catch the train and come and say ‘I don’t want to go to class, but I’ve got two friends who would say ‘stop it’ and push me and make me go.”

Songwriters Competition Set

NEW YORK — An international songwriters competition set to benefit the Songwriters Hall of Fame Museum is being sponsored by the National Academy of Popular Music. A grand prize of $25,000 will be given to the writer of the best lyrics to the instruments “Nora’s Song,” which is featured on Nora’s debut LP on The New York Music Company label “Foreign Legislions.” All entries should be typed on a separate sheet of paper and sent with a $5 donation to the Songwriter’s Hall of Fame Museum along with a completed official entry form. Write to 1984 International Songwriters Competition, the National Academy of Popular Music; 29 W. 57th St. 6th Floor; New York, NY 10019.

Peter Holden
Supreme Court Set To Decide Copyright Case
by Lee Jeske

NEW YORK — The Supreme Court decided, on March 26, to settle a copyright case that has far-reaching consequences for music composers and publishers.

The case, Mills Music, Inc. v. Marie Snyder and Ted Snyder, Jr., dba Ted Snyder Music Publishing Co., involves a dispute over who is entitled to the royalties accrued from recordings of songs after the original holder of the copyright has terminated the publishing arrangement under which the song was recorded.

The song in question, "Who's Sorry Now," was written by Ted Snyder and originally registered in 1923. Snyder was one-third owner of the copyright of the song and, in 1950, assigned all his rights in the renewal term of the copyright to Mills Music, which enabled them to license all recordings of "Who's Sorry Now." The royalties were divided evenly between Mills and Ted Snyder. After Snyder's death in 1978, his heirs decided to terminate the composer's grant to Mills, which is legal under the current Copyright Act except in the "derivative works Exception." Under the Exception, "a derivative work prepared under authority of the grant before its termination may continue to be utilized under the terms of the grant after its termination." The subject of the case is the Supreme Court's decision is whether the derivative work prepared under authority of the grant before its termination may continue to be utilized under the terms of the grant after its termination.

Undisputed were the facts that the recording licenses in question were properly given by Mills, under the authority of the 1940 grant from Snyder, and that the 1940 grant provided a 50-50 split of all net royalties received from recording companies under such licenses which Mills conferred. Also undisputed were the rights of the Snyder's heirs to terminate the arrangement with Mills. Upon termination, the composer's share reverted to his heirs. What is in dispute is the meaning of the phrase "derivative work." According to Section 304 (c) of the Copyright Act, a reversion of rights upon termination is subject to the following limitation:

"A derivative work prepared under authority of the grant before its termination may continue to be utilized under the

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Position & Publicity
☒ Rock Jobs
☒ Record Distributors
☒ Record Manufacturers
☒ Record Pressers
☒ Recording Studios
☒ Other

Rankin Changes Mgt.

LOS ANGELES — Singer/songwriter Kenny Rankin has severed his relationship with Monty Kay Management but he continues his association with Monterey Peninsula Artists. Rankin can be reached at the MPA phone number (408) 624-4889.

Sheldon Vogel and Bud Prager

Vogel, Prager Resolve Dispute

LOS ANGELES — Certain disputes between Atlantic Records and recording group Foreigner have been resolved according to Atlantic vice chairman, Sheldon Vogel. As the attached photo documents, in the course of recent negotiations, Foreigner manager Bud Prager received lacerations and contusions of the left eye.

According to Prager, the injury was the result of a spontaneous response by Vogel to questions regarding Atlantic's account- ing practices. "Sheldon's footwork is little questionable," Prager stated, "but he lived up to his reputation as a heavy hitter. He has good hands, and I only relaxed for a second. Now I can almost see his point of view ... at least with my good eye." Vogel replied, "we're thinking of conducting future negotiations at Stillman's gym."

Atlantic chairman Ahmet Ertegun commented, "I'm sorry I wasn't there; they obviously had some exciting exchanges. It looks like Sheldon asserted himself, which pleases me in light of his reputation for being too easy and good-natured."

Bookspan Wins Music Medal

NEW YORK — Martin Bookspan, vice president, A&R for the Moss Music Group, is this year's recipient of the National Arts Club's Medal of Honor for Music. Bookspan, chairman of the Association for Classical Music, received the award at the annual music awards dinner on March 26. He follows in the footsteps of such past recipients as Sir Rudolf Bing, Richard Rodgers, Leonard Bernstein, and Gunther Schuller.

THAT'S JOHN, NOT J.J. — Ze/Island recording artist John Cale's latest vinyl effort, "Caribbean Sunset," is soon to be released. Pictured after a line, take-out session for the recent release of "No More Zitkha," president, Ze Records; Ron Goldstein, president, Island Records, North America, and A&M have expressed an interest in Streetlife and the Spanish band from Madrid. We wanted a deal where everything would be distributed by one label. "It is important that we are feeling a little up in the (l-r) (mimeographed galley proof):

DURANT DURAN IN NYC — Capitol recording artists Duran Duran recently played a triumphant date at New York City's Minskoff Theatre prior to a broadcast live by the ABC Rock Radio Network. Seen backstage are [l-r]: Bob Meyrowitz, DIR Broadcasting; Simon Le Bon of Duran Duran; William Loichride, ABC Radio vp; and Nick Rhodes of Duran. Issues later, Robert was asked what his personal plans are. "Oh, I'll just be sitting around for someone to give me a call."
## Top 15 Video Games

<table>
<thead>
<tr>
<th>Rank</th>
<th>Game</th>
<th>Developer</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Q-BERT</td>
<td>Parker Brothers</td>
<td>5360</td>
</tr>
<tr>
<td>2</td>
<td>POLE POSITION</td>
<td>Atari</td>
<td>CX 2694</td>
</tr>
<tr>
<td>3</td>
<td>MS. PAC-MAN</td>
<td>Atari</td>
<td>CX 2675</td>
</tr>
<tr>
<td>4</td>
<td>JOUST</td>
<td>Atari</td>
<td>CS 2691</td>
</tr>
<tr>
<td>5</td>
<td>BIG DUG</td>
<td>Atari</td>
<td>CX 2677</td>
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<tr>
<td>6</td>
<td>MR. DOI</td>
<td>Coleco</td>
<td>2622</td>
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<tr>
<td>7</td>
<td>POPEYE</td>
<td>Parker Brothers</td>
<td>5370</td>
</tr>
<tr>
<td>8</td>
<td>SPACE SHUTTLE</td>
<td>Activision</td>
<td>AX033</td>
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<tr>
<td>9</td>
<td>Q-BERT</td>
<td>Parker Brothers</td>
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<td>POLE POSITION</td>
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<td>11</td>
<td>MS. PAC-MAN</td>
<td>Atari</td>
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<td>JOUST</td>
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<td>BIG DUG</td>
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<td>CX 2677</td>
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<td>MR. DOI</td>
<td>Coleco</td>
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<tr>
<td>15</td>
<td>POPEYE</td>
<td>Parker Brothers</td>
<td>5370</td>
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(This chart compiled from March 24, 1984 issue)

## Top 15 Midlines

<table>
<thead>
<tr>
<th>Rank</th>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WOMEN AND CHILDREN FIRST</td>
<td>Van Halen (Warner Bros. BSK 3415)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>THE PRETENDERS</td>
<td>The Pretenders (Sire SRK 6083)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ROCK 'N ROLL, VOLUME I</td>
<td>The Beatles (Capitol SN/16020)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ROCK 'N ROLL, VOLUME II</td>
<td>The Beatles (Capitol SN/16021)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS</td>
<td>David Bowie (RCA AYL 1-3843)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ROCK 'N ROLL John Lennon (Capitol SR-3419)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>THE ROMANTICS (Nembror/CBS NJZ 36273)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>FAIR WARNING Van Halen (Warner Bros. BSK 354)</td>
<td></td>
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</tr>
<tr>
<td>10</td>
<td>TAPESTRY Carole King (Epic PE 34946)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>LOOK SHARPI Joe Jackson (A&amp;M SP-4919)</td>
<td></td>
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<tr>
<td>12</td>
<td>ABACAB Genesis (Atlantic SD 19313)</td>
<td></td>
<td></td>
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<tr>
<td>13</td>
<td>ELTON JOHN'S GREATEST HITS, VOLUME I</td>
<td>Elton John (MCA 2128)</td>
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<tr>
<td>14</td>
<td>THE DOORS (Elektra EKS 74007)</td>
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<tr>
<td>15</td>
<td>AJA Steely Dan (MCA 1006)</td>
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</tbody>
</table>

(3/31 Chart)

## Regional Album Analysis

### National Breakouts

1. **THE CARS**
2. **AGAINST ALL ODDS**
3. **THOMPSON TWINS**
4. **WEIRD AL YANKOVIC**
5. **NENA**
6. **MISSING PERSONS**
7. **GO-GO'S**
8. **BERLIN**
9. **JOE JACKSON**
10. **QUEEN**
11. **CAMEO**
12. **HAGAR, SCHON, AARONSON, SHRIEVE**
13. **DAVID GILMOUR**
14. **DWIGHT TWILLEY**
15. **TRACEY ULLMAN**

### Baltimore/Washington

1. **BOBBY WOMACK**
2. **THE CARS**
3. **PATTI AUSTIN**
4. **GO-GO'S**
5. **CAMEO**
6. **NENA**
7. **MISSING PERSONS**
8. **HAGAR, SCHON, AARONSON, SHRIEVE**
9. **JOE JACKSON**
10. **Laurie Anderson**

### Northeast

1. **THOMPSON TWINS**
2. **NENA**
3. **THE CARS**
4. **WEIRD AL YANKOVIC**
5. **DAVID GILMOUR**
6. **AGAINST ALL ODDS**
7. **MISSING PERSONS**
8. **CAMEO**
9. **GO-GO'S**
10. **BERLIN**

### Southeast

1. **CAMEO**
2. **AGAINST ALL ODDS**
3. **THE CARS**
4. **WEIRD AL YANKOVIC**
5. **THOMPSON TWINS**
6. **GO-GO'S**
7. **BOBBY WOMACK**
8. **JOE JACKSON**
9. **BON JOVIE**
10. **DEAN EDWARDS**

### Northwest

1. **THE CARS**
2. **AGAINST ALL ODDS**
3. **WEIRD AL YANKOVIC**
4. **THOMPSON TWINS**
5. **QUEEN**
6. **HAGAR, SCHON, AARONSON, SHRIEVE**
7. **BERLIN**
8. **JOE JACKSON**
9. **MISSING PERSONS**
10. **GO-GO'S**

### Midwest

1. **THOMPSON TWINS**
2. **NENA**
3. **THE CARS**
4. **WEIRD AL YANKOVIC**
5. **APRIL WINE**
6. **DON WILLIAMS**
7. **AGAINST ALL ODDS**
8. **DWIGHT TWILLEY**
9. **TRACEY ULLMAN**
10. **THE CARS**

### South Central

1. **THOMPSON TWINS**
2. **AGAINST ALL ODDS**
3. **APRIL WINE**
4. **THE CARS**
5. **BERLIN**
6. **QUEEN**
7. **NENA**
8. **WEIRD AL YANKOVIC**
9. **MISSING PERSONS**
10. **TRACEY ULLMAN**

### Denver/Phoenix

1. **THOMPSON TWINS**
2. **NENA**
3. **THE CARS**
4. **WEIRD AL YANKOVIC**
5. **CAMEO**
6. **GO-GO'S**
7. **BERLIN**
8. **HAGAR, SCHON, AARONSON, SHRIEVE**
9. **DWIGHT TWILLEY**
10. **DAVID GILMOUR**

### West

1. **THOMPSON TWINS**
2. **THE CARS**
3. **BERLIN**
4. **MISSING PERSONS**
5. **WEIRD AL YANKOVIC**
6. **NENA**
7. **AGAINST ALL ODDS**
8. **GO-GO'S**
9. **JOE JACKSON**
10. **Laurie Anderson**

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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. **THOMPSON TWINS**
2. **NENA**
3. **THE CARS**
4. **WEIRD AL YANKOVIC**
5. **DAVID GILMOUR**
6. **AGAINST ALL ODDS**
7. **MISSING PERSONS**
8. **CAMEO**
9. **GO-GO'S**
10. **BERLIN**

**SOUTHEAST**
1. **CAMEO**
2. **AGAINST ALL ODDS**
3. **THE CARS**
4. **WEIRD AL YANKOVIC**
5. **THOMPSON TWINS**
6. **GO-GO'S**
7. **BOBBY WOMACK**
8. **JOE JACKSON**
9. **BON JOVIE**
10. **DEAN EDWARDS**

**Baltimore/Washington**
1. **BOBBY WOMACK**
2. **THE CARS**
3. **PATTI AUSTIN**
4. **GO-GO'S**
5. **CAMEO**
6. **NENA**
7. **MISSING PERSONS**
8. **HAGAR, SCHON, AARONSON, SHRIEVE**
9. **JOE JACKSON**
10. **Laurie Anderson**

**Midwest**
1. **THE CARS**
2. **AGAINST ALL ODDS**
3. **WEIRD AL YANKOVIC**
4. **THOMPSON TWINS**
5. **QUEEN**
6. **HAGAR, SCHON, AARONSON, SHRIEVE**
7. **BERLIN**
8. **JOE JACKSON**
9. **MISSING PERSONS**
10. **GO-GO'S**

**North Central**
1. **THOMPSON TWINS**
2. **NENA**
3. **THE CARS**
4. **WEIRD AL YANKOVIC**
5. **APRIL WINE**
6. **DON WILLIAMS**
7. **AGAINST ALL ODDS**
8. **DWIGHT TWILLEY**
9. **TRACEY ULLMAN**
10. **THE CARS**

**Denver/Phoenix**
1. **THOMPSON TWINS**
2. **NENA**
3. **THE CARS**
4. **WEIRD AL YANKOVIC**
5. **CAMEO**
6. **GO-GO'S**
7. **BERLIN**
8. **HAGAR, SCHON, AARONSON, SHRIEVE**
9. **DWIGHT TWILLEY**
10. **DAVID GILMOUR**

**South Central**
1. **THE CARS**
2. **WEIRD AL YANKOVIC**
3. **QUEEN**
4. **NENA**
5. **THOMPSON TWINS**
6. **AGAINST ALL ODDS**
7. **HARD TO HOLD**
8. **HAGAR, SCHON, AARONSON, SHRIEVE**
9. **DWIGHT TWILLEY**
10. **DAVID GILMOUR**

(Cash Box/April 7, 198)
1983 A Busy Year for NARM And Fogelman

by David Adelson

LOS ANGELES — The past 12 months would undoubtedly stand as some of the most interesting and unique times in the history of the nation’s largest record trade show. Sessions would step down as president of the organization, reflected back on those months during his term, and called the show’s opening business session. Fogelman seemed genuinely pleased with NARM’s promotion during the past years and recapped the important activities and programs undertaken.

Fogelman cited various promotional campaigns started and furthered by NARM. He spotlighted “the outstanding success of the second ‘Discover Grammy Music’ campaign and the successful launch of the ‘Discover Country Music’ event,” stating they were “two examples of promotional programs that have paid off and have become an ongoing part of NARM’s marketing programs.

The Show Industries president said he was proud of the controversy sometimes surrounding the “Gift Of Music” campaign which he explained was put to the test in the Los Angeles market. Claiming that television was “one of the most essential elements of the multi-media campaign,” Fogelman told the audience that “the results are in. The Los Angeles test market proved conclusively that an industry campaign did dramatically effect sales.” The organization, cited NARM’s recent study on the impact of the TV campaign (see Cash Box March 10, 1984) stating, “$5 million in incremental sales was generated from this campaign. Retailers who have participated in this test have received the sales figures to prove this.”

Fogelman restated what he had earlier told Cash Box (see March 17, 1984 issue) saying “our next step is clear. We must find the means to make the ‘Gift Of Music’ effort a truly national one which affects every market in the country.”

Fogelman added, “only then can all of us realize the benefits of this successful and sales generating idea.”

Fogelman expressed his hope for the future by telling the audience that “you as individuals and companies have the ability to come forward and tell the manufacturers that we’re supportive so that ‘The Gift Of Music’ can be national by this fourth quarter.”

He looked back on “the active legislative stand that NARM took on behalf of both the audio and video segments of the industry. He remarked, “by testifying before the legislative committees and organizing the active lobbying efforts by our member companies have to come forward and tell the manufacturers that we’re supportive so that ‘The Gift Of Music’ can be national by this fourth quarter.”

The NARM president claimed, “NARM is founded on the concept that collectively we accomplish more for ourselves than we can as individual companies. The ‘Gift Of Music’ as well as our legislative involvement are proof positive that this concept is valid.”

The soft-spoken executive told the capable crowd, “as I look back over these past 12 months, I see opportunities that were realized and objectives that were fulfilled.” Fogelman thanked the audience for their support over the last year and recollected farther back than the beginning.

(continued on page 17)
Petrone Shares CD Optimism With Merchandisers

by David Adelson

LOS ANGELES — The Compact Disc was a major topic of conversation at the 26th annual NARM convention in Hollywood, Florida. Emiel Petrone, senior vice president of PolyGram Records and chairman of the Compact Disc Group spoke to the opening business session audience on, "The Compact Disc: Today’s Music Opportunity." Petrone predicted a bright and solid future for this configuration and presented the audience with a detailed outline of the CD market.

Petrone spoke as a representative of the Compact Disc Group, an organization of 31 software and hardware manufacturers. He claimed that the market for Compact Disc audio is estimated to grow to as much as $200 million in 1984. He cited that this exponential growth was a direct result of hardware producers introducing lower priced players and record companies releasing more pop and rock titles on CD.

Petrone estimated that more than 200,000 CD players and 1 million discs would be sold domestically this year. He remarked, "We fully expect the sales of CD players and CD discs to be almost doubled each year for the foreseeable future, with the medium eventually becoming as commonplace as conventional phonograph records and prerecorded cassettes."

Petrone said that there were two phases to his presentation. The first was to initiate a marketing thrust emphasizing the superior sound quality of the format. Petrone acknowledged that this first phase was aimed at the sophisticated audiophile market.

The Compact Disc Group chairman announced, "We are now in the midst of phase two: expanding the awareness of Compact Discs to a larger audience." He added, "demonstrations are the most effective means of accomplishing this because when people hear the Compact Disc difference, they buy."

The PolyGram executive claimed that the advent of popularly priced players and a wide selection of Compact Disc titles, particularly new releases by top selling pop and rock artists, will be the key factors in attracting more consumers to the CD.

"The demographic profile of the typical Compact Disc buyer will become distinguishable from that of the average album or cassette purchaser," Petrone claimed, "every major record label which is a member of the Compact Disc Group reports their top selling releases in the record and cassette formats are best sellers on the compact disc as well."

Petrone ran down a list of CD top sellers and not surprisingly Michael Jackson’s "Thriller" sold more units on Compact Disc than any other release on that format in 1983. The list of other top sellers included Def Leppard, Quiet Riot and Van Halen which Petrone emphasized clearly indicates that younger, traditionally heavy rock buyers are buying the Compact Disc.

Citing that the Compact Disc Group has been critical to the successful introduction of the CD format in the United States, Petrone remarked, "this is the first time a standard for other industries to follow. While the CDs provided the topic for much conversation at this year’s NARM, many people felt that it would dominate conventions in years to come. Needless to say every aspect of the industry is closely monitoring this very important new configuration."

Fogelman And NARM

(continued from page 11)

...ning of his term. He said, "We've all survived four of the worst years that the industry has ever experienced...times were tough but the climate is finally changing."

Fogelman’s term coincided with an amazing change in the music industry. Both technology and marketplace changed at a rapid pace during the past 12 months and NARM was forced to respond. The 'Gift Of Music' campaign proved successful to NARM officials but some record manufacturers were more hesitant to embrace it. Fogelman's presidency marked a period of transition for music merchandisers and perhaps only a retrospective view will prove how institutional 1983 was in the existence of NARM.
KEEFCO GRABS TOP-POP VIDEO HONORS — Kefco president Keith Macmillan is seen above receiving Britain’s top of the pops “Best Video” award for his company’s production of Paul McCartney’s “ Pipes of Peace” video. Pictured above at the ceremony are (l-r): Macmillan; Michael Hurt, executive producer of BBC Night Entertainment; and show hosts David Jensen and Sarah Kennedy. Kefco, with offices in London and Los Angeles, is one of the leading producers of music videos in the world with well over 600 productions to its credit.

Los Angeles To Receive A.V.A. Award

LOS ANGELES — Jennifer Libbee, producer of the second annual American Video Awards, has announced that Michael Nesmith will be the recipient of this year’s A.V.A. Hall of Fame award. This distinguished honor is presented annually to those who have made significant and lasting contributions to the field of music video.

Nesmith is no stranger to the video field. In addition to his television role as one of the original Monkees, Nesmith also formed Pacif Arts Video Records in 1976. This company has been a pioneer in the video field and has released a series of videos for Nesmith as well as for other artists. An hour long compilation of video music and comedy sketches entitled “Michael Nesmith in Elephant Parts” won the first video Grammy in 1982.

In contrast to the other 11 A.V.A. awards, the Hall of Fame award is decided upon by the vote of the American Video Association’s distinguished advisory board. This year’s ceremony will take place on April 5 in Los Angeles.

Overvalued $ Aggravates Imbalance In Consumer Electronics Trade

WASHINGTON — Responding to unprecedented levels of demand, particularly for video cassette recorders (VCRs) and color TVs, imports of most consumer electronics products increased sharply in 1983.

Data analyzed by the Electronic Industries Association’s Consumer Electronics Group also found an erosion in exports, suggesting that an overvalued dollar has further reduced the competitiveness of U.S.-built consumer electronics products in world markets.

Color TV imports amounted to some $4 million units last year, or roughly one-third of total U.S. consumption, an increase of nearly 118 percent over 1982. Imports of VCRs — the fastest-growing home video product — topped 4.7 million units in 1983, a 93 percent jump.

On the export side of the U.S. trade account, shipments of color TVs declined nearly 38 percent in units and nearly 40 percent in value. Unit exports of other consumer electronics products dropped across the board, with TV combinations the only exception to the trend. In dollar volume, exports slipped in every product category except TV combinations (up 4.8 percent) and car radios (up 6.1 percent).

Golden Boy Bows

LOS ANGELES — Eddie Gurren of EJ. Gurren Music and Louis Edelman of Apropos Productions have announced the formation of a new label, Golden Boy Records. Golden Boy will be distributed nationally by Quality Records in the U.S. and in Canada.

Gurren, the label’s president, lists the artist roster which includes Mary Love, Sarah Moon and Simon Stokes. Heading up A&R and talent acquisition for the label will be veteran record publisher Billy Johnson. Golden Boy will be targeting its initial efforts toward Los Angeles and New York.

We’re So Vain — MCA Distributing’s National Manager’s meetings were recently held in Los Angeles, and included a meeting with Motown Records which introduced Vanity, one of Motown’s newest signings. Seen here from left are: Benny Medina, Motown’s A&R director; Johann Vigoda, legal counsel for Stevie Wonder; Vanity; Howard Rosen, Motown’s vp of pop promotion.
PLAYS GENE ROLAND MUSIC — Dick Meldorian-Sonny Igoe And Their Big Swing Jazz Band — Producer: Gus P. Stallars — Progressive PR 7062 — List: 8.98

Gene Roland, who died in 1982, was a top composer and arranger, he also led a legendary rehearsal band (Charlie Parker, Miles Davis and others were members). Here a modern day rehearsal band turns some Roland charts written especially for them (and recorded the year before his passing) — "Road Stop." "Papa Come Home" and the rest — sparked by Igoe’s drums and featuring Meldorian’s unique sax work — are some of the swingest things this side of Bäcke Street.


The album notes tell us that Arrigo is “a successful businesswoman in San Jose who decided to venture out in his first jazz album.” Well, it’s a good decision backed by Ray Brown’s study bass and Tony Coles’ powerful drums, Arrigo proves to be a sprightly, two-fisted pianist who has a way with the pen as well as with the keys. His “Here & Now,” “Down & Funky” and other originals are memorable lightly-swinging pieces. The piano trio lives!


The virtual inventor of bebop trombone, J.J. Johnson, goes bell to bell with the leading living purveyor of plunger trombone, Al Grey, with typically tantalizing results. The stylistic differences play off each other well, the pedigreed rhythm section (Ray Brown, Kenny Barron, Mickey Roker, Dave Carey) offers a fat cushion, and the vehicles, including rarely heard “standards,” are bone rattlers.


Ella, Andre, Iris and George (Gershwin, that is). How can you miss? This is pure, unadulterated class. Ella doesn’t press, Previn just tickles the keys, and the Gershwin standards glow. 24-karat!

JVC To Sponsor Festivals

NEW YORK — JVC has announced that it will be sponsoring four major international jazz festivals in America and Europe for an initial three-year period beginning this year. Producing the events, by George Wein and his Newport Jazz, the four events include the JVC Grand Parade of Jazz in Nickie (July 6-17); the JVC International Jazz Festival at Bad Segeberg, Germany (July 10-12); the JVC Capital Jazz Parade in London (June 22-30), and the JVC Jazz Festival in Argentina (June 21-24). In each, the festival contains a large variety of events: in-electric association with itself, JVC observed that many jazz artists make a lifelong commitment to their art — “one that corresponds to JVC’s similar dedication to the technological art of designing and producing high quality, high fidelity playback equipment.”

A TIP OF THE ASCAP — Gathered after the Brooklyn Philharmonic’s “Salute To Duke Ellington,” who featured performances by winners of ASCAP’s new commission program, which will commission jazz, gospel and concert works to appear side by side on symphony programs, are (front row l-r): Stanley H. Kaplan, president of the Brooklyn Philharmonic; Grover Washington Jr.; and Armand Crouch, who helped choose the commissions. Pictured standing are (l-r): Mercer Ellington; Gloria Messinger, ASCAP managing director; Hal David, ASCAP president; Lukas Foss, director of the Brooklyn Philharmonic; commission winners Howard McCrea and Kevin Hanlon; John Duffy, who helped choose the commissions; and commission winner Horace Silver.

CARRIE ON — About 10 years ago Carrie Smith exploded onto the jazz scene with a sequined gown and a feathered hat — she was enlisted to sing a couple of Bessie Smith songs at the New York Jazz Repertory Company’s salute to Louis Armstrong and she not only evoked the legendary Empress of the Blues, she displayed a blues drenched style, touched by gospel music and swept by jazz, all her own. Her voice, which could grow or ring crystal clear, was a moving, evocative instrument; nobody had heard Bessie’s songs done with so much heart since... well, since Bessie. The problem was that Carrie Smith put over Bessie Smith so well, that since then she has been carrying around the tag, “Blues Singer.” But calling Carrie Smith a “blues singer” is like calling Paul Bocuse a “cook” — it’s true, but it doesn’t begin to tell the tale. Last week, at the Cookery, she displayed her blue credits at the outset — singing “I’ve Got A Right To Sing The Blues,” as if anybody doubted it — but by the time her set was finished she proved herself to be a terrific purveyor of rock, gospel, and, particularly, ballads, the latter talent finding a terrific vehicle in Gladys Shelley’s “How Did He Look.” Not only is Carrie Smith a superb singer, but she is an engaging entertainer — kibitzing with the audience (which, at the Cookery, is only inches from her), using her pianist, Andre Franklin, as a vocal and verbal foil, and generally exuding warmth and professionalism. Her latest album, “Only You Can Do It” on GP Records, is replete with several of Milt Jackson’s greats and the rest which night is not; if you’re not interested, Carrie tenderly fell by the Cookery), and displays Carrie’s top-tier side well. To get a full measure of her talent and strength, however, one must see her perform. She is scheduled to be in and out of the Cookery over the next few months and she will be performing at the Society for Ethical Culture on April 13 (call 212-874-5210 for info.) Introducing Carrie Smith at the Cookery was a genuine legend — the club’s owner Barney Josephson. Now 62, Josephson’s eye for talent has been keen ever since 1935, when he opened Cafe Society. To list the greats who played at both Cafe Societies (there was one uptown and one downtown) would take the rest of this column, all of Points West and half of East Coasts, so I’ll pass on it. Suffice it to say that Cafe Society was the first club to make a point of presenting integrated shows to integrated audiences and Barney Josephson is the man responsible for making that point. In his years at the Cookery, he has presented — and, in some cases, recorded the careers of — Helen Humes, Mary Lou Williams, Cedar Walton, Big Mama Thornton, and, most notably, Alberta Hunter. Alberta Hunter is now 89 and has been sidelined with a hip injury; for the time being she is not performing. Barney Josephson, however, rolls right along. In April he will be presenting Irving Burgie, a.k.a. Lord Burgess, a calypso singer who was responsible for writing many of Harry Belafonte’s hits. And, getting back to Bessie Smith for a minute, a party was held last week at the Red Parrot for Chris Albertson, who wrote a fine biography of Bessie and is now planning a Broadway production of her life for 1985. Now know Carrie Smith has been trying to drop the Bessie Smith association for the past decade, but I can think of no person better to fill the great lady’s shoes on the Great White Way. Stay tuned!

BOBBING AROUND — The Blue Note, which has been reeling in some big names for a small club, has landed a whooper. Oscar Peterson, who does most of his pianizing in concert halls, is going to be settling down at the 3rd Street club from April 17-22. The big man is going to have an all-star quartet in tow and it’s going to cost you 25 bucks to get in (15 if you want to belly up to the bar), but it’s a rare opportunity to hear this particular chopper in such cozy surroundings. Speaking of Oscar, John Updike in an interview in the New York (continued on page 27)
OLYMPIC RADIO — More than 75 entertainers and sports stars are helping U.S. athletes go for the gold at the XXIII Olympic Games in Los Angeles this summer. TV personalities, sportscasters and recording artists as well as pop, rock, big band, country and soul music superstars and/ or programmers (PSAs) endorsing the sale of gold and silver Olympic coins that will benefit the nation’s Olympic hopefuls, according to Chuck McConnell, executive producer director of Olympic Broadcasting Services, a marketing consultant to the United States Treasury. Their enthusiastic response, McConnell noted, has helped the coin sales raise approximately $35,000,000 for the U.S. Olympic effort to date. McConnell expects the PSAs to achieve more than $180,000,000 in the summer Games begin in July. The gold and silver coins are being minted by the U.S. Treasury to commemorate and help finance the Olympic Summer Games. Proceeds from the sale of coins go to train, transport and house American athletes and Olympic Allies. The PSAs are being aired by radio stations across the nation. Navwood Productions Inc., the program syndicator who produced the spots, has distributed three discs with 12 celebrity endorsements on each to more than 1,000 AM and FM stations. The firm has also included PSAs in its syndicated radio shows. “Country Station Closeups” that go to more than 350 country stations and “The Music Makers” a musical salute to the big bands are being carried by top 250 outlets. President/General Manager Rick Lee recently announced the commencement of “KMEI’S WHERE’S THE BEEF.” Listeners are invited to write the station, in 25 words or less, telling us why KMEI has the best station in the area. The first 5 listeners will receive a $250 gift certificate. In making the announcement, Lee stated, “Other Rock stations make reckless and irresponsible claims like ‘we’re the top of the Rock,’ or ‘we’re the new Rock leader’ but KMEI FM is the one you can trust. We’re the 100 proof.”

ADULT HUMOR — According to Jay Goldman, vice president of Clayton Webster Corporation, “Jack Carney’s Comedy Show,” a two-hour weekend “event” feature syndicated by the Clayton Webster Corporation is now the largest syndicated feature program in the radio. Reaching between 500,000 and 1,000,000 persons each weekend, The “Comedy Show” focuses on classic and contemporary comedy on a thematic basis, with comedy routines by such artists as George Burns and Gracie Allen, Edgar Bergen and Charlie McCarthy, Jack Benny, BMI Comedians George Carlin, Bob Newhart, Stiller and Meara, Steve Martin, Eddie Murphy, and more.

MORE OLYMPIC RADIO — With exclusive rights to broadcast Spanish-language coverage of the 23rd Olympic Games from Los Angeles this summer, Radio Espanol, the Hispanic Division of Westwood One, has appointed famed bilingual sports and newscaster Jaime Jarrin to head its production team. In addition to directing the production efforts, Jarrin will be the principal voice talent for the coverage, which will broadcast to a satellite to a network of Spanish-language stations throughout the United States, the largest undertaking of its kind in the history of Spanish radio. Leading up to the July 28 Opening Ceremonies, Radio Espanol will be featuring special programming with a theme of the Games and voiced by Jarrin, to keep the Hispanic public abreast of the latest developments in the forthcoming international competition. The programs will be heard on Radio Espanol’s network of Spanish-language stations beginning Monday, April 16.

COMMUNICATIONS — K国民党, which is one of Chicago’s major up-and-coming communications firms, has won its first national Ad Age Award for their television campaign, entitled “Starters I, II, III,” which features morning drive personality Larry Lujack. The Gold Addy, presented on March 20 at the Annual Addy Awards Presentation, honors excellence in advertising achievement at the local, district and national levels. The three commercials were created for WLS by Linda Waldman, president and creative director of Waldman & Associates and were directed by Jim Wotring of Studio Seven. The spots depict people in various comedic phases of waking up in the morning and their realizations that only listening to their “good, ‘ol Uncle Lar” does the trick. WLS Radio also recently won the Bronze Medal in the International Film & TV Festival of New York for this same campaign.

VAN DYKE IS THE VOICE — According to Robert Hyland III, vice president and general manager of the CBS FM Group, veteran air personality Charlie Van Dyke has been retained as a voice for the CBS-owned FM stations. “This is the first time CBS owned FM stations will have their ID’s, promotional announcements and number of someone that they would like to hear awakened on the air. Parapat will be adding his signature touch, working with our local program directors to give our stations a new and exciting sound.”

PURCHASING POWER — Emmis Broadcasting Corporation of Indianapolis, Ind., has purchased KMMG-FM, Los Angeles, and KSHE-FM, St. Louis, from Century Broadcasting for $28 million. The acquisitions are the third and fourth for Emmis, which owns WFLG-FM, Minneapolis-St. Paul, and its first station, WENS-FM, Indianapolis.

GOOD MORNING PARAGUAT — Paragauta Kelly morning news man for Los Angeles’ KMET-FM wakes one of his listeners each morning at around 7:00 just to say good morning. Kelly asks his listeners to send in the name and phone number of someone that they would like to hear him wake up and then places the call and from there on in anything can happen. The feature is called the wake-up call and so far most grocery recipients of this semi-rude awakening have responded favorably.

david adelson

Radio Contest Takes Bands “From Rock To Riches”

by David Adelson

LOS ANGELES — On March 21, 24, Karat, a five-member band from Birmingham, Alabama won an MCA recording contract and $25,000 in Rickenbacker sound equipment. They were chosen from more than 30,000 entrants nationwide. The contest was the Third Annual Miller High Life Rock To Riches Talent Search, and in the last three years the contest has been responsible for eight young bands being signed to recording contracts.

The promotion is created by The Starstrum Communications Group Inc. which has the policy of discovering and coordinated many major radio/record promotions for different national sponsors. The one-year search began with radio stations in 62 cities looking for the most talented and promising bands in their areas. Each station competed for a home town album featuring the best songs from the contest, First place contestants then voted for the favorite group. These 62 winning bands were judged by program directors in five regional competitions for title of national finalist. It is out of these five bands that one was selected as the number one band.

The panel of judges which selected the final winner consisted of seven respected members of different facets of the music industry. They ranged from record company executives, to performers, to members of the music press.

Stations Are Sponsors

This year’s winner, 24 Karat, was sponsored by WAVI of Birmingham, Alabama. The other finalists were: KLOS, Los Angeles; Little Sister, WOGR, Burlington, Vermont; Sassy Jones, KWXW, Albuquerque, New Mexico; and City Lights, WLRS, Louisville, Kentucky.

Karat took second place in the contest and won $10,000 in Rickenbacker sound equipment. Runners-up Little Sister, Sassy Jones and City Lights each won $5,000 worth of sound equipment.

MCA Records executive vice president, Richard Palmese was genuinely pleased with the outcome and upon presenting the award to the winner said, “MCA is extremely proud to add the fine talents of 24 Karat to our roster. New music and new artists are the lifeblood of the record industry and the Rock To Riches contest pumped plenty of excitement into the populating radio in big cities. And as usual, a most worthy winner emerged and the MCA roster is the richer for it.”

Craig Guthrie, assistant band manager for Miller High Life, one of the contest’s sponsors commented, “24 Karat has proven through its winning the Miller High Life Rock To Riches Talent Search that they are truly one of the fastest rising rock bands in the country.” He added, “The Miller Brewing company is pleased to play a part in identifying with such outstanding musical talent.”

Other Compititors Signed

Robyn Rivers of Streamline Communications was quick to point out that the winners are not the only ones that benefit from the promotion. Runners up and other entrants have garnered enough exposure through the contest to get signed by major label companies and have been signed over the past three years as a result of the promotion are: 1983 winner, Artist (Atlantic); 1982 winner, The Stompers, (PolyGram); Jon Butler Axis (Polydor); Bon Jovi (Mercury); Sable (Aliagance); Twisted Sister (Atantic); (Raii (EMI); and Russ Arcar (Elektra).

Rivers also pointed out that the Fourth Annual Rock to Riches Talent Search is now under way. She says that the number of participating stations will be limited to 50, and around 30 have already been signed.

This year’s contest proved the most successful yet and all those involved expect even greater things in the future. This type of promotion proves beneficial to many different people. It benefits the bands who have found a vehicle for exposure; it benefits the record companies who have a readily available wealth of new talent at their disposal; it benefits the radio stations who can actively participate in furthering the cause of their own local musicians and it benefits the public who have the chance to listen to top quality, fresh, new music.
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks In</th>
<th>3/31 Chart</th>
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<tbody>
<tr>
<td>1 THUNDER</td>
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<td>2 1984</td>
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<td>8 LEARNING TO CRAWL</td>
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<td>11 AN INNOCENT MAN</td>
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<td>12 LOVE AT FIRST SIGHT</td>
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<td>13 90125</td>
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<td>14 SEVEN AND THE RAGING TIGER</td>
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<td>16 UH-HUH</td>
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<td>19 SHOUT AT THE DEVIL</td>
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<td>20 THE FLAT EARTH</td>
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<td>21 WINDOWS AND WAILS</td>
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<td>25 99 LUFTBALLONS</td>
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<td>27 FLASHDANCE</td>
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<td>29 WHAT'S NEW</td>
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<td>32 ROLL ON</td>
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<td>33 BREAK OUT</td>
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<td>34 DEFENDERS OF THE FAITH</td>
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<td>35 AGAINST ALL ODDS</td>
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<td>36 ROCK 'N' SOUL PART 1</td>
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<td>37 OFF THE WALL</td>
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<td>38 STAY WITH ME TONIGHT</td>
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<td>39 ABOUT FACE</td>
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<td>40 THE BIG CHILL</td>
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<td>41 LABOUR OF LOVE</td>
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<td>42 REBEL YELL</td>
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<td>43 CHRISTINE McVIE</td>
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<td>44 FUTURE SWEET</td>
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<td>45 SHE'S STRANGE</td>
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<td>46 LET THE MUSIC PLAY</td>
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<td>47 RHYME &amp; REASON</td>
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<td>48 SOMEWHERE IN AFRICA</td>
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<td>49 NO MIDNIGHT PLAY ON THE DANCE FLOOR</td>
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<td>50 LOVE LIFE</td>
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<td>51 BUSY BOY</td>
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<td>52 UNDER A BLOOD RED SKY</td>
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<td>53 MISTER HEARTBREAK</td>
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<td>54 METAL HEALTH</td>
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<td>57 THROUGH THE FIRE</td>
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<td>59 JUNGLE</td>
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<td>60 MIDNIGHT MADNESS</td>
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<td>61 KISSING BE BE</td>
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<td>62 IT'S YOUR NIGHT</td>
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<td>63 IN A SPECIAL WAY</td>
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<td>64 PYROMANIA</td>
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<td>65 EYES THAT SEE IN THE DARK</td>
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<td>66 PENETRATOR</td>
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Country Labels Set Heavy Second Qt. Release Schedule

by Anita M. Wilson

NASHVILLE — After a relatively quiet first quarter, which did see the release of album material from such acts as Alabama, Dolly Parton and Don Williams, recording artists are gearing up for a second quarter onslaught of new releases from such acts as Ronnie Milsap, Barbara Mandrell, Larry Gatlin & The Gatlin Bros., George Jones and Charley Pride. Columbia will be releasing a Historic LP, in addition to shipping product on such new artists as Exile and Mark Gray, while MCA is planning on releasing an album by Atlanta, marking the band's first LP release under the new MCA/MDJ pact.

Among the most promising for high sales potential will be several packages from Columbia and Epic. Following last year's immense dust success with Merle Haggard on "Poncho And Lefty," Willie Nelson is teaming up with guitarist Jackie King for an LP entitled "Angel Eyes." Another popular group, Larry Gatlin & The Gatlin Bros. named its upcoming LP "Houston To Denver" after the two recent singles, "Houston" and "Denver." Epic will also be releasing product on several favorites including a duet effort by Mickey Gilley & Charly McClain, "It Takes Believers," George Jones' "You've Still Got A Place In My Heart," and an as yet unnamed LP from Hank Williams, Jr.

Joining Jennings and Pride on the RCA release chart product to be released in the second quarter include albums from Waylon Jennings and Charley Pride, Conway Twitty's "By Heart," Barbara Mandrell's "Clean Cut," Ray Lee Lewis' "I Am What I Am," Lee Greenwood's "You've Got A Good Love Coming" and an as yet unnamed LP from Hank Williams, Jr.

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Bill Medley

PolyGram is shipping material by The Statler Bros., which is new going just by the Statlers. It's "Atlanta Blue" LP will be joined in release by the Wright Bros. "Easy Street" album District 13 by PolyGram, Complete Entertainment will

be releasing a second album on Vern Gosdin, "There Is A Season.

Peers, recording artists and record executives. Initial artists on the label include Jessi Colter, Tony Orlando and Toni Wine, and the Atlanta Rhythm Section.

WORKING TO SAVE AMERICA'S MUSIC — Rick Blackburn (standing), chairman of the Country Music Assn. (CMA) Legislative Affairs Committee, joins the Washington legislative affairs counselors who were in town last week to speak at a CMA-sponsored forum on the topic of current legislation affecting the entertainment industry. The panel were (l-r): Liz Robbins of Liz Robbins & Assoc.; Jim Free, Charles E. Walker & Assoc.; and Carey Sherman with Arnold and Porter.

Wild Turkey To Stage New Bands Competition

NASHVILLE — Wild Turkey has announced its sponsorship of the "Annual Battle of Country Bands" to be held this summer, according to Marshall L. Berko- witz, president and chief executive officer of Austin, Nichols, & Co., Inc., makers of the American whiskey.

"This competition gives new bands the push they need to fulfill their goals," Berkwitz said. "At the same time, it gives us the opportunity to help introduce a major country music group in America.

A search for the Top 100 country music clubs, where the auditions will be held from July 1 through Sept. 30 is currently underway. The winning band from each club will receive $500 and a chance at the grand prize by competing in the Regional Finals which will be held in 10 selected areas throughout the nation. Each regional winner will then be awarded $1,000 and the chance to compete in the "Wild Turkey Battle of the Bands" National Finals in Nashville's Tennessee Performing Arts Center on Nov. 2. The winning band will hold the title "Wild Turkey Country Band of the Year" and receive $5,000, a booking agreement with In Concert International for one year. The second place winner will receive $2,500, with eight third place winners receiving $1,000 each.

In addition, the $25,000 in monetary awards, the first place band will have the opportunity to record an album and will receive 101 copies of the production. The remaining winning bands will be given the chance to record a single and will receive 101 copies, providing that each band

Peers And Talbot Bow New Publishing Firm

NASHVILLE — Ralph Peer, president of the Peer-Southern Organization and Joe Talbot, president of Talbot Music Pub. Inc. have formed a new publishing company, Peer-Talbot Music Group. The new joint venture will be headed by Jana Talbot, currently manager of European Operations of the Country Music Assn. (CMA).

The new company will commence operations in April and work exclusive of Talbot's Harbort Music company, and Peer's Peer-Southern publishing company.

Talbot and Peer had previously worked together on the CMA board and through a foreign sub-publishing rights agreement on Talbot's catalog.

The Peer-Talbot Music Group will be located at 7 Music Circle North, Nashville, TN 37203

CMA Schedules Board Meetings

NASHVILLE — The Country Music Assn. (CMA) will hold its annual board meeting Thursday, May 11, beginning at 10 a.m. The two-day meeting is open to the public, and the public is invited to attend.

Jamboree In The Hills Concert Dates Slated

NASHVILLE — July 14 & 15 are the dates set for Jamboree In The Hills '84 in Wheeling, West Virginia, according to J. Ross Felton, vice president and general manager of Wheeling Broadcasting Company and Ron Randolph, producer-director of Jamboree USA. Eighteen country acts have been scheduled for the 8th annual "Super Bowl of Country Music." Scheduled for a total of 19 hours of entertainment are The Oak Ridge Boys, Merle Haggard, Mickey Gilley, Eddie Rabbit, Don Williams, Janie Fricke, Johnny Rodriguez, Mel Tillis, Moe Bandy, Tanya Tucker, Earl Thomas Conley, Steve Wariner, Gary Morris, Reba McEntire, John Hartford, Bandana, Mundo Earwood and Kippy Brannon. Also performing will be the Jamboree's staff band, The Other Brothers, and the winners of the 1984 Starquest Talent Search Competition.

Performances begin at 11 a.m. each day, and conclude at 11 p.m. each evening. Tickets go on sale April 2 at the Jamboree In The Hills sales office. Two day tickets are $40 and daily tickets are available for $25 each.

THREE FORM TRIAD — Triad Records, the newly-launched independent Nashville-based label, recently held its official opening party at Hillwood Country Club. The principals of the organization — Buddy Killen (l), Chips Moman (c), and Phil Walden (r) — hosted the affair, which was attended by country music artists and record executives. Initial artists on the label include Jessi Colter, Tony Orlando and Toni Wine, and the Atlanta Rhythm Section.
ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

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<thead>
<tr>
<th>Week #1</th>
<th>3/31 Chart</th>
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<tr>
<td>34</td>
<td>ROLL ON (EIGHTEEN WHEELER) (ALABAMA RCA PB-13716) 8 12</td>
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<td>35</td>
<td>LADY IN WAITING (CLINT BLACK RCA 13737) 41 8</td>
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<td>36</td>
<td>MOST OF ALL (MAG DAVIS (Casablanca/Polygram #184 188-7) 36 9</td>
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<td>37</td>
<td>GOD MUST BE IN LOVE (BLAKE SHORTER DAN SELBY (Poly #1515) 43 7</td>
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<td>I BET YOU NEVER THOUGHT I'D DO THIS (MICO FURMAN (RCA-13321) 40 8</td>
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<td>39</td>
<td>SOMEWHERE SOMETHING IS GOOD (MERLE HAGGARD (Epic 34-04000) 47 3</td>
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<td>I GOT MEXICO (EDDIE RAVEN (RCA 13746) 46 14</td>
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<td>SOMEONE IS FALLING IN LOVE (BARRY THOMPSON KATHY MATTHEW MERLE HAGGARD (RCA 13371)) 44 8</td>
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<td>JUST A LITTLE LOVE (RICHIE VALENTINO (RCA #13349) 55 3</td>
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<td>WE DIDN'T SEE A THING (RCA-13749) 19 17</td>
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<td>MONA LISA LOST HER SMILE (THE WHIPPET CLARK (Mercury/Polygram #184 058-7) 48 6</td>
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<td>THAT'S IT ALL OVER FEELING (CONWAY TWITTY (Warner Bros. 23995)) 29 16</td>
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<td>WHERE THAT WOMAN GO (ELVIS PRESLEY (Capitol/EMI)) 51 3</td>
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<td>DENVER (GARY TATLIN &amp; THE GATLIN BROS. (Capitol/Columbia #13845)) 65 3</td>
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<td>I HAVE CLOSE FRIENDS (SKEETER DAVIS (Capitol/Columbia #13831)) 65 3</td>
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<td>NATIVE AMERICAN (RUTHERFORD (Atlantic/Boquillas PB-13708)) 21 11</td>
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<td>I AM NOT LOVED (Allan HARTFORD (RCA 13353)) 22 11</td>
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<td>A WESTERN WAY (NOAH COE (Capitol/EMI)) 23 11</td>
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<td>GUNSHY (BILLY JOE SHARKEY (RCA 13731)) 24 11</td>
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<td>I'M NOT LOVING YOU ANYMORE (JOE ELLIS (RCA 13732)) 25 11</td>
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<td>I CAN TELL YOU ABOUT MUSIC (JEPHSON (Capitol/EMI)) 26 11</td>
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<td>I'LL BE YOUR FRIEND (AUDREY HEPBURN (RCA 13727)) 27 11</td>
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<td>I'LL BE FREE (LEONARD COHEN (Columbia)) 28 11</td>
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<td>59</td>
<td>HOME (ABBA) 29 11</td>
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<td>I'M SO SORRY (JUDY GARLAND (Columbia)) 30 11</td>
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<td>I'M NOT THE ONE TO BLEED (JACKSON BROWNE (Atlantic #34045)) 31 11</td>
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</tbody>
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April 7, 1984

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1. California Dreams
2. I Don't Want To Be A Memory
3. Who's Gonna Be Your Elephant
4. Country Girl
5. Take Good Care

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Exceptionally heavy radio activity this week

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McDawson Entertainment

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Thank you for listening!
COUNTRY RADIO

THE COUNTRY MIKE

First Annual Media Challenge Cup — It was radio vs. television in the first annual "Media Challenge Cup" held at Yonkers Raceway on March 29. WHN/ New York morning personality Del DeMontreux was the only entry from a radio station in a race that pitted him against such television celebrities as Paul Guanzon of WBZ-TV, WNBC-TV's Don Gould and Spencer Ross, co-host of the Racing From Yonkers show on WOR-TV and the "Voice of the New York Jets." DeMontreux and his competitors raced behind a studio for the coveted "Media Challenge Cup," in the race which will be broadcast the battle for supremacy between radio and television. On March 31, DeMontreux made his second visit to the track for the annual Mad Hatter's Ball which is sponsored by Yonkers Raceway and WHN. The all-night event allowed anyone wearing a hat to receive free admission, but for those who paid, a free WHN/Yonkers Raceway painter's cap was given away. DeMontreux was one of the celebrity judges to choose the craziest hat, with the winner receiving a trip to Bermuda and being crowned King of the Mad Hatter's Ball.

Drake-Chenault Adds Regional Manager — Len Boardman has joined Drake-Chenault as a regional manager after leaving Eastman Radio in Los Angeles as an account executive. Boardman is a graduate of the University of Hartford and has 15 years sales experience, including stints with KSRF/Santa Monica. Boardman returns to Drake-Chenault where he worked from 1979-80 as a salesman involved in Drake-Chenault special features, including such productions as the Silver Anniversary edition of the History of Rock & Roll and the History of Country Music.

Radio Giant Retires — WLJ/Valparaiso, Indiana vendor personality "Uncle" Len Ellis is retiring after over 30 years as morning man on the station. Ellis began his career in 1950 at WYFC/Alma, Michigan and has also been at WVIN/I bloom, WJO/ Hammond and WWCA/Gary. The legendary voice received the 1978 Small Market DJ of the Year from the Country Music Assn. (CMA), served three terms on the CMA board of directors, and has been enshrined in the Disc Jockey Hall of Fame.

Station Changes — Craig Magee, president and general manager of WIL/ St. Louis announced that Mike Roberts has been named program director for the station. Roberts formerly served as program director for WCRJ/Jacksonville since 1982. On March 19, KSJE/ St. Louis officially changed its call letters to KUSA. The station will go by the name "SKK-USA." Operations manager Bill Coffey stated that no other station had ever used those same call letters before... Kwmt/ Ft. Dodge, lowa, has named J. Michael Libbile as operations director for the station in addition to his duties as after hours personality at sister station KKEZ-FM/ Ft. Dodge. KWMT has also signed on to participate in the Wrangler Country Showdown this spring.

Mattie's Lion-Liver Radio Tour — Mercury/Polymar recording artist Kathy Mattie was on a recent radio station tour of Kansas, Oklahoma, and Texas where she stopped by at country stations to chat with the air personalities and listeners. At KFDI/Wichita, Mattie enjoyed an extended stay as she was on the air for three hours live on the AM and FM stations, playing guitar, singing, and taking requests from the listeners. She also played demos that she had done previously for Conway Twitty and Charley McClain.

John Lentz

PROGRAMMERS PICKS

Mark Tudor
WTQR/Winston-Salem
You've Still Got A Place In My Heart — George Jones — Epic

Carl Raida
KLIX/Twin Falls
I Can Tell By The Way You Dance — Vern Gosdin — Complant

Chuck McKay
WHOQ/Orlando
I Don't Want To Be A Memory — Exile — Epic

Jason Kane
WPX/Arlington
Why Goodbye — Steve Wariner — RCA

Johnny Steele
KVEG/Las Vegas
I Can Tell By The Way You Dance — Vern Gosdin — Complant

Gary Hightower
KFDI/Wichita
You've Still Got A Place In My Heart — George Jones — Epic

Jay Davis
KCBJ/Mont
Band Of Gold — Charly McClain — Epic

Steve Richards
WGTN/Huntington
I'm Not Through Loving You Yet — Louise Mandrell — RCA

Dick Denu
WCCN/Nashville
Forever Again — Gene Watson — MCA

Bob Orb
KFEQ/St. Joseph
Baby, Come To Me — Stephanie Wintle — MCA

SURPRISE — Sylvia — RCA ACHL-154960 — Producer: Tom Collins — List: 8.98 — Bar Coded

Serving a new hairdo and image, Sylvia also takes on a fresh sound on this latest LP, aptly titled "Surprise." Filled for the most part with love ballads such as "Love Over Old Times" and the title track, "Surprise," the platter also offers a jazzy tune in "Give 'em Rhythm" where she sings about Elvis Presley. A slew of some of Nashville's finest musicians including David Briggs and Bobby Ogden on piano, Pete Bordonali on electric guitar, James Stroud on drums and Jimmy Capps on rhythm guitar, joined by The Cherry Sisters, The Jordanners, Dennis Wilson and Doug Clements on background vocals add a highly polished finish to the LP.

KATHY MATTEA — Mercury 818 560-1 — Producers: Rick Peoples & Byron Hill — List: 8.98 — Bar Coded

"Kathy Mattea" marks the debut Polylaph 0 LP for the 24-year-old West Virginian. Displaying a mature voice of a seasoned veteran, Mattea's rich vocal style shows its full potential in her ballads, such as "Someone Is Falling In Love" and "Somewhere Down The Road." The Mattie LP combines the talents of Rick Peoples and Byron Hill in the production end, and Der Bergen with string arrangements for a career building effort. Other strong cuts are "Full Time Love" and the first single release, "Street Talk."
### COUNTRY

#### TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>ROLL ON</strong></td>
<td>Alabama</td>
<td>3</td>
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<tr>
<td>2</td>
<td><strong>GREAT SOUTHERN NIGHT</strong></td>
<td>George Strait</td>
<td>2</td>
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<tr>
<td>3</td>
<td><strong>DON'T CHEAT IN OUR HOME</strong></td>
<td>Ricky Skaggs</td>
<td>3</td>
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<tr>
<td>4</td>
<td><strong>WITHOUT A SONG</strong></td>
<td>Willie Nelson</td>
<td>5</td>
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<tr>
<td>5</td>
<td><strong>THE JUDDS MAKE IT EASY FOR ME</strong></td>
<td>John, Judith</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td><strong>SOMEBODY'S GONNA LOVE YOU</strong></td>
<td>Leta Greewood</td>
<td>4</td>
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<tr>
<td>7</td>
<td><strong>EYES THAT SEE IN THE DARK</strong></td>
<td>Kenny Rogers</td>
<td>8</td>
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<tr>
<td>8</td>
<td><strong>DON'T LET OUR DREAMS DIE YOUNG</strong></td>
<td>Tom Jones</td>
<td>9</td>
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<td>9</td>
<td><strong>TODAY</strong></td>
<td>Charlie麦克利 (Epic Fe 3929)</td>
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<td>10</td>
<td><strong>MAN OF STEEL</strong></td>
<td>Alabama</td>
<td>16</td>
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<td>11</td>
<td><strong>THE GREAT PRETENDER</strong></td>
<td>Larry Parton (MCA-4400)</td>
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<td>12</td>
<td><strong>CHEAT THE NIGHT</strong></td>
<td>Delayer</td>
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<td>13</td>
<td><strong>ALL THE PEOPLE ARE TALKIN'</strong></td>
<td>John Anderson</td>
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<td>14</td>
<td><strong>RED RIGHT HAND</strong></td>
<td>Kenny Rogers</td>
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<td><strong>THE TWENTY IN ME</strong></td>
<td>Larry Wilson (MCA-4534)</td>
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<td><strong>DELIVER</strong></td>
<td>Gene Watson</td>
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<td><strong>THE HEART NEVER LIES</strong></td>
<td>Michael Martin Murphy (Liberty Fe-1110)</td>
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<td>18</td>
<td><strong>IN SESSION</strong></td>
<td>Alabama</td>
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<td><strong>TWENTY GREATEST HITS</strong></td>
<td>Kenny Rogers (Liberty-LY-5115)</td>
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<td><strong>MOWIN TRAIN</strong></td>
<td>The Kendals</td>
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<td><strong>LITTLE BY LITTLE</strong></td>
<td>Gene Watson</td>
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<td><strong>THE BEST OF DON WILLIAMS</strong></td>
<td>Don Williams</td>
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<td><strong>WILLOW AND COMPANY</strong></td>
<td>Waylon Jennings</td>
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<td><strong>YOU'RE REALLY GOT A HOLD ON ME</strong></td>
<td>Mickey Gilley</td>
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<td><strong>SLOW BURN</strong></td>
<td>T.G. Sheppard</td>
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<td><strong>CAGE THE SONGBIRD</strong></td>
<td>Crystal Gayle</td>
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<td><strong>A LITTLE GOOD NEWS</strong></td>
<td>Annie Murray</td>
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<td>28</td>
<td><strong>HANK WILLIAMS, JR.'S GREATEST HITS</strong></td>
<td>(Elektra/6091-3)</td>
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#### STANDING HOME TAPING — Over 50 music industry representatives and country music artists, including Bill Denny, Buddy Killen, Eddy Arnold, Mark Gray, Jim Fogleson, Joe Talbot, Lee Greenwood, Ed Bruce and Norro Wilson showed up at the Nashville Musicians’ Union last week for a legislative forum sponsored by the Country Music Association (CMA). The meeting featured the usual array of representative lawmakers and state and local officials. The full text of the meeting will be published in the next issue of Country Music Magazine.

**Betamax** decision and how it affects the recording industry. Sherman spoke on two major points of the decision that prompted the Supreme Court to vote 5-4 in favor of Betamax. Using information included in a recent letter, the Coalition to Save America’s Music, Sherman summarized up the release which stated, “the court granted our petition asserting that the use of Betamax for recording multi-channel music records constitutes an infringement of substantial non-infringing uses.” During the trial the court decided that “the Betamax is capable of being used for infringing and non-infringing uses.” One major issue the Supreme Court did not address was recording video works for the purpose of maintaining a permanent copy or “librarying.” Sherman related this decision to the recording industry by stating there is no such thing as “time-shifting” in the recording business because people tape strictly so they will not have to buy the album. He also stated that tapes that have already caved bottom to the industry. In a recent release released by RIAA, “Home Taping In America: 1983, Extent and Impact” by Audits & Survey’s, four major factors were discovered. First, home taping continues to grow with the equivalent of 5,648 million albums taped every year. Secondly, home taping does not constitute a threat to the major label’s LPs and prerecorded cassettes. Thirdly, the survey revealed that the recording industry is losing approximately $1.5 billion per year. Finally, it was announced that at least 84% of all blank tapes today are rented to record music, thus disproving the earlier theory that people were merely recording lectures and speeches. Sherman added that in Japan where home taping is a more serious problem, 97.4 percent of the people who buy records, tape them. Unless some legislation is passed, the situation will only worsen with the increased popularity of the Compact Disc, which will allow the equivalent of a master tape to be recorded on tape and time again. Advertisements for record rental companies were also displayed. One company advertised “Never Ever Buy Another Record,” while another stated “we give away free or discounted tapes when a record is rented. This rental record company stated in its ad, “Now, we won’t tell you HOW best to enjoy these albums, but we will tell you, if you’re forced to hang in with the tape until you’re, you’re smart enough to figure that one out for yourself.” The committee stated that it is currently educating the public and Congress of this information to an effort to get a Congressional decision on the legality of home taping of records. The question is also discussing whether or not there are two separate cases. The Coalition to Save America’s Music is trying to get Congress to enact the “Record Rental Agreement of 1983,” sponsored by Sen. Charles Mathias and Rep. Larry Miller which would allow home taping for “time-shifting,” thus allowing copyright owners to control the commercial rental of their own recordings. This would not close down record rentals, but would force them to obtain a license from the copyright owners before their records could be rented, thus allowing copyright owners to decide how best to market their creative properties — whether by sale, or rental, or both. Robert Kastemeyer, chairman of the subcommittee, informed the group that the Congressional hearing of the bill will be moved up to before the Senate, while Libby Lipper stated that the other major problems facing the industry is that the politicians do not understand how adversely home taping affects writers, artists and the industry as a whole. To remedy this, the panel asked the audience of the Washington C.D. and politicians to the politicians the importance of home taping in Nashville and around the country. Last March when the CMA held its Board of Directors meeting in Washington D.C., the board members lobbied for Congressional support, and others such as Larry Gatlin, Charlie Daniels, Brenda Lee, songwriters and executives from songwriter associations also made trips to Washington in support of the Record Rental Amendment.

### PALACE MEETING — RCA’s mother-daughter duo, The Judds, recently met with RCA executives at the company’s headquarters at The Palace Hotel in Nashville.

### BROWN NAMED VP/A&R AT MCA

NASHVILLE — Tony Brown has been named vice president and executive vice president of MCA Records in Nashville according to Tony Azoff, president of the MCA Records Group. In this position, Brown will be involved in the acquisition of new talent, music written specifically as creative talent as well as creatively administering the country artists signed to the label.

In making the announcement, Azoff said, "It's a great pleasure to have the highly talented Tony Brown joining our team. His vast background as an artist, record producer and executive will be of enormous benefit to every facet of our company."
Copyright Case
(continued from page 12)
terms of the grant after its termination, but this privilege does not extend to the preparation after termination of other derivative works based upon or adapted from the furnished work covered by the terminated grant.

According to Mills, "(a) derivative work prepared under authority of the grant before its termination (which may) continue to be utilized under the terms of the grant after its termination can be by sound recording it licensed before termination. The Snyders argued that the Exception did not apply to publishers, but only benefits the record companies who make use of the recordings. In the words of Mills Petition For A Writ of Certiorari To The U.S. Court Of Appeals for the Second Circuit, explaining the Exception's requirement that such utilization "be under the terms of the grant after its termination" — where the only grant terminated by them was the one from Snyder to Mills — the Snyders have identified the 'grant' whose terms control utilization of derivative works as the licenses from Mills to the record companies. Thus, they say the work would be covered by the Exception has two meanings — referring first to the grant from Snyder to Mills, then to the grant from Mills to the record companies. On this basis, they say, they step into the shoes of Mills with respect to the latter's 50 percent while retaining the 50 percent which was under the grant which was conceded all along under Ted Snyder's grant to Mills. From this dispute, with major implications well beyond Mills and the Snyders, this lawsuit arose."

In the Federal District Court in New York City, District Judge Edward Weinfeld ruled that the Snyders had rights to full royalties with respect to sound recordings prepared after the termination of that grant to Mills. But, he said, that all royalties earned from sound recordings licensed and prepared before termination of the grant could continue to be split among the Snyders and Mills. In effect, he upheld two of Mills' grants.

However, on appeal, a Federal Court of Appeals ruled in favor of the Snyders.

CBS Freezes Returns Con 'Hit' Product
(continued from page 12)
been kept to the retailer informed. Yet, he acknowledged that this particular policy, "I don't know when they were informed or how they were informed."

Evan Lasky of Danjay Music and Video in Denver knew nothing about the policy until Roanbaum informed them as they were entering the meeting at NARM. He, like Rosanbaum, believes "there is a time frame difference on sales for hot product. The retailers and one-stops are probably down to we sorry now. It’s product and it starts to taper off before the racks. I think the customer who buys in the rack department buys those kind of things, not the record stores." As for the lack of notification about this policy Lasky stated simply, "you would like to know these things ahead of time."

While most retailers contacted were still unaware of the policy, there were many who were not surprised. This is not the first label or instance when such a policy was invoked and some retailers were not completely taken by surprise. After a return from Columbia, especially those with the capability to distribute slow moving product to various locations. Yet, all felt that notification was extremely important so that "customers knew what to expect." "It's such a thing. It's just not the policy, it's the only thing. If you want to change the rule, make it on tomorrow's stuff. How do you change the rule on yesterday's product?"

Judge Oaks, in a unanimous opinion, wrote, "In short, it was authors, not publishers, who were the intended beneficiaries of the Exception. And it was the derivative works' owners, themselves creators, not publishers, who were the intended beneficiaries of the Exception." The decision went on to refer to publishers as "noncreative middlemen."

It is Mills' appeal of that decision that the Supreme Court has decided to settle. The Hear's "I Still Do," now being recorded on the Columbia label 419 times from 1951-1980 — the period before the termination of the grant to Mills — earned $142,633.53 in royalties in the years between July, 1971 and June, 1980 alone.

The wide-ranging implications that the decision on how to have the music industry, were reflected in a conversation with Theodora Zavin, senior vice president of BMG: "Let me give you an example," said Zavin. "What a publisher normally gets from a writer is a lead sheet. Therefore, every retailer, the one that the publisher has ever put out, from a piano copy to a guitar copy to an orchestration, is, in theory, a derivative work. It is exactly what he got from the songwriter. If the contention of the plaintiffs in the Mills case was upheld, then there's a serious question, of course, whether the original publisher couldn't continue to publish, indefinitely, every piece of printed music that he furnished on the song, which, obviously, means that the reversion of the printing rights to the writer doesn't mean anything.

"It has also been suggested by some lawyers that if the position of the original publisher in the Mills case was upheld that the original publisher would be entitled to the performance royalties and all performances of the records made during the time he had the songs under a completely, utterly impossible logging procedure. There is no way in which the record company could tell what version of the song being played was one that preceded the reversion or came after it. So while the Mills case involved only a question regarding how the publisher actually there's a lot more at issue. The question of what rights are going back to the writer and of what they are, in terms of printed music, is very relevant and the whole question of performing rights could be raised in an entirely different and I think an insignificant case. It wouldn't be an insignificant case if it involved only mechanical royalties, but truly the rami- fication of this is that because, if the original publisher would be upheld in his claim, then obviously the next question that would come before the courts would very likely involve printed music, performing rights, and similar rights."

Marvin Cane, president of Famous Music Publishing, said, "The song is "Who's Sorry Now" and I can tell you when it was written and who they are. The record company, in terms of printed music, is very relevant and the whole question of performing rights could be raised in an entirely different and I think an insignificant case. It wouldn’t be an insignificant case if it involved only mechanical royalties, but truly the ramification of this is that because, if the original publisher would be upheld in his claim, then obviously the next question that would come before the courts would very likely involve printed music, performing rights, and similar rights."

2nd Quarter Releases
(continued from page 18)
## Alphabetized Top 100 C/IC (Including Publishers and Licenses)

<table>
<thead>
<tr>
<th>No.</th>
<th>Song</th>
<th>Artist</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVE HAS FINALLY COME AT LAST</td>
<td>BOBBY WOOLACOMBE &amp; PATTI LABELLE</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>AUTOMATIC</td>
<td>KALI KELLER feat. Patti Labelle</td>
<td>9</td>
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<tr>
<td>3</td>
<td>SHE'S STRANGE</td>
<td>GLENN MILLER</td>
<td>11</td>
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<tr>
<td>4</td>
<td>SOMEONE'S WATCHING ME ROCKWELL</td>
<td>MATTHEW TURNER</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>LET'S STAY TOGETHER</td>
<td>TINA TURNER</td>
<td>13</td>
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<tr>
<td>6</td>
<td>WHITE HORSE</td>
<td>J. BLACKFOOT</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>DON'T LOOK ANY FURTHER</td>
<td>DENNIS EDWARDS</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>TAXI</td>
<td>MELBA MOORE</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>TONIGHT</td>
<td>BURT &amp; THE BAND (De-Lite/Polygram 814 297-7)</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>THRILLER</td>
<td>MICHAEL JACKSON</td>
<td>14</td>
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<tr>
<td>11</td>
<td>HELLO</td>
<td>LIONEL RICHIE</td>
<td>26</td>
</tr>
<tr>
<td>12</td>
<td>BEAT BOX</td>
<td>ART OF NOISE</td>
<td>9</td>
</tr>
<tr>
<td>13</td>
<td>MORE, MORE, MORE!</td>
<td>CORDY &amp; MELVIN</td>
<td>11</td>
</tr>
<tr>
<td>14</td>
<td>BERTY</td>
<td>HERBIE HANCOCK</td>
<td>16</td>
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<tr>
<td>15</td>
<td>ENCORE</td>
<td>DREAMBOY</td>
<td>18</td>
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<tr>
<td>16</td>
<td>IF ONLY YOU KNEW</td>
<td>PATI LABELLE (Polygram 814 522-0)</td>
<td>24</td>
</tr>
<tr>
<td>17</td>
<td>DON'T GO</td>
<td>DREAMBOY</td>
<td>20</td>
</tr>
<tr>
<td>18</td>
<td>PERFECT COMBINATION</td>
<td>STACY (featuring JOHNNY GILL) (Columbia/ASCAP 67 974-5)</td>
<td>8</td>
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<tr>
<td>19</td>
<td>LOVE ME IN A SPECIAL WAY</td>
<td>DEBARGE ( Gordy/Motown 17235F)</td>
<td>25</td>
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<tr>
<td>20</td>
<td>IT'S GONNA BE SPECIAL</td>
<td>PHIL'S FINE FISH (Polygram 814 627-7)</td>
<td>23</td>
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<tr>
<td>21</td>
<td>LET THE MUSIC PLAY</td>
<td>SHANON (Emerald/RCA 79 8610)</td>
<td>19</td>
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<tr>
<td>22</td>
<td>JOYSTICK</td>
<td>DAZZ BAND</td>
<td>26</td>
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<td>23</td>
<td>WHEN NO ONE'S WATCHING</td>
<td>JOHNNY HILL (featuring MICHAEL MCDONALD) (Quest/Warren Bros. 7 2934-3)</td>
<td>21</td>
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<td>24</td>
<td>YOU JUST CAN'T WALK AWAY</td>
<td>THE DELLS (Polygram 814 623-4)</td>
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<td>25</td>
<td>DANCING IN THE SHEETS</td>
<td>ROYAL PALM (Columbia 38 0837)</td>
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<td>26</td>
<td>IT'S ALL YOURS</td>
<td>STARPOINT</td>
<td>25</td>
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<tr>
<td>27</td>
<td>SERIOUS</td>
<td>BILLY GRiffin</td>
<td>28</td>
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<tr>
<td>28</td>
<td>LOVE WON'T LET ME WAIT</td>
<td>JOHNNY MATHIS (featuring Desiree Williams) (Columbia 38 04397)</td>
<td>35</td>
</tr>
<tr>
<td>29</td>
<td>SUPERSTAR / UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO)</td>
<td>LUTHER VANDROSS</td>
<td>53</td>
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<tr>
<td>30</td>
<td>RUNNING WITH THE NIGHT</td>
<td>LIONEL RICHIE</td>
<td>19</td>
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<tr>
<td>31</td>
<td>HOW YA DOIN'</td>
<td>KENNY G (Arista 28 1970)</td>
<td>7</td>
</tr>
<tr>
<td>32</td>
<td>MISS ME BLINDLY</td>
<td>LITTLE DEE (Virgin/Epic 34 0389)</td>
<td>54</td>
</tr>
<tr>
<td>33</td>
<td>DON'T WASTE YOUR TIME</td>
<td>HANK WILLIAMS (Virgin/Epic 34 0388)</td>
<td>26</td>
</tr>
</tbody>
</table>

## Weekend's Chart

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHN OLIVIER</td>
<td>LEAVE THE BRIDGE</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>RON SAMPLE</td>
<td>MAKE THE MOVE</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>JOHN OLIVIER</td>
<td>FALL IN LINE</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>JONATHAN SMALL</td>
<td>OKLAHOMA</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>JOHN OLIVIER</td>
<td>COME &amp; SEE</td>
<td>5</td>
</tr>
</tbody>
</table>

## New Moves

- 76: FOR YOUR LOVE
- 77: JUMP
- 78: STREET SYMPHONY
- 81: MIDNIGHT SUN
- 82: RON ALLARD
- 83: SHIRLEY BROWN
- 84: LEE MINNIEFIELD
- 85: SARAH DAVIES

## Special Delivery

- 75: SPECIAL DELIVERY
- 77: LOVE ME LIKE THIS
- 79: SOMEBODY'S FAVORITE
- 80: SPECIAL DELIVERY

## Love Moves

- 76: FOR YOUR LOVE
- 77: JUMP
- 78: STREET SYMPHONY
- 81: MIDNIGHT SUN

## Change of Heart

- 82: THIS MEANS WAR

## Girls Just Want To Have Fun

- 83: VANILLA ICE

## The Sound of Music

- 84: TAKE ME INSIDE
- 85: KASHMERE
- 86: TIME WILL ROLL AROUND

## Hard Times

- 87: RUN D.M.C.
- 88: OWNER OF A LONELY HEART

## Baby, I'm Hooked

- 89: I WANNA BE YOUR LITTLE TeLLER

## Pump It Up

- 90: THE FRENCH DISCO

## Hold On

- 91: THE BUMP

## Stevie's House

- 92: SANTA CLAUS (Lewis/ASCAP)
- 93: TAKE ME INSIDE
- 94: KASHMERE
- 95: TIME WILL ROLL AROUND
- 96: RUN D.M.C.
- 97: OWNER OF A LONELY HEART
- 98: I WANNA BE YOUR LITTLE TeLLER (Epic 85096)

## 100 and 10

- 99: MARILYN SCOTT (Polygram 814 956-7)
new album just out from Sherry Kean. "People Talk" was produced by Mike Thorne and "I Want You Back" is the single … The Fourth Annual U-Know Awards will feature performances from top sales vocal soloist Wade who has been attracting rave reviews; Fiction Factory, who supported Minty Young on his recent tour; and Dekia Danse.

Other new product includes albums from Sunny, Tommy Rich, The Psychedelic Furs and The Quick.

Barbara Dickson's new album features two songs from the West End musical "Blood Brothers" and a duet with Johnny Mathis. She has a nationwide spring tour lined up.

Epic signing Dead Or Alive, whose recent single release is a cover version of KC and The Sunshine Band's "That's The Way I Like It," and they will release their first album in April. Speer Of Destiny will release their first album in April. Speer Of Destiny will release their second album, "One Eyed Jocks," also in April.

Reflecting the growing popularity for midprice product, further titles are being added to the Nick and Fred Cameo labels. Additions to the Cameo MOR-oriented range include albums from Julie Andrews, Yvette Gorme and Pat Benatar. Titles selected for the Nice Price include Carole King's "Tapestry," Blue Oyster Cult's "Agents of Fortune" and Abba's "The Album."

CBS is also extending the Masterworks series, as the market for classical records is expanding.

New titles for Masterworks include "New Rodrigo Concerto" John Williams, and "Portrait of Frederico Vargas." Next titles to the Grand Classic series — the mid price label for classical music — include Strauss, Walsez, Rossini Overtures and Vivaldi Concerti. All of these titles will be packaged with the new sleeve design for the series.

Several staff promotions were announced at the CBS conference — John Mair, previously sales director, took on the added duties of vice president and sales manager for Wide World of Music. John Mair, previously national sales manager, has now become sales director. Karen Meekings has joined the company from EMI to become product manager of Nice Price and Roxy Belamy is the new product manager for Masterworks.

CBS MC Paul Russell congratulated the sales force on the market share results which show CBS to be the number one record company in the UK. However he warned them "We must be ready to make mistakes and learn from those mistakes — and never let our success fool us into believing that we know everything about our business — we don't. But one way we will find out more is by trying new ideas and learning from the mistakes we will inevitably make in the process."

chrisley lew

Home Video Piracy Drops in U.K.

LOS ANGELES — The British Council FACT (Federation Against Copyright Theft) reported that no major film has been pirated in the U.K. since Flashdance last year. Wrapping up its first year in existence, FACT's chief investigator Peter Duffy noted a cut of 50 percent in home video sales, with sales of 30,000 illegal cassettes. Derek Empson of EMI and the head of the FACT council, also announced that EMI's contribution to the council will increase from $92,000 to $104,000 for the upcoming year.

Investigator Duffy admitted that a new source of video piracy could stem from the pirating of shows and movies from satellites and cable television, but FACT clearly has made progress in the illegal taping of video cassettes.

IFPI Calls To Save Europe's Music

LOS ANGELES — Speaking at a seminar on "Music and the EEC," Gillian Davies (Associate Director General of the International Federation of Phonograms and Pictograms Dealers) called for the setting up of an international "Coalition to Save Europe's Music" from the dangers posed by all those involved in the music business owing to the failure of copyright law to keep up with technical development. As national authors, composers, publishers and performers, sound and video producers to work together to seek the help of the Commission of the European Communities in the formulation of modern copyright legislation.

This appeal was made during a seminar held in London on March 12, 1994 under the auspices of the National Music Council of Great Britian. Also speaking at the seminar were Dr. Lucio Missor and Colin Overbury (both from the European Commission), John Morton (General Secretary of the Musician's Union), and Jean-Loup Tournier.

The Commission of the European Communities is due to publish a green paper on copyright and related rights legislation in the fall of this year. The object of the Coalition would be to secure EEC support for an extension of copyright law so that the principles of copyright would apply to the new ways in which the public receives music. In particular, those involved in the creation of music should receive a royalty on the sale of blank tape and on the hardware used by consumers to make private copies of recordings.
Times, said that if he could be anybody — anybody — he'd be Dave McKenna or Oscar Peterson, "sitting down with a tune in your head and making those chords come out...usually that's what I'm counting on." There's a lot of Swing music. The rumor has it that the Kool/New York Jazz Festival this year will include an evening of Oscar Peterson and Cecil Taylor on one bill. Egads — there hasn't been much huge jumpykling around since "The Greatest Show On Earth." Surrounding Peterson's engagement at the Kool are the concerts. Tuesdays (4/3-8), Stan Getz (4/10-15), and Freddie Hubbard (4/24-29), with Ted Curson, trumpet in hand, leading the gravity shark with a 2-4 am jam session each night. The great Duke Ellington has been invited to the show on April 23; the Ellington reed section is being flown in. Ellington's.""The World's Greatest Band,"" as the group is called, and the Richard Wyands Trio; the vocalists get the nod April 22 with Betty Roche, Jody Sherrill, Anita Moore, Sathima Bea Benjamin and the Lloyd Mayer Trio; Abdullah Ibrahim and his band salute Ellington and Strayhorn on April 23; and an "Ellington reissue party" brings together many of the previous Ellington sidemen, along with Brit Woodman, Bill Davis, and others on April 29. From Capo Press comes Brian Priestley's excellent "Mingus: A Critical Biography." (9/96), it goes to show how wayward the music and personality of Charles Mingus is. It also has an excellent discography...ELPEES — Money Tree is a new label that will, among other things, give exposure to "some of the best of what's available in local L.A. area jazz" to prove the point they send Karen Hernandez "Riverside Drive." EFM delivers Steve Tibbetts, "Safe Journey," from Pablo comes "A Tribute To My Friends," Oscar Peterson, "88 Basie Street," Count Basie; "Nice Work If You Can Get It," Ella Fitzgerald and a battalion of Basie's "Swingin' at the Savoy," "When the Sun Is Shining," "Get Happy"; "Here Comes the Sun," "Body and Soul," Cannibalon and Nat Adderley Quintet (hey — when did Nat get top billing?); and "Things Are Getting Better All The Time," J.J. Johnson and Al Gray, "Get The Message, gents," "Breeze into My Room," "Swing Jazz Band Plays Gene Roland Music" and Judy Carmichael's "Jazz Piano." — Ice Jekse

The Rhythm Section

(continued from page 23)

single "One Step Closer," and Alphonse Mouzon's "Love Is Hot" LP. Over at Total Experience, Switch is coming in with a new LP entitled "Switch It Baby" produced by Lonnie Simmons and Jonathis Ellis. In the same stable expect to hear from Penny Ford at present in studio being produced by Ellis and Oliver Scoit, Goody being helped out by Kevin Yarbourough of Yarbourough and Peoples, and a new band called "The Black and Blue." Anna Arlene's "Smile You" is being produced by Maurice Hayes and Jimmy Hamilton. Last week Cash Box presented a special section on 12" singles. In an effort to spotlight the retail stores, they made it a point to obtain singles, with the major importance in the merchandising of singles, will be an important store in the Los Angeles area which sells more singles than any other store in the city — Prime Cuts. Our sincerest apologies for this error, because you've helped contribute much valuable information to our 12" singles chart. Keep up the outstanding work. Carl Anderson, Epic recording artist who has just released his terrific album "On & On," will be featured as special guest vocalist with Weather Report on selected dates during the groups current national tour. The group will play seven special dates, beginning April 15 at the New City, 320 West 42nd Street through the 23rd at the New York Beacon Theatre. On April 28, the group will preview a weather report album. Anderson, who created the role of Judas in the Broadway and film version of Jesus Christ Superstar, will make a special appearance in a revival of the musical at the New Broadway Theatre April 13. The show will be a part of a week of lining up the band's debut album for Atlantic which features the lone single, "The Curly Shuffles." The group's first album, released a week after the electric single from the LP. Pictured backstare are (l-r): Jump's T.C. Fulton; Atlantic senior v.p., Vincenzo Facaraci; Jump's Peter Quinn; WPLJ's Lisa Tonacci; Jump's Barney Schwartz and Rick Gourley; Atlantic's Lou Suinare; Atco's Bill Heitennan; Jump's Vincent Dee and Tom Trinka; WNEW's Dave Herman and Atlantic's Bruce Tenbaum.

Copyright Case To Supreme Court

(continued from page 29)

Before you turn the tables and the people who are the estate owners, the people that own the copyright, feel they're entitled to it all. It will take a lot of muscle — the kid nurtured those songs — they broke their backs with that stuff — and suddenly it's not theirs anymore, it's got to be a funny feeling. In this particular case, I feel bad for Mills Music or whoever — the old-line publishing companies.

A Supreme Court decision is expected in the 1984-5 term of the Court (Oct.-June).

JUMP 'N THE SADDLE RIDES INTO NYC — Jump 'N The Saddle Band recently played a pair of shows at the Lone Star Cafe in New York City. The dates coincided with the release of the band's self-titled debut album for Atlantic which features the lone single, "The Curly Shuffles." The album is the second from the LP. Pictured backstare are (l-r): Jump's T.C. Fulton; Atlantic senior v.p., Vincenzo Facaraci; Jump's Peter Quinn; WPLJ's Lisa Tonacci; Jump's Barney Schwartz and Rick Gourley; Atlantic's Lou Suinare; Atco's Bill Heitennan; Jump's Vincent Dee and Tom Trinka; WNEW's Dave Herman and Atlantic's Bruce Tenbaum.
Concern Over Video Lotteries Voiced At NCMI Meetings

CHICAGO — Over 200 operators and distributors gathered at a special meeting during the March 9-11 AOE show in Chicago to voice their concerns about the challenges to their survival of the aggressive campaign to place off line video lottery machines. The well attended meeting, sponsored by the National Coin Machine Institute (NCMI), produced a spirited discussion.

Ted Nichols, president of the Nebraska Amusement Operators Assn., reported on the progress of LB-744 in that state's legislature. The bill, sponsored by 17 Senators headed by Sen. Hoagland, would prohibit the use of video lottery machines in Nebraska. The bill passed first reading by a vote of 44 to 3. Sponsors had 26 votes pledged in support going into the debate. A last minute amendment to permit continued operation of video lottery machines currently on location until Jan. 1, 1985 produced the lopsided margin of the final vote, as reported by Nichols. The bill must now pass voting tests on second and third readings to assure final passage by the unicameral (one house) legislature.

Nichols reported intense pressure by pro-video lottery forces, who have hired nine of the strongest lobbyists in the state and have retained the support of the most recent former governor.

Nebraska does not have a state lottery but does authorize the operation of lotteries by city and county governments and charitable organizations. The first video lottery in the United States started in August of 1983. Since then video lotteries have proliferated throughout the state. The spectacular cash flow generated by these operations have attracted strong interest from several states, especially those that now have state lotteries.

A lower court decision has ruled in favor of the equipment against the state's attorney general who had ruled that this equipment was illegal. That case is currently on appeal to the Nebraska Supreme Court.

Nichols reported that machine manufacturers and their distributors were operating all

Ten State Associations Join NCMI Program

AROUND THE ROUTE

(continued from page 28)

country, reportedly by manufacturers and distributors, with no apparent regard for the operator who finds it difficult to compete. It is in terms of the skill and amusement elements of current coin-operated games, against the quick cash lure of the lottery machines. Illinois is among the latest states to test the video lottery games, commencing this coming summer.

Some 70 or more operators from the L.A. area were present at the 3/20 west coast premiere showing of the Rowe V/MEC video jukebox, which was hosted by Betson Pacific. Rowe exec Ted Lloyd, of the factory's Grand Rapids office, was a special guest at the event. In addition to the photograph, Betson also showed some new games, including the Nintendo “Punch Out.”

On the go. Centuri sales manager Tom Savage has really been chalk ing up a lot of traveling miles these past weeks. First off, he attended the Audio Visual open house in St. Louis (3/14), which drew a good number of factory reps and was quite an outstanding event; following which he returned to Florida to participate in the FAVA state convention — another very well attended trade function. Next stop, Baton Rouge for the Louisiana state convention (3/23-24) and then on to Atlantic City for the ASI show committee meeting (3/29). Centuri began distrib shipments of its newly debuted “Circus Charlie” video game the week of March 26 — and, needless to say, “Track & Field” is still very strong and much in demand.

As we start moving into the Spring season, some of the new pieces featured at the recent ASI and AOE conventions are beginning to hit the market. Taito’s “Ten Yard Fight,” for example, is now in full production at the plant and taking off just beautifully, as we learned from company exec Keith Eggion.

The model is very well received in the U.S. and, as a result of the recent IMA and ATE exhibitions, is starting to make quite an impact in the European market. In the conversions department, “Elevator Action” remains on the best seller list and “Exerion,” the follow-up, looks like it will be raking up some sales records of its own.

State association news, Wisconsin, particularly the Green Bay area and Brown County, has really started to lower the lid on gray area games, to the tune of more than a dozen arrests for violations involving video poker games and the confiscation of equipment and fines. As reported in the current edition of the Wisconsin Amusement & Music Operators newsletter, a number of bartenders in Green Bay were even caught on tape for “misdemeanor gambling offenses,” and the fines ranged from $250 to $500. Jerome “Red” Jacomet of Red’s Novelty in West Allis suffered a mild stroke in January of this year. We are happy to report, however, that he is well on the road to recovery and has even been spending some time in the office.

New Equipment

‘Exerion’

Following up the highly successful “Elevator Action,” Taito America Corp. is releasing its latest universal conversion kit, “Exerion,” which is based on an outer space theme. It is licensed exclusively to Taito by Jalesco, Ltd.

Exerion presents a futuristic adventure, involving heated combat in an atmosphere of brilliant colors and imaginative creatures that become increasingly more challenging as play progresses. Alien birds, bats and winged beasts attack the fighter ship which is armed with both cannons and a rapid-fire gun which, if fired too often, the player loses critical charges that can be reenergized only by on-target accuracy with the dual cannons. Larger-than-life mutant space birds that attack with heat-seeking missiles take eight hits to be destroyed, each hit changing the birds’ color to a different hue. The visual aspect effectively compliments the challenging play action.

“Exerion will give players the excitement of a new, action-packed, strategic outer space war,” noted Paul Moriarity, president of Taito America. “As a priced-right universal conversion kit for all color raster-scan monitor games, Exerion will turn space-takers into money-makers for the operator.”

The new model will be available through factory distributors and further information may be obtained by contacting Taito America at 1265 Estes Ave., Elk Grove Village, Illinois 60007.

‘Boomer Rang’

“Boomer Rang’,” the latest in a series of dedicated upright games and complete P.C.B. conversion kits, is currently being introduced by Data East USA. It features a unique, new game concept based on “Boomer,” a cute little prehistoric man who explores dangerous lands in quest of valuable treasures.

In the game process, when the player pushes the fire button, Boomer hurl's his deadly boomerang out in a semi-circle, eliminating every enemy in his path. A unique feature allows him to knock the nasty native off the fire-throwing dinosaur with his boomerang and then mount and ride the dinosaurus, enjoying exceptional mobility and deadly firepower.

A colorful map of Boomer’s territory is displayed at the start of the game showing trails and pathways to the treasures. Each treasure is marked with a letter(s). By conquering all the treasures and spelling out BOOMER RANG’R, the player moves on to a challenging new world.

Vertical and horizontal scrolling showing 36 different screens, high resolution graphics with sharp color separation, and authentic full scale action are among the other enhancements of the game.

Boomer Rang’ will be available as a dedicated upright game and a complete P.C.B conversion kit. The kit will work in the Data East DECO Casette system, in Midway and Data East designated “Bump N Jump” games by use of a simple male/female type adapter, which is available from Data East. Another version of the kit will convert nearly any other raster scan game by use of an easily installed wiring harness.

Further information may be obtained by contacting Data East USA, Inc., 470 Gianni St., Santa Clara, California 95050.

Taito ‘Fight’

As the name implies, ‘10-Yard Fight’, the one or two-player video game, licensed by Irem Corp. exclusively to Taito America Corp., presents a realistic portrayal of the exciting sport of football.

Commenting on the new piece, Taito America president Paul Moriarity stated, ‘10-Yard Fight’ lets all those armchair quarterbacks take the field and take control, calling plays, running with the ball, passing, throwing laterals, scoring touchdowns and points after. If they’re really good, they can become football heroes, superstars in the Super Bowl, be applauded by crowds and cheerleaders,” he said. “It’s an American dream come true.”

In the game play, the player must score a touchdown in the time allotted to go from high school and college all the way to the pros and the Super Bowl. Each level begins with the player carrying the ball on the kickoff as far up the field as he can before being tackled. He’s in control as quarterback, running or passing to a receiver who lets him know he’s open by waving his arms. An intercepted pass means a 50-yard penalty; points after can be scored by kicking the ball or running with it into the end zone, and the clock is stopped when the player runs out of bounds.

All of the thrilling play action is accompanied by the various sounds of the stadium.

The new model will be available through factory distributors and further information may be obtained by contacting Taito America Corp., 1256 Estes Ave., Elk Grove Village, Illinois 60007.

Williams’ Pin

“Laser Cue,” the latest pinball machine from Williams Electronics, Inc., offers a popular theme, an abundance of thrilling scoring features plus new ways to get free games and extra playing time.

In Laser Cue, the player must follow the flashing lights to complete a rack of 15 balls and light the eightball “corner pocket” target for extra ball. As an extra bonus, a minimum of 25 seconds is guaranteed for extra ball play. Any ball drained during the first 25 seconds is automatically returned to the shooter.

As an even greater incentive for high scoring and repeat play, reps can be earned by beating four high scores. For each high score that is beaten, a replay is earned and the player’s score becomes one of the four high scores.

The new model will be available through factory distributors and further information may be obtained by contacting Williams Electronics at 2461 N. California Ave., Chicago, Illinois 60618.
of the video lottery machines in the state. No amusement machine operators have been included in this operation.

Attorney Rufis King gave a history and status report of liquor sales and disparities of liquor taxes from 1975 to 1980. He also reported that projected figures for the first few weeks of liquor sales in Nebraska were $1,200,000, as compared to $800,000 in Texas, where the liquor laws are more lenient.

Another issue discussed was the potential for a change in the liquor laws. The state of Nebraska is currently considering the introduction of a “can system” for liquor sales, which would allow people to purchase liquor in cans for consumption on the premises.

Interest in the topic of liquor sales and their impact on revenue was high, and attendees were encouraged to continue to monitor the situation and provide feedback to their local representatives.
PATTI AUSTIN
1/4 23974
Featuring the Hit Single
“Rhythm Of The Street” 7-29305

LAID BACK
KEEP SMILING
1/4 25058
Featuring the Hit Single
“White Horse” 7-29346

HUMAN BODY
MAKE YOU SHAKE IT
1/4 23995
Featuring the New Single
“Make You Shake It” 7-29296

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TOTAL HITS FOR TOTAL SALES