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VOLUME XLV — NUMBER 32 — January 14, 1984

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A Strong Start

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

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

Looking forward to 1984, the task is to turn the Christmas surge into a steady momentum. Since

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

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

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ON THE COVER

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

Hailing from the Bronx, by the time she was five Cara was playing piano by ear. At seven she began appearing on local Spanish TV and radio shows and a year later she landed a part in the Broadway production of *Maggie Flynn* as an orphan moppet. Not long afterwards, she collected an Obie Award for her theatrical performance in *The Me Nobody Knows*.

Just last month, Cara received five number one awards from *Cash Box* including the #1 Female Vocalist of the Year for her tremendous performance of the hit single "Flashdance... What A Feeling." Currently, her song "The Dream (Hold On To You Dream)" from the movie *D.C. Cab* holds the #51 bullet position on the *Cash Box* Top 100 Pop Singles Chart.



TOP POP DEBUTS

SINGLES

35

WRAPPED AROUND YOUR FINGER — The Police — A&M

ALBUMS

170

I DON'T SPEAK THE LANGUAGE — Matthew Wilder — Private 1/CBS

POP SINGLE

UNION OF THE SNAKE
Duran Duran
Capitol

B/C SINGLE

JOANNA
Kool & The Gang
De-Lite/PolyGram

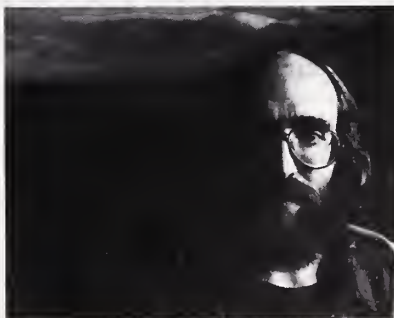
COUNTRY SINGLE

SLOW BURN
T.G. Sheppard
Warner/Curb

JAZZ

DECEMBER
George Winston
Windham Hill/A&M

NUMBER ONES



George Winston

POP ALBUM

THRILLER
Michael Jackson
Epic

B/C ALBUM

CAN'T SLOW DOWN
Lionel Richie
Motown

COUNTRY ALBUM

DON'T CHEAT IN OUR HOMETOWN
Ricky Skaggs
Epic

GOSPEL

ROUGH SIDE OF THE MOUNTAIN
R.C. Barnes And
Rev. Janice Brown
Atlanta International Records

CASH BOX TOP 100 SINGLES

January 14, 1984

	Weeks On Chart	12/31
1 UNION OF THE SNAKE	11	1
2 OWNER OF A LONELY HEART	11	4
3 SAY IT ISN'T SO	12	3
4 SAY SAY SAY	14	2
5 TWIST OF FATE	11	6
6 TALKING IN YOUR SLEEP	15	10
7 BREAK MY STRIDE	18	9
8 ALL NIGHT LONG (ALL NIGHT)	18	5
9 KARMA CHAMELEON	7	14
10 MAJOR TOM (COMING HOME)	16	11
11 I GUESS THAT'S WHY THEY CALL IT THE BLUES	12	15
12 THE CURLY SHUFFLE	7	17
13 LOVE IS A BATTLEFIELD	17	8
14 UPTOWN GIRL	17	7
15 RUNNING WITH THE NIGHT	8	18
16 JOANNA	10	20
17 CUM ON FEEL THE NOIZE	18	13
18 HOLIDAY	12	21
19 READ 'EM AND WEEP	9	22
20 THAT'S ALL	8	24
21 UNDERCOVER OF THE NIGHT	10	12
22 PINK HOUSES	6	26
23 TIME WILL REVEAL	13	25
24 THINK OF LAURA	6	29
25 IF I'D BEEN THE ONE	10	27
26 ISLANDS IN THE STREAM	21	19
27 I STILL CAN'T GET OVER LOVING YOU	10	30
28 STAY WITH ME TONIGHT	12	32
29 IN A BIG COUNTRY	13	16
30 AN INNOCENT MAN	5	43
31 BABY I LIED	10	36
32 GOLD	9	35
33 CHURCH OF THE POISON MIND	13	28
34 LET THE MUSIC PLAY	9	39

	Weeks On Chart	12/31
35 WRAPPED AROUND YOUR FINGER	1	—
36 THE SIGN OF FIRE	8	40
37 SO BAD	4	49
38 MIDDLE OF THE ROAD	5	47
39 IN THE MOOD	8	42
40 SEND ME AN ANGEL	8	44
41 REMEMBER THE NIGHTS	7	45
42 WHEN THE LIGHTS GO OUT	12	37
43 YAH MO B THERE	5	54
44 CRUMBLIN' DOWN	14	23
45 99 LUFTBALLONS	8	57
46 NIGHTBIRD	5	52
47 JUMP	1	—
48 AIN'T NOBODY	18	34
49 WHY ME?	13	33
50 THE POLITICS OF DANCING	7	55
51 THE DREAM (HOLD ON TO YOUR DREAM)	6	58
52 SYNCHRONICITY II	12	31
53 TAKE ME BACK	7	56
54 GIRLS JUST WANT TO HAVE FUN	5	68
55 EBONY EYES	6	61
56 GIVE IT UP	4	70
57 (YOU CAN STILL) ROCK IN AMERICA	7	62
58 NEW MOON ON MONDAY	1	—
59 SAVE THE LAST DANCE FOR ME	6	65
60 WET MY WHISTLE	6	65
61 ALMOST OVER YOU	6	67
62 RAPPIN' RODNEY	6	63
63 I WON'T STAND IN YOUR WAY	12	48
64 BANG YOUR HEAD (METAL HEALTH)	1	—
65 WHAT'S NEW	11	38
66 LET'S PRETEND WE'RE MARRIED	5	73
67 TOTAL ECLIPSE OF THE HEART	27	48

	Weeks On Chart	12/31
68 SWEETHEART LIKE YOU	4	77
69 TELL ME IF YOU STILL CARE	5	71
70 THE BIG CRASH	7	59
71 THIS WOMAN	1	—
72 P.Y.T. (PRETTY YOUNG THING)	15	50
73 HEART AND SOUL	19	41
74 THE WAY HE MAKES ME FEEL	13	51
75 YOU'RE LOOKING LIKE LOVE TO ME	4	82
76 TONIGHT I CELEBRATE MY LOVE	28	60
77 SOULS	14	52
78 SHE'S TROUBLE	3	85
79 MAKING LOVE OUT OF NOTHING AT ALL	25	69
80 TELEPHONE (LONG DISTANCE LOVE AFFAIR)	22	66
81 THIS MUST BE THE PLACE (NAIVE MELODY)	7	78
82 JUST ONE MORE TIME	3	90
83 YOU DON'T BELIEVE	9	80
84 SUDDENLY LAST SUMMER	20	74
85 ONE THING LEADS TO ANOTHER	21	72
86 DELIRIOUS	20	75
87 TENDER IS THE NIGHT	16	79
88 INVISIBLE HANDS	14	76
89 TRUE	25	81
90 I NEED YOU	14	88
91 HOW MANY TIMES CAN WE SAY GOODBYE	15	84
92 I AM LOVE	14	83
93 MAGNETIC	10	89
94 STREET OF DREAMS	9	91
95 SEND HER MY LOVE	16	93
96 THE SMILE HAS LEFT YOUR EYES	14	92
97 STATE OF THE NATION	8	96
98 ALLERGIES	11	87
99 ONLY YOU	17	95
100 LOVE IS A STRANGER	17	86

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Nobody (Overdue — ASCAP)	48
All Night Long (Brockman — ASCAP)	8
Allergies (Paul Simon — BMI)	98
Almost Over You (Michael H. Golden/Cerload of Us/Sweet Angel/Atlantic — ASCAP/BMI)	81
An Innocent (Joel Songs — BMI)	30
Baby I Lied (Posey/Unichappell/Vanhoy — BMI/Chappell — ASCAP)	31
Bang Your Head (The Grand Peshe — BMI)	84
Big Crash (Cashole — BMI/Hitchings — ASCAP) ..	70
Break My Stride (Streetwise/Big Ears/No Ears — ASCAP)	7
Church Of The Poison (Virgin — ASCAP)	33
Crumblin' Down (Riva — ASCAP)	44
Cum On Feel (Barn — ASCAP)	17
Curly Shuffle (Wise Guy — BMI)	12
Delirious (Controversy — ASCAP)	86
Dream (Giorgio Moroder/Cerub/AICor — ASCAP) 51	
Ebony Eyes (Stone City — ASCAP)	55
Girls Just Want (Herold — ASCAP)	54
Give It Up (Alexandre/Shawn/Chanel — BMI)	56
Gold (Reformation — ASCAP)	32
Heart And Soul (Chinnichop/Cereers — BMI)	73
Holiday (House Of Fun/Pura Energy — BMI)	18
How Many Times Can (Goldfren — ASCAP)	91
I Am Love (Sagglfire — ASCAP/Adm. by CBS/Foster Frees/Streamline Moderne/Off Beckstreet—BMI)92	
I Guess That's Why (Intersong — ASCAP)	11
I Need You (Porchester/Dele Keweshime/Orce/Dey To Day — ASCAP/Neches Riva — BMI)	90
I Still Can't Get (Reydlote — ASCAP)	27
I Won't Stand (Willesen — BMI)	83
If I'd Been (Rocknocker — ASCAP)	25
In A Big Country (Virgin — ASCAP)	29

In The Mood (Talk Time/Bey — ASCAP)	39
Invisible Hands (Zomba — ASCAP)	88
Islands In The Stream (Gibb Brothers/Unichappell — BMI)	26
Joanna (Delightful — BMI)	16
Jump (Van Halen — ASCAP)	47
Just One More (ATV/18 Kerat Gold—BMI/PROCAN)82	
Karma Chameleon (Virgin — ASCAP/Pendulum — adm. by Warner-Temerlene — BMI)	9
Let The Music Play (Shapiro Bernstein & Co./Emergency — ASCAP)	34
Let's Pretend (Controversy — ASCAP)	66
Love Is A Battlefield (Chinnichop/Cereers — BMI/Makki/Ariste — ASCAP)	13
Love Is A Stranger (Red Network/Carbert — BMI) 100	
Magnetic (Sagglfire/Zombe — ASCAP)	93
Major Tom (Southern — ASCAP)	10
Making Love Out (Lost Boys — BMI)	79
Middle Of The Road (Hynde House of Hits/Clive Banks/ATV — (London)	38
New Moon (Tritec Ltd.)	58
Nightbird (Welsh Witch — BMI/Sweet Talk/Three Hearts — ASCAP)	46
99 Luftballons (April — ASCAP)	45
One Thing Leads (Colgems-EMI — ASCAP)	85
Only You (Old Fashion — ASCAP)	99
Owner Of A (Affirmative/Werner-Temerlene — BMI/Unforgettable — ASCAP)	2
P.Y.T. (Eiseman/Hal-Ai/Kings Road — BMI/Yellowbrick Road — ASCAP)	72

Pink Houses (Riva — ASCAP)	22
Politics Of Dancing (Firsters — ASCAP)	50
Rappin' Rodney (Paper Clip/Original JB/Funkgroove — BMI)	62
Read 'Em And Weep (Edward B. Marks/Neverland/Peg — BMI)	19
Remember The Nights (Clean Sheets — BMI)	41
Rock In America (Kid Bird/Rough Play — BMI)	57
Running With The (Brockman — ASCAP/Dyad — BMI)	15
Save The Last Dance (Rightsong — BMI)	59
Say It Isn't So (Hot-Che/Unichappell — BMI)	3
Say Say Say (MPL Comm./Mijec — BMI)	4
Send Her My Love (Twist And Shout, div. of Weed High Nightmare — ASCAP)	95
Send Me An (Australen Tumbleweed — BMI)	40
She's Trouble (Chappell & Co./Sooklozy — ASCAP/Rightsong — BMI)	78
Sign Of Fire (Colgems-EMI — ASCAP)	38
Smile Has Left (WB/Almond Legg — ASCAP)	98
Souls (Vogue — BMI)	37
State Of The Nation (Exit 80 — BMI)	97
Stay With Me (Zabedah — ASCAP)	28
Street Of Dreams (Themes Talent/Lyon Farms — ASCAP/BMI)	94
Suddenly Last Summer (Clean Sheets — BMI)	84
Sweetheart Like (Special Rider — ASCAP)	68
Synchronicity II (Magnetic/Reggette Illegal — BMI) 52	
Talking In Your (Forever Endeavor/Romantics — ASCAP)	6

Take Me Back (Skoubogede — ASCAP)	53
Telephone (Mighty Mathelson/Slapshot — BMI)	60
Tell Me If You (Flyte Tyme/Avent Gerde — ASCAP)69	
Tender Is The Night (Olies/Kortchmer/Kight Kitchen — ASCAP)	87
That's All (Pun/Warner Bros. — ASCAP)	20
Think Of Laura (Another Page — ASCAP)	24
This Must Be (WB Music/Bleu Disque/Index — ASCAP)	81
This Woman (Gibb Brothers/Unichappell — BMI) ..	71
Time Will Reveal (Jobete — ASCAP)	23
Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI)	76
Total Eclipse (Lost Boys — BMI)	67
True (Reformation Ltd. — ASCAP)	89
Twist Of Fate (Stephan A. Kipner/April/Big Stick/Careers — ASCAP/BMI)	5
Undercover (Colgems-EMI — ASCAP)	21
Union Of The Snake (Tritec Ltd.)	1
Uptown Girl (Joel Songs — BMI)	14
Way He Makes Me (Ennes/Emanuel/Threesome — ASCAP)	74
Wet My Whistle (Hip-Trip/Mldster — BMI)	80
What's New (Marke/Warner Bros./Limerick/Reganesque/Trim-Co — ASCAP)	85
When The Lights (Rondor/London/Almo — ASCAP)42	
Why Me? (GMPC/Cerub/AICor — ASCAP)	19
Wrapped Around (Magnetic/Reggette/Illegal Songs — BMI)	35
Yah Mo B There (Eiseman/Hen-Ai/ Kings Road — BMI/Geneve/Rodsons PRS/YellowBrick Road — ASCAP)	43
You Don't Believe (Woolfsongs/Careers — BMI) ..	83
You're Looking Like (All Seasons/Corbett Music Plus/Hearts Delight — ASCAP)BMI)	75



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

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A comprehensive overview and forecast on the ever-changing world of Music Publishing. Issue date is January 28, 1984. Advertising closes on January 16, 1984.

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What will be the impact of the changes in mechanical royalty rates?

How can publishers best exploit the potential of home entertainment technologies such as cable TV and video?

In its annual music publishing supplement, **CASH BOX** explores these questions and more in several articles covering the full scope of music publishing in 1984.

The purpose of this supplement is to present a comprehensive understanding of the issues that affect the music publishing business by reviewing the past year's developments and forecasting what may lie ahead.

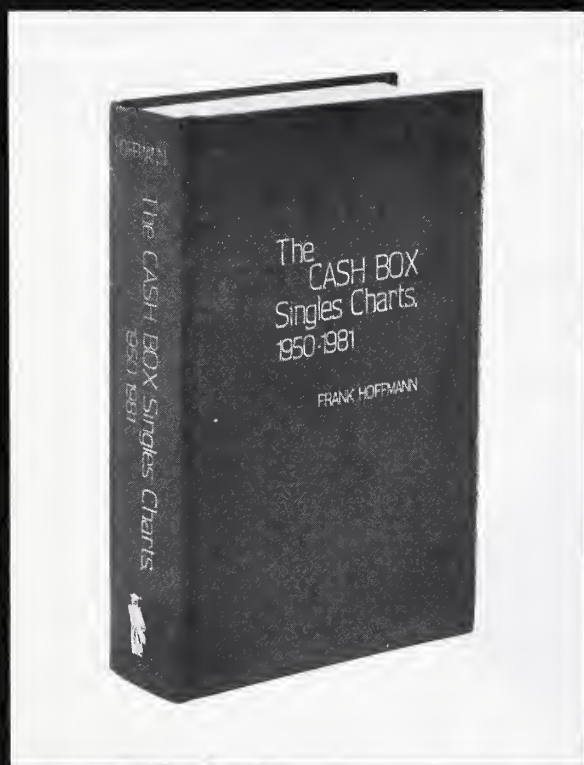
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This 876 page book provides a complete survey of Cash Box's popular music singles charts over a 32-year period. Information that was previously available only through a search of the weekly charts themselves, has now been completely integrated via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

The CASH BOX Singles Charts, 1950-1981

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

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

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Labels Announce Early '84 Album Release Schedules

by Marc Sternberg

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

Most companies plan to conduct a three-tiered approach to the market by capitalizing not only on releases by established artists and on followups to impressive debuts by mostly new music acts, but also on new bands showing promise of being "the next big thing." There is a continued interest in British music acts, with the majority occupying the third category, while there is also an increased excitement over new heavy metal bands with 1983's Def Leppard and Quiet Riot setting the pace.

With scheduled releases by superstars such as David Bowie, Rick Springfield, Van Halen and Chicago, the labels project high

consumer interest considering previous success; meanwhile they hold high hopes for the likes of Taco, Eurythmics, Tears for Fears, and Bananarama to build on their budding careers by attracting even greater response with new LPs.

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

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

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

(continued on page 11)



WHAT A PAIR! — The first collaboration between friends Mick Jagger (l) and Bette Midler is not a new single but rather a music video of Midler's version of the Jagger-Richards composition "Beast of Burden" which appears on her LP, "No Frills." Pictured above are the two acting out a scene from the video which was filmed by B-movie director Allan Arkush at the Peppermint Lounge in New York. Jagger portrays Midler's boyfriend in the clip.

Dealers Celebrate Christmas

by Jim Bessman

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

Best Sellers

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

Allen Peller, manager of J&R Music

World's record department in Manhattan, noted approximately 10 top titles selling from 500-700 copies a week each, including latest LP's by Hall & Oates, Bob Dylan, Eddie Murphy, Linda Ronstadt, Michael Jackson, Culture Club, Pat Benatar, Genesis, the Rolling Stones and the "Big Chill" soundtrack.

Camelot Music's marketing director Bill Rees was delighted to have been handed gift items like Air Supply's "Greatest Hits" and Hall & Oates' "Rock 'N Soul Part I," while in Milwaukee, Radio Doctor's retail supervisor Robb Heilmann found that George Winston's seasonal "December" was holding its own with Jackson, Ronstadt, Duran Duran, Yes and the Stones.

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

Weighing in with the heartiest gain in sales, at 25 percent over last year, was Bruce Shortz, vice president of retail at the Amarillo, Texas based Western Merchandisers, parent company of the 107-store Hastings chain. Calling "phenomenal" the most "appropriate" word to use in describing his company's holiday, Shortz credited improved distribution and supervision and particularly a heavy Christmas marketing

(continued on page 26)

1983 Certifications Talled

NEW YORK — Gold records were up but platinum down in 1983 according to the Recording Industry Association of America's (RIAA) year-end tallies. Certification totals were 158 gold records — 111 album/tape/CD's and 47 singles — and 51 platinum record awards, 49 of them for albums. Final counts by RIAA/VIDEO, the video division of the RIAA, showed 146 gold and 36 platinum video awards in 1983, nearly five times the total in '82.

The rise in gold records was paced by the performance of singles, which more than doubled the 24 of 1982 while gold albums slipped from the previous year's mark of 130. The 47 gold singles earned in '83 was the highest amount since the 60 of 1979. Platinum albums and singles were down from '82, when 55 albums and four singles achieved the marks.

December '83 certifications brought the year to an upbeat close, reflecting an especially strong holiday season. Fifteen gold albums and four singles and 10 platinum albums and one platinum single were earned during the month. December '82 totals were 16 gold albums and four singles and nine platinum albums.

This December was highlighted by six simultaneous gold/platinum album certifications: "Can't Slow Down," Lionel Richie, Motown; "Uh-huh," John Cougar, Riva/PolyGram; "Colour By Numbers,"

Culture Club, Virgin/Epic; "Genesis," Atlantic; "Rock 'N' Soul, Part I," Hall & Oates, RCA; and Kenny Rogers' Greatest Hits," Liberty.

Also certified platinum were: "Live From Earth," Pat Benatar, Chrysalis; "What's New," Linda Ronstadt, Elektra/Asylum; "No Parking On The Dance Floor," Midnight Star, Solar/Elektra; and "I Am What I Am," George Jones, Epic. Other gold albums were: "Season Of The Heart," John Denver, RCA; "The Very Best Of Conway Twitty," MCA; "Gap Band V Jammin!" Mercury; "Cold Blooded," Rick James, Gorday/Motown; "The Big Chill," Motown; "Little Robbers," The Motels, Capitol; "Lick It Up," Kiss, Mercury/PolyGram; "Family Tradition," Hank Williams, Jr., Elektra; and "Stay With Me Tonight," Jeffrey Osborne, A&M.

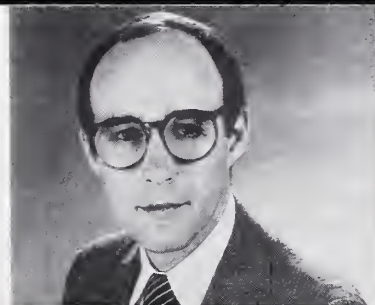
The one platinum single in December was "Islands in the Stream," by Kenny Rogers and Dolly Parton on RCA. Gold singles were: "Say Say Say" by Paul McCartney and Michael Jackson, Columbia; "Cum On Feel The Noize," Quiet Riot, Pasha/CBS; "All Night Long," Lionel Richie, Motown; and "Making Love Out Of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

For the RIAA, 1983 brought only one change in certification rules, with the Inclusion of

(continued on page 20)



John M. Betancourt



Gregory Geller

Betancourt, Geller Promoted AT RCA

NEW YORK — John M. Betancourt and Gregory B. Geller have been promoted to new positions with expanded responsibilities at RCA Records. The appointments were announced by Jose E. Menendez, division executive vice president, to whom they will report. The promotions come on the heels of the departure of Don Ellis from his post as vice president, U.S.A. and Canada, RCA Records.

Betancourt has been named division

vice president, marketing and promotion, assuming additional duties for marketing aspects of all contemporary product. Reporting to him will be the division's promotion, creative services and product management departments.

Geller becomes division vice president, A&R, covering all A&R functions in the division's contemporary, black and international product areas. In addition, Geller

(continued on page 20)

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

LOS ANGELES — The 1984 International Winter Consumer Electronics Show is set to take place January 7-10 at Las Vegas with over 1,250 exhibitors and an expected 75,000 attendees showing up in the gambling town to feast their eyes on new equipment in the audio, video and personal electronics field. Just as home video games were the biggest attraction at the Winter '83 event, the world of home and personal computers is expected to be the main focus at the show kicking off the year of George Orwell. In addition to products from these areas, the show is also due to feature the latest in telecommunications and home security systems. But it's a sure bet that through all the audio, video and other displays, the new computer lines unveiled will be among the most popular exhibits.

With expanded facilities, the January CES will more than likely be the biggest

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

In order for readers to get a grasp of where the consumer electronics industry stands today, **Cash Box** has assembled the following "year-in-review" for 1983, which begins, ironically enough, with the '83 Winter CES:

"Look Toward the Future" was the un-

(continued on page 14)

BUSINESS NOTES

Murdoch Ups Interest In WCI

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

Murdoch has been eyeing the conglomerate auspiciously for several months now but has maintained all along he is buying WCI stock "for investment purposes only." His most recent statements, however, clearly indicate his intentions run far deeper than mere speculation.

Murdoch's latest announcement comes less than a week after WCI entered into a deal with Chris-Craft Industries, Inc. (CCI) to acquire a 42½ percent interest in CCI's television subsidiary, BHC, in exchange for some 19 percent of WCI stock. Furthermore, CCI chairman Herbert Siegel said "Chris-Craft intends to purchase additional shares of WCI common stock in the open market or through privately negotiated transactions. Our Hart-Scott-Rodino notification filed today states our intention to acquire more than 25 percent of WCI's voting securities."

In its filing with the Justice Department, which is required under the Hart-Scott-Rodino Antitrust Improvements Act, News Corp.'s U.S. subsidiary News America Corp. disclosed it "has present good faith intention" to acquire between 16.4 million shares, or 25 percent of Warner and 32.6 million shares or 49.9 percent of WCI's outstanding common stock. At current market prices the Australian media magnate's foray could run close to \$800 million.

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

News Corp.'s efforts could be spoiled if the Justice Department or Federal Communications Commission (FCC) finds Murdoch's publishing interests conflict too much with WCI's newly founded broadcasting interests which it will own once the deal with CCI goes through. It has already (**Cash Box**, Dec. 31) been determined Murdoch's newspapers and magazine holdings in certain metropolitan areas, notably New York and Boston, may violate the rules and regulations governing certain cable TV franchises WCI operates in those cities. Murdoch could possibly get around these anti-trust and conflict of interest problems by agreeing to spin off these clashing subsidiaries once he gets in the position to do so.

Island, Stiff Form Joint U.K. Venture

NEW YORK — Island and Stiff Records have formed a joint operation in the United Kingdom. Under the new agreement, which went into effect on January 1, Island purchased a 50 percent share in Stiff, and Stiff founder Dave Robinson was named managing director of both companies. In addition, a new international company under the direction of Phil Cooper was created.

Although plans call for the two labels to work in tandem with all departments being combined, they will not be merged. The combined operation will be headquartered at Island's present London offices. All Stiff deals will be unaffected by the move, and the company retains its international licensees and its distribution deal with CBS Records.

The new Island International operation headed by Cooper will have overall responsibility for Island outside the U.K. and U.S.

Island/Stiff films will also operate from Island's headquarters. The division will be helmed by John Mills. Island has its own film/video facilities, together with an editing suite, which will be combined with Stiff films.

Stiff's present artist roster in the U.K. includes Tracey Ullman, Madness, The Belle Stars, King Kurt, Lene Lovich, Passion Puppets, Jakko, Yello, and Kirsty MacColl and the Inspirational Choir.

The new partnership renews a relationship first struck via a Stiff distribution deal with Island in early 1977. Commenting on the joint operation, Chris Blackwell, founder of Island Records, said, "Ever since I turned down Robbo's offer of Brinsley Schwarz back in 1970, I knew he had some kind of a future. Now it's come to this. Dave Robinson, I'm sure, will fight for everything. He has an aggression to make this work."

Kodak, GE, RCA Bow New Hardware

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

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

The new video camera is capable of recording up to 90 minutes of programming on a single cassette and will be manufactured in Japan by Matsushita, the company that markets products in the U.S. under brand names Panasonic and Quasar. This is the first time in Kodak's history it will be manufacturing an important new product in a foreign country and subcontracting out the building of a major new product to another company.

RCA's new video camera, nicknamed the "Small Wonder," is small enough to fit into the palm of a hand and weighs only 35.2 ounces. The camera uses VHS home videocassettes compatible with the VHS videocassette players already owned by consumers. The Small Wonder will be manufactured for RCA in Japan by Hitachi. The company said the new product will sell for under \$1,000 and expects to sell about 200,000 units during the new year.

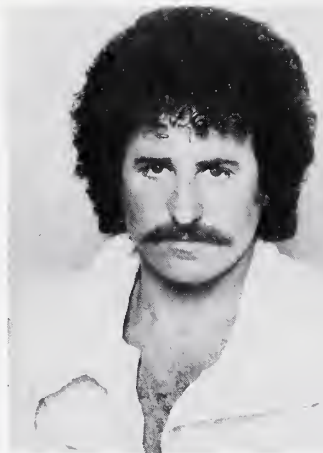
Like the new camera to be introduced by Kodak, the General Electric product is designed for 8mm film and comes with a playback unit. The system will also be manufactured by Matsushita of Japan and will for about \$1,500.

MCA to Launch San Andreas Label

MCA Records will launch a new label, San Andreas Records, on January 18, 1984, with the release of the debut recording of Dean Ray. The new label will be devoted to the development of new, young talent, with the motto: "If it's a hit, it's our fault!"

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

NEW FACES TO WATCH



Matthew Wilder

Currently bulleting at #7 on the **Cash Box** Pop Singles Chart, Matthew Wilder's "Break My Stride" is among the hottest 45s around on pop and adult contemporary stations today. But this success isn't the first stab at the big time for the Manhattan born and bred artist — he's also done work as a backup vocalist on albums by such superstars as Bette Midler and Rickie Lee Jones. Wilder began thinking seriously about music while just a kid. At a young age he studied classical piano, and then later he learned how to play guitar and for a spell he hung around Greenwich Village as a street musician. After this flirtation with the pavement venue, he went back to the keyboards and went into another direction — songwriting.

During the late '70s, Wilder moved to sunny Los Angeles, where he quickly built a solid rep for himself as a composer and background vocalist. One of his first successes came when he wrote the tune "Love, Love, Love" for ex-Temptations singer Eddie Kendricks. Then he paired up with Greg Prestopino and cowrote a song for Bette Midler entitled "Let Me Drive. He has also placed songs with Rocky Robbins during his composing career and had a "false start" as an artist in his own right when he did a single for Arista called "Work So Hard."

Like many songwriters his age, Wilder claims to be influenced heavily by the 1960s English invasion and American R&B-pop. "Primarily, I'm steeped in pop music. What I write reflects what's around me," he told **Cash Box**. "I grew up on the Beatles and Motown and was classically trained. Every songwriter tends to reflect the

times. In my composing, I've gravitated towards using synths. I've been exposed to a variety of them but only in the past three or five years could I work with them. Half of my album was written on a Prophet 5. Every writer has to woodshed for a while... I couldn't pull off what I wanted until recently." Wilder also enjoys using the synthesizer in his productions, claiming they have "endless possibilities." According to the singer/writer, "Synthesizers are not a gimmick. I like their colors and sounds."

His new album, "I Don't Speak The Language" on Private I/CBS Associated Labels represents a different kind of career move for Wilder. "After 'Work So Hard,' I was ready to do something new," he explained. "I wanted to be bolder, more adventurous and not make excuses for that. That's when I went to Private I records. (Label chiefs) Isgro and Love believe in what I'm doing. Love said to me, 'You have enough singles — now go and be an artist. Go a little deeper.' When I heard that my mouth fell open I'd never heard that before. Then I wrote 'I Don't Speak The Language' and 'World of the Rich and Famous,' when I could stretch. The album is not just one hit single attempt after another. I wanted a broader base than Adult Contemporary could provide. My music is on the Top 40 and charts now. That's glorious news."

Wilder told **Cash Box** that the song "Break My Stride" was written as "an attempt to stand apart from the radio. At one point my career was very frustrated. (This song) is a message of defiance, a comeback. I can't take no for an answer. 'Break' was primarily me on a drum machine, and other people playing synths. I asked these people from a party to sing on the chorus."

The other songs on the LP display an equal sense of adventure in the studio. "The Kid's American," said Wilder, is more of a band-oriented tune than "Break My Stride." The chartclimber commented, "We took different influences for each song. It's sort of like what the Beatles did, where they cast each tune just to suit each song. That's a luxury. The title track is about Gauguin's life and I knew it needed a Caribbean feel..."

Wilder plans to tour in February, but right now he's just basking in the success of his hit single. "I'm pleased right now," he remarked. "It was so frustrating for so long that everything else from there is just gravy. To have an album in this day and age and be proud of it is really something."

Total Experience Pacts With RCA

NEW YORK — RCA Records will manufacture and distribute Total Experience Records under a new exclusive worldwide agreement. First release under the deal is an album by Yarbrough and Peoples, scheduled for February. The agreement was announced jointly by Robert D. Summer, president, RCA Records, and Lonnie Simmons, president, Total Experience Records, Inc.

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

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

For The Record

LOS ANGELES — A 'Business Note' entitled "Bergamo No Longer MCA Dist. Chief" which appeared in the December 31, 1983 issue of **Cash Box** was clarified in a joint statement released on Jan. 3, 1984 by Bergamo and MCA Records which stated the exec and label reached a "mutual" agreement whereby Bergamo departed his post as president of MCA Distributing on Dec. 31, 1983. Bergamo, the statement said, will continue to retain an office with MCA Records Distributing "until he announces his future plans which he is currently in the process of formulating."

Recovery Rec. Formed

LOS ANGELES — Recovery Records has been formed by Randall R. Reeder, former vice president of Showco, Inc. and Bill Whitehead, president of Whitehead Enterprises. The company's first LP is scheduled for national release on April 1.

REVIEWS

ALBUMS

SINGLES

OUT OF THE BOX



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

On this soundtrack to the Mr. T/Gary Busey comedy feature, the exciting R&B/funk/dance world is well represented by the likes of Shalamar, Champaign, DeBarge and Stephanie Mills, as well as production ace Leon Sylvers III making his debut appearance as a solo vocalist. Besides these black music luminaries, the album also features Irene Cara crooning the main theme to the movie, "The Dream," which is currently poised at the #51 bullet spot on *Cash Box's* Top 100 Singles Chart. Other performers on the waxing include Peabo Bryson, Karen Kamon and Gary U.S. Bonds, the latter two singers' work produced by Phil Ramone.

NEW AND DEVELOPING



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

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

OUT OF THE BOX



JOHN LENNON (PolyGram 817 254-7) **Nobody Told Me** (3:34) (Ono Music — BMI) (Lennon)

In this posthumous release — the first single from Lennon and Yoko Ono's upcoming "Milk & Honey" LP, the late, great rock artist delivers a potent message to start off the Orwellian year. A melodic cross between "Just Like Starting Over" and "Instant Karma," the song begins with a hearty "one-two-three-four" and launches into an inspiring, sentimental and memorable ode to the world, the human race, and Lennon's own consciousness. Expect immediate radio and retail response to the record, which should bring both smiles and tears to listeners' faces.

NEW AND DEVELOPING



VELVETEEN (Atlantic 7-89758) **Nightline** (3:40) (Fishnet Music — ASCAP) (Sal Maida and Lisa Burns) (Producers: Sal Maida, Lisa Burns and Justin Strauss)

Gotham club act Velveteen, led by this tune's songwriters Sal Maida and Lisa Burns, offer an impressive outing via "Nightline" off their "After Hours" LP. In keeping with that album's title, the song paints a stark, dark picture of a beckoning "angry city," more specifically, "down on Danger Street" where nevertheless, some seductive dance action is to be found. Echoing electronic drumclaps and a repeated razor sharp guitar figure add to the sinister setting, as does Burns detached singing, which is sort of a cross between Debby Harry and Karen Carpenter.

FEATURE PICKS

POP

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

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

STUKAS OVER DISNEYLAND — The Dickles — Dickles/PVC/Jem PVC 6903 — Producers: Robin Geoffrey Cable, Ed Staslum, Liam Sternberg and Sir Ronald Powell Hitchcock — List: 8.98

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

BIRDSONGS OF THE MESOZOIC — Ace Of Hearts AHS 1008 — Producer: Richard W. Harte and Birdsongs Of The Mesozoic — List: 6.98

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

A LITTLE NIGHTMARE MUSIC AND OTHER WORKS — P.D.Q. Bach — Vanguard VSD 79448 — Producers: Seymour Solomon and William Crawford — List: 8.98

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

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

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

FEATURE PICKS

POP

DURAN DURAN (Capitol B-5309)

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

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

HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)

I Want A New Drug (3:29) (Hulex Music, admin. Red Admiral Music — BMI) (C. Hayes/H. Lewis) (Producer: Huey Lewis and the News)

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

COMMODORES (Motown 1719MF)

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

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

BLACK CONTEMPORARY

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

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

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

TINA TURNER (Capitol B-5322)

Let's Stay Together (3:36) (Irving Music, Inc./Al Green Music, Inc. — BMI) (Green-Mitchell-Jackson) (Producers: Martyn Ware & Greg Walsh)

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

12-INCH REVIEW

THE WORD (Sugar Hill Records 32012)

Love Is Strange (5:57) (Ben Ghazi Enterprises — BMI) (S. Robinson, E. Smith, M. Baker) (S. Robinson)

The crew at Sugar Hill has already tried a remake of "Shame, Shame," so why not "Love Is Strange?" Vocally, The Word sounds more than a little bit like Musical Youth, but the rap bridge is pure Sugar Hill, despite the island patois.

POINTS WEST

BEACH BOY BURIED AT SEA — Of course, one of the saddest notes of the New Year holiday concerned the death of **Beach Boys** founder and drummer **Dennis Wilson**, who died two weeks ago while diving into a boat slip in Marina Del Rey, California. Because Wilson loved the water so much — he was the only member of the Beach Boys who was actually a surfer — his wife requested that he be buried at sea. There was just one snag — burial at sea is an honor legally reserved only for members of the Navy or Coast Guard, and Wilson never served in either of the military cadres. According to a family member, cremation of the body and sprinkling the ashes over the water was out of the question because cremation would "freak Brian out." **Brian Wilson**, Dennis' brother, is currently under psychological treatment for emotional and drug problems.



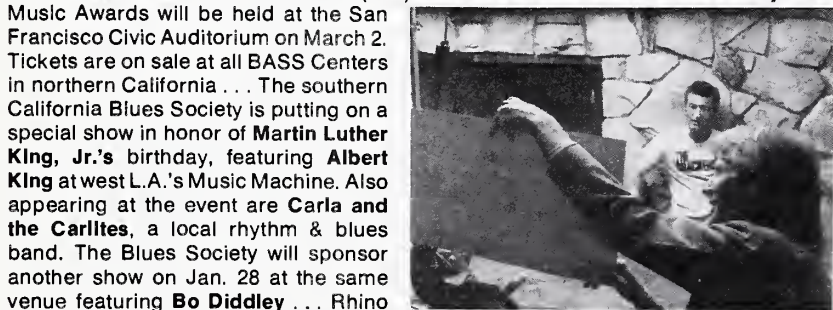
BEVERLY A HIT AT THE BEVERLY — Capitol recording act **Maze** featuring **Frankie Beverly** recently completed four sold out nights at Los Angeles's **Beverly Theatre**. Labelmate and friend **Melba Moore**, and Capitol execs congratulated **Beverly** backstage at one of the shows. Pictured above are (l-r): **Ronnie Jones**, national R&B promotion manager, Capitol Records; **Beverly**; **Varnell Johnson**, vice president of A&R black music, Capitol Records; and **Moore**.

However, **President Reagan** had promised to help the group any way he could last summer, after then-Secretary of the Interior **James Watt** caused a fiasco by refusing to let the band play at the Independence Day celebration in Washington, D.C. Relatives of Wilson contacted the President during New Year's Day, and he gave permission to bury the drummer at sea. The burial took place last week on a Coast Guard ship.

CLUB UPDATE — There's good news for L.A. clubgoers — two rock venues which have closed their doors to music may be putting on some shows in the near future. In the middle of this month, the owner of the new **Club Hollywood** (nee **Starwood**) will be confronting local officials and if all goes well, the refurbished nite-spot could be in full swing by February or March. And the **Sunset Strip Roxy**, which has hosted a comedy-drama called "Women Behind Bars" for the last few months, is going to feature live music again, including headbanger, psychedelic and more esoteric acts.

HERBIE HUNKERS DOWN — It may have been freezing everywhere else in the country, but around New Year's in Los Angeles the weather was hot, hot, hot. Especially on Dec. 30, the night before New Year's Eve, when **Herbie Hancock** and Co. performed two shows at the Beverly Theatre as part of his "Rockit" tour. Herbie's band for the gig was quite impressive and included **New York City Peech Boys** vocalist **Bernard Fowler**, drummer **J.T. Lewis**, percussionist **Anton Fler**, keyboardist **Jeff Bova** and bassist **Wayne Brathwaite**. But, besides Herbie, the most acclaimed sideman was undoubtedly turntable scratch whiz **Grand Mixer D. St.**, who set the stage on fire with his wild, wheezing cutting on several tunes, starting off with Hancock's latest single, "Autodrive." A good number of the evening's material came from the new "Future Shock" album, although Hancock did reach back into his past for a number of other satisfying compositions, most notably an extended version of "Man Child," during which he introduced the band. As expected, the biggest pyrotechnics display of the night occurred when the group jammed on Hancock's smash dance track "Rockit," which was accompanied by several of the mannikins featured in the song's video by **Godley and Creme**. Besides the robots, the band was joined onstage by a break-pop-lock dancer, who choreographed his moves to coincide with the actions of the mechanical men. By the time the song was over, the audience was in a frenzy, and the band came back to encore with **Grand Mixer's** latest Island single, "Crazy Cuts." This month, Hancock takes his innovative and imaginative show to Europe.

SHORT CUTS — **Tom Waits** will appear in at least two movies this year — **Francis Ford Coppola's Cotton Club** (still in production in Astoria, New York) and **Stone Boy**, which stars **Robert Duvall**. While he wraps up work on **Cotton Club**, Waits is prepping material for an original off-broadway "Kabuki-style" musical based on the song "Frank's Wild Years" off last year's "Swordfishtrombones" album... Universal Pay Television has acquired **Dellah's The Complete Beatles** for pay TV broadcast in early '84... UCLA Extension, in association with ASCAP, is presenting a one-day seminar Feb. 4 at UCLA exploring ways to survive and succeed in the contemporary songwriting marketplace. Guest speakers include **John Bettis**, **Jackie DeShannon** and **Bones Howe**. For more info call (213) 825-1901... The seventh annual Bay Area Music Awards will be held at the San Francisco Civic Auditorium on March 2. Tickets are on sale at all BASS Centers in northern California... The southern California Blues Society is putting on a special show in honor of **Martin Luther King, Jr.'s** birthday, featuring **Albert King** at west L.A.'s Music Machine. Also appearing at the event are **Carla** and **the Carlites**, a local rhythm & blues band. The Blues Society will sponsor another show on Jan. 28 at the same venue featuring **Bo Diddley**... Rhino Records has formed a film division called, appropriately enough, **Rhino Films**. The division will initially develop feature-length comedy productions... Our condolences go out to R&B master **B.B. King**, whose father passed away last week at the age of 77. King and **Bobby Blue Bland** performed Jan. 6 at the Beverly Theatre, and it was one of those nights when the blues howled was more emotional than at usual gigs... **Jim Carroll** should have a new album out any day now entitled "I Write Your Name." The third album by the rock poet, "I Write Your Name" should include high-energy tunes like "Love Crimes" and "Voices," a pair of ballads, and a cover version of **Lou Reed's** classic "Sweet Jane." In the past, Carroll has claimed that he actually wrote the words to the song, although the lyrics are attributed to Reef.



BEAVER HUNT — *The Crackers*, based out of Albuquerque, N.M. recently shot a video for its song "What Did I Do?" that featured a number of performers from TV's golden age, including **Ken Osmond**, who portrayed **Eddie Haskell** on *Leave It To Beaver* during the early 1960s.

jeffrey ressner

EXECUTIVES ON THE MOVE

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

Columbia Dept. Reorganizes — **Phil Sandhaus** was named director, product development, east coast, Columbia Records. He will be responsible for overseeing Columbia's east coast product marketing staff, including marketing programs, artist development and touring, and music video production and promotion. Since 1981 Mr. Sandhaus has been director, product marketing, Columbia Records. From 1980 to 1981 he was director, artist development. Since joining Columbia in 1977 as manager, artist services, he has worked closely with such artists as **Elvis Costello**, **Bonnie Tyler**, **Men At Work**, and **The Psychedelic Furs**. He has also been instrumental in developing new avenues of video exposure for Columbia artists. **Bruce Dickinson** and **Jack Rovner** have each been appointed director, product marketing, east coast, Columbia Records, joining **Mason Munoz** who already serves in that capacity. Messrs. Dickinson and Rovner will be responsible for the planning and execution of marketing programs for albums released by Columbia's east coast-based artists. Both executives, along with Mr. Munoz, will report to Mr. Sandhaus. **Debbie Samuelson** has been appointed associate director, video promotion, east coast, Columbia Records. She will be responsible for placing music videos by Columbia artists throughout broadcast and cable television outlets, rock clubs, college campuses and retail outlets. She will also assist directors of Columbia product marketing in selecting video producers. **Amy Strauss** has been named product marketing manager, east coast, Columbia Records, joining **Jane Berk** and **Patty Mahon**, who already serve in that capacity. Ms. Strauss will be responsible for coordinating the scheduling and timely execution of marketing plans for Columbia releases. Ms. Strauss will report to Mr. Rovner; Ms. Berk will now report to Mr. Dickinson, and Ms. Mahon will continue to report to Mr. Munoz.

A&M Black Promotion Director Named — **Charlie Minor**, Senior vice-president of promotion at A&M Records, announces the promotion of **Step Johnson** to the position of national promotion director of black music. Johnson moves up to the directorship position after serving as south west regional promotions representative with A&M for three years. Previous to joining A&M, Johnson worked in promotion for MCA and ABC.

Elektra Names New Execs — **Bill Berger** has been named vice president/international for Elektra/Asylum Records. In his new post Berger will interface between Elektra Records and the WEA international companies, as well as Elektra's additional licensees. He will continue to be based in the label's New York office. **Eddie Gilreath** has joined Elektra/Asylum/Nonesuch Records as vice president/sales. Gilreath's responsibilities will include the design and coordination of all sales, advertising, and marketing strategies for Elektra/Asylum and distributed labels. An 18 year veteran of the music industry, Gilreath was most recently executive vice president/sales of Island Records. He'd previously spent 10 years at Warner Bros. Records, starting as Atlanta regional marketing director and ending his tenure there as vice president/black music sales. He began his career in the music business at Motown Records in Detroit where he eventually became national promotion director.

Kahn Tapped At Coleco — **Coleco Industries, Inc.**, has announced the promotion of **Alfred R. Kahn** to the newly created position of executive vice president — marketing. Prior to this appointment, Kahn held the position of senior vice president — marketing. Kahn will continue to oversee the activities of Coleco's product management groups, which are responsible for the creation of all of the company's electronic and nonelectronic products. He will also provide senior management direction in the areas of licensing, merchandising, promotion, advertising, marketing research and overall marketing strategy.

Harford To Capitol — **Allen Harford** has been appointed corporate vice president, human resources and administration, Capitol Industries — EMI, Inc. In this position, Harford will take over responsibilities presently held by **Edward C. Khoury**, who has been appointed vice president, business development, EMI Music Worldwide. Harford comes to Capitol from EMI Music, Europe and International, where he was director, human resources and organization, based at Gloucester Place, London.

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

Petrone Is Named Sr. VP/PolyGram

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

Petrone was formerly vice president, compact disc marketing for the label and has been involved with CD product since PolyGram began working with it. Noted label president and chief executive officer **Guenter Hensler** in announcing the appointment, "1984 will most certainly be the year of the compact disc and Emiel Petrone is eminently qualified to coordinate PolyGram's efforts in this important new area in music."

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



Emiel Petrone

Labels Announce Early '84 Album Release Schedules

(continued from page 7)

ner year for the major diskeries. On the other hand, if the creative entries do not meet the public's expectations and promotion lacks the necessary flair to keep the interest in recorded music high, we may be back to square one. In 1984, the name of the game will be momentum.

The following is a partial label by label rundown of 1984 first quarter releases:

A&M

A&M's Simple Minds hopes to receive the amount of consumer attention of past releases with its up coming January title. Coming out during the same month are also LPs by Richard Mazda, the Coup, the Expressions, Billy Rankin, Lanny Hall and Rajah. February is the month for rockabilly ravers the Cramps as they release their first full-fledged album in quite a while. Also due out during the month is a posthumous 'hits' release from the punky Buzzcocks, a second installment in ready white noise by the Dream Syndicate, the debut from the promising Welsh rockers the Alarm and a live Styx album. The month includes releases by Alex De Grassi, the Rugrats, Level 42, Tom Teeley, Rock Goddess, Language, Color Me Gone, and John Reborn. The long overdue third LP by the Go-Go's will be in the stores during March along with product from The Brothers Johnson, Janet Jackson and electro-sambaman Sergio Mendez.

Atlantic

Atlantic plans to kick off the new year with "Wango Tango" from Ted Nugent, as well as solo efforts by critical faves Jim Carroll and Roger Daltrey (lead singer for The Who). January's plans for releases are to include also new works by ABBA, Jenny Burton, Steve Arrington, Demon, Jump 'N The Saddle Band, and Eddie Martinez. The label will also distribute Island's Blancmange, an upcoming sequel to last year's popular debut, and a solo LP by noted producer Rupert Hine. Among February's highlights are new product from the 'glorious' Laura Branigan, and the streetwise System as well as a new work by Paul Barrere, former guitarist for blues rock legends Little Feat. Albums by Ratt, Mick Benton, Amusement Park, Passport, Stacy Lattisaw, Johnny Gill and a rejuvenated Vanilla Fudge complete the list. March brings the classic Spinners back to the limelight with a new LP as well as waxings by hard rock guitarist Gary Moore and rock folkies Poco. The label also will release LPs by Chops, Robbie Patton, Skawards, Blue Magic and the ever talented Glen Campbell.

Columbia

The metal thunder of Judas Priest will open the New Year on CBS, along with releases which will also include records by Laura Nyro, Steve Bassett, Rodney Franklin and the soundtrack to *Footloose*. Wire Train will come out on 415 Records, distributed by the major label. Noted jazz combo Weather Report and classic crooner Johnny Mathis will have new product out during February; pop rock group Scandal will also release a followup to its successful debut along with such artists as the Leroi Brothers, Damris and D.J. Rogers. Former Pink Floyd guitarist David Gilmore and Ray Charles, a rhythm and blues institution, wrap up the March catalog.

Elektra/Asylum

Elektra/Asylum will release at least 25 new albums in '84 from both old and new artists. Among the selections are LPs by the folk madonna Judy Collins; techno-rockers The Cars; Cilmax; Josie Cotton; Dynasty; electro-funkers Imagination; Carey Lucas; Patrice Rushen; MOR jazzman Grover Washington, Jr.; The Sylvers; Lakeside Whispers; Gogoplex 10;

Circuit II; Jackson Browne sideman David Lindley; Fleetwood Mac's Lindsey Buckingham; crooner Teddy Pendergrass; romantic R&B balladeer Peabo Bryson; avant-garde jazz group Material; Circle; and Ben Orr.

EMI/Liberty

EMI/Liberty's lineup for January includes Elbow Bones and the Rackateers, Kate Bush and Dwight Twilley. Their February releases consist of Jon St. James, Great White, Via Afrika and Talk Talk.

Epic

Slated for January release on Epic are LPs by Gloria Gaynor, Dan Fogelberg and Bill Nelson, former leader of art pop band Be-Bop Deluxe. Also scheduled for the same month are dance pop experimentalist, Mi-Sex and new and developing Celestium, Accept and Face to Face. February seems to be Epic's new music month with the release of British innovators Dead or Alive, the The, Freur, and the Stranglers. Eddy Grant, a main force behind the reemergence of reggae in the pop field will also have an album out. The Clash, currently sorting out personnel problems, is also scheduled for the month. There will also be a Tourists 'greatest hits' package probably sparked by the success of former members Lennox and Stewart, presently the Eurythmics. Innocence and Danger, Gary Glitter, Carl Anderson, Crystal, Barry Goudreau (formerly of Boston), the Jones Girls, Kick Axe and novelty king Weird Al Yankovic all have tentatively set records during the month. The Jacksons' eagerly awaited LP should be out in March as well as a solo offering from thunder thumbs himself, bassist Stanley Clarke.

MCA

January's MCA release schedule is highlighted by the issuing of the *Dooonesbury* Original Cast Album, and also includes product from Bill Monroe, Gene Watson, Endgames, Dean Ray, the Crusaders, and Cliff Sarde. February's menu features titles from Jacquie Brooks, U.K., the Chameleons, Neil Sedaka and a soundtrack for *Lonely Dice*. The label's March roster includes a primarily country rock lineup: Joe Ely, Jerry Lee Lewis and more mainstream country acts as Lee Greenwood and Mel Tillis. Chilliwack also will release new product on the Solid Gold label distributed by MCA.

Motown

Motown has records by Paul Sabu, Rockwell, Dennis Edwards, and Tiggi Clay slated for release in January. The company also promises a new recording from Stevie Wonder sometime in '84.

PolyGram

PolyGram's German heavy metal sensation, the Scorpions, will have new product out in January along with Dutch hard rockers Golden Earring. There will also be an eagerly awaited John Lennon & Yoko Ono package which includes tracks the former Beatle recorded before his assassination. Due out during the month are efforts by Christina, Cameo, the Mailmen, the Maines Brothers, the Barkays and Leon Haywood. The heavy metal sounds of Jon Butcher, Axis, Rush and the soundtrack to heavy metal parody called *Spinal Tap* are the genre's main features for the month. On a different musical spectrum, Bananarama, Tears for Fears and the Call have upcoming product plus works by Darwin Hastings, Mac Davis and Leona Williams. In March the Rubber Rodeo comes into town along with the debut LP by British white soulsters Style Council and a new record by hard rocker and former Runaway Lita Ford. Wrapping up the

(continued on page 32)

EAST COASTINGS

COMPACT VIEW OF PARALLEL IMPORTS — During 1983, CBS Records began waging a battle against record importers to stem the flow of "parallel product," i.e., product that CBS owned and was releasing domestically or might one day want to release domestically. CBS successfully argued that under the importers in question had infringed CBS's copyrights or their exclusive rights under copyrights, such as distribution rights. The wholesale effect was to remove specifically named titles by bands like *Journey* and *Santana* from the American import market. In addition, many importers later opted not to bring in foreign versions of recordings by such CBS artists as *Elvis Costello* and *Culture Club*, despite the fact that the recordings were then unavailable in the U.S. and much in demand among rock collectors. Additionally — and in



OF SOLIDARITY AND DISCIPLES — *EMI America* recording artist Little Steven Van Zandt recently taped a segment of the teen talk show *Livewire* for a January 13 airing. Van Zandt is pictured with the show's two other guests, Atallah Shabazz (c), daughter of the late Malcolm X and Yolanda King, daughter of the late Rev. Dr. Martin Luther King.

NEW YEAR, NEW COMPANIES — Doc Field, president of the Atlanta-based Kat Family Public Relations, has dissolved that company and formed Creative Action Team Public Relations and Plaid Child Management, operating under the corporate aegis of Doc Field & Co. Plaid Child will be a full-service personal management company for recording artists, with initial clients including **Freddy Weller**, **Billy Dee Cox**, **Steve Young** and **Pallfox**. Creative Action Team will handle public relations on a domestic and international basis for individual artists and companies. Initial clients include entertainment attorney **Joel Katz**, Kat Family Records, Robox Records, Tanglewood Records, HMC Records and the Hice Music Company, **Bertie Higgins**, **Johnny Van Zant**, Ground Control Management, **Ron Reeley**, **William Bell** and Wil-be productions, **Buzz Cason**, and special projects for **Merle Haggard**, **Tex Whitson** and Shade Tree Music. The firm will be based at 3753 Vinyard Court, Marietta, Georgia 30062. The telephone number is (404) 973-1842. . . . Magnum Records, a new label headed by **Ruth Leiber**, has bowed in New York. The outfit is located at 10 E. 39th Street, Suite 516, New York, N.Y. 10016. The telephone is (212) 725-5249. . . . The Sound of Miami Records, a dance-oriented label, has opened offices at 7326 Biscayne Blvd., Miami, Fla. 33138. The telephone is (305) 751-8317.

REMEMBER THOSE FABULOUS SIXTIES? — Then no doubt you remember two of its most successful songwriters, **Doc Pomus** and **Elle Greenwich**. Both have been active of late, Pomus with a new cover of his "Save The Last Dance For Me" by **Dolly Parton**, and Greenwich via her work with **Cindi Lauper**, **Ellen Foley** and **Nona Hendryx**. But they also have a pair of new projects of their own: Pomus has just issued a collection of his own vocal recordings from 1944-55 on the Whiskey, Women, and . . . label. Among the sidemen on the Pomus disc are **Taft Jordan**, **Leonard Feather**, **Chuck Wayne**, **Ray Abrams**, **Rex Stewart**, **Leonard Gaskin**, **King Curtis**, **Jimmy Crawford**, **Mickey Baker**, **Sam "The Man" Taylor** and **Panama Francis**. Meanwhile, a two-act musical production of Greenwich compositions entitled *Leader of the Pack* is set to be



FLYING HOME WITH BMI — Bandleader **Lionel Hampton** recently presented the original big band arrangements of "Flying Home" and "Midnight Sun" to Broadcast Music Inc. (BMI) for inclusion in their archive collection. Pictured at the organization's offices in New York are Hampton (l) and **Edward McCramer**, president, BMI.

presented at New York's Bottom Line on January 19, 20 and 21. The show's cast includes **Karla DeVito**, **Rory Dodd**, **Ula Hedwig**, **Darlene Love**, **Paul Shaffer**, **Hank Martin** and **Bobby Jay**, as well as Greenwich herself, who, despite having been a member of **The Raindrops**, has never performed her music publicly.

THIS 'N THAT — With the 20th anniversary of the **Beatles'** arrival in America fast approaching, Capitol Records has been searching through their files in hopes of unearthing a few nostalgic gems. While all of the original bios and photos have long since been carted off by treasure-hunting employees, Capitol's west coast head of publicity **Steve Gelber** managed to unearth a remaining box filled with press releases, bios, memos and drafts of material from the press campaign heralding the group's 1963 arrival. Among the items Gelber uncovered were a photo of **John Paul Getty** wearing a Beatle wig; a press release from CBS television explaining that a group called the Beatles would be appearing on the *Ed Sullivan Show* along with "**Miltz McCall** and **Charlie Brill**, comedy team . . . **Wells and the Four Fays**, tumbling act" and 37 members of the Broadway cast of *Oliver* and a memo from the national album merchandising manager of Capitol informing that "shortly after the first, you'll have bulk quantities of a Beatle hair-do wig. As soon as they arrive — and until further notice — you and each of your sales and promotion staff are to wear the wig during the business day." . . . Legal tangles between **Meat Loaf** and former manager **David Sonenberg** have been settled. Terms include a cash payment to Sonenberg as well as transfer of real estate . . . **Material**, the band that masterminded **Herbie Hancock's** "Rockit," are working with **Yellowman** on his first CBS release.

fred goodman

TOP 15 VIDEO GAMES

	Weeks On Chart	12/31
1 Q-BERT Parker Brothers 5360	1	18
2 MS. PAC-MAN Atari CX 2675	3	42
3 POLE POSITION Atari CX 2694	2	18
4 RIVER RAID Activision AX 020	4	40
5 POPEYE Parker Brothers 5370	6	5
6 ENDURO Activision AX 026	5	29
7 CENTIPEDE Atari CX 2676	7	40
8 KANGAROO Atari CX 2689	11	6
9 PITFALL! Activision AX 108	9	57
10 JUNGLE HUNT Atari CX 2688	8	22
11 MR. DO! Coleco 2622	10	13
12 BURGER TIME Intellivision 4595	13	23
13 DECATHLON Activision AX030	15	18
14 JOUST Atari CX 2691	12	5
15 TIME PILOT Coleco 2679	14	9

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizze — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • National Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento, Seattle • Crazy Eddie — New York City • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City • Day Jay — Denver • Cavages — Buffalo • Tower — Sacramento, Seattle • Wherehouse — Los Angeles • Camelot — Kansas City, Dayton, Cincinnati, St. Louis, Chicago, Indianapolis.

TOP 15 MIDLINES

	Weeks On Chart	12/31
1 THE PRETENDERS (Sire SRK 6083)	1	25
2 THE DOORS (Elektra EKS 74007)	3	49
3 LED ZEPPELIN (IV) (Atlantic SD 19129)	2	46
4 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	4	38
5 THE ROMANTICS (Nemperor/CBS NJZ 36273)	7	8
6 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	8	22
7 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)	5	18
8 PIANO MAN Billy Joel (Columbia PC 32455)	11	24
9 TAPESTRY Carole King (Epic PE 34946)	9	5
10 LOOK SHARP! Joe Jackson (A&M SP-4919)	6	69
11 HITS! Boz Scaggs (Columbia FC 36841)	10	10
12 AMERICAN PIE Don McClean (United Artists LN 10337)	13	5
13 AJA Steely Dan (MCA 1006)	15	3
14 WHO'S NEXT The Who (MCA 3141)	12	37
15 LET THERE BE ROCK AC/DC (SD-36151)	14	24

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Musicland — St. Louis • Karma — Indianapolis • Peeches Records — Cincinnati, Columbus • Cherts — Phoenix • Gery's — Virginia • Sound Video, Unltd. — Chicago • Record Theatre — Cincinnati • Tower Records — Sacramento, Seattle • Disc-O-Mat — New York City • Massachusetts One-Stop — Boston.



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.

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|----------------------|-----------------------|
| 1 ELTON JOHN | 9 BARRY MANILOW |
| 2 ROMANTICS | 10 NIGHT RANGER |
| 3 TWO OF A KIND | 11 BILLY IDOL |
| 4 LUTHER VANDROSS | 12 EARTH, WIND & FIRE |
| 5 KOOL & THE GANG | 13 PATTI LABELLE |
| 6 38 SPECIAL | 14 GEORGE CLINTON |
| 7 RODNEY DANGERFIELD | 15 RAY PARKER, JR. |
| 8 MOTLEY CRUE | |

NORTHEAST 1.

- 1 ELTON JOHN
- 2 RODNEY DANGERFIELD
- 3 ROMANTICS
- 4 MOTLEY CRUE
- 5 PATTI LABELLE
- 6 LUTHER VANDROSS
- 7 JOAN ARMATRADING
- 8 EARTH, WIND & FIRE
- 9 ABC
- 10 KOOL & THE GANG

SOUTHEAST 2.

- 1 ELTON JOHN
- 2 38 SPECIAL
- 3 LUTHER VANDROSS
- 4 MOTLEY CRUE
- 5 TWO OF A KIND
- 6 BARRY MANILOW
- 7 MATTHEW WILDER
- 8 RODNEY DANGERFIELD
- 9 KOOL & THE GANG
- 10 ROMANTICS

BALTIMORE/ WASHINGTON 3.

- 1 PATTI LABELLE
- 2 LUTHER VANDROSS
- 3 ELTON JOHN
- 4 RODNEY DANGERFIELD
- 5 GEORGE CLINTON
- 6 ROMANTICS
- 7 KOOL & THE GANG
- 8 TWO OF A KIND
- 9 EARTH, WIND & FIRE
- 10 IRENE CARA

WEST 4.

- 1 MADONNA
- 2 LUTHER VANDROSS
- 3 ROMANTICS
- 4 UB40
- 5 KOOL & THE GANG
- 6 38 SPECIAL
- 7 ENGLISH BEAT
- 8 GEORGE CLINTON
- 9 BILLY IDOL
- 10 TWO OF A KIND

MIDWEST 5.

- 1 ROMANTICS
- 2 ELTON JOHN
- 3 TWO OF A KIND
- 4 BARRY MANILOW
- 5 LUTHER VANDROSS
- 6 NIGHT RANGER
- 7 RODNEY DANGERFIELD
- 8 DAZZ BAND
- 9 MOTLEY CRUE
- 10 BILLY IDOL

NORTH CENTRAL 6.

- 1 TWO OF A KIND
- 2 38 SPECIAL
- 3 RODNEY DANGERFIELD
- 4 ELTON JOHN
- 5 MOTLEY CRUE
- 6 KOOL & THE GANG
- 7 BARRY MANILOW
- 8 NIGHT RANGER
- 9 RAY PARKER, JR.
- 10 ADAM ANT

DENVER/PHOENIX 7.

- 1 38 SPECIAL
- 2 NIGHT RANGER
- 3 ELTON JOHN
- 4 TWO OF A KIND
- 5 KOOL & THE GANG
- 6 ROMANTICS
- 7 BILLY IDOL
- 8 RAY PARKER, JR.
- 9 ADAM ANT
- 10 BARRY MANILOW

SOUTH CENTRAL 8.

- 1 MOTLEY CRUE
- 2 ROMANTICS
- 3 NIGHT RANGER
- 4 TWO OF A KIND
- 5 38 SPECIAL
- 6 ELTON JOHN
- 7 BARRY MANILOW
- 8 LUTHER VANDROSS
- 9 BLUE OYSTER CULT
- 10 EARTH, WIND & FIRE

WHAT'S IN-STORE



PILOT ERROR BRINGS MILLS TO BOSTON — Casablanca/PolyGram recording artist Stephanie Mills recently appeared at a Strawberries Records & Tapes outlet in Boston in support of her latest album "Merciless," which contains the single "Pilot Error." She was in town starring in a road company production of The Wiz, in which she recreates the part which originally launched her career. Pictured standing at the store are (l-r): Paul Wennik, New England Regional Branch Manager, PolyGram Records; Jim Butler, store manager, Strawberries; Karen Brooks, promotion manager, Strawberries; and Neil Levy, regional director, Strawberries. Pictured seated are (l-r): Don Masters, promotion manager, PolyGram Records; Sunny Jo White, program director, station WXKS-FM; and Mills.

NYRO ANNOUNCEMENTS — Laura Nyro's management took an unusual promotional step in purchasing a pair of 4 1/2 x 4 1/2-in. ads announcing the esteemed singer/songwriter's forthcoming album in successive issues of New York's *The Village Voice*. The ad was bordered by "season's greetings" in tiny script and contained a closed-eyed, wind-blown photo of the typically pensive artist along with her name, album title ("Mother's Spiritual"), and the tag "Stay warm this winter with Laura's latest 14 original songs — about the new world." It further noted that the Columbia LP will be available in January, though a check with the label finds that "packaging problems" have pushed back the release until February. No further Columbia marketing plans were revealed yet, though the package was said to be "one of the most beautiful of the year." Incidentally, the new Nyro LP will be her first since 1978's "Nested."

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

MORE VIDEO — The Cincinnati-based **The Video Store** chain invited *Playboy's* 25th anniversary playmate Candy Loving to spend the weekend during the grand opening celebration for the chain's fifth store which recently bowed in Highland Heights, Kentucky. Loving, who also stars in "Playboy Video, Vol. 2" from CBS/Fox Video autographed the usual 8x10 glossies as well as video cassettes and discs and even five-year-old copies of the *Playboy* Issue in which she was originally featured. The appearance, and similar ones at the other stores, was further feted with discounts on all CBS/Fox Video product, emphasizing, of course, the *Playboy* videos. . . . Manhattan's **Video Shack** recently helped put together a 32-page music video catalog for **Video-To-Go**, a two-store video dealer in Miami which specializes in music video. The catalog features concerts and musicals, documentaries and artist profiles, and contains production information, running time, and a brief synopsis of each listing. New arrivals and soon-to-be-released music video titles are also noted, and a mail order form is included in the front. Video-To-Go recently began advertising on MTV in South Florida, using clips from available video concerts in each 30-second spot and offering a toll-free number for ordering.

TOWER VIDEO — a Manhattan Cable TV Insert into a December Sunday *New York Times* contained a promotional tie-in with Manhattan's **Tower Records** store. The insert was entitled "Six Reasons To Give The Gift Of Video Music This Christmas. . . ." five of which were MTV-related. As for the sixth reason, the first thousand buyers of installation and one-month's basic service for approximately \$35 also get a bonus certificate good for any \$8.98 album or cassette at Tower. According to Tower's advertising coordinator Terri Ball, the idea for the tie-in originated at MTV, which approached Tower with it and is also looking into a similar future tie-in involving current cable subscribers who upgrade their cable service. . . . A chain-wide Tower/WEA promotion, entitled "Wheelin' & Dealin'," is set for Feb. 15-March 7 and will feature WEA product sale-priced at \$6.99 for \$9.98 list, \$5.99 for \$8.98 list, and \$4.99 for \$6.98 list. A jeep giveaway suitably ties in with the promotion's theme. . . . Tower president Rus Solomon expects to add distinct video stores to another dozen of his record stores in the early part of 1984, bringing the total of these stores to 25. He will also increase the number of video music departments in those stores not having the separate video store facilities. . . . Informed sources at Tower confirm the worst kept secret in town; A second Manhattan Tower, to be located in the Lincoln Center area, is only a minor negotiating point away.

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

jim bessman



Week of January 14, 1984

Playlist

This report does not include those videos in recurrent or oldie rotation.

ADDS

ARTIST	CLIP	LABEL
Van Halen	Jump	Warner Bros.
Motels	Remember The Night	Capitol
Mink DeVille	Each Word Is A Beat	Atlantic
James Ingram/ Michael McDonald	Yah Mo Be There	Qwest
Combo Audio	Romanticide	EMI America
The Honeys	Running Away	Rhino
Arm Band	I Need	I.R.S.
Yellow	Lost Again	Elektra/Asylum
Lloyd Allen	I Keep Looking At You	Epic
ODA	Power Of Love	unsgined

HEAVY

(Maximum Four Plays Per Day)

Rodney Dangerfield Lionel Richie	Rappin' Rodney Running With The Night/ All Night Long Gloria	RCA Motown Elektra
The Doors John Cougar Mellencamp U2	Pink Houses/Crumblin' Down Sunday Bloody Sunday/ I Will Follow Rock School	Riva/PolyGram Island Columbia
Heaven Night Ranger Hall & Oates ZZ Top Genesis Robert Plant Stan Ridgway/Stewart Copeland Yes Huey Lewis & the News	Rock In America Say It Isn't So TV Dinner That's All In The Mood Don't Box Me In Owner Of A Lonely Heart I Want A New Drug/ Heart And Soul	MCA RCA Warner Bros. Atlantic Es Paranza I.R.S. Atco
The Romantics Rolling Stones Journey Duran Duran Rainbow Big Country Police	Talking In Your Sleep Undercover Send Her My Love Union Of The Snake Street Dreams In A Big Country Synchronicity II/ Wrapped Around Your Finger If I'd Been The One Monkey On Your Back Bad Girls Girls Just Want To Have Fun	Chrysalis Nemperor/CBS Rolling Stones/Atco Columbia Capitol Mercury Mercury
.38 Special Aldo Nova Don Felder Cyndi Lauper		A&M A&M Portrait/CBS Asylum Portrait/CBS

MEDIUM

(Maximum Three Plays Per Day)

Paul Rodgers Talking Heads Irene Cara X Alcatraz Lords Of The New Church The Fixx Blue Oyster Cult Spandau Ballet Elton John	Cut Loose This Must Be The Place Why Me? True Love Part 2 Island In The Sun Dance With Me Sign Of Fire Shooting Shark Gold I Guess That's Why They Call It The Blues The Politics Of Dancing Bark At The Moon That Was Then But This Is Now Looks That Kill Strip Big Crash State Of The Nation Sweetheart Like You The Stand Caught In The Game Send Me An Angel	Atlantic Sire Network/Geffen Elektra Rocshire I.R.S. MCA Columbia Chrysalis Geffen Capitol CBS Associated Mercury Elektra Epic Columbia Capitol Columbia I.R.S. Scotti Bros./CBS Curb/MCA
Re-Flex Ozzy Osbourne ABC Motley Crue Adam Ant Eddie Money Industry Bob Dylan Alarm Survivor Real Life		

LIGHT

(Maximum Two Plays Per Day)

Fitz Freeez C.S. Angels John Cafferty/Richard Brown Joshua Sound Barrier Blasters Parachute Club Comateens Sons Of Heroes Machinations Tommy Tutone English Beat Howard Jones Norm Norman Jack Mack & the Heart Attack Kim Carnes Krisma Michael Gregory Rubinoos The Tubes T-Bone Burnett Big Country Nena	Audio/Video Pop Goes My Love Independence Day On The Dark Side Broken Dreams Rock Without The Roll Red Rose Rise Up Late Mistake Living Outside Your Love Pressure Sway Get Around Girl Best Friends New Song You're A Zombie Can I Get A Witness Invisible Hands Nothing To Do With The Dog Can't Carry You If I Had You Back Monkey Time The Murder Weapon Fields Of Fire 99 Luftballons	Topflight Streetwise Arista Scotti Bros./CBS Enigma MCA Sire RCA PolyGram MCA Oz/A&M Columbia I.R.S. Elektra Rocshire unsgined EMI America Atlantic Island Warner Bros. Capitol Warner Bros. Mercury Epic
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Unfortunately, space does not permit all of the 'light' rotation entries on the MTV Playlist to be mentioned in the above report.

'84 CES Reflects '83 Concerns

(continued from page 7)

derlying theme of the 1983 Winter Consumer Electronics Show (CES) held in Las Vegas as the year began with a record 66,000 trade attendance. Pointing out that consumer electronics is a \$20 million industry, RCA's William E. Boss noted a 30 percent growth in the past year, regardless of what he termed a "sluggish economy." Although the bulk of that growth was attributed to computers, games and telephones, Boss illustrated a dramatic rise in video game sales from 400,000 in 1979 to 6.7 million in 1982. However, he also warned about the woes of rapidly changing consumer tastes as the primary factor making popular games suddenly obsolete. While there have been rumours video games could be approaching oversaturation, Boss said the video game industry has not yet peaked. He commented that video is still an area of exciting growth with cable television increasing its household penetration, the expansion of television components, multi-channel sound innovations, stereo videocassettes. He felt, however, there was still room for growth in the VCR field, with only seven million units sold in '82 and 712,000 videodisc players shipped to retailers to date.

Predictions for 1983 forecast a 20 percent increase in VCR sales, a 26 percent rise in television sales and a 33 percent jump in videodisc and color camera sales. In the software market, there was also an optimistic outlook as video sales were predicted to rise 17 percent, videotape 24 percent and videodisc 150 percent. Manufacturers and dealers of video hardware and software contended with the common issue of pricing. On the hardware side, the dilemma of price versus profitability existed while on the software side, 1983 was termed "the year of the sale" of prerecorded videocassettes.

Betamax Case

The U.S. Supreme Court heard opening arguments for the "Betamax Case" to determine the legality of home taping television programs as 1983 kicked off, and the case bringing forth the question of whether copyright liability is germane to the issue. The suit, originally brought on by Universal Studios and Walt Disney Productions against Sony Corp. of America, took on greater implications involving audio home taping as well. The final outcome may pave the way towards developing some sort of compensation for the people involved in the works being copied, probably in the form of royalties levied on taping hardware.

The push to impose copyright royalty fees on manufacturers and importers of video and audio recording devices and blank tapes as well as restricting current rental practices continued in February as three separate bills dealing with the home taping issue were introduced in the U.S. Senate and the House of Representatives. The proposed legislation, essentially the same, sought to impose a compulsory copyright license on the manufacturers and importers of video and audio recording devices as well as blank tapes while exempting home tapers from copyright liability as long as they used the tapes for purely private and noncommercial enjoyment. Two separate bills were presented for the prohibition of renting or leasing video prerecorded videocassettes or phonograph records without prior permission by the copyright owner. Introduced in the Senate by Sen. Charles Mathias (R-Md.) and in the House by Rep. Don Edwards (D-Calif.) the present bills called for direct negotiation between copyright owners and the recording equipment industry with regards to fees. Failing to reach an agreement, the bills propose

binding arbitration.

In the music video field, with the rise of such relatively new and important outlets for exposure as in the case of MTV as well as dance rock clubs incorporating video, the production of promotional clips expanded, bringing a number of new producers and directors into the medium. The sudden influx of new talent made the business intensely competitive especially with what label video directors pointed to as an increasingly large number of low budget productions for developing acts. Many of these new directors came from England, primarily because the British market has been more receptive to the advantages of videos for a much longer period.

February marked the month when record dealers geared up for more active involvement in videodisc software merchandising, citing a greater saturation of the hardware in the marketplace, a wider selection of titles and the potential for more sales, rather than rentals, as the main factors for the newly found interest.

A full turnout at the International Tape/Disc Assn. (ITA) 13th annual "Audio/Video Update — 1983" March 6, provided further evidence of the healthy state of audio/video product manufacturing. Among the seminars and panel discussions to take place was a lively debate on the subject of video sales vs. rentals, while Bob Kilgenschmidt of Paramount Home Video reported on the studio's success in marketing its below-\$40 videocassette releases, particularly *Star Trek II: The Wrath of Khan* which had shipped 125,000 units, and *An Officer and a Gentleman* which had just outdone *Star Trek* by 25,000 copies. Kilgenschmidt pointed out that prerecorded videocassettes had long been considered overpriced and unaffordable to the consumers and there was a need to lower the prices of releases if home taping was to be curbed.

Duran Duran In-Store

Meanwhile, the first ever in-store appearance at a video store in April by Duran Duran created such a rucus that over 150 of New York's finest had to intervene in order to keep the overzealous mob of teenage girls from crushing against the Video Shack on 49th St. and Broadway. With the growing importance of MTV and other cable and broadcast outlets as well as the continuing development of the home video market, the number of music videos being produced for promotional and commercial usage climbed dramatically. Production standards and budgets also rose as a result. While a pair of clips cost about \$25,000 a few years ago, record companies began spending that much per song as standards began to be upgraded by the likes of Michael Jackson and Billy Joel. Record companies got more involved with financing the clips by getting subsidized by their international affiliates since video exposure was considered to be even more vital outside the U.S. due to the limitations of radio in certain countries. However, many record company spokesmen predicted a greater financial involvement on behalf of the artists. Sony's Video 45s and Video Jukeboxes have spawned a new market as video singles became a new promotional tool as well as a method for record companies to recoup some of the production costs.

May's RCA SelectaVision CED sales reports predicted \$300 million in revenue for 1983. Sales — which included income from videodisc hardware and software — at peak volumes led to RCA's announcement of yet another record year. As Hollywood prepared for its onslaught of summer releases in what many industry observers touted as possibly the biggest

(continued on page 17)

TOP 30 VIDEOCASSETTES

	Weeks On Chart	12/31		Weeks On Chart	12/31
1 RAIDERS OF THE LOST ARK Paramount Home Video 1376	1	5	16 MAX DUGAN RETURNS CBS/Fox 1236	14	9
2 BLUE THUNDER RCA/Columbia Pictures Home Video 10026	2	10	17 EDDIE MURPHY DELIRIOUS Paramount Home Video 2323	17	7
3 RISKY BUSINESS Warner Home Video 11323	3	4	18 PINK FLOYD THE WALL MGM/UA Home Video 400268	18	24
4 NATIONAL LAMPOON'S VACATION Warner Home Video 11315	4	7	19 THE HUNGER MGM/UA Home Video 800281	16	5
5 TWILIGHT ZONE — THE MOVIE Warner Home Video 11314	5	4	20 THE MAN FROM SNOWY RIVER CBS/Fox 1233	19	17
6 GANDHI RCA/Columbia Pictures Home Video 10237	6	13	21 THE OUTSIDERS Warner Home Video 11310	20	18
7 SUPERMAN III Warner Home Video 11320	7	4	22 GREY FOX Media 258	24	3
8 FLASHDANCE Paramount Home Video 1454	8	17	23 10 TO MIDNIGHT MGM/UA Home Video 800243	—	1
9 BREATHLESS Vestron 5017	9	5	24 THE MAN WITH TWO BRAINS Warner Home Video 11319	23	11
10 MAKING OF MICHAEL JACKSON'S THRILLER Vestron 1000	21	3	25 PORKY'S CBS/Fox 1149	25	23
11 THE SURVIVORS RCA/Columbia Pictures Home Video 10521	11	5	26 DOCTOR DETROIT MCA Home Video 80001	26	16
12 JAWS 3 MCA Home Video 80044	15	4	27 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	30	79
13 48 HRS. Paramount Home Video 1139	13	29	28 STOKER ACE Warner Home Video 11322	29	10
14 THE DARK CRYSTAL Thorn/EMI 1966	10	7	29 THE YEAR OF LIVING DANGEROUSLY MGM/UA Home Video 800243	28	14
15 PSYCHO II MCA Home Video 80008	12	11	30 SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE RCA/Columbia Pictures Home Video 10512	22	8

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based on sales and rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybodys-Portland; Radio 437-Bala Cynwyd; National Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go — St. Louis. Video Shack — NYC.

Govt. Legislation Round-Up: 1984 Bills To Remember

For those who want to appear *au courant*, here are the bills before Congress that deal with changes in the copyright law involving rentals and home taping:

Rental — In the Senate: S-32 deals with audio; S-33 with video. Both would revise the copyright law's "first sale" doctrine to give copyright owners more of a voice in retail rental activity. Both bills were introduced by Senator Charles McC. Mathias (D-Md.), who is chairman of the Senate copyright subcommittee. In the House: H.R. 1027 deals with audio; H.R. 1029 with video. Like the Senate bills, both proposals would give copyright owners more of a voice in the retail rental business. Both House bills were introduced by Representative Don Edwards (D-Calif.).

Home taping — In the Senate: S-31, sponsored by Sen. Mathias. In the House: H.R. 1030, sponsored by Rep. Edwards. Both bills would permit the home taping of audio and video programs for personal use and would relieve the home tapper of any liability for copyright payments. They would, however, impose a royalty fee on the selling price of recording equipment and blank tapes or cassettes. This fee is to be fixed by copyright owners and equipment manufacturers through negotiations; if that fails, through binding arbitration. The monies thus paid are to be collected by the Registrar of Copyrights and distributed by the Copyright Royalty Tribunal. Pending also is S-175, proposed by Senator Dennis DeConcini (D-Ariz.), and H.R. 175, sponsored by Representative Thomas E. Foley (D-Wash.), which would simply relieve a home tapper of any copyright liability.

MCA Bows Six-Clip Stereo Newton-John Video EP

LOS ANGELES — Following the lead of Sony Corp., which recently introduced its "Video 45s" — MTV-like clips on prerecorded videocassettes — MCA Home Video is releasing a six-clip stereo videocassette featuring songs from the Olivia Newton-John collection, "Twist of Fate," and the singer's "Greatest Hits, Volume 2" LP.

The 25-minute video music EP contains four songs — "Twist of Fate," "Take A Chance," "Livin' In Desperate Times," and "Shaking You," from Newton-John's current feature film *Two of a Kind*. Co-star John Travolta appears in both the "Twist of Fate" and "Take A Chance" clips. The other videos on the release are the singles "Heart Attack" and "Tied Up."

All the videos were directed by Brian Grant, who also directed the songstress's "Olivia In Concert" and "Physical" videos, the latter of which won last year's Video Grammy Award.

"The release of *Twist of Fate* is a major step for MCA. In its form, pricing and value, in addition to its tie-ins with current record and movie releases, 'Twist of Fate' is a pioneering video. We are delighted that Olivia has joined with us once again in making this major video move, as she did two years ago with 'Physical,'" said Gene Glaquinto, president of MCA Home Video.

The new home video carries a suggested retail price of \$19.95 in Beta or VHS stereo, \$16.98 in stereo CED videodisc and \$19.98 in the stereo CAV laserdisc format.



Dick Komiyama Sony Consumer Products Exec

also features like scanning, still pictures, fast forward, slow motion and lastly, sound recording, where we developed Beta-Hifi, and VHS people VHS-Hifi. I think that self programming is now the last area left for home entertainment improvement and that's why we also are getting into this area.

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

Komiyama: There are several developments which caused video music, among them the recent record industry slump. Naturally, many people were looking for some sort of trigger to generate business, and the visual aspect of many rock music artists easily lent itself to the emergence of video music, not only concert performances but in the video clips. But the VCR itself has a limitation on sound quality. Then when we heard that our research engineers were doing in Tokyo, we felt that this might be the way that a new business could develop.

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

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

Then Beta-Hifi was brought in. But we brought out software first, six months before hardware, like the Duran Duran and Mike Nesmith Video 45s. Usually in this industry, hardware comes out before software, but we started with software. Then our marketing people developed marketing concepts like the Video 45 and the Video LP and methods of achieving

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

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

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

Cash Box: What is the pricepoint right now on 45s?

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

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

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

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

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

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

Komiyama: Since June, sales have increased every month to where we anticipate that in three or four months we should exceed \$1 million in sales every month, maybe by April.

Cash Box: You earlier spoke of the need to be timely in your releases. With the Duran Duran Video 45, for instance, did sales taper off as the product became older?

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

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

Komiyama: We'll be putting four songs on some of the new releases because it seems to be that 15 minutes is kind of short. The optimum length I think is 30 minutes with four or five titles and a price range of \$19.

Cash Box: So for a five-song Video 45, say, there could be a \$20 price, but a three-song 45 could go for \$10? Would the pricepoint differ according to length?

Komiyama: Well, I haven't come to any conclusion here yet, but I think it's an area that depends on competition. We're also doing surveys now to help us decide on pricing.

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

Cash Box: How are they currently distributed?

Komiyama: We have three setups. First is through our hardware distributors, second through software distributors and third is the software dealers we sell to direct. In order to have wider access, we recently started a telemarketing system.

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

Komiyama: Yes.

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

Komiyama: I think we'll focus on rock music as a priority because it seems to lend itself to an infinite number of video possibilities. But from a business viewpoint, there are of course people who prefer other kinds of music like Lawrence Welk and we must address that market, too. But again, this is the type of thing which we will have to decide about.

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

Komiyama: We're testing that now, and it's true that Beta-Hifi will enhance any kind of music. But it seems to me that rock is natural for combining video and music and creating something new and different.

Dick Komiyama, senior vice president of consumer video products at Sony Consumer Products Co. in Park Ridge, New Jersey, has been with Sony since joining Sony-Tokyo in international operations in 1965 after earning a degree in marketing from the University of Pennsylvania. He had earlier received an electrical engineering degree in Tokyo.

Sony moved him to the U.S. two years after he joined the company, first to Hawaii, then Chicago, New York, the west coast office and in 1980 he was brought back to New York as vice president of consumer video marketing, which covered such products as the Trinitron TV, Betamax, projection TV and the Watchman TV.

Sony introduced the VCR in the U.S. in 1975 with the Betamax, but when the VCR business expanded at the end of the decade, the company discovered potential beyond the time-shift element of the units to include use of the machine as a high quality audio player. The Beta-Hifi stereo VCR was developed in Japan, and in late 1981, the company decided to get into software operations, primarily to create video music for the Beta-Hifi. Last year Sony released its first video music product in its "Video 45" format — 10-15 minute videocassettes featuring two or three songs by artists including Duran Duran, Michael Nesmith, Rod Stewart, Elton John, Dizzy Gillespie and Max Roach. Some 20 Video 45s have been released so far, and Sony is increasing its licensing agreements with such labels as EMI in expanding the releases in both number and music genre.

Komiyama recently sat down with Jim Bessman to discuss the future of video music hardware and software.

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

Komiyama: Well, the price is still high end. Right now the VCR business has almost doubled in the pace of shipment from last year. However, approximately 60 percent of home VCR is expanding into the low pricing end, around \$500 or less. This area of VCR sales is growing very rapidly. In the meantime, consumer VCR needs are getting more diversified. We see different segments of home VCR developing, with many users demanding a high quality of sound, which is Beta Hi-fi. Then there's the "home movie" end of the VCR need, in other words, self programming. We thought that this market would develop much earlier but the portable video camera still has yet to meet full potential. But after we bring in the Beta movie we start to see that it is giving the consumer the first chance to make an easy home movie like a super-8 millimeter movie.

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

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

Komiyama: Currently our production capacity is limited due to being in the introductory phase, but I would think that in three or four years, all VHSs could be converted to Beta-Hifi either directly when manufactured or through adaptors that should be available, thus eliminating the major problems of sound quality in VCRs. And I think that this is a natural tendency that will apply to the VHS format also.

I think that the battle between the Beta and VHS format stimulated tremendous engineering development, from one hour to two hours, two hours to eight hours, and

1984 Winter Electronics Show Reflects '83 Concerns

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summer ever in the box office, a number of independents were readying accompanying soundtrack LPs hoping to have the success of *Flashdance* or *Saturday Night Fever*. Among the scores slated for release were John Williams' soundtrack for *The Return of the Jedi* to be accompanied by a clip shown on MTV; Also, the eagerly awaited sequel to *Fever*, *Stayin' Alive*.

MCA Videocassette Inc. and MCA Videodisc were officially brought together under the MCA Home Video banner.

In June, members of the American Federation of Musicians (AFM) were sent a letter for ratification of a supplemental music video promo clip use agreement previously reached between AFM negotiators and five major record companies. The proposed agreement covered the use of the artists' promo videos in anthology home video packages, video disc and in video packages. The arrangement called for specific contracts between the union and the industry rather than getting the copyright Royalty Tribunal involved.

Over 80,000 visitors packed the 1983 International Summer Consumer Electronics Show (CES) to witness the largest trade show in the U.S. Although the darling of the show was the new Adam computer by Coleco, N.A.P. Consumer Electronics' Frank Lann announced that a substantial increase of more than 12 percent was forecasted for the year as demand for color TV receivers had risen due to the increased need for use with computers as display monitors; and the new VCR, videodisc machines and cable TV additions to homes demanded replacements. While legislation lingered which could change the software business and the Supreme Court has yet to decide on the "Betamax Case" both software dealers and manufacturers did not show any of the tension prevalent in last year's CES but rather were interested in settling down to the nuts and bolts of selling videocassettes and discs. There was an overall feeling of optimism in areas which were previously controversial as most agreed that the new technologies had to be embraced, not fought.

The Senate voted to pass the Cable Telecommunications Act, a wide-ranging deregulatory measure endorsed by the Federal Communications Commission. Otherwise known as S-66, it represented the first set of laws governing the cable industry nationwide, thus freeing cable operators of the many different state and local regulations which were in effect.

On the subject of cable, July saw the agreement between Home Box Office and Metromedia in which the latter acquired a number of HBO's original film productions in return for cofinancing and/or coproducing features for and with HBO.

As the "Betamax Case" saga continued, the U.S. Supreme Court postponed its decision on the seven-year-old case until October. Although the court gave no explanation for the rehearing, the move was assumed to be a sign that a clear majority opinion had not been reached. Meanwhile, it was unclear what bearing the latest postponement would have on the legislation pending in Congress to amend the copyright law. Its slow acting presumably meant that it awaited a court decision.

In what was considered an industry first, NBC's *Friday Night Videos* show offered fixed rates to air promo clips. NBC reportedly paid between \$1,000-\$4,000 to air videos either exclusively or on a normal basis.

Members of the Video Software Dealers Association (VSDA) warned if Congress passed pending legislation abolishing the first sale doctrine, it would restore the

chaos of two years ago — a myriad of rental programs, fewer dealers (as small stores went out of business), and the major retailers would be restricted to the major metropolitan areas. With the various bills pending in Congress, the VSDA fears that each dealer would be overwhelmed by paperwork while each production company set a different sales program with the retailers.

As the months went on, promotional videos not only became more sophisticated and popular but saw an increasing number of outlets due to the growing production costs, corporate sponsorship became an issue during August. Many corporations offered free use of their products in return for video visibility. While as obvious as it might be in the future, acts like .38 Special had been seen with Budweiser product, and Billy Joel's video for "Allentown" displayed a Miller Lite sign in one of its scenes. Corporate assistance became useful in defraying the high costs of videos but many people interviewed warned of the dangers of overcommercialization and importance of product integration.

Country music also took an interest in promoting its acts visually. As media exposure became almost crucial in the development of a new pop artist as well as established ones, the Nashville Network and CMTV coupled with the major television networks' growing recognition of the drawing power of country music stars has led to more visual exposure of stars.

Earlier in the year, Sony developed the Video 45 format as a method of merchandising promotional clips to the public. Continuing on that concept, Sony created the Danspak five-clip package in an attempt to give exposure to unsigned artists. Danspak in particular was a compilation of New York-based experimental and electro-dance acts known around the circuit. The concept was mainly to move into a new field for videocassettes largely controlled by radio: breaking new bands.

The Justice Department approved a reworked proposal for the Showtime Movie Channel merger in what seemed an attempt to become more competitive with the reigning HBO.

In September, Capitol Industries-EMI Inc. officially announced the formation of a separate music video and television production division, Picture Music International. Previously operating under the EMI Music Video banner, PMI was created to accommodate the expanding production activities of the former unit.

With the introduction of RCA's first random access CED videodisc player, the company branched out its marketing activities aimed at the consumer, educational and institutional sectors. The expansion of RCA's marketing efforts was a direct result of the broad movement in the videodisc business into new areas of application and sales opportunities, locally and internationally.

Manufacturers pleaded for a halt to the acrimony and invective which surrounded the still controversial first sale issue during the Video Software Dealers Assn. (VSDA) convention in San Francisco. The over 350 dealers were asked to join the manufacturers in concentrating on the task of converting the business into a sales-oriented market.

Meanwhile, preorders for *Flashdance* set all-time records reaching almost 151,000 units. The Paramount Home Video release retailing for \$39.95 on videocassette nearly doubled Par's previous record setting release, *An Officer And A Gentleman*.

The success of a Duran Duran co-promotion involving Capitol, BMI and Sony

in support of the group's audio and video product led to further possibilities of more programs in the similar audio/video product promotional relationships.

September was also the month in which RCA unveiled its new videodisc player. The revamped, multi-purpose player was produced in an attempt to capture a share of the video hardware market as well as recouping the over \$280 million it lost on the original disc player introduced three years ago.

October began on an eerie note as over 40 tons of videocassettes and duplicating equipment were seized by Panamanian authorities. Termed as the largest video piracy ring ever uncovered, Universal, Paramount, Warner Bros., Disney and MGM/UA studios filed criminal charges for copyright infringement against Isaac Zafrani and his company, Panafashion.

And, as the story continued, the Supreme Court reopened the "Betamax" case and began rehearing arguments in the Universal Studios vs. Sony Corp. controversy. Although last year the court chose to pass over the decision, there were indications that the justices were committed to handing down a ruling before the end of the term. Chief Justice Warren Berger wondered aloud if the matter couldn't be handled exclusively by Congress.

Intending to build consumer anticipation to its sequel, *Indiana Jones and the Temple of Doom*, as well as trying to top *Flashdance* videocassette sales, *Raiders of the Lost Ark* was released by Paramount Home Video for a suggested retail price of \$39.95.

Playboy Enterprises announced the formation of the Playboy Video Corporation, a wholly owned subsidiary of Playboy, which would be responsible for the production and marketing of video programming and feature films.

MCA Home Video also got into the winter home market race by releasing three of its box office "Jaws" hits on videocassette. On a limited basis, MCA marketed the individual titles of the Jaws trilogy for \$39.95 each. Following January the price of each title will return to its original \$79.95 price tag.

"Thriller," the extended Michael Jackson video, became one of the biggest stories of November as it ventured into new areas of production and budget limitations. Directed by John Landis, of *Animal House* and *Trading Places* fame, the clip cost approximately \$750,000. *Michael Jackson: Making the Thriller Video*, a one-hour documentary on the production of the clip as well as excerpts from "Beat It" and old Jackson 5 footage, was also created.

As "Thriller" became an opening short before the screening of Walt Disney's *Fantasia*, there was an increasing demand on behalf of theatre owners to bring videos to the movie screen. Set to be shown during intermissions, the clips proved to be viable promotional tools, particularly for those acts who were touring in the theatre's area.

Although music videos became very popular, bootlegging was apparently still in its fledgling stage as opinions varied about its profitability and growth.

Moves to amend the Copyright Law's "first sale" provision — giving copyright owners more of a say in the record and video cassette rental business — gained strong Reagan administration support as Congress prepared to recess until the New Year. The White House push for the change was relayed to congressional committees by the Department of Justice, the Cabinet Council on Commerce and Trade and the National Endowment for the Arts.

As an early Christmas present, December was the month when *Raiders of the Lost Ark* became the all time video champ; even before retailers and consumers had the chance to buy a single videocassette or videodisc of the Spielberg/Lucas epic Paramount Home Video had reported an astounding 500,000 units in initial sales. The vid shot to #1 on the charts in its first week of release.

Thorn EMI Home Video also held its share of the market convincingly with such home video releases as *Bad Boys*, *Tender Mercies*, and, of course, *First Blood* starring Sylvester Stallone which garnered the #1 position on the **Cash Box** videocassette chart for a number of weeks during '83. This month Thorn EMI is scheduled to issue a feature length videocassette of the multi-platinum selling rock group Duran Duran.

1983 proved to live up to the optimistic expectations expressed in January's CES Convention. While the "Betamax case" is still looming like a dark cloud over the industry's head, the business seems to have simply changed strategies and has worked within its own restraints. The home videocassette market has become profitable for most of the major motion picture studios as they release more and more of their films in that format at a faster rate. Music videos have slowly carved out their niche in the music, motion picture, and television industries while radio slowly warmed up toward pursuing a closer relationship. As the January 1984 CES beckons retailers and manufacturers, the watchword will undoubtedly be "keep an eye on the new technology."

Winter CES Schedule

(continued from page 16)

5:00 p.m. - 7:00 p.m.

COMPACT DISC WORKSHOP

"Everything You Always Wanted To Know About Compact Discs" (Sponsored by EIA/Consumer Electronics Group)
Moderator: To be announced

Tuesday, January 10

CES EXHIBITS OPEN

9:00 a.m. - 4:00 p.m.

(Including Riviera and Sahara Hotels)

10:00 a.m. - 11:00 a.m.

CES WORKSHOPS

"The Electronic Distribution of Computer Software and Video Programming Via Telephones, Cable, and Radio — What is the Retailer's Role?" (Sponsored by EIA/Consumer Electronics Group)
Moderator: To be announced

"Is There Profit In Rentals of Audio and Video Hardware?" (Sponsored by EIA/Consumer Electronics Group)

Moderator: Steve Harvanak, Jim Graham Entertainment, Dallas/Houston, TX

CES WORKSHOP

"Setting Up An Audio Listening Room. Is It Necessary? How Much Will It Cost?" (Sponsored by EIA/Consumer Electronics Group)

Moderator: Joa Piccirilli, Sound Advice, Fort Lauderdale, FL

"Retail Sales Training: In House, By The Manufacturer, and/or by Outside Professionals?" (Sponsored by EIA/Consumer Electronics Group)

Moderator: Mike Curria, Bill's Audio, Phoenix, AR

11:00 a.m. - Noon

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

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ON JAZZ

THE RETURN OF SAVOY — While the loss of Arista to RCA stirred the ire of independent distributors, the decision to spin Savoy off into separate jazz and gospel companies to be sold to independent labels was a ray of hope for the indies, who have long contended they have superior abilities when it comes to handling such product. But while the deal to sell the gospel portion of the Savoy catalog was quickly concluded via a pact with Prelude Records, it took several months to conclude the sale of the jazz portion of Savoy. That deal was finalized just prior to New Year's when Joe Fields of Muse Records obtained the famous catalog. Aside from the catalog, Fields inherited a back stock of Arista/Savoy albums, and he plans to continue selling off what's on the floor. His first releases as the new proprietor of Muse will be available in February, and he will alternate releases between Muse and Savoy on a monthly basis, with Savoy remaining a separate company. That first batch of Savoy's will carry a new label logo. Although no specific titles have been mentioned for release yet, Fields noted that there is "still a wealth of unissued material" in the catalog, and that all manners of packaging are being considered, including box sets and limited runs. And of course, Savoy will remain with the independent distributors.

PALO ALTO IS EXPECTING — California's Palo Alto Jazz label is set to debut two new spin-off labels this year. Tall Tree will be a midline label for in-house and reissue projects, and an as-yet unnamed label for urban contemporary, progressive and dance music is also in the works. First releases on Tall Tree will include a **Don Menza** album and five Capitol reissues: "In Person," with **Cannonball Adderley**, **Nancy Wilson** and **Lou Rawls**; **Woody Herman**'s "The Woody Herman Band," "The Non-Original Cast of 'My Fair Lady'" with **Shelly Manne**; "Out of the Woods," by **George Shearing**; and an LP featuring **Dizzy Gillespie** and **Babs Gonzales**. First offering on the unnamed progressive/urban label will be "Steppin' Out" by saxophonist **George Howard**, a session featuring vocalist **Gwen Guthrie**, guitarist **David Williams**, drummer **Ndugu Chancler** and bassist **Nathan East**. Also slated for release on the label is an LP by vocalist **Dianne Reeves**. Forthcoming on Palo Alto itself are "Alto Annie's Theme" by **Richie Cole** and "To Chopin With Love," by **Victor Feldman**.

BASIL'S OPEN SKY POLICY — Although experimental jazz continues to flourish in New York, the scene is far from what it was in the mid-to-late-seventies when the loft movement was in full swing. And while The Public Theater has continued to play host to alternative music shows, they have cut down on their once hefty schedule. Fortunately, Greenwich Village jazz club Sweet Basil has been using Sunday and Monday — traditionally the slowest nights for clubs — for showcasing some of the city's outstanding experimentalists. The club has already presented violinist **Leroy Jenkins'** electric band **Sling**, and **Oliver Lake's** acoustic quintet featuring **Billy Hart**, **Anthony Davis** and **Kevin Eubanks**. The announced schedule of bands over the next three months reads like a who's who of the avant garde. During the remainder of January, the club will feature a performance of **Amliri Baraka's** new jazz musical, "Primitive World," an anti-nuclear work featuring **David Murray**, **Amina Claudine Myers**, **John Purcell**, **Steve McCall**, **Billy Bang** and **Akbar Ali**. Also slated for January are performances by Chicago's **Colson Unity Troupe**, the **Frank Wright Quartet**, **Jemeel Moondoc's Sextet**, and **Malachi Thompson and the Free Bop Band**. During February, the club will host **Anthony Braxton's Quartet**, the **George Russell Big Band**, **Michele Rosewoman Ensemble**, **Abdullah Ibrahim** and his orchestra, **Jane Ira Bloom's Quartet**, **Lester Bowie**, and the **Butch Morris Ensemble**. March's schedule includes **Sunny Murray**, **Charles Tyler**, **Frank Lowe** and the **Craig Harris Aqua Band**.

fred goodman

1983 Certifications Talled

(continued from page 7)

sion of CDs in album tallies.

Musically, Michael Jackson was the big winner, garnering gold and platinum for his LP "Thriller," and gold singles for "Billie Jean," "Beat It," "The Girl Is Mine," and "Say Say Say." Jackson's record company, CBS, also led the pack, garnering 34 gold and 16 platinum certifications. Warner/Elektra/Atlantic (WEA) was next, with 28 gold and nine platinum awards.

Other highlights of '83 certification included three gold LPs for soundtracks: "Flashdance" on Casablanca/PolyGram; "Staying Alive," on RSO/PolyGram; and "The Big Chill" on Motown.

New artists receiving their first awards included Missing Persons, Toni Basil, Adam Ant, Culture Club, Bryan Adams, U2, DeBarge, Saga, The Fixx, Eddy Grant, Quiet Riot, Men Without Hats, Eurythmics, Duran Duran, and international star Julio Iglesias.

Several "new music" artists who further established themselves in '83 included Men At Work, whose second Columbia LP, "Cargo," earned platinum; The Police, who garnered their third platinum LP with "Synchronicity," and Prince, who added a platinum award for "1999" to two previous gold LPs.

1983 also proved a good year for established acts, Led Zeppelin earned their 10th gold and fourth platinum award with "Coda" on Atlantic; Pink Floyd made it eight gold and three platinum awards with "The Final Cut," on Columbia; David Bowie's "Let's Dance" on EMI/America was his eighth gold and

second platinum record; "Innocent Man" by Billy Joel on Columbia brought the singer/songwriter's total to nine gold and six platinum albums; Kenny Rogers' "Eyes That See In The Dark" on RCA was his 13th gold and eighth platinum album; and George Benson's "In Your Eyes" on Warner Bros. was his seventh gold and fourth platinum album.

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

For RIAA/VIDEO awards, 1983 was a banner year. The total of 182 awards blasted the previous year's mark of 37, with more videos certified gold and platinum in December '83 than in all of '82.

December RIAA/VIDEO certifications included: "The Making Of Michael Jackson's 'Thriller,'" Vestron Video; "Jaws III," MCA Home Video; "The Black Hole," Walt Disney Home Video; "Wrapped and Ready to Give Promotion — Christmas 1983," Walt Disney Home Video; "Best Little Whorehouse In Texas," MCA Home Video; "Jaws," MCA Home Video; "Tron," Walt Disney Home Video; "Dumbo," Walt Disney Home Video; "Alice In Wonderland," Walt Disney Home Video; "Pete's Dragon," Walt Disney Home Video; and "All Star Animation Sale Promotion — Summer 1983" Walt Disney Home Video.

TOP 30 ALBUMS

		Weeks On Chart	12/31	Weeks On Chart			Weeks On Chart	12/31
1	DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	3	57	16	SWEET RETURN FREDDIE HUBBARD (Atlantic 7 80108-1)	19	5	
2	BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	1	9	17	TARGET TOM SCOTT (Atlantic 7 80106-1)	14	12	
3	THE CLARKE/DUKE PROJECT II STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	4	9	18	ROCKIN' RADIO TOM BROWNE (Arista AL8-8107)	16	12	
4	IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	2	31	19	THIRD GENERATION HIROSHIMA (Epic FE 38708)	18	23	
5	FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801)	6	15	20	A SLICK CHICK (ON THE MELLOW SIDE): THE RHYTHM & BLUES YEARS DINAH WASHINGTON (Emarcy Jazz/PolyGram 814 1841)	20	4	
6	FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	5	20	21	AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	22	40	
7	FILL UP THE NIGHT SADAO WATANABE (Musical/Elektra 9 60297-1)	9	8	22	SHADOWDANCE SHADOWFAX (Windham Hill/A&M WH-1029)	23	15	
8	INDIVIDUAL CHOICE JEAN-LUC PONTY (Atlantic 7 80098-1)	7	21	23	THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38641)	21	29	
9	JARREAU (Warner Bros. 9 23801-1)	8	40	24	LOW RIDE EARL KLUGH (Capitol ST-12253)	26	4	
10	IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	12	6	25	OREGON (ECM 23796-1)	25	13	
11	PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23962-1)	10	13	26	MR. NICE GUY ANNIE LAWS (Capitol ST-12261)	24	25	
12	STANDARDS, VOL. 1 KEITH JARRETT (ECM 23793-1)	15	17	27	SUPERSAX & L.A. VOICES (Columbia FC 39140)	27	4	
13	SCENARIO AL DI MEOLA (Columbia FC 38944)	11	13	28	REUNION RAMSEY LEWIS TRIO (Columbia FC 39158)	28	6	
14	TEASER ANGELA BOFILL (Arista AL8-8198)	17	7	29	CITY KIDS SPYRO GYRA (MCA 5421)	30	25	
15	TRAVELS PAT METHENY GROUP (ECM 23791-1)	13	31	30	MAKE IT LAST HUBERT LAWS (Columbia FC 38850)	29	10	



WSQ SEZ 'WHAT'S MY LINE?' — The World Saxophone Quartet recently participated in a month-long series of contemporary jazz and classical concerts held throughout New York State and sponsored by the New York State Council on the Arts (NYSCA). Pictured at New York's Guggenheim Museum, where the series culminated in three days of performances, are (l-r): Julius Hemphill of The World Saxophone Quartet (WSQ); James Jordan, director, music program, NYSCA; Hamlet Bluiett and David Murray of WSQ; Kitty Carlisle Hart, chairman, NYSCA; Oliver Lake of WSQ; and John Duffy of Meet the Composers, Inc.

Two Upped At RCA

(continued from page 7)

assumes direction of RCA's West Coast A&R functions, as well as those for English language recordings of RCA's Latin artists.

"Our focus for growth is A&R and marketing," Menendez said in making the appointments, "and we are delighted to be able to draw on the skills of two of the industry's most capable executives as we continue the development of these critical areas."

Robert D. Summer, president, RCA Records said, "This consolidation of functions will improve our ability to take quick action in a marketplace that is evolving at an unprecedented rate," he said.

Motels Reap Gold

LOS ANGELES — Capitol act The Motels' fourth LP, "Little Robbers," has been certified gold by the Recording Industry Association of America. The group's previous release, "Al Four One," attained similar status last year.

'Record' Number Of Grammys In '84

LOS ANGELES — The National Academy of Recording Arts and Sciences (NARAS) said that it will distribute awards in 67 categories — a record number — at this year's 26th Annual Grammy Awards presentation to be held on February 28 at the Shrine Auditorium in Los Angeles.

Nominees for this year's awards will be announced at a press conference in the Rodeo Room of the Beverly Hills Hotel on January 10 at 10 a.m.

The February telecast of the actual awards ceremony is scheduled to appear on CBS this year. For the fifth time in his career, the show will be hosted by singer/songwriter John Denver.

According to NARAS, the prime time presentation will be three hours in length, enough time to distribute twelve different awards interspaced by music, dancing and the usual festivities.

Country Record Sales High During Christmas Season

by Anita M. Wilson

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

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

While all retailers contacted reported fine business, the amount of increase ranged from 5-80%. "This has been our biggest Christmas ever," recalled Bobby Keyser, vice president of the Record Bar in Jacksonville, Fla. Keyser went on to say "the biggest artists throughout the year were also the biggest selling artists at Christmas." Alabama's catalog, John Anderson's "Wild & Blue," Dolly Parton's "Greatest Hits" and Willie Nelson's "Without A Song" were the hottest LP's for the retail outlet.

Howard Applebaum of Kemp Mill in Maryland agreed sales were extremely good. "We did very well with country. I would say our increase is 70-80% because we just got into country music this year. We may have even doubled what we did last year with country music this year because we didn't sell much country music last year, but this year we got pretty serious about it."

Other stores such as Camelot and National Record Mart reported only average sales. "We saw a marginal increase over last year in sales," Lou Garrett from Camelot explained. He went on to state, "except for Alabama — who we now consider pop — we didn't have many big country albums as we have in the past. However, some artists like Willie Nelson, John Anderson, Ricky Skaggs and Merle Haggard did O.K."

Record bad weather was the major reason retailers felt sales were not even higher than they were. "Sales were up 5% over last year," stated Jim Rose, general

manager with Rose Records in Chicago. "It would have been a lot more if we hadn't been hit by horrendous weather the week before Christmas. However, we still came out ahead for the month because we did so well at the beginning of December."

Kemp Mill Records in Maryland reported good sales, but also were hard hit by bad weather, especially on Christmas Eve. "We always do a lot of sales on Christmas Eve, however the weather was brutally cold here around -25 degrees with a wind chill factor — so it was somewhat inhibiting and had a rather deleterious effect on sales." Lou Garrett at Camelot also said inclement climates damaged store traffic. "We were hurt by the weather in a few of our stores and had to close for part of the day during the holidays because of ice and snow storms."

Mike Duncan at Cactus in Houston also stated his main problem was the weather since it was so cold that people were staying home to fix or prevent frozen water pipes. "On certain days the weather was so cold that the sales were down. It stayed below freezing several days in a row, and while driving wasn't a problem, people stayed home to deal with plumbing problems."

The only retailer to say bad weather helped sales was Bobby Keyser at the Record Bar in Jacksonville, Fla. The unusually cold weather brought residents indoors, especially to the shopping malls. Keyser explained this as the main reason the chain had their best Christmas to date.

National Record Mart in Pittsburgh, however, reported sales were down on Christmas Eve because of the weather. Denny Sites, special projects buyer for the chain stated "Christmas Eve was bad weather wise, with it around 0-10 degrees with a wind chill factor of -50 degrees so sales were down."

Most retailers reported increased sales occurred despite the fact they did not focus on any special promotional projects or extra advertisements. Rose Records and National Record Mart did what they normally do. Rose Records featured Kenny Rogers and Anne Murray in newspaper advertisements, while National Record Mart featured such artists as Alabama, Deborah Allen and Ricky Skaggs on their "Hot Sheets" throughout their 76 branches.

Retailers also reported during the

(continued on page 24)



ANOTHER STAR — Lang Scott, of Harleyville, S.C. was the recent winner of The Nashville Network's nightly talent contest series, You Can Be A Star. Scott won a recording contract with MCA Records and will make personal appearances with Jim Ed Brown and Bill Anderson. Pictured congratulating him are (l-r): Jim Fogelsong, president, MCA/Nashville; Brenda Lee; Scott; Mary Reeves Davis; and the show's cohost Jim Ed Brown.

Churchill Offers Stock, Expansion Planned

NASHVILLE — Churchill Records & Video, Ltd., a subsidiary of the Jim Halsey Company has filed a registration statement with the Securities & Exchange Commission to offer to the public 625,000 shares of common stock at an estimated \$4 per share. According to a statement issued by the brokerage firm of Houchin, Adamson & Co., Inc., the proposed \$2.5 million public offering is expected to occur during January, 1984.

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

No representative of The Jim Halsey Company could comment on the deal

Doc Field & Co. Bows In Atlanta

NASHVILLE — Creative Action Team Public Relations and Plaid Child Management has been formed in Atlanta and will operate under the title Doc Field and Company, according to Doc Field, president of Kat Family Relations. At the same time, Field announced that he was dissolving the Kat Family company.

Plaid Child Management will be a full service personal management company representing artists in various fields of music. Initial clients include Freddy Weller, Palifox and Steve Young.

Creative Action Team will handle public relations and image development domestically and internationally for individual recording artists and companies in the entertainment business. Some of Creative's first clients are entertainment attorney Joel A. Katz, Kat Family Records, Bertie Higgins and Buzz Cason. The company will also work on special projects for Merle Haggard, Tex Whitson and Shade Tree Music.

The home office is located at 3573 Vineyard Court, Marietta, Georgia 30062. The telephone number is 404-973-1843. A branch office is scheduled to open in Nashville in the near future.

To Our Readers

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

because of the usual silent period required under regulations from the Securities & Exchange Commission.

The objective of the proposition is to accommodate Churchill with supplementary income in order to administer its recording business and also to fund an expected expansion of its business into other divisions of the entertainment industry.

Earlier last month, Churchill and MCA Records signed a distribution agreement wherein MCA will assist with such services as funding, manufacturing, promotion, advertising, and marketing for all Churchill releases and internationally distribute products for the record company. This announcement will not affect the joint enterprise with MCA.

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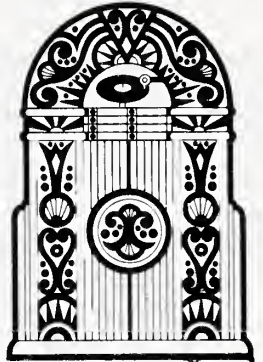


PROMOTING FROM THE HEART — Epic artist Ronnie McDowell recently completed a series of eight in-store appearances in the southeast to promote his latest album, "Country Boy's Heart," and his latest single, "You Made A Wanted Man Of Me" which is currently in the Top 10. Pictured at Roses retail outlet in Henderson, N.C. are (l-r): Chuck Cichosz and Joe Jones of Lieberman; McDowell; Jim Summers of Lieberman and T.O. Andrews, Roses store manager.



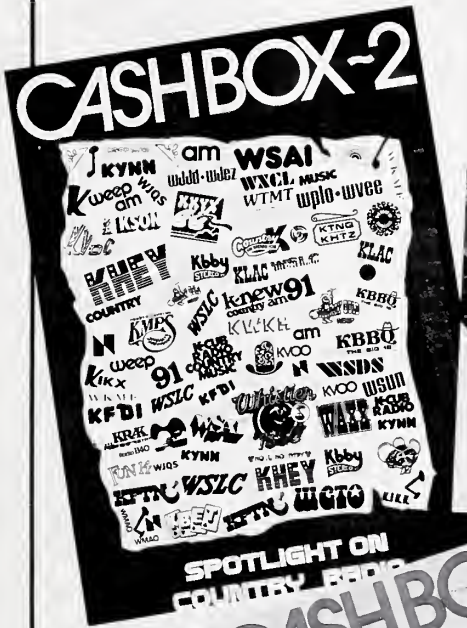
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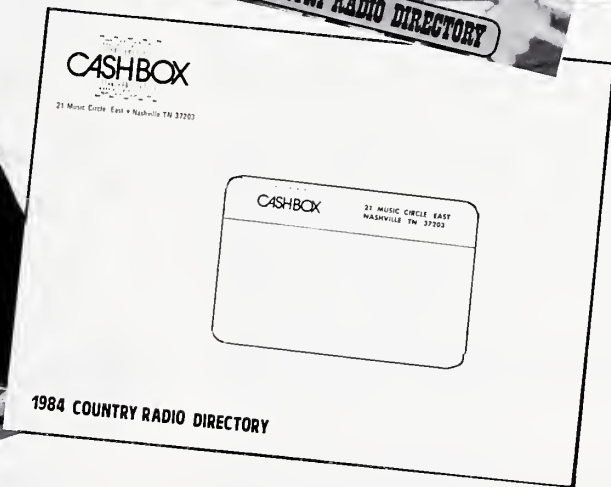


NOW COMPILING OUR 5th COUNTRY RADIO DIRECTORY

CASHBOX 2



Bonus Distribution at the Country Radio Seminar



Advertising Closes: February 17, 1984

Issue Date: March 3, 1984

For Information call (615) 244-2898

21 Music Circle, East • Nashville, TN 37203

THE COUNTRY MIKE

THE SPIRIT OF GIVING — The 1984 "Stars For Children" campaign sponsored by the **Oak Ridge Boys** got a big boost to the tune of \$850 the week before Christmas as a result of a Cabbage Patch doll auction. Air personality **Terry Dorsey** of **KPLX**/Arlington auctioned the rare doll on the air and gave \$850 to the "Stars For Children" fund against child abuse. For two weeks, Dorsey had been on the air soliciting listeners' help to locate a Cabbage Patch doll for his own daughter for Christmas. An offer of \$50 came in and Dorsey snapped it up, but in the true spirit of Christmas, he decided that the doll could raise money for a lot of children and thus the spontaneous auction was held. The 6th annual "Stars For Children" benefit concert will be held June 16 at The Reunion Arena in Dallas.



KENDALLS FEATURED ON RKO NETWORK — PolyGram recording artists **The Kendalls**, and their new single "Thank God For The Radio" were recently highlighted on the **RKO Radio Network**. Pictured above in Nashville's **WJKZ** radio studios are (l-r): **Barry Luchkowec**, producer of music features for the **RKO Network**; and **Jeannie and Royce Kendall**.

slides will be returned during the seminar at the registration desk. Printed materials or station promotional items such as T-shirts, belt buckles, caps, bumper stickers, etc. should be addressed to: **Frank Mull**, Mull-Ti-Hit Promotions, 50 Music Square West (Suite 604) Nashville, TN 30723. The deadline for submitting all material is Friday, Jan. 13, 1984. The 15th Annual Country Radio Seminar is set for March 1-3, 1984 at the Opryland Hotel in Nashville.

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

SURPRISE VISIT — **WMTZ**/Augusta was paid a surprise visit by **Jeff Cook** of **Alabama** on the morning of Dec. 22, 1983. Cook was in town on business and heard that the radio station was running a contest giving away a complete catalog of **Alabama** prizes, including albums and souvenirs. When Cook heard the promotion for "Christmas From **Alabama** and **Z-94**," he dropped by the station to wish the winner congratulations and a happy holiday for all.

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

john lentz

COUNTRY RADIO SEMINAR — It won't be long until the 1984 Country Radio Seminar (CRS) is held and in an effort to provide registrants with a good cross section of country radio's marketing tools, the CRS is requesting that samples of station airchecks, video spots or slides and printed materials be submitted by all participating stations. Reel to reel airchecks no more than two minutes in length plus a 30 or 60 second station promo should be sent to: **Barry Mardit**, **WWWW** Radio, 2930 E. Jefferson, Detroit, MI 48207. Video spots (3/4-inch) or a selection of color slides, labeled with the stations' call letters, address, and name of the campaign should be sent to: **Erica Farber**, **McGavren Guild Radio**, 154 East 46th Street, New York, NY 10017. Tapes and

SINGLES REVIEWS

OUT OF THE BOX

ALABAMA (RCA PB-137160)

Roll On (3:42) (Leeds Music (MCA/Patchwork — ASCAP) (D. Loggins) (Producers: H. Shedd, Alabama)

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



JANIE FRICKE (Columbia 38-04317)

Let's Stop Talkin' About It (3:15) (Unichappell/Van Hoy/Posey — BMI/Chappell — ASCAP) (R. Bourke, R. Van Hoy, D. Allen) (Producer: Bob Montgomery)

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



FEATURE PICKS

KENNY ROGERS (RCA PB-13713)

Buried Treasure (4:08) (Gibb Brothers — BMI) (B. Gibb, M. Gibb, R. Gibb) (Producer: Barry Gibb, Karl Richardson, Alby Galuten)

THE KENDALLS (Mercury/PolyGram 818 056-7)

Thank God For The Radio (2:53) (Blue Lake — BMI) (M.D. Barnes, R.J. Jones) (Producer: Blake Mevis)

JIM GLASER (Noble Vision 104)

If I Could Only Dance With You (2:53) (Music City Music — ASCAP) (P. McMamus) (Producer: Don Tolle)

LARRY WILLOUGHBY (Atlantic America 7-99797)

Building Bridges (3:36) (Granite/Goldline — ASCAP, Drunk Monkey — BMI) (H. DeVito, L. Willoughby) (Producer: Rodney Crowell)

RAY STEVENS (Mercury/PolyGram 818 057-7)

My Dad (Red Tennes — BMI) (D. Gonyea) (Producer: Jerry Kennedy, Ray Stevens)

BURRITO BROTHERS (MCA 52329)

Almost Saturday Night (2:40) (Greasy King — ASCAP) (J.C. Fogerty) (Producer: Brent Maher)

JAN GRAY (Jamex 45-012)

Bad Night For Good Girls (2:32) (Welbeck — ASCAP/King Cole — ASCAP) (M. Johnson, H. Shannon) (Producer: Ralph Childs)

SUSIE BRADING (Riddle 1010)

Dream Lover (3:42) (Hit House — BMI) (D. Riddle) (Producer: Joe Osborn)

PROGRAMMERS PICKS

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

ALBUM REVIEWS

ALL-AMERICAN COWBOYS — Various Artists — **Kat Family 38126** — Producer: **Various** — List: **None** — Bar Coded

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

KAREN — **Karen Taylor-Good** — **Mesa 1111** — Producer: **T. Sparks** — List: **8.98**

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



METAL MEADOWLANDS — As part of a North American tour, Atlantic recording group AC/DC played a sold-out show at the Brendan Byrne Arena in New Jersey's Meadowlands complex. The tour coincided with the release of its new album, "Flick Of The Switch." Shown backstage at the Byrne Arena are (l-r): Atlantic senior vice president of promotion Vince Faraci; AC/DC's Angus Young & Brian Johnson; Atlantic vice president of artist relations & media development Perry Cooper; AC/DC's Malcolm Young, Simon Wright & Cliff Williams; Atlantic executive vice president/general manager Dave Glew; and Atlantic artist relations coordinator Donna Kreiss.

Merry Christmas For Retailers

(continued from page 7)

effort. "It was the first time we'd done something of this nature and magnitude," said Shortz of the campaign, which revolved around the theme "If you can't give them a Ferrari — give them music instead." Brightly colored hanging signs and handouts were created to tout the promotion, which was further supported in print. "I understand from the field that it was by far the best advertising and in-store support that Western has ever done," commented Shortz.

Meanwhile Coconuts owner Bob Sturgess found a healthy 10 percent gain at his Florida store despite not advertising at all this year in order to test his customer base. Besides the Florida location, Sturgess has an Atlanta store, which showed a 5 percent gain.

Jack Eugster, of the 420-store Musicland Group based in Minneapolis, was pleased to estimate a 15-20 percent increase. His Los Angeles stores showed 30 percent gains, which he figured might have been caused by the NARM "Gift Of Music" campaign there. He said that east coast stores, including the company's Sam Goody chain, were also strong, but that some Midwestern locations were hurt because of the weather.

Bad weather tempered dealer joy in some instances. At Milwaukee's Radio Doctors, where Heilmann spoke of being "real pleased" with the anticipated "not real large increase," the "dreadful" below-zero cold on Christmas Eve day appeared to have slowed sales on the traditionally big sales day. "Friday was busier than Saturday," said Heilmann, guessing that the mall stores benefited from Saturday's cold at his downtown location's expense. Western Merchandisers Shortz felt that the Dallas and Amarillo markets might have suffered weather related declines, though Coconuts' Burgess couldn't say for sure if Jacksonville's coldest day in a century on Christmas Eve, "the peak of a lot of bad weather," had any effect. "There's no way of knowing if it kept people away from the stores or if it made them want to go out and buy music to hear inside," explained Burgess.

But Laury's Shulman was sure that Chicago's bitter cold had cut mightily into his stores' Christmas projections. "Twenty-five below zero three days before Christmas doesn't help business," said Shulman, reporting that as of Christmas Day, sales figures were down substantially from last year. "The week after, thank God, warmed up a little bit and was extremely strong so that by New Year's Eve we were even. All things considered we did well."

Shulman singled out CD product sales as a key holiday sales item at Laury's. "We've made a major emphasis on CD's the last few months and it's our claim to fame, as it were," said Shulman. "We have probably the largest inventory in the country and in the last two and a half weeks in December we sold 2,588 pieces."

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

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

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

Licorice Pizza's Cohen, estimating a "terrific" sales increase of between 20 and 30 percent, felt that his business was being helped by gift audio and video hardware, since rentals and sales of home video at the chain had increased.

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

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	12/31
1 ROUGH SIDE OF THE MOUNTAIN R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	1	37
2 WE SING PRAISES SANDRA CROUCH (Light -5825) Open	2	13
3 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	3	29
4 THIS TOO WILL PASS JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	4	12
5 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	5	40
6 FEEL THE SPIRIT THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	6	20
7 DETERMINED TRAMAINÉ HAWKINS (Light-5821) "I'm Determined"	7	14
8 I'LL RISE AGAIN AL GREEN (Myrrh MSB-6747) Open	8	19
9 MAKE ME AN INSTRUMENT CANDI STATON (Beracah-1001) "God Can Make Something Out Of Nothing"	9	24
10 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	10	41
11 LONG TIME COMING WINANS (Light 5826) Open	11	15
12 WORDS CAN'T EXPRESS NICHOLAS (Message Records MGN-1002) "The Closer I Get"	12	L
13 LEAD ME THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	13	38
14 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	14	17
15 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	15	5

Inspirational

	Weeks On Chart	12/31
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	1	90
2 WALL OF GLASS RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	2	25
3 SIGNAL DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	3	11
4 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Title Cut	4	30
5 SIDE BY SIDE IMPERIALS (Dayspring/Word 701411215) "Wait Upon The Lord"	5	15
6 THE GIFT GOES ON SANDI PATTI (Impact Records-R03874) "O Magnify The Lord"	6	24
7 COUNT THE COST DAVID MEECE (Myrrh MSB-6744) Open	7	23
8 A CHRISTMAS ALBUM AMY GRANT (Myrrh MSB-6768) "Love Has Come"	8	7
9 MORE POWER TO YA PETRA (Star Song SSR0045) Open	9	52
10 MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	10	31
11 PRESS ON JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	11	16
12 NO LESS THAN ALL GLAD (Greentree R003951) "Maker Of My Heart"	12	6
13 NOT OF THIS WORLD PETRA (Star Song SPCN 7-102-05086-0) Open	13	7
14 LEGACY BENNY HESTER (Myrrh MSB-6704) Open	14	22
15 LIVE EXPERIENCE LEON PATILLO (Myrrh MSB-6728) Open	15	4

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of sales reports from national distributors and one-stops and radio.



GUNDEN SIGNS WITH MEADOWGREEN/LIGHT — Contemporary Christian singer Tami Gunden was recently in Nashville to sign a new recording contract with Meadowgreen Tree Productions and Light Records and to promote her first album under the new pact, entitled "Celebration." Pictured in Meadowgreen's Nashville offices are (l-r): Joe Huffman, general manager, Meadowgreen/Tree Productions and producer of "Celebration;" Gunden; Ralph Carmichael, president Light Records; and Randy Cox, general manager, Meadowgreen.



THEY'RE SO EXCITED — RCA/Planet recording artists *The Pointer Sisters* recently performed at Los Angeles' *Universal Amphitheatre*. Among the guests who greeted the singers backstage was *Dick Clark*, who is pictured here flanked by (l-r): *Ruth, Anita and June Pointer*.

THE RHYTHM SECTION

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

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



KING TANGLES WITH TWISTER — Blues guitarists *B.B. King* (l) and *Johnny Copeland* (r) recently shared a bill at the *Bhannel club* in *Boston*. The program culminated in an impromptu jam, with *Copeland* joining *King* during the closing minutes of his show. *Copeland's* third album for *Rounder Records*, "Texas Twister," ships next week.

TOP 75 ALBUMS

	Weeks On Chart	12/31	Weeks On Chart	12/31
1 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	1	10	38 MADONNA (Sire 9 23867-1)	39 16
2 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	2	29	39 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	40 8
3 THRILLER MICHAEL JACKSON (Epic OE 38112)	5	56	40 FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL1-4725)	45 5
4 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061GL)	3	13	41 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	42 6
5 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL)	6	20	42 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	38 35
6 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	4	23	43 CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	48 27
7 ELECTRIC UNIVERSE EARTH, WIND & FIRE (Columbia OC 38980)	7	7	44 HERE AND NOW RICHARD PRYOR (Warner Bros. 9 23981-1)	34 11
8 IN THE HEART KOOL & THE GANG (De-Lite/PolyGram DSR 8508)	10	6	45 DREAMBOY (Qwest/Warner Bros. 9 23988-1)	47 7
9 FEVER CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	11	9	46 URBAN DANCE FLOOR GUERRILLAS P. FUNK ALL-STARS (Uncle Jam/CBS RFZ 39168)	57 3
10 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience/PolyGram TE-1-3004)	8	18	47 HOW MANY TIMES CAN WE SAY GOODBYE DIONNE WARWICK (Arista AL8-8104)	50 13
11 BUSY BODY LUTHER VANDROSS (Epic FE 39196)	16	4	48 PREPPIE CHERYL LYNN (Columbia FC 38961)	54 4
12 HEAVEN ONLY KNOWS TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38646)	12	9	49 DOIN' IT MY WAY HOWARD JOHNSON (A&M SP-4961)	49 5
13 YOURS FOREVER ATLANTIC STARR (A&M SP-4948)	14	10	50 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	41 27
14 ON THE RISE THE S.O.S. BAND (Tabu/CBS FZ 38697)	9	25	51 THE LOOK SHALAMAR (Solar/Elektra 9 60239)	52 24
15 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	21	4	52 CONTINUATION PHILIP BAILEY (Columbia FC 38725)	43 19
16 IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23970-1)	13	10	53 SOMETHING GOOD TYRONE DAVIS (Ocean Front OF/101)	53 8
17 COMEDIAN EDDIE MURPHY (Columbia FC 39005)	18	9	54 RISE RENE & ANGELA (Capitol ST-12267)	56 33
18 FEELE MY SOUL JENNIFER HOLLIDAY (Geffen GHS 4014)	15	13	55 E.S.P. MILLIE JACKSON (Spring SPR-33-6740)	51 15
19 WOMAN OUT OF CONTROL RAY PARKER, JR. (Arista AL8-8087)	19	8	56 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	58 36
20 STREET BEAT THE DEELE (Solar/Elektra 9 60285-1)	26	5	57 LET ME BE YOURS LILLO (Capitol ST-12290)	46 18
21 MARY JANE GIRLS (Gordy/Motown 6040GL)	17	36	58 CITY SLICKER J. BLACKFOOT (Sound Town/Allegiance ST-8002)	— 1
22 THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	23	28	59 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML)	60 10
23 STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	20	20	60 BELIEVER CHIC (Atlantic 7 80107)	— 1
24 MERCILESS STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	25	11	61 I'LL DO ANYTHING FOR YOU LATIMORE (Malaco 7414)	63 10
25 NEVER SAY NEVER MELBA MOORE (Capitol ST-12305)	28	6	62 13 COMMODORES (Motown 6054ML)	62 16
26 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	27	20	63 WITH LOVE FATBACK (Spring SPR-33-6741)	64 4
27 TEASER ANGELA BOFILL (Arista AL8-8198)	22	9	64 PIPES OF PEACE PAUL McCARTNEY (Columbia OC 39149)	68 3
28 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	29	23	65 G.T. GARY TAYLOR (A&M SP-4976)	66 4
29 ZAPP III ZAPP (Warner Bros. 9 23875-1)	24	20	66 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA CPL 1-4858)	— 1
30 YOU SHOULDN'T-NUF BIT FISH GEORGE CLINTON (Capitol ST-12308)	44	3	67 BACK WHERE I BELONG FOUR TOPS (Motown 6066ML)	55 12
31 BREAK OUT POINTER SISTERS (Planet/RCA BXL1-4705)	31	8	68 LIONEL RICHIE Motown 6007ML)	65 66
32 JOYSTICK DAZZ BAND (Motown 6084ML)	37	5	69 HIGH RISE ASHFORD & SIMPSON (Capitol ST-12282)	59 19
33 I'M A BLUES MAN Z.Z. HILL (Malaco 7415)	30	7	70 JARREAU (Warner Bros. 9 23801-1)	70 40
34 ROBBERY TEENA MARIE (Epic FE 38882)	35	11	71 GET IT RIGHT ARETHA FRANKLIN (Arista AL88019)	61 26
35 ROCKIN' RADIO TOM BROWNE (Arista AL8-8107)	32	13	72 PRIVATE PARTY BOBBY NUNN (Motown 6051ML)	72 16
36 1999 PRINCE (Warner Bros. 9 237201F)	36	61	73 UNTOUCHABLES LAKESIDE (Solar/Elektra 9 60204-1)	69 36
37 TRY IT OUT KLIQUE (MCA-39008)	33	17	74 FUNKY BEAT BERNARD WRIGHT (Arista AL8-8103)	67 11
			75 ON TARGET THE JONES GIRLS (RCA AFL1-4817)	73 13

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — CBS topper Roberto Lopez plans to open a separate section for a series of artists recently inked by the company, although he told **Cash Box** no additional labels or sales separation is envisioned. The idea is the local artist roster is growing strongly and it will be necessary to firmly watch the development of all of them. Chilean label Alerce, specializing in folk music, would also be included in this section. The company is also planning a strong exposure of its artists at the Cosquin Song Festival, a folk music event staged in the province of Cordoba every year and a good opportunity to promote artists and unveil new talent.

Pop chanter Sabu is returning for several weeks of performances in Argentina and record producer Ricardo Kleinman and Microfon topper Marlo Kaminsky are planning a joint promotional effort. Sabu was a very strong seller years ago and is currently living in Mexico; he will stay in Argentina during the pre-Carnival and Carnival seasons, which are usually very strong for musical artists.

The new album by Mercedes Sosa is expected by PolyGram to become a very strong seller in a short time, since the folk artist has been very popular here for many years. Besides, the album has some guest artists — like top rock star Charly Garcia and folk pianist and composer Ariel Ramirez — who may add action to the release. Mercedes' double album, recorded live at the Opera Theatre, was the biggest selling album of 1982, and there has recently been a movie shot around her tour of the country to SRO audiences.

Speaking about Charly Garcia, he has recently completed a round of appearances in several cities of the interior, the Luna Park Stadium in Buenos Aires (with a seating capacity of 12,000) and soccer fields in the outskirts of the city. His latest album, released through Interdisc and tagged "Modern Clix," appears this week in the Top 10, and Charly's move from rock to funk-pop after a three month stay in the United States (where he recorded this LP) has been widely commended.

—Miguel Smirnoff

Japan

TOKYO — The sales in the fourth quarter of 1983 in Japan showed moderate recovery — a 5 percent increase over the comparable period of the prior year. According to reports from major record dealers sales in December were better. After a deep recession for about two years, many dealers expressed bright expectations to increase sales both in Xmas and the beginning of the year. The reasons for these upward sales have pointed to the many big smash LPs and the recovery of the general

economy in this country.

Noriko Miyazaki, wife of late Masamori Miyazaki, has been selected president of Seiko-Do Co., Ltd. (one of the big record wholesalers in Japan). Noriko Miyazaki succeeded late Masamori Miyazaki, ex-president of the company, who died on Nov. 21, 1983.

JASRAC (Japanese Association of Rights of Authors and Composers) has set up a new headquarters for the amendment of the present copyright law. Toshiro Mayuzumi, a famous composer in this country, has been appointed as the chairman. According to JASRAC, these headquarters are expected to submit some amendment-plans of the law to the Cultural-Agency of the government. Especially, JASRAC will propose to the government to insert "permission-right article" of the copyright-owners to the rental record dealers in the coming amendment of the law.

—Kozo Otsuka

United Kingdom

LONDON — The BPI figures for the year's trading show an upward trend. Retailers are sharing a confident mood. There is an increase in sales on albums of 12 percent since March, and cassette sales have increased 19.4 percent. The ratio of album to cassette sales is now 4:3.

John Deacon, BPI Director General said "Retail activity in the industry has increased by 5 percent over the last year, but what is particularly encouraging is that turnover for record companies has gone up 10 percent."

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

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

The BPI under its new chairman Maurice Oberstein has gained much prestige and support throughout the year. It has attracted attention from Parliament, which is now pressing for copyright reform.

The fight for the levy on home taping has been long and arduous, and now at last looks like it's making headway.

The BPI has also won many cases in the struggle to wipe out the counterfeit tapes market. Injunction orders have exacted hefty fines and even imprisonments.

1983 saw the first moves to introduce cable television. The contest for the UK supplier has been polarized to two companies, Richard Branson's CableMusic and Thorn EMI's Music Box. Both have plans to start operation early



METAL HEALTH IS A GOLD MIND — Pasha/Epic recording group Quiet Riot recently received gold records for Canadian sales of its LP "Metal Health." Pictured at the presentation, held following the group's recent appearance at Toronto's Maple Leaf Gardens, are (l-r): Rudy Sarzo of Quiet Riot; Don Oates, vice president, sales and marketing, CBS Records Canada; Carlos Cavazo and Frank Banali of Quiet Riot; Bernie DiMatteo, president, CBS Records Canada; Kevin Dubrow of Quiet Riot; and group manager Warren Entner.

in 1984 and both will also supply customers in Europe. Branson, Virgin Records chairman, has said, "There is only room for one Music cable channel, as has been proved in the US by MTV."

Richard Branson has been a man very much in the news this year. He has not only taken Virgin from strength to strength, he has started a new record company, 10 Records, which at the moment has the UK Christmas number one — The Flying Pickets version of "Only You" (cover of YaZoo). He is entering the cable TV market with CableMusic, and has increased Virgin Records' market share for singles substantially, making them second only to CBS.

Charles Levison resigned from WEA and was replaced by Rob Dickins who is the new chairman, responsible for all new signings. David Betteridge was appointed managing director of RCA. He replaced Don L. Ellis.

The Secretary of State for trade & industry gave approval for the PolyWarner merger to go ahead and this looks like it will come into operation gradually. Reaction from other record companies is as yet uncertain, but it is possible that it will provoke the merger of other giants, who feel threatened enough to retaliate.

Tracy Ullman was possibly the most successful solo female this year, with two big hits, "Breakaway" and "They Don't Know." Her US debut will be early next year with Breakaway.

Perhaps 1984 will see the US invasion of the UK charts instead of the other way around. One can only speculate that 1984 will increase the so called UK invasion of America and that even more UK talent will achieve US recognition.

Most of all 1983 will be remembered as the year that UK artists won acclaim in the US and broke through with new music that was at least acceptable to the US market.

—Chrissey Iley

"Flashdance" Top '83 LP In Japan

by Kozo Otsuka

TOKYO — *Flashdance*, the original soundtrack, has been registered #1 in the album-charts in 1983 in Japan according to the survey conducted by the **Cash Box** Tokyo office. The fact that this album has been ranked #1 for 11 consecutive weeks this year contributed to the victory of this LP. In the whole-year chart, this title has been followed by "Momentos," Julio Iglesias (Epic Sony); "Thriller," Michael Jackson (Epic Sony) and "Kirei," Southern All Stars (Victor). "Momentos" and "Thriller" fought with *Flashdance* for the seat of #1 until the end of the year. Other albums ranked within the Top 12 were: "Innocent Man," Billy Joel (CBS Sony); "Melodies," Tatsuro Yamashita (Toshiba EMI); "Reincarnation," Yumi Matsutoya (Toshiba EMI); "Yokan," Miyuki Nakajima (Canyon); "Shy Lights," Junyichi Inagaki (Toshiba EMI); "Let's Dance," David Bowie (Toshiba EMI).

"Yagiri No Watshi" by Takashi Hosokawa (Nippon Columbia) acquired the top rank in the single charts in 1983. Takashi Hosokawa, a popular male singer of "Enkas" (a Japanese traditional folk song), has won the #1 position in the 45-ranking in two consecutive years with his "Kitasakaba" which had been chosen as the top title in 1982. The following albums ranked in the Top 10 were: "Sazanka No Yado," Eisaku Ookawa (Nippon Columbia); "Glass No Ringo," Seiko Matsuda (CBS Sony); "Medaka No Kyodai," Warabe (For Life); "Hisame," Akio Kayama (Nippon Columbia); *Flashdance*, Irene Cara (PolyStar); "Tantei Monogatari," Hiroko Yukushimaru (Toshiba EMI); "Hatsukoi," Kozo Murashita (CBS Sony); "Cat's Eye," Anri (For Life); "Tokio Kakeru Shojo," Tomoyo Harada (Canyon).

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **A Esa** — Pimpinela — CBS
- 2 **Vamos A La Playa** — Donald — Microfon — Rigueira — CBS
- 3 **Y Como Es El** — Jose Luis Perales — Music Hall
- 4 **Viuda A Los 20 Anos** — Miguel Angel Robles — RCA
- 5 **Piccolo Amore** — Richie Poveri — Music Hall
- 6 **Por Amor** — Jose Luis Perales — Music Hall
- 7 **Humanidad** — Malvado — Music Hall
- 8 **Amor Infel** — Trocha Angosta — Microfon
- 9 **Flashdance** — Irene Cara — PolyGram
- 10 **Adicta A La Noche** — Lipps Inc. — PolyGram

TOP TEN LPs

- 1 **Hermanos** — Pimpinela — CBS
- 2 **Clics Modernos** — Charly Garcia — Interdisc
- 3 **Decidete** — Luis Miguel — EMI
- 4 **Tino** — Tino — Tonodisc
- 5 **Un Hombre Común** — Pjero — CBS
- 6 **Los 15 Exitos** — Jose Luis Perales — Music Hall
- 7 **Reflexiones** — Sergio Denis — PolyGram
- 8 **Dance Time** — Various Artists — CBS
- 9 **Flashdance** — Soundtrack — PolyGram
- 10 **Me Enamore** — Jose Feliciano — Interdisc

—Prensario

Germany

TOP TEN 45s

- 1 **Come Back And Stay** — Paul Young — CBS
- 2 **Guardian Angel** — Masquerade — Metronome
- 3 **Jenselts von Eden** — Nino de Angelo — Polydor
- 4 **25 Years** — The Catch — Metronome
- 5 **All Night Long** — Lionel Richie — Motown
- 6 **? (Fragezeichen)** — Nena — CBS
- 7 **Love Of The Common People** — Paul Young — CBS
- 8 **Shadow On The Wall** — Mike Oldfield — Virgin
- 9 **Only For Love** — Limahl — EMI
- 10 **Puistar** — Hypnosis — Zyx

TOP TEN LPs

- 1 **No parlez** — Paul Young — CBS
- 2 **Tabaluga** — Peter Maffay — Metronome
- 3 **Venezia 2000** — Rondo Veneziano — Baby
- 4 **Genesis** — Vertigo
- 5 **Flashdance** — soundtrack — Casablanca
- 6 **Hilfe, Otto kommt!** — Otto — Russl
- 7 **Undercover** — Rolling Stones — Rolling Stones
- 8 **Aus Bohmen kommt die Musik** — Peter Alexander — Ariola
- 9 **Can't Slow Down** — Lionel Richie — Motown
- 10 **Crises** — Mike Oldfield — Virgin

—Der Musikmarkt

Tokyo

TOP TEN 45s

- 1 **Love Is Over** — Fuifui Ohyang — Polydor
- 2 **Hitomi Wa Diamond** — Seiko Matsuda — CBS Sony
- 3 **L.O.V.I.N.G** — Toshihiko Tawara — Canyon
- 4 **Sasameyuki** — Hiroshi Itsuki — Tokuma Japan
- 5 **Fusako We Kaere** — Jiro Atsumi — CBS Sony
- 6 **Adesugata Namida Musume** — Kyoko Koizumi — Victor
- 7 **Gimoufu** — Nahoko Kawayi — Nippon Columbia
- 8 **Camouflage** — Yoshie Kashiwabara — Nippon Phonogram
- 9 **Nanwa Koshigure** — Harumi Miyako, Chiaki Oka — Nippon Columbia
- 10 **Glass No Ringo/Sweet Memories** — Seiko Matsuda — CBS Sony

TOP TEN LPs

- 1 **Voyager** — Yumi Matsutoya — Toshiba EMI
- 2 **Colour By Numbers** — Culture Club — Victor
- 3 **Seiko Plaza** — Seiko Matsuda — CBS Sony
- 4 **Birthday Album** — Tomoyo Harada — Toshiba EMI
- 5 **Kaze No Omokage** — Masashi Sada — Free Flight
- 6 **Pipes Of Peace** — Paul McCartney — Toshiba EMI
- 7 **Sand Castle** — Shogo Hamada — CBS Sony
- 8 **From T.N./Go Nagafuchi 1978-1983** — Toshiba EMI
- 9 **Yes-Yes-Yes** — Of Course — Toshiba EMI
- 10 **Miss Yokohamadult** — Yoshiko Hara — Victor

—Cash Box of Japan

CASH BOX TOP 100 ALBUMS

January 14, 1984

Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart	
	12/31	Chart		12/31	Chart		12/31	Chart
1 THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	1	56	35 SHOUT AT THE DEVIL MOTLEY CRUE (Elektra 9 60269-1) WEA	37	14	69 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL) MCA	69	20
2 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	2	10	36 LET'S DANCE DAVID BOWIE (EMI America SO-18102) CAP	33	39	70 AEROBIC SHAPE-UP III JOANIE GREGGAINS (Parade/Peter Pan PA 112) IND	76	12
3 SYNCHRONICITY THE POLICE (A&M SP-3735) RCA	3	29	37 ALIVE, SHE CRIED THE DOORS (Elektra 9 80269-1) WEA	34	11	71 ERROR IN THE SYSTEM PETER SCHILLING (Elektra 9 60265-1) WEA	73	17
4 SEVEN AND THE RAGGED TIGER DURAN DURAN (Capitol ST-12310) CAP	6	7	38 MIDNIGHT MADNESS NIGHT RANGER (MCA-5456) MCA	42	9	72 KEEP IT UP LOVERBOY (Columbia QC 38701) CBS	65	29
5 METAL HEALTH QUIET RIOT (Pasha VFZ 38442) CBS	5	41	39 VOICE OF THE HEART CARPENTERS (A&M SP-4954) RCA	40	10	73 CARGO MEN AT WORK (Columbia QC 38660) CBS	74	37
6 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39107)	9	11	40 IN THE HEART KOOL & THE GANG (De-Lite DSR 8505) POL	45	6	74 LIVING IN OZ RICK SPRINGFIELD (RCA AFL 1-4660) RCA	77	33
7 90125 YES (Atco 7 90125-1) WEA	11	7	41 RAPPIN' RODNEY RODNEY DANGERFIELD (RCA AFL1-4869) RCA	48	10	75 FEEL MY SOUL JENNIFER HOLLIDAY (Geffen GHS 4014) WEA	70	13
8 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA CPL 1-4858) RCA	8	10	42 ELECTRIC UNIVERSE EARTH, WIND & FIRE (Columbia QZ 38960) CBS	47	7	76 MADONNA (Sire 9 23867-1) WEA	79	16
9 UH-HUH JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	10	11	43 LICK IT UP KISS (Mercury 422-814 297-1 M-1) POL	44	15	77 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301) CAP	75	13
10 UNDERCOVER ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA	4	6	44 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940) RCA	41	23	78 STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros 9 23679-1) WEA	71	20
11 WHAT'S NEW LINDA RONSTADT (Asylum 9 60280-1) WEA	14	16	45 REBEL YELL BILLY IDOL (Chrysalis FV 41450) CBS	52	7	79 SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA AFL1-4681) RCA	78	31
12 BARBRA STREISAND — YENTL ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	13	8	46 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110) CBS	36	9	80 BENT OUT OF SHAPE RAINBOW (Mercury 815 305-1 M-1) POL	72	16
13 AN INNOCENT MAN BILLY JOEL (Columbia QC 38873) CBS	15	22	47 THE PRINCIPLE OF MOMENTS ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	46	24	81 ON THE RISE THE S.O.S. BAND (Tabu FZ 38697) CBS	82	25
14 GENESIS (Atlantic 7 80116-1) WEA	7	12	48 FASTER THAN THE SPEED OF NIGHT BONNIE TYLER (Columbia BFC 38710) CBS	43	23	82 LAWYERS IN LOVE JACKSON BROWNE (Asylum 9 60268-1) WEA	81	22
15 PIPES OF PEACE PAUL McCARTNEY (Columbia QC 39149) CBS	12	9	49 STRIP ADAM ANT (Epic FE 39108)	56	6	83 WOMAN OUT OF CONTROL RAY PARKER, JR. (Arista AL8-8087) RCA	94	10
16 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152) CAP	17	9	50 THE WILD HEART STEVIE NICKS (Modern/Atco 90084-1) WEA	49	29	84 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	85	68
17 BARK AT THE MOON OZZY OSBOURNE (CBS Associated QZ 38987) CBS	20	6	51 BEAUTY STAB ABC (Mercury 814 661-1 M-1) POL	58	6	85 ALPHA ASIA (Geffen GHS 4008) WEA	84	21
18 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4696) RCA	16	18	52 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061GL) MCA	53	12	86 THE PRESENT THE MOODY BLUES (Threshold TRL-2902) POL	83	18
19 ELIMINATOR ZZ TOP (Warner Bros. 9 23774-1) WEA	19	40	53 BUSY BODY LUTHER VANDROSS (Epic FE 39196) CBS	68	4	87 SUBJECT... ALDO NOVA ALDO NOVA (Portrait FR 38721) CBS	88	15
20 UNDER A BLOOD RED SKY U2 (Island/Atco 7 90127-1-b) WEA	23	7	54 REACH THE BEACH THE FIXX (MCA 39001) MCA	50	35	88 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	86	22
21 PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL	18	49	55 WHAT A FEELIN' IRENE CARA (Network/Geffen GHS 4021) WEA	64	6	89 WHERE'S THE PARTY? EDDIE MONEY (Columbia FC 38682) CBS	80	11
22 IN HEAT THE ROMANTICS (Nemperor B6Z 38880) CBS	26	13	56 HEARTS AND BONES PAUL SIMON (Warner Bros. 9 23942-1) WEA	39	9	90 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1) WEA	91	9
23 TOUR DE FORCE 38 SPECIAL (A&M SP-4971) RCA	28	7	57 1999 PRINCE (Warner Bros. 9 23720-1) WEA	59	81	91 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814) CBS	92	20
24 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	24	13	58 THE CLOSER YOU GET... ALABAMA (RCA AHL1-4633) RCA	61	44	92 DURAN DURAN (Capitol ST-12158) CAP	93	31
25 GREATEST HITS AIR SUPPLY (Arista AL8-8024) RCA	21	22	59 FRONTIERS JOURNEY (Columbia OX 38504) CBS	80	48	93 RANT N' RAVE WITH THE STRAY CATS STRAY CATS (EMI America SO-17102) CAP	87	19
26 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	22	38	60 SPEAKING IN TONGUES TALKING HEADS (Sire 9 23882-1) WEA	62	30	94 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury 812 265-1 M-1) POL	89	27
27 TWO OF A KIND ORIGINAL SOUNDTRACK (MCA-6127) MCA	35	6	61 IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23970-1) WEA	51	10	95 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	114	7
28 LIVE FROM EARTH PAT BENATAR (Chrysalis FV 41444) CBS	27	14	62 LIONEL RICHIE (Motown 6007ML) MCA	55	65	96 BREAK OUT POINTER SISTERS (Planet BXL 1-4705) RCA	109	8
29 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	30	15	63 THE BEST OF THE ALAN PARSONS PROJECT (Arista AL8-8193) RCA	57	9	97 WAR U2 (Island/Atco 7 90067) WEA	90	44
30 INFIDELS BOB DYLAN (Columbia QC 38819) CBS	25	8	64 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398) CBS	66	54	98 FEVER CON FUNK SHUN (Mercury 814 447-1 M-1) POL	107	11
31 THE CROSSING BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	29	17	65 LITTLE ROBBERS THE MOTELS (Capitol ST-1288) CAP	54	15	99 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37987) CBS	99	90
32 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	32	28	66 THE GAP BAND V—JAMMIN' THE GAP BAND (Total Experience TE-1-3004) POL	63	18	100 THE REVOLUTION BY NIGHT BLUE OYSTER CULT (Columbia FC 38947) CBS	103	8
33 GREATEST HITS VOL. II BARRY MANILOW (Arista AL8-8102) RCA	38	8	67 TRUE SPANDAU BALLET (Chrysalis B6V 41403) CBS	67	19			
34 COMEDIAN EDDIE MURPHY (Columbia FC 39005) CBS	31	9	68 TOO LOW FOR ZERO ELTON JOHN (Geffen GHS 4006) WEA	125	32			

CASH BOX

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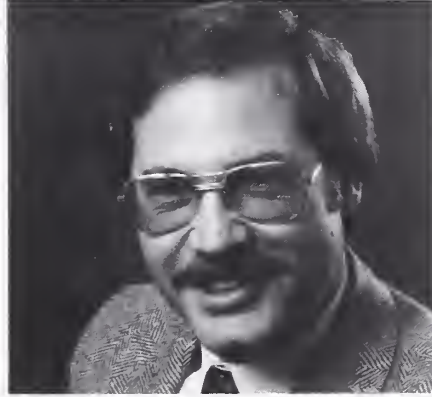
Around The Route

by Camille Compasio

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

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

(continued on page 34)



Don Osborne

Atari's Don Osborne Dies At 41

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

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

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

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

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

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

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COIN MACHINE

through m.
school athletics.

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Journal

Around The Route

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

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

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

CASH BOX

The Weekly Trade Journal.



THE "SENTE" SYSTEM — Attendees at Nolan Bushnell's Dec. 9 distributor meeting in San Jose were privy to a special presentation by Roger Hector (left), Sente's senior vice president of engineering, who spoke on the ease and flexibility new games or Sente SAC PACS may be changed using the interchangeable



game system he and his staff designed. Guests were also invited to take a peek at Sente Arcade Computer System II (right), a flight simulator with computer coordinated video game displayed on the screen above. Looking on at the flight simulator (in the white shirt) is Jim Turner of the Sente engineering group.

Bally Honors H.S. Football Players

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

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

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

The 25 blue-chip athletes spotlighted (11 offensive and 11 defensive stars, plus kickers) are part of the 100-man All America chosen by the NHSACA coaches.

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

The Mizlou TV special featured the naming of the team by Mullane of Bally and McDonald of NHSACA, on location interviews with some of the prep stars and their parents, an appearance by NCAA president John Toner and film footage of some of the year's most dramatic prep football action from across the nation. "It is the perfect family show for Christmas afternoon," said Mullane, "wholesome, fun, inspiring, plus great action."

The NHSACA is the professional association of 45,000 men and women high school coaches in 20 sports whose purpose is to assist in the development of America's youth through wholesome experiences in high school athletics.

AMOA's Executive Program Gets Underway March 4

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

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

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

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

Coin Acceptors Expands Line

CHICAGO — Coin Acceptors, Inc. of St. Louis, Missouri, announced that it now manufactures a full line of game doors, acceptors, illuminated push button switches, timers, cash boxes and accessories for coin-operated amusement equipment. Coin Acceptors markets its products under the trade name "Coinco."

Further information may be obtained by contacting Coin Acceptors, Inc. at the toll free number: 1 (800) 325-2646 or writing to the company at 300 Hunter Ave., St. Louis, Missouri 63105.

CALENDAR

1984

- Jan. 19-21; IMA '84 (International Amusement and Vending Trade Fair). Hall 1, Frankfurt Exhibition Grounds, Frankfurt, West Germany.
- Jan. 31-Feb. 2; 1984 Blackpool Show. Wintergardens, Blackpool, England.
- Feb. 17-19; Amusement Showcase International (ASI); Expocenter; Chicago; nat'l. trade show.
- Feb. 28-Mar. 2, 1984 Amusement Hall, London, England.
- Mar. 9-11; Amusement Operators Expo (AOE). Hyatt Regency O'Hare/O'Hare Expo Center, Chicago.
- Mar. 29-Apr. 1; Florida Amusement-Vending Assn. (FAVA); Hyatt Regency Grand Cypress Resort; Orlando; state convention.
- April 6-8; Pacific Amusement Operators Show; The Disneyland Hotel; Anaheim, California; trade convention.
- May 11-12; North Dakota Coin Machine Operators Assn. Meeting. New Sheraton Hotel, Bismarck.
- May 11-13; Wisconsin Amusement & Music Operators Annual Trade Show. Americana Resort, Lake Geneva.



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

Cash Box Profile

Jerry Monday: Optimistic Distributor Expects "Rebound" In '84

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

Before joining Betson in 1976, and eventually guiding the northern California distributorship through some of its most profitable years ever, Monday was involved in both the operating and manufacturing arenas of the coin operated game business.

Starting off as an operator 15 years ago, Monday eventually became a partner in Leisure Sports, a Texas-based manufacturer of foosball tables. After that company was sold, he joined Portale Distributing which later changed its name to Betson.

Through his dealings in the business Monday has become well versed on all phases of the amusement game trade. **Cash Box** recently conducted an interview with him to learn some of his thoughts on the past, present, and future of the video game industry.

Cash Box: What are your projections for '84? Do you feel the industry is well positioned?

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

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

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

Cash Box: Which kits in particular are moving well?

Monday: "Mario Bros.," "Elevator Action," the "Pole Position II" kit from Atari and the "Donkey Kong III" kit.

Cash Box: What about laserdisc conversions?

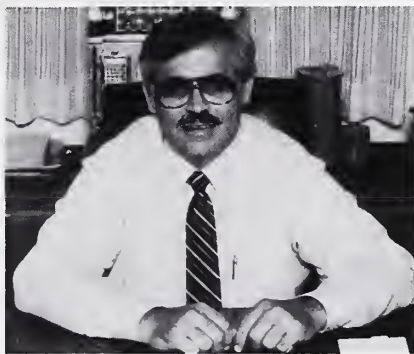
Monday: The laserdisc conversions are just starting to come in. We haven't even had our first ones yet. We'll have to try them and see how well they'll do, but they're (the manufacturers) talking about \$1,700 or \$1,800 for a laserdisc conversion and an operator today is talking about buying closeouts.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

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

Monday: Yes, I think that's the breaking point for the operator.

Cash Box: Are there any games you find to be especially encouraging besides "Track and Field?"

Monday: "Track and Field" has by far been the strongest game for us recently. We've also done an awfully good job with Mylstar's "M.A.C.H. 3" — a really good job with them, "Star Wars" is still moving fairly well for us. I would say the strongest thing for us right now



Jerry Monday

are the conversion kits.

Cash Box: How do you feel about 50 cent play?

Monday: I think we're headed that way. I don't think we have a choice but to charge that amount to play a game. I think it's only fair we get there. I don't think 50 cents means a lot to a young person today.

Cash Box: Are you encouraged by the Sente games?

Monday: I am encouraged by the Sente program of a convertible system. I think they're on the right track. Most of the distributors that attended Sente's distributor meeting were a little hesitant because they didn't see anything really phenomenal at that meeting — as far as a game is concerned. I think Sente is definitely on the right track with their program. But I don't know whether the industry is ready yet for a rental unit.

Cash Box: How do you feel about Bushnell's idea to directly appeal to the consumer through newspaper and radio advertising?

Monday: I like that idea. You know, Bushnell's doing what Data East has been trying to do. Data East has a convertible system but they haven't been able to penetrate the market yet because they haven't had a game that's been strong enough that the operator will jump for it. I think Data East is on the right track. They're a fine company. We represent them and have done a fine job with them. I think if they would come out with a really strong game — a "Ms. Pac Man" or something — everybody would jump for it.

Cash Box: So it's a question of software.

Monday: Yes, it's absolutely a question of software. I think the first good software to come along in a kit system has been "Elevator Action." That's just a good little game. We sell them as fast as they hit the building.

Cash Box: How has the industry changed over the past 10 years?

Monday: Well when I went to work for Portale seven years ago, we were bringing in containers of pinballs and setting them off the dock and taking them out the same day they came in. We sold them by container load. So we went from pinball and jukeboxes back in those days, which was only seven years ago and we went through a phase when we were selling the cocktail tables as fast as we could get them in. Then we went from cocktails into a boom in the video business. One of the things that's amazing is our volume exploded probably 50 percent two years ago and now we're basically back to where we were two or three years ago in volume (before the video boom). The only problem is the cost of the equipment has escalated so much that the operator is having a hard time paying for it. We're back to basically the original customer base we had three years ago. All of the new mom-and-pop operators that owned the 7-11 stores and bought their own equipment, basically all those people, have gone by the wayside now and it's caused a tremendous glut

of used equipment in the market. The distributors don't have anyplace to go with all the equipment from the guy that bought two pieces for his own location. But I think the good, solid, sound operators here three years ago, or five years ago, or 10 years ago, I think those guys are still around. Operators today who have watched their cash flow in, put some of their cash into new equipment, that haven't tried to overbuy — a lot of people had to overbuy to take all of the locations — I think those operators are good businessmen and most of them are still around. I don't know of any big operator that we do business with that's had any serious problem. They've had some cash flow problems because the cost of the equipment is so high they can't get their money back on it today.

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

Monday: Yes. Definitely so. You know an operator today, when he looks at a laserdisc game that costs \$4,495 or \$4,595, then he looks at a "Defender" that he already has paid for which he can convert to a mediocre game at \$795 — I think his way to go is to put \$795 back. I don't think the operator believes he can get that \$4,495 back.

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

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

Cash Box: How has Betson in particular fared over the past few years and is there any par-

ticular philosophy that the company operates under?

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

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

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

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