

# CASHBOX

February 18, 1984

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**ARM SETS CONFERENCE AGENDA**  
**LUKEMAKERS; LICENSING GROUPS TO COMPROMISE**  
**N.Y. POOL HEADS DISCUSS RADIO CHANGES**  
**EXCLUSIVE ASI CONVENTION COVERAGE**  
**COIN MACHINE FOCUS: ANIMATOR DON BLUTH**

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# CASH BOX

INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVI — NUMBER 37 — February 18, 1984

## CASH BOX

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## Planning For The Future

The record industry is presently enjoying a run of success. Last month's 20 gold record certifications from the RIAA was the highest of any January since the organization began its certification program in 1958. CBS and Epic just celebrated their biggest selling album ever with Michael Jackson's "Thriller," 25 million copies and still selling steady. Clearly, one might be inclined to believe that the rough days are behind us.

And while the unsteady times we've just weathered caused a lot of self-doubt — about our future, about our past, and about the way we were running our business when we were so rudely awakened — those difficult days have left us with a healthy caution. The squeeze may have aged us, but it appears to have made us that much wiser.

The agenda for this year's NARM Convention shows how much we've learned. Following a Christmas like '83, we once would have been inclined to kick back, content to let the confab degenerate into self-congratulations. Yet now, here we are coming off a strong period and talking about future markets, new technologies, and finding ways to develop and interface our middle-management people so they can assume the mantle of the business in the future.

No doubt we're all glad that people are showing us that they want to buy records if we're giving them the right ones. But that we've come away with a greater depth as an industry because of our recent rollercoaster ride — that's a real cause for celebration.

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### ON THE COVER

Taito America Corp., is a wholly-owned subsidiary of Tokyo-based Taito Corporation (creator of the historic "Space Invaders" video game).

Pictured on this week's cover is company president Paul Moriarity with a lineup of four of the firm's current products, namely, "Elevator Action," "Zeke's Peak," "Ice Cold Beer" and "Exerion." Elevator Action, which marked Taito's entry into the conversion kit market, is highly rated as one of the top products in this equipment category.

In releasing Ice Cold Beer, a game of fun and challenge, Taito targeted it specifically to the street operator, who has been overlooked these past few years as the video games explosion erupted, signaling the proliferation of arcades throughout the country. The waning video market and the subsequent closing of many arcades which, though inexperienced in the coin-op business had cashed in on the craze, prompted manufacturers to start taking a second look at the street operator, who was the initial source of product exposure way back when. Taito was among the first in the industry to address this renewed trend and the company has been enjoying a good measure of success with the Ice Cold Beer game.



## TOP POP DEBUTS

**SINGLES**

47

**ADULT EDUCATION** — Daryl Hall & John Oates — RCA

**ALBUMS**

49

**WINDOWS AND WALLS** — Dan Fogelberg — Full Moon/Epic

### POP SINGLE

**KARMA CHAMELEON**  
Culture Club  
Virgin/Epic

### B/C SINGLE

**IF ONLY YOU KNEW**  
Patti LaBelle  
Philadelphia Int'l/CBS

### COUNTRY SINGLE

**DON'T CHEAT IN OUR HOMETOWN**  
Ricky Skaggs  
Epic

### JAZZ

**BACKSTREET**  
David Sanborn  
Warner Bros.

## NUMBER ONES



Michael Jackson

### POP ALBUM

**THRILLER**  
Michael Jackson  
Epic

### B/C ALBUM

**THRILLER**  
Michael Jackson  
Epic

### COUNTRY ALBUM

**DON'T CHEAT IN OUR HOMETOWN**  
Ricky Skaggs  
Epic

### GOSPEL

**WE SING PRAISES**  
Sandra Crouch  
Light

# CASH BOX TOP 100 SINGLES

February 18, 1984

	Weeks On Chart	
1 KARMA CHAMELEON	2/11	
2 JUMP		
3 JOANNA		
4 OWNER OF A LONELY HEART		
5 BREAK MY STRIDE		
6 THINK OF LAURA		
7 GIRLS JUST WANT TO HAVE FUN		
8 TALKING IN YOUR SLEEP		
9 NOBODY TOLD ME		
10 99 LUFTBALLOONS		
11 I GUESS THAT'S WHY THEY CALL IT THE BLUES		
12 LET THE MUSIC PLAY		
13 MIDDLE OF THE ROAD		
14 THRILLER		
15 AN INNOCENT MAN		
16 WRAPPED AROUND YOUR FINGER		
17 THAT'S ALL		
18 RUNNING WITH THE NIGHT		
19 I WANT A NEW DRUG		
20 PINK HOUSES		
21 NEW MOON ON MONDAY		
22 SO BAD		
23 SEND ME AN ANGEL		
24 BANG YOUR HEAD (METAL HEALTH)		
25 YAH MO B THERE		
26 GOT A HOLD ON ME		
27 HERE COMES THE RAIN		
28 GIVE IT UP		
29 SOMEBODY'S WATCHING ME		
30 HOLIDAY		
31 SAY, SAY, SAY		
32 FOOTLOOSE		
33 THE POLITICS OF DANCING		
34 I STILL CAN'T GET OVER LOVING YOU		

	Weeks On Chart	
35 ALMOST OVER YOU		
36 TWIST OF FATE		
37 THIS WOMAN		
38 THE DREAM (HOLD ON TO YOUR DREAM)		
39 THE CURLY SHUFFLE		
40 NIGHTBIRD		
41 BABY I LIED		
42 UNION OF THE SNAKE		
43 THE LANGUAGE OF LOVE		
44 IF ONLY YOU KNEW		
45 LET'S STAY TOGETHER		
46 AUTOMATIC		
47 ADULT EDUCATION		
48 RUNNER		
49 TIME WILL REVEAL		
50 NEW SONG		
51 BACK WHERE YOU BELONG		
52 LET'S PRETEND WE'RE MARRIED		
53 FOR A ROCKER		
54 REBEL YELL		
55 SAY IT ISN'T SO		
56 SHE'S TROUBLE		
57 STAY WITH ME TONIGHT		
58 LIVIN' IN DESPERATE TIMES		
59 SAVE THE LAST DANCE FOR ME		
60 ALL NIGHT LONG (ALL NIGHT)		
61 RED RED WINE		
62 LOVE IS A BATTLEFIELD		
63 COME BACK AND STAY		
64 HOLD ME NOW		
65 RADIO GA GA		
66 SHE WAS HOT		
67 BODY TALK		
68 LOOKS THAT KILL		

	Weeks On Chart	
69 YOU'RE LOOKING LIKE LOVE TO ME		
70 FIELDS OF FIRE		
71 YOU MAKE MY HEART BEAT FASTER (AND THAT'S ALL THAT MATTERS)		
72 VITAMIN L		
73 DON'T LET GO		
74 GIRLS		
75 TENDER YEARS		
76 STRIP		
77 LOVE HAS A MIND OF ITS OWN		
78 REMEMBER THE NIGHTS		
79 ISLANDS IN THE STREAM		
80 ENCORE		
81 IF I'D BEEN THE ONE		
82 THE KID'S AMERICAN		
83 EBONY EYES		
84 JOYSTICK		
85 BREAKING UP IS HARD ON YOU		
86 LOOK AT THAT CADILLAC		
87 THIS COULD BE THE RIGHT ONE		
88 CUM ON FEEL THE NOIZE		
89 BEAST OF BURDEN		
90 READ 'EM AND WEEP		
91 GOLD		
92 JUST ONE MORE TIME		
93 MAJOR TOM (COMING HOME)		
94 THE SIGN OF FIRE		
95 (YOU CAN STILL) ROCK IN AMERICA		
96 UPTOWN GIRL		
97 SWEETHEART LIKE YOU		
98 UNDERCOVER OF THE NIGHT		
99 WET MY WHISTLE		
100 I WILL FOLLOW		

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Adult Education (First Buzza/Hot-Che/Unichappell — BMI) .....	47	Got A Hold (Alimony — BMI/Cement Chicken — ASCAP) .....	26	Love Is A Battlefield (Chinnichap/Careers — BMI/Makiki/Arista — ASCAP) .....	62	She's Trouble (Chappell & Co./Sookloozy — ASCAP/Rightsong — BMI) .....	56
All Night Long (Brockman — ASCAP) .....	60	Here Comes The Rain (Blue Network — ASCAP) .....	27	Major Tom (Southern — ASCAP) .....	93	Sign Of Fire (Colgems-EMI — ASCAP) .....	94
Almost Over You (Michael H. Golden/Carload of Us/Sweet Angel/Atlantic — ASCAP/BMI) .....	35	Hold Me Now (Zomba Ent. — ASCAP) .....	64	Middle Of The Road (Hynde House of Hits/Clive Banks/ATV — (London) .....	13	So Bad (MPL Communications — ASCAP) .....	22
An Innocent (Joel Songs — BMI) .....	15	Holiday (House Of Fun/Pure Energy — BMI) .....	30	New Moon (Tritec Ltd.) .....	21	Somebody's Watching (Jobete — ASCAP) .....	29
Automatic Music Corp. of America/Fleedle — BMI/MCA — ASCAP) .....	46	I Guess That's Why (Intersong — ASCAP) .....	11	New Song (Warner Bros. Ltd. — BMI) .....	50	Stay With Me (Zabalidh — ASCAP) .....	57
Baby I Lied (Posey/Unichappell/Vanhoy — BMI/Chappell — ASCAP) .....	41	I Still Can't Get (Raydiola — ASCAP) .....	34	Nightbird (Welsh Witch — BMI/Sweet Talk/Three Hearts — ASCAP) .....	40	Strip (Colgems-EMI — ASCAP) .....	76
Back Where You (April/Cotaminated Tunes — ASCAP) .....	51	I Want A New (Hulex, adm. by Red Admiral — BMI) .....	19	99 Luftballoons (April — BMI) .....	10	Talking In Your (Forever Endeavor/Romantics — ASCAP) .....	8
Bang Your Head (The Grand Pasha — BMI) .....	24	I Will Follow (Island — BMI) .....	100	Nobody Told Me (Ono — BMI) .....	9	Tender Years (John Cafferty — BMI) .....	75
Beast Of Burden (Colgems-EMI — BMI) .....	89	If I'd Been (Rocknocker — ASCAP) .....	81	Owner Of A (Affirmative/Warner-Tamerlane — BMI/Unforgettable — ASCAP) .....	4	That's All (Fun/Warner Bros. — ASCAP) .....	17
Body Talk (Deele Reeel/Midstar/Hip Trip — BMI) .....	67	Islands In The Stream (Gibb Brothers/Unichappell — BMI) .....	44	Rebel Yell (Boneloid/Rock Steady/Rare Blue — ASCAP) .....	54	This Could Be (Northern Goody Two-Tunes Ltd. — ASCAP/CAPAC) .....	87
Break My Stride (Streetwise/Big Ears/No Ears — ASCAP) .....	5	Joanna (Delightful — BMI) .....	3	Red Red Wine (Tallyrand — ASCAP) .....	61	Thriller (Rodsongs (PRS), adm. by Almo-ASCAP) .....	14
Breaking Up Is (Screen Gems/E.M.I. — BMI) .....	85	Joystick (Three Go/Jobete — ASCAP) .....	84	Remember The Nights (Clean Sheets — BMI) .....	78	Think Of Laura (Another Page — ASCAP) .....	6
Come Back (Red Admiral — BMI) .....	63	Jump (Van Halen — ASCAP) .....	2	Rock In America (Kid Bird/Rough Play — BMI) .....	95	6 This Woman (Gibb Brothers/Unichappell — BMI) .....	37
Cum On Feel (Barn — ASCAP) .....	88	Just One More (ATV/18 Karat Gold—BMI/PROCAN) .....	92	Runner (Mark Cain, publ by Intersong, USA — ASCAP) .....	48	Time Will Reveal (Jobete — ASCAP) .....	49
Curly Shuffle (Wise Guy — BMI) .....	39	Karma Chameleon (Virgin — ASCAP/Pendulum — adm. by Warner-Tamerlane—BMI) .....	1	Running With The (Brockman — ASCAP/Dyad — BMI) .....	18	Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers — ASCAP/BMI) .....	36
Don't Let Go (Chong, adm. by WB Music Group — ASCAP) .....	73	Kid's American (Streetwise/Buchu — ASCAP) .....	82	Save The Last Dance (Rightsong — BMI) .....	59	Undercover (Colgems-EMI — ASCAP) .....	98
Dream (Giorgio Moroder/Carub/Alcor — ASCAP) .....	38	Language Of Love (Hickory Groove/April — ASCAP) .....	43	Say It Isn't So (Hot-Cha/Unichappell — BMI) .....	55	Union Of The Snake (Tritec Ltd.) .....	42
Ebony Eyes (Stone City — ASCAP) .....	83	Let The Music Play (Shapiro Bernstein & Co./Emergency — ASCAP) .....	12	Say Say Say (MPL Comm./Mjlec — BMI) .....	31	Uptown Girl (Joel Songs — BMI) .....	96
Encore (Tan Divison/Flyte Tyme — ASCAP) .....	80	Let's Pretend (Controversy — ASCAP) .....	52	Say My An (MPL Comm./Mjlec — BMI) .....	31	Vitamin L (Berna, Div of Sweet Records — ASCAP) .....	72
Fields Of Fire (Virgin — ASCAP) .....	70	Let's Stay Together (Irving/Al Green — BMI) .....	45	Send Me An (Australrain Tumbleweed — BMI) .....	23	Wet My Whistle (Hip-Trip/Midstar — BMI) .....	99
Footloose (Famous — ASCAP/Ensign — BMI) .....	32	Livin' In Desperate (Snow/Hook & Line — BMI/ASCAP) .....	58	She Was Hot (Colgems-EMI — ASCAP) .....	66	Wrapped Around (Magnetic/Reggatta/Illegal Songs — BMI) .....	16
For A Rocker (Night Kitchen — ASCAP) .....	53	Look At That (Williesden — BMI) .....	86			Yah Mo B There (Eiseman/Hen-Al/ Kings Roed — BMI/Genevieve/Rodsongs PRS/YellowBrick Roed — ASCAP) .....	25
Girls (Dionnio, adm. by Bug — ASCAP) .....	74	Looks That Kill (Warner-Tamerlane/Motley Crue — BMI) .....	68			You Make My (Moonwindow/Zomba Enterprises — ASCAP) .....	71
Girls Just Want (Heroic — ASCAP) .....	7	Love Has A Mind (Sweet Summer Night/Sudeno/See This House — ASCAP/BMI) .....	77			You're Looking Like (All Seasons/Corbetta Music Plus/Hearts Delight — ASCAP/BMI) .....	69
Give It Up (Alexandra/Shawn/Chanel — BMI) .....	28						
Gold (Reformation — ASCAP) .....	91						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



**DANIELS GREET EXECES** — Charlie Daniels, host of the Volunteer Jam, gathers with executives connected with the annual event prior to the 10th anniversary show. Dick Clark was in Nashville to supervise his production company which plans to air a two-hour special in conjunction with Sound 70 Prod. at a future date. Pictured above kneeling are (l-r): Lou Bantle, U.S. Tobacco chairman of the board; and Clark. Standing are (l-r): Rich Schwan, director of promotion, Epic; Frances Preston, vice president, BMI, Nashville; Larry Hamby, director of A&R, west coast, Epic; Daniels; Dan Beck, director of merchandising, Epic, east coast; Rick Blackburn, senior vice president/general manager, CBS-Nashville; Joe Sullivan, Sound 70 promotions; Judith Messa, Voice Of America music editor.

## NARM Sets Confab Agenda

NEW YORK — Changing technology and developing consumer markets will be the focus of the 26th Annual National Assn. of Recording Merchandisers Convention, scheduled for March 23-26 at the Diplomat Hotel in Hollywood, Florida. And while exploration of emerging trends and configurations has always been a part of the agenda for NARM meets, this year's program places a greater emphasis on close examination of nuts and bolts issues.

"We're changing the format of past conventions and breaking it down into more concentrated business sessions," said Roy Imber, president of the New York-based Elroy Enterprises and chairman of this year's convention, "especially with the manufacturers." A major feature will be product presentations, especially meetings with manufacturers grouped by retail, rack one-stop and distributors. "Everyone will be able to speak to the manufacturers and ask questions relating specifically to their own needs," said Imber.

The convention chairman further expects "a whole different outlook" this year, and notes that reservations so far are "well ahead of last year... well over 700 as of the beginning of the week." Citing a strong amount of cooperation between manufacturers and dealers, which he termed "a big change," Imber added that "everyone is trying to make it into something really good, 100 percent better than last year. NARM is coming back."

Imber also reported that members are being urged to bring their middle-management people to this year's meet. "That's where the future of our Industry is," he said. "Us older guys have been to so many of these things that we don't get as much out of it. But for the younger people, there's a lot to be learned, and there's so much that we can give each other."

Among the product lines coming in for close scrutiny are the Compact Disc (CD), with a special spotlight on video. Three hours have been set aside each day for

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## Gotham's Top Pool Heads Discuss Radio Market Changes

by Jim Bessman

NEW YORK — That New York metro area record pool directors and their jocks are going to have to expand their roles as independent promoters in order to survive the changing Gotham radio market was the key finding when approximately 25 of the area's top pool heads met here last week. The gathering was called for by J.G. Knapp, president of Musico, Inc., to address what he termed the "potential crisis" developing in the pool business brought on by both local market changes and the changing mode of the record industry itself.

Knapp's company, whose offices provided the location of the meeting, is involved with independent promotion and marketing and services some 45 pools and 200 jocks across the country with product. For the past six months he has been amassing listings on 150 key retail accounts and one-stops in the New York area, and expects to do the same on a national level within a month, having just hired a staffer for the project. Knapp suggested that retail is a major area where pools can make an immense contribution in breaking records and re-establish themselves as a valuable resource to the

record industry.

"Peripheral records need a push," declared Knapp. "Not Michael Jackson, but borderline things on small labels or unknown names that deserve play. Let the

retail people know what's happening in your market. It's our job to know what's going on."

Specifically, Knapp suggested that retail sales reports could be broken down to

show the influence of club play and then that influence could be translated into airplay. "We have to get the ball rolling in the store," he said. "Some of you have a workforce of a hundred people. Their records depend on their involvement. Give them three stores to go to and ask about their records. And at the same time, provide the store people with more information. If they only listen to one station or to the in-store turntable, they don't know what's happening."

Besides increased involvement with the retail sector, Knapp advised his associates to develop money-making, complementary "side venues" by using their already established industry connections. "Most of you put out sheets with some regularity," he said. "Send me your sheets once a month in bulk and I'll put it in with our mailing to our retailers." Other pool business adjuncts could involve sales of ads in the tip sheets to clubs, merchants, "not just labels." Pool jocks might also be used as ad salesmen in return for breaks in their monthly dues. "We must expand our service to the industry," concluded Knapp. "We won't survive just by sending our records to our jocks."

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**MICHAEL JACKSON NEW YORK GALA** — CBS Records feted Epic artist Michael Jackson (l) at a gala party at the Museum of Natural History in New York. Jackson, whose LP Thriller has sold 25 million copies worldwide and has made the Guinness Book of World Records as the best-selling non-soundtrack LP of all time, was presented with a huge illuminated globe by Walter R. Yetnikoff, president, CBS/Records Group. Also pictured are dancers who opened the presentation.

## Jukemakers And Licensing Orgs Face Compromises

by Earl B. Abrams

WASHINGTON — Jukebox manufacturers and distributors and music licensing organizations were told they had better compromise their differences about royalty payments if they wanted federal legislation on the matter this year. The word comes from Rep. Robert W. Kastenmeier (D-Wis.), chairman of the House copyright subcommittee, at a meeting of all parties earlier this month.

The parties are scheduled to meet twice more to try to come to some agreement. The first meeting is set for Feb. 15 in Washington; the second for Feb. 29, place not yet determined.

At issue is proposed legislation supported by the coin machine industry that would impose a one-time fee of \$50 on each new machine and a maximum of \$25 on each existing machine. The legislation is H.R. 3858, introduced last September by

Rep. John B. Breaux (D-La.), and S-1734, introduced last August by Sen. Edward Zorinsky (D-Neb.). Both bills were referred to the respective judiciary committees.

The bills were introduced at the behest of the coin machine industry after that industry failed to persuade the courts to overturn a 1980 ruling of the Copyright Royalty Tribunal raising the jukebox fee from a long-time \$8 per year per box to \$25 per year per box in 1983 and to \$50 per box per year for 1984-1986. The CRT decision also provides for an inflation adjustment in the 1987-1990 years. The appeals court ruling was in April 1982. The U.S. Supreme Court denied the industry's request to review the lower court's decision in October of that same year.

At the meeting earlier this month, Rep. Kastenmeier told those attending that since this is an election year Congress

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**SURF'S UP** — The Beach Boys recently presented Latin sensation Julio Iglesias with an autographed surfboard. The band backed the singer up on his recording of Albert Hammond's "The Air That I Breathe." Pictured (l-r) are: Iglesias; Bruce Johnston; Mike Love; Carl Wilson; Brian Wilson and Al Jardine.

## BUSINESS NOTES

### Jan. Certifications: Gold, Platinum Up

NEW YORK — 1984 began with a bang in terms of Recording Industry Assn. of America (RIAA) certifications. The month of January saw seven platinum albums, 20 gold albums and one gold single, which compares to five platinum albums, 12 gold albums and three gold singles in January 1983. The month's gold album tally is the biggest for any January since gold record certifications began in 1958.

It was also a busy month for RIAA/VIDEO, the video division of the Association, with nine gold and seven platinum video awards given. There were no video awards given during the first month of 1983.

Of the seven LPs certified platinum, two were soundtracks: *Yentl*, by Barbra Streisand on Columbia; and *Two Of A Kind*, by Olivia Newton-John and John Travolta on MCA. Also certified platinum were: "Undercover," by the Rolling Stones on Atlantic; "Reach The Beach," The Fixx, MCA; "The Principle of Moments," Robert Plant, Es Paranza/Atlantic; "Seven and the Ragged Tiger," Duran Duran, Capitol; and "90125," Yes, Atlantic. With the exception of "Reach The Beach" and "The Principle of Moments," all platinum albums received simultaneous gold certification in January.

The remaining gold albums were: "Eddie Murphy" and "Comedian," both by Eddie Murphy on Columbia; "Greatest Hits, Vol. II," Barry Manilow, Arista; "Without A Song," Willie Nelson, Columbia; "Pipes of Peace," Paul McCartney, Columbia; "Shout At The Devil," Motley Crue, Elektra/Asylum; "On The Rise," S.O.S. Band, Tabu/CBS; "A Chipmunk Christmas," The Chipmunks, RCA; "Too Low For Zero," Elton John, Geffen/Warner Bros.; "Bark At The Moon," Ozzy Osbourne, Jet/CBS; "Infidels," Bob Dylan, Columbia; "In Heat," The Romantics, Nempor/CBS; "Flick of the Switch," AC/DC, Atlantic; and "Tour de Force," .38 Special, A&M.

The lone gold single belongs to Billy Joel for "Uptown Girl" on Columbia Records.

Of the seven platinum video awards given in January, five of them also netted simultaneous gold awards. Those five — all Warner Home Video titles — were: *Twilight Zone — The Movie*; *The Road Warrior*; *National Lampoon's Vacation*; *Superman III*; and *Risky Business*. Also certified platinum were Warner's *Firefox* and the Thorn EMI-distributed *First Blood*.

The remaining gold video awards went to: *Timerider*, distributed by Pacific Arts Video Records; *Monty Python's Meaning of Life*, MCA Home Video; and *The Man With Two Brains* and *Stroker Ace*, both Warner Home Video.

All titles certified by RIAA/VIDEO in January (processing for certification takes 60 days) earned their awards based on the original gold and platinum criteria of 25,000 units sold/licensed rentals and \$1 million suggested retail value/rental license income for gold, and 50,000 units plus \$2 million for platinum. As of January 1, 1984, video certification will require meeting more stringent criteria: gold awards will be given for 37,500 units/licensed rentals of \$1.5 million suggested retail value/rental license income; platinum standards are now 75,000 units or \$3 million.

### CBS Ends '83 With Strong 4th Quarter

NEW YORK — Led by a fourth quarter net income that more than doubled the levels of the prior year-end period, CBS Inc. last week posted a net income increase of 69 percent for 1983. Total revenues for the final quarter were \$1,416,400,000, resulting in a net income of \$77,300,000. Total revenues for the year were \$4,540,200,000, producing a net income for 1983 of \$187,200,000. Total revenues in 1982 were \$4,122,800, with a net income of \$110,800,000.

Thomas H. Wyman, chairman and chief executive officer of CBS, credited improved operating profits for the broadcasting, recorded music and publishing divisions with the hike, also noting internal restructuring and product and program successes.

The CBS/Records Group's fourth quarter revenues rose 17 percent and profits nearly tripled in the period. For the full year, Group revenues were up 9 percent while profits increased nearly fivefold to \$109,400,000. While no breakdowns for the Group's divisions was given, the company reported that the turnaround in recorded music was "broadly based," and that the profit performance of each of the Group's divisions improved "substantially." Revenues for the fourth quarter were \$326,200,000 resulting in a pre-tax income of \$33,800,000, up from \$278,100,000 and \$11,500,000 in '82.

Among the other CBS Groups, Broadcast led the pack with an 18 percent improvement in revenues and 34 percent profit gain paced by the CBS Television Network. Operating margins for the Network declined slightly for the full year, but rebounded in the second half.

Profits for Publishing more than tripled in the fourth quarter as revenues rose 14 percent. Over the year, the Group's revenues increased 9 percent while profits rose by 45 percent. For the Columbia group, a fourth-quarter rise in revenues wasn't enough to offset losses, with that Group reporting a \$15,700,000 loss over '83 due to the weakened market for video games.

"CBS achieved a substantial turnaround in 1983," said Wyman. "This resulted from decisions in recent years to restructure certain businesses; significant product and program successes; and our emphasis on effective cost management. Operating profits improved for our three largest business — broadcasting, recorded music, and publishing — and there was an overall increase in the company's pre-tax operating profits of 32 percent, or more than \$100 million."

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## EXECUTIVES ON THE MOVE

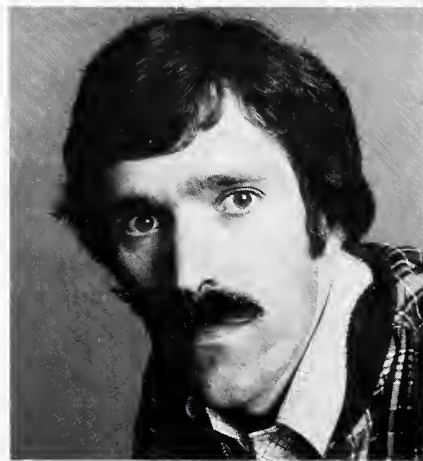
**Valk Appointed At MCA Records** — Katie Valk has been appointed director, east coast publicity and artist development for MCA Records. She joins MCA after eight years as an account executive with Solters/Roskin/Friedman Public Relations.

**CAA Adds Two** — Hal Lazareff and Bob Light have joined the Creative Artists Agency's new performing arts division as booking agents. Prior to joining CAA, Lazareff was an agent with ICM for 12 years on the west coast, and Light served as an agent with ICM on the east coast for six years.

**Mancini To Arista** — Chris Mancini has been appointed professional manager of the Arista Music Publishing Group. He was formerly professional manager of Northridge Music.

**Kory Named Controller** — Michael J. Kory has been promoted to controller of Warner Home Video, a Warner Communications company. He joined the accounting department of Warner Bros. in October 1982.

**Nightmare Names Two** — Nightmare Inc. has announced the appointment of Babs Stock as national director of marketing and Kevin Kennedy as national director of publicity. Stock recently was national retail promotional coordinator at Image Marketing/Vision Management in Los Angeles. Kennedy, formerly with CBS Records, comes to Nightmare by way of Jensen Communications, where he was director of national tour publicity.



Muff Winwood

### Winwood Named VP At CRI

NEW YORK — Muff Winwood has been appointed vice president of CBS Records International. He will continue in his current function as director, A&R, CBS Records U.K., the post he has held for the past six years.

Among the many artists whom Winwood has brought to CBS Records are The Clash, Shakin' Stevens, Bonnie Tyler, Judas Priest, Paul Young, Adam Ant, and the Psychedelic Furs. Prior to joining CBS Records U.K. in 1978, his music business achievements included artist and composer with the Spencer Davis Group and producer of the first Dire Straits LP. He also held various positions at Island Records.

### Sosa Named VP At RCA Records

NEW YORK — Manuel A. Sosa has been named to the newly created RCA Records post of division vice president, operations, Latin America-Spain. He will be responsible for directing the label's subsidiaries in Argentina, Brazil, Chile, Mexico and Spain, as well as the U.S. Latin music department.

Sosa, who is now based in New York, comes to RCA having served as regional vice president-Latin America for R.J. Reynolds Tobacco International in Miami since 1980. In that position he was charged with developing new markets and directing the company's joint ventures, licensing and export operations in most of Latin America. Prior to joining R.J. Reynolds, Sosa held international marketing positions in the Latin American operations of several multinational U.S.-based corporations, and developed major consumer promotions through tie-ins with Latin American recording artists.

Sosa will report to Adolfo Pino, vice president, Latin America-Spain, RCA Records.

### Chicago Gets New Pressing Plant

LOS ANGELES — On January 1, 1984, Precision Record Labs Ltd., began operations and became Chicago's only full scale high volume record pressing plant. The company is now in the process of building their clientele by offering full pressing and packaging services to labels, artists and studios. It also seeks to make inroads in the expanding Chicago music community.

The plant occupies two adjacent buildings that had been used as a record pressing plant since 1949, and Precision had undertaken massive renovations and updating of the existing equipment. The company has also purchased new equipment and expects to soon be operating with 10 presses that have the capability to manufacture 50,000 records daily.

The company offers the full range of services from shrink-wrapped discs to mastering master tapes. In the near future it plans to utilize a fully equipped mastering lathe. At this point the company can provide custom packaging, computer typesetting, graphic design and international shipping. In addition to conventional 7" and 12" record configurations, the plant can also produce 9", 10" and 16" records at all speeds. It is also prepared to manufacture colored vinyl as well as odd-shaped records. Precision manufactures all its records on 100 percent virgin vinyl, and eventually seeks to expand into CED videodisc pressing.

According to Precision's president Larry Sherman, "We opened Precision because we believed a quality record pressing plant should be available to the Chicago community. We manufacture a record that plays and looks good. It comes down to style pride and product."

### Tralman Exits RIAA VP Post

NEW YORK — Stephen J. Tralman has resigned his post as vice president and executive director of the Recording Industry Association of America (RIAA), effective February 29. Tralman has been with the organization for the last four years.

"Steve has made significant contributions to RIAA over the past years, says Stanley Gortikov, president of the RIAA, "especially in activities relating to changing technology. We wish him well in his future endeavors."

A replacement for Tralman has yet to be named.

### For The Record

In **Cash Box**, Feb. 4 and ad for ASCAP incorrectly identified the song "A Little Good News" as "A Little Good Music."

# REVIEWS

## ALBUMS

### OUT OF THE BOX



**N.E.W.S. — Golden Earring — PolyGram TI-1-9008 — Producer: Shell Shelkens — List: 8.98**

Holland's Golden Earring first made an impact in the U.S. in 1972 with the hit, "Radar Love." Though finding tremendous success in Europe the band really wasn't heard from again until the release of last year's "Twilight Zone." The follow up to that success is "N.E.W.S." a collection of hard driving high voltage rock and roll, Dutch style. Barry Hay's distinctive, deep gruff vocals are in fine form, especially on "When The Lady Smiles" and "Clear Night Moonlight" which also features the crisp guitar work of George Kooymans, the unflagging "Mission Impossible" is also a good bet for the singles chart. Other cuts worth noting are the title cut, and "Enough Is Enough."

### NEW AND DEVELOPING



**SOUL MINING — The The — Epic BFE 39266 — Producers: Paul Hardman, Matt Johnson — List: 8.98 — Bar Coded**

As an import, this album received a lot of attention from new music programmers. With its official release in the States the band should start to see its following steadily increase. "I've Been Waiting For Tomorrow (All My Life)" begins with a countdown and blasts off with precision percussion work that personifies every cut. The songs are unique, blending a wide variety of instrumentation to produce cuts that are individually distinctive. "This is the Day" features a rich blend of deep vocals set to the background of an accordion-like sound. "The Sinking Feeling" includes hauntingly eerie guitar work, complemented by a strong organ solo.

## SINGLES

### OUT OF THE BOX



**PHIL COLLINS (Atlantic 7-89700) Against All Odds (Take A Look At Me Now) (3:24) (Golden Touch — ASCAP/Hit & Run — PRS) (Phil Collins) (Producer: Arif Mardin)**

Just like death, soundtracks come to us all. It's Phil Collins' turn now, with a film of the same title. A solo piano underneath Phil's pained vocals bemoaning the crappy fate some ex-lady foisted upon him starts it all off. This eventually builds to a synth and hammer of Thor percussive finale — a Genesis/Phil Collins trademark, to be sure. The urgency of this single's theme makes last year's "Mama" sound positively wimpy by comparison. "Against. . ." is a well defined, bombastic ballad type of track that, hopefully, will see a much better fate than simply underscoring the film's credits as they roll at the end.

### NEW AND DEVELOPING



**MATTHEW WILDER (Private I ZS4 04363)**

**The Kid's American (3:25) (Streetwise Music/Buchu Music — ASCAP) (M. Wilder) (Producers: Peter Bunetta-Rick Chudacoff-Bill Elliot)**

This followup to Wilder's immensely popular "Break My Stride" debuts on the singles chart this week at 82 with a bullet. The happy, up-beat mood of the tune is conveyed through Wilder's enthusiastic vocals, plenty of rhythmic handclapping, great drum work, and a strong sax solo. Wilder has already proven his capacity to climb the charts, and with his popularity at its current level this song will most likely be joining his other single on the playlists of many radio formats.

## FEATURE PICKS

### POP

**STARE AT THE SUN — The Jon Butcher Axis — PolyGram 817 493-1 — Producer: Pat Moran — List: 8.98 — Bar Coded**

The comparisons to Hendrix are unavoidable with Jon Butcher, a black vocalist/guitarist who leads a trio that includes a bassist and drummer which plays nothing but guitar-dominated rock and roll. But the comparison should stop there. Butcher's distinctive vocal and guitar style produce a slick selection of rhythmic, melodic cuts. "Victims" displays Butcher's versatility with the guitar as he provides a steady background of gentle leads, while "Wind It Up" shows the more powerful up-front style of his talents.

**WHERE THE PICNIC WAS — Tic Toc — RCA AFL1-4938 — Producer: Terry Brown — List: 8.98 — Bar Coded**

The debut album from this quartet features smooth vocal work reminiscent of Duran Duran. There is the dominating presence of vocalist Ray Borg's synthesizer on most cuts, and he teams up with guitarist John Defino on "Critical Path" to trade off some great leads. Most selections are quick, fresh and full of energy. "Twenty Questions" will more than likely be the first single off the record, though "Anything, Everything" also shows great commercial appeal. The record is suitable for AOR and CHR airplay, but should also find its real home in the new music formats.

### BLACK CONTEMPORARY

**MAXINE WATTA — Maxine Watta — Rocshire Records — XR9512 — Producer: Dik Darnell — List: 8.98 — Bar Coded**

Maxine Watta has the kind of vocal ability that would earn her a standing ovation for "Happy Birthday." Her five-octave range is displayed in many ways on this compelling collection of diverse tunes. "Something In Your Life Is Going To Change" is an inspirational cut that features a breezy sax solo. "Give Back My Love" includes assorted multi-note screams that display the singer's gutsy side, as well as providing a tune suitable for dance audiences. Maxine can belt out the blues, gospel and adult contemporary making her widespread commercial success all the more likely.

### EXERCISE

**JACKIE SORENSON'S ENCORE — Jackie Sorenson — Lakeside LSI 30006 — Producer: Dave Fisher — List: 8.98 — Bar Coded**

The current fitness craze has spawned a number of products, and Jackie Sorenson's latest aerobics LP should prove to be commercially successful. Those not content just to sit and listen to records are offered the chance to really work up a sweat. To the background of such tunes as Foreigner's "Feels Like the First Time" and Paul Williams' "Evergreen" Sorenson calls out instructions for a full workout on all parts of the body.

### ADULT CONTEMPORARY

**NICE AND EASY — Rod Tanu — South Pacific Man Records SPM1002 — Producer: Gary Shimbukuro — List: 8.98**

This debut album from one of Hawaii's finest performers might not appeal a wide range of audiences but it's a sure hit for those who are tired of their Don Ho albums. Tanu captures the essence of the Islands in his songs which include such standards as "Blue Hawaii" and "Hula Girl." Of particular note is the excellent percussion work of Peter Hernandez, Kamuela Del Castillo, Joe Savata Tebuya, and Tanu himself. A/C and MOR may be able to cull viable airplay material from this collection of dreamy ballads and mid-tempo odes to the Pacific.

## FEATURE PICKS

### POP

**ROGER DALTRY (Atlantic 7-89704) Walking In My Sleep (3:20) (Avir Music — BMI) (Jack Green/Leslie Adey) (Producer: Mike Thorne)**

This initial single from his pending "Parting Should Be Painless" solo effort reaffirms both Daltrey's considerable vocal talents and his uncanny knack for selecting great tunes to interpret. "Walking. . ." is a mid-tempo rocker with non-hackneyed, existential walking-through-the-rain-and-I-don't-know-how-I-got-here lyrics.

**DWIGHT TWILLEY (EMI America P-B-8196)**

**Girls (3:38) (Dionno Music — ASCAP) (Dwight Twilley) (Producers: M. Smith/N. Shark/J. Hug)**

Twilley's back an' he's singin' about girls, which is a real cool topic no matter who does it, but Twilley just seems to feel a little deeper and closer to the bone about the matter. This paen to females works beautifully but it's the backing here that makes it all gel. Propelling it all along are them ol' ringin' guitars that some call retro and others call clear and distinct, and a tasty telegraphed piano track Jerry Lee would find amusing. Closer to his initial "I'm On Fire" release in feel, "Girls" supersedes that buzz to stand on its own as the best thing Twilley's done since the last best thing Twilley's done. Radio's already interested, let the public fall in line now and really make this a hit.

**MINOR DETAIL (Polydor 817 749-7)**

**Take It Again (3:58) (Minor Detail Music Ltd — ASCAP) (John & Willie Hughes) (Producer: Billy Whelan)**

Resurrected from a relatively old LP from '83, the first impulse is to ask why because the first time around the Hughes brothers' debut album was met with indifference stateside even though their native Britain was justifiably impressed. "Take It Again," however, fully illustrates why this act shouldn't be shrugged off as just another frigid U.K. synth band. A lush, Spectoresque ballad, "Take It Again" is stirring and uplifting musically, yet disconcertingly adamant thematically about, literally, not taking it anymore.

### BLACK CONTEMPORARY

**GEORGE CLINTON (Capitol P-B-5332)**

**Last Dance (3:47) (Bridgeport Music Inc./Top Dog Music — BMI) (Collins-Johnson-Linn) (Producers: George Clinton & Gary Shilder)**

The funkmaster's second single off the LP "You Shouldn't Nuf Bit Fish" is, as he states in the middle of the tune, "so funky." The tune displays Clinton's snappy-rap trademark and his sophisticated use of synthesizers and precision percussion give it a computerized sound. The fast tempo makes the tune very danceable, and Clinton's outrageous vocals make this one a strong candidate for a lengthy stay on the charts.

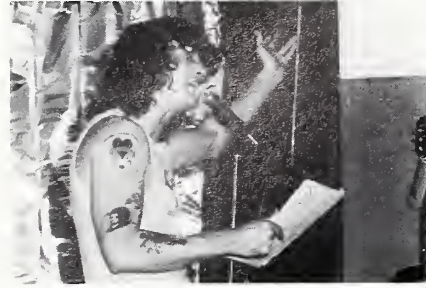
**ART OF NOISE (Island 7-99782)**

**Beat Box (2:55) (Unforgettable Songs Ltd./Adm. Island Music Inc. — BMI) (Dudley/Horn/Jeczalk/Langan/Morley) (Producer: Art Of Noise)**

Already a sizable (read: huge) dance floor hit, it's now radio's turn. Basically this one's all synthed-up rhythms and Laurie Anderson phone-booth-in-outer-space-style vocals (such as they are). The Linn drum machine clicks and ticks along real nice and steady, which again raises the issue of how funky can a machine ultimately get or do we really need performers to make music at all anymore?

## POINTS WEST

**IN CONCERT** — A pair of musical superstars sauntered into the City of Angels last week and their concert performances couldn't have been more disparate. **Waylon Jennings** appeared February 3 at the Universal Amphitheatre, putting on a remarkable show that saw him in fine health and showing off some of his excellent guitar skills. As a special surprise, **Johnny Cash** — who underwent surgery for a bleeding ulcer late last year and was just recently discharged from the Betty Ford Center in Rancho Mirage for drug abuse — came on stage for three songs, including a rendition of "Folsom Prison Blues" and a duet with Jennings of their 1978 smash, "There Ain't No Good Chain Gang." A few days later, a decidedly different musical crew came to town — Duran Duran. The record/video stars performed two shows at the L.A. Forum, where a gargantuan vid screen gave the squealing, gushing, prepubescent girls close-up "portrait"-type shots of keyboardist Nick Rhodes, lead singer Simon LeBon, bassist John Taylor, guitarist Andy Taylor and drummer Roger Taylor. During the week, the band also appeared at an elaborate press conference at The Magic Castle in Hollywood. Contrary to rumor, when a reporter asked Rhodes how he found America he did not reply "Turn left at Greenland."



**ROLLINS ON A ROLL** — *Black Flag* member Henry Rollins recently belted out some of his hard-core poetry to a crowd of folks at Santa Monica's McCabe's concert hall in conjunction with the Freeway Records label release, "English As A Second Language."

primary figures as Mike Oldfield, Eric Clapton and Van Morrison, all of whom performed with The Chieftains at one time or another. Currently, Moloney is happy about the success of **U-2** and **Moving Hearts**. "Moving Hearts are very good, and they have a piper with them who's excellent. I think they're touring with Van Morrison in Europe. **Clannad** is also a band I like very much; they had a #1 hit in England with 'Harry's Theme.' They've slightly gone from the trad into the rock, into electric, which sometimes works out and other times not. But they're a great band and they could make it big. Bands are springing up all over the place in Ireland." Recently The Chieftains completed a brief U.S. tour and while in the States during the winter the group was plagued by climate problems. Moloney explained, "The weather was so cold in Milwaukee and Utah, like 60 below, that the old pipes don't like it. I've had terrible problems with the reed. I'll have to go home and leave it to rest in the Irish moist air before they come back to normal. There are a lot of things that can go wrong when you bring pipes to the U.S. during the winter. 'If something goes wrong with the reed, I freeze meself," he said. "The wood contracts and the brass and copper expand, and all the joints crack open. You never know how it'll react to the air conditioning or lights in a hall. I've been very lucky this time around and got through all the dates here alright." Despite some widespread belief that uilleann pipe playing is a lost art, Moloney feels the instrument is gaining popularity. "They're spreading like wildfire all over the world. I even came across someone in Tasmania playing uilleann pipes. The whole piping scene has developed so much more than most people believe. And some of these young pipers are absolute wizards. I have no fears whatsoever that the instrument is dying out now."

**SHORT CUTS** — **Laura Nyro's** latest album, "Mother Spiritual," was released last week, and among the sweet, poetic tunes on the LP, "Roadnotes" and "A Wilderness" stand out. **Todd Rundgren**, who offered some production assistance on the disc, plays synths on two numbers, "Man In The Moon" and "Trees of the Ages" . . . **Mel Taylor** and **Don Wilson** of the instrumental surf rock group **The Ventures** opened a new firm called Taylor, Wilson & Associates (TWA) — A Music Company. The establishment plans to handle publishing duties and other music-related services to the Ventures and other groups. For more info write 5301 Laurel Canyon Blvd. Suite #120, North Hollywood, Calif. 91607 or call (818) 763-4061 . . . **The Judds** (mother-daughter vocal team Wynonna and Naomi) recently stopped by the **Cash Box** offices in Hollywood for a spell. Influenced by **The Andrews Sisters**, the Appalachian Duet of **Hazel and Alice**, and **The Boswell Sisters**, the pair are enjoying the success of its new single, "Had A Dream," which jumped from #32 bullet on the country 45s chart to #30 bullet this week . . . Songwriter **Sue Shifrin** — who has two songs on the charts this week with **Musical Youth's** "She's Trouble" and **Klique's** "Flashback" — is soaring in another way. She recently received her private pilot's license and became a member of the entertainment biz flying club, The Showhawks . . . When **Doug Denton**, ringleader of the heavy metal group **Tsunami**, isn't performing gigs, he's a junior buyer at an electronics company. "It's pretty tough," he confessed about the incongruous situation. "It's schitzo-

time. But I wanted to get a respectable job that would pay the bills and, well, you never know about the entertainment field. How does Denton, based in San Jose, get around to perform gigs with bands like **Michael Schenker** and **Dokken** with such a demanding 9-to-5 job? "I've worked here for three years and saved up a lot of vacation days, so I can take off and perform with the group." Recently, **Tsunami** performed in L.A. and **The Los Angeles Times** put down Denton as "a typical screaming singer," which outraged the vocalist. "Hey, I'm into metal, what am I gonna do? Sing lullabies?" . . .



**DYNAMIC DUO** — **Frankie Valli** and television's **Howard Hesseman** join forces to host **Super Night of Rock and Roll** to be aired February 20 on NBC-TV. The show was taped before a live concert audience at the **Hollywood Palladium**.

(continued on page 26)

## NEW FACES TO WATCH



### Shannon

Just a few short months ago, **Brenda Shannon Greene** was an office manager for a small import/export company in the downtown Manhattan neighborhood of Soho. Now, however, her middle name, which she has gone by since she was age 14, is climbing the highest reaches of both the **Cash Box** black contemporary and top 100 singles charts, thanks to the sales carryover of her dance club smash "Let The Music Play."

Not that Shannon hasn't been active in music for years and years, it's just that, as she puts it, "I wanted a stable career." Born in Washington, D.C., she began singing as a child, picking up early musical influences from her mother's piano playing and her father's gospel and jazz singing. After moving to New York at age seven, she went from singing by herself with neighborhood friends, then junior and senior high school choruses and groups.

As a college student at York University in Jamaica, Queens, Shannon studied voice, piano, music theory and history, as well as dance and acting, and was even a featured singer in the school's jazz workshop. But while she was taking as many music and performing arts courses as she could, her major was in accounting, and was gearing up to finish her studies and take her CPA exam when "Let The Music Play" came her way last September. At that time, besides working at her office job she was practicing in earnest to expand her vocal and repertorial range, with an emphasis on more current, dance-oriented sounds than the jazz focus of her college days.

"When I was in school, my music professor, **Dennis Moorman**, who is **Melba Moore's** brother, lectured me all

the time that I had something I should develop," Shannon recalls. "He introduced me to **Andrew Frieron** of the Metropolitan Opera, who taught me Broadway, jazz, and classical singing. But I felt that my voice was changing and was getting too opera-ish and classical. I wanted to stay jazz but pop most of all, so I started learning piano from another coach, **Bob Gadi**. He said to listen to certain singers to imitate their vocal styles, like **Dionne Warwick** and **Johnny Mathis**. I chose others like **Cheryl Lynn** and was strongly on **Diana Ross**, since she had a voice like my own and made singing seem so easy to do."

This intensive coaching period took place in 1978, while she was still in college. She also took studio dates and performed in jazz shows with artists like **Tom Brown**, **Lenny White** and **Russell Taylor**. In 1980 she made the decision to shift into dance music, and credited bassist Taylor with helping "mold" her in that direction.

During a studio rehearsal, she met drummer **Quentin Hicks**. "I was singing with the group **Brownstone** at the time and he was filling in for someone else," says Shannon. "Two months later he called me about another tune, which **Mark Liggett**, the producer, was looking for a girl to sing. It was late and I didn't want to come in, but I came in and laid down a reference vocal to 'Let The Music Play.' They added a little more vocals, and after only 40 minutes, it was hot."

Liggett was a producer for **Emergency Records**, the label that the original 12-inch version of the tune was released on. A deal was struck with **Rancho Mirage** for release of the 7-inch version and the album of the same name.

"I liked the beat, melody and rhythm but didn't think it was a smash, to tell the truth," says Shannon of the compelling techno-soul single that has established her as a prime crossover artist. "It surprised me, too. I thought it was just another dance song."

Shannon's current goal is to demonstrate the vocal versatility which she developed through her extensive vocal training. Thus, her album contains strictly pop tunes, hard-edge R&B, and dance music along the lines of the titletrack in her follow-up **Emergency** 12-inch "Give Me Tonight." Having performed her material on many occasions solo with canned instrumental backing, she is now playing her first dates leading a group including bass, drums, guitar, and two keyboards. Her next career goal is to record some of her own material. As for that CPA exam, which she had planned to be ready for this month, "Now I know I won't go back to school!"

### Mellencamp To Tour

**LOS ANGELES** — **John Cougar Mellencamp** has announced that he will tour the U.S. for the first time in a year and a half to promote his latest release, "Uh-Huh." The LP has currently sold 1.5 million copies; his previous release "American Fool" was the best-selling record of 1982.

The tour won't include the standard superstar bookings. Mellencamp has opted to play smaller clubs and smaller markets. Cities scheduled on the tour include **Collowhee**, **North Carolina** and **Danville, Illinois**.

According to Mellencamp, "I want to be able to look people I'm singing to in the eye. And I don't agree when people tell me there are places I shouldn't play because nobody plays them."

### Rogers Gets Met In Five Countries

**NEW YORK** — **Kenny Rogers'** debut product has now been certified gold platinum in five countries besides the U.S. where both the "Eyes That See In The Dark" LP and "Islands In The Stream" single duet with **Dolly Parton** are platinum. The album has surpassed the triple platinum mark in Canada and is platinum in Australia; in New Zealand and Sweden it has achieved gold status. The single is platinum in Canada and gold in Australia, Austria, New Zealand and Sweden.





**LITTLE ROBBERS GET AWAY WITH GOLD** — Capitol recording group *The Motels* recently received gold records for the group's current album "Little Robbers." The awards are presented at a gala party following *The Motels'* performance at Radio City Music Hall New York. Pictured standing at the presentation are (l-r): Brian Glascock, Michael Goodroe, Guy Perry, Marty Jourard, Martha Davis, Scott Thurston, and David Platshon. Pictured kneeling are (l-r): Don Zimmerman, chief operating officer, recorded music group, Capitol Records; and Val Garay, producer and manager of the group.

## NARM Sets Confab Agenda

(continued from page 5)  
Product presentations and merchandiser meetings.

The ilon's share of the convention's first day, Friday, has been set aside for registration. The regular members' meeting will convene at 4 p.m., with a cocktail reception scheduled for 7 p.m.

Following breakfast on Saturday, the opening business session will kick off the official start of the convention at 9 a.m. Among those scheduled for that session is Imber, who will deliver opening remarks as well as the convention chairman's official welcome, and Lou Fogelman, president of the California-based Show Industries and this year's president of NARM, giving the president's annual report. Also slated for the morning session is keynote speaker Jim Greenwood, whose topic will be "Music and Video: A Carnival of Entertainment." Rounding out the morning will be a presentation by the Compact Disc Group (CDG), and a report on a tape packaging test jointly conducted by K-Tel and the NARM Rack Jobbers Advisory Committee.

Product presentations and merchandiser meetings are scheduled for 10 a.m.-3:30 p.m., with the remainder of the afternoon devoted to a trade show. The annual NARM Scholarship Foundation Dinner will wrap up the evening, with Linda Ronstadt and Nelson Riddle's Orchestra scheduled to perform.

Sunday morning's business session will be devoted to a spotlight on video, with the session keyed by Jon Pelsinger of Astron Video. An audio/video presentation entitled "The Value of A Music Video Department: A Merchandising Opportunity," will be moderated by John O'Donnell of Sony Video Software, and will feature in-store displays of music video in retail record and tape outlets. The session will conclude with a panel discussion for music retailers on the successful integration of video, moderated by William Gallagher of MGM/UA Home Entertainment.

The remainder of Sunday will again be devoted to product presentations, merchandiser meetings and the trade show.

Monday's morning session will be split between promotion and advertising. Speakers from radio, television and cable will discuss alternative methods during "Promoting Music In The 1984 Media Environment," and an as-yet unnamed speaker will deal with "Advertising Trends: Change or Status Quo?" The closing evening will be devoted to the annual Best

Sellers Awards Banquet, honoring merchandisers in all areas of the industry.

Information on registration for the NARM Convention is available from NARM, 1008-F Astoria Blvd., P.O. Box 1970, Cherry Hill, New Jersey 08034. The telephone number is (609) 424-7404.

## Compromise

(continued from page 5)  
might not be in session for long and probably would not undertake long drawn adversarial hearings. So, he said, if legislation is desired this year it would be best for all parties to come to an agreement. Present at that meeting were representatives of the Amusement and Music Operators Association (AMOA), individual manufacturers and operators, BMI, ASCAP, and SESAC.

Noted at the meeting, as it has been earlier, was the fact registration of coin operated machines at the Copyright Office has dropped by more than 20,000. According to AMOA, at the end of 1978 there were 145,147 machines registered; at the end of 1983, only 112,817. And, AMOA emphasized, "many" jukebox manufacturers and operators have gone out of business, due in part to the new, higher royalty fees.

The proposed legislation, according to Sen. Zorinsky, would not only stabilize the industry but would benefit copyright owners who today are not receiving royalties.

## Ronstadt To Appear At NARM

LOS ANGELES — The National Association of Record Manufacturers (NARM) has announced that Linda Ronstadt with Nelson Riddle and his orchestra will appear at the NARM Scholarship Foundation Dinner on Saturday, March 24 at the Diplomat Hotel in Hollywood, Florida.

The artists have been touring recently in support of the album "What's New," Ronstadt's Top Five 1983 LP. Ronstadt has now achieved commercial success in many diverse musical genres including rock, country and R&B.

More than 200 scholarships have been awarded since the inception of the foundation in 1966, totaling almost \$1 million in funds. A number of scholarships will be awarded including those contributed by A&M Records, Surplus Records and Tapes, Warner Communications, CBS Records and Elektra Records.

Recipients of NARM scholarships are employees, children and spouses of employees of NARM member companies.

## EAST COASTINGS

**GANG GOES BANK** — After seven years together and a great deal of critical acclaim largely predicated on their promise, *Gang of Four* has called it quits. "I think over the last few months we began to think seriously about whether it was as challenging and demanding as it had been or whether it had simply become an issue of keeping our heads above water," founding member **Andy Gill** recently told us. "And although we had begun with the premise of entering the heart of the beast and getting over to a large audience commercially, we were often too clever for our own good. We stayed a cult band, and it looked like the problem had become 'what are we going to do to get on the radio?' I felt it was time to get a fresh start, and **John (King)** agreed. We're still best of friends, and when anything comes up, we're keen to do things together. We're presently writing a song together for a film

called *Karate Kid* and there are still a few little things happening." Among those "things" is a three-week U.S. tour in April and hopefully a live album, although the gang has terminated its agreements with Warner Bros. here and EMI overseas. "We're also talking about putting out another single up front of the tour and I hope we can do some filming on the tour," added Gill. Although the group had always developed from one recording to the next, their most recent work evinced a stronger commitment to commercially-directed dance music and surprised a lot of listeners. "Most of the resistance came from critics rather than fans," reflected Gill. "I don't see what we did as abandoning a stance,



**FUNK 'N WEBSTER** — Island recording artist *Michael Gregory* recently performed the national anthem at the opening of a basketball game between the Philadelphia 76ers and the New York Knicks at Madison Square Garden in New York. Gregory (r) is pictured after the game with *Marvin Webster* of the Knicks.

and we weren't scrambling. That music was an intuitive move, and I wasn't doing anything I wasn't happy with. But John is a little more noise/guitar oriented, and I'm not sure that's the record he would have made on his own." Gill feels that the failure of the last record can be traced to other reasons beyond critical resistance. "Warners didn't have a very imaginative response to the record," he said. "I think they'll have to revise their marketing strategy; *Talking Heads* is the only band they've broken big. And at this point, Warners is aiming at contracting their roster even further." Gill's plans include producing Los Angeles band *The Red Hot Chili Peppers*, a group he describes as "a pretty funky young band that sounds a little like early *Gang of Four*," for Enigma/EMI America, as well as forming a new group and recording. "My medium-range plan is to write songs and put together a group of musicians," he said. "I've already started talking superficially with labels, and in order to get the best deal, I should produce something first. So I've worked out a little portable studio for myself with tape deck, drum synthesizer, guitar and so on. But I intend to form a very strong live band. I'm not going to sit at home and release records." And how significantly will his own recordings differ from *Gang of Four*? "I'm the same person and I wouldn't take the approach 'oh, I must come up with a new style.' I think I should keep the guitar prominent. But every *Gang of Four* record was different, and I think the progress will continue. I just want to pick out the most interesting aspects and continue from there without trying for some terrifically different package. Having said that, I notice that my recent songs seem to be much more traditional in terms of chord progressions, and that I've been developing a much more fundamental song style. It's amazing how many *Gang of Four* songs were built around just tonal shifts. I have to establish myself as being able to produce something saleable in order to move on from there."

**JACKSONIA AT THE MUSEUM** — CBS Records pooled all the hoopla it could muster last week and threw it behind a monster bash for *Michael Jackson* at the American Museum of Natural History. The occasion, of course, was Jackson's "Thriller" attaining the all-time sales record for an album by a solo artist (25 million worldwide) and the biggest selling record in the history of CBS. More than 1,000 guests milled about the main room and hall of elephants amidst flowers, sound and lighting equipment, stage and bars. A short ceremony was heralded with a bevy of young dancers, confetti-filled fireworks, and a mix of "Thriller" tracks, with Jackson joined on the raised stage by *Walter Yetnikoff*, *Don Dempsy*, *Alan Davls* and *Thomas Wyman*, all offering congratulations and reading a litany of credits including over 100 international gold and



**DOUBLE TROUBLE** — Epic recording artist *Stevie Ray Vaughan* (r) recently performed at the *Beacon Theater* in New York in support of his debut album, "Texas Flood." Visiting *Vaughan* backstage is aspiring *Rolling Stone Records/Columbia* recording artist *Mick Jagger*.

platinum certifications, a telegram from President Reagan, a proclamation from the Borough of Manhattan making it "Michael Jackson Day," and several gifts including an enormous electric globe inscribed to Jackson from CBS. The glitzy proceedings were iced by a crowd culled from the City's paparazzi, although for this writer's money the only celeb worth kowtowing for was *Daily News* sports columnist *Phil Pepe*.  
**THIS 'N THAT** — Mix master *John "Jellybean" Benitez* is recording a debut EP for EMI/America. The concept disc will feature a guest artist on each track, with *Madonna* and *David Byrne* among the names being bandied about. . . *Michael Hoppe*, vice president of adult contemporary music at PolyGram, has just scored his first movie, *Misunderstood*. The flick will be released by MGM in early April. . . Be on the lookout for a live EP by *Marshall Crenshaw* featuring a remix of "For Her Love" by *John Luongo* and a live version of "Little Sister" . . . Kat Family recording artist *Sophie Saridakis* is at the Hit Factory in New York with *Jimmy Boyer* producing. . . *Mick Jagger* recently snuck into town to do some work at Right Track Studios. . . *Richard Hell* is down in New Orleans working on songs for his next LP with some of the Crescent City's R&B musicians.

fred goodman

## TOP 15 VIDEO GAMES

	Weeks On Chart
1 Q-BERT Parker Brothers 5360	2 23
2 POLE POSITION Atari CX 2694	1 23
3 MS. PAC-MAN Atari CX 2675	3 47
4 POPEYE Parker Brothers 5370	4 10
5 KANGAROO Atari CX 2689	6 11
6 CENTIPEDE Atari CX 2676	5 45
7 JOUST Atari CX 2691	9 10
8 JUNGLE HUNT Atari CX 2688	8 27
9 MR. DOI Coleco 2622	7 18
10 PITFALLI Activision AX 108	10 62
11 BURGER TIME Intellivision 4595	12 27
12 DIG DUG Atari CX 2677	15 2
13 SPACE SHUTTLE Activision AX 033	11 5
14 RIVER RAID Activision AX 020	13 45
15 DECATHLON Activision AX030	14 23

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — 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
1 THE PRETENDERS (Sire SRK 6083)	1 30
2 THE ROMANTICS (Nemperor/CBS NJZ 36273)	2 13
3 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	3 43
4 THE DOORS (Elektra EKS 74007)	4 54
5 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. 3415)	6 3
6 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	8 3
7 AJA Steely Dan (MCA 1006)	5 8
8 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	9 27
9 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)	12 3
10 LOOK SHARPI Joe Jackson (A&M SP-4919)	11 74
11 TAPESTRY Carole King (Epic PE 34946)	10 10
12 WHO'S NEXT The Who (MCA 3141)	7 42
13 PIANO MAN Billy Joel (Columbia PC 32455)	13 29
14 LED ZEPPELIN (IV) (Atlantic SD 19129)	15 51
15 HITS! Boz Scaggs (Columbia FC 36841)	— 1

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati • Charts — Phoenix • Gary'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 EURYTHMICS      | 9 MIDNIGHT STAR  |
| 2 JUDAS PRIEST    | 10 ROCKWELL      |
| 3 DAN FOGELBERG   | 11 PATTI LaBELLE |
| 4 CYNDI LAUPER    | 12 JAMES INGRAM  |
| 5 ALABAMA         | 13 ACCEPT        |
| 6 CHRISTINE McVIE | 14 JANE FONDA    |
| 7 ELTON JOHN      | 15 RE-FLEX       |
| 8 SHANNON         |                  |

### NORTHEAST 1.

- 1 EURYTHMICS
- 2 CYNDI LAUPER
- 3 JUDAS PRIEST
- 4 DAN FOGELBERG
- 5 CHRISTINE McVIE
- 6 PATTI LaBELLE
- 7 SHANNON
- 8 ROCKWELL
- 9 ELTON JOHN
- 10 ALABAMA

### SOUTHEAST 2.

- 1 ALABAMA
- 2 JUDAS PRIEST
- 3 DAN FOGELBERG
- 4 PATTI LaBELLE
- 5 CHRISTINE McVIE
- 6 MIDNIGHT STAR
- 7 EURYTHMICS
- 8 CYNDI LAUPER
- 9 ELTON JOHN
- 10 SHANNON

### BALTIMORE/ WASHINGTON 3.

- 1 EURYTHMICS
- 2 DAN FOGELBERG
- 3 CYNDI LAUPER
- 4 CHRISTINE McVIE
- 5 PATTI LaBELLE
- 6 CHERYL LYNN
- 7 JUDAS PRIEST
- 8 ALABAMA
- 9 JAMES INGRAM
- 10 SHANNON

### WEST 4.

- 1 EURYTHMICS
- 2 CYNDI LAUPER
- 3 JUDAS PRIEST
- 4 DAN FOGELBERG
- 5 CHRISTINE McVIE
- 6 PATTI LaBELLE
- 7 SHANNON
- 8 ROCKWELL
- 9 ELTON JOHN
- 10 ALABAMA

### MIDWEST 5.

- 1 EURYTHMICS
- 2 JUDAS PRIEST
- 3 DAN FOGELBERG
- 4 CHRISTINE McVIE
- 5 ALABAMA
- 6 CYNDI LAUPER
- 7 SHANNON
- 8 ELTON JOHN
- 9 MIDNIGHT STAR
- 10 FOOTLOOSE

### NORTH CENTRAL 6.

- 1 ALABAMA
- 2 JUDAS PRIEST
- 3 EURYTHMICS
- 4 CYNDI LAUPER
- 5 JANE FONDA
- 6 MIDNIGHT STAR
- 7 ELTON JOHN
- 8 JAMES INGRAM
- 9 RE-FLEX
- 10 ROCKWELL

### DENVER/PHOENIX 7.

- 1 JUDAS PRIEST
- 2 ACCEPT
- 3 ELTON JOHN
- 4 DAN FOGELBERG
- 5 ALABAMA
- 6 EURYTHMICS
- 7 SHANNON
- 8 RE-FLEX
- 9 CHRISTINE McVIE
- 10 ROCKWELL

### SOUTH CENTRAL 8.

- 1 JUDAS PRIEST
- 2 ALABAMA
- 3 CYNDI LAUPER
- 4 EURYTHMICS
- 5 ELTON JOHN
- 6 DAN FOGELBERG
- 7 MIDNIGHT STAR
- 8 CHRISTINE McVIE
- 9 JANE FONDA
- 10 ACCEPT

# TOP 30 12" SINGLES



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

	Weeks On Chart		Weeks On Chart
	2/11		2/11
<b>1 SOMEBODY'S WATCHING ME/4:57</b> ROCKWELL (Motown 4515-MG)	8 4	<b>16 REMEMBER WHAT YOU LIKE/7:00</b> JENNY BURTON (Atlantic DMD 686)	15 4
<b>2 OWNER OF A LONELY HEART/7:50</b> YES (Atco 96976)	3 4	<b>17 BODY TALK/5:37</b> DEELE (Solar/Elektra 0-66981)	11 4
<b>3 LET THE MUSIC PLAY/A 5:49 8 B 6:10</b> SHANNON (Emergency/Mirage EMDS 6540)	2 4	<b>18 ON THE UPSIDE/A 5:53 8 B 5:22</b> XENA (Emergency 6451)	20 4
<b>4 WHITE HORSE/5:50</b> LAID BACK (Sire 0-20178)	1 4	<b>19 THRILLER/5:56</b> MICHAEL JACKSON (Epic AS 1805)	19 3
<b>5 ENCORE/8:18</b> CHERYL LYNN (Columbia 44-04257)	4 4	<b>20 BEAT BOX/9:06</b> ART OF NOISE (Island 0-96974)	25 2
<b>6 HARD TIMES/5:10</b> RUN D.M.C. (Profile 7036)	6 4	<b>21 CRAZY CUTS/8:08</b> GRANDMIXER D.S.T. (Island 096972)	17 4
<b>7 TOUR DE FRANCE/6:45</b> KRAFTWERK (Warner Bros. 020146)	7 4	<b>22 IF ONLY YOU KNEW/4:45</b> PATTI LABELLE (Philadelphia Intl./CBS 420417)	22 4
<b>8 LET'S STAY TOGETHER/5:14</b> TINA TURNER (Capitol 2-8579)	14 3	<b>23 AUTOMATIC (Remix)/6:06</b> POINTER SISTERS (Planet JD-13721)	21 3
<b>9 PLANE LOVE (REMIX)/7:40</b> JEFFREY OSBORNE (A&M SP-12089)	16 3	<b>24 BREAK MY STRIDE/5:10</b> MATTHEW WILDER (Private I 429-04312)	24 4
<b>10 SOMETHING'S ON YOUR MIND/6:38</b> "D" TRAIN (Prelude D670)	13 4	<b>25 PREPARE TO ENERGIZE/5:54</b> TORCH SONG (I.R.S. SP-70412)	— 1
<b>11 TROMMELTANZ (DIN DA DA)/6:20</b> GEORGE KRANZ (Personal P-49804)	9 4	<b>26 AUTODRIVE/6:25</b> HERBIE HANCOCK (Columbia 44-04200)	23 4
<b>12 WHERE IS MY MAN/6:24</b> EARTHA KITT (Streetwise 2217)	12 4	<b>27 OVER MY HEAD/5:19</b> TONI BASIL (Chrysalis 4V9-42754)	26 4
<b>13 WHITE LINES/9:54</b> GRANDMASTER FLASH AND MELLE MEL (Sugar Hill SH-32009)	10 4	<b>28 POP GOES MY LOVE</b> FREEEZ (Streetwise SWRL 2215)	28 4
<b>14 ELECTRIC KINGDOM/6:44</b> TWILIGHT 22(Vanguard SPV-68A)	5 4	<b>29 LET'S PRETEND WE'RE MARRIED/7:20</b> IRRESISTIBLE BITCH/4:11 PRINCE (Warner Bros. 0-20170)	30 4
<b>15 TALKING IN YOUR SLEEP/5:35</b> ROMANTICS (Nemperor AS 1767)	18 4	<b>30 DESTINY/6:20</b> TWO SISTERS (Sugar Scoop SS426B)	26 2

## WHAT'S IN-STORE

**PIZZA PIES** — The Glendale, Cal.-based Licorice Pizza chain has begun its first-ever heavy metal promotion. The three-week-long event got under way on Feb. 15 with a sale of 20 selected heavy metal titles, to be rotated each week during the promotion. Heavy in-store merchandising includes a 4x4-ft. banner mounted on store cassette walls, 1x1-ft. sale info flats inserted into 1x1 display panels, and special genre album bin cards. Radio spots are also emphasizing heavy metal, and Pizza has arranged a baker's dozen KMET spots to labels for the price of 12. In addition, that station is involved in a consumer contest sponsored by Pizza and Rocshire Records, in support of the group **Alcatraz** and its single "Island In The Sun." The contest will award the winner a pair of airplane tickets to Hawaii along with hotel accommodations; a like prize will also go to two employees in the store which sells the most Alcatraz product. This contest follows the same ones recently concluded at San Francisco's **Rainbow Records**, Atlanta's **Turtles chain**, the **Strawberries** outlets in Providence, R.I., **Sound Warehouse** in Dallas, **Streetside Records** in Kansas City, Philadelphia's **Listening Booths**, and **National Record Mart** stores in Pittsburgh, all of which awarded consumers and store personnel Hawaii trips coinciding with Alcatraz' show at the University of Hawaii Ballroom in Honolulu . . . The Pizza chain is participating in an "A Star Is Born" jazz promotion being conducted by the chain, WEA, Warner Home Video, Audio Environments, Inc., station KKGQ, and Finnair. Listeners of KKGQ have been told to register at any Pizza store or sent a postcard to the station for eligibility for a random drawing on the air to select two grand prize winners and 24 runners-up. The contest, which is in support of the Warner Home Video "A Star Is Born" cassette and current jazz LP product from **David Sanborn**, **Sadao Watanabe**, and **Manhattan Transfer**, boasts a grand prize round trip for two to Finland along with five nights in a hotel and spending money. Second prize is 10 Warner Home Video titles of the winner's choice, third prize is a 105-second record run at Licorice Pizza, fourth prize is 25 WEA albums or cassettes, and the remaining prizes are the three featured artists' albums or cassettes. A simultaneous in-store display contest will award prizes to three winners in each of three Licorice Pizza store size categories — small, medium and large. The manager and assistant manager of the first prize-winning stores get WEA satin jackets and cash awards for distribution among store personnel. Three Warner Home Video cassettes and 10 WEA albums or cassettes will be chosen by second place winners, while one such video cassette and five prerecorded audio titles will be selected by third place winners. The promotion will be supported by heavy radio advertising and in-store merchandising, the latter effort to include both WEA-provided and in-house materials. Incidentally, Finland is considered (by WEA) to be a country where American movies and jazz are especially popular.

**THEY'RE SO UNUSUAL** — To support **Cyndi Lauper's** hit single "Girls Just Want To Have Fun" **Crazy Eddie's** is running an in-store contest whereby girls can submit pictures of themselves having fun to compete for prizes including a quartz camera, disc camera, and albums. The contest, which is being heavily hyped with in-store posters, banners, and bulletin boards for exhibiting the photos, will be judged on "originality," says CBS account service rep **Tom Lanzillotti**, whose only guideline is that all fun pictures must be "clean." . . . In other Crazy Eddie in-store news, its recently acquired **Disc-O-Mat** chain just celebrated its 10th anniversary with a two-week storewide sale. Anniversary t-shirts were given away to a thousand customers in each of the six Disc-O-Mat stores, along with thousands of balloons.

(continued on page 26)

### ADDS

ARTIST	CLIP	LABEL
Billy Rankin	Baby Come Back	A&M
Dear Enemy	Computer One	Capitol
Jacqui Brooks	Lost Without Your Love	MCA
Laux & Creme Cheese	It's Not My Fate	Unsigned
Mick Fleetwood	Angel Come Home	RCA
Queen	Radio Ga Ga	Capitol
Ted Nugent	Tied Up In Love	Atlantic
The Alarm	68 Guns	IRS
Thomas Dolby	Hyperactive	Capitol
Vandenberg	Friday Night	Atco

### HEAVY

(Maximum Four Plays Per Day)

Beate Midler	Beast of Burden	Atlantic
Billy Idol	Rebel Yell	Chrysalis
Culture Club	Karma Chameleon	Epic
Cyndi Lauper	Girls Just Wanna Have Fun	Portrait/CBS
Elton John	That's Why They Call . . .	Geffen
Genesis	That's All	Atlantic
Hall & Oates	Adult Education	RCA
Huey Lewis	I Want A New Drug	Chrysalis
John Cougar Mellencamp	Pink Houses	Riva/PolyGram
John Lennon	Nobody Told Me	Polydor/PolyGram
Motley Crue	Looks That Kill	Elektra
Nena	99 Luftballons	Epic
Night Ranger	Rock In America	Camel/MCA
Paul McCartney	So Bad	Columbia
Police	Wrapped Around Your Finger	A&M
Pretenders	Middle of the Road	Sire/Warner Bros.
Robert Plant	In The Mood	Es Paranza/Atlantic
Rolling Stones	Undercover of the Night	RS/Atco
Quiet Riot	Metal Health	Pasha/CBS
Stray Cats	Look at That Cadillac	EMI/America
Van Halen	Jump	Warner Bros.
Yes	Owner Of A Lonely Heart	Atco

### MEDIUM

(Maximum Three Plays Per Day)

ABC	That Was Then, But This Is Now	Mercury
Adam Ant	Strip	Epic
Billy Joel	You May Be Right	CBS/Fox Video
Blue Oyster Cult	Shooting Shark	Columbia
Christine McVie	Got A Hold On Me	Warner Bros.
Dan Fogelberg	Language of Love	Full Moon/CBS
Dokken	Breaking The Chains	EMI/America
Dwight Twilley	Girls	EMI/America
English Beat	Best Friend	IRS
Eurythmics	Here Comes The Rain Again	RCA
Flxx	Sign Of Fire	MCA
Grace Slick	All The Machines	RCA
Headplns	Just One More Time	Solid Gold/MCA
Herbie Hancock	Autodrive	Columbia
Howard Jones	New Song	EMI/America
Hytz	Backstabber	A&M/Gold Mt.
Jeffrey Osborne	Stay With Me Tonight	A&M
Judas Priest	Free Wheel Burning	Columbia
Kenny Loggins	Footloose	Columbia
Kim Carnes	You Make My Heart	EMI/America
Lionel Richie	Running With The Night	Motown
Lords Of The New Church	Dance With Me	IRS
Manfred Mann	The Runner	Arista
Motels	Remember The Nights	Capitol
Ozzy Osbourne	Barking At The Moon	Epic
Rainbow	Can't Let You Go	Polydor
Real Life	Send Me An Angel	MCA
Re-Flex	Politics of Dancing	Capitol
Utopia	Cry Baby	Passport/Jem

### LIGHT

(Maximum Two Plays Per Day)

Baxter Robertson	Silver Strand	RCA
Big Country	Fields Of Fire	Mercury/PolyGram
China Crisis	Working With Fire & Steel	Virgin/Warner Bros.
Combo Audio	Romaticide	EMI/America
Crack The Sky	Mr. DJ	Criminal
End Games	Love Cares	MCA/Virgin
Echo & The Bunnymen	Do It Clean	Sire/Warner Bros.
Fitz	Audio/Video	TopFlight
Helix	Don't Get Mad, Get Even	Capitol
Irene Cara	The Dream	Geffen
J. Ingram/M. McDonald	Yah Mo B There	Warner Bros.
J. Cafferty/Beaver Brown	Tender Years	Scotti Bros./CBS
Juniper	Lies	Allegiance
Kiss	All Hell's Breakin' Loose	Mercury
Lloyd Allen	I Keep Looking At You	Epic
Mink DeVille	Each Word Is A Beat . . .	Atlantic
Monte Video	Shoop Shoop	Geffen
Parachute Club	Rise Up	RCA
Randy Andy	The People	A&M
Sons Of Heroes	Living Outside Your Love	MCA
Steve O'Neill	When The Mountain Falls	Unsigned
Thompson Twins	Hold Me Now	Arista
Tina Turner	Let's Stay Together	Capitol
Toyah	Rebel Run	Safari
White Animals	Don't Care	Dreadbeat
Wire Train	Never	415/CBS

Unfortunately, space does not permit all of the 'light' rotation entries on the MTV Playlist to be mentioned in the above report.

## AIRPLAY

**ORKIN'S RED HOT RADIO** — Those attending last month's RAB convention in Dallas got a taste of the Radio Advertising Bureau's 1984 commercial campaign produced by radio comedy specialist Dick Orkin, founder of "Dick Orkin's Radio Ranch and Home for Wayward Cowboys." The spots, entitled "Radio Red Hot Because it Works" are being distributed to the more than 3,500 stations and groups that make up the RAB.

**COUNTRY AIR IN N.Y.C.** — New York's country station WHN has kicked off a new ad campaign aimed at the displaced listeners of WKHK, who recently abandoned country in favor of modern adult contemporary. Going with a different approach, part of the commercial states, "In case you didn't know it, WKHK isn't playing country music anymore, but WHN is."



**LIVE, NOT TAPED** — Former President Richard M. Nixon recently was interviewed live over the ABC talkradio network. The show was hosted by former Congressman John Le Boutillier, with the main focus placed on foreign policy and other issues raised in Nixon's book, "Real Peace."

clusively with heavy metal . . . Drake-Chenault Enterprises has completed construction of its fifth studio at its corporate headquarters in southern California. The studio was designed and constructed by Hank Handsberg, the company's director of engineering.

**PLAYBOY JAZZ NEWS** — KKGQ, Los Angeles' only full-time commercial jazz station, also beamed via satellite to various markets around the country, has been named the official radio station of the Sixth Annual Playboy Jazz Festival, June 16 and 17. Among other events, the station plans to do daily live broadcasts from the Hollywood Bowl, site of the festival, as well as a live broadcast of at least one act per day.

**MORE POLITICAL PARTYING** — The CBS Radio Network will provide extensive coverage of the 1984 Democratic and Republican Iowa precinct caucuses on Monday, February 20. Correspondent Chris Glenn will anchor the coverage from the Des Moines Civic Center, with various reporters covering the individual candidates.

**NAMES IN THE NEWS** — KLOS in Los Angeles has named Steven G. Smith director of advertising and promotion. He had previously served the station as assistant director . . . Arbitron Radio Station Sales has named Joe D. Buys central division manager in Chicago. He was formerly a radio management consultant . . . Scott Kushner has been tapped to produce two shows by DIR Broadcasting. He had been with the groups engineering department for the last year and a half . . . WHYT in Detroit has added Karen Cullen to their air lineup. Ms. Cullen will handle the overnight duties . . . CBS Radioradio has announced that Kris Erik Stevens will begin production on a daily entertainment report to be aired nationally over the network . . . Pete Howard has been named senior vice president and general manager at Jim Brown Productions in Venice, California, he will oversee all general corporate operations . . . Jeffrey Hirsch has been named sales manager at KTYD in Santa Barbara, Calif.

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**AFTERSHOCKS** — Los Angeles radio stations KHJ-AM, and KRTH-FM broadcast their 8.3 earthquake simulation with no problems Thursday, Feb. 9. The station's 31-minute broadcast featured 27 disclaimers resulting in only one or two worried callers. According to newsmanager Mary Lyon, "all the responses have been great," and the show "went off without a hitch."



**COOKIE** — KY98 Midday personality Shawn Burke and furry friend Cookie Monster take a minute to say hello. KY98 and Kodak sponsored a family day performance of the touring show "Sesame Street Live." A sellout crowd attended the special show at the St. Louis Arena.

**KAAK** in Great Falls, Montana, where the temperature reaches 80° below with the wind chill factor, decided to stage a summer festival. The event included a concert by Rupert Holmes, a bikini contest, beach music and pineapples. While the air temperature didn't go up, some personalities and contestants reported temperatures of over 100°.

**AROUND THE DIAL** — Mutual's "The Dick Clark National Music Survey" has added 17 new stations, bringing the total number of stations on which the show is heard to 570 . . . Los Angeles nighttime air personality Jim Ladd is part of a partnership that has formed "Strider Productions." The company's first project will be to bring Ladd's popular syndicated show "Innerview" to television . . . Baltimore's news radio station WCBM and its sports director, Tom Davis have been selected by the Thoroughbred Racing Associations as the winner of the 1983 Eclipse award for outstanding radio achievement . . .

**WKLS** in Atlanta has added "Metalshop" to its programming lineup. The 60-minute show will feature music, interviews and specials dealing ex-

clusively with heavy metal . . . Drake-Chenault Enterprises has completed construction of its fifth studio at its corporate headquarters in southern California. The studio was designed and constructed by Hank Handsberg, the company's director of engineering.

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**BLADE'S SUPERSTARS** — Richard Blade, known to L.A. listeners as a personality on KROQ-FM, is producing and hosting a two-hour national television special called "Superstars of Video." The show will feature, among others Culture Club, Tony Basil, Duran Duran, and Berlin. Check local listings for air date and time.

**FISH STORY** — And speaking of KROQ, L.A.'s "Roq of the 80s," air personality Jed the Fish has left the station after five-and-a-half years of service. Jed cited personal reasons for his departure from the Pasadena-based new music station that has garnered great ratings in the past two years. There is no word from Jed yet on plans for the future.

**WINTERTIME THAW** — The crazies at KAAK in Great Falls, Montana, where the temperature reaches 80° below with the wind chill factor, decided to stage a summer festival. The event included a concert by Rupert Holmes, a bikini contest, beach music and pineapples. While the air temperature didn't go up, some personalities and contestants reported temperatures of over 100°.

david adelson



**THE SOURCE OF MINK** — Willy DeVille (c) was recently in New York for a series of appearances in support of Mink DeVille's new album, "Where Angels Fear To Tread." He stopped by the studios of the NBC Source Radio Network where he is pictured with Ron Elliot (l) and Chuck Schwartz (r).

## Gary Owens 'Moves On'

by David Adelson

LOS ANGELES — Last week's cancellation of the syndicated series "Soundtrack Of The 60s" by ABC Watermark surprised almost everyone including host Gary Owens. Owens, a longtime veteran of radio and television, is a popular morning personality in Los Angeles, broadcasting daily on KPRZ-AM, which formats "music of your life." Now that he is without a syndication contract, Gary Owens is a self-proclaimed free agent.

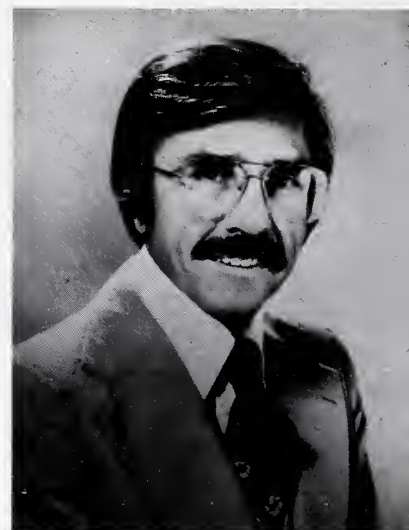
Owens shows no animosity towards the network over the cancellation. After being in the industry 30 years he knows the unpredictability of his profession. He states, "I understand ABC's standpoint. I can understand they apparently felt they weren't making as much money on the show as they wanted." He adds, "I have the utmost regard for those people."

According to John Axton, vice president of the ABC Adult Radio Network, the show didn't show strength in the major markets after it was switched from cash flow to barter in December. He says, "unfortunately, to be successful as a barter radio program it needs to be particularly strong in the major markets, and even though it's a fine program we just did not get the acceptance of it that we really needed to make it into a strong enough sales vehicle. It is a fine show and Gary did an excellent job."

Some people who have just lost a sizable annual income might act worried, even depressed, but Owens seems completely undisturbed. "There are a number of options open to me," claimed the personality, "at least six syndicators have talked to me about doing a show for them and I've been offered a lot of different formats, not just oldies."

Asked if he preferred to stay with the oldies format, Owens replied he's not limited to any one direction, but he would like to remain with oldies because "it's so much fun," adding "The 60s was a very good era for me because I knew a lot of the artists personally." Owens feels his insight and knowledge of the period, combined with the popularity of the format, suggests his next syndication program could also be a retrospective.

Owens' enthusiasm and affection for radio is obvious. He acknowledges he doesn't need to do a syndicated show for income, but rather does it as a "joy of love." He also finds it thrilling to go "to Singapore, Trinidad or Guam and hear your program on the air once a week." Owens is no



Gary Owens

stranger to syndication recalling, "I've been involved with syndication since 1960 with various companies and I've always enjoyed it."

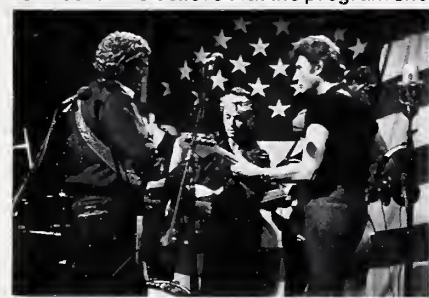
As to what the future holds Owens states, "The next show I do will have a little bit more personality, a little bit more Gary Owens in it as well as the kind of great research that went into the production of "Soundtrack Of The 60s." Echoing his lack of animosity towards ABC, and his understanding of the hazards of the syndication business, Owens claims, "My concern is not what caused the ceasing of the show by ABC but which syndicator I will have a chance to work with next."



**IDOL CHATTER** — Paul Anka recently visited with Japanese teen idol Toshiaki Tahara who recently climbed to number one on the Japanese charts with his version of Anka's "The Lady Was." Anka surprised the superstar while he was performing the song on a Japanese television show.

## SOUNDVIEWS

**NEW VIDEO SHOW** — Capitol Records' sister company, Picture Music International (PMI), an independent production company involved in the production of both short and long form music videos bowed its own music video show at the National Association of Television Program Executives (NATPE) convention in San Francisco last weekend. "Rock In America" will appear one hour weekly, said Mark Levinson, president of PMI. Unlike other music video shows which air only clips, "Rock In America" will be more of a "comedic/variety" show, added Levinson, made up of about 40 percent video clips, some of which will be "historic" clips never before seen by an American audience. "Stringing a bunch of clips together does not make a program," commented Levinson. "We believe that the program should have as much production quality as the clips themselves. The clips are only one element of a program and not all the elements of a program."



**JOHNNY BE GOOD** — Sound Emporium Recording Studios was the scene of the videotaping of French recording artist Johnny Hallyday's version of "Johnny B. Goode." Hallyday (r) received help on the video from the Stray Cats (c) and Carl Perkins (l).

company president David Bean described as the "ultimate" music video. *Koyaanisquatsi* is an 87-minute soundtrack by Phillip Glass with film edited to the music. The video has no dialogue and no actors. "That to us is the epitome of a real music video," added Bean. PAVR has also recently acquired for home distribution a film from the U.S. Olympic Committee called "Dreams Of Gold," which sets footage of the Summer Olympics to an original music score by Ken Nordine. "This is another wonderful original music video that is not in the context of some group just lip-synching their song again," added Bean. "Dreams Of Gold" will be out in June to coincide with the '84 Summer Olympics in Los Angeles. Currently, PAVR has been pushing its video parody of the Beatles, *The Rutles*, which was strategically released in time for the 20th anniversary of the Beatles' arrival in the U.S.

**NARM SPOTLIGHTS VIDEO** — Keying in on the recent explosion of music videos, the National Association of Record Merchandisers (NARM) will hold several seminars on video at its annual convention in Florida from March 23-26. Vestron Video's Jon Pelsinger is scheduled to be the keynote speaker on video on Sunday, March 25 at 9 a.m. Also that morning, Sony video Software's John O'Donnell will moderate a discussion entitled "The Value of a Music Video Department: A Merchandising Opportunity." The symposium will be "An exciting audio-visual presentation featuring in-store displays of music video in retail record and tape outlets," according to a NARM brochure touting the event.

**RCA/COLUMBIA IS BULLISH ON MUSIC** — RCA/Columbia Pictures Home Video has added two more full-length music videos, "ABC: Mantrap" and "Roxy Music: The High Road," to its music video library, which already includes "The Eurythmics: Sweet Dreams," "Daryl Hall & John Oates: Heart and Soul," "Rush: Exit, Stage Left," "Dolly Parton In London" and "RCA's Allstar Music Fair." RCA's home video division plans to release two more music titles in March, said Rose Brummage, a company publicist.

**OLIVIA NOMINATED AGAIN** — Olivia Newton-John, who won last year's Grammy Award for Video of the Year with "Olivia — Physical," has been nominated again this year by the National Academy of Recording Arts and Sciences in the Best Video Album — Video Longplay category for her 78-minute video program "Olivia in Concert,"



released by MCA Home Video earlier this year. The video was filmed during the artist's tour last summer, the first time she had played before a live audience in more than five years.

**CBS/FOX AND PAR TIED FOR FIRST** — CBS/Fox Home Video and Paramount Home Video were tied for first place in 1983 each holding an 18 percent share of the market in terms of total units sold according to the industry newsletter *Video Week*. Following those two companies were RCA/Columbia with a 12 percent share; Warner, 10 percent; MGM/UA, 10 percent; MCA, 8 percent; Vestron, 6 percent; Disney, 6 percent; Thorn EMI, 5 percent; Embassy, 3 percent and all others 4 percent. *Video Week* also noted the continued inroads that the independent home video companies have made over the past year, noting that Vestron, Thorn and Embassy Home Entertainment accounted for some 15 percent of the market; and that Media Home Entertainment, Karl Video, Nostalgia Merchant, and Vidamerica produced approximately 5 percent of all the home video product sold in America in 1983. A total of 9,100,000 legitimate pieces of home video software were sold in 1983, said the newsletter. Another 2,000,000 pieces of X-rated product were also moved. *Video Week* projects that the home video market will expand by as much as 50 percent or a total of 16,000,000 product units in 1984.

marc sternberg

## TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
1 <b>RAIDERS OF THE LOST ARK</b> Paramount Home Video 1376	2/11	10	
2 <b>RISKY BUSINESS</b> Warner Home video 11323	1	9	
3 <b>MAKING OF MICHAEL JACKSON'S THRILLER</b> Vestron 1000	2	8	
4 <b>NATIONAL LAMPOON'S VACATION</b> Warner Home Video 11315	3	12	
5 <b>TWILIGHT ZONE — THE MOVIE</b> Warner Home Video 11314	4	9	
6 <b>BRAINSTORM</b> MGM/UA Home video MV-800314	5	3	
7 <b>BLUE THUNDER</b> RCA/Columbia Pictures Home Video 10026	10	3	
8 <b>FLASHDANCE</b> Paramount Home Video 1454	7	14	
9 <b>CUJO</b> Warner Home Video 11331	8	22	
10 <b>SUPERMAN III</b> Warner Home video 11320	9	4	
11 <b>TOOTSIE</b> RCA/Columbia Home Video 10535	6	9	
12 <b>GANDHI</b> RCA/Columbia Pictures Home Video 10237	20	2	
13 <b>JAWS 3</b> MCA Home Video 80044	11	18	
14 <b>EDDIE &amp; THE CRUISERS</b> Embassy Home Video 2066	13	-9	
15 <b>THE SURVIVORS</b> RCA/Columbia Pictures Home Video 10521	18	2	
16 <b>THE DARK CRYSTAL</b> Thorn/EMI 1966	12	10	
17 <b>BREATHLESS</b> Vestron 5017	15	12	
18 <b>CLASS</b> Vestron 5026	17	10	
19 <b>10 TO MIDNIGHT</b> MGM/UA Home Video 800243	—	1	
20 <b>48 HRS.</b> Paramount Home Video 1139	16	6	
21 <b>EDDIE MURPHY DELIRIOUS</b> Paramount Home video 2323	21	34	
22 <b>MAX DUGAN RETURNS</b> CBS/Fox 1236	23	12	
23 <b>GREY FOX</b> Media 258	22	14	
24 <b>NIGHTMARES</b> MCA Home Video 80037	24	8	
25 <b>JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	—	1	
26 <b>PORKY'S II</b> CBS/Fox 1294	27	84	
27 <b>PINK FLOYD THE WALL</b> MGM/UA Home video 400268	—	1	
28 <b>DAWN OF THE DEAD</b> Thorn/EMI 1977	25	10	
29 <b>THE MAN FROM SNOWY RIVER</b> CBS/Fox 1233	19	5	
30 <b>PSYCHO II</b> MCA Home Video 80008	26	22	
	29	16	

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; Everybodies-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; Erot's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way; Movies To Go — St. Louis. Video Shack — NYC.

## Mattel Retreats From Electronics Biz

LOS ANGELES — Mattel Electronics — which at one time posted a \$73 million operating profit — announced its intention to sell the Intellivision video game unit of the company. Mattel attributed massive financial losses to the decision, and also announced that it will sell the division to a new company headed by Terrence Valeski, the current senior marketing and sales vice president of Mattel Electronics.

The company, which has been in the electronics market for seven years, will concentrate on its toys and hobby merchandise. The electronics division had generated close to 50 percent of the company's overall operating profits in the year ending January 1983. However, in the nine months ended October 1983, the electronics division posted a 283.5 million loss. The company says it expects the fourth quarter report to reflect a continuation of that decline.

The electronics unit's profits reflected the cyclical nature of the industry. It posted a \$25.3 million gain in 1980, a \$7.3 million gain in 1981, in 1982 the profits rose rapidly to \$73.1 million, and the last gain reported was \$67.0 million in 1983. The staggering loss in the last quarter contributed greatly to the negative net worth of Mattel which the company expects to report as about \$150 million.

In addition, Mattel is currently involved in negotiations with its bankers to restructure its financing. In light of the company's \$400 million short term debts.

The sale of the division to marketing executive Valeski will reportedly be for about \$20 million. Valeski identified his other financial backers as Ike Perlmutter and Bernard Marden, owners of Odd Lot

Trading Inc., a New York based company in the retail sale of closeout merchandise. The company operates 78 stores and reportedly plans to open others in the near future.

Mattel has also announced its intention of selling its theme-park interests including Circus World in Orlando Florida.

## Music Vid Show Starts Production

LOS ANGELES — Atlanta based television and video company, Group Seven Productions have announced the production of "FM Magazine" a weekly half-hour show spotlighting music videos. The segments are intended for broadcast and cable.

The show is hosted by New Zealand music personality Jonathan Duncan and former "Mrs. Georgia" and "Playboy" subject Marilyn Martin. The two will attempt to give a behind the scenes view of news, trends and breakthroughs in the music industry.

The show will feature a regular segment called "Productworld" that will spotlight the newest innovations in the home entertainment field. The segment is also being offered as 90-second or three-minute interstitial programs on its own. The show will utilize features taped both in the studio and on location, using various correspondents in New York, Los Angeles, Atlanta and other cities.

"FM Magazine" is available on both the cash flow and barter basis. For further information and details contact Group Seven Productions at 145 15th Street Suite 407, Atlanta, Georgia, 30361. The telephone number is: (404) 874-1430.



**STEVE SIGNS** — RCA recording artist Steve Wariner has signed an exclusive booking agreement with International Creative Management (ICM) which just recently opened an office in Nashville. Pictured above are (l-r): Don Light, Wariner's manager; Jack McFadden, ICM-Nashville's vice president & general manager; Bobby Cudd, Don Light Management Co.; Ralph Mann, ICM chairman of the board; Reggie Mac, vice president ICM; and seated, George Mallard, agent.

## CDB Celebrates 10th Volunteer Jam

by Anita M. Wilson

NASHVILLE — Over 10,000 fans gathered at Nashville's Municipal Auditorium for the 10th annual Volunteer Jam on Feb. 4. For the first time ever, Voice of America broadcast the entire show worldwide to over 100 million people through special funding by the U.S. Tobacco's smokeless tobacco brand Skoal, official sponsor of the Jam.

The Voice of America's 42-language service featured live interviews with artists through seven multilingual correspondents. The show was broadcast live on five Tennessee radio stations and taped for a two-hour television special by Dick Clark Productions and Sound 70 Productions. The show will be available to 80-90 percent of the nation's households. The five Tennessee radio stations which aired the show over the Volunteer Jam Radio Network, included Nashville stations KX104 and WRVU/91 Rock; WZXR/Memphis; WSKZ/Chattanooga; WIMZ/Knoxville; and WBGY/Tulahoma.

These broadcasts sponsored by Skoal will be produced by Good Vibrations, Inc., and mixed by the Record Plant and Santa Professional Service. The eight-hour concert was also recorded for a possible double album. Excerpts from previous Volunteer Jams have been offered on the "Fire On The Mountain" and "Volunteer Jam VII" LPs.

The concert was quickly sold-out even though guest lineup's are not announced prior to the show. This year's Jam offered a variety of artists with an emphasis on country music, unlike previous years when rock dominated the show. The Winters Brothers started the evening off, and were followed by The Dirt Band (previously known as the Nitty Gritty Dirt Band), Grinderswitch and Rodney Crowell and The Cherry Bombs. Emmylou Harris joined producer/singer/songwriter Crowell on stage for a turn at "Sweet Dreams" before turning

## RCA's Jack Dill Dead

NASHVILLE — Jack Dill, a 26-year veteran of RCA Records, died suddenly Sunday, Feb. 5, of an apparent heart attack.

Dill was the local sales representative for the mid-south area reporting to the Atlanta regional office.

"Although Jack was a part of the sales force out of Atlanta he was very much a part of our team efforts and spirit here in Nashville," commented Joe Galante, RCA Nashville vice president. "He was dearly loved and will be greatly missed."

Dill is survived by his wife and two sons. Services were held Tuesday, Feb. 7 at Nashville's Woodlawn Cemetery.

the show over to Jump 'N The Saddle, who performed its novelty song "Curly Shuffle." Crystal Gayle followed them on stage with "Sound of Goodbye."

Charlie Daniels and the CDB took to the stage promptly at 8 p.m. for a two-hour show which included a long list of favorites. "The Devil Went Down To Georgia" started the set off before he was joined by six-year-old La-Konya Smithee, the youngest ever Jam performer. The two joined forces for "The South's Gonna Do It Again" where both sang and played the fiddle. Louise Mandrell joined Charlie next for another fiddling jam session of the same tune. Boxcar Willie and Roy Acuff took to the stage next for a couple of tunes including "Wabash Cannonball" where Acuff and Daniels matched wits on the fiddle. Rockabilly legend Carl Perkins joined Daniels next for one of his classics, "Blue Suede Shoes," before fiddler Pappa John Creach and classical violinist Eugene Fodor entertained the crowd with some more jam sessions. Daniels ended the set the same way he started it, with "The Devil Went Down To Georgia."

Guitar axeman Stevie Ray Vaughn, known for his recent work on David Bowie's "Let's Dance" LP, displayed his prowess on the guitar for a few tunes. Oak Ridge Boys member William Lee Golden dropped in with son Chris on the piano for "The Long & Short of It."

(continued on page 15)

## Mail-Order Campaign Set For Tyson Album

NASHVILLE — Ian Tyson pays homage to the working cowboy in his latest album "Old Corrals And Sagebrush," which will be the primary focus of a mail-order campaign set for *Western Horseman* magazine's March edition.

The 20th album to be added to his catalog, "Old Corrals And Sagebrush" is a collection of western tunes mixing Tyson's love for horses with his love for music. Included on the LP are four songs which the artist himself wrote: "The Montana Waltz," "Alberta's Child," the title cut, "Old Corrals And Sagebrush," and the first single release from the album, "Old Alberta Moon."

The Columbia recording artist is noted for his interests in horses and for his talents as a singer/songwriter. Tyson has ridden semi-pro in rodeos, with experience in both bareback and saddlebronc events, after learning to ranch break and train polo ponies on his father's ranch.

Ernest Tubbs Record Shops, Inc. will handle all mail-order requests from *Western Horseman* magazine.

## WSM-FM/Nashville Is #1 For First Time In Ratings

by Anita M. Wilson

NASHVILLE — For the first time in the history of WSM-FM, and for only the second time in Nashville, a country-formatted radio station has taken over the top position in the market based on Fall 1983 Arbitron figures. Previously, WSIX-FM was the only Nashville country station to claim that honor. With a 13.0 share, up from 8.2 in the Spring '83 book, WSM-FM unseated AOR station WKDF which had held that spot through five of the last six Nashville Arb sweeps dating back to the Spring '81 survey. WKDF pulled an 11.7 for the Fall '83 book, down more than a full point from its market leading Spring share of 12.9.

Tom Cassidy, general manager of WSM-AM & FM, attributed the increased shares to a change in format. "We changed format from adult contemporary Jan. 30, 1983 to a hot hits country music format with a lot of contests and promotions," he explained. Before the change WSM-FM received a 4.1 share in the Fall '82 Arbitron book. After the format change the ratings doubled to 8.2 in the Spring '83 book which placed the station in the #3 spot overall for the Nashville market.

### Demographic Shift

Cassidy pointed to an increase in the age of the population as another reason for the increased popularity of country music. "I think the country artists and songs are more accepted in this market than five or six years ago," he stated.

"I think the lyrics are more interesting. They are lifestyle lyrics and people like that. The country writers and musicians have come a long way to give the public what they want."

Smokey Rivers, program director for WKDF, agreed with Cassidy that an increase in the population's age was a significant contributing factor in the Fall ratings. "People 35 and up are using radio more than before, so, therefore, it alters the universe of radio listeners," explains Rivers. "The upper demographic stations such as country, beautiful music and the big band stations went up in audience shares. We didn't go down; but in comparison, the 18-34 portion of the universe with which we deal stayed stable, while the upper demographic appeal formats went up."

Rivers also agreed that the quality of the country and adult appeal music sound has improved over the past couple of years. "There's more of it and it's of a better quality, so it's going to cause folks who are

in the 30+ age bracket to tune in to radio again," he stated. "That combined with the upward demographic shift is going to cause those adult appeal formats to do much better, and the young appeal formats may begin to lose some."

As a solution to the possibility of further audience erosion, Rivers explained that WKDF will have to try and "convert what we do into something that has more adult appeal." He stated the answer may be a more adult approach by the announcer and more judicious choosing of music. Meanwhile Cassidy said that to try and stay in first place, WSM-FM will stay the same with some moves implemented to tighten and sharpen some of the rough edges.

From 1955-1968 WKDA-AM, WKDF's sister station, maintained the #1 position ranking as an old time rock 'n roll station. WMAK unseated WKDA in 1968 and took over the lead until WSIX-FM became the Nashville station in the new Arbitron ratings service in the 1975 Spring book. At this time, FM stations became the dominant force in Nashville radio and WKDA and WSIX-FM, among others stayed in the top positions during the late '70s, moving in and out of the double digit range. During the last four years WKDF has remained the top spot with the exception of the Fall '83 book when it dropped to second place. WSIX-FM has been the only country station to consistently remain in either second or third place in the country market until WSM-FM changed format last year. "When we were riding the crest of the numbers we were the only country station with a market signal on the FM dial," stated Duncan Stewart, promotions manager for WSIX-FM.

Stewart also explained that at the same time WSM-FM changed format and started promoting its new sound, WSIX-FM was being sold by General Electric and had to stop all promotion which may have resulted in a drop in Arbitron shares. The station has recently implemented a new country sound and will be breaking away from the limited country music sound it had for a while. "So long as it's good country music we'll play it," stated Duncan. The station has started numerous promotions which include trips to London, and will continue with a 98-day special promotion giveaway held during the summer.

Arbitron figures are based on average quarter hour shares, 12+ for the market area; Monday through Sunday, 6 a.m. to midnight.



**NOBLE VISION EXPANDS** — Atlanta-based Noble Vision Records recently expanded its artist roster with the addition of Tony Arata to the label. Pictured above at the signing are (l-r): Hal Oven, vice president, Noble Vision; Arata; and Don Tolle, president, Noble Vision.

TOP 75 ALBUMS

Volunteer Jam Celebration

(continued from page 14)

Winding Road." One of Epic Records' newest artists, Exile, performed one of its recent tunes "Woke Up In Love" during the show. The "First Lady of Country Music," Tammy Wynette, showed up sporting a new, younger looking image for her set. Southern rockers Dickie Betts, sax man Jimmy Hall, Butch Trucks and Chuck Leavell got the crowd roaring with their version of "I Was Born A Ramblin' Man."

Another highlight of the show was a performance by Ronnie Milsap who sang one of his most recent hits, "Stranger In My House," and a medley of other tunes. The pace was kept up with gospel singer Amy Grant's set which included "Straight Ahead," the first release off her newest LP by the same name. B.J. Thomas also popped in during the evening and sang "New Looks From An Old Lover" and "Two Car Garage" before McGuffey Lane took to the stage for its first appearance since the death of member Stephen "Tebes" Douglas. Dobie Gray, The Bellamy Brothers and rocker Steve Walsh also put in late night appearances before Daniels would up the night with a final jam session with earlier performers joining him on stage. "The Tennessee Waltz" traditionally ended the star-studded evening.

In other quarters of the auditorium a party was held for invited guests and music industry personnel. Food and drink abounded as the guests watched the marathon event on closed circuit television.

A press conference was held earlier in the day by Lou Bantle, chairman of the board, U.S. Tobacco Co., and included comments from Bantle, Charlie Daniels, Frances Preston, BMI vice president; Judith Massa, music editor, VOA; Dick

Clark and Joe Sullivan, Daniels' manager. During the press conference which included representatives from MTV, The Nashville Network, Video Music Channel and Entertainment Tonight, it was announced that during the eight-hour show, over one million dollars is poured into the Nashville economy. Daniels was honored during the conference with a plaque from the Voice of America and a specially designed print, highlighting the previous nine Jams from the U.S. Tobacco Company.

Throughout the past year rumors have run rampant that this would be the last Volunteer Jam, however, Daniels dispelled this by stating that the same rumors had been going on for ten years and yet the show has always continued.

The Volunteer Jam historically began in October 1974 at Nashville's War Memorial Auditorium as a way of celebrating the Charlie Daniels Band's first hometown sellout concert. The band invited some musical peers to stop by "and do some jamming." Members of the Marshall Tucker Band and The Allman Brothers Band joined Charlie for the first Jam, and several ones following. The second Jam was moved to Murfreesboro's Murphy Center and attracted almost four times the previous year's attendance of 2,400 fans. Then, in 1977, the Volunteer Jam was moved to the Municipal Auditorium which has housed the event ever since. Throughout the years as the crowds grew, so did the long list of guest artists which have included Billy Joel, Willie Nelson, The Oak Ridge Boys, George Thorogood, James Brown, Larry Gatlin, Bonnie Bramlett, Ted Nugent, Delbert McClinton and others.

Weeks On 2/11 Chart	Weeks On 2/11 Chart
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<p><b>1 DON'T CHEAT IN OUR HOMETOWN</b> RICKY SKAGGS (Epic FE 38954)</p> <p><b>2 RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)</p> <p><b>3 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL 1-4679)</p> <p><b>4 THE CLOSER YOU GET ...</b> ALABAMA (RCA AHL 1-4662)</p> <p><b>5 THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic FE 38815)</p> <p><b>6 ROLL ON</b> ALABAMA (RCA AHL 1-4939)</p> <p><b>7 SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA 5408)</p> <p><b>8 WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110)</p> <p><b>9 DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL 1-4713)</p> <p><b>10 MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)</p> <p><b>11 DELIVER</b> OAK RIDGE BOYS (MCA-5455)</p> <p><b>12 CHEAT THE NIGHT</b> DEBORAH ALLEN (RCA MHL 1-8514)</p> <p><b>13 SLOW BURN</b> T.G. SHEPPARD (Warner/Curb 9 23911-1)</p> <p><b>14 CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9 23958-1)</p> <p><b>15 IN MY EYES</b> JOHN CONLEE (MCA-5434)</p> <p><b>16 GREATEST HITS, VOL. II</b> LARRY GATLIN &amp; THE GATLIN BROTHERS BAND (Columbia FC 38923)</p> <p><b>17 LOVE LIES</b> JANIE FRICKE (Columbia FC-38730)</p> <p><b>18 GREATEST HITS, VOL. II</b> EDDIE RABBITT (Warner Bros. 9 23925-1)</p> <p><b>19 DON'T LET OUR DREAMS DIE YOUNG</b> TOM JONES (Mercury/PolyGram 614 448-1 M-1)</p> <p><b>20 ALL THE PEOPLE ARE TALKIN'</b> JOHN ANDERSON (Warner Bros. 9 23912-1)</p> <p><b>21 PANCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)</p> <p><b>22 EXILE</b> (Epic FE 39154)</p> <p><b>23 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)</p> <p><b>24 GREATEST HITS</b> DOLLY PARTON (RCA AFL-1-4422)</p> <p><b>25 THE WOMAN IN ME</b> CHARLY McCLAIN (Epic FE 39154)</p> <p><b>26 A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)</p> <p><b>27 THE EPIC COLLECTION</b> MERLE HAGGARD (Epic FE 39159)</p> <p><b>28 TODAY</b> THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)</p> <p><b>29 WHY LADY WHY</b> GARY MORRIS (Warner Bros. 9 23738-1)</p> <p><b>30 TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152)</p> <p><b>31 NIGHT GAMES</b> CHARLEY PRIDE (RCA AHL1-4822)</p> <p><b>32 KEYED UP</b> RONNIE MILSAP (RCA AHL 1-4670)</p> <p><b>33 THE GREAT AMERICAN DREAM</b> B.J. THOMAS (Cleveland Int'l/Columbia FC 39111)</p> <p><b>34 WAYLON AND COMPANY</b> WAYLON JENNINGS (RCA AHL 1-4826)</p> <p><b>35 WHITE SHOES</b> EMMYLOU HARRIS (Warner Bros. 9 23961-1)</p> <p><b>36 THE MAN IN THE MIRROR</b> JIM GLASER (Noble Vistion 2001)</p> <p><b>37 HANK WILLIAMS, JR.'S GREATEST HITS</b> (Elektra/Curb 9 60193-1)</p>	<p><b>38 YELLOW MOON</b> DON WILLIAMS (MCA 5407)</p> <p><b>39 THE HEART NEVER LIES</b> MICHAEL MARTIN MURPHEY (Liberty LT-51150)</p> <p><b>40 RED HOT</b> SHELLY WEST (Warner/Viva 9 23983-1)</p> <p><b>41 INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)</p> <p><b>42 T.G. SHEPPARD'S GREATEST HITS</b> (Warner/Curb 9 23841-1)</p> <p><b>43 LITTLE BY LITTLE</b> GENE WATSON (MCA-5440)</p> <p><b>44 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL1-3644)</p> <p><b>45 IF YOU'RE GONNA DO ME WRONG</b> VERN GOSDIN (Compeat CPL-1-1004)</p> <p><b>46 A LIFETIME OF SONG</b> MARTY ROBBINS (Columbia KC2 38870)</p> <p><b>47 MIDNIGHT FIRE</b> STEVE WARINER (RCA AHL 1-4859)</p> <p><b>48 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)</p> <p><b>49 CRYSTAL GAYLE'S GREATEST HITS</b> (Columbia FC 38803)</p> <p><b>50 THE GREAT PRETENDER</b> DOLLY PARTON (RCA AHL 1-4940)</p> <p><b>51 HANGIN' UP MY HEART</b> SISSY SPACEK (Atlantic America 7 90100-1)</p> <p><b>52 LET'S GO</b> NITTY GRITTY DIRT BAND (Liberty-LT-51146)</p> <p><b>53 GREATEST HITS</b> JOHN CONLEE (MCA-5404)</p> <p><b>54 HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)</p> <p><b>55 BEHIND THE SCENE</b> REBA McENTIRE (Mercury/PolyGram 812 781-1 M-1)</p> <p><b>56 WHAT CAN I SAY</b> GAIL DAVIES (Warner Bros. 9 23972-1)</p> <p><b>57 MEMORY LANE</b> JOE STAMPLEY (Epic FE 38964)</p> <p><b>58 COUNTRY BOY'S HEART</b> RONNIE McDOWELL (Epic FE 38981)</p> <p><b>59 YOU'RE REALLY GOT A HOLD ON ME</b> MICKY GILLEY (Epic FE 39000)</p> <p><b>60 JONES COUNTRY</b> GEORGE JONES (Epic FE 38978)</p> <p><b>61 SNAPSHOT</b> SYLVIA (RCA AHL 1-4672)</p> <p><b>62 SPUN GOLD</b> BARBARA MANDRELL (MCA-5377)</p> <p><b>63 MOVIN' TRAIN</b> THE KENDALLS (Mercury/PolyGram 812 779-1)</p> <p><b>64 TAKE IT TO THE LIMIT</b> WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)</p> <p><b>65 SHINE ON</b> GEORGE JONES (Epic FE 38406)</p> <p><b>66 AMERICAN MADE</b> OAK RIDGE BOYS (MCA-9390)</p> <p><b>67 WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 9 23721-1)</p> <p><b>68 IT'S ABOUT TIME</b> JOHN DENVER (RCA AFL 1-4683)</p> <p><b>69 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)</p> <p><b>70 TOO HOT TO SLEEP</b> LOUISE MANDRELL (RCA AHL1-4820)</p> <p><b>71 IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)</p> <p><b>72 A DECADE OF HITS</b> THE CHARLIE DANIELS BAND (Epic FE 38795)</p> <p><b>73 HEY BARTENDER</b> JOHNNY LEE (Warner Bros. 9 23889-1)</p> <p><b>74 GREATEST HITS</b> JOHNNY LEE (Warner Bros. 9 23967-1)</p> <p><b>75 THE BELLAMY BROTHERS GREATEST HITS</b> (Warner/Curb 9 23967-1)</p>
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# TOP 100 COUNTRY SINGLES

February 18, 1984

	Weeks On Chart	2/11	Chart
1	DON'T CHEAT IN OUR HOMETOWN	2	12
2	STAY YOUNG	5	14
3	WHY LADY WHY	6	13
4	AFTER ALL	4	16
5	TWO CAR GARAGE	7	11
6	ELIZABETH	11	11
7	LONELY WOMEN MAKE GOOD LOVERS	12	11
8	DRINKIN' MY WAY BACK HOME	10	13
9	I CALL IT LOVE	9	18
10	GOING, GOING, GONE	13	10
11	I NEVER QUITE GOT BACK	14	14
12	WOKE UP IN LOVE	15	12
13	ROLL ON (EIGHTEEN WHEELER)	20	5
14	THAT'S THE WAY LOVE GOES	1	18
15	WE DIDN'T SEE A THING	17	10
16	THERE AIN'T NO FUTURE IN THIS	18	12
17	SAVE THE LAST DANCE FOR ME	19	9
18	BURIED TREASURE	21	5
19	NOTHING LIKE FALLING IN LOVE	22	10
20	WITHOUT A SONG	23	10
21	I'VE BEEN RAINED ON TOO	24	11
22	SENTIMENTAL OL' YOU	3	18
23	GIVE ME BACK THAT OLD FAMILIAR FEELING	26	10
24	THREE TIMES A LADY	27	9
25	YOU'VE REALLY GOT A HOLD ON ME	28	8
26	DON'T MAKE IT EASY FOR ME	33	6
27	LET'S STOP TALKIN' ABOUT IT	34	6
28	TILL YOUR MEMORY'S GONE	29	11
29	YOU'RE WELCOME TO TONIGHT	31	10
30	HAD A DREAM	32	10
31	SHOW HER	8	15
32	LET SOMEBODY ELSE DRIVE	36	6
33	WILL IT BE LOVE BY MORNING	38	4
34	THANK GOD FOR THE RADIO	37	6

	Weeks On Chart	2/11	Chart
35	I'VE BEEN WRONG BEFORE	40	4
36	IF I COULD ONLY DANCE WITH YOU	42	4
37	I COULD'A HAD YOU	49	3
38	DANCIN' WITH THE DEVIL	44	8
39	FALLEN ANGEL	39	9
40	TOO LATE TO GO HOME	48	2
41	RIGHT OR WRONG	52	2
42	BAD NIGHT FOR GOOD GIRLS	51	5
43	THE MAN I USED TO BE	43	10
44	ALMOST SATURDAY NIGHT	50	5
45	MIDNIGHT BLUE	45	8
46	THE SOUND OF GOODBYE	16	17
47	WHERE DOES AN ANGEL GO WHEN SHE CRIES	55	5
48	DOUBLE SHOT (OF MY BABY'S LOVE)	25	19
49	THE BEST OF FAMILIES	54	8
50	LEFT SIDE OF THE BED	61	4
51	SILENT PARTNERS	65	3
52	IF I CAN JUST GET THROUGH THE NIGHT	64	6
53	SWEET COUNTRY MUSIC	—	1
54	WHITE HORSES	56	8
55	HAPPY BIRTHDAY DEAR HEARTACHE	—	1
56	HANDOME MAN	57	7
57	THE YELLOW ROSE	73	2
58	BLACK AND WHITE	58	5
59	PLEASE TELL HIM THAT I SAID HELLO	67	3
60	HAVE YOU LOVED YOUR WOMAN TODAY	30	13
61	IN MY EYES	35	19
62	BROWN-EYED GIRL	76	2
63	MAN OF STEEL	—	1
64	VICTIM OF LIFE'S CIRCUMSTANCES	77	2
65	MOST OF ALL	80	2
66	SAY WHEN	68	4
67	THAT'S NOT THE WAY	82	2

	Weeks On Chart	2/11	Chart
68	LITTLE BITS AND PIECES	78	3
69	HAPPY HOUR	79	8
70	BUILDING BRIDGES	75	4
71	RIDE EM' COWBOY	47	9
72	ANGEL IN YOUR ARMS	74	4
73	YOU MADE A WANTED MAN OF ME	41	18
74	CANDY MAN	—	1
75	I BET YOU NEVER THOUGHT I'D GO THIS FAR	—	1
76	IT TOOK A LOT OF DRINKIN'	—	1
77	SHOOT FIRST, ASK QUESTIONS LATER	53	8
78	THE IMAGE OF ME	59	7
79	ANOTHER MOTEL MEMORY	80	16
80	MAKE MY DAY	—	1
81	LADY IN WAITING	—	1
82	I'M A COUNTRY SONG	85	2
83	RUNAWAY HEART	82	17
84	ALL SHE NEEDS IS A MAN	88	3
85	OVER AND OVER AGAIN	89	2
86	MY DAD	91	2
87	TWO WILL BE ONE	87	3
88	REYNOSA	90	2
89	SOMEONE IS FALLING IN LOVE	—	1
90	BABY'S WALKIN'	93	2
91	CAN'T GET TO YOU FROM HERE	92	2
92	IF I HAD IT TO DO OVER	—	1
93	THEY DON'T MAKE UP THOSE CHEATIN' SONGS	—	1
94	JUKEBOX CHARLIE	—	1
95	BROWN-EYED GIRL	—	1
96	OPEN ARMS	—	1
97	OZARK MOUNTAIN JUBILEE	63	18
98	MISS UNDERSTANDING	70	18
99	DRIVIN' WHEEL	68	14
100	EV'RY HEART SHOULD HAVE ONE	46	19

## ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

After All (Gingham Music — ASCAP) . . . . . 4	Had A Dream (Combina — BMI) . . . . . 30	Little Bits And Pieces (Traa — BMI) . . . . . 68	BMI/Bibo/Chriswald/Hopl/MCA — ASCAP . . . . . 51
All She Needs (Dixie Rock — BMI) . . . . . 94	Handsome Man (BIL-KAR-SESAC/Sparkling Good — ASCAP) . . . . . 54	Lonely Women (Young World — BMI) . . . . . 7	Someone Is (Atlantic/Boquillas Canyon/Criterion/Space Case — BMI/ASCAP) . . . . . 89
Almost Saturday (Graasy King — ASCAP) . . . . . 44	Happy Birthday (Collins Court — ASCAP) . . . . . 55	Make My Day (Paso/Wallat — BMI) . . . . . 80	Sound Of (Parquet/Lawyer's Daughter — BMI) . . . . . 46
Angel In Your Arms (Song Tailors — BMI/I'va Got Tha Music — ASCAP) . . . . . 72	Happy Hour (White Cat — ASCAP) . . . . . 69	Man I Used To Be (Window — BMI/Patewood — ASCAP) . . . . . 43	Stay Young (Irving — BMI) . . . . . 2
Another Motel (Chappell/Intarsong — ASCAP) . . . . . 79	Have You Lovad (Kant Robbins/Jack & Bill — BMI/ASCAP) . . . . . 60	Man Of Steel (Bocephus — BMI) . . . . . 98	Sweet Country Music (Texas Tunas/Hat Band/Dwain Rosa/Peer Intl. — BMI) . . . . . 53
Baby's Walkin' (Tom Collins — BMI/Collins Court — ASCAP) . . . . . 90	I Bet You Navar (Sombodys Music — SESAC) . . . . . 75	Man Of Steel (Tapaga — ASCAP) . . . . . 45	Thank God For The Radio (Blue Laka — BMI) . . . . . 34
Bad Night (Walbeck/King Cole — ASCAP) . . . . . 42	I Call It Love (Hall-Clement — BMI) . . . . . 9	Midnight Blue (Tapaga — ASCAP) . . . . . 45	That's The Way (Acuff-Rosa — BMI) . . . . . 14
Best Of Families (Honeytraa/Green Hicks — ASCAP) . . . . . 49	I Could'a Had You (April/Swallowfork — ASCAP) . . . . . 37	Miss Understanding (G.I.D./Dejamus — ASCAP/Royalhaven — BMI) . . . . . 98	That's Not The Way (Nonparall/Kazzoom — ASCAP) . . . . . 67
Black And White (Vogue/Happy Duck — BMI) . . . . . 58	I Never Quite Got (Collins Court/Lodge Hall — ASCAP) . . . . . 11	Most Of All (Songpainter/Trea — BMI) . . . . . 65	There Ain't No Future (Swallowfork/April — ASCAP) . . . . . 16
Brown-Eyed Girl (Web IV — BMI) . . . . . 62	If I Can Just (Home Grown — BMI) . . . . . 36	My Dad (Red Tannies — BMI) . . . . . 86	They Don't Make (Colgamsam/ASCAP) . . . . . 93
Building Bridges (Granita/Goldline — ASCAP/Drunk Monkey — BMI) . . . . . 73	If I Could Only (Music City — ASCAP) . . . . . 52	Nothing Like Falling (DebDava/Brlarpatch — BMI/Mallvan/Cottonpatch — ASCAP) . . . . . 19	Three Times A Lady (Jobata/Libren — ASCAP) . . . . . 24
Buried Treasure (Gibb Bros./Unichappell — BMI) . . . . . 18	If I Had It (Dream City — BMI) . . . . . 92	Open Arms (Waad Hlight/Nightmara — BMI) . . . . . 96	Till Your Memory's Gona (Swallowfork/April — ASCAP) . . . . . 28
Candy Man (Unichappell — BMI) . . . . . 74	I'm A Country Song (Movieville — BMI) . . . . . 82	Over And Over Again (Bobby Fischer — ASCAP) . . . . . 85	Too Late To Go Home (Music City — ASCAP) . . . . . 40
Can't Get To (Southwest Words & Music — BMI) . . . . . 91	Image Of Me (Red River — BMI) . . . . . 78	Ozark Mountain (Blackwood/Magic Castle — BMI) . . . . . 97	Two Car Garage (Music Corp./Dick Jamas — BMI) . . . . . 5
Dancin' With The Devil (Chackmata — BMI) . . . . . 38	In My Eyes (Intarsong-USA — ASCAP) . . . . . 61	Please Tell Him (Chryssalls — ASCAP) . . . . . 59	Two Will Be One (Publicara — ASCAP) . . . . . 87
Don't Cheat In Our (Ft. Knox — BMI) . . . . . 1	It Took A Lot (Dejamus/G.I.D. — ASCAP/Royalhaven — BMI) . . . . . 76	Reynosa (McBroom/Caraer — BMI) . . . . . 88	Victim Of Life's (Music Co. Of America — BMI) . . . . . 64
Don't Make It (Blue Moon/April — ASCAP/Full Armor — BMI) . . . . . 26	I've Been Rainad (Pullyabone/Love — ASCAP) . . . . . 21	Ride Em' Cowboy (Web IV — BMI) . . . . . 71	We Didn't See A Thing (Algea — BMI) . . . . . 15
Double Shot (Windsong/Lyrasong — BMI) . . . . . 48	I've Been Wrong (Posay/VanHoy/Unichappell — BMI/Cross Keys — ASCAP) . . . . . 35	Right Or Wrong (Edwin H. Morris & Co./MPL — ASCAP) . . . . . 41	Where Does An Angel Go (Blpo — ASCAP/Vogue — BMI) . . . . . 47
Drinkin' My Way Back Home (Vogua/Julip — BMI) . . . . . 8	Jukebox Charlia (Dream City — BMI) . . . . . 94	Roll On (Laeds/Patchwork — ASCAP) . . . . . 13	White Horses (Timastar — ASCAP) . . . . . 56
Elizabeth (Amarican Cowboy — BMI) . . . . . 8	Lady In Waiting (G.I.D. — ASCAP/Royalhaven — BMI) . . . . . 81	Runaway Haart (Warner-Tamerlana/Writers House — BMI) . . . . . 83	Why Lady Why (WB Music Corp./Gary Morris — ASCAP/Warner-Tamerlana — BMI) . . . . . 3
Ev'ry Heart Should (Royalhaven — BMI/Dajamus — ASCAP) . . . . . 100	Left Side Of The Bad (Warner-Tamarlana/Daticabo/Traa — BMI) . . . . . 50	Save The Last (Rightsong — BMI) . . . . . 17	Will It Ba Love (Old Friends — BMI) . . . . . 33
Fallen Angel (Rick Hall — ASCAP/Fama — BMI) . . . . . 39	Let Sombodys Elsa (Tree/John Anderson — BMI) . . . . . 32	Say When (Cross Keys — ASCAP) . . . . . 66	Without A Song (Miller/Intarsong — ASCAP) . . . . . 20
Give Me Back That (Allanwooo — BMI) . . . . . 23	Let's Stop Talkin' (Unichappell/Van Hoy/Posay — BMI/Chappell — ASCAP) . . . . . 27	Sentimental Ol' You (Combine — BMI/Music City — ASCAP) . . . . . 22	Woke Up In Love (Pacific Island — BMI) . . . . . 12
Going, Going, Gona (Unichappell/Jan Crutchfield — BMI) . . . . . 10		Shoot First, Ask (Old Friends — BMI) . . . . . 77	Yellow Rose (WB — ASCAP/Eiaktra-Asylum — BMI) . . . . . 57
		Show Har (Lodge Hall — ASCAP) . . . . . 31	You Made A Wantad (Trar — BMI) . . . . . 70
		Silent Partners (Vogue —	You're Welcome To (Warner House of Gold — BMI) . . . . . 29
			You've Really Got (Jobata — BMI) . . . . . 25

Ⓢ = Exceptionally heavy radio activity this week

Ⓢ = Exceptionally heavy sales activity this week





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## THE COUNTRY MIKE

**FAN APPRECIATION SHOWN** — KBRQ/Denver held its third annual listener appreciation show sponsored in part by the Adolph Coors Company. Featured on the bill were, *Riders In The Sky*, *Rick and Janis Carnes*, hometown favorite *Gary Morris* and *Glen Campbell* headlining the show. The concert, held at the Denver Coliseum on Feb. 12, was free to all KBRQ Country Club members.

**STATION CHANGES** — KWEN-FM/Tulsa has announced that **Doug Mitchell** has joined the K-95 news staff as a reporter, replacing **Tim Allen** who has been appointed to the sales staff as an advertising consultant. Mitchell has worked as a reporter and anchor for *KOSU-FM/Stillwater* and is a graduate of Oklahoma State University. He has also served as a press aide in the Oklahoma Congress and as a Senate page for the state. Allen has also worked on the news staff at *KOSU-FM* and is an Oklahoma State University graduate. He has served as a news reporter for K-95 since he began in 1982.



**MILSAP ON SPECIAL** — *Ronnie Milsap* (l) was a recent guest on a *New Year's Eve special* for the *Mutual Broadcasting system* which aired on over 300 stations nationally. Pictured above with *Milsap* are host *Lee Arnold* (r) and producer *Glenn Morgan* (c)

**STATION PROFILE** — KRZY/Albuquerque is a 5,000 watt AM stereo station that covers metropolitan Albuquerque and part of central New Mexico. The station lineup includes: **Chuck Logan**, 5:30-9:30 a.m.; **Mark Daniels**, 9:30-2 p.m.; **Jerry Hardin**, 2-7 p.m.; and **Dan King**, 7 p.m.-midnight. The station is owned by *Burroughs Broadcasting Company* whose owner, **John Burroughs**, started the station in 1956. KRZY has remained country and kept the same call letters for the past 23 years. It targets its listeners in the 25-64 age demographic and emphasizes

traditional country music. The station's sales manager is **Stan Dyck**, the program director is **Charles Moran**, the music director is **Hardin**, and the general manager is **Doug Milligan**. KRZY also boasts its own *Lil' Toot Caboose* which is the only remote of any Albuquerque radio station. Each Saturday the caboose travels around the listening area with the station's promotional items for the public. Twice each year the station throws a listener appreciation party where free food, beer and live entertainment is furnished for its audience. KRZY also sponsors an annual Thanksgiving food drive where the station asks the listeners to send in the names of area needy families, and then the station air personalities distribute food in time for Thanksgiving. Last year the station managed to feed over 50 families for the holiday. One of KRZY's unique features is its morning traffic report with **Stephanie Phillips**. Each morning she can be found atop the 12-story Albuquerque Hilton giving the latest in traffic conditions around the city and on interstate's 40 and 25. Her report is called the "Eye On The Big I," because of the intersection of the two interstates near the Hilton.

**NEW RADIO PANEL** — *Cash Box* has just completed a new radio station reporting panel that includes 80 stations in the United States and Canada. Future plans include raising the list to approximately 100 stations in the next few months. If your station is not currently a reporter and would like to be considered for the next list, then please send a letter indicating your station's interest, an area coverage map, a sample playlist, and any other information that might be helpful to *Cash Box*, 21 Music Circle East, Nashville, TV., 37203 and direct to the attention of **John Lentz**.

john lentz

## PROGRAMMERS PICKS

<b>Nell Shaw</b>	<b>KLIC/Monroe</b>	<b>Sweet Country Music</b> — Atlanta — MCA
<b>Kelth Montgomery</b>	<b>KCAN/El Reno</b>	<b>It Took A Lot Of Drinkin'</b> — Moe Bandy — Columbia
<b>Bob Cole</b>	<b>WMZQ/Washington</b>	<b>Happy Birthday Dear Heartache</b> — Barbara Mandrell — MCA
<b>David Malmberg</b>	<b>KEEY/St. Paul</b>	<b>Almost Saturday Night</b> — Burrito Brothers — MCA
<b>Bob Orf</b>	<b>KFEQ/St. Joseph</b>	<b>Victim Of Life's Circumstances</b> — Vince Gill — RCA
<b>Tom Edwards</b>	<b>KUGN/Eugene</b>	<b>Someone Is Falling In Love</b> — Kathy Mattea — Mercury/PolyGram
<b>Jason Kane</b>	<b>WPXX/Arlington</b>	<b>That's Not The Way</b> — Anne Murray — Capitol
<b>Dave Hensley</b>	<b>WMTZ/Augusta</b>	<b>Candy Man</b> — Mickey Gilley & Charly McClain — Epic
<b>Dick Deno</b>	<b>WCCN/Neillsville</b>	<b>Sweet Country Music</b> — Atlanta — MCA
<b>Willis Williams</b>	<b>WLAS/Jacksonville</b>	<b>God Must Be A Cowboy</b> — Dan Seals — Liberty
<b>Roy Gene</b>	<b>KORA/Bryan</b>	<b>Building Bridges</b> — Larry Willoughby — Atlantic America
<b>Mary Jo Kacsan</b>	<b>WDSY/Pittsburgh</b>	<b>Happy Birthday Dear Heartache</b> — Barbara Mandrell — MCA
<b>Cathy Marindale</b>	<b>WSM/Nashville</b>	<b>God Must Be A Cowboy</b> — Dan Seals — Liberty
<b>Al Watkins</b>	<b>WKLM/Wilmington</b>	<b>Candy Man</b> — Mickey Gilley & Charly McClain — Epic

## SINGLES REVIEWS

### OUT OF THE BOX

**THE OAK RIDGE BOYS** (MCA 52342)

**I Guess It Never Hurts To Hurt Sometimes** (3:57) (Terra Form Music/Fourth Floor Music, Inc. — ASCAP) (R. Vanwarmer) (Producer: R. Chancey)

Penned by **Randy Vanwarmer**, "I Guess It Never Hurts To Hurt Sometimes," the second release from the "Delliver" LP, has a reflective tone of longing for a lost love. The primary instrumentation lies in choice guitar licks blended with keyboards and results in a unique compliment to the harmonies of the group. The lead vocals of tenor **Joe Bonsall** are subtly supported by the rich bass resonance of fellow member **Richard Sterban**.



**RONNIE McDOWELL** (Epic 34-04367)

**I Dream Of Women Like You** (3:09) (W Music/Two Sons — ASCAP) (T. Seals) (Producer: B. Kellen)

McDowell comes off his two recent Top-five hits with a richer, more mature sound which results in a heartwrenching love ballad that will have women filling up the request lines. A subtle guitar keeps reappearing throughout the tune and helps build the momentum to two separate peaks in the song with the aid of a steady drum beat, keyboards and tasteful backing vocals.

### FEATURE PICKS

**CRYSTAL GAYLE** (Warner Bros. 7-29356)

**I Don't Wanna Lose Your Love** (3:15) (Sixty-Ninth Street — BMI) (J. Carbone) (Producer: Jimmy Bowen)

**SIERRA** (Awesome 101)

**Branded Man** (2:44) (Welbeck — ASCAP) (B. Palmer, S. Palmer) (Producer: Nelson Larkin, Steve Scruggs)

**PAUL GANNON & SUSAN WEBER** (Luke Caliente 001)

**Except For You And Me** (3:28) (Peter Edwards — BMI) (L. Caliente) (Producer: Peter Edwards)

**JEFF DUGAN** (NSD 182)

**I Sure Enjoyed Loving You Last Night** (2:58) (Ronny Hughes — BMI) (R. Hughes) (Producer: Ronny Hughes)

### NEW AND DEVELOPING

**KATHY MATTEA** (3:03)

**Someone Is Falling In Love** (3:03) (Mercury 818289-7 DJ) (Atlantic Music Corp./Boquillas Canyon Music/Criterion Music Corp./Space Case Music — BMI, ASCAP) (P. Sebert, L. Domann) (Producers: R. Peoples, B. Hill)

Mercury newcomer **Kathy Mattea's** strong, clear vocals shine with warmth and feeling on her latest release, "Someone Is Falling In Love." The ballad is accentuated by piano and strings in the introduction and is continued throughout the production. The song should receive heavy A/C airplay.



## Radio Network Reports Requests

**NASHVILLE** — The Music Country Radio Network (MCRN) and *Cash Box* have entered into an exclusive agreement wherein the Network will report a listing of its most requested current records each week to *Cash Box* in Nashville. MCRN accepts listener requests each evening from 9 p.m. until 5 a.m. through a toll-free number. MCRN is broadcast via satellite from Nashville to almost 100 radio stations throughout the continental United States and Hawaii.

"We receive hundreds of requests each night," **Charlie Douglas**, operation manager for MCRN, explains, "and our operators log each one on a request form. These forms are then taken into the control room where we not only play as many as possible but mention many callers' names on the air along with the call letters of the station they are listening to. It's unique system and our requests range from a

listener asking for a specific song by a specific artist to a request for 'anything' by a bluegrass band."

### Requests Tabulated

From all the requests, MCRN will pull out those asking for current or new production and total them each week into a numeric listing. This listing will then be called in the *Cash Box* chart department in Nashville.

**Jim Sharp**, vice president of *Cash Box* Nashville is excited about the arrangement and stated, "This is an excellent way for us to have a listing of the most requested songs from the audiences of a large number of markets."

The MCRN is currently preparing to move from its present location in the *WSM* Radio station studio to a new facility with the *Opryland Hotel*. The new facility will not only offer more room, but will give the network a more separate identity.

## COUNTRY COLUMN

**TNN BOWS SHOW** — The Nashville Network (TNN) has started production work on a new half-hour show, *New Country* which will spotlight an artist with the release of his latest album. *New Country* will be produced at the Stagedoor Lounge in the Opryland Hotel and will feature the **Kendalls, Gus Hardin** and **Gene Watson** during the first week. "Not only does *New Country* represent a response to viewer demand for additional music programming, but it also provides record labels with a source for promoting their artists in conjunction with new releases," said **Bayron Binkley**, producer/director for the show. Each show will feature one artist performing four songs that are scheduled for release as singles from his latest album. The artist will also perform two of his own favorite previous releases. Tickets to the shows are free, but available on a



**B.J. INTERVIEWS MERV** — B.J. Thomas was a recent guest on The Merv Griffin Show where he performed two of his latest hits, "Two Car Garage" and "Whatever Happened To Old Fashioned Love." After the performances, Thomas (l) took some time out to chat with Merv.

**ROGERS GOES HOLLYWOOD** — Recording artist **Kenny Rogers** has signed a long-term agreement with CBS Entertainment for a variety of television shows. The deal includes a mini-series, variety specials and motion pictures for television. The mini-series will be based on his movie *The Gambler* and the sequel *Kenny Rogers as The Gambler, The Adventure Continues*. Also in the package is a Christmas special starring Rogers to be aired in December 1984.

**OAKS FANS GET PREFERENCE** — The Oak Ridge Boys Organization has recently set up a new policy allowing members of the Oak Ridge Boys International Fan Club special VIP seating at most of the Oak's shows. Fifty tickets per show will be reserved and available to Fan Club members on a first come-first served basis. To keep abreast of upcoming concerts, the Fan Club has set up a special number for fans to call to get the latest Oak Ridge Boys itinerary.

**OLYMPIC SPIRIT** — While most of the nation has been glued to television sets during the past week watching the Winter Olympics, **Larry Gatlin & The Gatlin Brothers Band** have been out raising money for the U.S. Olympic team. The group headlined one in a series of three benefit concerts to be aired on NBC TV in a three-hour special March 5. The *Stars Salute The U.S. Olympic Team* was taped in New York, Ft. Worth and Los Angeles. The Gatlin's were joined by **Morgan Fairchild, Janie Fricke, George Strait, Rich Little, Marty Allen, Boxcar Willie** and **Sammy Davis, Jr.** for the show at Gilley's. **HANK JR. GOES TO SEA** — **Hank Williams, Jr.** will host his first television special aboard the U.S.S. Constellation Aircraft Carrier in the San Diego Harbor on Feb. 14. Already signed to make guest appearances are **Alabama, Gus Hardin, Waylon Jennings, Mel McDaniels, Sylvia, Earl Thomas Conley** and **Dickie Betts**. The event has been picked up by Showtime and will be filmed non-stop before a live audience of 5,000 members of the U.S.S. Constellation and their guests.

**NO-SHOW YOUNTZ** — **Bob Yountz**, manager for **Mel Tillis**, recently celebrated his birthday, however, he forgot to go to the party he had invited all his friends to. When the guests showed up at the Best Western Hall of Fame Motor Inn laden with champagne and cake and found out Bob wasn't there, they called him to remind him and sang "Happy Birthday" over the phone. To apologize to his friends, Yountz took a slew of Brenda Lee's record "I'm Sorry" around to them the next day.

**SINGING FOR THE OPRY** — On most any Saturday night you can find Roy Acuff, Bill Monroe and Hank Snow singing at the Grand Ole Opry, but recently the three have joined a host of other Opry members to sing for the Opry and other organizations. The artists have been singing public service announcements to benefit the organizations for the Combined Federal Campaign (CFC) in a major effort directed at American military personnel to raise funds for the USO, the American Red Cross, the International Services Agencies and the National Health Agencies. The spots will be aired by the American Forces Radio and Television Service, which reaches more than three million Americans based around the world. The spots were taped on a Friday and Saturday night in the studios of The Nashville Network at the back of the Grand Ole Opry House while the Opry was in progress in the main portion of the building.

**COLLEGES ROCKING** — In conjunction with the annual National Assn. of Campus Activities (N.A.C.A.) national convention at the Opryland Hotel later this month, Cat's Concerts and the Nashville Talent Assn. are hosting a four-day musical extravaganza at the Exit/In. Sixteen artists will be performing the showcase including **Steve Earle and the Dukes, Jennifer Kimball, Dave Olney and the X-rays, Tom Kimmel, Factual, The Nerve, John Scott Sherrill, The Wrong Band, Will Rambeaux and the Hurricanes, and In Pursuit**. The Nashville Rock Extravaganza will take place Saturday, Feb. 25-28 with nightly shows beginning at 9:30.

**WARINER IN A BROWNIE TROOP?** — **Steve Warner** recently made a surprise visit to Girl Scout Brownie Troop after they saw him in a Jamestown, KY store and he waved at them and they sent him thank-you notes. All the members of Troop 644 sent him notes saying "Steve, I Love You, You are So Cute," with the exception of one little girl who wrote "I am dead, you are so cute!" Last week Warner dropped in un-announced on one of their Monday night meetings and sang for the group.

anita m. wilson



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## ON JAZZ

**A FINE (RO)MANCE** — Although the label has been uncharacteristically quiet for the last couple of years, Chicago's BeeHive Records is set to release several albums in the next few weeks. One of the titles forthcoming is "Truckin' and Trackin'," a quartet date by pianist **Junior Mance** featuring **David "Fathead" Newman**. Although Mance has continued to record steadily over the last few years, his most recent LPs have been for foreign labels, and the BeeHive date marks his first domestic title since the early 70s when he was under contract to Polydor. Lucky enough to sit in on much of the session, we recently followed the date up via a discussion with Mance. A native of Evanston, Ill., which, coincidentally, is where BeeHive is based, the pianist told us that he has been involved with music for almost as long as he can remember. "I've wanted to play music since I was five," he recalled, adding that he got his professional start at a similarly early time. "I was still in school," he said. "I had a deal with my parents — if I came home and took a nap, and did my homework, I could make the gig." Taking to the road when he was 17, Mance spent several years with Chicago's reigning tenor, **Gene Ammons**. Sandwiched within his period with Jug was a year-long stint with **Lester Young**, and his Ammons period came to a close when the pianist received a call from his Uncle Sam. Upon his release from the Service, Mance returned to Chicago, where he worked at The BeeHive Lounge, the now-defunct club for which the record company is named. Mance's next road trip was as **Dinah Washington's** pianist, a gig he held for two years before hooking up with an old Army acquaintance, **Cannonball Adderley**. It was during his tenure with the altman that Mance relocated to New York — a move made around 1956 — and has been based here ever since. The Adderley outfit disbanded in '57 when the pianist and the saxophonist cast their lots with trumpeters: Adderley to the **Miles Davis** band, and Mance with **Dizzy Gillespie**. The trumpeter proved to be Mance's last steady employer — the pianist has been leading and recording his own groups since '61, usually with bassist **Martin Rivera**. "Martin's been with me for about 15 years," said Mance. "We started as a trio, went to a quartet, and for the last few years as a duo. We've been working at the Knickerbocker for the last two-and-one-half years, although that's about to end. We'll still be going in there from time-to-time, though." With all those years of working New York clubs under his belt, does Mance find that the going is easier or tougher now than when he first started? "I think things have gotten better," he offered. "For us, we've been a duo and there's more room for that than a quartet or quintet. I've never had a long drought without work." And while Mance has worked steadily, his opportunities to record in this country have been somewhat spotty. "My last five albums were all for foreign labels," he said. "They're recording more acoustic artists than the domestic labels are. It's not that I dislike electric music, but it's not what I play. So it is refreshing to be making this record for BeeHive." The author of a method book for playing blues piano, Mance's style bears a perpetual blues twinge, able to combine a rollicking left hand with a sprightly, tasteful right. "Truckin' and Trackin'" is a fine example of the pianist's sophisticated yet earthy sound, bluesy but somehow urbane. The album includes originals by Mance and Newman, as well as a few standards like "Miss Otis Regrets" and Gillespie's "Birk's Works." "We used to do that one a lot with Dizzy," Mance recalled, "and I always like it." And while all his years of working in the small group context have given the pianist a vast wealth of standards to choose from, he still has no set formula for settling on tunes. "I don't look for any one particular thing," he said. "I like outside tunes — things you don't hear often, and just what hits me. I was taught very early to listen to everything. You don't have to use it all, just listen to it. When I was young, **Benny Carter** said to me 'when a musician stops listening, he's in trouble.' And of course, he was right. There are only two kinds of music, good music and bad music." And the future? "Music is still fun for me," said Mance. "If it stops being fun, I'll do something else. But I still practice, still look forward to going to work and playing. And so far, it's lasted 50 years."

fred goodman

## TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
	2/11		2/11
<b>1 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	1 14	<b>15 FILL UP THE NIGHT</b> SADAO WATANABE (Musician/Elektra 9 60297-1)	14 13
<b>2 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	2 25	<b>16 INDIVIDUAL CHOICE</b> JEAN-LUC PONTY (Atlantic 7 80098-1)	9 26
<b>3 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	3 18	<b>17 TARGET</b> TOM SCOTT (Atlantic 7 80106-1)	19 17
<b>4 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	5 11	<b>18 THIRD GENERATION</b> HIROSHIMA (Epic FE 38708)	18 28
<b>5 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	7 62	<b>19 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	23 3
<b>6 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	6 20	<b>20 SCENARIO</b> AL DI MEOLA (Columbia FC 38944)	22 18
<b>7 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	8 36	<b>21 LYRIC SUITE FOR SEXTET</b> CHICK COREA & GARY BURTON (ECM 23797-1)	24 3
<b>8 THE CLARKE/DUKE PROJECT II</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	4 14	<b>22 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	15 36
<b>9 JARREAU</b> (Warner Bros. 9 23801-1)	10 45	<b>23 TEASER</b> ANGELA BOFILL (Arista AL8-8198)	21 12
<b>10 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	11 17	<b>24 OREGON</b> (ECM 23796-1)	26 18
<b>11 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	13 45	<b>25 FLUTE JUICE</b> DAVE VALENTIN (GRP Records GRP-A-1004)	27 5
<b>12 SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	12 20	<b>26 G FORCE</b> KENNY G (Arista AL8-8192)	29 2
<b>13 ON THE LINE</b> LEE RITENOUR (Musician/Elektra 9 60310-1)	16 4	<b>27 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	— 1
<b>14 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38641)	17 34	<b>28 FUTURE'S GOLD</b> RICKY FORD (Muse MR 5296)	— 1
		<b>29 CITY KIDS</b> SPYRO GYRA (MCA 5421)	25 30
		<b>30 LOW RIDE</b> EARL KLUGH (Capitol ST-12253)	20 9

## Playboy Fest Sets Lineup

LOS ANGELES — Playboy Enterprises announced the 1983 line-up of artists performing at the sixth Annual Playboy Jazz Festival, held at the Hollywood Bowl on June 16 and 17. This year's festival coincides with the thirtieth anniversary of the publication.

Besides the anniversary celebration, the festival precedes the Summer Olympics by only a few weeks, and Playboy hopes it will add to the excitement of what promises to be an unforgettable summer for Los Angeles.

This year's line-up combines traditional jazz with progressive new artists as well as other genres like the big band sound and blues. Saturday's agenda includes performances by Weather Report, headed by Joe Zawinul and Wayne Shorter and featuring Victor Bailey on bass, drummer Omar Hakim and percussionist Francisco Colon. The band received both overwhelming audience and critical acclaim for its performance at the first Playboy Jazz Festival in 1979.

Other performers include the vocalist Mel Torme, who will team up for a reunion with veteran horn player and big band leader Shorty Rogers. The duo is expected to perform tunes from their hit album, "Comin' Home Baby" which they recorded nearly 22 years ago. The two have never performed together live. It will be Rogers' first festival appearance in 17 years. Rogers only returned to live performances one year ago after a long career in the television and film industry.

There will be four artists appearing for the first time at the event including blues-jazz singer and Tony award winner Linda Hopkins. Also appearing will be legendary bluesman B.B. King and his faithful guitar "Lucille." The other debut artists featured are the Yellowjackets who play fu-

sion oriented jazz compositions, and the James Newton Quartet will add a further example of the constantly changing direction of modern jazz. Big band sound will be provided by Woody Herman and the Young Thundering Herd who will be making their second appearance at the jazz extravaganza.

The first night will be highlighted by "Tribute to Willie Bobo." A roster of top musicians will honor the late percussionist who made his last appearance at the Playboy Jazz Festival in 1983. The band includes MC Bill Cosby, Don Alias, Oscar Brasher, Ndugu Chancler, Rudy Johnson, Byron Miller, Jimmy Oliver, Don Pullen and Sonny Sharrock. There will also be a special appearance by the performer's 13-year-old son Eric Bobo.

Sunday's performances feature one of the all time greats, Ray Charles, who will be performing with The Rayellettes and the Ray Charles Orchestra. This will be the singer's initial appearance at the festival as well as his first time on stage at the Hollywood Bowl.

Jazz singer Carmen McRae will make her second appearance at the festival on Sunday, and Jaco Pastorius who has previously appeared at the festival as a member of Weather Report, will be making his first appearance as leader of The World of Mouth Ensemble.

Saxophonist David Sanborn is also slated to perform Sunday, as well as Charlie Haden's Liberation Orchestra. Both performances will mark debuts at the festival for the artists.

The traditional Jam session will top the night off and conclude the festival. Players scheduled to jam include Mose Allison, Louie Bellson, Kenny Burrell, Jaco Pastorius, McClean and Zoot Sims, all under the moniker of the Playboy All-Stars.



**PLAYBOY JAZZ FESTIVAL** — Weather Report (above center) will be featured as special guest stars on Saturday, June 16, the opening day of the 6th Annual Playboy Jazz Festival at the Hollywood Bowl. In addition, the 1984 Festival, which will run from 2:30-11 p.m., will be highlighted by (clockwise from top right) jazz singer Linda Hopkins, Yellowjackets, Blues great B.B. King, MC Bill Cosby heading a "Tribute To Willie Bobo," avant garde flutist James Newton, veteran west coast band leader Shorty Rogers and Mel Torme. Also appearing will be Woody Herman and the Young Thundering Herd.



**RUN NUMBER ONE** — Profile Records' Artists Run D.M.C. stopped by New York's urban-contemporary WRKS/KISS-FM for an on-air interview with the station's Charlie Berger. From left to right: D.M.C., Run D.M.C.; Charlie Berger; Manny Bella, Profile National Promo Director; Mary Thomas, WRKS DJ; Jam Master Jay and an unidentified friend.

## THE RHYTHM SECTION

A new and innovative music-video variety show is being prepared to air on syndicated television. The show, to be called *R&B TV* will feature rhythm and blues as well as pop music, combined with live performances, in-depth interviews and the latest in R&B/Pop music video clips. One of the more unique items on the show will be the Hall of Fame scrapbook segment, which will profile careers of recording artists who have made significant contributions to the music industry. Among the first to be included in the Hall of Fame are **Ray Charles**, **Fats Domino**, **Chubby Checker** and the late **Jackie Wilson**. *R&B TV* producer **Don Butler**, has tapped actor **Jose Williams** to host the show, which now has 36 of the top 100 television and radio stations currently negotiating for clearance. An added feature which will make the show even more attractive, is the fact that *R&B TV* is recorded in stereo which will provide the ability for it to be simulcast in local markets. According to creator/producer Butler, the intention of the show is to "solidify the recent marriage of music and video in an entertainment format geared to appeal to a mass television audience." Highlighting the weekly show will be the *R&B TV* Dance Troupe, a multi-ethnic group of dancers and actors. Though *R&B TV* won't rely primarily on music clips, the expressed intent of the show is to work closely with the record companies to present well known "live" acts and "new talent" in an effort to help them sell more records and be given more exposure. **Bob Williams** is the executive producer of *R&B TV*, which is produced by RNB Productions in association with the MusicVideo Group. **Dick Clark**, executive producer of the ABC-TV American Music Awards special, has announced that **Lionel Richie** has agreed to serve again as host for next year's broadcast. Clark's decision stemmed from the fact that Richie's warm personality played a large part in the show's success. Added Clark, "I've had nothing but compliments, not only from the public but from media and industry people as well, as to how beautifully he handled the show." Richie also won an award that night for his hit single "All Night Long." Up in Philadelphia at Alpha International, the kings of funk **George Clinton** and **Bootsy Collins** are working together on an album being produced by **Mickey Martinelli**. Two cuts on the waxing are called "Acid Rain" and "Jungle Fever." Over at Columbia Records you can expect to see at least two new albums to appear by March. The first is by **Rebelle Jackson**, Michael's sister. The other is by **Johnny Mathis**, who throws in a couple of surprises including duets with **Angela Bofill** and **Denise Williams**. Megatone recording artist **Sylvester** has released a new remix of his "Trouble In Paradise/Too Late." "Trouble" is pretty hot and should pick up with the issuing of the new mix. It is a highly energized song as the intro flows smoothly into an explosion of synthesized music. "Too Late," on the flipside, is especially good

(continued on page 26)



**T.V.I. RECORDS FINDS A WAY** — T.V.I. Records' president Tony Valor smiles along with the firm's Donald Goodman and A&R vice president Oren Canterbury as they listen to the final mix of their latest release by Zena Dejonay entitled "I've Got To Find A Way." Pictured above (l-r) are: Valor; Goodman and Canterbury.

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1 THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	2/11	<b>39 THE SONGSTRESS</b> ANITA BAKER (Beverly Glen BG 10002)	2/11
<b>2 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059ML)	1 61	<b>40 MARY JANE GIRLS</b> (Gordy/Motown 6040GL)	38 33
<b>3 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	2 15	<b>41 ON THE RISE</b> THE S.O.S. BAND (Tabu/CBS FZ 38697)	37 41
<b>4 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	3 9	<b>42 URBAN DANCE FLOOR GUERRILLAS</b> P. FUNK ALL-STARS (Uncle Jam/CBS RFZ 39168)	28 30
<b>5 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	5 9	<b>43 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	32 8
<b>6 IN THE HEART</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8508)	4 34	<b>44 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	41 13
<b>7 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6161GL)	6 11	<b>45 D'YA LIKE SCRATCHIN'</b> MALCOLM McLAREN (Island/Atco 7 90124-1-B)	45 28
<b>8 IT'S YOUR NIGHT</b> JAMES INGRAM (Owest/Warner Bros. 9 23970-1)	7 18	<b>46 ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA CPL 1-4858)	46 4
<b>9 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	8 15	<b>47 SOMETHING GOOD</b> TYRONE DAVIS (Ocean Front OF/101)	43 6
<b>10 JOYSTICK</b> DAZZ BAND (Motown 6084ML)	9 28	<b>48 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	48 13
<b>11 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE-13004)	12 10	<b>49 MERCILESS</b> STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	47 18
<b>12 STREET BEAT</b> THE DEELE (Solar/Elektra 9 60285-1)	10 23	<b>50 STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	50 26
<b>13 PREPPIE</b> CHERYL LYNN (Columbia FC 38961)	14 10	<b>51 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	40 25
<b>14 FEVER</b> CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	15 14	<b>52 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL)	42 40
<b>15 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005)	13 14	<b>53 DIFFERENT STYLE!</b> MUSICAL YOUTH (MCA-5454)	— 1
<b>16 YOURS FOREVER</b> ATLANTIC STARR (A&M SP-4948)	11 15	<b>54 TRULY BAD</b> RON BANKS (CBS Associated FZ 39148)	53 3
<b>17 TEASER</b> ANGELA BOFILL (Arista AL8-8198)	17 14	<b>55 WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021)	54 5
<b>18 WOMAN OUT OF CONTROL</b> RAY PARKER, JR. (Arista AL8-8087)	18 13	<b>56 1999</b> PRINCE (Warner Bros. 9 23720-1F)	56 4
<b>19 YOU SHOULD'N'T-NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308)	19 8	<b>57 G FORCE</b> KENNY G (Arista AL8-8192)	51 66
<b>20 ROBBERY</b> TEENA MARIE (Epic FE 38882)	21 16	<b>58 IN BLACK AND WHITE</b> JENNY BURTON (Atlantic 7 80122-1)	61 3
<b>21 HEAVEN ONLY KNOWS</b> TEDDY PENDERGRASS (Philadelphia Int'l/CBS FZ 38646)	22 14	<b>59 CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725)	— 1
<b>22 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	26 11	<b>60 I AM GLORIA GAYNOR</b> GLORIA GAYNOR (Silver Blue/CBS FZ 39267)	59 24
<b>23 FEEL MY SOUL</b> JENNIFER HOLLIDAY (Geffen GHS 4014)	16 18	<b>61 ZAPP III</b> ZAPP (Warner Bros. 9 23875-1)	— 1
<b>24 NEVER SAY NEVER</b> MELBA MOORE (Capitol ST-12305)	27 11	<b>62 WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	52 25
<b>25 COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL)	24 25	<b>63 UTOPIA</b> ENCHANTMENT (Columbia FC 38959)	62 41
<b>26 ELECTRIC UNIVERSE</b> EARTH, WIND & FIRE (Columbia QC 38980)	25 12	<b>64 THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239)	63 5
<b>27 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML)	55 2	<b>65 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML)	64 29
<b>28 FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	29 10	<b>66 PRIVATE PARTY</b> BOBBY NUNN (Motown 6051ML)	60 15
<b>29 CITY SLICKER</b> J. BLACKFOOT (Sound Town/Allegiance ST-8002)	33 6	<b>67 D.C. CAB</b> ORIGINAL SOUNDTRACK (MCA 6128)	73 2
<b>30 MADONNA</b> (Sire 9 23867-1)	31 21	<b>68 HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282)	— 1
<b>31 BREAK OUT</b> POINTER SISTERS (Planet/RCA BX1-4705)	35 13	<b>69 BELIEVER</b> CHIC (Atlantic 7 80107)	68 24
<b>32 CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	34 32	<b>70 HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK (Arista AL8-8104)	57 6
<b>33 DREAMBOY</b> (Owest/Warner Bros. 9 23988-1)	36 12	<b>71 LIONEL RICHIE</b> (Motown 6007ML)	70 18
<b>34 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic OE 39107)	39 5	<b>72 E.S.P.</b> MILLIE JACKSON (Spring SPR-33-6740)	69 71
<b>35 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	23 25	<b>73 LET ME BE YOURS</b> LILLO (Capitol ST-12290)	58 20
<b>36 I'M A BLUES MAN</b> Z.Z. HILL (Malaco 7415)	30 12	<b>74 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	66 23
<b>37 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1)	49 2	<b>75 WITH LOVE</b> FATBACK (Spring SPR-33-6741)	65 32
<b>38 POSITIVE POWER</b> STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	44 2		71 9

# TOP 100 BLACK CONTEMPORARY SINGLES

February 18, 1984

	Weeks On Chart	2/11
1 IF ONLY YOU KNEW	1	15
2 LET THE MUSIC PLAY	5	12
3 RUNNING WITH THE NIGHT	2	12
4 JOANNA	3	15
5 SOMETHING'S ON YOUR MIND	6	13
6 ENCORE	12	11
7 YAH MO B THERE	9	10
8 JOYSTICK	10	13
9 BODY TALK	4	15
10 TIME WILL REVEAL	7	19
11 TAXI	14	11
12 BABY, I'M HOOKED (RIGHT INTO YOUR LOVE)	8	15
13 ELECTRIC KINGDOM	11	18
14 SOMEBODY'S WATCHING ME	26	4
15 I'LL LET YOU SLIDE	13	13
16 I STILL CAN'T GET OVER LOVING YOU	17	15
17 ACTION	22	10
18 HARD TIMES	21	8
19 SAY SAY SAY	19	18
20 TOUCH A FOUR LEAF CLOVER	16	18
21 HOLIDAY	20	17
22 FO-FI-FO	23	11
23 AUTODRIVE	24	10
24 EBONY EYES	15	10
25 SHE'S TROUBLE	28	10
26 DON'T GO	29	8
27 LIVIN' FOR YOUR LOVE	33	4
28 WET MY WHISTLE	18	19
29 YOU'RE THE BEST THING YET	30	9
30 REMEMBER WHAT YOU LIKE	38	9
31 HUMP TO THE BUMP	45	5
32 CRAZY CUTS	32	10
33 PLANE LOVE	37	5
34 MAKE IT EASY ON YOURSELF	35	11

	Weeks On Chart	2/11
35 MIDNIGHT MAGNET	40	9
36 LET'S STAY TOGETHER	46	4
37 THRILLER	55	2
38 THE RECORD KEEPS SPINNING	39	8
39 YOU JUST CAN'T WALK AWAY	42	4
40 TOUCH	51	4
41 AUTOMATIC	57	4
42 DEADLINE U.S.A.	47	4
43 WAIT 'TIL TOMORROW	44	10
44 HANGIN' OUT AT THE MALL	48	8
45 I'M ON YOUR SIDE	25	13
46 JUST LET ME WAIT	27	11
47 GIVE ME THE LOVIN'	49	9
48 LOVE HAS FINALLY COME AT LAST	67	2
49 YOU'RE LOOKING LIKE LOVE TO ME	53	8
50 JAM THE MOTHA' (PARTY MIX)	34	13
51 FRESH	59	4
52 SHE'S STRANGE	—	1
53 IRRESISTIBLE BITCH	54	6
54 MORE, MORE, MORE	88	2
55 WORLD'S FAMOUS	61	5
56 THIS MEANS WAR (SHOOBEDOODAH DABBA DOOBEE)	62	4
57 IT'S GONNA BE SPECIAL	63	3
58 ANOTHER MAN	64	5
59 ONE MILLION KISSES	65	4
60 TRUMMELTANZ (DIN DAA DAA)	60	6
61 STAY WITH ME TONIGHT	31	20
62 I WANT MY BABY BACK	71	3
63 CRUISIN'	69	6
64 LET ME BE YOUR PACIFIER	72	4
65 KARMA CHAMELEON	90	2
66 SERIOUS	73	3

	Weeks On Chart	2/11
67 GOT A DATE	70	4
68 OWNER OF A LONELY HEART	76	3
69 DON'T LOOK ANY FURTHER	77	2
70 WHITE HORSE	83	3
71 GREEN LIGHT	78	3
72 TONIGHT	—	1
73 WE ARE ALL ONE	80	3
74 IT'S ALL YOURS	—	1
75 NO SELL OUT	75	3
76 PERFECT COMBINATION	—	1
77 THERE GOES MY HEART	84	2
78 OVER MY HEAD	79	3
79 TOO LATE	86	3
80 D.C. CAB	88	2
81 FOR YOUR LOVE	—	1
82 HOW COME U DON'T CALL ME ANYMORE?	36	15
83 SHARE THE NIGHT	—	1
84 TELL ME IF YOU STILL CARE	43	18
85 ALL NIGHT LONG (ALL NIGHT)	58	22
86 LET'S TAKE TIME OUT	82	12
87 DON' FIGHT THE FEELING	—	1
88 ON THE UPSIDE	—	1
89 DO YOU WANNA LOVER	—	1
90 I WANNA THANK YOU	—	1
91 LOVE HAS A MIND OF ITS OWN	92	12
92 GIVE IT UP	93	2
93 NUBIAN NUT	81	15
94 TRAPPED	41	11
95 BEAT BOX	—	1
96 FLASHBACK	87	8
97 LOVE SOLDIER	52	10
98 JEALOUS GIRL	66	13
99 POP GOES MY LOVE	50	12
100 I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK & ROLL)	56	9

Action (Chappell/Richard — ASCAP) .....	17
All Night Long (Brockman — ASCAP) .....	85
Another Man (Sugar Biscuit—ASCAP/Family Prod—BMI) .....	58
Autodrive (Hancock/OAO — BMI) .....	23
Automatic (Music Corp. of America/Filadelfia — BMI/MCA — ASCAP) .....	41
Baby, I'm Hooked (Carrollon/Van Ross Redding/Platinum Gold — ASCAP) .....	12
Beat Box (Unforgettable Songs, adm. by Island—BMI) .....	95
Body Talk (Daale Reela/Midstar/Hip Trip — BMI) .....	9
Crazy Cuts (Chu Teh — BMI) .....	32
Cruisin' (Lifo — BMI/Yeldarps — ASCAP) .....	63
D.C. Cab (On Backstreet — ASCAP) .....	80
Deadline U.S.A. (Off Backstreet/On Backstreet — BMI/ASCAP) .....	42
Do You Wanna (Baby Raquel/Starbo — ASCAP) .....	89
Don't Fight (Willow Girl — BMI) .....	87
Don't Go (Rashida — BMI) .....	26
Don't Look Any (Vandorf Songs — ASCAP/Right-song/Franna Golda/Hitchings — BMI) .....	69
Ebony Eyes (Stone City — ASCAP) .....	24
Electric Kingdom (Jackarua/Bahary Songs—ASCAP) .....	13
Encore (Tan Division/Flyta Tyme — ASCAP) .....	6
Flashback (Macawrita/Pomer/Rantz/Sook-loozy/Adm. by Rightsong — ASCAP/BMI) .....	96
Fo-Fi-Fo (G.W. Je/Cindex — ASCAP) .....	22
For Your Love (Flyte Tyme Tunes/Avant Garda, adm. by Almo — ASCAP) .....	81
Fresh (Heaven's Gate—ASCAP/Band of Angels—BMI) .....	51
Give Me (Danca, Danca Danca — ASCAP) .....	47
Give It Up (Alexandra/Shawn/Channel — BMI) .....	92

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

Got A (Uncle Ronnie's/April/Thriller Millar—ASCAP) .....	67
Green Light (Raphic/Frozen Butterfly — BMI) .....	71
Hangin' Out (Stona Diamond — BMI) .....	44
Hard Times (Protoons/Rush-bgroove/Mofunk—ASCAP) .....	18
Holiday (House Of Fun/Pura Energy — BMI) .....	21
How Come U Don't (Controversy — ASCAP) .....	82
Hump To The (Konglather — BMI) .....	31
I Didn't Know I (Leeds — ASCAP) .....	100
I Still Can't Get (Raydiola — ASCAP) .....	16
I Wanna Thank (Amazement — BMI) .....	90
I Want My Baby (Mighty Three — BMI) .....	62
If Only You Knew (Mighty Thraa — BMI) .....	1
I'll Let You (April/Uncle Ronnie's/Thriller Millar (Adm. by MCA) — ASCAP) .....	15
I'm On Your Side (Grattude Sky — ASCAP/Purple Bull/Polygrounds — BMI) .....	45
Irresistible Bitch (Controversy — ASCAP) .....	53
It's All Yours (Harrindur/Licyndiana, adm. by Ensign — BMI) .....	74
It's Gonna Be (YellowBrick Road/MCA — ASCAP) .....	57
Jam The Motha' (Total Exparlance — BMI) .....	50
Jealous Girl (Boston Int'l/Straatsounds — ASCAP) .....	98
Joanna (Delightful — BMI) .....	4
Joystick (Threa Go/Jobeta — ASCAP) .....	8
Just Let Me Wait (CBS Songs/Deartrack/Charlavlilla — BMI/Sagglifira/Electric Bill — ASCAP) .....	48
Karma Chameleon (Virgin — ASCAP/Pandulum, adm. by Warner-Tamerlana — BMI) .....	65
Let Me Be Your (Burton/Content/Tyronza — BMI) .....	64
Let The Music (Shapiro Bernstein & Co./Emergency — ASCAP) .....	2
Let's Stay (Irving/Al Green — BMI) .....	36
Let's Take Time Out (Sciencia Lab — ASCAP) .....	86
Livin' For Your (Music Corp. of America/Naw Music Group — BMI) .....	27
Love Has A Mind (Swaat Summer Night/Sudano/Saa This House — ASCAP/BMI) .....	91
Love Has Finally Come (ABKCO/Spaced Hands/Beverly Glan — BMI) .....	48
Love Soldier (Len-Lon/McAllstar — BMI) .....	97
Make It Easy On (Famous — ASCAP) .....	34
Midnight (Midnight Magnet/Ta' Mas. Eilopa — ASCAP) .....	35
More, More, Mora (Irving/Lijesrika — BMI) .....	54
No Sell Out (Marshall Chess/Rapp Baat — BMI) .....	75
Nubian Nut (Bridgaport — BMI) .....	93
On The Upside (not listed) .....	88
One Million Kisses (Almo/March 9 — ASCAP) .....	59
Over My (Franna Golde/Sookloozy/Rightsong — BMI) .....	78
Owner Of A (Affirmative/Warner-Tamerlana — BMI/Unforgettable — ASCAP) .....	68
Perfect Combination (Bellboy — BMI/Grattude Sky — ASCAP) .....	76
Plane Love (Ovardua, adm. by Warner Music—ASCAP) .....	33
Pop Goas (Shakin' Baker/Beggar's Banquet E.G.—BMI) .....	99
Record Keeps (Fools Prayer/Young Lions — BMI) .....	38
Remember What You Like (STM/Indulgent — BMI) .....	30
Running With (Brockman—ASCAP/Dyad—BMI) .....	3
Say Say Say (MPL Comm./Mijac — ASCAP) .....	19
Serious (Ramwava — ASCAP) .....	66
Share The Night (Musical Propartias/Rasaan/Intarsong — ASCAP) .....	83
She's Strange (All Saaling Eya — ASCAP/Carnao Five — BMI) .....	52

She's Trouble (Chappell & Co./Sookloozy — ASCAP/Rightsong — BMI) .....	25
Somebody's Watching (Jobeta — ASCAP) .....	14
Something's On (Trumar/Huemar/Dlasai—BMI) .....	5
Stay With Me (Zubaidah — ASCAP) .....	61
Taxi (Backlog — BMI) .....	61
Tell Me If (Flyta Tyme/Avant Garda — ASCAP) .....	84
There Goes My (Motomouth/Z Man — ASCAP) .....	77
This Means War (MCA — ASCAP) .....	56
Thriller (Rodsongs (PRS), adm. by Almo — ASCAP) .....	37
Time Will Reveal (Jobeta — ASCAP) .....	10
Tonight (Delightful — BMI) .....	72
Too Late (Jaymal/Silly — BMI/Wirrick — ASCAP) .....	79
Touch (Sagifira/Zomba — ASCAP/Ninth/Daar track/Charleville — BMI) .....	40
Touch A Four (Almo/Jodaway — ASCAP) .....	20
Trapped (Sir & Trini/Haynastorm/Las Etolla de La Musiqua/Ivory-Rob — ASCAP) .....	94
Trommeltanz (Nordton/Parsonal — ASCAP) .....	60
Wait 'Til (Sigidi's/Lee Maxi/House of Bryant — BMI) .....	43
We Are All One (Hu-Har/Scorpio Rose — ASCAP/BMI) .....	73
Wet My Whistle (Hip-Trip/Midstar — BMI) .....	28
White Horse (Sing A Song — BMI) .....	70
World's Famous (Chapel! — ASCAP) .....	55
Yah Mo B (Eiseeman/Hen-Al/Kings Road — BMI/Gan-eieve/Rodsongs PRS/YellowBrick Road — ASCAP) .....	7
You Just Can't (Baby Love/Yancie Toons/Lindaa — ASCAP) .....	39
You're Looking Like (All Seasons/Corbetta Music Plus/Hearts Delight — ASCAP/BMI) .....	49
You're The (Beverly Glan/Spaced Hands—BMI) .....	29

## MOST ADDED SINGLES

- LOVE HAS FINALLY COME AT LAST — BOBBY WOMACK AND PATTI LABELLE — BEVERLY GLEN**  
WQMG, WAIL, WZAK, OK100, WDMT, XHRM, KUKQ, WPLZ, WEDR, WAMO, KPRS, KSOL, KMJQ, WAOK, WPAL, WENN, WOKB
- PERFECT COMBINATION — STACY LATTISAW & JOHNNY GILL — COTILLION/ATCO**  
WOKB, WRBD, WPAL, WAOK, KGFJ, KDAY, WNHC, WXYV, WWDM, WDAO, OK100, WZAK, WHRK, WQKS, WCIN, WTLC, WDAS-FM
- IT'S ALL YOURS — STARPOINT — ELEKTRA**  
WLOU, WRBD, WRKS, WILD, WAOK, WLLC, EXYV, WWDM, WGCI, KDIA, WDAO, OK100, WZAK, WCIN, WAIL, WDAS-FM
- SHE'S STRANGE — CAMEO — ATLANTA ARTISTS/POLYGRAM**  
WOKB, WNOV, KMJQ, KSOL, WWDM, WPLZ, XHRM, WDAO, WDMT, WQKS, V103, WCIN, WJLB, WAIL, WTLC
- TONIGHT — KOOL & THE GANG — DeLITE/POLYGRAM**  
WLOU, WAOK, WLLC, KSOL, KGFJ, WNHC, WXYV, WWDM, WEDR, KUKQ, KDIA, WDAO, WQKS, WCIN, WTLC

## MOST ADDED ALBUMS

- MARATHON — RODNEY FRANKLIN — COLUMBIA**  
WQMG, WTLC, WCIN, WWIN, WWDM, KGFS, WHUR, WRBD
- DON'T LOOK ANY FURTHER — DENNIS EDWARDS — GORDY/MOTOWN**  
WZAK, WDAO, WEDR, WWDM, KPRS, WTLC, WRBD
- SOMEBODY'S WATCHING YOU — ROCKWELL — MOTOWN**  
WCIN, WPAL, WTLC, WEDR, KPRS, WPAL, WOKB

## UP AND COMING

- WE ARE ALL ONE — JIMMY CLIFF — COLUMBIA**  
**DANCING IN THE SHEETS — SHALAMAR — COLUMBIA**  
**JESSE — GRANDMASTER MELLE MEL — SUGAR HILL**  
**I'M YOUR CANDY GIRL — CLOCKWORK — PRIVATE I/CBS**

## BLACK RADIO HIGHLIGHTS

**WAO — ATLANTA — LARRY TINSLEY, PD — #1 — T. TURNER**  
 HOTS: J. Blackfoot, Shannon, L. Richie, J. Ingram, P. LaBelle, The Dells, C. Lynn, Dazz Band, J. Osborne, Mtume, S. Arrington, M. Moore, Michael Jackson, Earth, Wind & Fire, T. Brunson, A. Baker, Rufus, Cameo. ADDS: Shalamar, S. Lattisaw/J. Gill, B. Womack/P. LaBelle, S.O.S. Band, ZZ Hill, Kool & The Gang, Dayton, J. Cliff, Starpoint. LP ADDS: Malemen, Cliff Sarde.

**WWIN-AM — BALTIMORE — CURTIS ANDERSON, PD — #1 — PATTI LABELLE**  
 HOTS: Grand Master Flash & M. Mel, B. Womack/P. LaBelle, Laid Back, Cameo, S. Arrington, G. Clinton, Art Of Noise, Madonna, World Premiere. ADDS: Freestyle Express, Catch, Casper, Rockwell, J. Davis, G. Green, Pointer Sisters. LP ADDS: R. Franklin, C. Lynn, L. Vandross.

**WGCI — CHICAGO — GRAHAM ARMSTRONG, PD — #1 — PATTI LABELLE**  
 HOTS: C. Lynn, Yes, J. Holliday, Atlantic Starr, J. Osborne, M. Moore, J. Blackfoot, J. Burton, L. Vandross, Musical Youth, Pieces Of A Dream, Dazz Band, L. Richie, Deelee, B. Nunn, Grandmixer D.S.T., Rockwell, Cuba Gooding, Laid Back, Culture Club, New Edition. ADDS: P. Austin, T. Brunson, Damaris, World Premiere, Romantics, Starpoint, Kenny G, R. Franklin, H. Alpert.

**WDRQ — DETROIT — MIKE STRATFORD, MD**  
 HOTS: Dazz Band, DeBarge, Deelee, Earth, Wind & Fire, J. Burton, Laid Back, Rockwell, Run D.M.C. LP ADDS: Atlantic Starr, Brooklyn, The Dells, T. Dolby, Yes.

**WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — PATTI LABELLE**  
 HOTS: 7 To 3 — Kraftwerk, 8 To 4 — Chic, 9 To 5 — Grandmixer D.S.T., 10 To 6 — E. King, 11 To 7 — Run D.M.C., 13 To 8 — L. Richie, 18 To 9 — B. Nunn, 17 To 10 — T. Pendergrass, 20 To 11 — T. Davis, 4 To 13 — S. Arrington, 21 To 14 — Dreamboy, 19 To 15 — P. Bryson/R. Flack, 27 To 18 — Spoonie Gee, 23 To 19 — Yes, 25 To 20 — Malcolm X, 29 To 21 — C. Lynn, 31 To 22 — T. Turner, 34 To 23 — D. Oss, 35 To 24 — J. Burton, 37 To 25 — J. Osborne, 32 To 26 — T. Brunson, 33 To 27 — M. Moore, 38 To 28 — Shalamar, 37 To 29 — Dee Dee, 36 To 30 — S. Clarke/G. Duke, 39 To 31 — P. Bryson, 41 To 32 — Ron Rock, 42 To 33 — Planet Patrol, 49 To 34 — E.P.M., 48 To 35 — Rufus & C. Khan, 47 To 36 — Mtume, 44 To 37 — Rockers Revenge, Ex To 38 — Free Russell, 43 To 39 — M. McLaren, 45 To 40 — Imagination, 50 To 41 — World Premiere, Ex To 43 — Rockwell, Ex To 44 — Pointer Sisters, Ex To 45 — M. Mitchell, Ex To 46 — Earth, Wind & Fire, Ex To 47 — Lillo. ADDS: S. Lattisaw/J. Gill, Starpoint, Maze, Con Funk Shun, Michael Jackson, A. Silas, P. Austin. LP ADDS: D. Edwards, R. Franklin.

**WQMG — GREENSBORO — SHELLY BYNUM, MD — #1 — J. INGRAM**  
 HOTS: Rockwell, R. Parker, Jr., Culture Club, L. Vandross, The Deele, Michael Jackson, D. Summer, Yes. ADDS: Romantics, Police, B. Womack/P. LaBelle. LP ADD: R. Franklin.

**KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — MICHAEL JACKSON**  
 HOTS: L. Vandross, Shannon, T. Marie, Rockwell, Prince, C. Lynn, Star-Studded Strutters, "D" Train, Kool & The Gang. ADDS: B. Womack/P. LaBelle, Cameo, Atlantic Starr, S.O.S. Band.

**TLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — J. BLACKFOOT**  
 HOTS: C. Lynn, J. Ingram, Dazz Band, Disco Four, M. Staples, E. King, Musical Youth, Chic, Indeeep, Run D.M.C., I. Cara, H. Hancock, Planet Patrol, P. Bryson/R. Flack, J. Burton, Rockwell, D. Summer, L. Williams, Shalamar, S. Arrington. ADDS: Kool & The Gang, S.O.S. Band, Cameo, Lattisaw/J. Gill, World Premiere, B. Mason, Maze, Freestyle Express. LP ADDS: Rockwell, D. Williams, D. Edwards, R. Franklin, G. Gaynor, Hall & Oates, F. Hubbard, Freeez.

**KPRS — KANSAS CITY — DELL RICE, MD — #1 — PATTI LABELLE**  
 HOTS: 18 To 15 — Hall & Oates, 29 To 25 — J. Holliday, 28 To 24 — R. Banks, 30 To 28 — Musical Youth, 31 To 27 — H. Hancock, 32 To 28 — L. Williams, 36 To 29 — E. King, 38 To 30 — E.K.G., Ex To 31 — Grandmixer D.S.T., Ex To 32 — Dave Williams Ex To 32 — P. Bryson/R. Flack, Ex To 34 — A. Baker, Ex To 35 — Rockwell, Ex To 36 — Dreamboy, Ex To 37 — B. Nunn, Ex To 38 — D. Summer, Ex To 39 — M. Mitchell, Ex To 40 — The Dells. ADDS: G. Knight & The Pips, M. McLaren, B. Womack/P. LaBelle, Art Of Noise, Run D.M.C., Clockwork, S.O.S. Band, Enchantment, Grand Master Flash & M. Mel. LP ADDS: D. Edwards, Rockwell, Omni.

**KGFJ — LOS ANGELES — LIDIA NICOLE, MD — #1 — "D" TRAIN**  
 HOTS: L. Richie, Shannon, H. Johnson, Musical Youth, H. Hancock, C. Lynn, E. King, Grandmixer D.S.T., J. Burton, R. Banks, Dazz Band, T. Marie, World Premiere, Indeeep, Rockwell, G.T., Yes, New Guys On The Block, M. McLaren, Kenny G. ADDS: Central Line, Eurythmics, P. Bryson, Kool & The Gang, The System, S. Lattisaw/J. Gill, Grand Master Flash & M. Mel, J. Cliff. LP ADDS: R. Franklin, Ania Marla.

**WLOU — LOUISVILLE — BILL PRICE, PD — #1 — PATTI LABELLE**  
 HOTS: C. Lynn, Twilight 22, Earth, Wind & Fire, Run D.M.C., J. Ingram, M. Moore, "D" Train, P. Bryson/R. Flack, L. Williams, Shalamar, J. Osborne, Kinky Fox, T. Brunson, Klique, Rufus & C. Khan, T. Browne, H. Hancock, Imagination, S. Arrington. ADDS: E.P.M., Atlantic Starr, Output, Kool & The Gang, Clockwork, Starpoint. LP ADD: Shannon.

**WNOV — MILWAUKEE — STEVE HEGWOOD, MD — #1 — SHANNON**  
 HOTS: Xena, Con Funk Shun, Kraftwerk, Grand Master Flash & M. Mel, Royalcash, Madonna, Prince, Run D.M.C., Dazz Band, Michael Jackson, Deelee, C. Lynn, Twilight 22, Rockwell, P. LaBelle, Slingshot, J. Ingram, D. Summer, Yes, Art Of Noise, Laid Back, J. Blackfoot, Capt. Rap, Davy DMX. ADDS: J. Burton, Cameo, T. Turner, G. Kranz, S.O.S. Band, Enchantment, Soul Sonic Force.

**WYLD — NEW ORLEANS — BRUTE BAILEY, MD**  
 HOTS: P. LaBelle, J. Ingram, T. Marie, The Deele, Pieces Of A Dream, Z.Z. Hill, L. Richie, Indeeep, Shannon, G. Kranz, H. Hancock, J. Osborne, C. Lynn, B. Griffin, Rockwell, Enchantment, Atlantic Starr, M. McLaren, The Dells, S. Clarke/G. Duke. ADDS: T. Davis, Elbow Bones & The Rackateers, Grand Master Flash & M. Mel, S.O.S. Band, D. Edwards, M. Moore, Ashford & Simpson, Shalamar, B. Nunn.

**WRKS — NEW YORK CITY — BARRY MAYO, PD — #1 — PATTI LABELLE**  
 HOTS: 8 To 5 — M. Moore, 14 To 10 — A. Bofill, 24 To 11 — Rockwell, 28 To 15 — Fresh 3 MC's, 20 To 17 — Lillo. ADDS: Xena, Damaris, Warp 9, Starpoint.

**WOKB — ORLANDO — BILLIE LOVE, MD**  
 HOTS: C. Lynn, P. LaBelle, L. Richie, Dreamboy, J. Burton, Michael Jackson, J. Blackfoot, A. Baker, B. Mason, Pieces Of A Dream, T. Marie, Rockwell, Indeeep, Yes, Bon Rock. ADDS: K.C., Midnight Star, Lattisaw/J. Gill, Gap Band, Zapp, B. Womack/P. LaBelle, Skyy, Cameo, D. Edwards. LP ADDS: Rockwell, Shannon.

**WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — JAMES INGRAM**  
 HOTS: Pointer Sisters, J. Osborne, Imagination, Earth, Wind & Fire, Dreamboy, R. Parker, Jr., Rockwell. ADDS: P. Wynne, A. Baker, Con Funk Shun, Michael Jackson, J. Blackfoot, B. Womack/P. LaBelle, G. Kranz, Manhattan Transfer, M. McLaren, M. Scott, Sylvester, Spellbound.

**WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — C. LYNN**  
 HOTS: "D" Train, Dazz Band, J. Ingram, J. Blackfoot, B. Nunn, Pieces Of A Dream, The Deele, L. Vandross, Dazz Band, Musical Youth, L. Richie, D. Summer, Pieces Of A Dream, R. Banks, J. Blackfoot, P. Bailey, J. Ingram, J. Burton, T. Browne, Run D.M.C. ADDS: Rufus & C. Khan, B. Womack/P. LaBelle, T. Turner, Cameo, Hotbox, Earth, Wind & Fire, Michael Jackson. LP ADD: The Deele.

**XHRM — SAN DIEGO — DUFF LINDSAY, MD — #1 — C. LYNN**  
 HOTS: "D" Train, Dazz Band, J. Ingram, J. Blackfoot, B. Nunn, Pieces Of A Dream, A. Baker, Michael Jackson, Rockwell, E. King, J. Osborne, Shannon, Musical Youth, The Deele, L. Vandross, P. Wynne, M. Moore, J. Burton, Run D.M.C. ADDS: Skool Boys, P. Austin, B. Womack/P. LaBelle, Cameo, P. Bryson, Grandmaster Flash & M. Mel, Kenny G. LP ADDS: Shannon, Kenny G.

**KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — KOOL & THE GANG**  
 HOTS: Culture Club, P. LaBelle, Shannon, Deelee, J. Ingram, J. Blackfoot, L. Richie, Run D.M.C., C. Lynn, Pieces Of A Dream, R. James, Spoonie Gee, E. King, Mtume, H. Hancock, Musical Youth, T. Turner, J. Burton, T. Pendergrass, The Dells. ADDS: J. Osborne, S.O.S. Band, Kraftwerk, Sylvester, Imagination.

**WWDM — SUMTER — KEVIN FLEMMING, PD**  
 HOTS: C. Lynn, Michael Jackson, Dreamboy, S.O.S. Band, Xena, Dazz Band, M. Moore, Earth, Wind & Fire, Run D.M.C., P. Wynne, T. Turner, Rockwell, J. Osborne, S. Arrington, A. Baker, J. Ingram, Pieces Of A Dream, Musical Youth, Messenger Service. ADDS: Laid Back, Cameo, T. Marie, W. Clayton, Bronner Brothers, World Premiere, J. Cliff, C. Hairston, Starpoint, Elbow Bones & The Rackateers, Kool & The Gang, D. Edwards, Mary Jane Girls, S. Lattisaw/J. Gill. LP ADDS: E. Edwards, Malemen, Omni, R. Franklin, Bronner Brothers, G. Gaynor.

**WHUR — WASHINGTON, D.C. — OSCAR FIELDS, MD**  
 HOTS: Shannon, Culture Club, C. Lynn, Kool & The Gang, Madonna, J. Ingram, L. Richie, P. LaBelle, T. Marie, DeBarae, "D" Train, Pointer Sisters. ADDS: A. Silas, M. McLaren, B. Nunn, Grandmaster Flash & M. Mel, Julia & Co. LP ADDS: R. Franklin, Kenny G.

**TEENA MARIE**

"Midnight Magnet" 34-04271

35

**MICHAEL JACKSON**

"Thriller" 34-04364

37

**THE DELLS**

"You Just Can't Walk Away" ZS4-04343

39

**TYRONE BRUNSON**

"Fresh" ZS4-04330

51

1984

WITH A BULLET



**TEDDY PENDERGRASS**

"I Want My Baby Back" ZS4-04302

62

**CULTURE CLUB**

"Karma Chameleon" 34-04221

65

**MTUME**

"Green Light" 34-04277

71

**THE S.O.S. BAND**

"For Your Love" ZS4-04348

81

# CASH BOX TOP 100 ALBUMS

February 18, 1984

Title, Artist, Label, Number, Distributor

		Weeks On Chart
<b>1 THRILLER</b>	MICHAEL JACKSON (Epic OE 38112) CBS	1 61
<b>2 COLOUR BY NUMBERS</b>	CULTURE CLUB (Virgin/Epic OE 39107) CBS	2 16
<b>3 CAN'T SLOW DOWN</b>	LIONEL RICHIE (Motown 6050ML) MCA	3 15
<b>4 1984</b>	VAN HALEN (Warnar Bros. 9 23985-1) WEA	5 4
<b>5 90125</b>	YES (Atco 7 90125-1) WEA	4 12
<b>6 SYNCHRONICITY</b>	THE POLICE (A&M SP-3735) RCA	6 34
<b>7 AN INNOCENT MAN</b>	BILLY JOEL (Columbia OC 38873) CBS	7 27
<b>8 LEARNING TO CRAWL</b>	THE PRETENDERS (Sire 9 23980-1) WEA	13 3
<b>9 GENESIS</b>	(Atlantic 7 80116-1) WEA	9 17
<b>10 ROCK 'N SOUL PART 1</b>	DARYL HALL & JOHN OATES (RCA APL 1-4858) RCA	10 15
<b>11 ELIMINATOR</b>	ZZ TOP (Warnar Bros. 9 23774-1) WEA	11 45
<b>12 SEVEN AND THE RAGGED TIGER</b>	DURAN DURAN (Capitol ST-12310) CAP	8 12
<b>13 SPORTS</b>	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	14 20
<b>14 WHAT'S NEW</b>	LINDA RONSTADT (Asylum 9 60280-1) WEA	12 21
<b>15 MILK AND HONEY</b>	JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y-1) POL	28 2
<b>16 SHOUT AT THE DEVIL</b>	MOTLEY CRUE (Elektra 9 60289-1) WEA	18 19
<b>17 UH-HUH</b>	JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	16 16
<b>18 IN HEAT</b>	THE ROMANTICS (Nemperor B6Z 3880) CBS	15 18
<b>19 THE BIG CHILL</b>	ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	19 18
<b>20 METAL HEALTH</b>	OUIET RIOT (Pasha VFZ 38442) CBS	17 46
<b>21 TOO LOW FOR ZERO</b>	ELTON JOHN (Geffen GHS 4006) WEA	24 37
<b>22 UNDER A BLOOD RED SKY</b>	U2 (Island/Atco 7 90127-1-B) WEA	23 12
<b>23 TOUCH</b>	EURYTHMICS (RCA AFL1-4917) RCA	35 3
<b>24 TOUR DE FORCE</b>	38 SPECIAL (A&M SP-4971) RCA	20 12
<b>25 SHE'S SO UNUSUAL</b>	CYNDI LAUPER (Portrait BFR 38930) CBS	30 8
<b>26 BARK AT THE MOON</b>	OZZY OSBOURNE (CBS Associated OZ 38987) CBS	22 11
<b>27 BUSY BODY</b>	LUTHER VANDROSS (Epic FE 39196) CBS	27 9
<b>28 BARBRA STREISAND — YENTL</b>	ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	21 13
<b>29 PYROMANIA</b>	DEF LEPPARD (Mercury 810 308-1 M-1) POL	31 54
<b>30 DEFENDERS OF THE FAITH</b>	JUDAS PRIEST (Columbia FC 39219) CBS	44 3
<b>31 REBEL YELL</b>	BILLY IDOL (Chrysalis FV 41450) CBS	32 12
<b>32 PIPES OF PEACE</b>	PAUL McCARTNEY (Columbia QC 39149) CBS	29 14
<b>33 TWO OF A KIND</b>	ORIGINAL SOUNDTRACK (MCA-6127) MCA	26 11
<b>34 FLASHDANCE</b>	ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	36 43

		Weeks On Chart
<b>35 STAY WITH ME TONIGHT</b>	JEFFREY OSBORNE (A&M SP-4940) RCA	37 28
<b>36 IN THE HEART</b>	KOOL & THE GANG (Da-Lita DSR 8505) POL	34 11
<b>37 NO PARKING ON THE DANCE FLOOR</b>	MIDNIGHT STAR (Solar/Elaktra 9 60241) WEA	41 33
<b>38 ROLL ON</b>	ALABAMA (RCA AHL1-4939) RCA	52 3
<b>39 IN A SPECIAL WAY</b>	DaBARGE (Gordy/Motown 6061GL) MCA	39 17
<b>40 EYES THAT SEE IN THE DARK</b>	KENNY ROGERS (RCA AFL1-4696) RCA	33 23
<b>41 I'M IN LOVE AGAIN</b>	PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	47 9
<b>42 UNDERCOVER</b>	ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA	25 13
<b>43 IT'S YOUR NIGHT</b>	JAMES INGRAM (Owest/Warnar Bros. 9 23970-1) WEA	46 15
<b>44 CHRISTINE McVIE</b>	(Warnar Bros. 9 25059-1) WEA	87 2
<b>45 MADONNA</b>	(Sire 9 23867-1) WEA	45 21
<b>46 GREATEST HITS</b>	AIR SUPPLY (Arista AL8-8024) RCA	42 27
<b>47 TWENTY GREATEST HITS</b>	KENNY ROGERS (Liberty LV-51152) CAP	40 14
<b>48 KISSING TO BE CLEVER</b>	CULTURE CLUB (Virgin/Epic ORE 38398) CBS	43 59
<b>49 WINDOWS AND WALLS</b>	DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	— 1
<b>50 THE CROSSING</b>	BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	38 22
<b>51 1999</b>	PRINCE (Warnar Bros. 9 23720-1) WEA	51 68
<b>52 LIVE FROM EARTH</b>	PAT BENATAR (Chrysalis FV 41444) CBS	50 19
<b>53 COMEDIAN</b>	EDDIE MURPHY (Columbia FC 39005) CBS	49 14
<b>54 GREATEST HITS VOL. II</b>	BARRY MANILOW (Arista AL8-8102) RCA	56 13
<b>55 MIDNIGHT MADNESS</b>	NIGHT RANGER (MCA-5456) MCA	54 14
<b>56 THE CLOSER YOU GET . . .</b>	ALABAMA (RCA AHL1-4633) RCA	59 49
<b>57 JANE FONDA'S WORKOUT RECORD</b>	(Columbia CX2 38054) CBS	64 91
<b>58 LET'S DANCE</b>	DAVID BOWIE (EMI America SO-18102) CAP	61 44
<b>59 INFIDELS</b>	BOB DYLAN (Columbia OC 38819) CBS	48 13
<b>60 LICK IT UP</b>	KISS (Mercury 422-814 297-1 M-1) POL	53 20
<b>61 FRONTIERS</b>	JOURNEY (Columbia QX 38504) CBS	58 53
<b>62 BREAK OUT</b>	POINTER SISTERS (Planet BXL 1-4705) RCA	65 13
<b>63 WOMAN OUT OF CONTROL</b>	RAY PARKER, JR. (Arista AL8-8087) RCA	57 15
<b>64 THE PRINCIPLE OF MOMENTS</b>	ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	55 28
<b>65 WHAT A FEELIN'</b>	IRENE CARA (Natwork/Geffen GHS 4021) WEA	62 11
<b>66 STRIP</b>	ADAM ANT (Epic FE 39108) CBS	63 11
<b>67 THE WILD HEART</b>	STEVIE NICKS (Modarn/Atco 90084-1) WEA	66 34
<b>68 AEROBIC SHAPE-UP III</b>	JOANIE GREGGAINS (Parada/Petar Pan PAN 112) IND	68 17

		Weeks On Chart
<b>69 SWEET DREAMS (ARE MADE OF THIS)</b>	EURYTHMICS (RCA AFL1-4681) RCA	71 36
<b>70 TRUE</b>	SPANDAU BALLET (Chrysalis B6V 41403) CBS	69 24
<b>71 BEAUTY STAB</b>	ABC (Mercury 814 661-1-M-1) POL	60 11
<b>72 LET THE MUSIC PLAY</b>	SHANNON (Miraga/Atco 7 90134-1) WEA	128 2
<b>73 RAPPIN' RODNEY</b>	RODNEY DANGERFIELD (RCA AFL1-4869) RCA	67 15
<b>74 LIONEL RICHIE</b>	(Motown 6007ML) MCA	77 70
<b>75 VOICE OF THE HEART</b>	CARPENTERS (A&M SP-4954) RCA	76 15
<b>76 COLD BLOODED</b>	RICK JAMES (Gordy/Motown 6043GL) MCA	73 25
<b>77 ALIVE, SHE CRIED</b>	THE DOORS (Elektra 9 80269-1) WEA	74 16
<b>78 LITTLE ROBBERS</b>	THE MOTELS (Capitol ST-1288) CAP	79 20
<b>79 SPEAKING IN TONGUES</b>	TALKING HEADS (Sire 9 23882-1) WEA	78 35
<b>80 BACKSTREET</b>	DAVID SANBORN (Warnar Bros. 9 23906-1) WEA	82 14
<b>81 ELECTRIC UNIVERSE</b>	EARTH, WIND & FIRE (Columbia QZ 38980) CBS	75 12
<b>82 FUTURE SHOCK</b>	HERBIE HANCOCK (Columbia FC 38814) CBS	83 25
<b>83 BALLS TO THE WALL</b>	ACCEPT (Portrait BFR 39241) CBS	122 3
<b>84 JOYSTICK</b>	DAZZ BAND (Motown 6084ML) MCA	86 10
<b>85 FASTER THAN THE SPEED OF NIGHT</b>	BONNIE TYLER (Columbia BFC 38710) CBS	72 28
<b>86 I DON'T SPEAK THE LANGUAGE</b>	MATTHEW WILDER (Private I BFZ 39112) CBS	88 6
<b>87 WHAT IS BEAT?</b>	THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA	89 10
<b>88 KEEP IT UP</b>	LOVERBOY (Columbia AC 38701) CBS	80 34
<b>89 SOMEBODY'S WATCHING ME</b>	ROCKWELL (Motown 6052ML) MCA	— 1
<b>90 STREET BEAT</b>	THE DEELE (Solar/Elaktra 60285-1) WEA	102 8
<b>91 THE REVOLUTION BY NIGHT</b>	BLUE OYSTER CULT (Columbia FC 38947) CBS	91 13
<b>92 LABOUR OF LOVE</b>	UB40 (Virgin/A&M SP-6-4980) RCA	94 16
<b>93 YOU SHOULDN'T — NUF BIT FISH</b>	GEORGE CLINTON (Capitol ST-12308) CAP	95 8
<b>94 REACH THE BEACH</b>	THE FIXX (MCA 39001) MCA	70 40
<b>95 HEART PLAY — UNFINISHED DIALOGUE</b>	JOHN LENNON and YOKO ONO (Polydor 817 238-1 Y-1) POL	96 8
<b>96 LIVING IN OZ</b>	RICK SPRINGFIELD (RCA AFL 1-4660) RCA	84 38
<b>97 THE POLITICS OF DANCING</b>	RE-FLEX (Capitol ST-12314) CAP	115 8
<b>98 THE GAP BAND V — JAMMIN'</b>	THE GAP BAND (Total Experience TE-1-3004) POL	90 23
<b>99 DECEMBER</b>	GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	92 12
<b>100 CARGO</b>	MEN AT WORK (Columbia OC 38660) CBS	85 42



# Cashbox Top Albums/101 to 200

February 18, 1984

	Weeks On Chart
<b>101 THE BEST OF THE ALAN PARSONS PROJECT</b> (Arista AL8-8193) RCA 81 14	
<b>102 HEAVEN ONLY KNOWS</b> TEDDY PENDERGRASS (Philadelphia Int'l. FZ 38646) CBS 99 14	
<b>103 WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110) CBS 98 14	
<b>104 BEST KEPT SECRET</b> SHEENA EASTON (EMI America ST-17101) CAP 109 23	
<b>105 TEASER</b> ANGELA BOFILL (Arista AL8-9198) RCA 105 14	
<b>106 ROBBERY</b> TEENA MARIE (Epic FE 38882) CBS 110 16	
<b>107 ERROR IN THE SYSTEM</b> PETER SCHILLING (Elektra 9 60265-1) WEA 93 22	
<b>108 OLIVIA'S GREATEST HITS VOL. 2</b> OLIVIA NEWTON-JOHN (MCA-5347) MCA 103 73	
<b>109 HEARTS AND BONES</b> PAUL SIMON (Warner Bros. 9 23942-1) WEA 97 14	
<b>110 FEVER</b> CON FUNK SHUN (Mercury 814 447-1 M-1) POL 104 16	
<b>111 DURAN DURAN</b> (Capitol ST-12158) CAP 106 36	
<b>112 WAR</b> U2 (Island/Atco 7 90067) WEA 100 49	
<b>113 FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL-1-4725) RCA 107 9	
<b>114 HEARTLAND</b> REAL LIFE (Curb/MCA-5459) MCA 133 5	
<b>115 A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301) CAP 108 18	
<b>116 TRACK RECORD</b> JOAN ARMATRADING (A&M SP-4987) RCA 114 9	
<b>117 FEEL MY SOUL</b> JENNIFER HOLLIDAY (Geffen GHS 4014) WEA 113 18	
<b>118 JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS 121 48	
<b>119 OFF THE WALL</b> MICHAEL JACKSON (Epic FE-35745) CBS 131 5	
<b>120 STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA 101 25	
<b>121 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP 119 27	
<b>122 BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37987) CBS 112 95	
<b>123 ANOTHER PAGE</b> CHRISTOPHER CROSS (Warner Bros. 9 23757-1) WEA 118 6	
<b>124 ON THE RISE</b> THE S.O.S. BAND (Tabu FZ 38697) CBS 111 30	
<b>125 OBLIVION</b> UTOPIA (Passport PB 6029) IND 135 3	
<b>126 RANT N' RAVE WITH THE STRAY CATS</b> STRAY CATS (EMI America AO-17102) CAP 117 24	
<b>127 LAWYERS IN LOVE</b> JACKSON BROWNE (Asylum 9 60268-1) WEA 116 27	
<b>128 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury 812 265-1 M-1) POL 123 32	
<b>129 HOLY DIVER</b> DIO (Warner Bros. 23836-1) WEA 125 35	
<b>130 SUBJECT... ALDO NOVA</b> ALDO NOVA (Portrait FR 38721) CBS 120 20	
<b>131 WHERE'S THE PARTY?</b> EDDIE MONEY (Columbia FC 38862) CBS 124 16	
<b>132 CHEAT THE NIGHT</b> DEBORAH ALLEN (RCA MHL 1-8514) RCA 134 10	
<b>133 FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS — 1	
<b>134 DELIVER</b> OAK RIDGE BOYS (MCA-5455) MCA 126 13	

	Weeks On Chart
<b>135 BENT OUT OF SHAPE</b> RAINBOW (Mercury 815 305-1 M-1) POL 129 21	
<b>136 SOMEWHERE IN AFRIKA</b> MANFRED MANN'S EARTH BAND (Arista AL8-8194) RCA 159 5	
<b>137 PENETRATOR</b> TED NUGENT (Atlantic 7 80125-1) WEA 154 2	
<b>138 YOURS FOREVER</b> ATLANTIC STARR (A&M SP-4948) RCA 140 15	
<b>139 H2O</b> DARYL HALL & JOHN OATES (RCA AFL 1-4383) RCA 137 69	
<b>140 HEADING FOR A STORM</b> VANDENBERG (Atco 7 90121-1) WEA 132 9	
<b>141 MOUNTAIN MUSIC</b> ALABAMA (RCA AFL1-4229) RCA 145 103	
<b>142 ALCATRAZZ</b> (Rocshire XR 22016) MCA 136 6	
<b>143 LIFE — LIVE</b> THIN LIZZY (Warner Bros. 9 23986-1 G) WEA 130 5	
<b>144 ZIGGY STARDUST — THE MOTION PICTURE</b> DAVID BOWIE (RCA CPL-24862) RCA 138 14	
<b>145 THE PRESENT</b> THE MOODY BLUES (Threshold TRL-2902) POL 127 23	
<b>146 SPARKLE IN THE RAIN</b> SIMPLE MINDS (Virgin/A&M SP-6-4981) RCA — 1	
<b>147 HERE AND NOW</b> RICHARD PRYOR (Warner Bros. 9 23981-1) WEA 144 16	
<b>148 HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK (Arista AL8-8104) RCA 142 18	
<b>149 PASSIONWORKS</b> HEART (Epic QE 38800) CBS 147 24	
<b>150 ALPHA</b> ASIA (Geffen GHS 4008) WEA 141 26	
<b>151 RHYTHM OF YOUTH</b> MEN WITHOUT HATS (Backstreet BSR 39002) MCA 143 31	
<b>152 YOU CAN'T FIGHT FASHION</b> MICHAEL STANLEY BAND (EMI America ST-17100) CAP 146 21	
<b>153 POSITIVE POWER</b> STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1) WEA 165 2	
<b>154 IT'S ABOUT TIME</b> JOHN DENVER (RCA AFL 1-4683) RCA 149 20	
<b>155 RUMBLE FISH</b> ORIGINAL SOUNDTRACK — Music by Stewart Copeland (A&M SP-64983) RCA 152 11	
<b>156 BORN AGAIN</b> BLACK SABBATH (Warner Bros. 9 23978-1) WEA 148 18	
<b>157 CUT LOOSE</b> PAUL RODGERS (Atlantic 7 80121-1) WEA 139 13	
<b>158 THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239) WEA 155 29	
<b>159 1ST</b> STREETS (Atlantic 7 80117-1) WEA 156 14	
<b>160 TRY IT OUT</b> KLIQUE (MCA-39008) MCA 151 18	
<b>161 MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9 23924-1) WEA 157 18	
<b>162 CUTS LIKE A KNIFE</b> BRYAN ADAMS (A&M SP-4919) RCA 158 53	
<b>163 PUNCH THE CLOCK</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS 153 28	
<b>164 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS 161 40	
<b>165 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951) CBS 162 95	
<b>166 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1) WEA 171 6	
<b>167 MUMMER</b> XTC (Virgin/Geffen GHS 4027) WEA — 1	

	Weeks On Chart
<b>168 JUNGLE</b> DWIGHT TWILLEY (EMI America ST-17107) CAP — 1	
<b>169 TOO FAST FOR LOVE</b> MOTLEY CRUE (Elektra 9 60174-1 Y) WEA 170 4	
<b>170 FEARLESS</b> NINA HAGEN (Columbia BFC 39214) CBS 173 8	
<b>171 MEMORIES</b> BARBRA STREISAND (Columbia TC 37678) CBS 163 57	
<b>172 IN A CHAMBER</b> WIRE TRAIN (Columbia BFC 38998) CBS 177 2	
<b>173 NORTH OF A MIRACLE</b> NICK HEYWARD (Arista AL8-8106) RCA 176 5	
<b>174 10, 9, 8, 7, 6, 5, 4, 3, 2, 1</b> MIDNIGHT OIL (Columbia BFC 38996) CBS 175 4	
<b>175 ZAPP III</b> ZAPP Warner Bros. 9 23875-1) WEA 166 25	
<b>176 DIFFERENT STYLE!</b> MUSICAL YOUTH (MCA-5454) MCA 178 3	
<b>177 BUILT TO DESTROY</b> THE MICHAEL SCHENKER GROUP (Chrysalis FV4 1441) CBS 180 2	
<b>178 PREPPIE</b> CHERYL LYNN (Columbia FC 38961) CBS — 1	
<b>179 CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301) IND 184 31	
<b>180 ECHO &amp; THE BUNNYMEN</b> (Sire 9 23987-1 B) WEA 181 5	
<b>181 D.C. CAB</b> ORIGINAL SOUNDTRACK (MCA 6128) MCA 183 5	
<b>182 BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1) WEA 150 21	
<b>183 REUNION CONCERT</b> THE EVERLY BROTHERS (Passport PB 11001) IND — 1	
<b>184 TEXAS FLOOD</b> STEVIE RAY VAUGHAN (Epic BFE 38734) CBS 167 34	
<b>185 CHRISTINE</b> ORIGINAL SOUNDTRACK (Motown 6088ML) MCA 172 5	
<b>186 G FORCE</b> KENNY G (Arista AL8-8192) RCA — 1	
<b>187 JAPANESE WHISPERS: THE SINGLES</b> THE CURE (Sire 9 25076-1) WEA — 1	
<b>188 QUEENSRYCHE</b> (EMI America DOL-19006) CAP 160 21	
<b>189 CITY SLICKER</b> J. BLACKFOOT (Sound Town/Allegiance ST-8002) IND — 1	
<b>190 NEVER SAY NEVER</b> MELBA MOORE (Capitol ST-12305) CAP 195 10	
<b>191 I WRITE YOUR NAME</b> THE JIM CARROLL BAND (Atlantic 7 80123-1) WEA — 1	
<b>192 BATASTROPHE</b> SPECIMEN (Sire 9 25054-1 B) WEA 179 4	
<b>193 FLICK OF THE SWITCH</b> AC/DC (Atlantic 7 80100-1) WEA 164 24	
<b>194 THE ATLANTIC YEARS</b> ROXY MUSIC (Atco 7 90122-1) WEA 197 10	
<b>195 D'YA LIKE SCRATCHIN'</b> MALCOLM McLAREN (Island/Atco 7 90124-1-B) WEA — 1	
<b>196 RIO</b> DURAN DURAN (Capitol ST-12211) CAP 198 6	
<b>197 LINE OF FIRE</b> HEADPINS (Solid Gold SGR-9031) MCA 194 5	
<b>198 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1) WEA 174 36	
<b>199 MIKE'S MURDER</b> ORIGINAL SOUNDTRACK — Music by Joe Jackson (A&M SP-4931) RCA 169 22	
<b>200 LIKE GANGBUSTERS</b> JoBOXERS (RCA AFL 1-4847) RCA 188 15	

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	Culture Club	2,48	Holliday, Jennifer	117	Men Without Hats	151	Queensryche	188	Thin Lizzy	143
Accept	Cure	187	Idol, Billy	31	Midnight Oil	174	Ouiet Riot	20	38 Special	24
AC/DC	Dangerfield, Rodney	73	Iglesias, Julio	118	Midnight Star	37	Rainbow	135	Twilley, Dwight	168
Adams, Bryan	Dazz Band	84	Ingram, James	43	Money, Eddie	131	Real Life	114	Tyler, Bonnie	85
Air Supply	DeBarge	39	Jackson, Michael	1,119	Moody Blues	145	Re-Flex	97	UB40	92
Alabama	Dee Dee	90	James, Rick	76	Moore, Melba	190	Richie, Lionel	3,74	Utopia	125
Alcatrazz	Def Leppard	29	JoBoxers	200	Motels	78	Rockwell	89	U2	22,112
Allen, Deborah	Denver, John	154	Joel, Billy	7	Motley, Crue	16,169	Rodgers, Paul	157	Van Halen	4
Ant, Adam	Dio	129	John, Elton	21	Murphy, Eddie	53	Rogers, Kenny	40,47	Vandenberg	140
Armatrading, Joan	Doors	77	Journey	61	Murray, Anne	115	Rolling Stones	42	Vandross, Luther	27
Arrington, Steve	Duran Duran	12,111,196	Judas Priest	30	Musical Youth	176	Romantics	18	Vaughan, Stevie Ray	184
Asia	Dylan, Bob	59	King, "Champagne" Evelyn	113	Nelson, Willie	103,165	Ronstadt, Linda	14	Warwick, Dionne	148
Atlantic Starr	Earth, Wind & Fire	81	Kiss	60	New Edition	179	Roxy Music	194	Wilder, Matthew	86
Benatar, Pat	Easton, Sheena	104	Klique	160	Newton-John, Olivia	108	Rufus & Chaka Khan	120	Williams, Hank, Jr.	161
Benson, George	Echo & The Bunnymen	180	Knight, Gladys	164	Nicks, Stevie	67	Sandborn, David	80	Winston, George	99
Big Country	English Beat	87	Kool & The Gang	36	Night Ranger	55	S.O.S. Band	124	Wire Train	172
Blackfoot, J.	Eurythmics	23,69	Labelle, Patti	41	Nova, Aldo	130	Schenker, Michael	177	XTC	167
Black Sabbath	Everly Bros.	183	Lauper, Cyndi	25	Nugent, Ted	137	Schilling, Peter	107	Yes	5
Blue Oyster Cult	Fixx	94	Lennon/Ono	15,95	Oak Ridge Boys	134	Shalamar	158	Zapp	175
Bofill, Angela	Fogelberg, Dan	49	Lewis, Huey & News	13	Osbourne, Jeffrey	35	Shannon	72	ZZ Top	11
Bowie, David	Fonda, Jane	57	Loverboy	88	Osbourne, Ozzy	26	Simon, Paul	109		
Browne, Jackson	G. Kenny	186	Lynn, Cheryl	178	Parker, Ray Jr.	63	Simple Minds	146		
Bryson & Flack	Gap Band	98	Madonna	45	Parsons, Alan Project	101	Spandau Ballet	70	Big Chill	19
Cara, Irene	Genesis	9	Manhattan Transfer	182	Pendergrass, Teddy	102	Specimen	192	Christine	185
Carpenters	Greggains, Joanie	68	Manilow, Barry	54	Pieces of a Dream	166	Springfield, Rick	96	D.C. Cab	181
Carroll, Jim	Hagen, Nina	170	Mann, Manfred	136	Piant, Robert	64	Stanley, Michael Band	152	Flashdance	34
Clinton, George	Hall & Oates	10,139	Marie, Teena	106	Pointer Sisters	62	Stray Cats	126	Footloose	133
Con Funk Shun	Hancock, Herbie	82	McCartney, Paul	32	Police	6	Streets	159	Mike's Murder	199
Costello, Elvis	Headpins	197	McLaren, Malcom	195	Pretenders	8	Streisand, Barbra	171	Rumble Fish	155
Cougar, John	Heart	149	McVie, Christine	44	Prince	51	Summer, Donna	29	Two Of A Kind	33
Cross, Christopher	Heyward, Nick	173	Men At Work	100,122	Pryor, Richard	147	Talking Heads	128	Yentl	28

# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

### Classified Ads Close WEDNESDAY

## COIN MACHINES

**FOR SALE:** One penny falls like new \$4,000.00. Usad OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. D & P MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-848-1846.

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**DYNAMD POOL TABLES** 4x8 - \$1,000 each. 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Clg. Machines in good condition. Harry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

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**FOR SALE:** Stock Markets, Tickar Tapas, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Call Wassick Dist. area code 304-292-3791. Morgantown, W. Va. 16505.

**MATA HARI**-\$695; Evel Knivel-\$495; Striles & Spares-\$595; Airborne Avenger-\$295; Atarians-\$225; Dolly Parton, Getaway-\$395; Thunderbolt-\$395; Nugant-\$695; Hot Tip-\$495; Wheels II-\$395; Shaets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295; **MICKEY ANDERSON, INC.** P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207.

## HUMOR

**RADIOSTATIONS** — Write on station letterhead for a free information package and free issue of the DJ Bulletin Radio Comedy Service to: DJ Bulletin Service, PO Box 1, 7137 ZG Lievealde, the Netherlands.

## RECORDS-MUSIC

**NATIONAL RECORD DISTRIBUTION** with promotion for independent labels or artists. Best prices. Call, write for details. 40 years in music industry. General Broadcasting Service, 38 Music Square East, suite 216, Nashville, TN. 37203 (615) 242-5001.

**MANUFACTURERS** — Established Record wholesaler wants lines to sell Nationwide or N.Y. area. Write details to Paramount Records Inc. 81 Sheer Plaza, Plainviam, N.Y. 11803.

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## SERVICES COIN MACHINE

**ACE LOCKS KEYED ALIKE:** Sand locks and the key you want them masterad to: \$1.35 each, 10% D/C in lots of 100 or more, **RANDEL LOCK SERVICE**, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending.

# Gotham's Top Pool Heads Discuss Market Changes

(continued from page 5)

Many of the pool directors present recognized that pool expansion into retail and other areas has been necessitated by hipper radio programmers being catered to by major label promoters, unlike the beginnings of the pools circa 1978, when, as S.U.R.E. Record Pool director Bobby E. Davis put it, "We were responsible for educating radio." Claimed the Bronx-based Davis, "We did so much that radio doesn't need our report to go on a record — they now know good music."

Davis, and several other directors, pointed at the recent market domination of station WHTZ and its contemporary hits format. "They ain't doing no work," complained Davis, stating that the station had achieved its success by playing songs that had first broken elsewhere, with retail sales strength being the key alrplay factor rather than club success. "We're street level and have turned our information over to radio which sells records, but now radio is going to a hits format and taking it away from us," said Davis.

The effect of WHTZ's high ratings, added Knapp, was that other stations were becoming more careful in their playlists. But the pool directors found other problems resulting from their having "educated" urban contemporary radio programmers, and ultimately, WHTZ. Record companies in many cases now give test pressings or tapes and advanced copies of new releases to radio first, such that the jocks who used to be on top of new dance music, get left behind. "How can records make their way to our lists to begin with when we aren't getting the records in time?" asked Davis, who further objected to what the directors felt was a growing problem in labels utilizing radio and club "master mixers" to create club dance mixes which were then handed back to radio first.

This practice, and several others, was seen by the directors as part of a severely damaging lack of support, recognition and respect for the pools from record companies. "They wan't record pools to bust their asses, but we're on a limited budget," said Davis. "We get only records from the label not money. We don't even get a thank you from the labels for breaking a record."

"The industry doesn't recognize what we do to help records sell," agreed Doug Riddick, former director of Manhattan's

P.O.W.E.R. Record Pool and now a consultant putting together his own label. Riddick complained further of a "whole negative attitude" painting record label's dealings with the pools.

Gerald Francis, head of Brooklyn's Decade Movement Inc., noted a "sophisticated" pool setup and chided the record companies for not hiring "qualified" promotion personnel and getting records to pools in time. "Until they hire a qualified person, they want pools to take care of promotion, but by the times pools get it done it's a dead record. Then they ask for a favor in working a record after it's dead."

Davis mentioned how companies often come to the pools to support his records instead of alternative new releases. "I hate it when they ask me to support a hit record, hype, hype, hype, out of the box," he said. "Every year promoters come to me and say that their jobs are on the line, but I can't have my jocks hype a record. It's up to us and our D.J.'s to program good new music and educate the consumer."

Added Francis, "I keep getting 'we're paid to do a job, we don't need your opinion. You're fortunate to get our records and if you don't like it we'll drop you from our roster for someone with a more sophisticated system.'"

Despite the "potential crisis" situation, the meeting ended on a hopeful note, with the directors accepting the idea that to make more money and survive the changing club-radio-record company relationships, they would have to expand their services. "Given the pools we already have and that foundation, we must start our own independent promotion companies," said Davis. "We already do more than the indie guys who are getting \$400 to \$500 a week who come to us anyway. And we're able to put records into the community that buys them — not by getting play at Studio 54 or the Red Parrot. They don't buy records. It's places like Fever in the Bronx or the Fun House and Roxy, and that's where we work until 4 or 5 in the morning doing research."

Other topics discussed at the meeting included computerization, trade reporting, and feedback methodology. Knapp said afterwards that the positive feedback resulting from the sessions would likely lead to one or two of them annually in the future.

## POINTS WEST

(continued from page 8)

**Michael Miller**, musical director of *Solid Gold*, joined forces with lyricist **Monica Riordan** for the song "Just A Dream Away" performed on a Feb. 7 ABC-TV Olympic special... If you're interested in reading a shattering tale about the aftermath of the **John Lennon** murder and how his memory was desecrated by numerous Lenono staffers who stole tapes, diaries, and even an unpublished novella by the slain artist entitled *Skywriting By Word of Mouth*, latch onto a copy of the March *Playboy*. An article called "The Betrayal of John Lennon" by **David and Victoria Sheff** gives a detailed, macabre account of sorted treachery including thefts, extortion and murder threats against **Yoko and Sean**. Harrowing yet compelling reading... One of the most promising new records to make its way across the Points West desk in the past few weeks is undoubtedly a test pressing of a mini-LP by the Davis, Calif. group called **Game Theory**. The disc is dubbed "Distortion" and features co-production and backing vocals by **Three O'Clock's** own **Michael Querclio**... **Don Ho** is recording again, cutting sides at **Al Harrington's Studio Hawaii**.

jeffrey resser

## THE RHYTHM SECTION

(continued from page 21)

with the scratch music in the middle of the track followed by a very live instrumental... Mango Records has two potential smash hits. The first is **Carla Baker's** "Hot Shot (I Want You)," produced by **Allen Toussaint** and **Bonk Combo** with **Car Jam** has a mixture of dancable funk and fusion... Atlantic surely has a winner with **Caspar's** "Talk To Me (Your Body Speaks My Language)." You may want to listen to Atlantic's other group, **Penn Avenue Boys** featuring **Raphael**, their "Lover Tonight" may remind you of the group Time... Be on the lookout for Elektra's **Yello** with the extended version of "Pumping Velvet," but the track to catch is "No More Words"... Columbia's **Gladys Knight & the Pips** may soon be introducing another great tune, "When You're Far Away" from their "Visions" LP. The dance single has all the right elements for a hit and Knight's vocals never sounded better... Though it may be older than some of the other singles reviewed, none may sound as high-energy as Salsoul's "Love Sensation" by **Loleatta Holloway**, produced by **Dan Hartman**. Powered by Holloway's voice and a hyper bass, it's a dance club winner... And we shouldn't forget Megatone has a new group called **Special Effects** with a real stlrer called "Something New." Lead singer **Katie Guthorn's** vocals have added a special dimension to the song, which by all indications should move into the clubs soon.

sklp harris

## WHAT'S IN-STORE

(continued from page 11)

**RCA ROLLS ON** — RCA Records is modifying a couple recently tried and true promotional schemes for use on a pair of new releases. **Menudo** fans can make use of a special New York City phone number to call and hear a rotating personally taped message from a different Menudo member through the end of February. The messages, which are mostly English but occasionally in Spanish, promote the group's February concert series at Radio City Music Hall, their RCA debut LP "A Todo Rock" and their upcoming English album, and also give personal information. RCA has previously used special "900" phone numbers to give out tour and product info on such acts as **Rick Springfield** and **Scott Balo**. This listing is being promoted through ads on Gotham's Spanish-language TV station WNJU and with in-store streamers and fliers. Meanwhile, **Alabama's** new "Roll On" album is stickered with the notation that two of its tunes — "Roll On (Eighteen Wheeler)" and "When We Make Love" — have been "seen first" on the HBO/Cinemax program "Album Flash." RCA has similarly stickered new album product by artists with coinciding pay cable channel concerts as a promotional tie-in.

Jim bessman

# CASH BOX

February 18, 1984

## AROUND THE ROUTE

by Camille Compasio

As we were gathering news for this week's issue, executives from the major jukebox firms along with an entourage of AMOA officials, including prexy **Dock Ringo**, executive veepee **Leo Droste**, immediate past president **Wes Lawson**, numerous other association luminaries, operators, industry principals, et al, were in Washington, to present their case, in behalf of the jukebox industry, at a hearing, on the jukebox royalty fee. This year brought the new \$50 fee, which ops had to pay by the end of January. **Senator Ed Zorinsky**, in conjunction with AMOA, proposed a bill that would put an end to the escalation of the annual royalty fee and establish a one-time assessment that would be much more palatable for ops. From what we understand the bill has received some support from both the Senate and the House — but there's still much to be done; thus this rallying of industry forces to make their presence and their statements known at the Washington hearing. Hopefully the effort will be fruitful.

Atari's advertising and promotion supervisor **Laura Burgess**, who's been on maternity leave, gave birth to a baby girl, **Lindsay**, on January 26. This is her second daughter. **Cash Box** felicitations!

(continued on page 28)

## Keenan Named Pizza Time Chief

CHICAGO — Joseph F. Keenan has been named chairman of the board of Pizza Time Theatre, Inc., replacing Nolan Bushnell, who resigned from the position on January 31 (**Cash Box**, 2/11/84). Keenan, a former president and director of Pizza Time, co-developed the theatre restaurant concept with Bushnell in 1977.

In other developments, executive vice president and financial officer Randall L. Pike was elected president and chief executive officer while Henry C. Montgomery, executive vice president and chief operating officer of MicroPro International Corp., becomes vice president and chief financial officer of the firm.

As previously reported in **Cash Box**, Nolan Bushnell has been named chairman of Sente Technologies, Pizza Time's video game manufacturing subsidiary.

In commenting on the realignment, Sente president Bob Lundquist said, "Speaking on behalf of the Sente Staff, we welcome Nolan's increased role here and eagerly await his contributions."



Joseph Keenan

## NCMI Responds To Report On Illegal Games

CHICAGO — In a letter to Don Hewitt, executive producer of the "60 Minutes" television show, Herbert M. Beitel, NCMI's managing director challenged the show's report (aired on January 24, 1984) concerning the number of machines being operated illegally, and gross revenues. Citing statistics with regard to the number of video games on location and their revenues, Beitel said "We find no real evidence to support your projection that there are over 100,000 machines

operating illegally and less support for your estimate of nearly \$2 billion in illicit revenues." Beitel went on to say "this is an unfortunate exaggeration that only makes the industry's fight against these operations all the more difficult."

The program referred to stated that the projections (revealed on "60 Minutes") were based on estimates by New York state officials

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# COIN MACHINE



## AROUND THE ROUTE

(continued from page 27)

Showtime! The first annual Amusement Showcase International is all set to debut on February 17, at the Expocenter/Chicago, for a three-day run and indications are that there will be quite a good number of new products revealed by the various exhibiting firms, which is a key element in drawing attendance. While some of the factories do have prototypes ready, others will present scenes from their new pieces to take full advantage of the Showcase and the opportunity for exposure. For example, Stern Electronics, Inc. will be debuting its upcoming laser disc/computer graphics game "Gold Medal," which focuses on Olympics star **Bruce Jenner** and as many as eleven decathlon events, dramatically portrayed on split screen . . . Mylstar will be showing its "M.A.C.H. 3" laser hit, of course, and will also introduce a new pin, "Jacks To Open," which boasts some terrific sound effects . . . Those tradesters who were anxious to try the new Atari "Firefox" laser at last year's AMOA, will be able to do so at the ASI convention — barring any unforeseen technical difficulties (which can't possibly occur twice — we hope). Atari will also present "other products," which will remain under wraps until showtime! . . . Bally Midway will feature a wide assortment of equipment, including some brand new pieces, in their ASI exhibit. In the lineup will be "Jr. Pac-Man" and "Ups 'N Downs" conversion kits; the "Midnight Marauders" mechanical gun game; the "Ten Pin Deluxe" shuffleboard; a new pinball "Kings of Steel;" "Discs of Tron;" "NFL Football;" the new "Tapper" (for street locations) and "Root Beer Tapper" (for arcades); "Spy Hunter" and their new laser "Galaxy Ranger" . . . The Game Plan exhibit will feature "Sharpshooter II," the "Sharpshootin'" gun game, which is currently on test — plus a "surprise" piece . . . As mentioned earlier in this column, not all of the new pieces will be shown in prototype, but new products will definitely be in abundance at ASI — in one form or another, which certainly enhances the appeal of this first time convention. Unfortunately, because of the pressures of deadline and everyone's involvement in last minute details in preparation for the show, there are many major exhibitors **Cash Box** was unable to reach. Suffice it to say, though, that based on the advance information gathered Amusement Showcase International '84 will have a lot to offer, **Cash Box** will have a booth at the convention — so be sure to stop by.



**A HANSON HIT** — Some of the activities at Hanson's hockey get-together were captured in the accompanying photos. Clockwise are: A view of Hanson's warehouse; Hanson's president Ray

Hibarger with prominent operator Harlow Norberg of C&N Sales and barely visible in the background is Norman Pink of Advance Carter; Neal Broten signing souvenir posters; and at the game.

## NCFMI Responds To Illegal Games Report

(continued from page 27)

that there are 30,000 illegal machines in that state, grossing over \$750 million annually. As Beitel pointed out, these estimates are only guesses seemingly designed more to capture media attention than a realistic assessment of the basic problem in NCFMI's opinion.

In the letter NCFMI pointed out that the program's report " . . . set the stage for a public perception that is not supported in fact. The overwhelming majority of established amusement vending operators are opposed to such unlawful activities. They are alarmed at the sudden invasion of these activities, most often by new operating companies searching fast profits without regard to the risk or ethics involved. Family Amusement Centers and arcades featuring video games would commit business suicide by incorporating gambling activities in their operations."

The letter also pointed out that coin-operated video games had not replaced pinball games, as the report asserted, by noting that the number of both types of machines on location in 1983 were about equal, and that pinballs, in fact, were experiencing a

resurgence as the popularity of video games waned.

Beitel also made clear that NCFMI as a national organization of operator companies had been fighting these illegal operations because it recognized the potential of problems with corruption, violence and organized crime infiltration that could flow from them.

NCFMI agreed with the "60 Minutes" evaluation that the muddled state of the laws and court decisions and erratic enforcement activities made the problem worse. The letter deplored the reaction in some areas of lumping all coin-operated amusement devices together as "throwing out the baby with the bath water."

In conclusion the letter stated, "The amusement vending industry fought through a very similar siege with the explosive emergence of pinball games in the 1930s. The industry was stifled with a flood of punitive legislation and bad public relations. It has taken forty years for the industry to recover. The established amusement vending industry is fighting any repeat of that destructive era."

The "60 Minutes" program, a segment of which focused on illegal "gray area" operations, immediately followed Super Bowl coverage on the same CBS network stations and drew millions of added viewers.

"We have known for some time that '60 Minutes' was preparing this report," Beitel added. "We notified the industry of the coming problem. As soon as we learned when this program was to be telecast, we alerted all state and local industry associations and our members by telephone to insure that our industry forces were not caught by surprise."

## CALENDAR

- Feb. 17-19; Amusement Showcase International (ASI); Expocenter; Chicago; nat'l. trade show.
- Feb. 28-Mar. 2; Amusement Trades Exhibition (ATE); Olympia Hall; London
- 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 4-6; NAMA Western Convention; Anaheim Convention Center; Anaheim, CA.
- April 6-8; Pacific Amusement Operators Show (PAO); The Disneyland Hotel; Anaheim, California; nat'l trade show.
- April 6-8; NAMA Western Convention; Anaheim Convention Center; Anaheim, California; vending show.
- May 3-5; Ohio Music & Amusement Assn.; Hyatt Regency/Ohio Center; Columbus; state conv.
- 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.

# CASH BOX

The Weekly Trade Journal.

EDITORIAL

# A First Time Event

Putting together an established convention is a major task, however, there is the advantage of past performances, which somewhat relieves the pressure in that management has only to update the format and, perhaps, make a few improvements here and there. Amusement Showcase International (ASI) is a first time event, which must prove itself, so the sponsors, namely, AGMA (Amusement Game Manufacturers Assn.) and AVMDA (Amusement and Vending Machine Distributors Assn.) really had their work cut out for them in preparing a format that would be all encompassing and tailored to the needs of every level of the industry. Not an easy task, but show officials went to work and, in a comparatively short period of time, got it all together.

ASI will feature the latest in coin-operated amusement equipment, and in many instances a preview of new Spring lines, presented by most of the industry's major manufacturers; plus related products and services; and an extensive educational program of seminars focusing on a wide range of pertinent topics.

This is the formula which, under normal conditions, would produce a big attendance; but we must consider the fact that right now the industry is experiencing rather difficult times which influence a cautious and budget-conscious attitude on the part of show attendees, particularly operators. Another factor that cannot be ignored is the conflict between the sponsors of this convention and the March 9-11 AOE, also being held in Chicago, just a few weeks later, which could hurt attendance at either or both events.

As selective as they must be under present circumstances, as businesspeople, operators are well aware of the necessity to constantly upgrade their routes and equipment lines in order to survive. Thus, a trade show with all of the right ingredients should attract their attendance.

With these conditions in mind, ASI's organizers have made a determined effort to provide a topnotch event and, as a further inducement, to offer specially reduced hotel rates and airfare packages to relieve the pressure on the operator's wallet. Hopefully, they are right on target to enjoy a successful, well attended first time Showcase.

See you at the show.

## ASI Convention Site

Expocenter/Chicago, site of the first annual Amusement Showcase International, offers 140,000 square feet of exhibit space, on a single floor level, and is housed under the same roof as The Mart Plaza, which is one of Holiday Inn's finest hotels. In addition to 525 guest rooms, the hotel has 24,000 square feet of meeting space, including a grand ballroom with a seating capacity of 1,000 theatre-style.

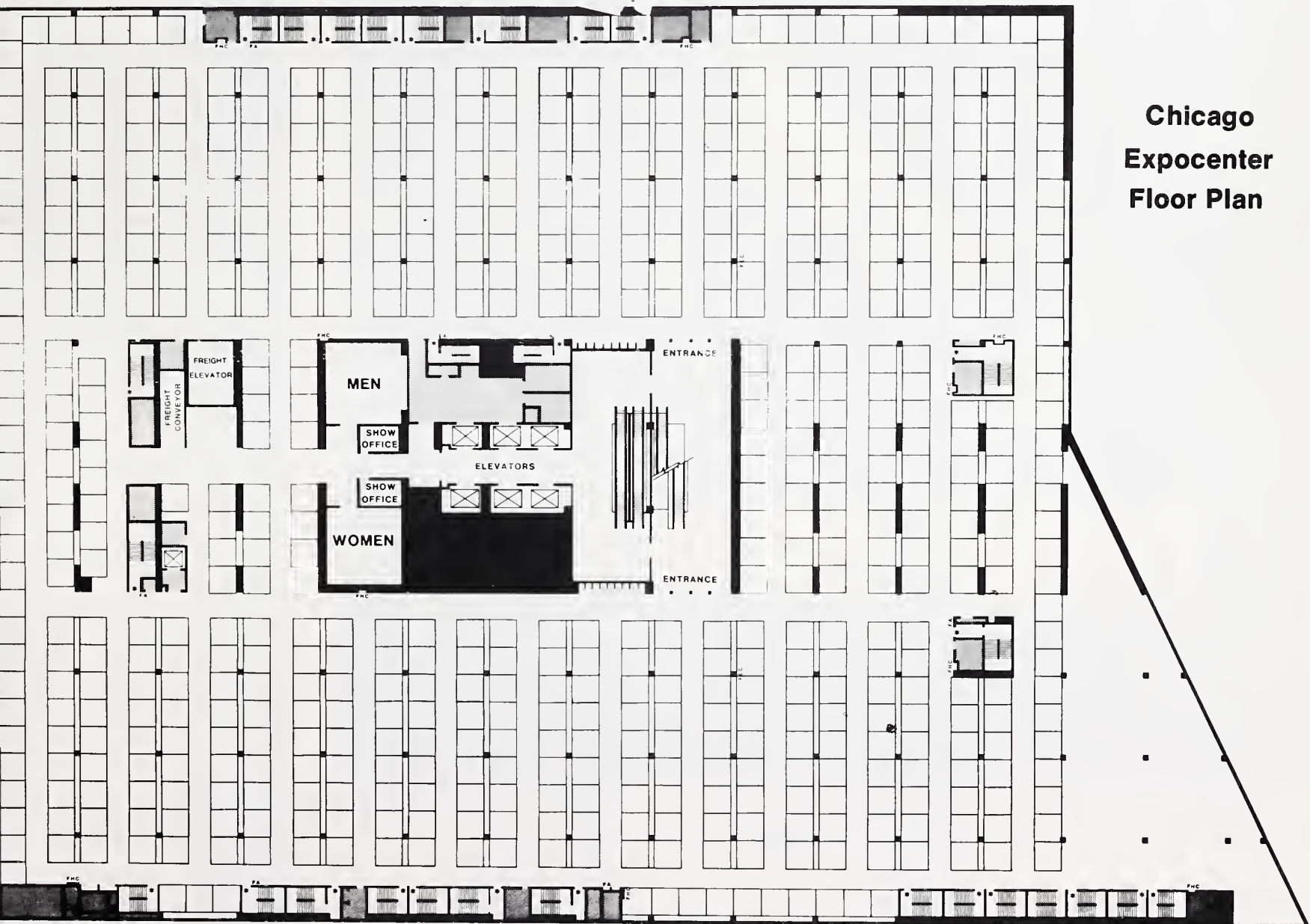
Ideally located, at 350 N. Orleans St., Expocenter is directly across from the famous Merchandise Mart, near the city's downtown area and within a short distance from Michigan Avenue's "Magnificent Mile" of shops, restaurants, hotels and various other Chicago attractions. It has parking facilities for over 5,000 cars and full in-house services for accommodating the convention trade.

The Expocenter functions like a city within a city, offering such conveniences as full-service banking, fifteen restaurants, travel, meeting planning and secretarial services, a U.S. post office branch as well as photographers, a medical/dental center and a host of other services, all contained on the premises.

Amusement Showcase International exhibitors will occupy more than 50,000 square feet in the Expocenter and ASI's "Coin-Op College," which is the convention's educational program of some twenty-three or more seminars, will be presented in the Mart Plaza.



Chicago Expocenter Floor Plan



•617-10'x10' BOOTHS FOR MAX. LAYOUT

Company	Booth Number
<b>A-1 ASH TRAY CO.</b> 333 N. Queen St. Kingston, NC 28501 (919) 527-8241	422
<b>AIR-VEND, INC.</b> 9817 Valley View Rd. Eden Prairie, MI 55344 (612) 944-3604	579
<b>ALWAYS ELECTRONIC COMPONENTS LTD.</b> 575- 577 550 Old Country Rd., Rm. 102 Hicksville, NY 11801 (516) 931-2136	
<b>AMUSEMENT EMPORIUM, INC.</b> 6880 S. Emporia St. Englewood, CO 80112 (303) 790-0885	404-405
<b>AMUSEMENT TECHNOLOGY, INC.</b> 1200 Memorial Ave. Asbury Park, NJ 07712 (201) 774-3000	120
<b>ANIMATION LIMITED</b> 7140 W. Talcott Chicago, IL 60631 (312) 763-2834	410
<b>ARACHNID, INC.</b> 208 N. Madison Rockford, IL 61104 (815) 962-3919	433-434
<b>ATARI, INC.</b> 790 Sycamore Dr., P.O. Box 906 Milpitas, CA 95035 (408) 942-3043	630
<b>BALLY MFG. CORP.</b> 8700 W. Bryn Mawr Chicago, IL 60631 (312) 399-1300	506
<b>R.H. BELAM CO., INC.</b> 1 Delaware Drive Lake Success, NY 11042 (516) 488-5600	456
<b>BHUZAC INTERNATIONAL, INC.</b> 700, 702, 704, 706 384-A Foster City Blvd. Foster City, CA 94404 (415) 341-5200	
<b>CAL-OMEGA, INC.</b> 6241-A Yarrow Dr. Carlsbad, CA 92008 (619) 438-7714	722, 774
<b>CANADIAN COIN BOX MAGAZINE</b> 833 Second Ave. East Owen Sound, ON N4K5P4 (519) 376-9680	476
<b>CAROUSEL INTERNATIONAL CORP.</b> Box 307 Eldon, MO 65026	149
<b>CASH BOX</b> 1442 S. 61st Ave. Cicero, IL 60650 (312) 863-7440	474
<b>CENTURI, INC.</b> 245 W. 74th Place Hialeah, FL 33014 (305) 558-5200	614
<b>CINEMATRONICS, INC.</b> 1841 Friendship Dr. El Cajon, CA 92020 (619) 562-7000	270
<b>COIN-A-TICKET INTERNATIONAL, INC.</b> 273, 275 2765 E. 4th Ave. Columbus, OH 43219 (614) 253-8895	
<b>COIN ACCEPTORS, INC.</b> 4946 Daggett Ave. St. Louis, MO 63110 (314) 664-5550	409, 500
<b>COIN COMMUNICATIONS</b> 2415 W. Amherst Bloomington, IN 47401 (812) 332-0568	408
<b>COIN CONTROLS, INC.</b> 2609 Greenleaf Ave. Elk Grove, IL 60007 (312) 228-1810	112
<b>COIN MECHANISMS, INC.</b> 817 Industrial Drive Elmhurst, IL 60126 (312) 279-9150	125
<b>COIN SECURITY SYSTEMS, INC.</b> 7702 Balboa Blvd. Suite 4 Van Nuys, CA 91406 (818) 782-5454	173
<b>THE COLORADO GAME EXCHANGE, INC.</b> 163, 165 1537 W. Alameda Ave. Denver, CO 80223 (303) 777-3500	
<b>CONVERTIBLE VIDEO SYSTEMS (CVS)</b> 31 Watermill Lane Great Neck, NY 11021 (516) 466-8485	663
<b>D &amp; R INDUSTRIES, INC.</b> 7111 N. Capitol Lincolnwood, IL 60645 (312) 677-3200	775
<b>DATA EAST USA, INC.</b> 470 Gianni St. Santa Clara, CA 95050 (408) 727-4490	522
<b>DIGITAL CONTROLS, INC.</b> 5555 Oakbrook Parkway, Suite 200 Norcross, GA 30093 (404) 441-3332	170



# Exhibit List

<b>DYNAMO CORPORATION</b> 1805 S. Great S.W. Parkway Grand Prairie, TX 75051 (214) 641-4286	606	<b>KIDDIE RIDES U.S.A.</b> 604 Main St. Davenport, IA 52803 (319) 326-6467	413, 414, 415, 416
<b>EAGLE CONVERSIONS</b> 25 Eagle St., Bldg. 5 Providence, RI 02908 (401) 751-5438	148	<b>KLOPP INTERNATIONAL, INC.</b> Box 708 Pinellas Park, FL 34290 (813) 522-9425	435
<b>ELECTRO-SPORT, INC.</b> 3170 Airway Ave. Costa Mesa, CA 92626 (800) 367-1035	664	<b>KONAMI, INC.</b> 20655 S. Western Ave. Torrance, CA 90501 (714) 533-8644	563
<b>ENTERTAINMENT ENTERPRISES, INC.</b> 373, 375, 377, 379 25 Hutcheson Pl. Lynbrook, NY 11563 (516) 593-5050	373, 375,	<b>M. KRAMER MFG. CO., INC.</b> 1100 Towbin Ave. Lakewood, NJ 08701 (201) 367-7810	496, 497, 498
<b>EUROCOIN LIMITED</b> Old Fold Land Barnet Herts EN54GN	119	<b>LOEWEN AMERICA, INC.</b> 9213 Park Lane Franklin Park, IL 60131 (312) 451-1909	436
<b>EXIDY, INC.</b> 390 Java Drive Sunnyvale, CA 94089 (408) 734-9410	248	<b>LOGITEC CORP.</b> Togum Bldg., 1-5 Kandasuda-Cho Chiyoda-Ku, Tokyo 252 (213) 398-1155	11, 113, 115, 117
<b>FUNAI/ESP COMPANY</b> 440 E. 57th St. New York, NY 10022 (212) 355-6089	720, 722, 724	<b>MERIT INDUSTRIES, INC.</b> Box 213 Cheltenham, PA 19012 (215) 379-1000	400, 401, 402, 403
<b>GAME PLAN, INC.</b> 1515 Fullerton Ave. Addison, IL 60101 (312) 628-8200	463, 464, 465	<b>MEYCO GAMES INC.</b> 625 Nuttman St. Santa Clara, CA 95050 (408) 980-0661	716, 718
<b>GAMES OF TOMORROW</b> 25 Hutcheson Place Lynbrook, NY 11563 (516) 593-5050	490, 491	<b>MUSTAD CORPORATION</b> 7263 E. Alondra Blvd. Paramount, CA 90723 (213) 531-4085	443
<b>GREYHOUND ELECTRONICS, INC.</b> Box 1697, Rt. 37 & Germania Station Rd. Toms River, NJ 08751 (201) 341-5200	420, 421	<b>MYLSTAR ELECTRONICS, INC.</b> 165 W. Lake St. Northlake, IL 60164 (312) 562-7400	216
<b>HANTAREX U.S.A.</b> 1621 D. Wiley Rd. Schaumburg, IL 60195 (312) 843-7226	277, 279	<b>NAMCO AMERICA, INC.</b> 343 Gibraltar Dr. Sunnyvale, CA 94086 (408) 745-7600	622
<b>ILLINOIS COMMUNICATIONS CO., INC.</b> 895 N. Milwaukee Ave. Chicago, IL 60622 (312) 243-0588	453	<b>NICHIBUTSU U.S.A. CORP.</b> 3928 S. Sepulveda Blvd., Unit 4 Culver City, CA 90230 (213) 391-6776	444, 445
<b>IMPERIAL INTERNATIONAL</b> 6 Empire Blvd. Moonachie, NJ 07074 (201) 440-6811	411, 412	<b>NINTENDO OF AMERICA, INC.</b> Box 957 4820 150th Ave. N.E. Redmond, WA 98052 (206) 882-2040	530, 538
<b>INDUSTRIAL DESIGN ELECT. ASSOC. LTD.</b> 455 Route One Sycamore, IL 60178 (815) 895-8188	455	<b>NOMAC LTD.</b> 211 Berg St. Algonquin, IL 60102 (312) 548-6166	454
<b>INTERLOGIC, INC.</b> 9806 W. Farragut Ave. Rosemont, IL 60018 (312) 671-0305	116	<b>NORTH AMERICAN AMUSEMENT COMPANY</b> 405- 525 First St. Rock Island, IL 61201 (309) 788-0135	405-
<b>INTERNATIONAL GAME TECHNOLOGY</b> 505- 600, 602, 604, 605 520 S. Rock Blvd. Reno, NV 89502 (702) 323-5060	505-	<b>NOVA GAMES OF CANADA</b> 180 Graveline Rd. St. Laurent, Quebec H4T1R7	486
<b>J-S SALES COMPANY, INC.</b> 24 S. Third Ave. Mt. Vernon, NY 10550 (914) 668-8051	493, 494	<b>OMACO ENTERPRISES, INC.</b> 3027 W. Indian School Rd. Phoenix, AZ 85017 (602) 577-4062	673
<b>PEN-RAY SUTRA CORP.</b> P.O. Box 1088 1705 Winchester Rd. Bensalem, PA 19020 (215) 638-4720	670	<b>PIONEER VIDEO, INC.</b> 5150 E. Pacific Coast Hwy. #300 Long Beach, CA 90804 (213) 498-0300	440
<b>PLAY METER</b> Box 24170 New Orleans, LA 70184 (504) 838-8025	472	<b>REPLAY MAGAZINE</b> P.O. Box 2550 Woodland Hills, CA 91365	475
<b>ROCK-OLA MFG. CORP.</b> 800 N. Kedzie Ave. Chicago, IL 60651 (312) 638-7600	258	<b>ROGER WILLIAMS MINT</b> 79 Walton St. Attleboro, MA 02703 (615) 226-3310	573
<b>ROWE INTERNATIONAL, INC.</b> 75 Troy Hills Road Whippany, NJ 07981 (201) 887-0400	64	<b>SENTE</b> 461 S. Milpitas Blvd. Milpitas, CA 95035 (408) 945-2000	22
<b>SIMUTREK, INC.</b> 925 E. Brokaw Rd. San Jose, CA 95112 (408) 291-2000	15	<b>S.M.S. MANUFACTURING CORP.</b> 708, 710, 712, 717 3 Broadway, Box 1872 Pt. Pleasant Beach, NJ 08742 (201) 295-2777	708, 710, 712, 717
<b>SNK ELECTRONICS CORP.</b> 3043 Kashwa St. Torrance, CA 90505	65	<b>STANDARD METAL TYPER, INC.</b> 2910 W. Montrose Ave. Chicago, IL 60618 (312) 583-8300	47
<b>STATUS GAME CORP.</b> 17-A Culbro Dr. W. Hartford, CT 06110 (203) 278-1397	121, 12	<b>STERN ELECTRONICS, INC.</b> 700 Chase Ave. Elk Grove Village, IL 60007 (312) 981-9800	54
<b>TAITO AMERICA CORP.</b> 1256 Estes Ave. Elk Grove, IL 60137 (312) 981-1000	21	<b>TECH VEND MARKETING</b> 6040 Dawson Blvd., Suite C/D Norcross, GA 30093 (404) 448-9393	47
<b>TELKO PROPERTIES, INC.</b> 8655 N.W. 56th St. Miami, FL 33178 (305) 594-0003	127, 12	<b>TRIPLE X ENTERPRISES</b> Box 14144 Columbus, OH 43214 (614) 261-8293	48
<b>UNIVERSAL U.S.A. INC.</b> 3250 Victor St. Santa Clara, CA 95050 (408) 727-4591	164, 26	<b>UNIVERSE AFFILIATED INT'L.</b> 314 W. First Ave. Roselle, NJ 07203 (201) 245-4222	47
<b>U.S. BILLIARDS, INC.</b> 243 Dixon Ave. Amityville, NY 11701 (516) 842-4242	55	<b>THE VALLEY COMPANY</b> Box 656 Bay City, MI 48707 (517) 892-4536	10
<b>VAN BROOK OF LEXINGTON, INC.</b> 976 Delaware Ave. Lexington, KY 40505 (606) 231-7100	49	<b>VENDING TIMES</b> 211 E. 43rd St. New York, NY 10017 (212) 697-3868	473
<b>VENTURE LINE, INC.</b> 3731 E. LaSalle Phoenix, AZ 85040 (602) 243-6280	502, 50	<b>VIDEO MUSIC INTERNATIONAL</b> 1647 Woods Dr. Los Angeles, CA 90069 (213) 658-5665	499, 57
<b>WAREHOUSE CLOSEOUTS, INC.</b> 604 Main St. Davenport, IA 52803 (319) 326-6467	406, 40	<b>WELLS-GARDNER ELECTRONICS CORP.</b> 2701 N. Kildare Chicago, IL 60639 (312) 252-8220	128
<b>WICO CORP.</b> 6400 W. Gross Point Road Niles, IL 60648 (312) 647-7500	570		

### The ASI Coin-Op College

CHICAGO — A highlight of the February 17-19 Amusement Showcase International is the comprehensive program of educational seminars, or ASI's "Coin-Op College," which will be in session on Friday and Saturday at the Holiday Inn/Mart Plaza, located in the same building as the ExpoCenter. The various seminars will take place between the hours of 9:30 a.m. and noon on both days, allowing showgoers to attend the seminars of their choice and timed so that there will be no conflict with exhibit hours.

Commencing with a special "Ask The Experts" panel, moderated by Bally Midway's executive vice president Stan Jarocki and featuring representatives from many of the industry's leading suppliers, the seminar program will include the following topics: "Servicing Conventional Video Games;" "Video Disc Technology;" "Success Through Contests & Tournaments;" "Conversion Kits: Pro & Cons;" "Marketing Phonographs;" "Troubleshooting with the Digital Multi-Meter;" "Power Supply Repairs;" "Understanding Video Game Monitors;" "Top Locations = Top Profits;" "Dealing With Lawmakers;" "Computers & Increased Profits;" "Effective State Associations;" "The Role of the Distributor;" "Game Rooms for the 80s;" "Basics of Depreciation;" "Programming Phonographs for Profit;" "Buying New Equipment;" "Analyzing Arcade and Street Locations;" "Planning for Profits;" "The Art of Traffic Building;" "Obtaining Bank Financing;" and "Maximizing Employee Productivity."

The seminars will be conducted by industry experts on the topics covered, who will also field questions and engage in informal discussions as a further accommodation for attendees.

Another special feature of the Showcase will be the Technical Services Room, which will be open during exhibit hours throughout the run of the show and staffed by service representatives from major suppliers.

### 'Can Coolers' For Promo Available

CHICAGO — Insulated beverage can holders are a great promotional item for any spring or summer special, since everyone can use them and an advertising message on the can coolers can help promote a location.

Carol Kantor, president of Business Builders,

Business Builders offers the top-of-the-line "Kool-Kan" brand can insulators customized with a specific logo and ad message for a high impact spring and summer promotion, which can be utilized by street locations as well as arcades. As Ms. Kantor pointed out, bar, tavern and restaurant owners will be pleased to offer can coolers to customers who score over a specific number of points on a game and is a natural item for convenience stores to use as an incentive, in which case they can even share the cost and include their name on the imprint along with some popular game names.

Kool-Kan is made of a tough foam insulating material. It is soft and flexible and has a bright finish in red, white, blue, green, yellow, orange or silver. The message will be clearly seen and is screened on to last for years. "Kool-Kans sell in regular retail stores for around \$5 each. In quantities as low as 100, including your imprint, they are only \$3 each and less for higher quantities," Ms. Kantor noted.

Since there is a four-to-five week lead time for special custom orders and the demand is expected to increase with the advent of warmer weather, she suggested that orders for spring and summer promotions be submitted as soon as possible.

Further information may be obtained by contacting Business Builders, 10381 S. DeAnza Blvd., #209, Cupertino, CA 95014 or phoning the company at 408-446-4400.

### Larry Holmes To Appear At Nintendo's ASI Exhibit

CHICAGO — Larry Holmes, heavyweight boxing champion of the world, will make an appearance at the Nintendo of America ASI booth on Saturday, February 18 during the hours of 11 a.m. and 3 p.m., as an added attraction at Amusement Showcase International. His appearance, arranged by Nintendo, will help promote the firm's new

"Punch-Out" video game.

While he is at the Nintendo exhibit Holmes will sign autographs and pose for photos with show attendees at the "Punch-Out" game. The new game offers a boxing theme in life-like play action with six boxing challengers whose varied physical characteristics make each level of play increasingly difficult.

Holmes' stature in the boxing world combined with his personal interest in playing video games makes the connection with Nintendo's "Punch-Out" game a natural match, according to company officials. Prior to his upcoming March match, Holmes will try his hand at the WVBA (World Video Boxing Association) Title.



# 10-YARD FIGHT™

*the game ... of America's #1 game!  
the upright ... with uprights!  
the play ... with authentic Pro plays!*

kicking-off from



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1256 Estes Ave., Elk Grove Village, IL 60007  
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## 'Industry-Oriented Marketplace'

Now's the time for the coin-operated amusement industry to take a significant step forward by creating its own international exposition . . . where manufacturers, operators and distributors can get together in a productive atmosphere created specifically to meet the needs of this unique industry.

With the debut February 17-19 of the Amusement Showcase International, the industry will take that step forward, and you are urged to be on hand for the start of what promises to become the most important annual trade show in the industry.

ASI is a show conceived, sponsored, promoted and directed by those who earn their livings in the coin-operated amusement business. The Showcase has been carefully designed to meet the critical need for a high-quality, industry-oriented marketplace.

As the association for manufacturers of coin-operated amusements, AGMA is proud to serve as a cosponsor of the Amusement Showcase International. One of AGMA's

primary goals is to search for ways to improve the economic well-being of all segments of the industry. We believe the best way to achieve that goal is by providing an outstanding business arena. The Showcase will be that arena.

Most of the industry's most innovative suppliers will be exhibiting at ASI, showing their 1984 spring lines and unveiling the new products that will be your future business builders. We hope you will join us at the Expo-center in downtown Chicago to greet the arrival of these new developments, as well as of this new concept in coin-operated amusement marketing.

We look forward to your support of our efforts to see that this progressive industry continues to enjoy the success it has gained in recent years.

Joseph Robbins, President  
Amusement Game  
Manufacturers Association



Joseph Robbins

## 'An Idea Whose Time Has Come'

The Amusement Showcase International has the whole-hearted support of the Amusement & Vending Machine Distributors Association.

We are serving as a cosponsor of this event because our members require an annual show which will be truly responsive to the unique needs of this industry. It's clear that this is an exposition which will fill that void since the people who have shaped this event are themselves those most knowledgeable about this industry and all its complexities.

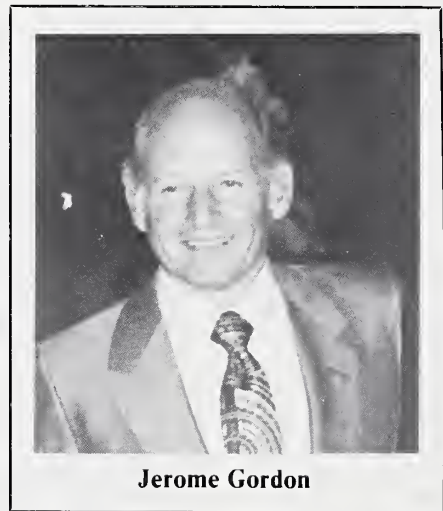
In addition to a vast array of products and services which ASI exhibitors will be displaying, attendees will also find an extraordinary program of seminars has been planned for the Showcase. These sessions will provide you with the latest and most comprehensive infor-

mation in technical, management, marketing and financial matters of greatest concern to operators and distributors.

Enthusiasm for the Amusement Showcase International is extremely high within the ranks of AVMDA. Our members are convinced that this is an idea whose time has come, and we are anxiously awaiting the opening of the show.

Our association is honored to have played a role in making ASI a reality. We sincerely hope you'll join us in Chicago to see how well the Showcase has been planned to help you improve the efficiency and effectiveness of your operation.

Jerome Gordon, President  
Amusement & Vending  
Machine Distributors Association



Jerome Gordon

# ASI EXHIBIT HOURS AND SCHEDULE OF EVENTS

### Thursday, February 16

9:00 a.m. to 4:00 p.m.  
7:00 p.m. to 8:00 p.m.

8:00 p.m. to ?

Registration Open  
Amusement Game Charitable Foundation Reception  
(Grand Ballroom, Hyatt Regency Chicago)  
Amusement Game Charitable Foundation Awards Dinner  
(Grand Ballroom, Hyatt Regency Chicago)

### Friday, February 17

8:00 a.m. to 4:00 p.m.  
8:30 a.m. to 9:30 a.m.

9:45 a.m. to 10:45 a.m.

10:00 a.m. to 4:00 p.m.  
10:00 a.m. to Noon  
11:00 a.m. to Noon

Registration Open  
Educational Sessions  
(Effective State Associations; Conversion Kits: Pros & Cons; Success through Contests & Tournaments; Basics of Depreciation)  
Educational Sessions  
(Laser Disc Technology; Game Rooms for the '80s; Top Locations = Top Profits; Servicing Conventional Video Games; Marketing Phonographs).  
Technical Services Room Open  
Exhibits Open for Distributors Only  
Educational Sessions  
(Obtaining Bank Financing; Analyzing Arcade & Street Locations; The Role of the Distributor; Troubleshooting with the Digital Multi-Meter)  
Exhibits Open

### Saturday, February 18

8:00 a.m. to 5:00 p.m.  
8:30 a.m. to 9:30 a.m.

9:45 a.m. to 10:45 a.m.

10:00 a.m. to 5:00 p.m.  
10:00 a.m. to Noon  
11:00 a.m. to Noon

Noon to 5:00 p.m.

9:00 a.m. to 4:00 p.m.  
10:00 a.m. to 4:00 p.m.  
10:00 a.m. to 4:00 p.m.  
11:00 a.m.

Registration Open  
Educational Sessions  
(Ask the Experts; Laser Disc Technology; Dealing with Lawmakers; Power Supply Repairs; Understanding Video Game Monitors)  
Educational Sessions  
(Obtaining Bank Financing; Buying New Equipment; Computers & Increased Profits; Maximizing Employee Productivity.)  
Technical Services Room open  
Exhibits Open for Distributors Only  
Educational Sessions  
(Conversion Kits: Pros & Cons; Analyzing Arcade & Street Locations; The Art of Traffic Building; Planning for Profits; Programming Phonographs for Profit)  
Exhibits Open

### Sunday, February 19

Registration Open  
Exhibits Open  
Technical Services Room Open  
Prize Drawings

(Check the directory at the Holiday Inn/Mart Plaza for location of seminar rooms)



## Nintendo Halts Unauthorized Watches

CHICAGO — Last fall, Nintendo of America instituted legal proceedings in the U.S. District Court for the Southern District of New York to stop the unauthorized importation and distribution of Nintendo "Game & Watch" electronic hand held and table top video games.

The Seattle-based company alleged that "gray market" distributors in New York City were violating its exclusive right to import, sell and distribute "Game & Watch" products in the U.S. It sought an injunction to prevent further unauthorized importation of its games. Nintendo alleged that the "gray marketers" were violating its rights under the U.S. Copyright Act and Trademark Act.

The "gray marketers" consented to the entry of permanent injunctions barring them from further importation and sale of "Game & Watch" products, according to Nintendo; however, the company discovered that some of the "gray marketers" were still selling "Game & Watch" products in violation of the court's injunction and subsequently obtained a court order allowing Nintendo to raid the "gray marketers'" business establishments. On December 14, New York City law enforcement officers and private investigators conducted raids which resulted in seizure of approximately 1,000 "Game & Watch" games. Nintendo also sought to obtain contempt citations against the "gray marketers."

Prior to the contempt hearing, the "gray marketers" reportedly capitulated and agreed to pay Nintendo \$25,000 and to return the seized games to their foreign suppliers — under Nintendo's supervision.

Howard C. Lincoln, Nintendo's senior vice president and general counsel, noted that Nintendo's seizure of games and its extraction of a substantial penalty from these gray market defendants should send a clear message to all would-be gray market importers in New York City and elsewhere. It is no

longer profitable for them to import Game & Watch games."

The gray market importers whose offices were reportedly raided by Nintendo are: Nett America, Inc., Manjeet International, Inc., Kaso International and Broadway Electronics.

## AVMDA's Fagel Speaks At ASI Seminar

CHICAGO — Allen Fagel, partner in the Chicago law firm of Berman, Fagel, Haber, Maragos & Abrams, and general counsel for the Amusement & Vending Machine Distributors Assn., will discuss restrictive and prohibitive legislation currently plaguing the industry, at the Amusement Showcase International.

Fagel, who is considered to be one of the leading legal authorities in the country on the subject of the so-called Pac-Man legislation, will address a seminar.

Sherwin Lesk, also of the law firm, will chair a seminar session at the convention. His subject will be the impact of recently changed tax laws.

# The one game customers ask for by name!

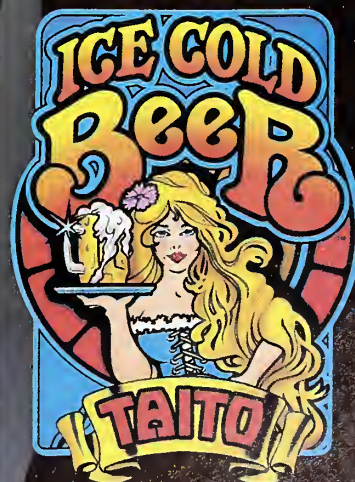
Now there's a unique adult game targeted for taverns, built for bars! ICE COLD BEER is a way to get "a head" in 1984!

Operating on a simple electromechanical mechanism, ICE COLD BEER costs less, services easier and brews more excitement! A drinking tune plays as the first of three balls is automatically loaded onto the bar. The player must manipulate the bar so that the ball goes through only the hole that's lit. It's a test of skill and coordination as the player must avoid the trap holes and control the ball without tilting the game.

Thousands of different possible paths leading to the right hole mean each player can plot a different game plan each time he's challenged to another round. A heartbeat counting down the bonus points that start higher as the player tries for higher-numbered holes... and a feature that has the game play itself when the player hesitates for too long... really heat up the action! A free ball is awarded at 2,000 or 4,000 points (operator adjustable).

Optional ticket vendor kit available.

A most refreshing change of pace!



**JENNER ENDORSEMENT** — Olympic Gold Medalist Bruce Jenner runs, jumps, and throws for Stern Electronics, Inc., in the factory's new video arcade game, "Gold Medal," which is scheduled to be introduced in March. "Gold Medal," described by Stern as the first video arcade game to star a celebrity in this field, is a totally interactive state-of-the-art laser disc "mini movie" featuring actual video tape footage of Jenner competing in various Olympic-style events. One or two players control the computer-generated animated characters to try to beat Jenner. Stern hopes to have some promotional film available in its exhibit at Amusement Showcase International, to give the trade a preview of the new game.

For technical assistance, call the hot line toll-free (except in Illinois): (800) 323-0666.



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## Goldman-Sachs Wall Street Firm Issues Vid Game Report:

LOS ANGELES — Companies involved with all facets of the coin operated video game industry can expect more of the near disastrous conditions that existed in 1983 to continue through at least the first half of 1984. According to the newly released Investment Research report by Richard P. Simon of Goldman-Sachs, the estimated coin drop per average machine fell 30 percent from its 1982 level, with unit shipments by manufacturers falling an enormous 64 percent for the same period.

Simon sees the industry presently being in its fourth cycle of growth. The first cycle began in 1972 with the appearance of the first coin operated video games and lasted through 1974. It was a development phase when the industry had not yet proven its widespread commercial viability.

The second cycle lasted through 1979. This was a period when video games proved to be competition for the pinball machine, and slowly the unit locations began to increase. This period was also marked by the emergence of the coin-op videos as, "a category with long-term potential."

The third cycle was the boom between 1980 and 1981. There was tremendous growth in unit locations, manufacturers shipments, and consumer expenditures. According to Simon, "In 1981 consumer expenditures to the coin operated industry probably peaked at about \$7 billion level."

Simon refers to the fourth and present stage as a "consolidation phase." Figures for the period represent nothing less than an industry wide recession. Manufacturer's shipments of units fell from 487,000 in 1981 to 479,000 in 1982, to 170,000 units in 1983. These figures do not include the increased shipments of conversion kits, which, if counted, would bring the 1983 shipment level to about 230,000 units. The viability of conversion kits is still an unanswered question for the industry.

Simon attributes the decline to several factors. First, distributors had purchased games from past years with paper and many are not current on their payments. Also cited was the fact that unit locations were saturated in 1983, but most important according to Simon, was "a coin-drop decline of perhaps 30 percent per machine between 1982 and 1983 dissuaded distributors and arcade owners from risking the expenditure of \$3,000 on a new machine when older partially or fully depreciated machines were providing some type of return."

The coin drop rate has fallen from the approximate 1981 peak of \$7 billion to \$5.8 billion in 1982, to \$4 billion in 1983. The coin drop decline can also be traced to the saturation of video game outlets, but Simon points out that "the absence of notably improved graphics or game play" had a large affect on dwindling consumer expenditures.

There are also other factors involved with the complicated examination of the coin drop decline. Perhaps most notable is "the fad component of the coin operated videogame business." According to the study, "The peak (1981) coin drop of \$7 billion contained a large part, perhaps as much as 35-45 percent, of fluff associated with the newness of the industry." As the fad subsided the industry was forced to consolidate, and what some had hoped was the standard for the industry turned out merely to be a peak.

The future of the industry depends on technology. Simon addresses the newest breakthrough, the laser disc which is now offered by many manufacturers. The disc offers superior graphics to the conventional video game, and has proven successful looked at in the context of the present state of the industry. For the majority of 1983 "Dragon's Lair" by Cinematronics was the only laser disc game available to outlets. Recent surveys have

shown that it was the top rated game when measured by average coin drop, however the unit shipments of the game are estimated at 10,000, a figure well below the unit shipments of top games in years past. (Pac-Man shipped over 100,000).

One of the disadvantages of the disc, as

Simon points out, is, "the appeal of discs is not directly transferable to the home market as the superior graphics are not available due to totally different technologies." He believes that 1985 will be the earliest those technologies will be available and at that time, "the cost may still be burdensome to the mass

market."

The relationship of the coin operated video business to the home video market is currently in a state of change. Simon claims, "the industry has proven that hits do not have to come from the coin-op market as evidenced by Ac-

(continued on page 35)

# Your fair share.



# Industry Now In Fourth, 'Consolidation Cycle' Of Growth

(continued from page 34)

television's success in 1982. However, the ratio of coin-op-sourced hits to non-coin-op-sourced remains overwhelming." He adds, "We believe that improved marketing could, to a large degree, replace the arcade as the

primary advertising or spawning ground for the home marketplace."

As for the future, Simon feels "the coin operated market could improve without the aid of laser disc technology, via technologies that are immediately transferable to the

home." There is also a belief new innovations in the home market can spur the ailing coin-op industry. Simon states, "In 1984, we expect hybrid products combining technology and creativity that will stimulate demand and be the bridge to the fifth cycle. Unit shipments

should improve less than 10 percent in 1984 without a major breakthrough."

As reported in the January 28 issue of **Cash Box** most coin operated distributors and operators have maintained an optimism about the future. Peter Betti, president of Los Angeles-based distributors Betson Pacific, looks to the manufacturers to provide the industry with another hit on the scale of Pac-Man, he feels that "the farther we get away from that time (the last hit) the closer we get to it happening again."

The general opinion of operators and distributors is that the manufacturers have a responsibility to provide relief and profitability through increased technology, and less expensive merchandise. Manufacturers meanwhile have demonstrated a great commitment to new technology, but find it extremely difficult to assure profitability, given the status of today's market. At the moment all sides of the industry are awaiting a new cycle of heightened consumer expenditures, and a stable rate of growth.

When and if the fifth cycle of recovery does begin the video coin operated industry will be wiser for their woes. There will most likely be little escalation of overhead by operators and distributors, and manufacturers will probably take it upon themselves to prevent a saturation of the marketplace that contributed to the post-boom decline. The industry is ready and waiting for a recovery, and prepared to utilize all its resources to ensure a steady profitable business environment.

Tomorrow's coins are the only coins that count. But they won't count for you unless you've got the games and jukeboxes that people want to play.

Choosing the machines that are right for your customers is your business. Making sure you get what you want when you need it—that's ours.

Bally Distributing Corporation is the nation's largest distributor of music and games. We carry virtually all manufacturers' products. And we've got tomorrow's high-demand products in today's inventory. So you can have them when they'll do you the most good.

And we're music and game specialists. So we can help you design arcades, track popular trends, and even help you analyze your markets and customers. Our in-house financing arrangements help us respond quickly to your financing needs—at competitive rates.

When you need service, we're nearby with a staff that knows all about the latest solid-state technology. And our computerized parts inventory significantly cuts income lost due to repair downtime.

There are 16 Bally Distributing locations across the country. We'll be glad to show you how our network of branch offices can support your choices. Just phone or visit the location nearest you.

Tomorrow's first quarter will pay for the call.

## Branch Offices

### Bally Advance

South San Francisco: (415) 871-4280  
Sacramento: (916) 362-3294  
Honolulu: (808) 847-5785

### Bally Midwest

Chicago: (312) 871-7600  
Green Bay: (414) 468-5200  
Indianapolis: (317) 352-0466  
Detroit: (313) 525-8700  
St. Louis: (314) 991-1505  
Grand Rapids: (616) 243-3644

### Bally Northeast

Boston: (617) 762-9300  
Buffalo: (716) 668-1991  
Syracuse: (315) 463-6251

### Bally Southwest

Phoenix: (602) 233-0196  
El Paso: (915) 532-6547  
Houston: (713) 523-7494

### Central Ohio Sales

(used equipment only)  
Columbus: (614) 876-0348



**Bally**  
DISTRIBUTING CORPORATION

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## Hanson Hosts Team At Special Bash

CHICAGO — Hanson Distributing of Bloomington, Minnesota hosted a "Beat the Russians Bash," December 11, in their warehouse and the event was attended by over 150 people, including customers, friends and employees. The party (which featured a barbecue in sub-zero weather) was a prelude to the U.S. Olympic Team versus Russia hockey game that evening at the Met Sports Center. Three busloads of "true blue Americans" were transported from Hanson's to the game; their ticket sales providing over \$1,000 in donations for the U.S.A. Team.

The patriotic spirit prevailed throughout the festivities, complete with a giant American flag which was displayed prominently in the warehouse and a mini version of "Old Glory" which was given to everyone present for cheering assistance at the game. In addition, a lineup of coin-operated amusement games were provided for the guests to enjoy and, in the true spirit of the evening, the I.C.E. "Chexx" machines were continuously played. Minnesota North Star and 1980 Olympic hockey team Gold Medal winner Neal Broten, accompanied by his wife, Sally, were present to visit with everyone and sign special souvenir posters.

Also on the agenda was a sneak preview showing of Cinematronics' new "Space Ace" laser game, via a video cassette recording, since the game itself was not on display. Operators in attendance were very impressed, as Hanson's vice president Kirk McKennon pointed out.

In commenting on the event McKennon said, "It's always fun when you get a bunch of operators together. It reminds us that we're all in this business together, and to stay in business today you've got to do more than just take orders or provide equipment to a location.

Although the U.S. Team lost 6-2, everyone enjoyed the experience of being present at a match between two of the world's best hockey teams in an exciting, fast moving battle.

## NCMI Sets Membership Standards For Family Amusement Center Division

CHICAGO — A set of eight qualifications requirements for membership in NCMI's Family Amusement Center Division (exclusively for arcade operators) have been adopted by the Division's Steering Committee. The standards, as follows, were developed by the association at recent meetings held dur-

ing the AMOA convention and in Chicago this past December. In order to qualify members must:

1. Operate one or more family amusement center locations that include coin operated amusement machines.
2. Maintain qualified attendants on duty at

family amusement center locations when they are open to the public.

3. Maintain their family amusement centers locations in a clean and orderly fashion.
4. Establish and enforce rules that strictly control smoking and the consumption of food and beverages in their family fun center loca-

tions.

5. Discourage loitering in their family fun center locations.

6. Not permit students of 16 years old or younger in family fun center locations on days and during hours that schools are in session.

7. Not permit or engage in any illegal ac-

(continued on page 39)

## New Equipment

### Brew's For You

"Tapper," which puts the player behind the bars of some outrageously populated "watering holes," is a new video game being introduced by Bally Midway Mfg. Co. — and it is made to order for the street location.

Tapper requires an efficient "bartender" to pour and serve mugs of beer to an endless parade of bar patrons, as well as rescue their sliding empty glasses, and nab profitable tips before any customer reaches the end of any of the multiple bars.

There are four different scenes so the frenzied play action continuously prevails and for added challenge there's a bonus rack, featuring the "beer bandit" who shakes five cans from a six-pack, the player's objective being to pick the unshaken can for a bonus. Choosing the wrong can activates a foamy surprise.

Beginner bartenders get their on-the-job Trapper training in the hubbub of a country-western bar; progressing pourers advance their technique at an outdoor sports bar. And then there are the professional suds-slingers who do their pouring in an out-of-this-world cantina, rivaling any earthly establishment for its variety of clientele.

Tapper utilizes the MCR 111 Computer Logic System by Bally Midway, which provides exceptional levels of animation, diagnostics and bookkeeping functions for the benefit of the operator.

The new model will be available through factory distributors and further information may be obtained by contacting Bally Midway Mfg. Co., at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.



Tapper

# OUTA SPACE?

*If you're "outa space" because of idle inventory that no longer is producing profits, you need the universal conversion kit of the incredible outer space game...*

# EXERION

T.M.

EXERION is a whole new world of attacking spaceships, bats and birds that take on a rainbow of brilliant colors. Of a fighter ship armed with both a rapid-fire and dual-fire gun. Of bonus challenges and blasting charges. EXERION will give players the excitement and new adventure they seek as it turns space-takers into money-makers by converting all color raster-scan monitor games! And, for those operators who want a complete hit game, EXERION is available in upright too!

Get a lot for a little. Get the priced-right EXERION universal conversion kit or upright today!

For technical assistance, call the hot line toll-free (except in Illinois): (800) 323-0666.



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**Crossbow™** by Exidy is an adventure shooting game. The player, armed with a crossbow, is escorting a party of characters (men, women, and dwarves) through various dangerous episodes. The object of the game is to protect these characters from dangers lurking within each level and to remove obstacles impeding their progress. This is all accomplished by shooting a myriad of colorful targets.

**CROSSBOW'S HIGH RESOLUTION GRAPHICS SYSTEM DISPLAYS ALMOST 80,000 PIXELS WITH A COLOR PALETTE OF 32,000 COLORS.**

**Crossbow's** revolutionary audio subsystem includes over 100 separate and unique sound effects. Every target has **at least one** sound associated only with it. If all of Crossbow's unique sounds were "PLAYED" end-to-end it would take over 90 seconds to complete.

These sounds include a veritable menagerie of animals (monkeys, toucans, rabbits, elephants, bats, etc.), sound effects (rocks, coconuts, drawbridge, icicles, etc.), background effects (bongos, volcano rumble, river sounds), speech, and much more.



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TEL. (408) 734-9410 TELEX 357-499

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CASH BOX FOCUS

# Singer One Stop For Ops Expands, Opens First Michigan Branch

CHICAGO — Singer One Stop For Ops, Chicago-based and one of the nation's most prominent one-stops, recently opened its first branch outlet. The new facilities are located in Wyoming, Michigan (on the outskirts of

Grand Rapids) in 1,700 square feet of space, which houses a very modern and fully departmentalized operation.

A comprehensive catalog of oldies, dating from the '40s to the '80s, is available to

operators at both the branch and the Singer headquarters offices as well; along with the very latest of singles in every category of play and such specialty material as polkas, party records, Latin music, etc.

"Our primary concern at Singer is to fulfill operator requests, regardless of what these requests may be, in terms of oldies, contemporary singles in all musical categories, and everything else in between that would satisfy the operator's needs," said Gus Tartol, co-owner of Singer, who is well known in recordbiz circles and among jukebox operators. "We pride ourselves in maintaining one of the most extensive oldies catalogs in the country."

What are some of the most frequently requested 'oldies' Cash Box asked? "Bob Dylan's 'Mac The Knife,' for one," he noted. "Also, the Frank Sinatra catalog items, which are consistently requested and, of course, the major big band music."

It has been said that a recording of "Happy Birthday," in one style or another, is practically standard equipment on just about every jukebox on location? Is this still true? "Yes," said Gus, "and one of the most popular recordings of all time is the recording by Ed Howard. Among the most recently released versions," he added, "is a black, up-tempo recording by Sugar on the Da-wal label."

In the course of our conversation Cash Box asked Gus the obvious question pertaining to feedback from operators on jukebox collections. "Things are definitely looking up on music," said Gus, "and there appears to be a turnaround. More ops are telling us that their jukebox collections in '83 surpassed video earnings and they anticipate that '84 will bring an even greater emphasis on music which naturally translates into increased earnings. The material from such hit selling artists as Michael Jackson and Culture Club have certainly contributed to this improvement," he added.

Tartol has been in the music business for thirty-three years. His business partner, Marty Hirsch, similarly has an extensive background in the record business. The combined expertise, together with a dedicated staff of knowledgeable individuals, provides the solid foundation which has nourished the growth and development of the Singer organization.

Gus enjoys an enviable reputation nationwide for calling a hit, whether it's jukebox or retail. His "gut feeling" has a tremendous record for accuracy. Besides which he's an expert at reading 'operator request slips.' What is an operator request slip? Well, it's a record request, taken on location for the most part, but noted by the operator (location owner, bartender, patron, waitress) in a rather unorthodox fashion—meaning hastily written on a beer drenched napkin, a matchbook, a coin wrapper, you name it. Formalities aside, when ops present the slips, Gus can decipher them without a problem, which is surely a badge of experience in the one-stop business!

Maintaining the quality operation Singer has developed requires market awareness, the part of management and personnel, and the determination to respond to the needs of the operator (midwest operating company account for 95 percent of their business). In this regard, Singer has implemented a number of special services geared to accommodate operator customers with speed and efficiency. "All orders are shipped same day received and are normally delivered within 24 hours," according to Gus.

The Singer Jukebox Ops Buying Guide, which is mailed bi-weekly, goes out to all their operator customers, and contains Singer's choice selections of current product for jukebox programming. The chart is made up by staff members and is categorized

(continued on page

# M.A.C.H. 3

Week after week,  
at **Street Locations**  
and **Arcades...**  
It's **No. 1!**

**the NATIONAL VIDEO newsletter**  
... a weekly report on the Coin-op Market

**NATIONAL EARNING AVERAGES**  
Weekly averages of nationwide U.S. arcade and street locations. All amounts rounded to nearest quarter dollar

44.00	123. Labyrinth/Bally	23.75
47.00	124. L.L. House/Orbicon	23.25

**VIDEOS**

Rank Name Manufacturer Week 1 Gross

1	M.A.C.H. 3 (Mylstar)	5671.15
2	Anton Bell/Bally	214.50
3	Dragon's Lair/Centuri	429.30
4	Last Game Pro/Atari	351.50
5	Rollercoaster/Atari	338.25
6	Cliff Hanger (Stern)	278.75
7	Track & Field/Centuri	278.75
8	Rocky Balboa Data East	264.25
9	Rollercoaster	227.75
10	Disc's of Tron/Bally	218.00
11	Do a Cavie/Orbicon	193.25
12	Star Wars/Atari	184.50
13	Centuri	142.75
14	Galaga/Bally	137.50
15	Grease & Casino/Bally	133.50
16	Dungeons & Dragons/Bally	132.75
17	Knight Rider	130.00

December 1983 **RePlay** magazine

**OPS DECIDE BEST EXPO GAMES**

(For this year's Best of Show games, RePlay turned to the people with the best credentials of all—the operators. In a straw-poll mailing posted to street and arcade operators just after we returned from New Orleans, RePlay brought you the following results.)

**LASER GAMES**

1. M.A.C.H. 3 (Mylstar)

2. Star Rider (Williams)

3. Anton Bell (Bally/Midway)

4. Cliff Hanger (Stern)

5. Laser Grand Prix (Atari)

**Games People** December 17, 1983

The news weekly for operators of video and pinball games

Vol. 3, No. 3

**Top Ten**

Rank	Name	Score
1	M.A.C.H. 3 (Mylstar)	100
2	Track and Field (Orbicon/Centuri)	85
3	Elevator Action (Atari)	78
4	Star Wars (Atari)	74
5	Rollercoaster (Atari)	74
6	Dragon's Lair (Centuri)	69
7	Anton Bell (Stern)	68
8	Soy Hunter (Bally/Midway)	67
9	Cliff Hanger (Stern)	64
10	Disc's of Tron (Bally)	62

**Top 10**

Rank	Name	Score
1	M.A.C.H. 3 (Mylstar)	100
2	Track and Field (Orbicon/Centuri)	85
3	Elevator Action (Atari)	78
4	Star Wars (Atari)	74
5	Rollercoaster (Atari)	74
6	Dragon's Lair (Centuri)	69
7	Anton Bell (Stern)	68
8	Soy Hunter (Bally/Midway)	67
9	Cliff Hanger (Stern)	64
10	Disc's of Tron (Bally)	62

**PLAY METER** FEBRUARY 1, 1984

FOR THE COIN-OP ENTERTAINMENT INDUSTRY

**Play Meter's Equipment Roll**

TOP VIDEOS		Arcade Locations		Rating	
Rank	Name	Jan 15	Dec 31	Jan 15	Dec 31
1	M.A.C.H. 3 (Mylstar)	100.0	108.5	—	—
2	Track & Field (Orbicon/Centuri)	85.5	99.8	100.0	—
3	Disc's of Tron (Bally)	74.3	100.0	73.1	—
4	Star Wars (Atari)	69.0	71.5	71.8	—
5	Anton Bell (Stern)	67.4	76.1	71.8	—
6	Rollercoaster (Atari)	63.0	63.8	64.4	—
7	Dragon's Lair (Centuri)	59.0	63.8	64.4	—
8	Elevator Action (Atari)	58.8	61.1	63.8	—
9	Cliff Hanger (Stern)	—	—	—	—
10	Cyberball (Atari)	—	—	—	—



**MYLSTAR ELECTRONICS INC.**

165 West Lake Street  
Northlake, Illinois 60164  
Tel (312) 562-7400

Toll-free Service Hotline: (800) 323-9121  
In Illinois: (800) 942-1620

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## Singer One Stop Expands; Opens Michigan Branch

(continued from page 37)  
 follows: pop/kids, pop/adults, country, and soul; and also lists an assortment of oldies in each issue plus the "meter spinner of the week," which signifies management's choice as "the best new record in the current crop."

As a further programming aid, the Cash Box Top 100 singles charts (pop, country and rock contemporary) are sent out weekly, by Singer, to their entire mailing list.

Promotion is definitely a key element in the one-stop's day to day activities. The firm's Chicago headquarters abounds in posters, placards (some lifesize) and other paraphernalia, even to the front door, which is adorned with a weekly record pick, the title of which is mentioned every time the phone is answered. "We have 'After All' by Ed Bruce at the top of the meter spinner . . .")

Key members of the company's staff include Sharon Ciasnocha, manager and co-owner (with Gus) at the Chicago location; Jeff Bartol, who is in charge of shipping and also doubles in the sales department in Chicago; and John Batka, manager of the Wyoming, Michigan branch. Co-owner Marty Hirsch devotes full time to overseeing the Chicago operation's activities while Gus travels between headquarters and the new Michigan branch.

The new facilities in Wyoming, Michigan were officially launched at a grand opening gala, which saw a full turnout of operator customers, friends, along with prexy Fred For and Andy Mark of World Wide Dist. who occupy the same building and also hosted a grand opening reception), and guest celebrity Stephanie Winslow, who is currently facing the country charts with her RCA/Curb single "Dancin' With The Devil," which she penned. Ms. Winslow spent the day greeting guests, autographing posters, and "definitely enhancing the decor with her beauty," to quote Gus. Additionally, there is an NSM Jukebox on the premises, courtesy of World Wide Dist.

## 11,000 At IMA Show In Frankfurt

FRANKFURT — Approximately 11,000 trade visitors from more than 20 nations attended the 5th International Amusement and Vending Machine Trade Fair (IMA), in Frankfurt, January 19-21. Although the duration of the fair has been reduced from 4 to 3 days, the number of visitors almost remained the same, indicating a distinct increase in quality. Exhibitors both from the amusement and vending industries as well as the service machine levels reported a significant increase in business written at this year's fair.

An upward trend in the amusement machine business for the coming season became apparent at the convention, as noted by a fair management spokesman. Suppliers are approaching the public with a number of innovations, the most spectacular of which is the laser disc technology which is expected to attract increased player traffic. "Although the new sets are considerably more expensive, the achieved quality will definitely pay, due to more use," commented Hans Rosenzweig, chairman of the board of VDAI, the sponsoring organization.

Another noticeable factor, with respect to the video games shown, is the 4-player aspect which allows up to four people to compete on the games and is in line with the increasing number of health and recreation centers opening up in this country.

## NCMI Sets Standards For Family Fun Centers

(continued from page 36)  
 activities and shall prohibit gambling activities in family fun center locations.

8. Not operate pornographic games or devices in family fun center locations.

Operating as a Division of NCMI, the group elects its own officers and directors, has

its own by-laws and develops its own programs. The Division's chairman is automatically a voting member of the NCMI board. NCMI provides administrative support and implements the Division's programs with industrywide activity and support.

In announcing this action, Tom McAulliffe,

acting Chairman said, "There is a real need for a group to represent family amusement center operators. We have many areas of concern in common with all vending operators, but, we have many areas affecting arcade operators that require our own combined action. We

(continued on page 40)



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# NCMI Sets Standards For Family Amusement Centers

(continued from page 39)

believe working through NCMI's Family Amusement Center Division, we can best accomplish our objectives. We urge every arcade operator to join us in these much needed programs."

The Steering Committee, which has been

managing the Division, is composed of: Tom McAullife (Time-Out Family Amusement Centers); Maurice Ferchen (Aladdin's Castle); Norman Pink (Advance-Carter); Jim Ginsberg (Atari Adventure) and Paul Cohen (A & C Associates). The Division earlier joined with NCMI in endorsing participation

in Students Against Driving Drunk (S.A.D.D.) programs as part of their activities.

A special meeting of the Division will be held in Chicago on Friday, February 17 at 10 a.m. at the Regency Hyatt Hotel during the ASI Convention. "All arcade operators

are invited and urged to attend," declares Herb Beitel, NCMI managing director. "At this meeting, the Division will elect officers and directors, review a draft of an operating code of ethics and develop Division objectives and programs."

## PAO Show Expands Its Exhibit Space

CHICAGO — The second annual Pacific Amusement Operators show, which will be held during the period of April 6-8 at the Disneyland Hotel in Anaheim, California, has increased its exhibition area over fifty percent according to show officials.

"More and more suppliers are looking to the vibrant western market to increase profits," stated Terence Cunningham, director of the PAO. "Fortunately, the superior facilities at the Disneyland Hotel are able to accommodate this expansion." He noted that many suppliers appear to be taking advantage of the expected increased demand for new equipment generating from the 1984 Summer Olympic Games being held in Los Angeles. According to Cunningham, many manufacturers are "looking forward to their game operating at and near the Olympics resulting in national and international exposure."

The PAO show is scheduled the same weekend as the National Automatic Merchandising Association (NAMA) Western Convention, which is also being held in Anaheim. Although final details are not yet available Cunningham noted, "We are putting together a very, very attractive package for anyone who is attending the NAMA Western and the PAO show."

Further information may be obtained by contacting Terence Cunningham at Western Amusement, 2727 Midtown Court, Suite One, Palo Alto, California 94303 or phoning 415-325-6691.

## Wico To Market Electrohome Items

CHICAGO — Electrohome Electronics, Inc. of Morristown, TN and Wico Corporation of Niles, IL have entered into a joint venture for the marketing and distribution of Electrohome video display monitors and parts, according to an announcement by J.J. Malloy, vice president of U.S. operations for Electrohome.

Under the terms of the agreement, Wico, leading designer, manufacturer and distributor of parts and accessories for the coin-operated amusement industry, will become the master distributor to accounts connected with the coin-operated industry in the United States and Puerto Rico.

As master distributor, Wico will also provide marketing and sales support for the entire current Electrohome line as well as future product development.

"This business partnership will better enable our company to service current and prospective customers via Wico's marketing expertise and extensive distribution system," stated Malloy.

According to Wico president Gordon Goranson, "the purpose of the agreement is to allow Wico to better service the industry within this product category."

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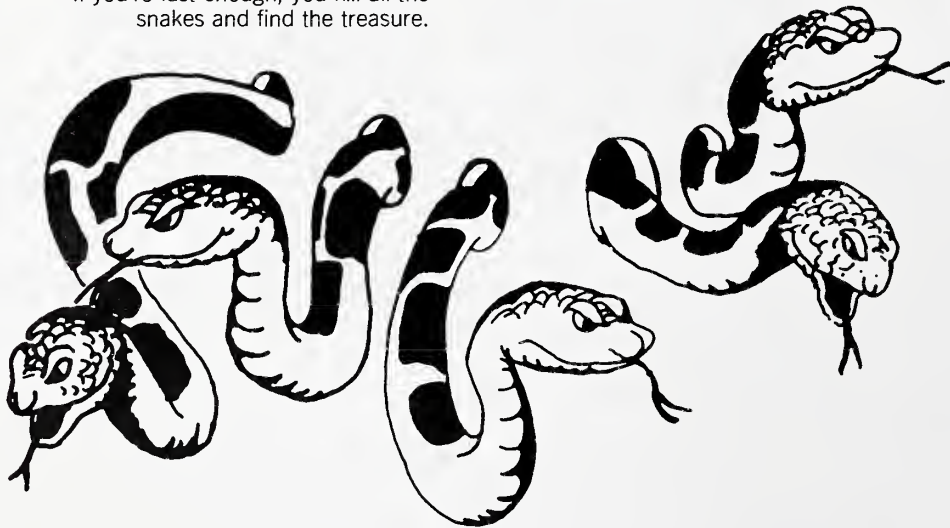
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## Cash Box Special Coin Machine Focus



**THE ANIMATOR** — One of Don Bluth Studio's animators is seen drawing Ace, the star of "Space Ace." Each game entails literally thousands of drawings.



**THE CEL PAINTER** — Pictured above is a cel painter who performs one of the crucial roles involved in classical animation. The cel above features Kimberly and Baby Borf in a scene from "Space Ace."



# Don Bluth Video Magician

While few people in the video game industry had ever heard of Don Bluth only a year ago, there is hardly an operator, distributor, or manufacturer in the business today who does not know who he is. Bluth, of course, was one of the driving forces behind last year's hit video game, "Dragon's Lair," the first vid game incorporating laser disc technology. In addition, it was Bluth who created the story line for "Dragon's Lair," and whose company Don Bluth Productions did all the animation for the game.

Ironically, "Dragon's Lair" almost never made it to market for lack of funds. But as if by magic, Bluth was able to raise enough money to complete the game and work out the sale of the home rights of the game to Coleco for a record sum of \$2 million. Shortly after the game was released last July operators began to take notice of Bluth and all the media attention he was receiving and the orders for "Dragon's Lair" started to roll in. The real measure of this game's success, however, came at the cash box where operators began to experience weekly collections well over \$500 per game and even approaching as much as \$1,000 in some cases.

With the success of "Dragon's Lair" under his belt, Bluth and his other partners in the project, Rick Dyer Industries and Cinematronics, plan to release two more animated laser disc games this year — "Space Ace" and a sequel to "Dragon's Lair." With his name on the line, Bluth is confident that "Space Ace" will be as big a hit, if not bigger, than "Dragon's Lair." Either way, however, Bluth's contributions to the video game business will not be forgotten.

Cash Box recently talked with Bluth at his Studio City, Calif., headquarters where the following interview conducted by Marc Sternberg took place.

**Cash Box:** You took enough risk as it is just coming out with "Dragon's Lair." What made you decide to take another risk and charge 50¢ to play the game?

**Bluth:** We went to the 50¢ play because there was another game out there, "Pole Position," which cost 50¢ to play (in the extended play mode). It seemed as though

the game was going to cost the operator a lot anyway. Because of all the laser disc technology involved it was going to cost about \$4,000 and they (the operator) needed to be able to recoup that money. In 1981, if my figures are correct, this was a very healthy business, very healthy, and then it started to decline and for whatever reason "E.T." hit the summer before last and everyone went to the theater, I mean again and again and again. Not once to see that film, but several times. Those are the same dollars that went to the arcade. So it seems like the arcade owners had a real tough time getting people to come into the arcades. I think "Dragon's Lair" helped them turn it around by luring people back into the game rooms. The laser disc players we used for "Dragon's Lair" had been sitting in a warehouse for four years. They had not been moving. But we knew that if "Dragon's Lair" went, we had a ceiling on the number of games that we could produce which was a heartbreaking thing. We couldn't get Japan or anybody to believe in the idea, or have the vision to know that it would work, so they could gear up to get it to happen. Consequently we didn't sell the number of games that could have sold. But, we said, "Well let's push on." There was enough money made with "Dragon's Lair" to make another game so we made "Space Ace." We spent \$2.5 million making "Space Ace." Unless you're willing to spend the money and design the game so it plays correctly and is a good game, all you're going to do is hurt everybody. "Space Ace" is a very good game. You can get into it and you can play it, you can have a fun time. The visuals are extremely exciting. We've got dialogues this time, more music and it's about a 50 percent faster game. Also we've made the

rhythm to the game in counterpoint to the musical rhythm so you cannot concentrate on the music or you'll miss the rhythm you have to get used to. It's a game of concentration and it's a game of rescue where you don't just shoot or drive or fly, but you go out to rescue somebody and you feel heroic when you're able to accomplish the defeat of the foe.

**Cash Box:** Now that you've immersed yourself so deeply into the video game industry, do you look at yourself now more as a manufacturer of video games than as an animator?

**Bluth:** Actually I'm still an animator and I consider us really involved in the field of entertainment. The part of the laser disc technology that we brought to the arcades is basically an interactive movie. It isn't really like those other types of games that are in there (in the arcades). We're quite different; I guess time will tell if we have longevity, but I consider myself very much in the field of entertainment. I love making movies and will not leave that and I will continue to make animated movies when the traffic allows. Right now it seems to be the time for us as you would say if you were a dancer, to "stay at the bar," and rehearse your exercises, which is what we're doing with the games — we're learning how to animate better, how to make better pictures, and when the next feature film comes along I think we'll be much better able to accomplish it. There are so many elements involved in creating a product and marketing it and if any one of the little elements goes wrong, the whole thing cancels out. I don't believe that we thoroughly had a control over our distribution in (the feature film) *The Secret of Nimh* and that's one of the reasons why it didn't do well at



**THE BACKGROUND ARTIST** — A background artist is seen above working on some background for the sequel to "Dragon's Lair."



**THE TECHNOLOGY** — Resting above is a sample laser disc containing all of the software animation to "Space Ace." It is the random access capabilities of this unique storage device that allow the player to interact with different scenes from the game.

the boxoffice.

**Cash Box:** The video game industry has been unanimous in its praise for you and the entire creative team that worked on "Dragon's Lair." When you first started working on the project, did you ever think it would have brought you as much success as it did?

**Bluth:** When we were making "Dragon's Lair," there was a certain amount of chance. It was a roll of the dice. We weren't even sure that "Dragon's Lair" would be finished. We didn't have the money to finish it. It was a position that we were in (at the time). We said, "Well, should we close our doors because we don't have any other contracts, or should we just do something else." As luck would have it, what did happen is we met a young man from a company that was called at the time Advance Micro Computer Systems (now called Rick Dyer Industries or RDI), and he came to us and he said he'd like to build a laser disc game because he figured that the random access capabilities of laser disc technology would be terrific for a video game. He had a few ideas and we began to bounce them around and we thought well look, "This is a client, maybe we can stay alive for a while." Then came the big pitch and he (Dyer) said you guys can have one-third of the company if you can come up with your own money to fund your own game. So we really had to come up with some money to fund "Dragon's Lair." Now that's venture capital which is the hardest kind to find. And everyone that we went to said, "Can't you do a little man move?" meaning Dirk the Darling. "Can he really be random accessed and can he be turned into a game." We found one man who was willing to put up \$300,000. Based on that \$300,000 we then made part of the game and went to the show in Chicago, the AMOA. We appeared there and we were well along in the animation and we stumbled a few times. We made about \$600,000 worth of animation and we found out that there was no game play and we got very very panicky. I had up to the time just accepted everything that Rick Dyer had told us. At that time I said "Wait a minute, this is our money they're spending

(continued on page 4)

# Don Bluth: A Discussion With The Video Magician

continued from page 42)

"I'm not going to trust anybody's sense of what a good game is." So I got very involved in how the game worked; which was, you have to have a very obvious threat and then you have to have a solution to the threat and the game player has to be the one who triggers that movement from one to the other. So, we redesigned the game in about four days. We got into this room and went nuts for about four days and didn't come out. After that we had what is "Dragon's Lair" right now. Then Coleco saw that little bit of footage that we had on film and said "We're working on something for the home that is laser disc and we would like to buy the home rights to 'Dragon's Lair.'" At that time they said, "We'll buy them (the home rights) for \$2 million" and they put \$1 million up front. That allowed us to finish "Dragon's Lair." And that's how we got the game to the marketplace. What happened was a phenomenal thing. I knew the game would work. I felt strong about that at all the time and I know animation is fun to look at and I know that you can get very involved in it and I myself was very tired of looking at sticks and dots. I knew it would work.

**Cash Box:** How long after "Dragon's Lair" was released did the orders start to come in?

**Bluth:** It was late. People began to purchase the game only after they saw the success of it. There was a great deal of skepticism with the first laser. My theory is that there will be a great deal of skepticism with the second laser disc game which I consider to be "Space Ace."

**Cash Box:** Have you begun to think

beyond "Space Ace" in terms of another video game?

**Bluth:** Yes. We're doing a sequel to "Dragon's Lair" right now which is kind of fun because we have to lose Daphne again so that we can go get her, only this will be a little interesting because Daphne has about 13 kids now. She has this great big family now and is kidnapped by an evil wizard and the kids start screaming, "Mommy's gone, go get mommy back," and the mother-in-law, a lovely big, huge, maid named Helga, comes after Dirk and is about to kill him because he allowed her daughter to be kidnapped. So he has to either get her back or be killed by the mother-in-law, so he sets out to do an immediate rescue. And the wizard wants to marry Daphne, make her his own bride. To keep her away from Dirk so he can get this wedding accomplished, he hides Daphne in little wrinkles of time so Dirk can't find her. Dirk finds an old time machine located in the castle, gets on the machine and chases after her and the wizard.

There's going to be a surprise ending in this whole game. If you gain enough points as you go along by picking up treasures you'll get to see this surprise ending. If you don't, you'll see Dirk simply defeated. It's sort of a secret room we're just holding for those that are really good.

**Cash Box:** Do you see virtually an endless stream of "Dragon's Lair" continuations?

**Bluth:** I think the games are extremely fun because where I'm heading with this we hope to be able to actually create a movie where an audience can sit down, watch, and two or three people can actually play it. If they lose then they can go sit down in the

audience and some more people can come up and take their place and go on playing it. So basically what I think we're making are the forerunners of the interactive film. Not one you just watch, but one you play. There is an operator up in Berkeley who put a television monitor above the game ("Dragon's Lair"), then he put seats by the game, and a red velvet carpet going up to the game — he's a real showman. What happened was the people that were watching from their seats began cheering this person (the player) on. And then one of them will go up and play the game and the other person will sit down. That actually is a

form of theater. That's not really an arcade experience at all and I do believe somewhere along the line that's where it's going to go. Now with "Space Ace" to help support that, we have come up with a whole package for the distributor and the operator. We have movie posters, lobby cards, press books — It's a whole support system to help the operator — we have buttons that he can give away in the arcades, little flip books that show part of the animation in case anyone wants to buy those — a whole merchandising campaign that will go with it as a package to help sell and make this an experience for the player.

(continued on page 44)

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# Don Bluth: A Discussion With the Video Magician

(continued from page 43)

**Cash Box:** With the point-of-purchase advertising program you're also taking a risk again, doing something that no other video game manufacturer has ever attempted.

**Bluth:** Yes. This will be a first. What we're doing at great expense — we've spent almost \$100,000 to make sure all of this is in place for the arcade owners — is to allow

the operator an additional attraction for the player. I'm saying as loud as I can to any operator out there, "We're here to support you and help your business." I believe when the men who own the arcades are the showmen that they should be, they will work in tandem with theater owners. They're in the same business. Really. Particularly with the coming of the laser disc

because we now have a whole visual experience that the engineers with their sticks and dots couldn't offer. I'm waiting for someone in Hollywood to have the courage to do a live action game where they plan it. (George) Lucas has this kind of obvious directing ability. He could put together a live action game (using film footage as opposed to animation) that you could actually play. This would help launch this interactive movie which is a brand new industry.

**Cash Box:** Are there any other types of new technologies, like the laser disc player, that you see as opening up doors for animators?

**Bluth:** Animation is a very, very exclusive business right now. There's not a lot of work around. I think there will be shortly because I believe the laser disc success in the arcade will open up a laser disc market for the home and that will be bigger than the arcade. When we go into the home, then I have a feeling we can get into all kinds of very fun things in that the whole family will get involved. Now we can do things like "Road Runner" and "Daffy Duck" and "Bugs Bunny" and make them interactive in the home I believe moms and dads and their kids will play those and enjoy them. We are currently designing some home games and we have some R&D we're doing to get ourselves into the home with games. But I don't want to ever compete with the arcade market. I think you make one product for the arcade and a separate product for the home.

**Cash Box:** Has anybody licensed the home rights to "Space Ace" yet?

**Bluth:** Yes. Coleco. With the \$2 million they got the license to do "Dragon's Lair" and

first right of refusal on any future game that Magicom makes. They have already purchased the home rights to "Space Ace." They purchased them in New Orleans (at the AMOA convention last October).

**Cash Box:** Given the success you've had with "Dragon's Lair," and the prospect your company has for future success with other video games, it seems like Don Bluth Productions might be an attractive takeover candidate for another video game company or entertainment conglomerate interested in getting into the business. Have you been approached by any of the major studios or video game companies yet with regard to a merger or buyout?

**Bluth:** There's a theory that I have that "Dragon's Lair" could have been looked at as what they call a "non-recurring phenomena" and that it was a one-time thing, a fluke. Although we've talked many, many companies they've always been very, very cautious about making an offer. They don't know exactly what the patent situations are, what the rights are and so on. I think everybody is waiting to find out what "Space Ace" is going to do. "Space Ace" makes money like "Dragon's Lair" did, then it rules out the possibility of non-recurring phenomena. Then, I believe we'll have established a form of entertainment. It takes two (hit games) to do that, not just one. Everybody says "They've pulled it off once, but can they do it again?" So, there's that skepticism there I don't believe will be dispelled with "Space Ace." I'm very confident about the game because I've watched it being played and it is exciting.

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\*indicates new entry

## POP

- 1 **JUMP**  
VAN HALEN (Warner Bros. 7-29384)
- 2 **KARMA CHAMELEON**  
CULTURE CLUB (Virgin/Epic 34-04221)
- 3 **OWNER OF A LONELY HEART**  
YES (Atco 7-99817)
- 4 **I GUESS THAT'S WHY THEY CALL IT THE BLUES**  
ELTON JOHN (Geffen 7-29460)
- 5 **JOANNA**  
KOOL & THE GANG (DeLite/PolyGram DE 829)
- 6 **GIRLS JUST WANT TO HAVE FUN**  
CYNDI LAUPER (Portrait/CBS 37-04120)
- 7 **THAT'S ALL**  
GENESIS (Atlantic 7-89724)
- 8 **MIDDLE OF THE ROAD**  
PRETENDERS (Sire 7-29444)
- 9 **THE CURLY SHUFFLE**  
JUMP 'N THE SADDLE (Atlantic 7-89718)
- 10 **NOBODY TOLD ME**  
JOHN LENNON (Polydor/PolyGram 817 254-7)
- 11 **UNION OF THE SNAKE**  
DURAN DURAN (Capitol B-5290)
- 12 **I WANT A NEW DRUG**  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)
- 13 **BREAK MY STRIDE**  
MATTHEW WILDER (Private I/CBS ZS4-04113)
- 14 **WRAPPED AROUND YOUR FINGER**  
THE POLICE (A&M 2614)
- 15 **THRILLER**  
MICHAEL JACKSON (Epic 34-04364)
- 16 **PINK HOUSES**  
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-215)
- 17 **HERE COMES THE RAIN**  
EURHYTHMICS (RCA PB-13725)
- 18 **LET THE MUSIC PLAY**  
SHANNON (Emergency/Mirage 7-99810)
- 19 **THE POLITICS OF DANCING**  
RE-FLEX (Capitol B-5301)
- 20 **TWIST OF FATE**  
LIVIA NEWTON-JOHN (MCA-52284)
- 21 **99 LUFTBALLOONS**  
NENA (Epic 34-04108)
- 22 **NEW MOON ON MONDAY**  
DURAN DURAN (Capitol B-5309)
- 23 **RUNNING WITH THE NIGHT**  
LIONEL RICHIE (Motown 1710MF)
- 24 **REBEL YELL**  
BILLY IDOL (Chrysalis VS4-42762)
- 25 **NIGHTBIRD**  
STEVIE NICKS (with SANDY STEWART) (Modern/Atco 7-99799)
- 26 **GOT A HOLD ON ME\***  
CHRISTINE McVIE (Warner Bros. 7-29372)
- 27 **SAY IT ISN'T SO**  
DARYL HALL & JOHN OATES (RCA PB-13654)
- 28 **SOMEBODY'S WATCHING ME\***  
ROCKWELL (Motown 1702MF)
- 29 **TALKING IN YOUR SLEEP**  
THE ROMANTICS (Nemperor/CBS ZS4-04135)
- 30 **THE LANGUAGE OF LOVE\***  
DAN FOGELBERG (Full Moon/Epic 34-04314)

## COUNTRY

- 1 **DON'T CHEAT IN OUR HOMETOWN**  
RICKY SKAGGS (Epic 34-04245)
- 2 **THAT'S THE WAY LOVE GOES**  
MERLE HAGGARD (Epic 34-04226)
- 3 **STAY YOUNG**  
DON WILLIAMS (MCA-52310)
- 4 **TWO CAR GARAGE**  
B.J. THOMAS (Columbia 38-04237)
- 5 **ROLL ON**  
ALABAMA (RCA PB-13716)
- 6 **AFTER ALL**  
ED BRUCE (MCA-52298)
- 7 **I NEVER QUITE GOT BACK**  
SYLVIA (RCA PB-13689)
- 8 **ELIZABETH**  
THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)
- 9 **DRINKIN' MY WAY BACK HOME**  
GENE WATSON (MCA-52309)
- 10 **LONELY WOMEN MAKE GOOD LOVERS**  
STEVE WARINER (RCA PB-13691)
- 11 **BURIED TREASURE**  
KENNY ROGERS (RCA PB-13713)
- 12 **WE DIDN'T SEE A THING**  
RAY CHARLES & GEORGE JONES (Columbia 38-04297)
- 13 **GOING, GOING, GONE**  
LEE GREENWOOD (MCA-52322)
- 14 **WOKE UP IN LOVE**  
EXILE (Epic 34-04247)
- 15 **THERE AIN'T NO FUTURE IN THIS**  
REBA McENTIRE (Mercury/PolyGram 814 629-7)
- 16 **SAVE THE LAST DANCE FOR ME**  
DOLLY PARTON (RCA PB-13703)
- 17 **HAD A DREAM**  
THE JUDDS (RCA PB-13673)
- 18 **WITHOUT A SONG**  
WILLIE NELSON (Columbia 38-04263)
- 19 **I'VE BEEN RAINED ON TOO**  
TOM JONES (Mercury/PolyGram 814 820-7)
- 20 **I CALL IT LOVE**  
MEL McDANIEL (Capitol P-B-5298)
- 21 **IF I CAN JUST GET THROUGH THE NIGHT**  
SISSY SPACEK (Atlantic America 7-99801)
- 22 **BUILDING BRIDGES**  
LARRY WILLIOUGHBY (Atlantic America 7-99797)
- 23 **SENTIMENTAL OL' YOU**  
CHARLEY McCLAIN (Epic 34-04172)
- 24 **SHOW HER**  
RONNIE MILSAP (RCA-PB-13658)
- 25 **LET'S STOP TALKING ABOUT IT\***  
JANIE FRICKE (Columbia 38-04317)
- 26 **DON'T MAKE IT EASY FOR ME\***  
EARL THOMAS CONLEY (RCA PB-13702)
- 27 **DOUBLE SHOT**  
JOE STAMPLEY (Epic 34-04173)
- 28 **HAVE YOU LOVED YOUR WOMAN TODAY**  
CRAIG DILLINGHAM (MCA 52301)
- 29 **THANK GOD FOR THE RADIO\***  
THE KENDALLS (Mercury/PolyGram 818 0567)
- 30 **YOU'VE REALLY GOT A HOLD ON ME\***  
MICKEY GILLEY (Epic 34-04269)

## BLACK CONTEMPORARY

- 1 **RUNNING WITH THE NIGHT**  
LIONEL RICHIE (Motown 1710MF)
- 2 **IF ONLY YOU KNEW**  
PATTI LABELLE (Philadelphia Int'l./CBS ZS4-04176)
- 3 **LET THE MUSIC PLAY**  
SHANNON (Emergency/Mirage 7-99810)
- 4 **JOYSTICK**  
DAZZ BAND (Motown 1701MF)
- 5 **JOANNA**  
KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 6 **YAH MO B THERE**  
JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Warner Bros. 7-29394)
- 7 **ENCORE**  
CHERYL LYNN (Columbia 38-04256)
- 8 **EBONY EYES**  
RICK JAMES AND SMOKEY ROBINSON (Gordy/Motown 1714GF)
- 9 **TAXI**  
J. BLACKFOOT (Sound Town/Allegiance ST-004)
- 10 **BABY, I'M HOOKED**  
CON FUNK SHUN (Mercury/PolyGram 814 5817)
- 11 **ACTION**  
EVELYN "CHAMPAGNE" KING (RCA PB-13682)
- 12 **TIME WILL REVEAL**  
DeBARGE (Motown 1705)
- 13 **SOMETHING'S ON YOUR MIND**  
"D" TRAIN (Prelude PRL 596)
- 14 **HARD TIMES**  
RUN D.M.C. (Profile PRO 7036)
- 15 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702MF)
- 16 **TELL ME IF YOU STILL CARE**  
THE S.O.S. BAND (Tabu/CBS ZS4 04160)
- 17 **BODY TALK**  
THE DEELE (Solar/Elektra 7-69785)
- 18 **ALL NIGHT LONG (ALL NIGHT)**  
LIONEL RICHIE (Motown 1698MF)
- 19 **MAKE IT EASY ON YOURSELF**  
RON BANKS (CBS Associated ZS4 04242)
- 20 **WET MY WHISTLE**  
MIDNIGHT STAR (Solar/Elektra 7-6970)
- 21 **LIVIN' FOR YOUR LOVE**  
MELBA MOORE (Capitol B-5308)
- 22 **REMEMBER WHAT YOU LIKE**  
JENNY BURTON (Atlantic 7-89748)
- 23 **STAY WITH ME TONIGHT**  
JEFFREY OSBORNE (A&M 2591)
- 24 **PLANE LOVE**  
JEFFREY OSBORNE (A&M SP-12089)
- 25 **LET'S STAY TOGETHER\***  
TINA TURNER (Capitol B-5322)
- 26 **HUMP TO THE BUMP**  
STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)
- 27 **JAM THE MOTH**  
THE GAP BAND (Total Experience/PolyGram TE 8210)
- 28 **THRILLER\***  
MICHAEL JACKSON (Epic 34-04364)
- 29 **SAY, SAY, SAY**  
PAUL MCCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 30 **FLASHBACK**  
KLIQUE (MCA-52303)

## RECORDS TO WATCH

**DEADLINE U.S.A.** — Shalamar (MCA)  
**YOU'RE WELCOME TONIGHT** — Lynn Anderson & Gary Morris (Permian)  
**BREAKING UP IS HARD ON YOU** — The American Comedy Network (Critique)  
**FIELDS OF FIRE** — Big Country (Mercury/PolyGram)  
**I'VE BEEN WRONG BEFORE** — Deborah Allen (RCA)

**IF I COULD ONLY DANCE WITH YOU** — Jim Glaser (Noble Vision)  
**LET SOMEBODY ELSE DRIVE** — John Anderson (Warner Bros.)  
**DANCIN' WITH THE DEVIL** — Stephanie Winslow (MCA)  
**ADULT EDUCATION** — Daryl Hall & John Oates (RCA)

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Grand Slam (4/83)  
Goldball (7/83)  
X's and O's (9/83)

### GOTTLIEB (see MYLSTAR)

### GAME PLAN

Sharp Shooter II (10/83)

### MYLSTAR

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Devil's Dare (4/82)  
Caveman Pin/Video (5/82)  
Rocky (8/82)  
Spirit (9/82)  
Punk (11/82)  
Q\*bert's Quest (2/83)  
Super Orbit (4/83)  
Royal Flush Deluxe (4/83)  
Amazon Hunt (5/83)  
Rack 'Em Up (7/83)  
Ready, Aim, Fire (8/83)

### STERN

Orbitor I (4/82)

### WILLIAMS

Hyperball Pin/Video (2/82)  
Cosmic Gunfighter (7/82)  
Defender (2/83)  
Warlok (2/83)  
Joust, 2-pl. (3/83)  
Time Fantasy (4/83)  
Firepower II (8/83)

### ZACCARIA

Soccer King

## VIDEO GAMES

### (upright)

### ATARI

Dig Dug (4/82)  
Dig Dug Cabaret (4/82)  
Kid Kangaroo (6/82)  
Gravitar (8/82)  
Pole Position (12/82)  
Millipede (12/82)  
Liberator (12/82)  
Quantum (12/82)  
Xevious (2/83)  
Food Fight (4/83)  
Crystal Castles (6/83)  
Star Wars (7/83)  
Firefox, Laserdisc (1/84)  
Major Havoc (1/84)

### BALLY/MIDWAY

Kick-Man (1/82)  
Kick-Man Mini-Myte (1/82)  
Ms. Pac-Man (2/82)  
Ms. Pac-Man Mini-Myte (2/82)  
Bosconian (2/82)  
Bosconian Mini-Myte (2/82)  
Tron (8/82)  
Tron Mini-Myte (8/82)  
Solar Fox (8/82)  
Solar Fox Mini-Myte (8/82)  
Satan's Hollow (10/82)  
Blueprint (11/82)  
Blueprint Mini-Myte (11/82)  
Super Pac-Man (11/82)  
Burger Time (11/82)  
Domino Man (12/82)  
Baby Pac-Man, Pin/Vid (12/82)  
Bump 'N Jump (2/83)  
Journey (4/83)  
Mappy (6/83)  
Discs of Tron (9/83)  
Granny & The Gator (10/83)  
Astron Belt, Laserdisc (10/83)  
NFL Football (12/83)  
Spy Hunter (1/84)

### BHUZAC INT'L

Love Meter (9/83)

### CENTURI

The Pit (3/82)  
Loco-Motion (3/82)  
D-Day (3/82)  
Tunnel Hunt (7/82)  
Swimmer (10/82)  
Time Pilot (12/82)  
Gyruss (5/83)  
Konami/Centuri Track & Field (11/83)

### CINEMATRONICS

Jack The Giantkiller (4/82)

## MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

Naughty Boy (5/82)  
Cosmic Chasm (4/83)  
Dragon's Lair, Laserdisc (7/83)

### DATA EAST

Explorer (9/82)  
Burger Time (11/82)  
Bump 'N Jump (2/83)  
Destiny, Non-Video Game (9/83)  
Bega's Battle, Laserdisc (9/83)

### EXIDY

Victory (2/82)  
Pepper II (6/82)  
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Fax (5/83)  
Crossbow (10/83)

### GAME PLAN

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Hold 'Em Poker (3/83)

### GAMETECNIKS

Tri-Pool (1/82)

### GDI

Slither (8/82)

### GOTTLIEB (see MYLSTAR)

### INTERLOGIC, INC.

Roc 'N Rope (6/83)

### INTREPID MARKETING

Beezer (1/83)

### MYLSTAR

Reactor (7/82)  
Q\*bert (12/82)  
Mad Planets (3/83)  
Krull (5-83)  
Juno First (7/83)  
M.A.C.H. 3, Laserdisc (10/83)

### NAMCO AMERICA

Sweet Licks (4/82)

### NICHIBUTSU USA

Rug Rats (3/83)  
Crazy Climber ('81)  
Radical Radial (10/83)  
Skelagon (10/83)

### NINTENDO

Donkey Kong Jr. (8/82)  
Popeye (12/82)  
Mario Bros. (6/83)  
Donkey Kong III (11/83)

### ROCK-OLA

Eyes (7/82)  
Nibbler (11/82)  
Rocket Racer (3/83)

### SEGA/GREMLIN

Turbo (1/82)  
005 (1/82)  
Eliminator 4-player (2/82)  
Zaxxon (4/82)  
Turbo Mini-Upright (5/82)  
Zektor (8/82)  
Subroc 3-D (8/82)  
Pengo (10/82)  
Tac/Scan (10/82)  
Buck Rogers (12/82)  
Super Zaxxon (12/82)  
Monster Bash (12/82)  
Star Trek (2/83)  
Star Trek, cockpit (2/83)  
Champion Baseball (6/83)

### SENTE

Sente Arcade Computer (SAC)

### SIGMA ENTERPRISES

Stinger (12/83)

### STERN

Jungler (2/82)  
Frenzy (5/82)  
Tazz-mania (5/82)  
Tutankham (7/82)  
Dark Planet (11/82)  
Lost Tomb (2/83)  
Bag Man (2/83)  
Mazer Blazer (3/83)  
Cliff Hanger, Laserdisc (9/83)

Goal To Go, Laserdisc (1/84)  
Great Guns (1/84)

### TAITO AMERICA

Qix (10/81)  
Alpine Ski (3/82)  
Wild Western (5/82)  
Electric Yo-Yo (5/82)  
Kram (5/82)  
Space Dungeon (7/82)  
Jungle King (9/82)  
Jungle Hunt (11/82)  
Front Line (12/82)  
Zoo Keeper (4/83)  
Elevator Action (7/83)  
Change Lanes (7/83)  
Ice Cold Beer (11/83)  
Laser Grand Prix, Laserdisc (11/83)

### THOMAS AUTOMATICS

Triple Punch (6/82)  
Oli Boo Chu (7/82)  
Holey Moley (9/82)

### WILLIAMS

Robotron 2084 (3/82)  
Moon Patrol (8/82)  
Joust (10/82)  
Sinistar (3/83)  
Sinistar, Cockpit (3/83)  
Bubbles (3/83)  
Bubbles-Mini-Upright (3/83)  
Motorace USA (7/83)  
Blaster (10/83)  
Star Rider, Laserdisc (11/83)

### ZACCARIA

Money Money (7/83)

## COCKTAIL TABLES

### AMSTAR

Phoenix

### ATARI

Tempest (10/81)  
Dig Dug (4/82)

### BALLY/MIDWAY

Galaga (11/81)  
Kick-Man (1/82)  
Ms. Pac-Man (2/82)  
Bosconian (2/82)  
Tron (8/82)  
Solar Fox (8/82)  
Blueprint (11/82)

### CENTURI

Swimmer (10/82)  
Gyruss (5/83)  
Konami/Centuri Track & Field (11/83)

### ELCON

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### EXIDY

Fax (10/83)

### GAME PLAN

Shark Attack (5/81)

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Tri-Pool (1/82)

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### GOTTLIEB (see MYLSTAR)

### MYLSTAR

Q\*bert (6/83)

### SEGA/GREMLIN

Carnival  
Space Firebird  
Astro Blaster (4/81)  
Frogger (11/81)  
Zaxxon (5/82)  
Pengo (1/83)  
Champion (6/83)

### STERN

Berzerk (2/81)  
Scramble (5/81)

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Crazy Climber (5/81)

Zarzon (5/81)  
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### THOMAS AUTOMATICS

Triple Punch (6/82)  
Oli Boo Chu (7/82)

### WILLIAMS

Joust (10/82)  
Bubbles (3/83)  
Motorace USA (7/83)

## PHONOGRAPHS

Lowen-NSM Consul Classic  
Lowen-NSM Prestige ES-2  
Lowen-NSM 240-1  
Lowen-NSM Satellite 200  
Rock-Ola Grand Salon II Console (9/80)  
Rock-Ola 484 (11/80)  
Rock-Ola 481 Max 2 (1/81)  
Rock-Ola Deluxe (10/82)  
Rock-Ola 488 (10/82)  
Rock-Ola 476, Furniture Model  
Rowe R-85 (10/80)  
Rowe Jewel  
Rowe R-87 (10-82)  
Rowe R-88 (9/83)  
Rowe V-MEC (video jukebox) (9/83)  
Seeburg Phoenix (12/80)  
Star Gaze, Video Jukebox  
Stern/Seeburg DaVinci (7/81)  
Stern/Seeburg VMC (11/81)  
VMI Startime Video Jukebox  
Wurlitzer Cabarina  
Wurlitzer Tarock  
Wurlitzer Atlanta  
Wurlitzer Silhouette

## POOL, SHUFFLE, TABLE GAMES, ETC.

Coin Computer, V-Back Shuffleboard  
Irving Kaye Silver Shadow  
Irving Kaye Lion's Head  
Dynamo Model 37  
Dynamo-The Tournament Foosball (5/82)  
Dynamo Big D Pool Table (9/83)  
Exidy Whirly Bucket (11/82)  
Exidy Tidal Wave (10/83)  
I.C.E., Chexx  
TS Tournament Eight Ball  
U.B.I. Bronco  
Valley Cougar  
Valley Tiger Cat Bumper Pool (6/82)  
Valley Cougar Cheyenne (8/82)  
Williams Big Strike Shuffle Alley  
Williams Triple Strike Shuffle Alley (11/83)

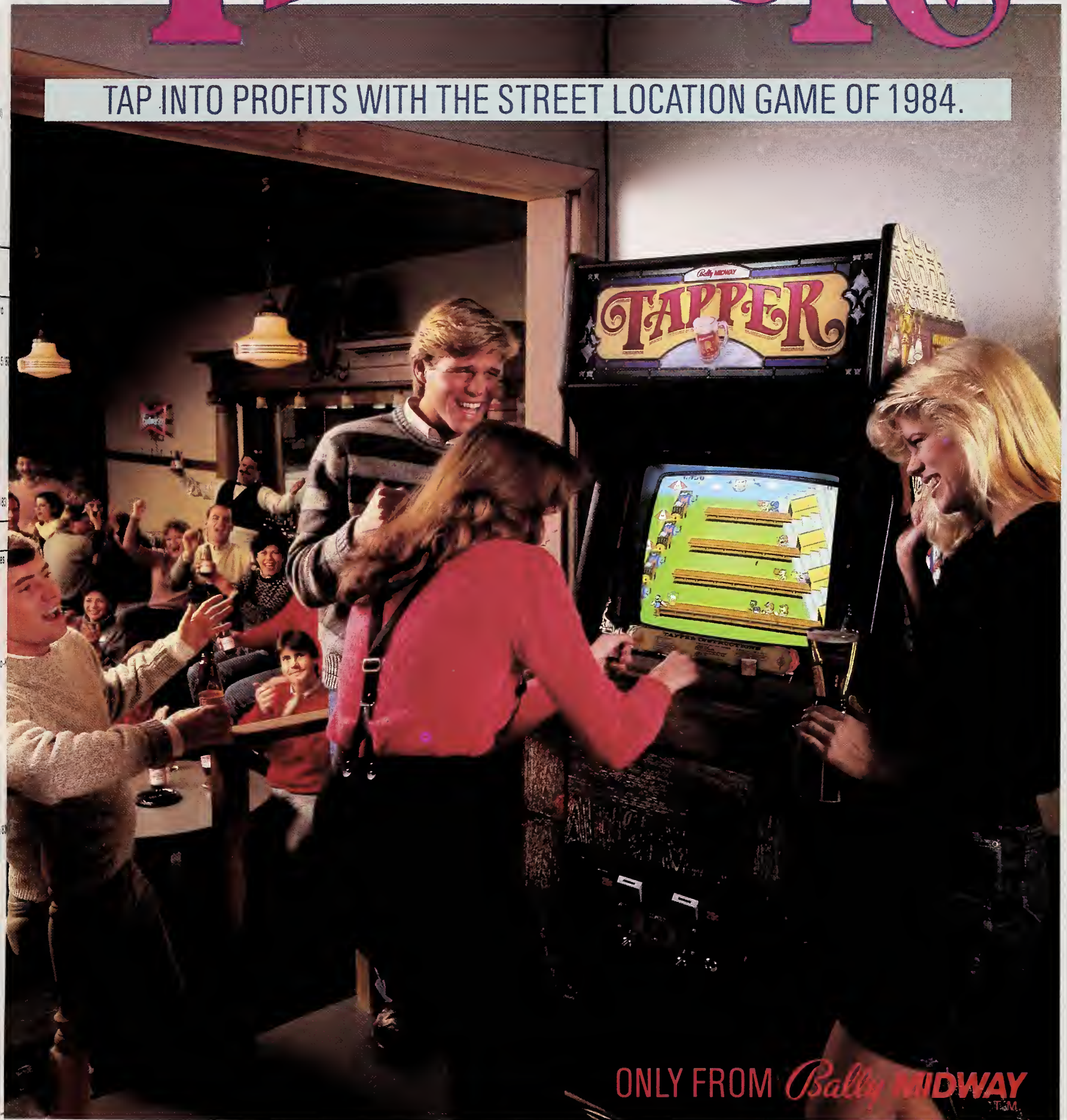
## CONVERSION KITS

(including interchangeable games enhancement kits)  
Atari Pole Position II (11/83)  
Bally Midway, Pac-Man Plus (12/82)  
Bally Midway, Jr. Pac-Man (12/83)  
Centuri, Guzzler  
Cinematronics, Brix (1/83)  
Computer Kinetics, You-Pick-It  
Intrepid Marketing, Encore Retro-K (1/83)  
Data East, Burger Time  
Data East, Bump 'N Jump (2/83)  
Data East, Multi Conversion Kit  
Data East, Cluster Buster (7/83)  
Data East, Pro Bowling (7/83)  
Data East, Pro Soccer (9/83)  
Exidy Hardhat (2/83)  
Exidy Pepper II (6/82)  
Exidy Retrofit  
Konami, Gyruss  
Konami, Time Pilot  
Mylstar/Gottlieb, Royal Flush Deluxe (5/83)  
Interlogic Roc 'N Rope (6/83)  
Rock-Ola, Levers (3/83)  
Rock-Ola, Nibbler  
Rock-Ola, Eyes  
Rock-Ola, Survival  
Rock-Ola, Mermaid  
Nichibutsu, Rug Rats (3/83)  
Nichibutsu, Radical Radial (10/83)  
Nichibutsu, Skelagon (10/83)  
Sega, Tac/Scan (9/82)  
Sega, Monster Bash (11/82)  
Sega, Super Zaxxon (1/83)  
Stern, Lost Tomb (2/83)  
Stern, Pop Flamer (3/83)  
Stern, Super Draw (7/83)  
Stern, Fast Draw (7/83)  
Stern, Goal To Go (1/84)  
Taito America, Elevator Action (7/83)  
Universal, Lady Bug  
Universal, Mr. Do  
Universal, Mr. Do's Castle (11/83)

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WTIC-FM	KTSA
KKHR-FM	BJ-105
WRKR	WKDD
KMJK-FM	KKXS
KIIS-FM	WKAV
KRTH-FM	KDZA
KFRC	KTRS
WGCL-FM	KISR
KKBQ-FM	KCDQ
KAFM-FM	WRVQ
KHTR	KBIM
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