

CASHBOX

February 25, 1984

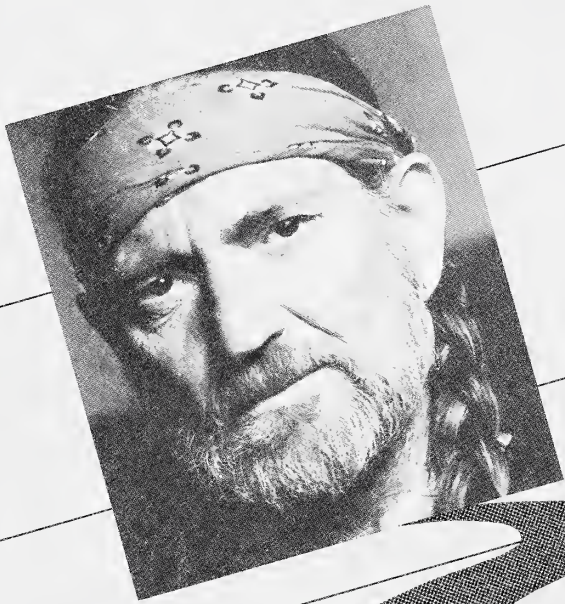
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T.M.



Queen

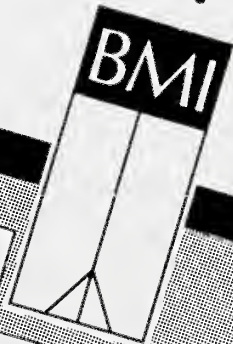
RETAILERS LAUD CBS MIDLINES
ETHEL MERMAN DEAD AT 75
PETRONE NAMED HEAD OF CD GROUP
CASH BOX INTERVIEW: NORM PATTIZ
PLAY IT AGAIN, SAM (Ed)



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CASH BOX

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EDITORIAL

Play It Again, Sam

Five years ago, the introduction of the midline created almost as much of a splash with retailers and consumers as the heavy-selling front-line product of the day. The objective was twofold: to create greater incentive for the continued purchase of established catalog titles, and to make price point an additional springboard for the introduction of new, unknown artists.

Consumers and retailers both responded strongly to the new price configuration. Dealers lauding the product said midlines were here to stay and today many credit those titles with 30 percent of their record sales.

Unfortunately, the rush to midlines has been followed by a period of scant catalog additions for new lines and an erosion of price advantage due to

creeping hikes. Clearly, what the configuration needed was a reaffirmation and fortunately someone, in this case CBS, did it. That company's continued addition of new titles during 1983 was exactly what midlines required; a continued infusion of new titles.

Much of our future as a popular medium of entertainment is predicated on our past. Our established catalogs contain the music our customers associate with their lives whether it be by Bob Dylan, James Brown, The Kinks, Johnny Mathis or Elvis Costello. Midlines are a painless reminder of who we are and what recorded music means to all of us. There's no reason we can't continue to keep emotional favorites moving briskly, but we have to provide a continued infusion of titles at true bargain prices.

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ON THE COVER

When most non-rockers hear the word "Queen," most likely the first images are either of royalty or a dainty fop. But for those listeners of crisp, exciting pop-rock, the name refers to a quartet of innovative, flamboyant musicians — Freddie Mercury, Brian May, John Deacon and Roger Taylor — which has brought in hit after hit throughout its career, which began in London during 1971.



Queen's long list of smash songs is perhaps the most impressive testament to its strength in the rock field, and over the years the group has scored gold and platinum certifications galore for such tunes as "Bohemian Rhapsody," "We Are The Champions," "Crazy Little Thing Called Love," "Another One Bites The Dust" and the David Bowie collaboration entitled "Under Pressure."

Last year Queen signed a long-term contract with Capitol Records, and the first LP under the agreement is set to be on the streets by the last week in February. Dubbed "The Works," the album will feature songs like "It's A Hard Life," "Keep Passing The Open Windows" and the new single, "Radio Ga Ga."

TOP POP DEBUTS

SINGLES

66

THEY DON'T KNOW — Tracey Ullman — MCA

ALBUMS

157

BON JOVI — Mercury

POP SINGLE

JUMP

Van Halen
Warner Bros.

B/C SINGLE

IF ONLY YOU KNEW

Patti LaBelle
Philadelphia Int'l/CBS

COUNTRY SINGLE

STAY YOUNG

Don Williams
MCA

JAZZ

BACKSTREET

David Sanborn
Warner Bros.

NUMBER ONES



Don Williams

POP ALBUM

THRILLER

Michael Jackson
Epic

B/C ALBUM

THRILLER

Michael Jackson
Epic

COUNTRY ALBUM

ROLL ON

Alabama
RCA

GOSPEL

WE SING PRAISES

Sandra Crouch
Light

CASH BOX TOP 100 SINGLES

February 25, 1984

	Weeks On Chart
1 JUMP VAN HALEN (Warner Bros. 7-29384)	2 7
2 KARMA CHAMELEON CULTURE CLUB (Virgin/Epic 34-04221)	1 13
3 JOANNA KOOL & THE GANG (De-Lite/PolyGram DE 829)	3 16
4 GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER (Portrait/CBS 37-04120)	7 12
5 OWNER OF A LONELY HEART YES (Atco 7-99817)	4 17
6 99 LUFTBALLONS NENA (Epic 34-04108)	10 12
7 NOBODY TOLD ME JOHN LENNON (Polydor/PolyGram 817 254-7)	9 6
8 TALKING IN YOUR SLEEP THE ROMANTICS (Nemperor/CBS ZS4 04135)	8 21
9 THRILLER MICHAEL JACKSON (Epic 34-04364)	14 4
10 LET THE MUSIC PLAY SHANNON (Emergency/Mirage 7-99810)	12 15
11 BREAK MY STRIDE MATTHEW WILDER (Private I/CBS ZS4 04113)	5 24
12 THINK OF LAURA CHRISTOPHER CROSS (Warner Bros. 7-29658)	6 12
13 WRAPPED AROUND YOUR FINGER THE POLICE (A&M 2614)	16 7
14 I GUESS THAT'S WHY THEY CALL IT THE BLUES ELTON JOHN (Geffen 7-29460)	11 18
15 I WANT A NEW DRUG HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)	19 6
16 MIDDLE OF THE ROAD THE PRETENDERS (Sire 7-29444)	13 11
17 NEW MOON ON MONDAY DURAN DURAN (Capitol B-5309)	21 7
18 AN INNOCENT MAN BILLY JOEL (Columbia 38-04259)	15 11
19 SOMEBODY'S WATCHING ME ROCKWELL (Motown 1702MF)	29 5
20 HERE COMES THE RAIN EURHYTHMICS (RCA PB-13725)	27 5
21 SO BAD PAUL McCARTNEY (Columbia 38-04296)	22 10
22 SEND ME AN ANGEL REAL LIFE (Curb/MCA 52287)	23 14
23 GOT A HOLD ON ME CHRISTINE McVIE (Warner Bros. 7-29372)	26 5
24 BANG YOUR HEAD (METAL HEALTH) QUIET RIOT (Pasha/CBS ZS4 04267)	24 7
25 FOOTLOOSE KENNY LOGGINS (Columbia 38-04310)	32 5
26 GIVE IT UP K.C. (Meca S-1001)	28 10
27 THAT'S ALL GENESIS (Atlantic 7-89724)	17 14
28 RUNNING WITH THE NIGHT LIONEL RICHIE (Motown 1710MF)	18 14
29 YAH MO B THERE JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Warner Bros. 7-29394)	25 11
30 THE POLITICS OF DANCING IRE-FLEX (Capitol B-5301)	33 13
31 PINK HOUSES JOHN COUGAR MELLENCAMP (Riva/PolyGram R 215)	20 12
32 ALMOST OVER YOU SHEENA EASTON (EMI America B-8186)	35 12
33 HOLIDAY MADONNA (Sire 7-29478)	30 18
34 THIS WOMAN KENNY ROGERS (RCA PB-13654)	37 7

	Weeks On Chart
35 AUTOMATIC POINTER SISTERS (Planet/RCA YB-13730)	46 5
36 THE LANGUAGE OF LOVE DAN FOGELBERG (Full Moon/Epic 34-04314)	43 4
37 ADULT EDUCATION DARYL HALL — JOHN OATES (RCA PB-13714)	47 2
38 SAY, SAY, SAY PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	31 20
39 LET'S STAY TOGETHER TINA TURNER (Capitol B-5322)	45 6
40 IF ONLY YOU KNEW PATTI LABELLE (Philadelphia Int'l./CBS ZS4 04248)	44 6
41 TWIST OF FATE OLIVIA NEWTON-JOHN (MCA 52284)	36 17
42 RUNNER MANFRED MANN'S EARTH BAND (Arista AS1-9143)	48 6
43 I STILL CAN'T GET OVER LOVING YOU RAY PARKER JR. (Arista AS1-9116)	34 16
44 REBEL YELL BILLY IDOL (Chrysalis VS4 42762)	54 5
45 BACK WHERE YOU BELONG 38 SPECIAL (A&M 2615)	51 4
46 NEW SONG HOWARD JONES (Elektra 7-69766)	50 6
47 BABY I LIED DEBORAH ALLEN (RCA PB-13600)	41 16
48 FOR A ROCKER JACKSON BROWNE (Asylum 7-69764)	53 6
49 LIVIN' IN DESPERATE TIMES OLIVIA NEWTON-JOHN (MCA-52341)	58 3
50 UNION OF THE SNAKE DURAN DURAN (Capitol B-5290)	42 17
51 THE CURLY SHUFFLE JUMP 'N THE SADDLE (Atlantic 7-89718)	39 13
52 RADIO GA GA QUEEN (Capitol B-5317)	65 2
53 HOLD ME NOW THOMPSON TWINS (Arista AS1-9164)	64 3
54 TIME WILL REVEAL DeBARGE (Gordy/Motown 1705GF)	49 19
55 RED RED WINE UB40 (A&M 2600)	61 4
56 COME BACK AND STAY PAUL YOUNG (Columbia 38-04313)	63 4
57 NIGHTBIRD STEVIE NICKS (with SANDY STEWART) (Modern/Atco 7-99799)	40 11
58 LOOKS THAT KILL MOTLEY CRUE (Elektra 7-69764)	68 5
59 GIRLS DWIGHT TWILLEY (EMI America B-8196)	74 2
60 SHE WAS HOT ROLLING STONES (Rolling Stones/Atco ST-RS 45937)	66 4
61 THE DREAM (HOLD ON TO YOUR DREAM) IRENE CARA (Network/Geffen 7-29396)	38 12
62 DON'T LET GO WANG CHUNG (Geffen 7-29377)	73 3
63 BODY TALK THE DEELE (Solar/Elektra 7-69785)	67 5
64 FIELDS OF FIRE BIG COUNTRY (Mercury/PolyGram 811 450-7)	70 3
65 YOU MAKE MY HEART BEAT FASTER (AND THAT'S ALL THAT MATTERS) KIM CARNES (EMI America B-8191)	71 4
66 THEY DON'T KNOW TRACEY ULLMAN (MCA-52347)	— 1
67 YOU'RE LOOKING LIKE LOVE TO ME PEABO BRYSON/ROBERTA FLACK (Capitol B-5307)	69 10
68 STRIP ADAM ANT (Epic 34-04337)	76 3

	Weeks On Chart
69 SAY IT ISN'T SO DARYL HALL — JOHN OATES (RCA PB-13654)	55 18
70 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) PHIL COLLINS (Atlantic 7-89700)	— 1
71 VITAMIN L B.E. TAYLOR GROUP (Sweet City/MCA-52311)	72 5
72 BREAKING UP IS HARD ON YOU THE AMERICAN COMEDY NETWORK (Critique CRI 704)	85 4
73 THE KID'S AMERICAN MATTHEW WILDER (Private I/CBS ZS4 04363)	82 2
74 ALL NIGHT LONG (ALL NIGHT) LIONEL RICHIE (Motown 1698MF)	60 24
75 JOYSTICK DAZZ BAND (Motown 1701MF)	84 3
76 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M 2591)	57 18
77 LET'S PRETEND WE'RE MARRIED PRINCE (Warner Bros. 7-29548)	52 11
78 ENCORE CHERYL LYNN (Columbia 38-04256)	80 3
79 THIS COULD BE THE RIGHT ONE APRIL WINE (Capitol B-5319)	87 2
80 TONIGHT KOOL & THE GANG (De-Lite/PolyGram 818 226-7)	— 1
81 BEAST OF BURDEN BETTE MIDLER (Atlantic 7-89712)	89 2
82 SHE'S TROUBLE MUSICAL YOUTH (MCA-52312)	56 9
83 LOVE IS A BATTLEFIELD PAT BENATAR (Chrysalis/CBS VS4 42732)	62 23
84 LOOK AT THAT CADILLAC STRAY CATS (EMI America B-8194)	86 3
85 MAKE MY DAY T.G. SHEPPARD with CLINT EASTWOOD (Warner Bros. 7-29343)	— 1
86 ISLANDS IN THE STREAM KENNY ROGERS DUET WITH DOLLY PARTON (RCA PB-13615)	79 27
87 SAVE THE LAST DANCE FOR ME DOLLY PARTON (RCA PB-13703)	59 12
88 HOLDING OUT FOR A HERO BONNIE TYLER (Columbia 38-04370)	— 1
89 ONE IN A MILLION THE ROMANTICS (Nemperor/CBS ZS4 04373)	— 1
90 IF I'D BEEN THE ONE 38 SPECIAL (A&M 2594)	61 16
91 LOVE HAS A MIND OF ITS OWN DONNA SUMMER with MATTHEW WARD (Mercury/PolyGram 814 922-7)	77 6
92 REMEMBER THE NIGHTS THE MOTELS (Capitol B-5246)	78 13
93 TENDER YEARS JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 04327)	75 4
94 CUM ON FEEL THE NOIZE QUIET RIOT (Pasha/CBS ZS4 04005)	88 24
95 READ 'EM AND WEEP BARRY MANILOW (Arista AS1-9101)	90 15
96 EBONY EYES RICK JAMES AND SMOKEY ROBINSON (Gordy/Motown 1714GF)	83 12
97 MAJOR TOM (COMING HOME) PETER SCHILLING (Elektra 7-69811)	93 22
98 GOLD SPANDAU BALLET (Chrysalis/VS4 42743)	91 15
99 JUST ONE MORE TIME HEADPINS (Solid Gold/MCA SGR-90001)	92 9
100 UPTOWN GIRL BILLY JOEL (Columbia 38-04149)	96 23

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Adult Education (First Buzz/Hot-Cha/Unichappell — BMI)	37	Gold (Reformation — ASCAP)	98	I This House (ASCAP/BMI)	91	Say Say Say (MPL Comm./Mijac — BMI)	38
Against All Odds (1984 Golden Torch/Pun — ASCAP/Hit & Run — PRS)	70	Got A Hold (Ailmony — BMI/Cement Chicken — ASCAP)	23	Love Is A Battlefield (Chinnichap/Careers — BMI/Makiki/Arista — ASCAP)	83	Send Me An (Australian Tumbleweed — BMI)	22
All Night Long (Brockman — ASCAP)	74	Here Comes The Rain (Blue Network — ASCAP)	20	Major Tom (Southern — ASCAP)	97	She Was Hot (Colgems-EMI — ASCAP)	60
Almost Over You (Michael H. Golden/Carload of Us/Sweet Angel/Atlantic — ASCAP/BMI)	32	Hold Me Now (Network — ASCAP)	53	Make My Day (Paso/Wallat — BMI)	85	She's Trouble (Chappell & Co./Sookloozy — ASCAP/Rightsong — BMI)	82
An Innocent (Joel Songs — BMI)	18	Holding Out (Ensign — BMI)	88	Middle Of The Road (Hynde House of Hits/Clive Banks/ATV — London)	16	So Bad (MPL Communications — ASCAP)	21
Automatic (Music Corp. of America/Fleedleedle — BMI/MCA — ASCAP)	35	Holiday (House Of Fun/Pure Energy — BMI)	33	New Moon (Tritec Ltd.)	17	Sombody's Watching (Jobete — ASCAP)	19
Baby I Lied (Posey/Unichappell/Vanhoy — BMI/Chappell — ASCAP)	47	I Guess That's Why (Intersong — ASCAP)	14	New Song (Warner Bros. Ltd. — BMI)	46	Stay With Me (Zabalbah — ASCAP)	76
Back Where You (April/Cotaminated Tunes — ASCAP)	45	I Still Can't Get (Raydoia — ASCAP)	43	Nightbird (Welsh Witch — BMI/Sweet Talk/Three Hearts — ASCAP)	57	Strip (Colgems-EMI — ASCAP)	68
Bang Your Head (The Grand Pasha — BMI)	24	I Want A New (Huix, adm. by Red Admiral — BMI)	15	99 Luftballons (April — ASCAP)	6	Talking In Your (Forever Endeavor/Romantics — ASCAP)	8
Beast Of Burden (Colgems-EMI — BMI)	81	If I'd Been (Rockknocker — ASCAP)	90	Nobody Told Me (Ono — BMI)	7	Tender Years (John Cafferty — BMI)	93
Body Talk (Deele Reele/Midstar/Hip Trip — BMI)	63	If Only You Knew (Mighty Three — BMI)	40	One In A Million (Forever Endeavor/Romantics — ASCAP)	89	That's All (Pun/Warner Bros. — ASCAP)	27
Break My Stride (Streetwise/Big Ears/No Ears — ASCAP)	11	Islands In The Stream (Gibb Brothers/Unichappell — BMI)	86	Owner Of A (Affirmative/Warner-Tamerlane — BMI/Unforgettable — ASCAP)	5	They Don't Know (Stiff — PRS)	66
Breaking Up Is (Screen Gems/E.M.I. — BMI)	72	Joanna (Delightful — BMI)	3	Pink Houses (Riva — ASCAP)	31	This Could Be (Northern Goody Two-Tunes Ltd. — ASCAP/CAPAC)	79
Come Back (Red Admiral — BMI)	56	Joystick (Three Go/Jobete — ASCAP)	75	Politics Of Dancing (Firststars — ASCAP)	30	Thriller (Rodsongs (PRS), adm. by Almo — ASCAP)	9
Cum On Feel (Barn — ASCAP)	94	Jump (Van Helen — ASCAP)	1	Radio Ga Ga (Queen/Screen Gems-EMI — BMI)	52	Think Of Laura (Another Page — ASCAP)	12
Curly Shuffle (Wise Guy — BMI)	51	Just One More (ATV/18 Karat Gold — BMI/PROCAN)	99	Read 'Em And Weep (Edward B. Marks/Neverland/Peg — BMI)	95	This Woman (Gibb Brothers/Unichappell — BMI)	34
Don't Let Go (Chong, adm. by WB Music Group — ASCAP)	62	Karma Chameleon (Virgin — ASCAP/Pendulum — adm. by Warner-Tamerlane — BMI)	2	Rebel Yell (Boniedol/Rock Steady/Rare Blue — ASCAP)	44	Time Will Reveal (Jobete — ASCAP)	54
Dream (Giorgio Moroder/Carub/AICor — ASCAP)	61	Kid's American (Streetwise/Buchu — ASCAP)	73	Red Red Wine (Tallyrand — ASCAP)	55	Tonight (Delightful — BMI)	80
Ebony Eyes (Stone City — ASCAP)	96	Language Of Love (Hickory Groove/April — ASCAP)	36	Remember The Nights (Clean Sheets — BMI)	82	Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers — ASCAP/BMI)	41
Encore (Tan Divison/Flyte Tyme — ASCAP)	78	Let The Music Play (Shapiro Bernstein & Co./Emergency — ASCAP)	10	Runner (Mark Cain, publ by Intersong, USA — ASCAP)	42	Union Of The Snake (Tritec Ltd.)	50
Fields Of Fire (Virgin — ASCAP)	64	Let's Pretend (Controversy — ASCAP)	77	Running With The (Brockman — ASCAP/Dyad — BMI)	28	Uptown Girl (Joel Songs — BMI)	100
Footloose (Famous — ASCAP/Ensign — BMI)	25	Let's Stay Together (Irving/Al Green — BMI)	39	Save The Last Dance (Rightsong — BMI)	87	Vitamin L (Sama, Div of Sweet Records — ASCAP)	71
For A Rocker (Night Kitchen — ASCAP)	48	Livin' In Desperate (Snow/Hook & Line — BMI/ASCAP)	49	Say It Isn't So (Hot-Cha/Unichappell — BMI)	69	Wrapped Around (Magnetic/Reggatta/Illegal Songs — BMI)	13
Girls (Dionno, adm. by Bug — ASCAP)	59	Look At That (Willessden — BMI)	84			Yah Mo B There (Elselman/Hen-Air/Kings Road — BMI/Genevieve/Rodsongs PRS/Yellow Brick Road — ASCAP)	29
Girls Just Want (Herolo — ASCAP)	4	Looks That Kill (Warner-Tamerlane/Motley Crue — BMI)	68			You Make My (MoonWindow/Zomba Enterprises — ASCAP)	85
Give It Up (Alexandra/Shawn/Chanel — BMI)	26	Love Has A Mind (Sweet Summer Night/Sudano/See	58			You're Looking Like (All Seasons/Corbetta Music Plus/Hearts Delight — ASCAP/BMI)	67

— Exceptionally heavy radio activity this week

— Exceptionally heavy sales activity this week



SWEET LOU, JUST YOU — A party celebrating the release of Atlantic recording artist Jim Carroll's (r) third album, "I Write Your Name," was recently held at Studio 54 in New York. Among the guests was RCA artist Lou Reed (l), whose tune "Sweet Jane" is covered by Carroll on his new disc. The duo will also combine for a poetry reading in New York this month.

Retailers High On New CBS Midlines And Price Policy

by Jim Bessman

NEW YORK — The current refurbishing of the CBS midline "Nice Price" catalog is exactly the sort of "freshening up" that the mid-priced product line has needed, according to retailers contacted by **Cash Box**. Dealers laud the breadth of major artist releases included in the labels' midline expansion and hope to see other labels likewise free up more of their older titles as well as adopt the variable discount/return allowance policies that CBS is offering in its latest product price reductions.

Termining the CBS "Nice Price" additions "definitely a needed boost," Evan Lasky, head of the Denver-based Budget Tapes & Records chain, credited the move for "getting back to why midlines exist in the first place — to provide a nice price for catalog product." He explained that

because of the wholesale price increases of the last few years, "we have been creeping up to list on frontline selling prices, and are also in the ridiculous mode of having the best new stuff at the lowest price. So we're ending up with \$5.99 for new hits and catalog at list or 50 cents less, or with five and 10-year-old catalog at the same price as new product."

Norman Hunter, buyer at the approximately 150-store Record Bar chain, had seen the "initial excitement" of mid-priced lines wane over time "since you can only sell the same titles for so long." But in citing the category as "definitely a needed area and here to stay," he said that the CBS additions would help fill the need for new titles "to freshen stuff up," though he lamented the exclusion of Chrysalis titles due to lack of support from Chrysalis U.K.

(continued on page 11)

Reggae Bands Battle Over Use Of "Itals" Name

by Fred Goodman

NEW YORK — The thorny question of exclusive and legal use of a group name is at the center of a suit between two reggae bands over the use of the name The Itals. In papers filed in Cleveland last summer by I-talites Inc. of Cleveland Heights, that company and a band billed as I-tal have sought to prevent Jamaican group The Itals, their domestic label Nighthawk Records of St. Louis, and several independent distributors including Kinara of Chicago and House Dist. of Kansas City from using the name The Itals and selling product by that band. Cleveland I-tal member Dave Smelts declined commenting on the legal battle, and telephone calls to the group's attorney, Kenneth Pedrey of the Cleveland firm of Weiss, Nelditz, Pedrey and Mandel were not returned. However, Chris Dunmore, a past member of the Ohio-based group, allowed that his former associates were "more of an instrumental band" than the vocally-oriented Jamaican group, and was hopeful that something could be worked out so that the bands could be distinguished. Robert Schoenfeld, owner of Nighthawk Records, said he was unaware of the existence of the Cleveland band until last year. "We both released albums in '83," Schoenfeld said, "and *Goldmine Magazine* paired the two in a review. When I saw that, I said 'Holy cow! There are two bands with the same name!'"

According to Schoenfeld, the Jamaican Itals, which his label records and releases in this country, was the first group to use the name here and subsequently establish consumer recognition with the name. He dated the first domestically available

(continued on page 13)

Rockline And Its Listeners Make A Solid Connection

by David Adelson

LOS ANGELES — Two and a half years ago the first live, call-in, weekly rock and roll radio show premiered on two stations — KLOS in Los Angeles and WPLJ in New York. The guest that night was Joe Walsh,

the show was called Rockline, and it was produced by the newly formed Global Satellite Network. Today Rockline is heard on over 50 stations around the country. It has given its listeners the chance to speak to various stars from Robert Plant to Ringo Starr, from Van Halen to Joan Rivers. At the outset, many believed it wouldn't succeed; however, the staff of Rockline has turned it into one of the most popular and successful features on the air today.

One of the driving forces behind Rockline is producer Cindy Tollin. Full of what appears to be an endless source of energy, Tollin stays tuned to every facet of the production. Running from the studio to reception room she cordially greets guests and visitors, and within seconds she's back monitoring the show from behind a glass partition, attentive to every word, though not missing a sound generated from the technical staff behind her. Tollin has been with Rockline since its inception and subsequently has lived through the bad and good times.

The staff of the Global Satellite Network is very proud of their production, which offers the artist and the fan the chance to speak directly to each other in a totally live unedited situation. As a number of staff members pointed out, the show offers the artist the chance to "set the record straight."

The format of the weekly 90-minute

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THE PALACE GOES COCONUTS — EMI America recording artist The Coconuts recently joined Kid Creole for a show at the Hollywood Palace. Shown here after the show are (l-r): Coconuts Cheryl Poirer and Taryn Hagey; EMI America pres. Rupert Perry; Kid Creole; EMI's Gary Gersh; Coconuts manager Tommy Matolla, and Coconut Adrianna Kaegi.

Ethel Merman Dies In New York At 75

LOS ANGELES — Ethel Merman, the long-time matriarch of the Broadway stage died in her sleep on Wednesday, Feb. 15. She was 75. Merman had been hospitalized recently for several months with a brain tumor. She was in her New York apartment when she died.

Merman made her Broadway debut during the 1930-31 season in the Gershwin's *Girl Crazy*. Her vitality and vocal strength immediately captured the hearts of audiences, and catapulted her to stardom. Other shows to her credit include *Annie Get Your Gun*, *Pamama Hattie*, *Red, Hot And Blue*, *Call Me Madam* and *Gypsy*.

Her debut appearance in *Girl Crazy* featured the Gershwin songs "I Got Rhythm" and "Boy What Love Has Done To Me". Legend has it Merman's first rendition of "Rhythm" was so powerful that the audience gave her an immediate standing ovation, and the legend was born.

Merman starred in *Anything Goes* in 1934, and co-starred with Bob Hope and Jimmy Durante in *Red, Hot And Blue* in 1936. In 1939 she appeared with Durante again in *Stars in Your Eyes* which didn't match the commercial success of her past shows. She then starred in *DuBarry Was A Lady* with Bert Lahr, which featured the legendary duet, "Friendship." The next few years Merman garnered consistently moderate success with appearances in *Panama Hattie* and *Something For The Boys*. She didn't star in a real blockbuster again until 1945 when she appeared in Irving Berlin's *Annie Get Your Gun*.

Produced by Rogers and Hammerstein, *Annie Get Your Gun* proved to be the longest running show in both Merman's and Berlin's career. For 1147 performances Merman belted out such classics as "Doin' What Comes Naturally," "I Got The Sun In The Morning" and "I Got Lost In

His Arms." The show-stopper was the legendary "There's No Business Like Show Business" which Merman's gutsy overwhelming voice made an instant hit.

Berlin's next vehicle for Merman came in 1950. Entitled *Call Me Madam*, the show ran for 644 performances, and earned Merman a Tony Award. She also received a special Tony in 1972.

Merman's fans are hard pressed to pick her greatest role but many of them feel it was in the 1959 production of *Gypsy*. Her heartfelt portrayal of the backstage show-business mother stands as one of the all time "realist" performances on the Broadway stage. The Jerome Robbins' play is perhaps best remembered by the finale, "Rose's Turn." The show was hailed as innovative and original, and it fully proved Merman's previously unseen talents.

Merman's offstage persona was charac-



Ethel Merman

terized by a confidence and forthrightness. Her remarks to the press on a wide range of subjects were highly publicized. She once

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BUSINESS NOTES

CDG Expands; Petrone New Chairman



Emiel Petrone

NEW YORK — Emiel N. Petrone, senior vice president, Compact Disc, PolyGram Records has been named chairman of the Compact Disc Group (CDG). Harlan Lippincott, product manager, home audio, NAP Consumer Electronics/Magnavox is vice chairman.

As the CDG embarks upon a series of promotional activities planned for 1984, the CDG will stand on its own as an independent, not-for-profit trade organization, and in doing so, will invite the Recording Industry Association of America (RIAA), the National Association of Recording Merchandisers (NARM), the Professional Audio Retailers Association (PARA) and the Electronics Industry Association (EIA) to join as associate members.

According to Petrone, "The time has come for the CDG to step out on its own. The group has expanded tremendously since it was launched last May, and the likelihood of further substantial growth in the organization's membership in 1984 has made it possible and necessary for the Group to take this step toward independence and self-sufficiency."

Petrone added the CDG is in the process of organizing a search for a new CDG director/coordinator, who will report directly to him. In addition, by-laws and other conditions necessary for operation as an independent association are being addressed by the CDG.

The CDG, which presently represents 31 manufacturers of Compact Disc hardware, software and accessories, will offer the first edition of a quarterly newsletter in March. In addition, the Group will be at the annual convention of the National Association of Recording Merchandisers (NARM) by conducting seminars and providing an exhibit of CD players and newest software releases. Programs geared toward retailer education and consumer awareness of Compact Disc are the primary goals of the independent Group.

To support the Independent Compact Disc Group, affiliate manufacturers with annual sales of \$5 million or more pay a \$5,000 fee; those with sales under \$5 million pay \$2,000.

RCA Predicts Growth Of Music Vids

NEW YORK — A three-fold increase in retail revenues from prerecorded video cassettes, a bigger role for music video, and a greater melding of hardware, software and cable delivery services by 1990 were recently predicted by Herbert Schiosser, executive vice president of RCA.

Schiosser, speaking here last week during a luncheon meeting of the Television Academy's New York Chapter, based his forecast on a projected population of 40 million video players in the U.S., and an additional 70 million in the rest of the world. He credited these projections with spurring RCA's recent formation of a new in-house video production unit specializing in music projects. The new unit, dubbed RCA Video Productions, Inc., is a part of RCA Records, and is headed by Thomas Kuhn, former division vice president of RCA VideoDiscs.

In assessing the need for new music videos within the developing video market, Schiosser said that music video accounted for 5 percent of video sales in 1983, and that a recent survey estimates music programs for home video in the U.S. alone will generate retail revenues of \$1.2 billion within five years. He added that non-music feature films will not be enough to answer the growing consumer demand for video.

"The major film libraries will have sold through to the marketplace within the next few years," said Schiosser. "And the number of new features each year is not sufficient — by itself — to support the continuing growth of the prerecorded video marketplace."

Adding that product developed for software sale can also be used in the cable market, Schiosser said that future music video products undertaken by RCA will follow the pattern used with the recent Eurhythmic feature video. That program, developed for software sale, has also been shown by cable television. He further predicted that the growth of music video would spur hardware sales for products like stereo television, VCRs and stereo systems.

RCA Video Productions currently has a dozen original music video programs in various stages of development and production for 1984. The programs cover a spectrum including country, mainstream and new wave.

Red Label Records Formed In Chicago

NEW YORK — Red Label Records, a new company specializing in R&B, dance, country and rock musics, has been formed. The Chicago-based label is headed by Richard Tufo, the firm's executive vice president and chief operating officer. First releases on the new imprint will be singles and albums by The Emotions, Linda Clifford, and Silent Treatment.

Aside from Tufo, the label staff includes Lee Young, Sr., former vice president and creative division director of Motown, who will act as a creative consultant for Red Label. In addition, Sol Greenberg has been named vice president of marketing, with Erlean Ward handling national promotion for R&B.

"We have no intention of going into a deal for major label distribution," Tufo said. "We are a young, hungry independent label and want to stay that way. My empathy is with the artist," he added. "Collectively, we have a knack for bringing artists together. That is a motivating force in developing quality product. We want to break down the barriers between the business and creative ends of music making."

Red Label Records is headquartered at 980 N. Michigan Ave., Chicago, Ill. 60611. The telephone number is (312) 337-8190.

Vanity Fare Distribution Corp. Bows

NEW YORK — Vanity Fare Distribution Corp. has been formed in New York to provide national and international independent distribution. It offers production and promotional services for new artists and small labels, and provides similar services for video product.

The first release being distributed through Vanity Fare is a seven-inch EP by Candice Earley on Pelnor Records. Earley plays the part of Donna on the ABC-TV daytime drama "All My Children," and her EP features four songs taken from the series. She is currently planning an album followup containing new material.

Vanity Fare is located at 160 E. 56th St., New York, NY 10022. The phone number is (212) 758-3267.

EXECUTIVES ON THE MOVE



Barton

Harris

Gooding

White

Barton Appointed At CBS — Linda Barton has been appointed vice president, advertising and design for CBS Records. She has been vice president, advertising since 1982.

Changes At WEA — The Warner/Elektra/Atlantic Corp. has announced the appointment of Paul Newnam as controller. He has been with Warner Communications Inc. for more than five years, most recently as WEA's director of financial planning. Cory Connery has been appointed the Los Angeles branch video sales manager. He began his career with WEA in 1978 as a warehouse employee and most recently as branch marketing coordinator. Ed Richardson has been appointed the Los Angeles branch field sales manager. He started with WEA in 1973 in the warehouse and recently was a music sales representative. Rick Rieger has been appointed the Los Angeles branch marketing coordinator. He had been the branch field sales manager for the past two years. Also announced was the appointment of Michael S. Alhadef as the Atlantic Records promotion representative in the Seattle area. He was national west coast promotion manager for Epic Records from 1978 to 1983. Jack Klotz has been appointed the WEA Atlantic branch sales manager. With WEA since 1974, he had been branch marketing coordinator. Pat Boatenreiter has been appointed the WEA Atlantic branch marketing coordinator. With WEA since 1972, he had been the branch's special projects coordinator/singles action specialist. The Cleveland Branch has announced the following appointments to the marketing staffs in Detroit and Cincinnati: Van James has been appointed the Atlantic R&B promotion person for Detroit. Since June of 1982 he was pop and R&B field merchandiser. Nolan Brown has been appointed R&B field merchandiser in Detroit. Since December 1980, he had been at Record Outlet. Louis Heldelmeier has been appointed Elektra/Asylum promotion person for Detroit and Cincinnati. Since April of 1982 he was a promotion manager for Capitol Records. Tim Alston has been named the field merchandiser for the Baltimore/D.C. territory. He comes to WEA from Record Theater, where he was the singles buyer and a member of the sales staff. Also announced was the appointment of Maryann Gableton as payroll manager. She has been with WEA since March of 1977 and was promoted to payroll supervisor in 1979. And Leroy Barry Choice was named advertising administrative assistant.

Changes At PolyGram — Harvey Rosen has been named director, sales and marketing administration, PolyGram Records. He joined PolyGram in 1976 as Manhattan sales representative. Most recently he served as director of marketing, PolyGram Classics. And Rowena Harris has been appointed national promotion director, urban contemporary/black music division, PolyGram Records. She was most recently regional district manager at Arista Records. Bob Gooding has been named national marketing director, urban contemporary/black music division. He was formerly national director of promotion and marketing, progressive music at Warner Brothers.

RCA Names Renz — Marguerite Renz has been appointed administrator, communications services for RCA Records. She joined RCA Records 15 years ago and was subsequently promoted to secretary to the division vice president, public affairs.

Moelis Named — The Lefrak Organization's Entertainment Company, Ltd. has announced the appointment of Herb Moelis as executive vice president of the company. He was formerly executive vice president of the Music and Records Divisions of Screen Gems and Columbia Pictures, and most recently served as president of the Don Kirshner Entertainment Corporation.

Changes At Island — Island Records has announced that Jeff J. White has been appointed as national retail sales coordinator for the label. He previously worked in sales at Beckett, Buddha, Sutra Group Records. Also announced was that Alvin Eng has joined Island Records as publicity coordinator. He formerly worked in the publicity department of A&M Records, and has also been a rock journalist. Mary Ann Palmiotti has been appointed as pre-production and packaging manager for Island Records. She has worked at Island Records for two years, beginning in the accounts payable department.

Changes At Virgin — Virgin Music Inc. is headed now by David Steel, general manager. He was international manager at Chappell Music, and before Chappell served as promotion director for PolyGram. Also coming from Chappell is copyright manager Ron Shoup who handled original copyrights for that company. Administrative assistant, Claudia J. Stanten, comes to Virgin from radio station WCWM-FM where she acted as music director.

Lembo Named — Chrysalis Records has announced the appointment of Jerry Lembo as director of promotion. He was previously president of Platinum Promotions, an independent promotion company; and east coast promotion director for Endless Music.

Chrysalis Names Three — Chrysalis Records has announced the restructuring of Chrysalis' promotion department. Peter Napolieello has been named director, AOR, and video promotion. Nancy Glucksman has been promoted to manager, AOR and video promotion. Daniel Glass has been named national director of promotion. Reporting to Glass will be Jerry Lembo, director of promotion. Supporting Glass and Lembo will be Susan Buyalski, promotion coordinator. Napolieello was previously a label manager at JEM Records, and director of promotion at Pavilion Records. Glucksman has been with Chrysalis since 1983, and was previously at Arista Records. Glass has been with Chrysalis since 1983, and was previously director, New Music Marketing.

Templeton Named — Anne Templeton has been named manager, international operations, for Vestron International. She most recently served as associate director, business affairs for CBS/Fox Video.

REVIEWS

ALBUMS

OUT OF THE BOX



PARTING SHOULD BE PAINLESS — Roger Daltrey — Atlantic 7 80128-1 — Producer: Mike Thorne — List: 8.98 — Bar Coded

Roger Daltrey as a solo entity away from the Who's (former) cloying presence always makes for a fresh breath of air for fans of Daltrey's considerable vocal skills. Not necessarily for the wild horse running free aspect, which is always uplifting in this man's case, but because the material and musicians that surround Daltrey's stellar efforts always click so well and come directly to the point. Devoid of egomaniacal self-indulgence, "Parting Should Be Painless" may become one of 1984's enduring releases. The single "Walking In My Sleep" is already well on its way to support that eventuality.

NEW AND DEVELOPING



REACHING OUT — Menudo — RCA AFL1-4993 — Producer: Edgardo Diaz — List: 8.98 — Bar Coded

Menudo makes a bid here for English language acceptance, having already taken the Spanish world by storm with their well-tempered teen looks and what appears to be a good, general-purpose pop sound. Vocally they're well groomed, surprisingly adroit and accentless as they alternate between smooth ballads and toe-tapping peppy material. In lesser talented hands "Reaching Out" could have been rather tame and wimpy instead of the little best-foot-forward pop gem that it really turns out to be.

SINGLES

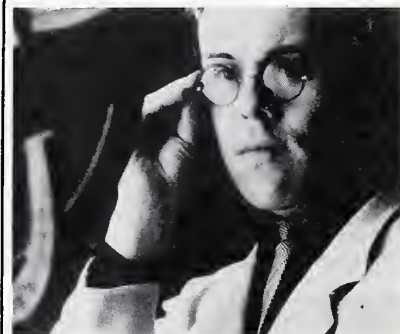
OUT OF THE BOX



YES (Atlantic 7-99787)
Leave It (3:52) (Affirmative — BMI/Unforgettable Songs — ASCAP) (C. Squire/T. Rabin/T. Horn) (Producer: Trevor Horn)

A rather unnerving mixture of urgent, albeit contradictory, elements pockmark this followup to that eye-popper of a hit "Owner Of A Lonely Heart." A rich studio chorale intro is fused to a finger-popping do-do-do segment then the full glory of this single latches onto a real tasty Vanilla Funk groove that underpins as dense and lush a track as befits that very music idea that calls itself Yes. Maybe too intense for Top 40, but clubs and AOR acceptance should keep album sales alive for parent album "90125."

NEW AND DEVELOPING



THOMAS DOLBY (Capitol P-B-5321)
Hyperactive (Participation Music — ASCAP) (T. Dolby) (Producer: T. Dolby)

The long-awaited followup to last year's left-field video/audio smash "She Blinded Me With Science" is now here. With "Hyperactive" the tempo and the funk have been accelerated to a breakneck speed and a multi, multi-tracked kitchen sink production job leaves no studio stone unturned. A nervous, audio leap-frog of a single which more than achieves the mood hinted at by the title. The song should catch on like wildfire once its accompanying state-of-the-art video — which uses hilarious special effects gimmickry in its take-off on psychiatry — starts making the rounds.

FEATURE PICKS

PERFECT COMBINATION — Stacy Lattisaw & Johnny Gill — Cotillion 7 90136-1 — Producer: Narada Michael Walden — List: 8.98 — Bar Coded

Duos. Everybody loves a duo. Two great voices like these two talents have could spell out smash box-office magic. With the title cut already in its second bulleting week on the Black Contemporary singles chart at number 63, gold status can't be too far away for these solid cross-over contenders. Narada Michael Walden at the console gives it all the necessary audio oomph, the rest is now up to radio and retail who already show healthy signs of interest for this new coupling.

ART OF NOISE — Island/Atco 0-96974 — Producers: Art Of Noise — List: 6.98

The 12-incher "Beat Box" is already on its way to becoming a minor dance-floor classic; here then, now, are more tracks via this 45 rpm EP. Multi-mood synth instrumentals with varying beats and synth vocals with varying lyrical intent abound here. Dancing comes easy enough but dissection of mood and message demand one stop and listen much closer. Art Of Noise is as scary as a walk in space or as spiritually uplifting as the Renaissance painting on the cover. Very challenging material very well produced which demands and deserves to be very well received.

SOUTHERN EXPOSURE — Alex de Grassi — Windham Hill/A&M WH-1030 — Producers: Alex de Grassi & Steve Miller — List: 8.98

Alex de Grassi plays acoustic guitar, which is like saying labelmate George Winston plays piano. It's, in truth, really a custom made instrument in the hands of an awesome, spell-binding talented instrumentalist who can be as forceful as a Jimmy Page, as playful as a Leo Kottke or as mood-drenched as a Philip Catherine. Alex de Grassi, simply put, is a masterful purveyor of this thing we call beauty via his shimmering guitar playing. But even more than this, de Grassi is also truly his own man and talent on top of all this singular in his peaceful acoustic visions.

COMMON GROUND — Richie Havens — Connexion Records — Producers: Richie Havens, Pino Daniele, Allan Goldberg — List: 8.98

Richie Havens has consistently demonstrated his wide range of musical abilities over the past decade, and this waxing further proves that he can cover any style of music and give it that unique Havens sound. This album includes a jazz oriented tune called "Gay Cavalier" that boasts a fine duet with Pino Daniele. "Death At An Early Age" is fast, gutsy, classic Havens. There is an intensity to his voice that transcends every cut. Other tunes of particular note are, "Stand Up" and the moving "Things Must Change." Radio has generally avoided this artist in the past, but this LP should provide the material to put him on some playlists.

OUT DEHI — Gregory Isaacs — Mano MLP5 9748 — Producer: Gregory Isaacs — List: 8.98

This LP marks the reggae virtuoso's first release since being embroiled in legal entanglements in his native Jamaica and it shows beyond a doubt that he is no worse for the wear. Backed by a distinguished band that includes Dwight Pinkney on lead guitar, Philip Ramacon on synthesizers, and Steelle Johnson on keyboards, this LP presents the finest selection of reggae the Caribbean has to offer. The moody "Private Secretary" and "Yes I Do" are particularly noteworthy, but you can essentially take your pick as every cut offers something different and proves that reggae survives as a viable music form in the States.

FEATURE PICKS

LIONEL RICHIE (Motown 1722MF)

Hello (4:07) (Brockman Music — ASCAP) L. Richie (Producer: Lionel Richie and James Anthony Carmichael)

If this wasn't the year of Michael Jackson it would definitely be the year of Lionel Richie. This third single off his "Can't Slow Down" LP is as melodic and heartwrenching as anything he has done previously and that's saying something. Radio will jump on this one, and that should keep the LP strongly rooted in the Top Five. The cut features some top notch instrumentation which probably won't get noticed by the flock of swooning young girls with tears in their eyes and Lionel Richie albums in their homes.

KOOL AND THE GANG (de-Lite 2-57650)

Tonight (3:53) (Delightful Music Ltd — BMI) (J. Taylor — C. Williams — Kool & The Gang) (Producers: Ronald Bell, Jim Bonneyfond, Kool & The Gang)

With "Joanna" resting comfortably in the Top Five on the pop charts, this one could climb by virtue of association alone. But this single is consistent with the recent soulful string of catchy releases by Kool and his gang of hot musicians. There's a real strong driving back beat on this cut that will make it big in the clubs, not to mention a rock-like guitar solo that couldn't help catching the ears of the most die-hard rockers. With a predecessor like "Joanna," the strength of this single should place it in the hierarchy of the pop singles chart.

DeBARGE (Gordy 1723GF)

Love Me In A Special Way (3:50) (Jobete Music Co. — ASCAP) (E. DeBarge) (Producer: Eldra DeBarge)

This cut is off the LP "Love Me In A Special Way" which has spent the past 19 weeks on the pop album chart and should remain there for the foreseeable future. This is the second single off the waxing and it continues to demonstrate DeBarge's many diverse talents. Call this an intimate, seductive slower-paced tune which boasts an excellent straight-harmonica solo Stevie Wonder style. DeBarge has already displayed cross-over potential so don't limit this cut to any particular radio format. After sweating it out on the dancefloor, clubgoers and DJs will find this one a welcome relief.

TIGGI CLAY (Morocco 1716CF)

Flashes (3:59) (Jobete Music Company, Inc. & Sweet-Thom Publishing Co. — ASCAP) (B. Peaches, R. McCall, F. Quick) (Producer: Tiggi Clay)

Tiggi Clay's debut Morocco single is as lively and catchy as the group's cartoonish name. The Oakland, Cal. group bounces along merrily led by vocalist Fizzy Quick, whose giddy "where are they now" reminiscences, on top of cohorts Romeo "Breath" McCall's flashy synth patterns and William "Billy" Peaches' funky bass line, have a zippy energy that will invigorate mature formats.

KLEER (Atlantic 7-89699)

Next Time It's For Real (4:15) (Stonsee Music — ASCAP) (N. Durham-R. Lee-W. Cunningham) (Producer: Eumir Deodato)

Since they first came onto the scene in 1979, Kleer has always been on the borderline of widespread commercial success. Its latest release has a good chance to finally put the band over that line. This soulful, midtempo tune's fine synthesizer work and intimate lyrics could easily make the crossover from BC to pop. The band's vocals are moody thanks mainly to the contrasting tones of the lead and background vocals. The tune was produced by Eumir Deodato, who gives the band the slick arrangement that could mean generous airplay and high volume sales.

POINTS WEST

LOVERS' LANE — Two of rock 'n' roll's most swinging singles — **Eddie Money** and **Elton John** — got married last week, though not to each other. Elton John wed recording engineer **Renata Blauel** in an elaborate ceremony at St. Mark's Church in Darling Point, located in Sydney, Australia. The happy event took place on — of course — Valentine's Day, and to make the ceremony extra special, Elton had 3,000 white roses flown in to go along with his white suit and his bride's white silk dress. A few days after the wedding, John began his world tour, while wifey went back to work on his upcoming album. Eddie Money and his lady **Margo Lee Walker** tied the knot on the same day as Elton and Renata, except the site for Money's marriage was Martinez, California . . . and the honeymoon was in Bakersfield. During the week Money also found time to



play a gig at L.A.'s Universal Amphitheatre. What a trouper.

REGGAE ANNIVERSARY — The venerable reggae rhythm section and ace production team of **Sly Dunbar** and **Robbie Shakespeare** are celebrating their 10th anniversary as a duo on March 3 with a nonstop five-hour show at The Arena in Kingston, Jamaica. The event will be filmed for possible broadcast, and slated to appear are an all-star cast of reggae artists who have worked with Sly and Robbie over the past decade including **Gregory Isaacs**, **Black Uhuru**, **Dennis Brown**, **Yellowman**, **Jimmy Riley**, and **Sugar Minott**.

LABEL LAUNCHING — Morocco Records, Motown's new pop-rock record label, held its launching celebration Feb. 13 at Hollywood's Dar

Maghreb Restaurant on Sunset Blvd., and a swarm of Motown execs and artists — including **Stevie Wonder** — showed up to fete the new venture. So far, the label has released a self-titled LP by **Tiggi Clay**, and next up on the schedule is a disc from a band known as **Kid Gloves**. Forthcoming product includes platters from the **Coyote Sisters**, **Jakata**, and **Wolf and Wolf**.

OUT-OF-SIGHT IN-STORE — Rockbox, in conjunction with EMI/America Records, is preparing to sponsor the first nationwide, call-in in-store "appearance" with **Dwight Twilley** on Feb. 25. The gimmick is the initial project in a series of national in-store call-ins from the new toll-free telephone order record shop. During the phone-in-store, callers from across the country will be able to speak with Twilley directly and purchase autographed copies of his new release, "Jungle." Said **Frenchy Gauthier**, vice president of creative services for EMI/America, "Many people can't get to an in-store in smaller areas, so this way they can all participate."

VID CONCERT DEAL BAGS BOWIE — Media Home Entertainment recently paid \$1.3 million to Miramax Films for a 12-concert package that features an assortment of concert videos, including **David Bowie's** HBO "Serious Moonlight" show, **The Band** reunion, **Stray Cats**, and the **Guess Who**. Media Home Entertainment also purchased concert footage of **Journey** for a reported \$500,000.

SHORT CUTS — I.R.S.'s MTV program *The Cutting Edge* begins its second season on Feb. 26 with a lineup featuring a new video by ex-**Squeeze** keyboardist **Joels Holland**, a tour of L.A.'s seminal punk club The Masque led by founder **Brendan Mullen**, poetry from **Black Flag's Henry Rollins**, a premiere video by **Echo and the Bunnymen**, and an interview with **X** along with an acoustic version of the song "I Must Not Think Bad Thoughts" from its "More Fun In The New World" LP. The show'll be hosted by the madcap **Peter Dinklage**, lead singer of **The Fleshtones** . . . **Gary Remal** has been signed to score the music for *Maria's Lover*, a movie starring **Nastassja Kinski**, **Robert Mitchum**, **John Savage** and **Kelth Carradine** . . . Songwriters **Ron Miller** ("For Once In My Life"), **Dino Fekaria** ("I Will Survive") and **Buddy Kaye** ("Till The End Of Time") will discuss the subject "Writing Records vs. Writing Songs" on March 1 as part of the American Guild of Authors & Composers (AGAC)/The Songwriter's Guild continuing Ask-A-Pro series. Set for 7-9 p.m. at Modern Musical Services at 1433 North Cole Place in Hollywood, the symposium will cover the essential elements of songwriting and should also include a song evaluation session . . .

March 6 is the scheduled date for a two-fold Music Publisher's Forum meet in L.A., where both "The World of Sub-publishing" and a "MIDEM Recap" will be talked about by a panel of publishers and attorneys. For more information about the midday gathering, call **Terry** at 213/469-8371, ext. 340 . . . **Ronnie Wood** of the **Rolling Stones** has just signed a deal to endorse Meloblar Guitars . . . At press time, reports claimed that "The Killer," pianist **Jerry Lee Lewis**, was being tracked down by the Internal Revenue Service for tax evasion. According to one newscast, the IRS is demanding Lewis pay about \$1 million to clear up his debts. In related news, the latest issue of *Rolling Stone* features a story which strongly implies that Lewis' late wife was a victim of foul play and the subject of an intense cover-up . . . **Linda Ronstadt** and the **Nelson Riddle Orchestra** are joining forces again for a series of concerts in Santa Barbara, Calif. March 9-10, which will be taped for a HBO special . . . **Sir Richard Attenborough**, the brains behind the epic film *Ghandi*, has been named by Embassy Pictures and PolyGram Pictures to direct the joint movie production of the Broadway musical *A Chorus Line*. A film version of the show has been in the works for years, and is scheduled to begin filming during the fall . . . The gonzo indie Rhino Records label is at it again, releasing about a half-dozen new or re-issued high-

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NEW FACES TO WATCH



Jason And The Scorchers

Based in Nashville, it's hardly surprising that EMI America recording group Jason And The Scorchers happily credits the rich country music heritage so present in its striking label debut EP "Fervor." But what is surprising, especially after seeing the foursome's album-cover pose before vintage Grand Ole Opry performance posters of Hank Williams, Roy Acuff, and Bill Monroe, is that their flat out, hard rock 'n roll sound is as close to the Ramones as it is to the "real country music" that lead singer-songwriter Jason Ringenberg speaks about so reverently.

"We consider ourselves to be a rock 'n roll band obviously, but we owe a great debt to real country music," explains Ringenberg, adding that everyone in the group is a fan of such '50s and early '60s country classicists as Hank Williams, George Jones, Johnny Horton, Marty Robbins, "that sort of thing — real stone country music." He then proceeds to trace the group's lineage from Jerry Lee Lewis through the Rolling Stones, Creedence Clearwater Revival, and Gram Parsons, before arriving at various punk influences including the Sex Pistols and New York Dolls. "We're all young musicians, 23 years old or under, and feeling and energy is our first priority. That sounds like a cliché, but surprisingly, it seems to be rare these days."

Equally rare these days is Ringenberg's songwriting sensibility. "The songs talk about the American spirit and what it's been through in the last hundred years, and what it means to me to be American," he says of songs like "Hot Nights In Georgia," which he co-wrote with bass guitarist Jeff Johnson and which sounds like one of the Rolling Stones' successful attempts at country music. "The cotton burns as Sherman marches toward you/Destroying every drop of sweat you've known," sings Ringenberg, with a hiccuppy drawl. "Must progress slaughter all who stand

among their/Fruits that they've grown?"

Such hard-hitting but often ambiguous lyrics frequently resemble the intense pronouncements of Bob Dylan, and a power-chorded version of Dylan's "Absolutely Sweet Marie," which Ringenberg claims "stuck its head out and said 'Hey, play me!'" provides the EP's only cover tune. And also like Dylan, Ringenberg's songwriting can involve more than one level and frequently shows a heavy reliance on religious imagery and issues. "Religion is a great part of America and a great part of me," he reveals. "My daddy was a hog farmer, still is. So I'm from a farm background — very religious, rural, earthy, strong American red blood."

Growing up in Illinois, Ringenberg learned harmonica, guitar, and banjo, which he then applied in several rockabilly, country, and bluegrass bands before heading down to Nashville, and immediately meeting his manager Jack Emerson, "the most influential person in my life." He also met his Scorchers — Johnson, drummer Perry Baggs, and guitarist Warner Hodges — at Nashville's punk club Cantrell's, which as luck would have it, was situated directly back of his apartment. According to Hodges, the trio had been together off and on in various outings for six or seven years before coalescing around Ringenberg in late 1981.

A first EP, "Reckless Country Soul," was released in February, 1982, while "Fervor" is actually a rerelease of an EP originally issued by Praxis Records minus the Dylan cover.

Aside from the altright rhythm section, which is adept at both hard driving country rockers and the easygoing beat required of the more lonesome vocal harmony tunes, it is Hodges' impeccable electric guitar and lap steel picking that stokes the Scorchers' fire. Hodges is an "army brat" who was born in Europe and played drums in his parents' country band until he was 17. But as a guitarist, "He's from the school of 'raise hell with the guitar,' but still uses taste," observes Ringenberg. Declares Hodges, "When you do something, make it count or else stay the hell out of the way and play rhythm."

Not that there's anything wrong with playing rhythm, Hodges hastily adds, and Ringenberg singles out his guitarist's "strong sense of rhythm and drive" for making songs like "Absolutely Sweet Marie" sound like a freight train. "What we want to do is bring real rock 'n roll back into the American airwaves and consciousness," he concludes. "We believe in blood and guts rock 'n roll with real feeling, and that feeling can also translate into country music. We don't call ourselves a country band but feel a commitment to educate people to what country music is, which is the way we were brought up."

Virgin Music Bows

NEW YORK — Virgin Music Inc. has opened in New York as the U.S. branch of Virgin Music Publishers Ltd. David Steel, who was international manager at Chappell Music after serving as promotion director for PolyGram, is general manager.

Ron Shoup is copyright manager, having previously handled original copyrights for Chappell Music. Claudia J. Stanten is the administrative assistant, having formerly served as music director for radio station WCWM-FM.

Virgin Music's address is 43 Perry St., New York, NY, 10014. The phone number is (212) 206-9104.

Iglesias To Perform At RIAA Dinner

NEW YORK — Julio Iglesias will be the featured performer at the Recording Industry Association of America's (RIAA) 14th Cultural Award Dinner set for March 20 at the Washington Hilton Hotel.

The dinner honors a Washington independent or organization noted for outstanding contributions to the arts, and presents an informal format for recording industry representatives and government leaders to meet.

Past recipients of the RIAA Cultural Award have included Senator Jacob Javits, Hubert Humphrey, Joan Mondale.



COMATEENS WAKE UP THE RITZ — Virgin/Mercury/PolyGram recording group Comateens recently headlined at The Ritz in Manhattan in support of its label debut album "Pictures On A String." Pictured backstage are (l-r): Oliver North, of the group; Peter Leak, manager of the group; Lyn Byrd, of the group; Ben Manilla, air personality, station WLIR; Nic North, of the group; Peter Lubin, director of A&R, rock division, PolyGram Records; John Weston, local New York promotion representative, PolyGram Records; Linda Walker, director of college promotion, PolyGram Records; Dennis Gordon, national 12-inch director, PolyGram Records; and George Meier, national director of promotion, rock division, PolyGram Records.

ASCAP Review Board Candidates Nominated

NEW YORK — Twelve writers and 18 publishers have been nominated by the American Society of Composers, Authors and Publishers (ASCAP) as candidates for election to the ASCAP Board of Review. Election ballots go out next week, to be returned by March 16 for counting on March 19. Winners then serve two years on the Board, which resolves membership questions regarding the Society's revenue distributions.

Authors/lyricists nominated in the popular-production field were John Bettis, Wayland D. Holyfield, Donald Kahn, and Billy Edd Wheeler. Composers nominated in this field were Richard Adler, Sheila Davis, Albert Hague, and Burton Lane. Publisher candidates nominated were Murray Deutch of Alotagood Music Publishing Co., Inc.; Jean M. Dinegar of Cherry Land Music Publishing Co., Inc.; Jean Kay of T.B. Harms Company; Leeds Levy of Leeds Music Corp.; Stanley Mills of September Music Corp.; Ann P. Munday of Rare Blue Music Inc.; and Ralph James Murphy of Murfeezongs.

In the standard field, composers nominated were Carlisle Floyd, William Kraft, Ezra Laderman, and Elizabeth Brown (Libby) Larsen. The publishers in this field nominated were John M. Boerner of Carl Fischer, Inc.; Ron Freed of European American Music Distributors Corp.; John Higgins of Jenson Publications, Inc.; and Steven R. Lorenz of The Lorenz Corp.

Members of the writers' nominating committee who were present were Lee Adams, William Mayer and Bob Morrison. Members of the publishers' nominating committee present were Dean C. Burtch and Bert Litwin. Mitchell Parish was chairman of the nominating committee.

A total of four writers and four publishers will be elected to the board: two pop author/lyricists, one pop composer, one standard composer, three pop publishers, and one standard publisher.

Stonehenge Mgt. Bows

NEW YORK — Stonehenge Management has been formed in East Hanover, N.J. by Alan Kaplan and Vincent Fusco, who will serve as co-presidents. The new company is an affiliate of the Stonehenge group record and publishing company.

The Stonehenge label is being distributed nationally by Mirus Music Inc. Stonehenge headquarters, studio and warehouse are located at 299-4 Ridgedale Ave., E. Hanover, NJ 07936. The phone number is (201) 887-9322.

BMI Debuts Librettists Program

NEW YORK — Beginning in September 1984, the BMI-Lehman Engel Musical Theatre Workshop will offer a new, free program for librettists. Under the direction of Susan H. Schulman, Artistic Director of the Pittsburgh Civic Light Opera and director of musicals both classic and contemporary, the program will not only analyze musicals of the past and compare them to their sources — with master librettists as guest speakers — but it will also pair new librettists with the composers and lyricists in the business for actual collaboration on musicals. Among the more recent works developed in this workshop (now in its 20th year) are "A Chorus Line," "Little Shop Of Horrors," "The Best Little Whorehouse In Texas" and "Nine."

Writers in any genre are invited to submit excerpts (including non-theatrical ones) from works published, produced or in progress. Submissions must include at least one sample of humorous writing. All material must be submitted by May 1, 1984. Decisions will be reached by June 19, 1984. For further information and an application contact Allan Becker, Broadcast Music, Inc., 320 W. 57th Street, New York, N.Y. 10019, (212) 586-2000.

Grammy Telecast Adds Guests

LOS ANGELES — The National Academy of Recording Arts and Sciences and Pierre Cossette Productions announced additional guests to appear on the 26th annual Grammy Awards telecast February 28.

Among those named are George Hearn and members of the Broadway musical "La Cage Aux Folles," Chuck Berry, Rodney Dangerfield, the Oak Ridge Boys, George Thorogood, Toto, Stevie Ray Vaughn and the Pentacostal Community choir.

Artists previously announced to appear on the telecast include The Beach Boys, Irene Cara, Sheena Easton, Eurythmics, Janie Fricke, Herbie Hancock, Julio Iglesias, Al Jarreau, Quincy Jones, Cindy Lauper, Kenny Loggins, Kim Carnes, Melissa Manchester, Wynton Marsalis, Linda Ronstadt, Bob Seger, Donna Summer, Bonnie Tyler and Albertina Walker.

John Denver will be hosting the live telecast from the Shrine Auditorium for the fifth time. The producer is Ken Ehrlich and the director is Walter C. Miller.

EAST COASTINGS

POW-WOW WITH PEPPER — Collectors of Top 40 trivia no doubt recall Brewer & Shipley's early-seventies hit "Witchi-Tai-To," and will probably have no trouble naming the author, saxophonist **Jim Pepper**. An American Indian, Pepper adapted the tune from a southwestern Indian peyote chant, and the loose structure and repetitive child-like chorus made the song easily adaptable for a slew of covers, first by pop artists and then later by jazz musicians, most notably **Jan Garbarek & Bobo Stenson**. Before getting to some comments from Pepper on what he's been doing since then, we have the special bonus question for all the top 40 trivia *machos* out there: The Brewer & Shipley version was not the original. Who did it first? Answer at the end of the interview . . . A native of the Pacific Northwest with roots in the American plains tribes, Pepper

came to New York in the late sixties where he managed to cut a solo LP for the briefly-lived Atlantic label, Embryo. Entitled "Pepper's Pow-Wow," the disc included Pepper's own version of "Witchi-Tai-To" (not the original) with a jazz group featuring **Larry Coryell** and **Billy Cobham**. In print just long enough to become a collector's item, "Pow-Wow," wasn't the springboard that the saxophonist had envisioned. "I moved from New York to San Francisco," Pepper recently told us, "and played a good deal at the Keystone Korner. But after New York, I needed to get back to my roots, and started getting more and more into my Indian heritage. I went to Alaska to tour small Eskimo villages, and worked around the northwest for maybe five years. In fact, I just went



back to Oklahoma the last time I was out west, because I needed to put my finger on that part of my background." Pepper's interest in his cultural heritage has been lifelong, although the decision to combine the jazz, popular and Native American components into a whole didn't come until later. "I started out as a traditional Indian dancer," he recalled. "Both of my folks are Indians, and they both instilled a pride in the culture in me. They would send me to Oklahoma in the summertime to dance — there was a little pow-wow circuit. And later on I studied tap dancing. My tap dancing teacher was into all these jazz vocal groups like **The Hi-Lo's**, and that's what got me interested in it. I picked up a sax in junior high school, and when I heard **Bird** and **Sonny Rollins**, everything just fell in line. It wasn't long before I stopped dancing. Later on, when I was playing professionally, I met **Ornette Coleman**. The discussions we had made me consider combining the two musics, the Indian chants and jazz." With the Embryo album long out of print, the only place to really hear Pepper's synthesis is on his just-released Europa Records LP, "Coming And Going." "I see a direct correlation in feeling if not harmonic content between jazz and Indian music," said Pepper. "Indian music is basically rhythm and melody, and there really isn't any harmony. Nothing is written down, all the chants are passed along from generation to generation. And it's also very subtle. The songs aren't so rigid that changes can't be made in pitch, that beats can't be shaded." Since his return to New York about two years ago, Pepper has become increasingly identified with the Ornette Coleman school, working with **Don Cherry**, **Charlie Haden's Liberation Orchestra**, **Cadonna**, and **Paul Motian**. "I had a real paranoia of coming back to New York," the saxophonist said. "Making a living was just too much the first time. But I've been lucky since I returned. I recorded with **Bob Moses** and started working with Cherry. Then I moved to New York and did the Liberation Orchestra tour, and met **Jean-Pierre Weller** of Europa and recorded "Coming and Going." I'm also working with Motian, and an album with him entitled "Song For Marion" will be coming out on Soul Note. For "Coming And Going" I picked musicians who were friends and that I felt would be sympathetic to the music. Plus, jazz musicians are the most diverse. I hope the record will allow me to do my own thing, and I hope to have a really versatile band, something people-oriented rather than esoteric. I've been toying with the idea of using a group that would include five musicians plus Indian dancers and singers, sort of the real thing plus my own adaptation of it. The Indians have nobody out there doing the traditional music, and I'm using war dances, round dances, 49 songs, and peyote songs. So what I'll do more and more is short translations of the traditional chants, and try to keep it as simple as possible. I feel like it's an opportunity to present this music, and I have to be careful. Some things just can't be messed with."

(continued on page 28)

YOUR VIDEO PROBLEMS ARE OVER!

TOP 15 VIDEO GAMES

	Weeks On 2/18 Chart
1 Q-BERT Parker Brothers 5360	1 24
2 POLE POSITION Atari CX 2694	2 24
3 MS. PAC-MAN Atari CX 2675	3 48
4 POPEYE Parker Brothers 5370	4 11
5 CENTIPEDE Atari CX 2676	6 46
6 JOUST Atari CX 2691	7 11
7 KANGAROO Atari CX 2689	5 12
8 JUNGLE HUNT Atari CX 2688	8 28
9 DIG DUG Atari CX 2677	12 3
10 MR. DOI Coleco 2622	9 19
11 BURGER TIME Intellivision 4595	11 28
12 PITFALLI Activision AX 108	10 63
13 SPACE SHUTTLE Activision AX 033	13 6
14 RIVER RAID Activision AX 020	14 46
15 DECATHLON Activision AX030	15 24

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 2/18 Chart
1 THE ROMANTICS (Nemperor/CBS NJZ 36273)	2 14
2 THE PRETENDERS (Sire SRK 6083)	1 31
3 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	3 44
4 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 3415)	5 4
5 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	6 4
6 THE DOORS (Elektra EKS 74007)	4 55
7 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	8 28
8 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)	9 4
9 LOOK SHARPI Joe Jackson (A&M SP-4919)	10 75
10 AJA Steely Dan (MCA 1006)	7 9
11 TAPESTRY Carole King (Epic PE 34946)	11 11
12 ROCK 'N ROLL John Lennon (Capitol SK-3419)	— 1
13 PIANO MAN Billy Joel (Columbia PC 32455)	13 30
14 ROCK 'N ROLL, VOL. II The Beatles (Capitol SN/16021)	— 1
15 LED ZEPPELIN (IV) (Atlantic SD 19129)	14 52

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



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|-------------------|-------------------|
| 1 JUDAS PRIEST | 9 ACCEPT |
| 2 DAN FOGELBERG | 10 TED NUGENT |
| 3 ROCKWELL | 11 MANFRED MANN |
| 4 CHRISTINE McVIE | 12 SIMPLE MINDS |
| 5 ALABAMA | 13 CHERYL LYNN |
| 6 SHANNON | 14 REAL LIFE |
| 7 PATTI LABELLE | 15 DWIGHT TWILLEY |
| 8 FOOTLOOSE | |

NORTHEAST 1.

- 1 JUDAS PRIEST
- 2 DAN FOGELBERG
- 3 ROCKWELL
- 4 PATTI LABELLE
- 5 SHANNON
- 6 CHRISTINE McVIE
- 7 CHERYL LYNN
- 8 ALABAMA
- 9 SIMPLE MINDS
- 10 REAL LIFE

SOUTHEAST 2.

- 1 ALABAMA
- 2 JUDAS PRIEST
- 3 DAN FOGELBERG
- 4 CHRISTINE McVIE
- 5 PATTI LABELLE
- 6 ROCKWELL
- 7 SHANNON
- 8 TED NUGENT
- 9 RE-FLEX
- 10 REAL LIFE

BALTIMORE/ WASHINGTON 3.

- 1 DAN FOGELBERG
- 2 JUDAS PRIEST
- 3 PATTI LABELLE
- 4 CHRISTINE McVIE
- 5 ROCKWELL
- 6 SHANNON
- 7 ALABAMA
- 8 TEENA MARIE
- 9 CHERYL LYNN
- 10 POINTER SISTERS

WEST 4.

- 1 JUDAS PRIEST
- 2 DAN FOGELBERG
- 3 CHRISTINE McVIE
- 4 ROCKWELL
- 5 SHANNON
- 6 SIMPLE MINDS
- 7 PATTI LABELLE
- 8 FOOTLOOSE
- 9 ALABAMA
- 10 ACCEPT

MIDWEST 5.

- 1 DAN FOGELBERG
- 2 CHRISTINE McVIE
- 3 ROCKWELL
- 4 JUDAS PRIEST
- 5 ALABAMA
- 6 FOOTLOOSE
- 7 TED NUGENT
- 8 SHANNON
- 9 ACCEPT
- 10 PATTI LABELLE

NORTH CENTRAL 6.

- 1 ALABAMA
- 2 JUDAS PRIEST
- 3 ROCKWELL
- 4 DAN FOGELBERG
- 5 DOLLY PARTON
- 6 MANFRED MANN
- 7 TED NUGENT
- 8 CHRISTINE McVIE
- 9 FOOTLOOSE
- 10 ACCEPT

DENVER/PHOENIX 7.

- 1 DAN FOGELBERG
- 2 JUDAS PRIEST
- 3 CHRISTINE McVIE
- 4 ALABAMA
- 5 ROCKWELL
- 6 SHANNON
- 7 FOOTLOOSE
- 8 ACCEPT
- 9 DWIGHT TWILLEY
- 10 UTOPIA

SOUTH CENTRAL 8.

- 1 ALABAMA
- 2 JUDAS PRIEST
- 3 DAN FOGELBERG
- 4 ROCKWELL
- 5 CHRISTINE McVIE
- 6 PATTI LABELLE
- 7 FOOTLOOSE
- 8 ACCEPT
- 9 MANFRED MANN
- 10 SHANNON

TOP30

12" SINGLES

	Weeks On Chart		Weeks On Chart
1 SOMEBODY'S WATCHING ME/4:57 ROCKWELL (Motown 4515-MG)	2/18	1	5
2 LET THE MUSIC PLAY/A 5:49 & B 6:10 SHANNON (Emergency/Mirage EMDS 6549)	3	5	
3 WHITE HORSE/5:50 LAID BACK (Sire 0-20178)	4	5	
4 ENCORE/8:18 CHERYL LYNN (Columbia 44-04257)	5	5	
5 HARD TIMES/5:10 RUN D.M.C. (Profile 7036)	6	5	
6 LET'S STAY TOGETHER/5:14 TINA TURNER (Capitol 2-8579)	8	4	
7 PLANE LOVE (REMIX)/7:40 JEFFREY OSBORNE (A&M SP-12089)	9	4	
8 OWNER OF A LONELY HEART/7:50 YES (Atco 96976)	2	5	
9 TOUR DE FRANCE/6:45 KRAFTWERK (Warner Bros. 020146)	7	5	
10 AUTOMATIC (REMIX)/6:06 POINTER SISTERS (Planet JD-13721)	23	4	
11 REMEMBER WHAT YOU LIKE/7:00 JENNY BURTON (Atlantic DMD 686)	16	5	
12 TROMMELTANZ (DIN DA DA)/6:20 GEORGE KRANZ (Personal P-49804)	11	5	
13 THRILLER/5:56 MICHAEL JACKSON (Epic AS 1805)	19	4	
14 SOMETHING'S ON YOUR MIND/6:38 "D" TRAIN (Prelude D670)	10	5	
15 BEAT BOX/9:06 ART OF NOISE (Island 0-96974)	20	3	
16 WHITE LINES/9:54 GRANDMASTER FLASH AND MELLE MEL (Sugar Hill SH-32009)	13	5	
17 WHERE IS MY MAN/6:24 EARTHA KITT (Streetwise 2217)	12	5	
18 PREPARE TO ENERGIZE/5:54 TORCH SONG (I.R.S. SP-70412)	25	2	
19 IF ONLY YOU KNEW/4:45 PATTI LABELLE (Philadelphia Int'l./CBS 420417)	22	5	
20 ON THE UPSIDE/A 5:53 & B 5:22 XENA (Emergency 6451)	18	5	
21 HERE COMES THE RAIN/4:54 EURYTHMICS (RCA JD 13711)	—	1	
22 TALKING IN YOUR SLEEP/5:35 ROMANTICS (Nemperor AS 1767)	15	5	
23 ELECTRIC KINGDOM/6:44 TWILIGHT 22 (Vanguard SPV-68A)	14	5	
24 CRAZY CUTS/8:08 GRANDMIXER D.S.T. (Island 096972)	21	5	
25 BODY TALK/5:37 DEELE (Solar/Elektra 0-66981)	17	5	
26 RENEGADES OF FUNK/7:40 AFRIKA BAMBAATAA AND SOULSONIC FORCE (Tommy Boy TB 839)	—	1	
27 BREAK MY STRIKE/5:10 MATTHEW WILDER (Private I 429-04312)	24	5	
28 AUTODRIVE/6:25 HERBIE HANCOCK (Columbia 44-04200)	26	5	
29 DESITNY/6:20 TWO SISTERS (Sugar Scoop SS426B)	30	3	
30 OVER MY HEAD/5:19 TONI BASIL (Chrysalis 4V9-42754)	27	5	

WHAT'S IN-STORE

"FILE UNDER ROCK" — What to do with a new LP by a hot L.A. rock & blues band so it doesn't get relegated to the back bins? Title it "File Under Rock," as Robert Pierce Mercer, manager and coproducer of the **Mighty Flyers** did with that group's about-to-be-released debut Takoma album. Mercer, who also produced the Flyers' outstanding previous album "Radioactive Material" for his Right Hemisphere label, obviously learned a lesson from his vain efforts in getting that power-driving disc positioned in key retail space. "My problem was that it got shuffled everywhere from blues-only catalog sections to jazz bins, since the band uses acoustic bass," recalls Mercer. "So this time I decided to title it 'File Under Rock' in the hope that stores won't stick it in the back of the blues section and ignore it. We made a dummy album cover using a regular rock 'n roll cover photo of the band with the title 'Too Young To Have Fun,' which is the first song on the album. Then we stacked up 75 albums with the cover on top, made to look like a shipment of albums coming into a store, and used this picture as the real album cover and included a Takoma memo saying 'File Under Rock' in the corner." Pierce adds that getting the new Flyers' album filed correctly is a secondary problem, following that of getting it recorded in the first place. "Every record label we shopped assured us that none of our material could ever get airplay. But every A&R guy would say 'Hey, man! This is the kind of music we all listen to in our homes, but no way is anyone else ever going to buy it!' But the most important thing for them is keeping their jobs, so they're afraid to take chances. Luckily, **Marty Goldrod** at Takoma also said that it was the kind of stuff he liked and was willing to do it. Now we're hoping we can stretch out into the so-called 'pop' area, whatever that is today." Keeping in line with other Takoma releases, "File Under Rock" lists at \$6.98. The Flyers, incidentally, are just off on a five-week 10-country European swing to capitalize, notes Mercer, on audiences who generally don't "pigeonhole" their music the way we do. Since the release of the group's last album, ace flyer **Rod Piazza**, who sings lead and is a brilliant bluesharp blower, has established himself as a noteworthy blues producer for the small Riverside, Cal.-based Murray Brothers label.

PARKER BROTHERS OFFSPRING — Even a crusty old column like *What's In-Store* was charmed by a press breakfast introduction to Parker Brothers new children's records and tapes line in New York last week. On hand were **Tom and Stephen Chapin** of the singing-songwriting group responsible for the initial Parker children's music title "Cabbage Patch Dreams," banjo master **Eric Welssberg**, who is among the album's musicians, and three of the children whose voices represent the Cabbage Patch Kids album characters, including **Jenny Chapin**, daughter of the late **Harry Chapin**. Together the crew turned in a delightful performance of their new album's title track, theme song, and one other cut in launching the new release and product line. Parker's strategy is to duplicate the success it achieved in its first year in the children's book industry, during which it claims to have sold over half a million each of six different **Care Bears** book titles by exceeding the entire industry's promotional budget and utilizing its extensive toys and games sales and distribution force. "We see the same kind of opportunity in children's records and tapes as existed in the children's book industry," said **James A. Buchanan**, the company's director of new business development and the man behind the children's book market entry. "The category is fragmented and advertising support is minimal. The situation is ideal for us to take the lead with our aggressive marketing approach and strong distribution network." Buchanan pointed at a \$150 million market for children's music product in 1984 and said that his new Parker Brothers Music venture would spend \$1.5 million in promotion, which is more than a \$1.1 million total advertising sum for the entire children's music segment spent in 1983. Besides "Cabbage Patch Dreams," a second title, featuring the similarly licensed characters of "Rose-Petal Place," will be out in May, also in album and cassette configuration. Book/cassette tape sets of both titles will then be made available in June, and picture discs are also in the works. "Licensing is an extremely important element in achieving a strong market share," said Buchanan. He noted that other strengths of his new music product were "seasonality" ("the record business is less seasonal than the toy business") and that unlike most "adult" record companies who manufacture children's product "when they run out of other things to do," Parker Bros. has made children's music product its #1 priority. As for the new product's distribution, Parker Bros. feels that 90 percent of children's records and tapes sell in toy and game outlets, the company's traditional market presence. However, Buchanan said that the new product would also be made available in record stores "where appropriate," especially those that carry electronic software. He said that the Sam Goody chain and record departments in K-Mart, Sears and Caldors stores were already committed to the product, which was also being distributed to record accounts via Lieberman, Pickwick, United Records & Tapes, Stratford Distributors, and Universal One-stop.

jim bessman

Retailers High On New CBS Midlines & Price Policy

(continued from page 5)

Hunter was joined by several retailers in hoping that other labels would pump their midlines up with fresh titles. "I wish other manufacturers would look at what CBS is doing," said Ira Heilicher, who heads the Minneapolis-based Great American Music Co. chain. But like Hunter, Heilicher recognized that the added CBS "Nice Price" numbers were an indication of the "incredible strength of CBS midline catalog that not everyone can claim."

"Now CBS is so hot that accounts can afford to take the full 18 percent discount with no return allowance," said Hunter, referring to the label's "sliding scale" discount/returns policy giving a maximum discount of 18 percent with no return allowance down to 12 percent discount and six-percent returns, six percent discount and 12 percent returns, and zero discount and 18 percent returns.

Hunter understood the discount/returns scale to be CBS' way of getting major rackjobbers to take advantage of midline opportunities. Meanwhile, George Balicky, merchandising vice president of the 76-unit Pittsburgh based National Record Mart chain, felt slighted in that racks were being offered 12 points better than his 18 percent maximum discount when "we have the same costs of distribution and racks don't face the problem of carrying an in-depth catalog of all titles." Still, he said that the 18 percent was a "good thing" and that CBS was "moving in the right direction."

Heilicher was particularly pleased with the "cut your own deal" aspect of the variable discount/returns percentages, and Darryl Sherman, president of the Washington, D.C. area 24-store Kemp Mill Records, also liked "the idea of taking certain types of records and discounting consistent with an allowable returns policy." Said Sherman, "Give dealers an option. We are a high volume discounted business, and as long as we buy prudent"

and understand our marketplace, we won't get hurt by returns. So I think the policy is very creative and overdue — the industry needs more of it, and I'd like to see it applied to new product."

Sherman said that CBS was putting in a lot of advertising and that Kemp Mill had created plenty of in-store support materials. Advertising was being bought on all radio formats since the new CBS \$5.98's cover the music gamut. Two racks per store would highlight the new titles in bulk, together with a three-for-\$10.99 sale price.

Great American had a new "Nice Price" product promotion set up for the day after Valentine's Day through Feb. 29, to include the "big retail weekend" ending with Presidents' Day on Feb. 20, when schools are closed. Buyers of any two of the new pieces at the regular \$5.58 price would get one free. Remainders of a "Great Performances" classical promotion during last year's holiday season were also included in the current campaign.

The new CBS titles are also being highlighted at store level in many of the Budget stores. Lasky said that enough product was now available to spur the creation of special sections and bins for it.

At National Record Mart outlets, a two-for-\$7.99 price has been put into effect for the entire CBS midline catalog. Six titles are being featured in the front of each store, to be changed every-so-often.

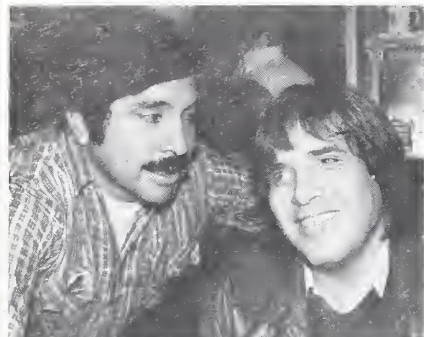
Record Bar's Hunter said that his chain was planning a major CBS promotion for the end of March, which would include \$5.98 product, all purchased at the 18 percent discount rate "to lower the price and blow it out the door."

But Hunter did mention a problem inherent in taking the discount. "If you choose the midline discount, CBS doesn't ship for three weeks. It makes my job trickier!"

YOU CAN'T AFFORD TO BE WITHOUT IT!

AIRPLAY

CROSSED SIGNALS — When Bert West, general manager of KRLA-AM in Pasadena opened an issue of the *Los Angeles Times* last December he spotted an ad for West Covina's KGRB-AM/KBOB-FM, announcing its exclusive coverage of the 1984 Winter Olympic games via 204 live reports from the ABC Direction Radio Network. This came as a surprise to West since just weeks earlier he had signed a contract with the network for those same reports. KRLA is a 50,000 watt (10,000 at night) powerhouse that is not a regular ABC Direction Radio Network affiliate. KGRB/KBOB are smaller, lesser power outlets that have been network affiliates for about one year. KRLA's transmitter is approximately 10 miles from the two West Covina stations resulting in the overlap of their signal areas. KRLA formats oldies while KGRB/KBOB plays the sounds of the big band era. KGRB/KBOB had been designated by the network by virtue of its power and location (West Covina is approximately 15 miles outside the city of Los Angeles) as a non-Los Angeles based network affiliate. The ABC Direction Affiliate for Los Angeles is country station KLAC, which turned down its option to carry the Olympic broadcasts. It was at this point that the network sold the reports to KRLA. "We are a 50,000 watt station and we don't expect to find another station 15 miles away carrying the same reports," says KRLA's West. The station executive was not informed at the time that he agreed to broadcast the spots, that KGRB/KBOB were also carrying them. On the other hand, Bob Burdette, general manager of the two West Covina stations, was never informed that KRLA had been offered the spots by the network and taken them. "I didn't know it happened" claimed a surprised Burdette, adding, "It makes you raise an eyebrow."



JOSE TOYS AROUND — Jose Feliciano (r) recently dropped by KALI in San Gabriel, California during the station's "Toys For Tots" promotion. Pictured with Jose is KALI program director Pepe Barretto.

According to Burdette he found out KRLA was receiving the feed when someone at the phone company told him while he was making arrangements to receive the network's transmissions. He also said at the time of the contract negotiations that Vince Gardino of ABC had told him, "we were the only ones carrying it, I didn't know anything about KRLA at the time." ABC's Gardino states that it is standard practice to "go out and get a radio station for sales purposes" if the regular network affiliate decides not to carry it. He added, "KGRB and KBOB are local radio stations, KRLA is a bona fide L.A. station." Gardino and ABC did not see the need to notify the two stations due to what they perceived were the extreme differences between the two. According to Gardino, "it's like dealing with apples and oranges. KRLA is a large radio station with a very strong commitment to sports, and again we viewed KGRB/KBOB as being a local oriented station." Asked why ABC didn't notify the stations involved, Gardino replied that "in this particular case we just didn't think it was appropriate. It's all germane to the marketplace. They are two different radio stations." Both West and Burdette, who spent money on various related promotions, were inclined towards different opinions. According to West, "I didn't feel I had to question ABC with regard to the specifics when they say I will handle the Direction network broadcasts," adding "I think it was handled badly, and frankly, I feel a little stupid." Burdette stated it plainly, "ABC sold it twice. Money and commitment make strange bedfellows."

LONNIE HITS THE AIR — Legendary blues guitarist Lonnie Brooks will be making the rounds of West coast radio stations this month. He will be interviewed on KFJC in San Francisco on Feb. 20, and KRAB in Seattle on Feb. 23. The revival of the blues on radio continues.

NAMES IN THE NEWS — Brian Anderson has been named promotions and advertising director of KOME in San Jose, Calif. following the promotion of Pat Evans to program director . . . KYUU-FM in San Francisco has announced the promotion of Annette Lai to music administrator . . . Vincent E. Morgan has been named account executive of RKO Radio Sales in the New York office . . . WLUP, the Loop in Chicago has tapped Susan Bax as assistant program director . . . Mike Boen has been named to the newly created position of station manager at KBWB in Minneapolis-St. Paul . . . Robert Gould, general manager of Chicago's WMET has been given the additional title of vice president . . . Kathleen Maloney, currently the morning newscaster for WABC in New York has been named news director for the station . . . KHJ in Los Angeles welcomes Kim Amidon as its 10 pm to 2 am air personality . . .

MARV'S MERIT — Drake-Chenault's director of public relations and advertising Marv Sibukin was recently surprised with a ceremony honoring him with the Legion of Merit from the U.S. Army, recognizing his 25 years of military service. Airplay congratulates Marv on an outstanding career.

CHARITY DRIVE TIME — WCAU-AM in Philadelphia held its second annual "Neighborhood Holiday Fund" drive from November 6 to December 24. With the funds now tallied, the station proudly announced that it had raised \$120,000, of which every cent goes to those in need. Last year's total was \$35,000, and this year's projected goal was \$100,000.

PSYCHEDELIC PHILADELPHIA — WMMR-FM in Philadelphia is featuring "WMMR's Psychedelic Supper" weeknights from 6 p.m. to 6:30. John Stevens will be serving up cuts from the 60s and early 70s. Why do you think they call it the city of brotherly love?

CREATIVE RADIO — The Van Nuys, California based Creative Radio Network has announced plans to act as a representative for syndicators and radio program suppliers to obtain national sponsorship and radio station placement for their product. Joining chairman Tom Shovan, former vice president/general manager of the creative factor, is Darwin Lamm, president of Creative Radio Shows which, for 12 years, has been in the forefront of radio syndication primarily in the country format. As part of the joint venture, Creative Radio shows will diversify its programming scope to cover all major formats in both long and short form providing the nucleus of the network although Shovan indicates nine other suppliers have already been signed to date.

WE'VE MOVED — AIRPLAY now comes out of our West coast offices. For quickest coverage please send all material to: Airplay — Cash Box Magazine, 6363 Sunset Blvd. Hollywood, California 90028.

david adelson



WHICH ONE IS DEES? — Los Angeles air personality Rick Dees recently dropped by his rep firm, McGovern Guild Radio where the whole staff greeted him wearing Rick Dees' masks. The real Rick Dees is sitting behind the number one.

Rockline And Listeners Make A Solid Connection

(continued from page 5)

broadcast features one or two artists who are interviewed by host Bob Coburn for the first few minutes. This is preceded by a selection of the performer's music, and followed by phone calls from listeners over a toll free number. The end result is that artists have the opportunity to speak with fans from 55 of the top AOR stations in the country by sitting in one studio. According to Christine McVie, who appeared on the show February 6, "It's great, I enjoy it. It's great for the kids as well, they can actually communicate directly with the people that they hear." Paul Stanley of Kiss, who also appeared that night agrees, "As a rule we like to talk with our audience. You do what you do based on feedback from your fans. Rock and roll is a matter of having your feet in the street and your ear to the public." Artists such as Neil Young are hesitant to do any other type of show.

The show is sold on a barter system. There are 15 minutes of commercial time per broadcast, with nine of those belonging to the network and the remaining six given to each station. In addition the network provides the stations with personalized ID's from their guests. The network is also active in promotions and contest for each individual market, and regularly helps out with specific promotions that may be enhanced by superstar endorsements. According to associate producer Rachel Perkoff, "We have 55 stations and we have personal relationships with all of them. They get all their information personally we don't like to use the mail."

Tollin claims the basic concept of the show is the reason why it works. "It works for an artist, because he or she has a new record out and they want to promote it, and that's good for the record company too; it doesn't cost them a cent and these people have 90 minutes of airplay on over 50 of the number one AOR's all over the country. It's great for the stations because they can give their listeners a chance to do something they couldn't do otherwise, and of course the fans can talk to their favorite artists." The genuine enthusiasm each fan has when they call is obvious. According to Perkoff, "If all the caller wanted to hear was their name on the air, the show wouldn't go each week; the fact is they really want to talk to these artists."

One of the show's greatest assets is the host Bob Coburn, the popular Los Angeles air personality who took over the host's chair from the late B. Mitchell Reid. Coburn's relaxed style and calm manner make him popular with guests and

listeners alike. During commercials he chats with the artists hoping to reduce any anxiety they have about being heard live by millions of people across the country. He likes his job, and believes his role is "to keep my ego and my feelings out of the show and highlight the artists and the callers who are the real stars." Coburn manages to keep the show flowing; according to Tollin, "he knows when to laugh, when to be serious, when to take control, and he lets the show happen." Coburn is a seasoned radio veteran who among other roles hosts a syndicated television show for Ted Turner's WTBS.

Rockline is unedited. Tollin states, "We work with a caller to try to develop a question." However no one really knows what is going to happen when the caller gets on the air. During the Kiss segment of the show, staff member Mark Feisot screened a question about the "Kiss army fan club," when the caller was put on the air he asked guitarist Paul Stanley if he used to date Stevie Nicks.

Tollin and the staff share an unabashed enthusiasm about the future of Rockline. She says, "In the first year we lost money, nobody thought we could exist. I'm proud to say we've succeeded and we are feeling very strong and secure right now." The conversation is interrupted as Tollin rushes into the studio to check on the guests, goes back to give the engineers instruction, and runs out to the reception room to mingle with more visitors, by the time the show resumes, she is pasted to the glass partition attentive to every aspect of the show.

Yoplait-Ski Promo Pacts Stations

LOS ANGELES — The Yoplait Ski Club, created and coordinated by Janklow Ingels Productions in Los Angeles has joined forces with radio stations KFI and KOST in Los Angeles and KITS in San Francisco for a promotion that gives thousands of skiers and would-be skiers the opportunity to join a free ski club.

Listeners who wish to qualify to win must mail in a free Yoplait Ski Club card at any one of the approximately 5,000 supermarkets that carry Yoplait Yogurt. The stations will announce the winners.

The cards also qualify members for discounts on accommodations, skis and dining at several California ski resorts. Other prizes that will be awarded include ski trips to South Lake Tahoe, skis, boots and Varnet sunglasses. The grand prize is a TWA getaway vacation for two to Italy and an Audi 4000S Quattro automobile.



SERIOUS LIMELIGHT — Sony Video Software and Home Box Office recently threw a party at Limelight in New York to celebrate the premiere of HBO's "David Bowie: Serious Moonlight" concert special. Pictured at the affair are (l-r): John O'Donnell, manager, Sony Video Software Operations; Lance Friedman, associate director, HBO Consumer Promotion; Michael Rudich, promotion manager, Sony Video Software Operations; and Marcy Miller, director, HBO Consumer Promotion.

Reggae Bands Battle Over Use Of "Itals" Name

(continued from page 5)

release by the Jamaican group at 1976, with the single "In A Dis A Time," on the Spiderman label, with several other singles released prior to the first single by the Ohlo group in '78.

"According to my attorney," Schoenfeld said, "It's not just prior use, but the extent of use and how much the name was in circulation. In talking with record collectors, I know that they bought those records."

Although a court date has yet to be set, Schoenfeld said that he has been served with a series of interrogatories regarding the use of the name Itals. "The substance of their argument is that we're costing them money," he said. "In point of fact, these people know the story. Through an attorney, they're trying to grab the name. They applied for a patent and logo and my attorney is forced to challenge them."

"I was shocked to learn we had no recourse," Schoenfeld added. "We have no grounds for countersuit. All we can do is come out with what we began with. But we're not about to throw in the towel. It's not possible to attribute innocence to them."

While Schoenfeld is vitriolic, Jay Strausser, whose Pure Pop Productions of Burlington, Vermont has booked both bands, had little trouble distinguishing between the two groups.

"I booked the Cleveland band for the last two-and-a-half years and have nothing but good things to say about them," remarked Strausser. "They were great to work with and one of the reasons I wanted to do the Itals from Jamaica." He added that I-tal was always billed as being from Cleveland, and that the use of the Roots Radic backup band by the Jamaican group also helped differentiate the two. "At one point I wanted to put the two groups on the same bill," said Strausser.

Strausser added that the I-tal group had disbanded in January, a claim neither disputed nor confirmed by group member Smelts.

Copyrights do not normally apply to group names. According to attorney Michael I. Rudell, a partner in the New York law firm of Franklin, Wehrli, Rudell & Vassallo, author of the book "Behind the Scenes: Practical Entertainment Law" and a regular columnist on entertainment law for *The New York Law Journal*, the courts are generally concerned with whether there has been deceptive use of a group name and if a group is trading off public recognition of another band. Although

copyrighting of group names is not normal practice, Rudell added that names can be registered as a service mark.

Ironically, the word "Ital" is a Jamaican patois contraction for the word "vital," and has personal and general applications. Usually taken to mean anything unspooled, pure and natural, the word also has spiritual connotations, and a person who is ital is spiritually pure.

Ethel Merman Dead At 75

(continued from page 5)

said, "I'm not paid for my sense of diplomacy. I'm paid to belt over numbers and get laughs. If I do that nobody's going to fire me for indiscretions to the press."

Her film career was extensive by normal standards but Merman's screenwork never equalled her stage notoriety. Some say that the excitement and energy that she conveyed in live performances could never be adequately reproduced on film. Some of the titles to her credit are, *The Big Broadcast* (1932), *We're Not Dressing* (1934), *Happy Landing* (1934), *Kid Millions* (1934), *Anything Goes* (1936), *Strike Me Pink* (1936), *Call Me Madam* (1953), *There's No Business Like Show Business* (1965). She had a cameo role in the movie *Airplane* where she sang, "Everything's Coming Up Roses."

Though Gypsy was the last original stage role she did, she accepted the lead in *Hello Dolly* in 1970. It was her final appearance on the Broadway stage.

In June 1979 she recorded some of her classics to a disco beat for A&M Records. She said in the June, 1979 issue of *Los Angeles* magazine, "I'm not a very good disco dancer. I know movement. I can move you know... but I don't know the real intricate steps. But I love to watch it. The sound of it is great. You can't stand still. Oh yeah, I like all the disco groups. I just love the sound. I've been to Studio 54, sure, up in the balcony, not on the stage, I'd never go down on the stage."

Merman was born Ethel Zimmerman on January 16, 1909, in Astoria, New York. She was a stenographer before going into vaudeville and cabaret entertainment in the 1920's. She was married four times, to William Smith in 1940, Robert Levitt in 1941, Robert Six in 1953 and Ernest Borgnine in 1964. She is survived by a son and a daughter by her marriage to Levitt.

TOP 30 VIDEOCASSETTES

	Weeks On Chart	2/18	18	Weeks On Chart	2/18	18
1 TOOTSIE RCA/Columbia Home Video 10535	11	3		16 BREATHLESS Vestron 5017	17	11
2 RAIDERS OF THE LOST ARK Paramount Home Video 1376	1	11		17 JAWS 3 MCA Home Video 80044	13	10
3 RISKY BUSINESS Warner Home Video 11323	2	10		18 THE SURVIVORS RCA/Columbia Pictures Home Video 10521	15	11
4 MAKING OF MICHAEL JACKSON'S THRILLER Vestron 1000	3	9		19 PORKY'S II CBS/Fox 1294	26	2
5 NATIONAL LAMPOON'S VACATION Warner Home Video 11315	4	13		20 THE DARK CRYSTAL Thorn/EMI 1966	16	13
6 BRAINSTORM MGM/UA Home Video MV-800324	6	4		21 48 HRS. Paramount Home Video 1139	20	35
7 TWILIGHT ZONE — THE MOVIE Warner Home Video 11314	5	10		22 NIGHTMARES MCA Home Video 80037	24	2
8 FLASHDANCE Paramount Home Video 1454	8	23		23 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	25	85
9 CUJO Warner Home Video 11331	9	5		24 MR. MOM Vestron 5025	—	1
10 BLUE THUNDER RCA/Columbia Pictures Home Video 10026	7	15		25 EDDIE MURPHY DELIRIOUS Paramount Home Video 2323	21	13
11 STAYING ALIVE Paramount Home Video	—	1		26 SMOKEY AND THE BANDIT, III MCA Home Video 80013	—	1
12 SUPERMAN III Warner Home Video 11320	10	10		27 10 TO MIDNIGHT MGM/UA Home Video 800243	19	7
13 EDDIE & THE CRUISERS Embassy Home Video 2066	14	3		28 GREY FOX Media 258	23	9
14 CLASS Vestron 5026	18	2		29 PINK FLOYD THE WALL MGM/UA Home Video 400268	27	11
15 GANDHI RCA/Columbia Pictures Home Video 10237	12	19		30 MAX DUGAN RETURNS CBS/Fox 1236	22	15

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ON JAZZ

MONK'S DISCIPLE SEEKING CONVERTS — Since his death two years ago, pianist/composer **Thelonious Monk** and his compositions have been receiving steady attention. The musician's own recordings have been more vigorously exploited by labels like Milestone and Columbia than they were during the final years of his life, and Monk "tribute" recordings, especially by pianists, have become commonplace. Amid the heightened interest in the stylist's work have been several pleasant surprises, notably last year's "Regeneration" album by **Steve Lacy** and **Roswell Rudd** on Soul Note Records, which split attention between the works of Monk and pianist **Herbie Nichols**. And while the bulk of tribute work and interest has, naturally, come from the jazz sphere (no pun intended), improvisors who owe a debt to the great musician



haven't been the only ones to undertake a celebration and re-examination of Monk. Classical clarinetist **Richard Stoltzman**, who has built his reputation as one of the leading soloists on his instrument via his interpretation of such required composers as Mozart, Rossini, Brahms and Bach, has never forgotten the **Lester Young** records his father used to play for him during his childhood in Omaha. Aside from his work as a soloist and guest with orchestras worldwide, Stoltzman has performed works dedicated to the likes of **Charlie Parker**, **Ornette Coleman**, **Kelth Jarrett** and **Eddie Harris** on college campuses around the country. His present string of concert hall dates includes a new twist, though: the clarinetist is performing several Monk compositions before classical audiences. For that segment of the performance, Stoltzman is joined by bassist **Eddie Gomez**. And although Stoltzman has won hefty accolades for his own work — *The San Francisco Chronicle* hailed him as "the greatest clarinetist of the century" — he said he felt trepidation at the prospect of approaching Gomez. "I was apprehensive about asking him," Stoltzman recently told us. "I thought 'God, he's famous! He's the premiere jazz bassist!' But I wanted somebody absolutely great, and he was very gracious. He was playing with **Steps Ahead**, and I caught him backstage. He seemed really intrigued. Eddie's had an awfully busy schedule, and for a while I thought he wanted to bow out, but fortunately that wasn't the case." Although Stoltzman's reputation as a classical musician includes a strong improvisatory component, he readily admits that as far as jazz is concerned he has "heard it more than played it." But as a musician, he was drawn to Monk by the quirkiness of his melodies, use of intervals, and sense of timing. "I was looking for strong melodies that would help me in my own improvising," he recalled. "His death was certainly on my mind, but just elaborating on the tunes would be plenty. There's an incredible exhilaration when you hear good jazz played beautifully, and it's something that you can't get anywhere else. When I'm playing with Eddie, all I have to do is listen." But are his classically-oriented audiences as willing to listen? "I don't want to make any generalizations," Stoltzman demurred. "I've done about 30 or 40 concerts aimed at classical audiences with jazz included in the program. Sometimes they're apprehensive and I'm a little uneasy when they sense a style that isn't familiar. But I usually try to begin with a repertoire that's familiar, and hope that they're going to go with me, and at least listen a few minutes before they get up and walk out. The apprehension is usually transformed into an attentive, listening audience within about five or 10 minutes. I'm ecstatic about that, and I think it's largely due to Eddie. They accept him." And has his performing of Monk in a classical setting drawn any reaction from the jazz community? "There hasn't been much response from jazz musicians," Stoltzman said. "But when we played in New Jersey, a jazz critic from one of the papers came backstage and said he had come to the program to hear Eddie." The rift between jazz and classical musicians has frequently been both ideological and emotional, with the classical community frowning upon the comparatively loose-structured American music and jazz musicians complaining that the classical world is elitist and belligerent. "Eddie was talking about how Bill Evans would comment on the state of a piano and say 'if I were a mediocre classical pianist, they wouldn't think of giving me this clinker,'" Stoltzman said. "Well, when Eddie and I were playing one time we got a piano that was an absolute beast. When Eddie saw that, he said 'huh — I guess it's not so high-and-mighty in the classical world.' So maybe both sides can ease up and realize that we're all making music. When I began playing jazz, I perceived that I'd over-romanticized the jazz life. My heart goes out to these great musicians who are working in the worst conditions. On the other hand, it's not all roses for a classical player. It just all seems silly to me now. There's no reason for us to get into further minorities." Now that he has incorporated jazz into his concert hall programs, is the clarinetist — who has already won a Grammy for Best Chamber Music Performance — considering the mirror move to **Wynton Marsalis's** recent classical recording debut? "I didn't think about it until the concerts proved so positive," Stoltzman said. "I don't want to generalize about my audience, but a lot of little old ladies have come up to me after my concerts and asked 'have you recorded anything by this Monk-man?' I really haven't made up my mind whether I'll record it. I have a lot of admiration for Wynton Marsalis and the non-compromising way in which he has handled both jazz and classical music. I don't want to be a dilettante or make a dessert out of jazz." Stoltzman, with Gomez and the spirit and music of Monk in tow, will perform at New York's Carnegie Hall on February 26.

fred goodman

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
1 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	1 15	15 LYRIC SUITE FOR SEXTET CHICK COREA & GARY BURTON (ECM 23797-1)	21 4
2 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	2 26	16 WINTER INTO SPRING GEORGE WINSTON (Windham Hill/A&M WH-1019)	19 4
3 DECEMBER AL DI MEOLA (Windham Hill/A&M WH-1025)	5 63	17 SCENARIO AL DI MEOLA (Columbia FC 38944)	20 19
4 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	4 12	18 ROCKIN' RADIO TOM BROWNE (Arista AL88107)	10 18
5 PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23962-1)	3 18	19 TARGET TOM SCOTT (Atlantic 7 80106-1)	17 18
6 FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801)	6 21	20 TRAVELS PAT METHENY GROUP (ECM 23791-1)	22 37
7 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	7 37	21 INDIVIDUAL CHOICE JEAN-LUC PONTY (Atlantic 7 80098-1)	16 27
8 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	11 46	22 G FORCE KENNY G (Arista AL8-8192)	26 3
9 JARREAU (Warner Bros. 9 23801-1)	9 46	23 THIRD GENERATION HIROSHIMA (Epic FE 38708)	18 29
10 SHADOWDANCE SHADOWFAX (Windham Hill/A&M WH-1029)	12 21	24 MARATHON RODNEY FRANKLIN (Columbia FC 38953)	27 2
11 ON THE LINE LEE RITENOUR (Musician/Elektra 9 60310-1)	13 5	25 FLUTE JUICE DAVE VALENTIN (GRP Records GRP-A-1004)	25 6
12 THINK ON ONE . . . WYNTON MARSALIS (Columbia FC 38641)	14 35	26 OREGON (ECM 23796-1)	24 19
13 THE CLARKE/DUKE PROJECT II STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	8 15	27 FUTURE'S GOLD RICKY FORD (Muse MR 5296)	28 2
14 FILL UP THE NIGHT SADAO WATANABE (Musician/Elektra 9 60297-1)	15 14	28 WAYFARER JAN GARBAREK GROUP (ECM 23798-1)	— 1
		29 LIGHT IN YOUR EYES ANDY NARELL (HipPocket/Windham Hill HP103)	— 1
		30 TEASER ANGELA BOFILL (Arista AL8-8198)	23 13

ASCAP Holds Songwriting Seminar

LOS ANGELES — Eight aspiring Washington area songwriters performed original works before a group of music industry professionals when the American Society of Composers, Authors and Publishers (ASCAP) held its first Pop Songwriting Seminar in the nation's capital Jan. 31, 1984 at the Patrick Henry Building.

The panelists who critiqued the contestants included the Oscar/Grammy award winning lyricist and ASCAP president Hal David ("Raindrops Keep Falling on My Head," "Alfie," "What the World Needs Now") who hosted the seminar; Roberta Flack (recording artist and composer); Ralph MacDonald (writer of "Just the Two

of Us," and famed percussionist); and Phil Ramone (Grammy award winning producer of albums by Barbra Streisand, Billy Joel and Paul Simon, music supervisor for the film *Flashdance* and producer of the studio version of songs from *Yentl*.)

The eight songwriters, selected from over 100 applicants, included William Beard, Jr. of Sultlandt, MD and Mary Blankenmeier of Alexandria, VA.

The workshop was videotaped by the United States Information Agency (USIA) to be used as part of their new profile series, in association with ASCAP, on the American Songwriter. The subject of the first program will be Hal David.



JAMMIN' IN THE ARCHIVES — Jazz trumpeter **Jonah Jones** (l) gave an impromptu performance for BMI president **Ed Cramer** during a recent visit to BMI's Archive Collection in the licensing body's New York headquarters. During the visit, Jones donated one of his horn mutes to the Collection, which contains over 600 musical items and memorabilia from the 16th Century to the present.

CASH BOX

The Weekly Trade Journal.

One day in 1976, Norm Pattiz was lounging around contemplating his future after being "relieved" of his duties as sales manager at Los Angeles TV station KCOP when he heard a 48-hour Motown marathon on a local radio station. He began to formulate an idea for a syndicated program to be offered to radio stations much in the style of KCOP's syndication system. He got together with various people and in a matter of time "The Sound of Motown" was created and sold to 200 stations via the barter system. The show was sold to a national sponsor and offered to the radio stations in exchange for commercial time. At the time, it was a system unique to radio which bartered only a few shows. Pattiz expanded his ideas to other formats and Westwood One was born.

In 1983 Westwood One posted revenues exceeding \$10 million. It produces 28 different regular features of various formats heard on over 3,000 radio stations across the U.S. Its programming includes "Off The Record With Mary Turner," "Earth News," "The Dr. Demento Show" and "Live From Gilley's." In addition, the company produces live satellite broadcasts, radio simulcasts, and various special features. Each show has its own national sponsor making Westwood One the undisputed number one producer of nationally sponsored radio programs.

Pattiz's confident demeanor and relaxed style befit a man who has found great success in a short period of time. His pride and enthusiasm over his brainchild rightfully overflows. He recently spoke to David Adelson about Westwood One, the networks, the barter system, and the general state of the industry today.



Norm Pattiz The Wizard Of Westwood One

Cash Box: Westwood One was one of the first syndicators to successfully implement the barter system on a large scale. What was unique about your methods and why did successful barter previously elude the industry?

Pattiz: Barter was a system that was quite commonplace in the television business where I came from. When we first started Westwood One, there were a handful of syndicators mostly distributing programs to radio stations for cash, and there were only one or two programs really done on a barter basis. Those programs attempted on a barter basis in the past had not been successful because the companies doing them were small, underfinanced operations, usually run by a former program director or production guy who put out a good radio program but didn't have a lot of understanding of how they should deal with national advertisers and clients. We handled barter from the point of view of the advertisers and the clients and we surrounded ourselves with the very best production people around. My background was dealing not only with the programming aspects of a television station, but also with advertisers and their agencies. I knew what they had to have in order to do business with us in the volume that we wanted to get. I think we were the first company to utilize barter to the extent we have. There were companies around doing individual barter programs before us, but there is certainly no one who has the volume we do now and there is nobody that got the volume as quickly. We are supplying programs to over 3,000 different radio stations and it's all on the barter system.

Cash Box: What do you see as the basic advantage of barter over cash flow?

Pattiz: Stations in this day and age would much rather trade available inventory for programming than pay cash for it. That's

the system networks have utilized ever since they have been in business. The networks are really nothing more than barter program suppliers. They are supplying programming in return for time they sell to national advertisers. I mean, we're all networks in that sense of the word. In the case of our feature "Off the Record," the sponsor is Budweiser. When they buy a spot, they are getting a spot on 300 radio stations in that same feature. The advantages are many to the national advertiser who is looking not only for radio exposure but for identification with a particular program. The advantages to the radio station is that it doesn't interrupt their cash flow, and the advantage to us is we're dealing with one sponsor paying us a significant amount of money, rather than having to go around and chase 9,000 radio stations.

Cash Box: Are you finding other companies are following suit and converting their cash flow programming to barter?

Pattiz: Absolutely. Since radio was deregulated a couple of years ago it really changed the nature of the business. The networks, instead of simply surviving on supplying news that was no longer legislated, realized they had to get into the programming business. Since networks have traditionally been advertiser supported, they went out and started buying up producers and syndicators and making exclusive production deals. They took some of the most successful programs on a cash basis and converted them immediately to barter.

Cash Box: In the past you have voiced strong objections to the major networks' position regarding satellite technology

and in particular satellite dishes. Could you elaborate?

Pattiz: Of course I don't have any objection to satellite technology per se because basically all it is is a delivery system. What I object to and what I have always objected to is the notion passed along by some of the more traditional networks that satellite technology is a revolution in the radio business, which means stations must spend the \$10,000 or \$15,000 that they have to, to get a dish regardless of the fact there may not be very much to get over that dish that's worth getting. My feeling is satellite technology is extremely important and will become more important. But to imply the method of distribution is more important than the program and to bludgeon your affiliates over the head to get your dish because it's going to wind up cutting your own distribution costs significantly doesn't seem very philanthropic.

Cash Box: So you feel this is fairly self-serving on the part of some of the networks?

Pattiz: Totally. The networks want everybody to have a dish because it will cut the costs of distributing programming by millions of dollars. It will simply be easier to do what the networks do if they have a direct connection to every single radio station. From that standpoint it makes all the sense in the world and it's justifiable, but that's not the way they're positioning it. They're positioning it that a radio station cannot survive today without a dish in their backyard and that is just not true. We do a number of satellite broadcasts quite regularly. We do most of the HBO simulcasts, we just did Christine McVie with MTV, we've done two live broadcasts

via satellite that were worldwide firsts: the Men at Work broadcast live from the US festival to Moscow, and Asla live from the Budokan in Tokyo which reached the U.S., Europe and Australia. So we know what effect satellite technology can have and we are great believers in the proper use of it, and we plan on doing more and more and more. But frankly we feel like we're in the service business for radio stations. If a radio station needs a program on disc or on tape or on satellite or by Pony Express it is our business to get it to them and I don't think we should be saying to them, "hey, if you want it you're only going to be able to get it via satellite."

Cash Box: Do you feel the networks' philosophy has increased Westwood One's standing with radio stations around the country?

Pattiz: I think it has. When you consider that 70 percent of the stations we deal with are already affiliated with one network or another, they would only be doing business with us if we had the stuff that they wanted. A network affiliation is ideally supposed to supply everything a radio station could ever possibly want or need, but here are 70 percent of our stations that are affiliated with one of the networks. They like doing business with us, because of the magnitude of our events, because of the way we do business with them, because of the way we service them, and I think the distribution is a major part of it. A lot of radio stations right now are not in the position to spend \$15,000 on a dish, and I don't think they should have to do that.

Cash Box: With the radio industry changing at such a rapid pace, terminologies change as well. How do you refer to Westwood One? Are you a syndicator, a network, or a distributor?

Pattiz: As far as I'm concerned, I see Westwood One as a producer and distributor of national radio programs. I see ABC as a producer and distributor of national radio programs, and that's the way I see CBS, RKO, and Mutual. We're all in the same business, the national radio business. The Radio Network Association says there are standard networks, there are long form programming networks, and there are satellite delivered networks. That's really a copout. The RNA has three divisions of networks because basically ABC, CBS, and NBC don't want to be thought of in the same breath as Westwood One. They still want to have some kind of air of superiority. Well it just isn't true in the radio community. A radio station doesn't care whether a program is coming from Westwood One or ABC. They want the best program, the best service and the best artist, and they're going to take it from whoever gives it to them.

Cash Box: What are the advantages to being a supplier of programming like Westwood One over being a network?

Pattiz: The advantage of being a supplier of programming is we're not restricted to one affiliate in any particular market. Generally speaking, the ABC rock affiliate is the same station and all of the programs that go to the ABC rock affiliate in L.A. are offered to them first. If they turn it down then the ABC clearance people have to try to give it to a station that they don't have a relationship with, when that station knows that the ABC affiliate has said no to it. It's a tough way to go. Westwood One for instance does business with a dozen different stations here in Los Angeles, and every station carrying our program does so because it's the one they want to carry. If they're carrying four of our programs it's because we have four programs they want to carry.

CASH BOX TOP 100 ALBUMS

February 25, 1984

Title, Artist, Label, Number, Distributor

			Weeks On Chart				Weeks On Chart				Weeks On Chart					
1	THRILLER	MICHAEL JACKSON (Epic OE 38112) CBS	2/18	82	36	NO PARKING ON THE DANCE FLOOR	8.98	MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	37	34	68	THE PRINCIPLE OF MOMENTS	8.98	ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	84	29
2	COLOUR BY NUMBERS	CULTURE CLUB (Virgin/Epic QE 39107) CBS	2	17	37	I'M IN LOVE AGAIN	—	PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	41	10	69	THE WILD HEART	8.98	STEVIE NICKS (Modern/Atco 90084-1) WEA	67	35
3	1984	VAN HALEN (Warner Bros. 9 23985-1) WEA	4	5	38	BARBRA STREISAND — YENTL	—	ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	28	14	70	TRUE	—	SPANDAU BALLET (Chrysalis B6V 41403) CBS	70	25
4	CAN'T SLOW DOWN	LIONEL RICHIE (Motown 6050ML) MCA	3	16	39	FLASHDANCE	9.98	ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	34	44	71	BALLS TO THE WALL	—	ACCEPT (Portrait BFR 39241) CBS	83	4
5	LEARNING TO CRAWL	THE PRETENDERS (Sira 9 23980-1) WEA	8	4	40	PIPES OF PEACE	—	PAUL McCARTNEY (Columbia QC 39149) CBS	32	15	72	LIONEL RICHIE	8.98	(Motown 8007ML) MCA	74	71
6	SYNCHRONICITY	THE POLICE (A&M SP-3735) RCA	6	35	41	IT'S YOUR NIGHT	8.98	JAMES INGRAM (Qwest/Warner Bros. 9 23970-1) WEA	43	16	73	STRIP	—	ADAM ANT (Epic FE 39108) CBS	66	12
7	AN INNOCENT MAN	BILLY JOEL (Columbia QC 38873) CBS	7	28	42	EYES THAT SEE IN THE DARK	8.98	KENNY ROGERS (RCA AFL1-4696) RCA	40	24	74	WHAT A FEELIN'	8.98	IRENE CARA (Network/Gaffan GHS 4021) WEA	65	12
8	90125	YES (Atco 7 90125-1) WEA	5	13	43	IN A SPECIAL WAY	8.98	DeBARGE (Gordy/Motown 6061GL) MCA	39	18	75	BEAUTY STAB	8.98	ABC (Mercury 814 661-1-M-1) POL	71	12
9	GENESIS	(Atlantic 7 80116-1) WEA	9	18	44	UNDERCOVER	9.98	ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA	42	14	76	LITTLE ROBBERS	8.98	THE MOTELS (Capitol ST-1288) CAP	78	21
10	MILK AND HONEY	JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y-1) POL	15	3	45	MADONNA	8.98	(Sira 9 23867-1) WEA	45	22	77	BACKSTREET	8.98	DAVID SANBORN (Warner Bros. 9 23906-1) WEA	80	15
11	ROCK 'N SOUL PART 1	DARYL HALL & JOHN OATES (RCA APL 1-4858) RCA	10	16	46	SOMEBODY'S WATCHING ME	8.98	ROCKWELL (Motown 6052ML) MCA	89	2	78	COLD BLOODED	8.98	RICK JAMES (Gordy/Motown 6043GL) MCA	76	26
12	SPORTS	HUEY LEWIS AND THE NEWS (Chrysalis FV 4142) CBS	13	21	47	GREATEST HITS	8.98	AIR SUPPLY (Arista AL8-8024) RCA	46	28	79	ALIVE, SHE CRIED	8.98	THE DOORS (Elektra 9 80269-1) WEA	77	17
13	ELIMINATOR	ZZ TOP (Warner Bros. 9 23774-1) WEA	11	46	48	TWO OF A KIND	9.98	ORIGINAL SOUNDTRACK (MCA-6127) MCA	33	12	80	FUTURE SHOCK	—	HERBIE HANCOCK (Columbia FC 38814) CBS	82	26
14	UH-HUH	JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	17	17	49	KISSING TO BE CLEVER	—	CULTURE CLUB (Virgin/Epic QRE 38398) CBS	48	60	81	SPEAKING IN TONGUES	8.98	TALKING HEADS (Sira 9 23882-1) WEA	79	36
15	SEVEN AND THE RAGGED TIGER	DURAN DURAN (Capitol ST-12310) CAP	12	13	50	TWENTY GREATEST HITS	9.98	KENNY ROGERS (Liberty LV-51152) CAP	47	15	82	ELECTRIC UNIVERSE	—	EARTH, WIND & FIRE (Columbia QZ 38980) CBS	81	13
16	SHOUT AT THE DEVIL	MOTLEY CRUE (Elektra 9 60289-1) WEA	16	20	51	1999	10.98	PRINCE (Warner Bros. 9 23720-1) WEA	51	89	83	JOYSTICK	8.98	DAZZ BAND (Motown 6084ML) MCA	84	11
17	TOUCH	EURHYTHMICS (RCA AFL1-4917) RCA	23	4	52	LIVE FROM EARTH	—	PAT BENATAR (Chrysalis FV 41444) CBS	52	20	84	RAPPIN' RODNEY	8.98	RODNEY DANGERFIELD (RCA AFL1-4869) RCA	73	16
18	WHAT'S NEW	LINDA RONSTADT (Asylum 9 60280-1) WEA	14	22	53	LET THE MUSIC PLAY	8.98	SHANNON (Miraga/Atco 7 90134-1) WEA	72	3	85	I DON'T SPEAK THE LANGUAGE	—	MATTHEW WILDER (Private I BFZ 39112) CBS	86	7
19	SHE'S SO UNUSUAL	CYNDI LAUPER (Portrait BFR 38930) CBS	25	9	54	THE CLOSER YOU GET . . .	8.98	ALABAMA (RCA AHL1-4633) RCA	56	50	86	WHAT IS BEAT?	8.98	THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA	87	11
20	TOO LOW FOR ZERO	ELTON JOHN (Gaffan GHS 4006) WEA	21	38	55	JANE FONDA'S WORKOUT RECORD	—	(Columbia CX2 38054) CBS	57	92	87	LABOUR OF LOVE	8.98	UB40 (Virgin/A&M SP-6-4980) RCA	92	17
21	DEFENDERS OF THE FAITH	JUDAS PRIEST (Columbia FC 39219) CBS	30	4	56	THE CROSSING	8.98	BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	50	23	88	KEEP IT UP	—	LOVERBOY (Columbia AC 38701) CBS	88	35
22	THE BIG CHILL	ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	19	19	57	LET'S DANCE	8.98	DAVID BOWIE (EMI America SO-18102) CAP	58	45	89	STREET BEAT	8.98	THE DEELE (Solar/Elektra 60285-1) WEA	90	9
23	IN HEAT	THE ROMANTICS (Namparor B6Z 3880) CBS	18	19	58	GREATEST HITS VOL. II	8.98	BARRY MANILOW (Arista AL8-8102) RCA	54	14	90	THE REVOLUTION BY NIGHT	—	BLUE OYSTER CULT (Columbia FC 38947) CBS	91	14
24	METAL HEALTH	QUIET RIOT (Pasha VFZ 38442) CBS	20	47	59	COMEDIAN	—	EDDIE MURPHY (Columbia FC 39005) CBS	53	15	91	YOU SHOULDN'T — NUF BIT FISH	8.98	GEORGE CLINTON (Capitol ST-12308) CAP	93	9
25	UNDER A BLOOD RED SKY	U2 (Island/Atco 7 90127-1-B) WEA	22	13	60	BREAK OUT	8.98	POINTER SISTERS (Planet BXL 1-4705) RCA	62	14	92	HEART PLAY — UNFINISHED DIALOGUE	5.09	JOHN LENNON and YOKO ONO (Polydor 817 238-1 Y-1) POL	95	9
26	TOUR DE FORCE	38 SPECIAL (A&M SP-4971) RCA	24	13	61	WOMAN OUT OF CONTROL	8.98	RAY PARKER, JR. (Arista AL8-8087) RCA	83	16	93	FASTER THAN THE SPEED OF NIGHT	8.98	BONNIE TYLER (Columbia BFC 38710) CBS	85	29
27	ROLL ON	ALABAMA (RCA AHL1-4939) RCA	38	4	62	MIDNIGHT MADNESS	8.98	NIGHT RANGER (MCA-5457) MCA	55	15	94	LIVING IN OZ	8.98	RICK SPRINGFIELD (RCA AFL 1-4860) RCA	96	39
28	BUSY BODY	LUTHER VANDROSS (Epic FE 39196) CBS	27	10	63	FRONTIERS	—	JOURNEY (Columbia QX 38504) CBS	61	54	95	THE POLITICS OF DANCING	8.98	RE-FLEX (Capitol ST-12314) CAP	97	9
29	PYROMANIA	DEF LEPPARD (Mercury 810 308-1 M-1) POL	29	55	64	INFIDELS	—	BOB DYLAN (Columbia QC 38819) CBS	59	14	96	DECEMBER	8.98	GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	99	13
30	REBEL YELL	BILLY IDOL (Chrysalis FV 41450) CBS	31	13	65	LICK IT UP	8.98	KISS (Mercury 422-814 287-1 M-1) POL	60	21	97	REACH THE BEACH	6.98	THE FIXX (MCA 39001) MCA	94	41
31	BARK AT THE MOON	OZZY OSBOURNE (CBS Associated QZ 38987) CBS	26	12	66	AEROBIC SHAPE-UP III	6.98	JOANIE GREGGAINS (Parada/Patar Pan PAN 112) IND	68	18	98	FOOTLOOSE	—	ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	133	2
32	STAY WITH ME TONIGHT	JEFFREY OSBORNE (A&M SP-4940) RCA	35	29	67	SWEET DREAMS (ARE MADE OF THIS)	8.98	EURHYTHMICS (RCA AFL1-4681) RCA	69	37	99	THE GAP BAND V — JAMMIN'	8.98	THE GAP BAND (Total Exparlanca TE-1-3004) POL	98	24
33	WINDOWS AND WALLS	DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	49	2	100	VOICE OF THE HEART	8.98	CARPENTERS (A&M SP-4954) RCA	75	18						

INTERNATIONAL DATELINE

Australia

ELWOOD — Veteran crooner Johnny Mathis, in Oz for east coast concerts, returns to the U.S. in a few days and goes straight into the studios — most likely in L.A. — to record at least two songs with Barbra Streisand. The couple agreed on the project when Mathis sang at Streisand's recent anniversary bash. A regular summer invasion by international acts is under way: for this Australia Day holiday weekend's (Jan. 28, 29 and 30) Narara Festival in New South Wales. The Pretenders, Talking Heads, Eurythmics, Def Leopard, Simple Minds and Sandi and the Sunsetz from Japan are all on deck. Promoters Zev Iziak and Michael Chugg have groups performing in other cities as well. Local acts appearing at the Fest include Mental As Anything, Australian Crawl, Mondo Rock and The Models. Also on hand is comedy commando Austen Tayshus — who had the biggest selling single in 1983 with his live monologue, "Australiana." Other visitors on the way include Kenny Rogers (touring late February), The Pointer Sisters (March), Hall and Oates (early February) and England's The Shadows (late February) celebrating its 25th year together. Liberace, Max Bygraves and Val Doonican are already on the road here.

Men At Work's Greg Ham says the band is off the road for at least another two months. Ham is working on a soundtrack for *The Coolangatta Gold*, a film about an ironman surfing contest; Collin Hay is planning to produce an LP for his girlfriend's band "Le Club;" bassist John Rees is building a studio; drummer Jerry Spelers is working on production and arrangements with some young bands; and guitarist Ron Stryker is watching TV. The men have reserved two months studio time for later this year and Ham says the group's third LP could be out by year's end. Watch for their Home Box Office TV special, recorded in New York late last year and due for screening soon.

Local Combo Dear Enemy, based in Melbourne, are eagerly watching performance in the U.S. of their debut LP "Ransom Note" on Capitol. "Trax Computer One" and "Good Life" are already receiving heavy airplay in Canada. The group was discovered and produced by Peter McLean (of Men At Work fame) who shopped their tapes in the U.S., resulting in the band being signed internationally before they even had a domestic deal. Here the group has since inked with EMI Australia. According to Men At Work's manager Russell Deppler, INXS is the band 'Most Likely To' in the U.S. this year. After touring the U.K. with Duran Duran, Australian Crawl are now on the road in Oz to promote its live LP "Phalanx," a follow-up to the gold EP "Semantics." The group's debut U.S. LP, on Geffen Records, is due for release any

day now.

Eurythmic's Dave Stewart revealed in an interview here the duo with Annie Lennox had its beginnings in a lavatory in the country town of Wagga when the couple were touring Oz as members of U.K. one-hit wonders The Tourists. "We were working on songs together but had to keep it a secret from the other group members," Stewart explained.

"Seventies chart-toppers The Shubs — who released a couple of LPs in the U.S. — have reformed for a one-off national tour. Playing this week at the Cricketeer's Arms — the Melbourne pub where Men At Work began — is a combo called "Atilla and the Panelbeaters."

Wheatley Sport, the company formed by Little River Band manager and Wheatley Records chief Glenn Wheatley to take on sport promotion and management, has had great success with their first venture — promoting the Davis Cup Challenge. Australia won the cup in their first final appearance in several years. Wheatley Sport is now utilizing parent company's expertise and has launched a national tennis exhibition and coaching clinic tour, featuring Davis Cup squad members, John Fitzgerald and Mark Edmonson. Meantime, LRB is on the road in first appearances since founding member Beeb Birtles announced his decision to quit the group and pursue solo interests. His replacement is keyboard player David Hirschfelder. Guitarist/songwriter Graham Goble and drummer Derek Pellici are now only remaining original members.

allan webster

Italy

MILAN — Record and tape sales in Italy during 1983 were \$135 million, with a five percent fall compared to the 1982 sales. In units, the share of the Italian market was 19.5 million LPs (with a loss of 11 percent compared to 1982,) 14 million cassettes (33 percent) and 16 million singles (30 percent). In terms of repertoire the share was 46.6 percent Italian pop music, 40.8 percent international pop music, 9.7 percent classical music, three percent other categories.

Various opinions were expressed on the MIDEM results — after the end of the Cannes fair — by Italian exhibitors and visitors. The small independent companies, oriented in dance music, were the most satisfied (at the MIDEM were present Discomagic, Discotto, Cat, Strum, Gong and others). Good success also came for the Italian artists who attended the gais — Pino Daniele, Gazebo and Ryan Paris.

Effective Feb. 1, most of the major Italian record companies raised prices to retailers for records and prerecorded tapes, with an increase of about 10 percent. Only Virgin Dischi decided to keep its current prices.

marlo de luigi



CBS-ITALY RECEIVES MARKETING AWARD — CBS Dischi S.P.A. (Italy) was recently awarded the "Telegatto" prize honoring outstanding marketing activities favoring a distributed label in 1983. In addition, A&M Records, which is marketed and distributed by CBS in Italy, was given a Telegatto for best foreign label distributed in Italy in 1983. The awards are sponsored by Sorrisie Canzoni television. Pictured at the presentation are (l-r): Gil Friesen, president, A&M Records; Piero La Falce, managing director, CBS Records Italy; Claudio Cecchetto, master of ceremonies; and Marcus Bicknell, European marketing manager, A&M Records.

Japan

TOKYO — In a letter to Lee Quan You, prime minister of Singapore, Yasushi Akutagawa, chief director of JASRAC (Japanese Association of Rights of Authors and Composers), urged that as a main country in the Southeast Asia area, Singapore should amend the copyright law to protect the copyright owners of foreign countries from illegal uses of copyright music. Prior to this, Defrayus, president of BCC (British Copyright Council) asked Akutagawa to use his influential power in Singapore to prevent enormous damages by pirate practices prevalent in Southeast Asian countries.

Nippon Victor (JVC) and Cinema-International Corporation (CIC) established a new company called "CIC Victor Video Co., Ltd." as their joint enterprise through investments by 50 percent each of the capital of 90,000,000 yen (\$390,000). Needless to say, CIC is a big video manufacturer in the Netherlands. According to Niwa, a director of JVC, the business of this new company is to deal with sales and rentals of videocassette tape softwares provided by both JVC and CIC in Japan.

kozo otsuka

United Kingdom

LONDON — Negotiations for the sale of Chappell Music appear to be coming to a head, and an announcement of an agreement to purchase could be imminent. The main contenders are the Coca-Cola Corporation and a consortium backing a management buy-out involving Chappell International President Nick Firth and

Chappell Music's U.S. President Irwin Robinson. Industry speculation puts a price of \$147 million on the company.

The Style Council have announced that they are to embark on their first ever U.K. tour. It is now over a year since the group was formed by Paul Weller. The dates go out under the banner Council Meetings.

Weller commented, "The idea is to create the kind of atmosphere that you would get in a club. We will be doing two sets, we go on first, followed by our special guest The Questions, we finish with our second set. Billy Bragg will be MC-ing and also playing in between."

Although Weller is determined that the shows will have no big "mystique," the Style Council's first live dates do seem to be "the event" of '84 so far.

Pink Floyd guitarist and vocalist, David Gilmore has released a solo single on EMI. It is titled "Blue Light."

The single is taken from his second solo album "About Face." It was recorded in Paris last summer. Guest musicians include Steve Winwood and Anne Dudley. Pete Townshend wrote the lyrics for two of the songs.

An extensive tour is currently being planned. (It will be the first ever solo tour by an individual member of Pink Floyd.) U.S. dates will be in April, May and June.

Joe Jackson is set to follow his world wide success of his "Night And Day" album with a new LP offering entitled "Body And Soul." It will feature a new band, which he will be taking with him on the road. His small U.K. tour is set for the beginning of April. A future world tour is planned for the coming months.

chrissey iley

Germany

TOP TEN 45s

- 1 Jenseits von Eden — Nino de Angelo — Polydor
- 2 Only You — The Flying Pickets — Virgin
- 3 Guardian Angel — Masquerade — Metronome
- 4 Relax — Frankie Goes To Hollywood — Island
- 5 My Oh My — Slade — RCA
- 6 (Hey You) The Rock Steady Crew — The Rock Steady Crew — Virgin
- 7 25 Years — The Catch — Metronome
- 8 Hypnotic Tange — My Mine — Blow Up
- 9 Love Of The Common People — Paul Young — CBS
- 10 Hold Me Now — Thompson Twins — Arista

TOP TEN LPs

- 1 ? (Fragezeichen) — Nena — CBS
- 2 Jenseits von Eden — Nino de Angelo — Polydor
- 3 No Parlez — Paul Young — CBS
- 4 90125 — Yes — Atco
- 5 Genesis — Vertigo
- 6 Gazebo — Baby
- 7 Thriller — Michael Jackson — Epic
- 8 Superlat — James Last — Polygram
- 9 Can't Slow Down — Lionel Richie — Motown
- 10 Tabaluga — Peter Maffay — Metronome

—Der Musikmarkt

INTERNATIONAL BESTSELLERS

Japan

- 1 Moshimo Ashitaga — Warabe — For Life
- 2 Kita Wing — Akina Nakamori — Warner Pioneer
- 3 Kanashimiga Tomaranai! — Anri — For Life
- 4 Samurai Nippon — Shibusakitay — CBS Sony
- 5 Ohlsashburline — Rumiko Koyanagi — SMS
- 6 Cllmax Golsshoni — Anmitsu Hime — Victor
- 7 Love Is Over — Ohyang Fuful — Polydor
- 8 Hoshizora No Distance — Alphy — Canyon
- 9 Yumeshibay! — Tomio Umesawa — King
- 10 Far From Over — Frank Stallone — Polydor

TOP TEN LPs

- 1 Memolr — Akina Nakamori — Warner Pioneer
- 2 Timely — Anri — For Life
- 3 Stayin' Alive (Soundtrack) — Polydor
- 4 Voyager — Yumi Matsutoya — Toshiba EMI
- 5 Seven And The Ragged Tiger — Duran Duran
- 6 Canary — Seiko Matsuda — CBS Sony
- 7 Thriller — Michael Jackson — Epic Sony
- 8 Hoyô Satin Rose — Shinji Tanimura — Polydor
- 9 Colour By Numbers — Culture Club — Victor
- 10 Hellow! — The Good Bye — Victor

—Cash Box of Japan

Great Britain

TOP TEN 45s

- 1 Relax — Frankie Goes To Hollywood — ZTT
- 2 Radio Ga Ga — Queen — EMI
- 3 Doctor Doctor — Thompson Twins — Arista
- 4 Break My Stride — Matthew Wilder — Epic
- 5 Girls Just Want To Have Fun — Cyndi Lauper — Portrait
- 6 Holiday — Madonna — Sire
- 7 What Difference Does It Make — The Smiths — Rough Trade
- 8 Michael Calne — Madness — Stiff
- 9 Love Theme From The Thornbirds — Juan Martin — WEA
- 10 New Moon On Monday — Duran Duran — EMI

TOP TEN LPs

- 1 Touch — Eurythmics — RCA
- 2 Milk And Honey — John Lennon & Yoko Ono — Parlophone
- 3 Thriller — Michael Jackson — Epic
- 4 Under A Blood Red Sky — U2 — Island
- 5 Can't Slow Down — Lionel Richie — Motown
- 6 No Parlez — Paul Young — CBS
- 7 An Innocent Man — Billy Joel — CBS
- 8 Learning To Crawl — The Pretenders — Real
- 9 1984 — Van Halen — Warner Bros.
- 10 The Crossing — Big Country — Mercury

—Melody Maker

Watson Song Causes Controversy, Several Stations Drop Record

by Anita M. Wilson

NASHVILLE — With the Gene Watson single, "Drinkin' My Way Home" peaking in the **Cash Box** Country Singles Chart at number eight, questions have risen as to whether the song could have done even better if some country radio stations hadn't been requested to drop it because of controversy surrounding the song's title and theme of drinking and driving. Several radio stations including KMPS/Seattle and WJL/Portland dropped the song from their playlists after they received calls from listeners and also as a result of the recent heightened awareness of drunk driving brought on by the organization Mothers Against Drunk Drivers (MADD).

Another contributing factor for stations pulling the record was the holiday release date. "There were a number of reasons I pulled the record, but mainly it was because Christmas time is no time to play a drinking and driving song," stated Ron Norwood, KMPS MD & PD. "There has been a tremendous push here in Washington about drinking and driving and I couldn't play the song and then tell people not to drink and drive." Norwood said that he had been playing the song for about a month when the station did its usual call-out research and received poor feedback. As a result of the research, calls, and management decisions, the station dropped the record. "The thing I hated to do was drop the record because Gene Watson is one of my favorite artists and I respect the man personally and professionally, and it was really a tough decision for me," explained Norwood.

Mark Andrews, music director at WJL/Portland also had to pull the song after they had started it because of the title and theme implications. "The song was out before the holiday season. We had a few calls and we discussed it amongst ourselves and decided to pull it because of the holiday season," stated Andrews. He added, "the local chapter of MADD at that time had a lot of high visibility on the radio and T.V. This heightened community awareness enough prompting calls to the point where management had to think twice about it." Andrews said, however, that there was no concerted effort by members of MADD to have the song pulled at his station. "I think since it was released during the holiday season that the awareness was

raised even more than it might have been at some other time," he added.

As more stations ran into the same situation, MCA Records and Gene Watson were taken by surprise. "Gene's main comment was that he doesn't drink so he doesn't believe in drinking and driving," explained Larry Booth, Watson's manager. "The point he wanted people to understand is

(continued on page 24)

NSAI Slates Annual Winter Symposium

NASHVILLE — "Writing the Wave of the Future" will be the theme for the Sixth Annual Winter Symposium according to Tom Long, president of the Nashville Songwriters Assn., International (NSAI). NSAI will host the event on March 9-11 at Nashville's Hyatt Regency where over 1,000 music industry representatives are expected to start the seminar with the Songwriters Showcase on Friday night. Throughout the three-day event, emphasis will be centered around the creative, intermediate and professional songwriter.

Throughout Saturday and Sunday, panels and workshops will be held including "Captains of Video," exploring the future of the song; "Wave Links," molding multi-media music; "Will It Fly?," a critique workshop including writers and publishers; "Co-Piloting—Writing the Wave Together," a series of eight workshops in which songs will be written from scratch.

The 17th Annual Songwriters Awards will be held Saturday night and will include a cocktail party and dinner. The Awards banquet, seminars and Songwriting Showcase will all be included in the \$100 registration fee for members, or \$130 for nonmembers.

Panelists confirmed for the Winter Symposium include: "Captains of Video" — Mark Levinson, Picture Music; Thom Thacker, Sea Bright Productions; Mike Green, The Video Music Channel; and Joanne Gardner, Independent video producer. "The Write Stuff" — Roger Sovine, Tree International; Jennifer Kimball, writer/artist; Ralph Murphy, Murfeeongs; Dennis Morgan, songwriter; and Peter McCann, songwriter. "Wave Links" — Wayland Holyfield, songwriter; Jay Phillips, WMAQ/music director; Layng Martine, Jr., songwriter; Norro Wilson,

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BEHIND THE SCENE — Tammy Wynette (c) is surrounded by friends while backstage at the Volunteer Jam Tenth anniversary event which was held Feb. 4 in Nashville. Pictured left is Wynette's manager, Stan Morriss and right is Roy Wunsch, vice president, marketing, CBS-Nashville.

Salem Sponsors 1984 Alabama Tour

NASHVILLE — Salem cigarettes is sponsoring the 1984 Salem Spirit Concert Series featuring Alabama on a 120-day tour that includes Juice Newton on 30 dates. The concert series, which began in mid-January, marks the third year Salem has sponsored Alabama and other groups on tour. In 1982 Salem sponsored 16 concerts; this number almost doubled in 1983 to 30 shows, and will quadruple this year.

"Music represents a long-time commitment for Salem and, as such, we want to associate with the top talent around," said Greg Novak, group director of marketing services for R.J. Reynolds Tobacco Co. at a recent press conference. "Alabama represents the perfect choice for us due to its vast popularity and unique sound." Novak also stated that the advertising theme behind the tour is "Salem Spirit — You've Got What It Takes."

Commenting on Newton's part in the tour, Novak said, "We are also very happy that Salem is able to bring Juice Newton and her great band back on tour. Juice was with us last year and her special style adds significantly to the show. Her sound com-

plements Alabama's perfectly. With both Alabama and Juice on the show, we are offering a combined show of unparalleled excellence in music."

Attending the press conference were the members of Alabama, who have been touring since the middle of January. The Salem Spirit Concert Series will continue through November taking the quartet to almost every state in the country, plus three days in Canada.

During the concert series the group will be promoting its latest LP "Roll On" which jumped to the #1 spot on the **Cash Box** Top 75 Country Albums chart after only four weeks. During each show the band will perform all the songs off the album. The RCA album shipped gold and within one month has been RIAA certified platinum.

"Alabama's music is truly American in every respect. You may have heard talk of the second British Invasion in music today. Well, the Salem Spirit Concert Series is about to launch the second American Revolution! Without losing its country roots, Alabama has created a sound and style all their own," Novak stated.

CMT Shares Sold To Music Village, U.S.A.

NASHVILLE — Music Village, U.S.A. has purchased a portion of TELSTAR Corp.'s share in Country Music Television (CMT) and will have an active role in CMT's operations. An announcement from TELSTAR said that this agreement was effective immediately.

A Tennessee-based company, Music Village is currently erecting a 130-acre music entertainment complex in the Nashville area with a budget of \$50-100 million for development.

Country Music Television, a 24-hour cable network spotlights "Top 50" country music videos of artists such as Kenny Rogers, Dolly Parton, Ray Charles and Willie Nelson. A division of the TELSTAR Corp., CMT began operation in March and now has access to seven million homes.

TELSTAR chairman, Gerald A. Bartell, said the union with Music Village is "a landmark for TELSTAR and Country Music Television. We give the project national exposure and reap the benefits of world class talent and programming. It's a solid foundation for success." Bartell added that the link allows for locating CMT performance and production with Music Village. Programming and operations of the network will be done cooperatively between CMT and Music Village. CMT's satellite transmission services will continue via TELSTAR transponders on AT&T Comstar D-4 satellite.

Leu To London

NASHVILLE — Cynthia Leu, press manager, for Columbia artists in CBS Records Nashville division has been named successor to Jana Talbot as manager of European Operations for the Country Music Assoc. (CMA). Scheduled to begin working in the CMA Nashville office on Feb. 20, Leu will then depart for London on March 8.

Leu first began her involvement with CBS in Jan. 1980 as a publicity intern, later moving to artist development and coordinator of press & public information prior to her current position. Leu's educational background includes Nashville's Belmont College, Furman College in Greenville, S.C. and Samford University in Birmingham, Ala. She also studied at the University of London's Birkbeck College and the Shakespeare's Institute, Stratford-On-Avon in 1978.

The office in Europe is located at: Suite 3, 52 Haymarket, London SW1Y 4RP, V.K. Telephone: 01-930-2445/Telex: 25833.

Reed Joins Headline

NASHVILLE — RCA Recording artist Jerry Reed has signed an exclusive booking agreement with Headline International Talent (HIT), joining Ronnie Milsap, Darrell McCall and Bobby Jones and New Life who are already on the roster. Reed is known for such tunes as "She Got The Goldmine, I Got The Shaft" and his motion picture roles in the *Smokey And The Bandit* films.



WHO ARE THE REAL CHARACTERS? — Members of the Country Music Assn. (CMA) board of directors met up with characters from Walt Disney World while attending the first quarterly board meeting in Orlando, Fla., Feb. 7-9. Gathered at the meeting are (l-r): Mickey Mouse; Bill Anderson, CMA director; Brenda Lee, CMA vice president; Goofy; Chip 'n Dale; and Richard Sterban, CMA sergeant-at-arms.

TOP 100 COUNTRY SINGLES

February 25, 1984

	Weeks On Chart	2/18
1 STAY YOUNG	2	15
2 TWO CAR GARAGE	5	12
3 WHY LADY WHY	3	14
4 GOING, GOING, GONE	10	11
5 ELIZABETH	6	12
6 LONELY WOMEN MAKE GOOD LOVERS	7	12
7 WOKE UP IN LOVE	12	13
8 DRINKIN' MY WAY BACK HOME	8	14
9 I NEVER QUITE GOT BACK	11	15
10 ROLL ON (EIGHTEEN WHEELER)	13	6
11 DON'T CHEAT IN OUR HOMETOWN	1	13
12 WE DIDN'T SEE A THING	15	11
13 THERE AIN'T NO FUTURE IN THIS	16	3
14 SAVE THE LAST DANCE FOR ME	17	10
15 BURIED TREASURE	18	6
16 WITHOUT A SONG	20	11
17 NOTHING LIKE FALLING IN LOVE	19	11
18 I'VE BEEN RAINED ON TOO	21	12
19 GIVE ME BACK THAT OLD FAMILIAR FEELING	23	11
20 YOU'VE REALLY GOT A HOLD ON ME	25	9
21 THREE TIMES A LADY	24	10
22 LET'S STOP TALKIN' ABOUT IT	27	7
23 DON'T MAKE IT EASY FOR ME	26	7
24 YOU'RE WELCOME TO TONIGHT	29	11
25 HAD A DREAM	30	11
26 AFTER ALL	4	17
27 LET SOMEBODY ELSE DRIVE	32	7
28 TILL YOU MEMORY'S GONE	28	12
29 WILL IT BE LOVE BY MORNING	33	5
30 I'VE BEEN WRONG BEFORE	35	5
31 THANK GOD FOR THE RADIO	34	7
32 I COULD'A HAD YOU	37	4
33 IF I COULD ONLY DANCE WITH YOU	36	5

	Weeks On Chart	2/18
34 DANCIN' WITH THE DEVIL	38	9
35 RIGHT OR WRONG	41	3
36 TOO LATE TO GO HOME	40	3
37 BAD NIGHT FOR GOOD GIRLS	42	6
38 I CALL IT LOVE	9	17
39 ALMOST SATURDAY NIGHT	44	6
40 WHERE DOES AN ANGEL GO WHEN SHE CRIES	47	6
41 LEFT SIDE OF THE BED	50	5
42 SILENT PARTNERS	51	4
43 SWEET COUNTRY MUSIC	53	2
44 MIDNIGHT BLUE	45	9
45 HAPPY BIRTHDAY DEAR HEARTACHE	55	2
46 IF I CAN JUST GET THROUGH THE NIGHT	52	7
47 THE YELLOW ROSE	51	3
48 THE BEST OF FAMILIES	49	9
49 THAT'S THE WAY LOVE GOES	14	17
50 BROWN-EYED GIRL	62	3
51 MAN OF STEEL	63	2
52 SENTIMENTAL OL' YOU	22	19
53 VICTIM OF LIFE'S CIRCUMSTANCES	64	3
54 WHITE HORSES	54	9
55 I GUESS IT NEVER HURTS TO HURT SOMETIMES	—	1
56 HANDSOME MAN	56	8
57 PLEASE TELL HIM THAT I SAID HELLO	59	4
58 MOST OF ALL	65	3
59 THAT'S NOT THE WAY	67	3
60 LITTLE BITS AND PIECES	68	4
61 BUILDING BRIDGES	70	5
62 CANDY MAN	74	2
63 I BET YOU NEVER THOUGHT I'D GO THIS FAR	75	2
64 SHOW HER	31	16
65 IT TOOK A LOT OF DRINKIN'	76	2
66 MAKE MY DAY	80	2

	Weeks On Chart	2/18
67 HAPPY HOUR	69	7
68 THE MAN I USED TO BE	43	11
69 LADY IN WAITING	81	2
70 FALLEN ANGEL	39	10
71 I DON'T WANNA LOSE YOUR LOVE	—	1
72 I'M A COUNTRY SONG	82	3
73 THE SOUND OF GOODBYE	73	18
74 DOUBLE SHOT (OF MY BABY'S LOVE)	48	20
75 BLACK AND WHITE	58	6
76 SOMEONE IS FALLING IN LOVE	87	2
77 IN THE MIDNIGHT HOUR	—	1
78 GOD MUST BE A COWBOY	—	1
79 BOYS LIKE YOU	—	1
80 BABY'S WALKIN'	90	3
81 I DREAM OF WOMEN LIKE YOU	—	1
82 CALIFORNIA DREAMS	—	1
83 I'M GONNA PUT ME A BAR	—	1
84 ALL SHE NEEDS IS A MAN	84	4
85 OVER AND OVER AGAIN	85	3
86 MY DAD	86	3
87 HEARTACHES	—	1
88 ANYTHING FOR YOUR LOVE	—	1
89 YOU CAN'T KEEP A GOOD MAN DOWN	—	1
90 CAN'T GET TO YOU FROM HERE	91	3
91 IF I HAD TO DO OVER	92	2
92 THEY DON'T MAKE UP THOSE CHEATIN' SONGS	93	2
93 JUKEBOX CHARLIE	94	2
94 BROWN-EYED GIRL	95	2
95 OPEN ARMS	96	2
96 WE BELONG TOGETHER	—	1
97 SLIP IT OFF	—	1
98 REYNOSA	88	3
99 HAVE YOU LOVED YOUR WOMAN TODAY	60	14
100 SAY WHEN	66	5

ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

After All (Gingham Music — ASCAP)	26	Handsome Man (BIL-KAR-SESAC/Sparkling Good — ASCAP)	56	ucabo/Tree — BMI)	41
All She Needs (Dixie Rock — BMI)	84	Happy Birthday (Collins Court — ASCAP)	45	Let Somebody Else (Tree/John Anderson — BMI)	27
Almost Saturday (Greasy King — ASCAP)	39	Happy Hour (White Cat — ASCAP)	67	Let's Stop Talkin' (Unichappell/Van Hoy/Posey — BMI/Chappell — ASCAP)	22
Anything For (Shobi/Blackwood — BMI)	88	Have You Loved (Kent Robbins/Jeck & Bill — BMI/ASCAP)	99	Little Bits And Pieces (Tree — BMI)	60
Baby's Walkin' (Tom Collins — BMI/Collins Court — ASCAP)	80	Heartaches (Leeds — ASCAP)	87	Lonely Women (Young World — BMI)	6
Bad Night (Welbeck/King Cole — ASCAP)	37	I Bet You Never (Somebody's Music — SESAC)	63	Make My Day (Peso/Walsh — BMI)	66
Best Of Families (Honeytree/Green Hills — ASCAP)	48	I Call It Love (Hall-Clement — BMI)	38	Man I Used To Be (Window — BMI/Patewood — ASCAP)	88
Black And White (Vogue/Happy Duck — BMI)	75	I Could'a Had You (April/Swallowfork — ASCAP)	32	Man Of Steel (Bocephus — BMI)	51
Boys Like You (Little Chickadee — BMI/Black Note — ASCAP)	79	I Don't Wanna (Sixty-Ninth-St. — BMI)	71	Midnight Blue (Tapage — ASCAP)	44
Brown-Eyed Girl (Web IV — BMI)	94,50	I Dream Of Women (WB/Two Sons — ASCAP)	81	Most Of All (Songpalmer/Tree — BMI)	58
Building Bridges (Granite/Goldline — ASCAP/Drunk Monkey — BMI)	61	I Guess It Never (Terra Form/Fourth Floor — ASCAP)	55	My Dad (Red Tennessees — BMI)	86
Buried Treasure (Gibb Bros./Unichappell — BMI)	15	I Never Quite Got (Collins Court/Lodge Hall — ASCAP)	9	Nothing Like Falling (Deb/Dave/Briarpatch — BMI/Maliven/Cottonpatch — ASCAP)	17
California Dreams (Dream City — BMI)	82	If I Can Just (Home Grown — BMI)	48	Open Arms (Weed Hight/Nightmare — BMI)	95
Candy Man (Unichappell — BMI)	62	If I Could Only (Music City — ASCAP)	33	Over And Over Again (Bobby Fischer — ASCAP)	85
Can't Get To (Southwest Words & Music — BMI)	90	If I Had It (Dream City — BMI)	91	Please Tell Him (Goblon/September — ASCAP)	57
Dancin' With The Devil (Checkmate — BMI)	34	I'm A Country Song (Moveville — BMI)	72	Reynosa (McBroom/Carer — BMI)	98
Don't Cheat In Our (Ft. Knox — BMI)	11	I'm Gonna Put (King Coal — ASCAP)	83	Right Or Wrong (Edwin H. Morris & Co./MPL — ASCAP)	35
Don't Make It (Blue Moon/April — ASCAP/Full Armor — BMI)	23	In The Midnight (Irving/Cotillion — BMI)	77	Roll On (Leeds/Patchwork — ASCAP)	10
Double Shot (Windsong/Lyresong — BMI)	74	It Took A Lot (Dejamus/G.I.D. — ASCAP/Royalhaven — BMI)	65	Save The Last (Rightsong — BMI)	14
Drinkin' My Way Back Home (Vogue/Julip — BMI)	8	I've Been Rained (Pulleystone/Love — ASCAP)	18	Say When (Cross Keys — ASCAP)	100
Elizabeth (American Cowboy — BMI)	5	I've Been Wrong (Posey/VanHoy/Unichappell — BMI/Cross Keys — ASCAP)	30	Sentimental Ol' You (Combine — BMI/Music City — ASCAP)	52
Fallen Angel (Rick Hall — ASCAP/Feme — BMI)	70	Jukebox Charlie (Dream City — BMI)	93	Show Her (Lodge Hall — ASCAP)	64
Give Me Back That (Allanwood — BMI)	19	Lady In Waiting (G.I.D. — ASCAP/Royalhaven — BMI)	69	Silent Partners (Vogue — BMI/Bibo/Chriswald/Hopi/MCA — ASCAP)	42
California Dreams (Dream City — BMI)	82	Left Side Of The Bed (Warner-Tamerlane/De-		Slip It Off (Jason Dee — BMI)	97
Going, Going, Gone (Unichappell/Jan Crutchfield — BMI)	4			Someone Is (Atlantic/Boquillas	
Had A Dream (Combine — BMI)	25			Canyon/Criterion/Space Case — BMI/ASCAP)	76
				Sound Of (Parquet/Lawyer's Daughter — BMI)	73
				Stay Young (Irving — BMI)	1
				Sweet Country Music (Texas Tunes/Hat Band/Dwain Rose/Peer Intl. — BMI)	43
				Thank God For The Radio (Blue Lake — BMI)	31
				That's The Way (Acuff-Rose — BMI)	49
				That's Not The Way (Nonpareil/Kazoom — ASCAP)	59
				There Ain't No Future (Swallowfork/April — ASCAP)	13
				They Don't Make (Colgemsemi-ASCAP)	92
				Three Times A Lady (Jobete/Libren — ASCAP)	21
				Till You Memory's Gone (Swallowfork/April — ASCAP)	28
				Too Late To Go Home (Music City — ASCAP)	36
				Two Car Garage (Music Corp./Dick James — BMI)	2
				Victim Of Life's (Music Co. Of America — BMI)	55
				We Belong Together (Tennessee Swamp Fox — ASCAP)	98
				We Didn't See A Thing (Algee — BMI)	12
				Where Does An Angel Go (Blpo — ASCAP/Vogue — BMI)	40
				White Horses (Timestar — ASCAP)	54
				Why Lady Why (WB Music Corp./Gary Morris — ASCAP/Warner-Tamerlane — BMI)	3
				Will It Be Love (Old Friends — BMI)	29
				Without A Song (Miller/Intersong — ASCAP)	16
				Woke Up In Love (Pacific Island — BMI)	7
				Yellow Rose (WB — ASCAP/Elektra-Asylum — BMI)	47
				You Can't Keep (Kennestar — BMI)	89
				You're Welcome To (Warner House of Gold — BMI)	24
				You've Really Got (Jobete — BMI)	20



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MUSIC COUNTRY
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THE COUNTRY MIKE

STATION PROFILE — Cash Box reporting station WSUN/St. Petersburg is a 10,000 watt AM station by day (5,000 watts by night), covering Florida's west coast and much of the central inland area. The station's lineup is **Jeff Lawrence**, 5:30-9 a.m.; **Jim Schafer**, 7-11 a.m.; **Dave Banks**, 11 a.m.-3 p.m.; **Kevin Murphy**, 3-7 p.m.; **Jack Evans**, 7 p.m.-midnight; and **Jay Roberts**, midnight-5 a.m. A news staff of nine persons headed by news director **Ron Eben** provides the area with the only in-house weather radar of any Tampa Bay area radio station. The station is also a member of the ABC news network. WSUN sponsors a number of promotions each year, but the Christmas Cash For Kids drive is the highlight for the station and the community. On the first weekend in December, WSUN departs from its normal day-to-day operations and for



WAITING FOR LADIES — RCA recording artist **David Wills** recently stopped by WDXE/Lawrenceburg for a visit while promoting his latest single "Lady In Waiting" off his new album "New Belongings." Pictured above are (l-r): **Dan Hollander**, program director; **Wills**; and **Ron Fisher**, air personality.

The general manager for the station is **Don Hibblits**; sales manager, **Rick Snowdon**; operations director, **Bill Gamble**; public affairs director, **Cheryl Ballard**; and the music director is **Murphy**. WSUN prides itself on its method of research used for the playlist each week. A systematic methodology is practiced to call out to the public and find out the popularity of records through random samples. Each Saturday the remote truck goes on the road with the "Jeff and Jim, On the Road" show. The remote truck travels throughout metropolitan Tampa to businesses, apartment complexes, and other key spots and broadcasts live during the day. The station plans to go to AM stereo later on this year and will continue its programming geared towards the 25-54 year-old listener. Located at 620 on the dial, WSUN was number one in the total survey area in the 1983 Fall Arbitron book. WSUN is owned by the Plough Broadcasting Company, Inc.

STATION CHANGES — The Kassebaum Radio Group has announced the appointment of **Steve McIntosh** to the position of program manager for **KBRA-FM/Wichita**. McIntosh joined KFH/KBRA in December, 1980 as a morning news anchor and was named news director in August, 1982. McIntosh began his career at **KWBB/Wichita** in July, 1970 as a news reporter. In Dec. 1970 he moved to **KEYN** as news director prior to the appointment at KFH/KBRA. He has worked extensively in management, production, and promotion. In the past, McIntosh has also cohosted a music program and voiced award-winning commercials.

john lentz

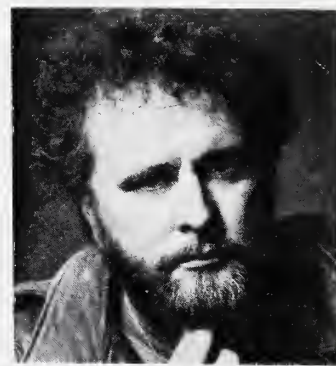
72 hours conducts a radiothon to raise needed money for some 20,000 area children who otherwise would not have any gifts to open on Christmas day. In the past two years, the station has collected over \$50,000 each year, with **Wendy's** donating an additional \$20,000 worth of food last year. The radiothon includes the air personalities from WSUN soliciting for pledges, and Tampa Bay area personalities, politicians, celebrities, and members of the Tampa Bay Buccaneers going on the air to help raise the funds for the drive. In the past, such entertainers as **Jerry Reed**, **Anne Murray**, and the **Bellamy Brothers** have given their time to help out the cause. The station absorbs all costs incurred during the radiothon.

SINGLES REVIEWS

OUT OF THE BOX

RAZZY BAILEY (RCA PB-13718)
In The Midnight Hour (2:51) (Irving/Cotillion — BMI) (S. Cropper, W. Pickett) (Producers: N. Wilson, T. Brown)

Razzy Bailey's latest release is the classic Steve Cropper-Wilson Pickett tune "In The Midnight Hour." For this R&B song Razzy steps out of his country image and shows the blues side of himself. Some snappy horn sections coupled with electric guitar add a nice A/C touch.



FEATURE PICKS

MEL McDANIEL (Capitol B-5333)
With Oklahoma Wind Where'd That Woman Go (2:38) (Tree/Big Chip — BMI) (H. Howard, A. Harvey) (Producer: Mel McDaniel)

FAMILY BROWN (RCA PB-13734)
Repeat After Me (3:00) (Terrace — ASCAP) (B. Brown) (Producers: Norro Wilson, Tony Brown)

REX ALLEN, JR. (Moonshine 3022)
Sweet Rosanna (3:11) (Tapadero — BMI) (A.L. Owens, B. Moore) (Producer: Andy DiMartino)

LORRIE MORGAN (MCA-52331)
Don't Go Changing (3:15) (Golden Bridge/Big Heart/Satsuma — ASCAP — ASCAP/BMI) (C. Kelly, L. Anderson) (Producers: Ronnie Gant, Jim Vienneau)

BUBBA TALBERT (Soundwaves 4726)
Love Will Do That Sometimes (3:05) (Sun Belt/Ranger — ASCAP) (B. Talbert) (Producer: Will Mitchell)

NAT STUCKEY (Stargem 2228)
One More Time (3:00) (Sandrose — ASCAP/Stuckey/Newswriters — BMI) (N. Stuckey, B. McCracken) (Producers: Wayne Hodge, Nat Stuckey)

DIXIANA (A.M.I. 1909)
Somebody Broke Into My Heart (2:32) (Silver Heart — BMI) (B. Brock) (Producers: Pee Wee Milton, Lester Herrman)

DURHAM BROTHERS (Sugarfoot 001)
Do You Still Drink Margaritas (2:15) (Chad Bra Shan — ASCAP) (R. Smith) (Producer: Earl E. Owens)

PROGRAMMERS PICKS

Steve Richards	WGNT/Huntington	Sweet Country Music — Atlanta — MCA
Rene Cloukey	WFST/Caribou	Lady In Waiting — David Wills — RCA
Gary Hightower	KFDI/Wichita	I Guess It Never Hurts To Hurt Sometimes — Oak Ridge Boys — MCA
Tim Dennis	CHOW/Weiland	Break My Heart — Victoria Shaw — M.P.B.
Johnny Steele	KVEG/Las Vegas	Candy Man — Mickey Gilley & Charly McClain — Epic
Randy Hooker	KFRM/Salina	God Must Be A Cowboy — Dan Seals — Liberty
Johnny Clark	KRPM/Tacoma	Sweet Country Music — Atlanta — MCA
Dan Hollander	WDXE/Lawrenceburg	I Guess It Never Hurts To Hurt Sometimes — Oak Ridge Boys — MCA
Jack Seckel	WIXZ/McKeesport	I'm Gonna Put Me A Bar — Steve Haggard — Stargem
Randy Rowley	WNWN/Coldwater	Happy Birthday Dear Heartache — Barbara Mandrell — MCA
Gene Kelly	KBUC/San Antonio	I Guess It Never Hurts To Hurt Sometimes — Oak Ridge Boys — MCA
Nikki Courtney	WUSN/Chicago	Break My Heart — Victoria Shaw — M.P.B.
Billy Parker	KVOO/Tulsa	Candy Man — Mickey Gilley & Charly McClain — Epic
Glen Garrett	WCOS/Columbia	I Don't Wanna Lose Your Love — Crystal Gayle — Warner Bros.
Nina Ryder	WDLW/Boston	Candy Man — Mickey Gilley & Charly McClain — Epic

NEW AND DEVELOPING



MARIE OSMOND (RCA/Curb PB-13680)
Who's Counting (3:10) (Tom Collins — BMI) (R. Fleming, D.W. Morgan) (Producer: T. Collins)

Marie Osmond's debut single for RCA/Curb, "Who's Counting," is a Tom Collins, Dennis Morgan, Rhonda "Kye" Fleming collaboration. Osmond is aided by some tasty background vocals; piano and pedal steel guitar work to add to the country flavor of the tune which traces the activities of a woman longing for a past love.

ALBUM REVIEWS

SOFT TALK — Mac Davis — Casablanca 818 131-1 — Producer: Garth Fundis — List: 8.98 — Bar Coded

Mac Davis carries on his tradition of slow, smooth, easy flowing ballads on his latest Casablanca release "Soft Talk." For the LP, Davis collected tunes from some of the top writers including Troy Seals, Wayland Holyfield, Mac McAnally and four that he co-wrote. Amidst the graceful ballads, Davis throws in a touch of Dixieland sound on a couple of tunes, "Most of All" and "Put A Bar In My Car," for a little spice to the album.

FALLEN ANGEL — Gus Hardin — RCA CPL1-4937 — Producer: Rick Hall — List: 8.98 — Bar Coded

Hardin teams up with Muscle Shoals producer Rick Hall for her second RCA LP, "Fallen Angel" and unearths her raw, thick vocals in a style reminiscent of Tanya Tucker. Hardin covers a wide range of musical styles including slow love ballads, Caribbean flavored tunes and early rock 'n roll sounds. "Fallen Angel" follows the Muscle Shoals tradition of offering some fine musicianship with some special treats by sax man Jon Marett.

TOP 75 ALBUMS

	Weeks On Chart	2/18	Chart		Weeks On Chart	2/18	Chart
1 ROLL ON ALABAMA (RCA AHL 1-4939)	6	4		37 RED HOT SHELLY WEST (Warner/Viva 9 23983-1)	40	14	
2 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	2	15		38 YELLOW MOON DON WILLIAMS (MCA 5407)	38	4	
3 DON'T CHEAT IN OUR HOMETOWN RICKY SKAGGS (Epic FE 38954)	1	17		39 THE HEART NEVER LIES MICHAEL MARTIN MURPHEY (Liberty LT-51150)	39	4	
4 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	5	24		40 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	41	11	
5 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5408)	7	47		41 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	42	40	
6 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	9	33		42 LITTLE BY LITTLE GENE WATSON (MCA-5440)	43	5	
7 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4679)	3	23		43 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	44	5	
8 THE CLOSER YOU GET . . . ALABAMA (RCA AHL 1-4662)	4	50		44 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Complet CPL-1-1004)	45	41	
9 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	8	14		45 THE GREAT PRETENDER DOLLY PARTON (RCA AHL 1-4940)	50	2	
10 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1-8514)	12	15		46 KEYPED UP RONNIE MILSAP (RCA AHL 1-4670)	32	45	
11 DELIVER OAK RIDGE BOYS (MCA-5455)	11	16		47 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	48	153	
12 SLOW BURN T.G. SHEPPARD (Warner/Curb 9 23911-1)	13	16		48 YOU'RE REALLY GOT A HOLD ON ME MICKEY GILLEY (Epic FE 39000)	59	2	
13 MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	10	17		49 A LIFETIME OF SONG MARTY ROBBINS (Columbia KC2 38870)	46	22	
14 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9 23958-1)	14	14		50 HANGIN' UP MY HEART SISSY SPACEK (Atlantic America 7 90100-1)	51	20	
15 IN MY EYES JOHN CONLEE (MCA-5434)	15	23		51 LET'S GO NITTY GRITTY DIRT BAND (Liberty-LT-51146)	52	12	
16 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	16	15		52 MIDNIGHT FIRE STEVE WARINER (RCA AHL 1-4859)	47	10	
17 GREATEST HITS, VOL. II EDDIE RABBITT (Warner Bros. 9 23925-1)	18	25		53 GREATEST HITS JOHN CONLEE (MCA-5404)	53	45	
18 EXILE (Epic FE 39154)	22	9		54 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	54	73	
19 DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1 M-1)	19	10		55 BEHIND THE SCENE REBA McENTIRE (Mercury/PolyGram 812 781-1 M-1)	55	10	
20 LOVE LIES JANIE FRICKE (Columbia FC-38730)	17	16		56 WHAT CAN I SAY GAIL DAVIES (Warner Bros. 9 23972-1)	56	5	
21 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	21	37		57 JONES COUNTRY GEORGE JONES (Epic FE 38978)	80	14	
22 THE WOMAN IN ME CHARLY McCLAIN (Epic FE 39154)	25	9		58 COUNTRY BOY'S HEART RONNIE McDOWELL (Epic FE 38981)	58	14	
23 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	23	103		59 CRYSTAL GAYLE'S GREATEST HITS (Columbia FC 38803)	49	23	
24 GREATEST HITS DOLLY PARTON (RCA AFL-1-4422)	24	53		60 SNAPSHOT SYLVIA (RCA AHL 1-4672)	61	37	
25 WHY LADY WHY GARY MORRIS (Warner Bros. 9 23738-1)	29	23		61 MEMORY LANE JOE STAMPLEY (Epic FE 38964)	57	10	
26 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	26	20		62 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	64	42	
27 THE EPIC COLLECTION MERLE HAGGARD (Epic FE 39159)	27	10		63 MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	63	21	
28 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9 23912-1)	20	17		64 SHINE ON GEORGE JONES (Epic FE 38406)	65	44	
29 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	28	16		65 SPUN GOLD BARBARA MANDRELL (MCA-5377)	62	28	
30 NIGHT GAMES CHARLEY PRIDE (RCA AHL 1-4822)	31	22		66 AMERICAN MADE OAK RIDGE BOYS (MCA-9390)	66	53	
31 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	30	17		67 TOO HOT TO SLEEP LOUISE MANDRELL (RCA AHL 1-4820)	70	18	
32 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	37	72		68 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	71	72	
33 THE GREAT AMERICAN DREAM B. J. THOMAS (Cleveland Int'l/Columbia FC 39111)	33	10		69 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	89	42	
34 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL 1-4826)	34	15		70 GREATEST HITS JOHNNY LEE (Warner Bros. 9 23967-1)	74	14	
35 WHITE SHOES EMMYLOU HARRIS (Warner Bros. 9 23961-1)	35	14		71 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	67	71	
36 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	36	10		72 IT'S ABOUT TIME JOHN DENVER (RCA AFL 1-4683)	68	9	

COUNTRY COLUMN

CHURCHILL GOES PUBLIC — Representatives of The Jim Halsey Co. and Churchill Records, a subsidiary of The Halsey Co., held a press conference last week at Nashville's Cumberland Club atop the First American Bank Bldg. to announce the public offering of Churchill Records & Video, Ltd. The action was initiated in January when the company filed a registration statement with the Securities & Exchange Commission to offer 625,000 shares of Common stock at \$4 per share (Cash Box, Jan. 14). The objective here is to accommodate Churchill with supplemental income to help administer its recording business and to fund expansion of its business into other areas of the entertainment industry. Jim Halsey, president of The Jim Halsey Co., attended the press conference along with Sherman Halsey, vice president of The Halsey Co. and



VICTIM OF THE BOARD — RCA recording artist Vince Gill was recently in the studio working on his first RCA single, "Victim of Circumstances." Pictured above on the board are (l-r): Emory Gordy, producer; Gordon Shryock, engineer; and Gill.

Larry Houchlin and Pete Adamson of Houchlin & Adamson, the underwriters. The function was the final press conference for the group which has traveled around the country for two weeks holding meetings twice a day to introduce the stock sale, which will constitute 45 percent of the shares of the company. Sherman Halsey stated that the venture will help the video company, which has already worked on several HBO projects, and plans to expand further into the field. He said, "A good portion of the recording industry is going to be in video. We've been involved with video since before it was popular, and it has proven to help in record sales. In the past two years there have been 35-40 pop artists who have broken and they wouldn't have if it

wasn't for videos." Also attending the conference was Jim Foglesong, MCA president/Nashville, Minnie Pearl and husband Henry Campbell.

LABEL CHANGES — Several changes at Nashville record labels are expected to occur within a week with the majority of the changes at Warner Bros. records. After months of rumors flying about town about executives changing labels, it is finally believed that Jimmy Bowen and Ewell Russell are no longer with Warner Bros. and that Warner Bros. producer Jim Ed Norman has been named to head the Nashville division. It is also speculated that Nick Hunter, former director of national promotions for Nashville, has been named senior vice president and Janice Azrak and Martha Sharp have been promoted to vice presidents. The official announcement is expected during the week of Feb. 20.

RCA MEDIA EXPANSION — Another Nashville label making changes is RCA Records. Cynthia Spencer will be transferred to the Los Angeles office in June to head up a Nashville west coast country publicity office and the label will be bringing in someone to the Nashville office to be in charge of east coast publicity for the country division.

BREAKING OUT — Mercury recording artists The Kendalls, recently had to break out of the backstage area where the duo performed at the San Antonio River Festival when they were locked in after security guards left. The guards failed to check and see if all the busses were out of the backstage area before locking the 12-foot-high gate. A member of the band had to cut the lock open with a hacksaw so that the group could continue its tour. The father and daughter team have been busy lately taping an Austin City Limits show. In addition to The Nashville Network's *New Country* and *Offstage* shows. They also joined label-mate Leona Williams on TNN's live *Nashville Now* show. The duo spent a great deal of time in the radio field to promote their latest single "Thank God For The Radio" and taped 87 individual radio spots in one day.

TOURING OVERSEAS — Columbia's Moe Bandy and Epic's Slim Whitman have agreed to appear at this year's International Festival Of Country Music At Wembley, London in April. Both artists' appearances will coincide with new albums from each. Whitman will be releasing his first LP in two years at the end of the month, "Angeline," which is the first collaboration between Whitman and producer Bob Montgomery. Bandy's "Motel Matches," his 16th Columbia album, will be shipping at the end of March. Whitman will be stopping by Ireland for a two-day appearance while in Europe. Labelmate Willie Nelson will also be touring overseas, but he will be going to Asia, specifically, Japan, for a one-week tour. Nelson will be performing in Tokyo, Osaka

(continued on page 28)

HAL KAT KOUNTRY RECORDS

PROUDLY PRESENTS

DAVID ROGERS 72

"I'M A COUNTRY SONG" (HKK 2083)

HAL WAYNE 85

"OVER AND OVER AGAIN" (HKK 2082)

JOHNNY C. NEWMAN

"I FOUND SOMEBODY" (HKK 2085)



HAL KAT
KOUNTRY
RECORDS

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COUNTRY

"Drinking" Stirs Up Controversy

(continued from page 19)

that it's no different for him to sing this song than for an actor to play a part," Booth explained. "Just because he sings a song doesn't mean that he believes that, and he didn't feel that the age group that generally listens to country music is going to be influenced by his singing a song about drinking and driving; and, further, it doesn't say anywhere in the song about him drinking and driving." Booth said this situation will not affect any song Watson may decide to record in the future.

Representatives of Watson's label, MCA Records, were also surprised by the situation. Jim Foglesong, president/Nashville stated that they had "mixed emotions about it because everyone's against drunk driving." He also agreed with a statement Mark Andrews had made that "drinking and country music have gone hand in hand for years." Erv Woolsey, vice president promotion/Nashville also stated confusion about the situation because, "If you listen to rock records and what they say then it doesn't seem fair, except the people that listen to Gene can understand him and,

therefore, can get offended easier."

Woolsey added that stations dropping the record has hurt its chart position. "I'd be a little hesitant to put another one like that out because if you lose a few stations it really hurts. It really hurt this song because we could have had a run at #1, but it only went to Top 10. The sales were much greater than it should have been for just a Top 10 record."

In the history of country music, thematic problems that affect chart positions rarely happen. It did occur for at least a couple of artists, Webb Pierce and Loretta Lynn. Larry Booth noted that Webb Pierce released a song "There Stands The Glass," which prompted people to think Pierce was supporting drinking. Jim Foglesong recalled a novelty song MCA released on busing that received positive feedback from air personalities, however, they decided they couldn't play it because it was such an inflammatory issue. Foglesong also recalled Loretta Lynn's song, "The Pill" which ran into the same problem. "Loretta's record about the birth control pill was one of her biggest singles, but an awful lot of the stations wouldn't play it."

Winter Symposium

(continued from page 19)

producer/RCA Records; and Bob Montgomery, writer/publisher.

"Will It Fly" — Ted Barton, writer/publisher; Tom Long, ASCAP; Terry Chate, Tree International; Merlin Littlefield, ASCAP; Pat Higdon, MCA Music; Randy Talmadge, Warner Bros.; Chuck Neese, Alabama Band Music; Pat Nelson, Goldline Music; David Conrad, Almo/Irving; Dianne Petty, SESAC; Mike Kossler, writer; Cliff Williamson, MultiMedia; Gary Lynn Petty, CBS Music; Walter Campbell, Tree International; Ronnie Gant, Acuff/Rose; Rick Peoples, Mercury; Larry Shell, Shedd House Music; Buddy Cannon, Sabal Music; Woody Bomar, Combine; Mason Cooper, DebDave/Brlarpatch; Johnny Wright, Warner Bros. Music; Charlie Feldman, ScreenGems; Michael Hollandsworth, Dick James Music; Jody Williams-Chappell Music; Chris Dotson-Golden Bridge Music, Thomas Cain, BMI; Al Cooley, Combine; Doyle Brown, Welk; Pat Rolfe, Chappell; Meredith Stewart, Coal Miner's Music; Judy Gottler, Famous Music; and Sue Patton, Tom Collins Music.

"Co-Piloting" confirmed teams are: Bucky Jones and Ron Hellard; Bob DiPiero and Pat McManus; Dave Gibson and Kix Brooks; Val and Birdie; Mac McAnnaly and Donny Lowery; Rich Beresford and Danny Potter; Pam Rose and MaryAnn Kennedy; J.D. Martin and John Jarrard; Michael Garvin and Tom Shapiro.

Guild Plans Seminars

NASHVILLE — The Songwriters Guild, formerly The American Guild of Authors and Composers (AGAC), will host the organization's monthly ASK-A-PRO talk session on Feb. 23 and its monthly Song Critique meeting on Feb. 27.

ASK-A-PRO will be held in room 222 in the Blair School of Music at 7 p.m. Dixie Gamble, general manager of Elektra/Asylum Music, and founder of the publishing firm in 1980, will be a guest speaker. She has previously worked in A&R for the Elektra/Asylum label and has held several positions with Tree International Publishing Company. As a producer, she has worked with artists Leona Williams, Bill Lamb and Pam Tillis.

The Song Critique will be moderated by Guild member Tony Falzano, with a critique from Ed Penney, songwriter/publisher/producer. Penney's songs have been recorded by artists such as Barbara Mandrell, Glen Campbell, Anne Murray and Eddy Arnold, to name a few. Among his production credits is work he has done with Terri Gibbs, Jerry Dycke and Rob Parson and he was named as SESAC Producer of the Year in 1981.

For additional information pertaining to either meeting, contact the Guild office at 329-1782.



JOY PRODUCTIONS EXPANDS — Dick Curd (r), president of Joy Productions, congratulates George Fox (l) on his promotion to vice president and director of media relations, while welcoming George Stamos, Jr. (c) as account executive/publicist. Also pictures above are (l-r): Janet Lynn Sanborn, administrative assistant; Janis Adamo, accounting; and Joan Curd, director of operations. The national firm specializes in both the religious and secular fields and is expanding its operations to handle new and growing accounts in gospel music from its North Hollywood, CA headquarters.

TOP 15 ALBUMS

Spiritual

		Weeks On 2/18 Chart
1	WE SING PRAISES SANDRA CROUCH (Light-5825) Open	1 19
2	THIS TOO WILL PASS JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	4 18
3	ROUGH SIDE OF THE MOUNTAIN R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	3 43
4	SING AND SHOUT THE MIGHTY CLOUDS OF JOY (Myrrh/Word SPCN 7-01-676706-X) "He's My Rooftop"	6 5
5	I'LL RISE AGAIN AL GREEN (Myrrh MSB-6747) Open	5 25
6	JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	2 35
7	MAKE ME AN INSTRUMENT CANDI STATON (Beracah-1001) "God Can Make Something Out Of Nothing"	11 30
8	PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	8 46
9	I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	10 11
10	LONG TIME COMING WINANS (Light 5826) Open	9 21
11	TAKE IT TO THE LORD IN PRAYER TRUTHETTES (Malaco - 4386) Open	13 3
12	UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	12 23
13	LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	14 47
14	FEEL THE SPIRIT THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	7 26
15	YES HE CAN GEORGIA MASS CHOIR (Savoy - 7082) Open	15 3

Inspirational

		Weeks On 2/18 Chart
1	WALL OF GLASS RUSS TAFF (Myrrh MSB 8706) "We Will Stand"	3 28
2	MORE THAN WONDERFUL SANDI PATTI (Impact R3818)	1 36
3	AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	2 96
4	SIDE BY SIDE IMPERIALS (Dayspring/Word 701411215) "Wait Upon The Lord"	5 21
5	COUNT THE COST DAVID MEECE (Myrrh MSB-6744) Open	4 29
6	MORE POWER TO YA PETRA (Star Song SSR0045) Open	6 58
7	NOT OF THIS WORLD PETRA (Star Song SPCN 7-102-05088-0) Open	7 13
8	MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	8 37
9	SIGNAL DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	9 17
10	PRESS ON JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	10 22
11	THE GIFT GOES ON SANDI PATTI (Impact Records-R03874) "O Magnify The Lord"	11 30
12	SINGER SOWER 2nd CHAPTER OF ACTS (Sparrow SPR 1071) "Takin' The Easy Way"	12 5
13	NO LESS THAN ALL GLAD (Greentree R003951) "Maker Of My Heart"	13 12
14	A CALL TO US ALL TERI DESARIO (Day Spring 7014113011) Open	14 3
15	LIVE EXPERIENCE LEON PATILLO (Myrrh MSB-6728) Open	15 10

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

ALBUM REVIEWS

STRAIGHT AHEAD — Amy Grant — Myrrh SPCN 7-01-675706-4 — Producer: Brown Bannister

Although it has been released in the shadow of Amy Grant's award winning "Age to Age" gospel LP, "Straight Ahead" is worthy of the comparison. Grant's sincerity and drive are evident throughout this energetic rock/pop collection. Sensational writing by Gary Chapman, Michael W. Smith and Geoffrey P. Thurman, coupled with producer Brown Bannister's midas touch is sure to send "Straight Ahead" to the top of the charts.

MAN IN THE MIDDLE — Wayne Watson — Milk & Honey Records MH 1049 — Producer: G. Brian Tankersley

Wayne Watson's follow-up to his "New Lives for Old" LP is probably his finest accomplishment to date. The easy rock feel of the album guarantees a broad appeal. From the exhilaration of "Celebrate" to the moving ballad, "The Least of These," Watson comes across with the honest simplistic message of faith that he is known for.

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 THRILLER MICHAEL JACKSON (Epic QE 38112)	2/18 1 62	39 MARY JANE GIRLS (Gordy/Motown 6040GL)	2/18 40 42
2 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	2 16	40 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	35 26
3 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	4 10	41 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	43 14
4 BUSY BODY LUTHER VANDROSS (Epic FE 39196)	3 10	42 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	44 29
5 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	5 35	43 URBAN DANCE FLOOR GUERRILLAS P. FUNK ALL-STARS (Uncle Jam/CBS RFZ 39168)	42 9
6 IN THE HEART KOOL & THE GANG (De-Lite/PolyGram DSR 8508)	6 12	44 D'YA LIKE SCRATCHIN' MALCOLM McLAREN (Island/Atco 7 90124-1-B)	45 5
7 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6161GL)	7 19	45 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL)	52 2
8 IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23970-1)	8 16	46 SOMETHING GOOD TYRONE DAVIS (Ocean Front OF/101)	47 14
9 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	9 29	47 ON THE RISE THE S.O.S. BAND (Tabu/CBS FZ 38697)	41 31
10 JOYSTICK DAZZ BAND (Motown 6084ML)	10 11	48 STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	50 26
11 PREPPIE CHERYL LYNN (Columbie FC 38961)	13 10	49 ROCKIN' RADIO TOM BROWNE (Arista AL8-8107)	48 19
12 STREET BEAT THE DEELE (Solar/Elektra 9 60285-1)	12 11	50 IN BLACK AND WHITE JENNY BURTON (Atlantic 7 80122-1)	58 2
13 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience/PolyGram TE-13004)	11 24	51 G FORCE KENNY G (Arista AL8-8192)	57 4
14 FEVER CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	14 15	52 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	51 41
15 SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML)	27 3	53 TRULY BAD RON BANKS (CBS Associated FZ 39148)	54 6
16 COMEDIAN EDDIE MURPHY (Columbia FC 39005)	15 15	54 I AM GLORIA GAYNOR GLORIA GAYNOR (Silver Blue/CBS FZ 39267)	60 2
17 WOMAN OUT OF CONTROL RAY PARKER, JR. (Arista AL8-8087)	18 14	55 MERCILESS STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	49 27
18 YOURS FOREVER ATLANTIC STARR (A&M SP-4948)	16 16	56 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA CPL 1-4858)	46 7
19 ROBBERY TEENA MARIE (Epic FE 38882)	20 17	57 1999 PRINCE (Warner Bros. 9 23720-1F)	56 67
20 HEAVEN ONLY KNOWS TEDDY PENDERGRASS (Philadelphia Int'l/CBS FZ 38846)	21 15	58 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	62 42
21 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	22 12	59 D.C. CAB ORIGINAL SOUNDTRACK (MCA 6128)	67 2
22 NEVER SAY NEVER MELBA MOORE (Capitol ST-12305)	24 12	60 NEW DIMENSION IMAGINATION (Elektra 9 60316-1)	— 1
23 TEASER ANGELA BOFILL (Arista AL8-8198)	17 15	61 ZAPP III ZAPP (Warner Bros. 9 23875-1)	61 26
24 CITY SLICKER J. BLACKFOOT (Sound Town/Allegiance ST-8002)	29 7	62 CONTINUATION PHILIP BAILEY (Columbia FC 38725)	59 25
25 YOU SHOULDN'T-NUF BIT FISH GEORGE CLINTON (Capitol ST-12308)	19 9	63 WHAT A FEELIN' IRENE CARA (Network/Geffen GHS 4021)	55 5
26 ELECTRIC UNIVERSE EARTH, WIND & FIRE (Columbia QC 38980)	26 13	64 PRIVATE PARTY BOBBY NUNN (Motown 6051ML)	66 3
27 LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1)	37 3	65 DIFFERENT STYLE! MUSICAL YOUTH (MCA-5454)	53 4
28 BREAK OUT POINTER SISTERS (Planet/RCA BXL 1-4705)	31 14	66 HOW MANY TIMES CAN WE SAY GOODBYE DIONNE WARWICK (Arista AL8-8104)	70 19
29 FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	28 11	67 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML)	65 16
30 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39107)	34 6	68 HIGH RISE ASHFORD & SIMPSON (Capitol ST-12282)	68 25
31 CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	32 33	69 UTOPIA ENCHANTMENT (Columbia FC 38959)	63 6
32 DREAMBOY (Qwest/Warner Bros. 9 23988-1)	33 13	70 LIONEL RICHIE (Motown 6007ML)	71 72
33 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL)	25 26	71 BELIEVER CHIC (Atlantic 7 80107)	69 7
34 POSITIVE POWER STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	38 3	72 THE LOOK SHALAMAR (Solar/Elektra 9 60239)	64 30
35 I'M A BLUES MAN Z.Z. HILL (Malaco 7415)	36 13	73 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	74 33
36 FEEL MY SOUL JENNIFER HOLLIDAY (Geffen GHS 4014)	23 19	74 WITH LOVE FATBACK (Spring SPR-33-6741)	75 10
37 THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	39 34	75 E.S.P. MILLIE JACKSON (Spring SPR-33-6740)	72 21
38 MADONNA (Sire 9 23867-1)	30 22		



LENNY'S SALUTE — Los Angeles radio station KACE recently held a salute to Rocshire recording artist Lenny Williams at The Speakeasy nightclub. Pictured at the festivities are (l-r): actor Ron Glass; singer Freda Payne; Lenny Williams; and actress Roxanne Reese.

THE RHYTHM SECTION

Last week, Capitol Records' album "Born to Love," which features Peabo Bryson and Roberta Flack, was certified gold by the RIAA based on its outstanding sales performance through February 6, 1984. And it is justifiably so. From the album, three singles were released, leading the way with "Tonight I Celebrate My Love." "Tonight" soared into the Top five position nationally, firmly establishing it in the R&B Top 10. This was quickly followed by "You're Looking Like Love To Me," which landed in the Top 40, and then "Maybe," the Burt Bacharach/Carol Bayer Sager original which was also the theme of Dudley Moore's film *Romantic Comedy*. But what also makes the album a real winner is the heavyweight talent behind the scenes which included eight writer/producers including Michael Masser of *Mahogany* fame, Gerry Goffin, Bob Gaudio and Bob Crewe of *The Jazz Singer* being among them. "Born to Love" was Bryson's seventh album for Capitol Records... Congratulations go out to Patti LaBelle, whose single "If Only You Knew" is number one on the B/C Singles chart, for signing a new contract with MCA Records. LaBelle was with Philadelphia Int'l/CBS Records before joining MCA... In about two weeks, Profile Records of New York will release the debut LP of their nationally known group, RUN D.M.C. In addition to the double-sided smash "Hard Times/Jam Master Jay," the album will include its new debut single hit "It's Like That" plus four other selections... The MCA recording group, the Crusaders, will soon release a 12-inch single, entitled "New Moves." From all indications now, it will be a hot tune. In addition to the Crusaders' talents, they will be accompanied by Bette Midler's highly acclaimed background singers... Fantasy Records out of Berkeley, California may have a solid winner with their new group, The Look, which has a sound that is a mixture of The Flax and The Romantics. The track, called "Memories," is being produced by Phil Kaffel... Beverly Glen Music recording artist Bobby Womack will have his "Poet II" LP released in two weeks. Already released as a single from the album is the dynamite duet of Womack and Patti LaBelle with "Love Has Finally Come At Last." However, the best is yet to come. The real smoker on the album is a track called "It Takes a Lot Of Strength To Say Goodbye," another duet with Womack and LaBelle. Over at Geffen Records, following Irene Cara's "The Dream," is another Cara 12" single called "Break Dance," March 14 will see Geffen release "Dance Hall Days" by the three-man group, who are doing quite well, Wang Chung. "Dance Hall Days" is a very good, nicely stylized tune complimented by a smooth sax in the background. The vocals are tight and have a laid back tone to them, which makes this enjoyable as a dance tune or a pop single... Polydor is about to release a string of albums within the next several weeks. Included among them will be the four-man English group Central Line, whose album will be called "Choice." The Cameo album, "She's Strange," promises to bring a few surprises. The title track has been released as a 12" single and has found an unusually responsive audience.

skip harris



THE HOT ONE — Polydor Recording Artists Hot Box, along with producer Mark Berry, were in at Urban Contemporary WKTU-FM recently for an on-air interview with the station's Carlos DeJesus, discussing their current charter "Do You Want A Lover" and their upcoming LP "Too Hot To Touch." Seen after the interview are (l-r): Peter Rogas, Hot Box; Lisa Vidal, Hot Box; Dennie Gordon, Polydor Dance Rep; DeJesus; Michelle Zangara, Hot Box; and Berry.

MOST ADDED SINGLES

- PERFECT COMBINATION — STACY LATTISAW & JOHNNY GILL — COTILLION/ATCO**
WGIV, WRKS, WDIA, XHRM, WAMO, WDRQ, WILD, WBMX, V103, WPLZ, WATV, WEDR, KUKQ, WGCI
- FOR YOUR LOVE — THE S.O.S. BAND — TABU/CBS**
WQMG, WOKB, WAIL, KDAY, KDIA, WHUR, WDAS, WDMT, WRBD, WEDR, WENN, KUKQ, WPAL
- SHE'S STRANGE — CAMEO — ATLANTA ARTISTS/POLYGRAM**
WQMG, WDIA, WAMO, KDIA, WILD, WATV, WEDR, WENN, WGCI, WPEG, WPAL
- TONIGHT — KOOL & THE GANG — DeLITE/POLYGRAM**
KMJM, WGIV, WOKB, XHRM, WBMX, WDMT, WRBD, WENN, WGCI, KMJQ, WPEG
- RENEGADES OF FUNK — AFRIKA BAMBAATAA & SOULSONIC FORCE — TOMMY BOY**
WPAL, KUKQ, KPRS, WPLZ, WZAK, WWDM, WOKB, WRKS, WTLC
- DON'T LET YOUR LOVE GROW COLD — CON FUNK SHUN — MERCURY/POLYGRAM**
WPAL, WYLD, KUKQ, WATV, WPLZ, WAOK, WAIL, WDIA

MOST ADDED ALBUMS

- DON'T LOOK ANY FURTHER — DENNIS EDWARDS — GORDY/MOTOWN**
WYLD, WPEG, WDMT, WDAS
- SOMEBODY'S WATCHING YOU — ROCKWELL — MOTOWN**
WPEG, WDMT, WQKS
- A SPECIAL PART OF ME — JOHNNY MATHIS — COLUMBIA**
WTLC, WHUR

UP AND COMING

- LOVE ME IN A SPECIAL WAY — DeBARGE — GORDY/MOTOWN**
LOVE WON'T LET ME WAIT — JOHNNY MATHIS & DENIECE WILLIAMS — COLUMBIA
SAIL AWAY — TEMPTATIONS — GORDY/MOTOWN
FRESH — FRESH 3 M.C.'S — PROFILE

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: J. Blackfoot, C. Laupar, Michael Jackson, T. Turner, Romantics, Rockwell, P. LaBelle, "D" Train, L. Richla, Rufus & C. Khan, Draambooy, Eurhythms, Pointer Sisters, Yas, J. Ingram, J. Osborne, Shalamar. ADDS: Art Of Nolsa, B. Womack/P. LaBelle, Mary Jane Girls, Kraftwerk, Starpoint, B. Griffin, Hall & Oates, S. Lattisaw/J. Gill, G. Knight & The Pips, The System, Duran Duran, West Phillips, Lisa, Torch Song, K. Carnas, Rockers Ravanga. LP ADD: B. Manlow.

WXYV — BALTIMORE — MARK WILLIAMS, MD

HOTS: L. Vandross, Places Of A Dream, The Daela, C. Lynn, P. Bryson/R. Flack, Pointer Sisters, E. King, J. Blackfoot, Rockwall, Musical Youth, Dazz Band, Imagination, G. Benson. ADDS: Temptations, Shalamar, Laid Back, Julia & Co., B. Mason, Freestyle Express, R. Franklin, Torch Song.

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — LIONEL RICHIE

HOTS: J. Holliday, C. Lynn, P. LaBelle, Draambooy, E. King, Maza, T. Turner, Michael Jackson, Shannon, M. Staples, Rockwall, Mtume, L. Vandross, T. Turnar, Run D.M.C., B. Nunn, Dazz Band, J. Osborne, Atlantic Starr, J. Ingram. ADDS: Cameo, G.T., Con Funk Shun, Kenny G., A. Silas, Output, Skool Boyz, Graan's III, S. Lattisaw/J. Gill.

WILD — BOSTON — ELROY SMITH, MD — #1 — C. LYNN

JUMPS: 13 To 8 — Pointer Sisters, 12 To 9 — Tavares, 15 To 12 — L. Webb, 19 To 13 — T. Turner, 17 To 14 — P. Balley, 22 To 15 — Rockwell, 20 To 16 — M. Staples, 24 To 17 — A. Baker, 21 To 18 — Indaap, 23 To 19 — D. Warwick, 25 To 20 — Islay Brothers, 26 To 21 — B. Mason, 27 To 22 — Shalamar, 28 To 23 — Enchantment, 30 To 24 — Draambooy, 29 To 26 — Shalamar, Ex To 25 — B. Womack/P. LaBelle, Ex To 27 — J. Osborne, Ex To 28 — M. Moore, Ex To 29 — J. Cliff, Ex To 30 — The Dells. ADDS: Earth, Wind & Fire, S. Lattisaw & J. Gill, C. Halrston, Maze, M. McLaren, Cameo.

WUFO — BUFFALO — MARK VANN, MD — #1 — DAZZ BAND

HOTS: P. LaBelle, "D" Train, Dreamboy, J. Ingram, Michael Jackson, J. Burton, C. Lynn, T. Marie, Shannon, Pieces Of A Dream, Kinky Fox, M. Moore, Musical Youth, Pointer Sisters, Rockwall, Earth, Wind & Fire, A. Bakar, L. Richla, P. Balley, M. Scott. ADDS: Polica, Tara, P. Bryson, Shalamar, B. Womack/P. LaBelle, Clockwork, Freestyle Express.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — PATTI LABELLE

HOTS: C. Lynn, Michael Jackson, J. Burton, Run D.M.C., P. Wynna, 10-Spaad, Kraftwerk, Zapp, B. Nunn, Rockwall, E. King, D. Summar, L. Richla, J. Ingram, Dazz Band, Indaap, J. Osborne, Legends, "D" Train, Rufus & C. Khan. ADDS: Fresh 3 M.C.'s, Cameo, Con Funk Shun, Starpoint, Shalamar, Green's III, G. Knight & The Pips, S.O.S. Band, Soul Sonic Force. LP ADD: Malemen.

WPEG — CHARLOTTE — MIKE ROSSI, MD — #1 — PATTI LABELLE

HOTS: Michael Jackson, L. Richla, J. Blackfoot, Run D.M.C., C. Lynn, J. Burton, J. Ingram, Dazz Band, The Daela, Musical Youth, "D" Train, Shannon, Grandmixer D. St., Pieces Of A Dream, A. Baker, E. King, L. Williams, R. James, Sylvastar. ADDS: Shalamar, P. Bryson, Enchantment, D. Edwards, Kool & The Gang, World Pramlara, Art Of Nolsa, Cameo, Clockwork, J. Mathis, B. Mason, Citispeak, Fresh 3 M.C.'s, Hotbox. LP ADDS: D. Edwards, R. Franklin, Rockwall, Cliff Sarde.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — "D" TRAIN

HOTS: L. Richla, J. Burton, Dazz Band, The Daela, J. Ingram, Pieces Of A Dream, J. Taylor, A. Bofill, B. Nunn, R. Banks, J. Blackfoot, C. Lynn, E. King, Michael Jackson, A. Bakar, Rockwell, Rufus & C. Khan, Earth, Wind & Fire, Sun, Grand Master Flash/M. Mal, T. Marie, Draambooy. ADDS: Atlantic Starr, T. Turner, Pointer Sisters, B. Griffin, P. Austin, Starpoint, L. Vandross, Kool & The Gang, S. Lattisaw/J. Gill, Homi & Jarvis. LP ADDS: Art Of Nolsa, Kenny G.

WCIN — CINCINNATI — SID KENNEDY, MD — #1 — J. INGRAM

HOTS: P. LaBelle, P. Bryson/R. Flack, L. Richla, C. Lynn, D. Summar, P. Balley, M. Moore, J. Osborne, E. King, Rockwall, Earth, Wind & Fire, T. Brown, Sun. ADDS: J. Mathis/D. Williams, Clockwork, G. Knight & The Pips, C. Anderson, J. Cliff. LP ADDS: Shannon, F. Hubbard, R. Cole.

WDMT — CLEVELAND — JEFF KELLY, PD — #1 — SHANNON

HOTS: Run D.M.C., "D" Train, J. Osborne, Earth, Wind & Fire, M. Moore, The Deele, K.C., C. Lynn, Art Of Nolsa, J. Ingram, M. McLaren, Messanger Sarvica, J. Blackfoot, T. Turner, P. LaBelle, B. Mason, E. King, S. Arrington, Rockwall, Pointer Sisters. ADDS: D. Edwards, C. Halrston, Kool & The Gang, Womack/Womack, T. Brown, S.O.S. Band. LP ADDS: Rockwall, D. Edwards, DeBarge.

WZAK — CLEVELAND — LYNN TOLLIVER, JR., MD — #1 — M. JACKSON

HOTS: J. Blackfoot, Rockwall, P. LaBelle, L. Richla, Art Of Nolsa, Shannon, Dazz Band, C. Lynn, "D" Train, Dreamboy, Run D.M.C., J. Osborne, Womack/Womack, DaBarge, K.C., Midnight Star, M. Moore, T. Turner, Earth, Wind & Fire, Messanger Sarvica. ADDS: J. Osborne, Soul Sonic Force, Hall & Oates, J. Mathis & D. Williams, Major Harris, The System, Maza, E. King, J. Blackfoot, J. Lorber. LP ADD: Michael Jackson.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — C. LYNN

HOTS: P. LaBelle, Shannon, J. Ingram, T. Turner, Enchantment, T. Brunson, Earth, Wind & Fire, M. Moore, T. Davis. ADDS: Dayton, DaBarga, J. Osborne, Emotions, Skool Boyz. LP ADD: P. Wynna.

KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — MICHAEL JACKSON

HOTS: Kool & The Gang, Rockwall, L. Vandross, Pointer Sisters, J. Ingram, J. Osborne, Prince, Jonas Girls, C. Lynn, T. Marie, "D" Train, Star-Studded Strutters, E. King, Shannon, Run D.M.C., T. Brunson, L. Richla, M. Moore, Yas, R. Parker, Jr. ADDS: Kool & The Gang, Dayton, T. Turner.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — C. LYNN

HOTS: Disco Four, Musical Youth, Run D.M.C., H. Hancock, J. Burton, Rockwell, Shalamar, S. Arrington, Elbow Bones & The Racketeers, D. Warwick, Tara, Mtuma, T. Davis, Malcolm X, Dreamboy, Sylvester, T. Brunson, Pointer Sisters, J. Osborne. ADDS: Starpoint, M. Scott, Soul Sonic Force, New Guys On The Block, Torch Song, Clockwork, Citispeak, Temptations, Frankie, J. Thorne, P. Bryson, E. Rogers, Brooklyn. LP ADDS: J. Mathis, Glass, P. Wynna.

KDAY — LOS ANGELES — GREG MACK, MD

HOTS: Michael Jackson, Draambooy, Rockwall, Twilight 22, Kraftwerk, Pointer Sisters, C. Lynn, T. Brunson, T. Marie, B. Griffin, Soul Sonic Force, Pieces Of A Dream, Indaap, J. Osborne, Kool & The Gang, R. Parker, Jr. ADDS: Midnight Star, T. Turner, G. Clinton, S.O.S. Band, L. Vandross, L. Richla. LP ADDS: B. Griffin, Shannon.

WLou — LOUISVILLE — BILL PRICE, PD — #1 — PATTI LABELLE

HOTS: C. Lynn, Earth, Wind & Fire, Twilight 22, M. Moore, J. Osborne, T. Brunson, Run D.M.C., J. Ingram, "D" Train, L. Williams, Chlc, Shalamar, Imagination, Rufus & C. Khan, T. Browne, H. Hancock, Cameo, Rockwell, D. Edwards, W. Ford. ADDS: Starpoint, D. Warwick, P. Austin, J. Cliff, P. Bryson. LP ADD: Wrecking Crew.

WDIA — MEMPHIS — BOBBY O'DAY, PD

HOTS: Kool & The Gang, J. Osborne, Pieces Of A Dream, J. Ingram, B. Womack/P. LaBelle, Shannon,

D. Edwards, T. Turner, P. Austin, Dazz Band, C. Lynn, Rockwell, Zapp, Draambooy, P. LaBelle, Laid Back, Pointer Sisters. ADDS: A. Bakar, Cameo, Enchantment, J. Mathis & D. Williams, S. Lattisaw & J. Gill, Con Funk Shun.

WEDR — MIAMI — GEORGE JONES, PD — #1 — MICHAEL JACKSON

HOTS: The Daela, L. Vandross, P. LaBelle, J. Blackfoot, Dazz Band, P. Wynna, H. Johnson, B. Mason, J. Burton, Grandmixer D. St., C. Lynn, Run D.M.C., B. Nunn, J. Ingram, Warp 9, E. King, A. Bofill, Musical Youth, Freestyle Express, G. Kranz. ADDS: Fresh 3 M.C.'s, Endgames, Cameo, Starpoint, Clockwork, Atlantic Starr, The Human Body, Lattisaw & Gill, Sun, S.O.S. Band.

WLUM-FM — MILWAUKEE — SUSIE AUSTIN, MD

HOTS: Culture Club, Michael Jackson, Rockwall, Yas, Grand Master Flash/M. Mel, Van Halen, P. LaBelle, T. Turner, Twilight 22, Slingshot, J. Blackfoot, Art Of Nolsa, Shannon, Romantics, L. Richla. ADDS: G. Kranz, Run D.M.C., J. Osborne, West Straat Mob, Lisa, H. Jonas, M. Mann.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — ROCKWELL

HOTS: Michael Jackson, P. LaBelle, E. King, C. Lynn, Musical Youth, Shalamar, Dazz Band, J. Ingram, Pointer Sisters, L. Richla, S. Arrington, L. Vandross, T. Marie, M. McLaren, J. Burton, J. Blackfoot, Indaap, T. Turner, J. Osborne. ADDS: B. Mitchell, J. Mathis/D. Williams, D. Edwards, S.O.S. Band, Kenny G., Con Funk Shun, Torch Song, R. Parker, Jr.

WRKS — NEW YORK CITY — BARRY MAYO, PD — #1 — PATTI LABELLE

JUMPS: 5 To 3 — M. Moore, 13 To 7 — Culture Club, 16 To 13 — Fresh 3 M.C.'s, 30 To 25 — J. Osborne, Ex To 29 — Julia & Co., Ex To 30 — Kenny G. ADDS: Michael Jackson, Pointer Sisters, S. Lattisaw/J. Gill, Soul Sonic Force. LP ADD: L. Vandross.

WRAP — NORFOLK — CHESTER BENTON, PD

HOTS: P. LaBelle, L. Vandross, Daela, "D" Train, L. Richla, Dazz Band, J. Ingram, C. Lynn, J. Blackfoot, E. King, Musical Youth, Grandmixer D. St., R. Banks, Run D.M.C., Pieces Of A Dream, ZZ Hill, Rufus & C. Khan, S. Arrington, B. Nunn, Michael Jackson, J. Burton, Indaap, J. Osborne, Draambooy, T. Davis, T. Brunson, P. Austin, Imagination, Pointer Sisters, Rockwell, T. Turner, B. Womack/P. LaBelle. ADDS: Gap Band, Caspar, Millia Jackson, Grand Master Flash/M. Mal, The System, P. Bryson, Kenny G., Mary Jane Girls, Lagands, B. Mason.

KDIA — OAKLAND — IMOGENE HERRING, MD — #1 — LIONEL RICHIE

HOTS: Earth, Wind & Fire, Rockwall, Shalamar, Pointer Sisters, Draambooy, Dazz Band, Hall & Oates, J. Osborne, J. Blackfoot. ADDS: B. Womack/P. LaBelle, S.O.S. Band, Clockwork, Cameo, The System, Millia Jackson.

WOKB — ORLANDO — BILLIE LOVE, PD

HOTS: P. LaBelle, L. Richla, C. Lynn, J. Blackfoot, T. Marie, Rockwall, Indaap, Pieces Of A Dream, B-Boy, Yas, Atlantic Starr, Draambooy, Pointer Sisters, Michael Jackson. ADDS: Laid Back, Kool & The Gang, Sllm, G. Knight & The Pips, Starpoint, C. Halrston, Soul Sonic Force, S.O.S. Band, The System, Human Body. LP AD: J. Burton.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — POINTER SISTERS

HOTS: Michael Jackson, J. Blackfoot, Rockwall, J. Ingram, S. Arrington, C. Lynn, Xana, P. LaBelle, Run D.M.C., J. Burton, L. Richla, G. Kranz, Dazz Band, Laid Back, Yas, J. Osborne, P. Austin, T. Turner, D. Edwards, B. Womack/P. LaBelle. ADDS: Shannon, Shalamar, S.O.S. Band, Rufus & C. Khan, Art Of Nolsa, C. Halrston, T. Brunson, P. Bryson, Rockers Ravanga, Cameo, G. Clinton, Kenny G., Temptations, Keith & Darraill, Atlantic Starr, J. Mathis & D. Williams, The System, Citispeak. LP ADDS: Womack/Womack, D. Edwards, Shannon.

KUKQ — PHOENIX — RICK NUHN, PD — #1 — C. LYNN

HOTS: P. LaBelle, J. Ingram, R. James, Draambooy, L. Richla, E. King, Shannon, Prince, J. Blackfoot, H. Hancock, Pieces Of A Dream, The Daela, L. Williams, Kliqua, S. Arrington, T. Brown, T. Marie, P. Balley, Shalamar, Earth, Wind & Fire. ADDS: Midnight Star, S.O.S. Band, S. Lattisaw/J. Gill, Con Funk Shun, The System, Soul Sonic Force, World Pramlara, Cliff Sarde.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — POINTER SISTERS

JUMPS: 9 To 3 — J. Osborne, 11 To 4 — Earth, Wind & Fire, 26 To 13 — Rockwell, 25 To 19 — T. Brunson, 31 To 23 — P. Austin, 29 To 25 — P. Bryson/R. Flack, 30 To 27 — S. Arrington, 32 To 28 — J. Burton, 36 To 32 — A. Bakar, 37 To 33 — Con Funk Shun, 38 To 34 — Michael Jackson, 39 To 36 — J. Blackfoot, 40 To 37 — B. Womack/P. LaBelle, Ex To 40 — Run D.M.C. ADDS: B. Griffin, S. Lattisaw/J. Gill, Cameo, Freestyle Express, Major Harris, C. Halrston.

KHYS-FM — PORT ARTHUR — MARK PETRY, MD — #1 — ROCKWELL

HOTS: Shannon, Musical Youth, T. Brunson, E. King, Shalamar, J. Ingram, S. Arrington, Pointer Sisters, Dazz Band, Imagination, Michael Jackson, Kool & The Gang, "D" Train, The Daela, J. Osborne, L. Richla, J. Burton, M. Moore, B. Womack/P. LaBelle, Earth, Wind & Fire, C. Lynn, P. LaBelle, Atlantic Starr, Draambooy, J. Blackfoot, Cameo. ADDS: B. Griffin, Enchantment.

WPLZ — RICHMOND — HARDY JAY LANG, PD — #1 — THE DEELE

HOTS: J. Holliday, J. Ingram, C. Lynn, Dazz Band, E. King, J. Blackfoot, R. Banks, A. Baker, B. Womack/P. LaBelle, Run D.M.C., D. Edwards, T. Brunson, Draambooy, "D" Train, J. Burton, Rockwell, Indaap, J. Osborne. ADDS: Pointer Sisters, B. Griffin, S. Lattisaw/J. Gill, Soul Sonic Force, Con Funk Shun, J. Mathis/D. Williams, Freestyle Express. LP ADD: Pieces Of A Dream.

KMJM — ST. LOUIS — RON ATKINS, PD

HOTS: Rockwall, J. Osborne, P. LaBelle, J. Burton, T. Marie, L. Richla, Shannon, DeBarge, J. Ingram. ADDS: J. Blackfoot, P. Austin, Pointer Sisters, Kool & The Gang.

XHRM — SAN DIEGO — DUFF LINDSEY, MD — #1 — C. LYNN

HOTS: "D" Train, Dazz Band, L. Richla, J. Ingram, J. Blackfoot, B. Nunn, Pieces Of A Dream, A. Baker, Michael Jackson, Rockwall, E. King, J. Osborne, Shannon, Musical Youth, The Deele, L. Vandross, P. Wynna, M. Moore, J. Burton, Run D.M.C. ADDS: Kool & The Gang, Rufus & C. Khan, Hotbox, Maze, R. Parker, Jr., S. Lattisaw/J. Gill, E. Edwards, A. Silas, Romantics. LP ADDS: T. Marie, R. Franklin, Musical Youth, L.aa Ritanoir, J. Angelo, Jr.

WWDM — SUMTER — KEVIN FLEMING, PD

HOTS: C. Lynn, Laid Back, Michael Jackson, Draambooy, S.O.S. Band, Xana, M. Moore, Run D.M.C., Earth, Wind & Fire, T. Turner, Rockwall, J. Osborne, A. Bakar, S. Arrington, Pointer Sisters, J. Burton, Dazz Band, J. Ingram. ADDS: Atlantic Starr, Shalamar, T. Brown, Midnight Star, Fresh 3 M.C.'s, Sun, Soul Sonic Force, Catch.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — J. INGRAM

HOTS: Musical Youth, L. Richla, "D" Train, Culture Club, C. Lynn, Pointer Sisters, Pieces Of A Dream, Imagination, J. Osborne, Atlantic Starr, E. King, T. Turner, Indaap, T. Marie, Kliqua, Rockwell, J. Burton, Michael Jackson, Earth, Wind & Fire, M. Moore, New Guys On The Block, The Dells, Xena. ADDS: Yes, Shannon, Eurhythms, P. Austin, S. Arrington.

CLASSIFIEDS

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Classified Ads Close WEDNESDAY

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FOR SALE: One penny falls like new \$4,000.00. Used 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.

FOR SALE — Winner Circles, Cocktail end Upright, Derby King, Electronic Bingos, Bally Dixielands New, Hi Lo Double Up Poker, Vegas Three Way, King Pin, Greyhound Casino 4-1, Bally Slot Machines (for export), Video Game Conversions, Track and Field, Contact Montevideo 1422 No Broad Street, Hillside, New Jersey 07205. Telephone 201-926-0700.

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

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HUMOR

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THE GANG SHOOTS "TONIGHT" — Delite/PolyGram recording group Kool & The Gang recently shot a video for their new single "Tonight" in a lower west side Manhattan warehouse. Pictured at the shoot are (l-r): Len Epand, vice president, video communications, PolyGram Records; Martin Kahan, director of the video; James "J.T." Taylor, of the group; Wendy Edmead, a dancer from the play "Cats" who performs in the video; Robert "Kool" Bell, of the group; and Gabe Vigorito, president, Delite Records.

Screen Gems-Colgems-EMI Music Inc., MTM Sign Publishing Agreement

LOS ANGELES — Screen Gems-Colgems-EMI Music Inc. and MTM Enterprises recently announced the signing of a worldwide publishing agreement.

The agreement calls for Screen Gems to administer the music catalog for MTM's television programming and feature films. Among the current and past programming included in the contract are, *Hill St. Blues*, *St. Elsewhere*, *Remington Steele*, *Newhart*, *WKRP in Cincinnati*, *Lou Grant* and *The White Shadow*.

Among the composers featured in MTM's catalog are Henry Mancini, Dave Grusin, Pat Williams, George Delerue, Nelson Riddle and two-time Grammy award winner Mike Post who composed the "Theme From *Hill St. Blues*."

According to Mel Blumenthal, executive vice president of MTM, "the deal reaffirms MTM's continuing commitment to quality music for our many and varied programs and feature films."

Watson Named Sr. Int'l. Dir. At MCA

LOS ANGELES — Stuart Watson has been appointed senior international director, MCA Records. The announcement was made by Don Ellis, senior vice president international for the label. Watson, who has been managing director of MCA United Kingdom for the past three years, will be based in London and will oversee exploitations of MCA International product in Europe and MCA U.K. product worldwide.

According to Ellis, "Stuart's unique background and experience makes him ideally suited for this challenge. His total knowledge of our catalog as well as his complete involvement with all our new artists will aid us immensely as we go forward with our WEA distribution agreement."



CONGRATULATIONS — Don Ellis (l) senior vice president international, MCA Records congratulates newly-named senior international director Stuart Watson on his recent appointment.

COUNTRY COLUMN

(continued from page 23)

BEST FRIENDS BOWS — Leona Williams and George Jones have recently joined forces for a new publishing company called Best Friends. The name of the company just happens to be the title of the song that she and Hank Cochran wrote as a duet for her and Jones. The duet will be included in Jones' next album and will be the central theme for his HBO special to be filmed later this year.

LYNN PACTS WITH HARRAHS — Loretta Lynn has signed a deal with Harrah's, booking her in three cities, Reno, Lake Tahoe and Atlantic City for a total of 33 dates in 1984. "Loretta has proven herself for a number of years in Reno and Tahoe," said Doug Bushausen, vice president of entertainment for Harrah's. "It's obvious that she's a good draw from the number of dates we've booked her. Loretta is a very favored artist with us." The May Atlantic City date will mark her debut appearance there.

SIGNINGS — Vince Gill, former lead vocalist with Pure Prairie League, recently signed a recording contract with RCA Records. His first mini-LP for the label "Turn Me Loose" will be released in March and will include his current single "Victim Of Life's Circumstances." PolyGram Records announced the signing of Butch Baker to the country division. His first release for the label "Torture" features Emmylou Harris singing back-up vocals. The song was a #1 hit for Chris Jensen in 1963.

EAST COASTINGS

(continued from page 9)

Although once active in Indian politics, Pepper has since divorced himself from that direction, and aims to steer clear of it. "I think that's dangerous ground to tread on," he said. "Rather than get into the political aspects, I want to get into the joyful aspects. Indians have a lot of humor and that comes out in the music; I think it's important. And I hope that people don't perceive this as a jazz record, because it's not." ... Incidentally, for those trivia fans still with us, here's the payoff: "The first recording of 'Witchi-Tai-To' was done by a group I was in called *Everything Is Everything* on Vanguard Records," Pepper told us. "The label started getting a lot of response to it and they didn't know what to do with it. I never met Brewer & Shipley, and I don't know how they picked it up, but I was really disappointed by their version."

WHO'S WATCHING? — The premier single by Motown artist Rockwell has caused a real buzz, and there are several reasons. First singles that climb to the top of the charts — as "Somebody's Watching Me" is doing — are always cause for notice in the industry. The second reason is the presence of Michael Jackson as an obvious backup vocalist. The question we asked Motown when we first heard the record is 'who is this guy and why does he rate Michael Jackson on his debut single?' Suffice to say, we didn't get a satisfactory answer, although now it's beginning to make a little more sense. Although Motown still won't fess up to the identity of Rockwell, we have found out who his father is. Does the name Berry Gordy mean anything to you?

fred goodm?

POINTS WEST

(continued from page 8)

camp albums in early '84. In its "classic reissue" series comes two Annette Funicello albums, "Beach Party" and "Muscle Beach Party," both previously out of print and considered by Funicellophiles to be among her poppest records. Rhino is also putting out a collection of well-known Monkees tracks coupled with the group's obscure chart singles called "Monkee Filps." Two LPs culled from 1950's B-movie soundtracks are another part of the Rhino release package, namely the Fred Katz progressive jazz score for Roger Corman's original *Little Shop of Horrors* and a platter of movie themes from gore genre director Herschell Gordon Lewis. Vinyl from The Turtles, Wildman Fischer and The Knickers rounds out the rave-on Rhino winter releases ...

jeffrey resner

CASH BOX

February 25, 1984

AROUND THE ROUTE

by Camille Compasio

The trade has lost another prominent, highly respected individual, **Mike Kogan**, founder of Taito Corporation of Japan (parent company of Taito America). News of his death came as tradesters were preparing for the ASI convention. Mr. Kogan, who resided in Japan, was in California conferring with doctors about a health problem at the time of his death. He was a gentleman of the highest degree, as one member of the trade described him, and a person who gave equal respect to everyone he dealt with regardless of their stature or position in the industry. He was among the largest games operators in the world and, in the past 30 or more years, had expanded his business sphere to manufacturing, distributing, game design, et al. Mr. Kogan was said to be about 64 years old. Funeral services were held in California on February 6. **Cash Box** would like to express sincere condolences to his family.

As we go to press, Amusement Showcase International is about to open at Expocenter/Chicago. Full convention coverage will begin in next week's issue.

Mark your calendars. The dates of this year's national IAAPA show are November 15-17 — the place is Market Hall — the city is Dallas, Texas.

(continued on page 30)

Atari Coin Games Introduces "Cloak & Dagger" Conversion

LOS ANGELES — Atari, Inc., one of the staunchest opponents of the coin machine's trend towards conversion kits, recently reversed its position and announced that it will manufacture a kit allowing operators to change "Defender," "Stargate," "Robotron: 2084" and "Joust" into a new amusement entitled "Cloak & Dagger."

"With the financial constraints operators are facing now, we have decided to expand our product offering to include kits in order to meet their immediate needs," said Jerry Marcus, executive vice president of sales for the games division. "Our purpose is to supply operators with the most cost-efficient means of extending the life of their older games and bring a wide base of low-earning machines into renewed profitability. Our operators' success is, after all, our own success."

Universal Studios will release a movie, called "Cloak & Dagger" in summer, 1984. It will feature Agent X as one of the main characters, and the movie will feature actual game play from the Atari game.

In the new game, Agent X is on a secret mission to retrieve stolen plans and destroy dastardly Dr. Boom's subterranean bomb factory. The masked hero descends floor-by-floor to the depths of Dr. Boom's lab in a special elevator. As Agent X exits from the elevator, he must make his way quickly — but carefully — across the screen to another elevator on the other side. Each floor presents him with a configuration of conveyor belts moving green unarmed explosives which he can pick up to earn points and red armed ex-

plosives that prove deadly on contact. At the center of the screen, a giant bomb is ticking down the game seconds for each level. Agent X can light the fuse in a rush for bonus points but must be able to make his escape into the elevator before the bomb ignites. As Agent X begins to descend, he "mugs" for the player by making one of several animated gestures. His expression corresponds to player performance to reflect the experience in game play they've just come through together! A message flashes across the elevator to give helpful hints on the next go-around. Dr. Boom has placed explosive mines on every fourth floor. However, if adept, agent X can pick up a Secret Map Box on each of the three preceding floors which gives him one-third of the safe pathway across the minefield. Once Agent X succeeds in descending to Dr. Boom's lab, he must retrieve the Top Secret Plans which are surrounded by an electrical arc and guarded by super robots. Plans in hand, he must work his way back up through the levels. At the very highest level, Agent X encounters the notorious Dr. Boom himself and catches a glimpse of the contents of the plans.

The Cloak & Dagger Kit — available in two forms — includes all the game printed circuit boards, control mechanisms, other hardware, graphic materials, and instruction manual needed for easy convertibility. The first kit can be used to retrofit "Defender" with the RF cage mounted to the inside of the cabinet. The second kit can be used for conversion of "Stargate," "Robotron: 2084," and "Joust" with the RF cage mounted to the back door.

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COIN MACHINE

AROUND THE ROUTE

(continued from page 29)

This 'Tapper's' for you! Just prior to the opening of ASI '84, Bally Midway in cooperation with Budweiser, hosted a press conference at Harry's Cafe in Chicago to launch the new "Tapper" video game, which is designed for the adult market and, according to Bally, is the first game built around a third-party commercial product, namely, Budweiser. Officials from Bally and Anheuser-Busch along with the factory's game designer **Dr. Martin Keane** were present to field questions from the press corps, which represented all levels of the mass media. To add to the festivities, special guests **Harry Carey**, voice of the Chicago Cubs and one of the most colorful personalities in sportscasting, along with **Don Drysdale**, Hall of Famer and voice of the Chicago White Sox, mingled with guests and competed in a "Tapper" match. There were games on hand for members of the press to play and pre-taped cassettes available for the television and radio people in attendance. There was also a bartenders competition, re-enacting the game's play theme of sliding beer mugs down the long mahogany bar to the target. Lots of fun — lots of suds — and a great time for everyone.

Center of excitement at Atlas Music Co. these past weeks is the Rowe phono line, particularly the R-88 200 selection and R1-5 160-selection models, as we learned from **Mac Brier**. A definite plus feature of the R-88 is the dollar/\$5 bill acceptor, which is standard equipment on this model and has been doing much to increase collections. Mac said that some operators have reported a 10 percent increase with the use of the standard acceptor. It's a great incentive for getting more paper money into the cashboxes. He also noted that jukebox sales are quite on the rise and looking to regain their position of the past as more and more ops are re-evaluating their earnings potential and their stability as "bread and butter" equipment.

Still no definite confirmation on the acquisition of a prominent distributorship by a major manufacturer. Keep tuned to **Cash Box** for further word.

Bally Mfg. Corp. Announces Fourth Quarter, 1983 Results

CHICAGO — Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corporation recently announced the results from operations for the fourth quarter and the year ended December 31, 1983. According to Mullane, "While the year as a whole was profitable for Bally, the company experienced a loss in the fourth quarter."

For the fourth quarter ended December 31, 1983, revenues were \$261 million, compared to \$245 million in the same period of 1982. For the same period, the loss was \$12.2 million, compared to net income of \$9.2 million in 1982. The loss per share was 46 cents compared to earnings per share of 35 cents reported a year ago.

For the year, revenues were \$1.2 billion, as compared to \$1.3 billion reported in 1982. Net income was \$5.2 million, compared to the record \$91 million earned in 1982. Earnings per share were 20 cents, compared to the record \$3.20 per share reported in 1982.

In explaining the fourth quarter results, Mullane noted the continuing depressed conditions in the amusement game business. He said "revenues from amusement and leisure equipment sales in the fourth quarter were \$55 million. These revenues remained on the low plateau that they have been on for most of the year. Declining revenue is still being experienced at the retail level for coin operated amusement games with the result that operators and distributors are hard pressed to find justification for the purchase of new products. Industry estimates indicate total deliveries of amusement games in 1983 were approximately 200,000 units, a decline of 60 percent from the record 489,000 units shipped in 1982."

Mullane added, "one of the disappointments in the industry was the less than enthusiastic reception of the industry's much heralded laserdisc technology. While the games based on this technology, which were introduced in the fourth quarter of 1983, demonstrated significant appeal to the players, the operators were reluctant to make substantial commitments to inventory because of their high cost." Mullane stated that, "the industry's challenge now is to find a means of producing superior graphic display and player/machine interaction while utilizing less costly equipment, which is something we are working to achieve in the near future."

Mullane also commented that "because of the very low level of production and the lower than expected demand for laser products in the fourth quarter, adjustments in the carrying value of raw material and finished goods inventories in the company's video game manufacturing, distributing, and operating businesses were necessary to reflect current views on timely usage and realizable values. Also additional accounts receivable reserves

were required to reflect realistic collectability of certain accounts that have been severely affected by the retail coin drop decline."

"These additional reserves and adjustments," Mullane added, "were unusually large in 1983's fourth quarter, aggregating approximately \$18 million, or 34 cents per share after tax."

Concluding his comments on the coin-operated amusement game sector, Mullane said, "Bally's management believes its asset valuations are realistic, given the current industry conditions, and that the company remains poised to benefit significantly when the basic market begins to improve. In manufacturing, Bally is pursuing aggressively several new approaches in technology designed to bring to players the excitement they seek in our games and to operators the value they must have to improve their cash flow."

Mullane commented on conditions in the other parts of Bally's business as follows: "our gaming equipment business was down slightly from last year, but in all other sectors of Bally's operations, improvement was registered relative to 1982."

Looking ahead to the current year, Mullane noted, "it does not appear likely at this juncture that significant improvement in the amusement game business will occur soon enough to enable the company to show improved results in the first quarter of 1984 over the results of the first quarter of 1983." Mullane concluded by saying, "Bally expects considerably improved results in the year 1984 as a whole due to continued strength in Bally's Park Place and Six Flags Corporation together with a full year of contribution from Health & Tennis Corporation."

Harvey Named Sales Director At Atari

CHICAGO — Jerry Marcus, executive vice president of sales for the games division of Atari Inc., announced the promotion of Robert Harvey from western regional sales manager to director of sales. Prior to his promotion, Harvey was regional sales manager for 20 western states.

"Bob Harvey has displayed a vast amount of potential from the moment he joined Atari in 1981," said Marcus. "He has proved to be a fast learner with good insight and a thorough understanding of games as well as the industry. With such a dynamic personality, he has developed effective working relationships in handling his accounts."

As director of sales, Harvey will provide the liaison between the regional sales managers and upper-level management.

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.
- Apr. 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.
- June 15-17; Illinois Coin Machine Operators Assn.; Carson Inn/Nordic Hills; Itasca, IL, state conv.
- Oct. 11-14; NAMA National Convention; Georgia World Congress Center; Atlanta, GA.
- Oct. 24-27; AMOA International conv.; Chicago Hyatt Regency; Chicago.
- Nov. 15-17; IAAPA national conv. Market Hall; Dallas, TX.

Banner Appointed Scan Coin Distrib

CHICAGO — Banner Specialty Company has been named exclusive distributor of Scan Coin money-handling systems in seven northeastern states and the District of Columbia, announced Banner president Alan Bruck.

"We're very enthusiastic about the early reaction we're getting from customers who have seen the new Scan Coin systems," said Bruck, in his announcement. Banner is representing the line in Pennsylvania, Ohio, New Jersey, Delaware, Maryland, Virginia, West Virginia and the District of Columbia.

Scan Coin is one of the most advanced systems of its kind and is competitively priced.



GRAND OPENING — Pictured in the accompanying photos taken at the grand opening celebration for the new Singer's One Stop in Grand Rapids, MI are (l-r): MCA/Curb artist Stephanie Winslow autographing posters with Bill Henderson of Henderson Enterprises and Debbie Gibson from Oak Productions; World Wide's Andy Mark, Winslow, and

Sobota Enterprises' Bernie Sobota; Singer's Gus Tartol checking out some RCA oldies with Tom Potter, RCA branch manager, Chicago; and Jerry Woolf from Woolf's Amusements looking over golden oldie singles with Singer's Grand Rapids manager John Batka.

THE JUKEBOX PROGRAMMER

*indicates new entry

February 25, 1984

POP

- 1 **JUMP**
VAN HALEN (Warner Bros. 7-29384)
- 2 **KARMA CHAMELEON**
CULTURE CLUB (Virgin/Epic 34-04221)
- 3 **GIRLS JUST WANT TO HAVE FUN**
CYNDI LAUPER (Portrait/CBS 37-04120)
- 4 **OWNER OF A LONELY HEART**
YES (Atco 7-99817)
- 5 **JOANNA**
KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 6 **MIDDLE OF THE ROAD**
PRETENDERS (Sira 7-2944)
- 7 **NOBODY TOLD ME**
JOHN LENNON (Polydor/PolyGram 817 254-7)
- 8 **I GUESS THAT'S WHY THEY CALL IT THE BLUES**
ELTON JOHN (Geffan 7-29460)
- 9 **I WANT A NEW DRUG**
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)
- 10 **THAT'S ALL**
GENESIS (Atlantic 7-89724)
- 11 **THRILLER**
MICHAEL JACKSON (Epic 34-04364)
- 12 **WRAPPED AROUND YOUR FINGER**
THE POLICE (A&M 2614)
- 13 **THE CURLY SHUFFLE**
JUMP 'N THE SADDLE (Atlantic 7-89718)
- 14 **HERE COMES THE RAIN**
EURYTHMICS (RCA PB-13725)
- 15 **LET THE MUSIC PLAY**
SHANNON (Emergency/Mirage 7-99810)
- 16 **UNION OF THE SNAKE**
DURAN DURAN (Capitol B-5290)
- 17 **99 LUFTBALLONS**
NENA (Epic 34-04108)
- 18 **THE POLITICS OF DANCING**
RE-FLEX (Capitol B-5301)
- 19 **NEW MOON ON MONDAY**
DURAN DURAN (Capitol B-5309)
- 20 **REBEL YELL**
BILLY IDOL (Chrysalis VS4-42762)
- 21 **BREAK MY STRIDE**
MATTHEW WILDER (Private I/CBS ZS4-04113)
- 22 **PINK HOUSES**
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-215)
- 23 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702MF)
- 24 **GOT A HOLD ON ME**
CHRISTINE McVIE (Warner Bros. 7-29372)
- 25 **RUNNING WITH THE NIGHT**
LIONEL RICHIE (Motown 1710MF)
- 26 **THE LANGUAGE OF LOVE**
DAN FOGELBERG (Full Moon/Epic 34-04314)
- 27 **FOOTLOOSE***
KENNY LOGGINS (Columbia 38-04310)
- 28 **NIGHTBIRD**
STEVIE NICKS (with SANDY STEWART) (Modarn/Atco 7-99799)
- 29 **ADULT EDUCATION***
DARYL HALL & JOHN OATES (RCA PB-13714)
- 30 **IF ONLY YOU KNEW***
PATTI LaBELLE (Philadelphia Int'l./CBS ZS4 04248)

COUNTRY

- 1 **ROLL ON**
ALABAMA (RCA PB-13716)
- 2 **STAY YOUNG**
DON WILLIAMS (MCA-52310)
- 3 **I NEVER QUITE GOT BACK**
SYLVIA (RCA PB-13689)
- 4 **TWO CAR GARAGE**
B.J. THOMAS (Columbia 38-04237)
- 5 **ELIZABETH**
THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)
- 6 **LONELY WOMEN MAKE GOOD LOVERS**
STEVE WARINER (RCA PB-13691)
- 7 **BURIED TREASURE**
KENNY ROGERS (RCA PB-13713)
- 8 **WE DIDN'T SEE A THING**
RAY CHARLES & GEORGE JONES (Columbia 38-04297)
- 9 **DON'T CHEAT IN OUR HOMETOWN**
RICKY SKAGGS (Epic 34-04245)
- 10 **WOKE UP IN LOVE**
EXILE (Epic 34-04247)
- 11 **GOING, GOING, GONE**
LEE GREENWOOD (MCA-52322)
- 12 **THERE AIN'T NO FUTURE IN THIS**
REBA McENTIRE (Mercury/PolyGram 814 629-7)
- 13 **SAVE THE LAST DANCE FOR ME**
DOLLY PARTON (RCA PB-13703)
- 14 **HAD A DREAM**
THE JUDDS (RCA PB-13673)
- 15 **THAT'S THE WAY LOVE GOES**
MERLE HAGGARD (Epic 34-04226)
- 16 **WITHOUT A SONG**
WILLIE NELSON (Columbia 38-04263)
- 17 **I'VE BEEN RAINED ON TOO**
TOM JONES (Mercury/PolyGram 814 820-7)
- 18 **IF I CAN JUST GET THROUGH THE NIGHT**
SISSY SPACEK (Atlantic America 7-99801)
- 19 **AFTER ALL**
ED BRUCE (MCA-52298)
- 20 **BUILDING BRIDGES**
LARRY WILLOUGHBY (Atlantic America 7-99797)
- 21 **LET'S STOP TALKING ABOUT IT**
JANIE FRICKE (Columbia 38-04317)
- 22 **DON'T MAKE IT EASY FOR ME**
EARL THOMAS CONLEY (RCA PB-13702)
- 23 **YOU'VE REALLY GOT A HOLD ON ME**
MICKEY GILLEY (Epic 34-04269)
- 24 **THANK GOD FOR THE RADIO**
THE KENDALLS (Mercury/PolyGram 818 0567)
- 25 **DRINKIN' MY WAY BACK HOME**
GENE WATSON (MCA-52309)
- 26 **IF I COULD ONLY DANCE WITH YOU***
JIM GLASER (Noble Vision 104)
- 27 **I'VE BEEN WRONG BEFORE***
DEBORAH ALLEN (RCA PB-13692)
- 28 **SENTIMENTAL OL' YOU**
CHARLEY McCLAIN (Epic 34-04172)
- 29 **YOU'RE WELCOME TO TONIGHT***
LYNN ANDERSON & GARY MORRIS (Perman P-82003)
- 30 **DANCIN' WITH THE DEVIL***
STAPHANIE WINSLOW (MCA-52327)

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 **JOYSTICK**
DAZZ BAND (Motown 1701MF)
- 4 **ENCORE**
CHERYL LYNN (Columbia 38-04256)
- 5 **LET THE MUSIC PLAY**
SHANNON (Emergency/Mirage 7-99810)
- 6 **TAXI**
J. BLACKFOOT (Sound Town/Allegiance ST-004)
- 7 **JOANNA**
KOOL & THE GANG (Da-Lite/PolyGram DE 829)
- 8 **YAH MO BE THERE**
JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Warner Bros. 7-29394)
- 9 **ACTION**
EVELYN "CHAMPAGNE" KING (RCA PB-13682)
- 10 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702MF)
- 11 **EBONY EYES**
RICK JAMES AND SMOKEY ROBINSON (Gordy/Motown 1714GF)
- 12 **HARD TIMES**
RUN D.M.C. (Profile PRO 7036)
- 13 **SOMETHING'S ON YOUR MIND**
"D" TRAIN (Prelude PRL 596)
- 14 **BABY, I'M HOOKED**
CON FUNK SHUN (Mercury/PolyGram 814 5817)
- 15 **REMEMBER WHAT YOU LIKE**
JENNY BURTON (Atlantic 789748)
- 16 **TIME WILL REVEAL**
DeBARGE (Motown 1705)
- 17 **LIVIN' FOR YOUR LOVE**
MELBA MOORE (Capitol B-5308)
- 18 **LET'S STAY TOGETHER**
TINA TURNER (Capitol B-5322)
- 19 **BODY TALK**
THE DEELE (Solar/Elektra 7-69785)
- 20 **TELL ME IF YOU STILL CARE**
THE S.O.S. BAND (Tabu/CBS ZS4 04160)
- 21 **HUMP TO THE BUMP**
STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)
- 22 **PLANE LOVE**
JEFFREY OSBORNE (A&M SP-12089)
- 23 **MAKE IT EASY ON YOURSELF**
RON BANKS (CBS Associated ZS4 04242)
- 24 **THRILLER**
MICHAEL JACKSON (Epic 34-04364)
- 25 **ALL NIGHT LONG (ALL NIGHT)**
LIONEL RICHIE (Motown 1698MF)
- 26 **AUTOMATIC***
POINTER SISTERS (Planet/RCA YB-13730)
- 27 **WET MY WHISTLE**
MIDNIGHT STAR (Solar/Elektra 7-6970)
- 28 **LOVE HAS FINALLY COME AT LAST***
BOBBY WOMACK AND PATTI LaBELLE (Beverly Glen BG-2012)
- 29 **STAY WITH ME TONIGHT**
JEFFREY OSBORNE (A&M 2591)
- 30 **SHE'S STRANGE***
CAMEO (Atlanta Artists/PolyGram 818 384-7)

RECORDS TO WATCH

DEADLINE U.S.A. — Shalamar (MCA)
BREAKING UP IS HARD ON YOU — The American Comedy Network (Critique)
FIELDS OF FIRE — Big Country (Mercury/PolyGram)
LET SOMEBODY ELSE DRIVE — John Anderson (Warner Bros.)

I COULD'A HAD YOU — Leon Everette (RCA)
BAD NIGHT FOR GOOD GIRLS — Jan Gray (Jamey)
RIGHT OR WRONG — George Stralt (MCA)
WILL IT BE LOVE BY MORNING — Michael Murphey (Liberty)

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NATURE OF BUSINESS _____ PAYMENT ENCLOSED

DATE _____ SIGNATURE _____

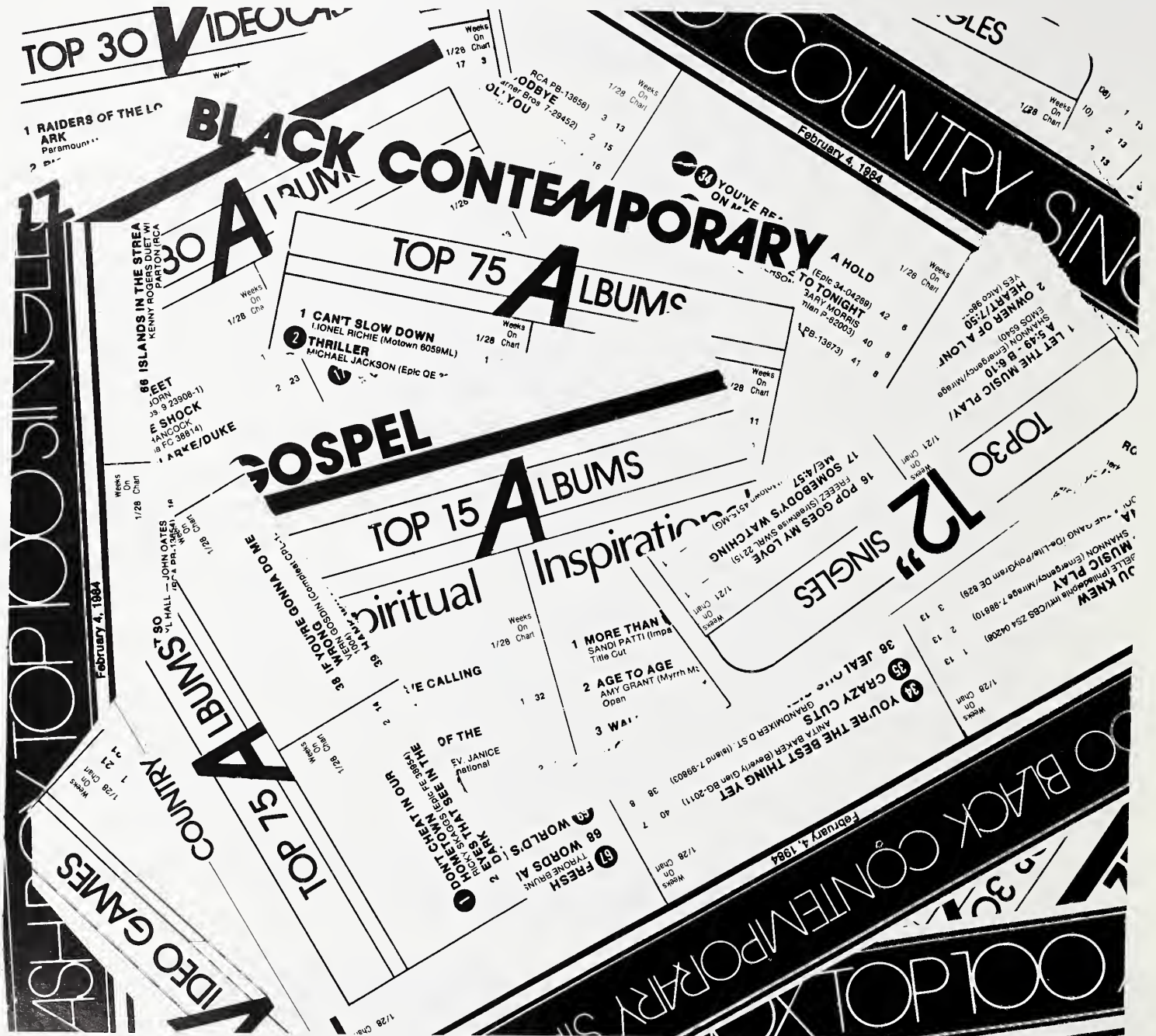
- USA**
- 1 YEAR (52 ISSUES) \$125.00
- 1 YEAR FIRST CLASS/AIRMAIL, \$180.00 (Including Canada and Mexico)
- OUTSIDE USA FOR 1 YEAR**
- AIRMAIL \$195.00
- FIRST CLASS STEAMER MAIL \$170.00

Please Check Classification

- DEALER
- ONE-STOP
- DISTRIBUTOR
- RACK JOBBER
- PUBLISHER
- RECORD COMPANY
- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES
- OTHER _____

IT'S YOUR OPTION...

COMPACT DISCS, 12 INCHERS, MUSIC VIDEO CLIPS, LASER GAMES—
it gets a bit confusing these days. With the on-going
technological boom in the record business,
retailers and manufacturers are looking for
clear and concise information
every single day of the year.
Where do they look?
Cash Box, of course!



It's your option...
to rely on the industry's
MOST ACCURATE CHARTS.

It's your option...
to subscribe to the industry's
most concise trade publication.

It's your option...
to advertise to the audience
you need to reach.

Cash Box covers the BUSINESS of music business better than any one else.

So it's your option... after all, it's your business.