

# CASH BOX

May 26, 1984

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T.M.



Scorpions

**INDIES LOOK TO 12" MARKET**  
**INDIES HELP SHAPE POP MUSIC**  
**BROADCASTERS MOBILIZE POLITICALLY**  
**CASH BOX INTERVIEW: GEORGE WEIN**  
**SPRING INTO SUMMER (Ed.)**

CASH BOX PROUDLY PRESENTS ITS SIXTH ANNUAL

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SPOTLIGHT  
ON  
BLACK MUSIC

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# CASH BOX

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## EDITORIAL

### Spring Into Summer

Now that the end of school is in sight, and numerous major artist "world tours" are soon set to begin, record labels have begun to unveil some of their biggest and most ambitious campaigns in anticipation of our industry's annual summertime peak sales period. New releases by Bruce Springsteen, Prince, Robin Gibb, Tina Turner and Rod Stewart, among others, are about to bombard radio stations and retailers. These two critical sales vehicles must concentrate their efforts on such major releases in order for the music industry as a whole to benefit from this crucial time of annual sales increases. Coupled with the vast

amount of point-of-purchase materials available from labels, in addition to increased artist awareness as a result of outdoor concert schedules, the job of merchandising and selling major artists should be easier than ever.

Because this year has witnessed tremendous growth and success in the industry, this summer has the potential to be the most lucrative ever. Our fullest efforts and energies should be implemented into making this make-or-break period one of the most successful summers ever, one we can all be proud of.

### CONTENTS

<b>DEPARTMENTS</b>	
Black Contemporary .....	23
Classifieds .....	28
Coin Machine .....	29
Country .....	19
Gospel .....	22
Jazz .....	26
International .....	27
Merchandising .....	12, 13
Radio .....	18
Video .....	14
<b>FEATURES</b>	
East Coastings .....	10
Editorial .....	3
Executives On The Move .....	6
Interview .....	15
Points West .....	8
<b>CHARTS</b>	
Top 100 Singles .....	4
Top 200 Albums .....	16, 17
Black Contemporary Albums .....	23
Black Contemporary Singles .....	24
Country Albums .....	19
Country Singles .....	20
Gospel Albums .....	22
Jazz Albums .....	26
Jukebox Programmer .....	31
Top 15 Midlines .....	12
Top 30 12" Singles .....	13
Top 30 Videocassettes .....	14
Top 15 Music Videos .....	12
<b>REVIEWS</b>	
Albums And Singles .....	7

### ON THE COVER

The Scorpions are one of the front-runners of today's heavy metal vanguard. Since its formation in 1971, this German group of hard-rockers has put together an impressive list of heavy metal LPs and has polished its live show to the point of being one of the most popular groups touring at this time.



Joining the Mercury/PolyGram label in 1979 with its "Love Drive" LP, the Scorpions' momentum has steadily increased, and that momentum paid off on 1982's "Blackout," which remained on the Cash Box Top 200 album chart for an entire year. The Scorpions' greatest success has come most recently with "Love At First Sting." Currently listed at #8 on the LP chart, the disc also received both gold and platinum certifications in April. This enormous popularity bears witness to the group's increasing legions of fans and the renaissance of heavy metal in the marketplace.

## TOP POP DEBUTS

### SINGLES

25 DANCING IN THE DARK — Bruce Springsteen — Columbia

### ALBUMS

95 MIRROR MOVES — The Psychedelic Furs — Columbia

### POP SINGLE

LET'S HEAR IT FOR THE BOY  
Deniece Williams  
Columbia

### B/C SINGLE

HELLO  
Lionel Richie  
Motown

### COUNTRY SINGLE

AS LONG AS I'M ROCKIN' WITH YOU  
John Conlee

### JAZZ

REJOICING  
Pat Metheny with Charlie Haden &  
Billy Higgins  
ECM

### GOSPEL

WE SING PRAISES  
Sandra Crouch  
Light

## NUMBER ONES



Deniece Williams

### POP ALBUM

FOOTLOOSE  
Original Soundtrack  
Columbia

### B/C ALBUM

CAN'T SLOW DOWN  
Lionel Richie  
Motown

### COUNTRY ALBUM

DELIVER  
The Oak Ridge Boys  
MCA

### MUSIC VIDEO

YOU MIGHT THINK  
The Cars  
Elektra

### 12" SINGLE

LET'S HEAR IT FOR THE BOY  
Deniece Williams  
Columbia

# CASH BOX TOP 100 SINGLES

May 26, 1984

	Weeks On 5/19 Chart	
1 LET'S HEAR IT FOR THE BOY	2	6
2 HELLO	1	13
3 TO ALL THE GIRLS I'VE LOVED BEFORE	3	13
4 TIME AFTER TIME	8	7
5 OH SHERRIE	6	6
6 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)	4	14
7 THE REFLEX	13	6
8 HOLD ME NOW	7	18
9 SISTER CHRISTIAN	15	11
10 HEAD OVER HEELS	10	11
11 THE LONGEST TIME	11	10
12 AUTHORITY SONG	12	11
13 BREAKDANCE	16	10
14 LOVE SOMEBODY	5	12
15 THE HEART OF ROCK & ROLL	23	6
16 NO MORE WORDS	19	11
17 I'LL WAIT	20	7
18 DANCING IN THE SHEETS	18	12
19 FOOTLOOSE	9	16
20 YOU MIGHT THINK	14	12
21 ROCK YOU LIKE A HURRICANE	26	9
22 WHITE HORSE	22	11
23 SELF CONTROL	30	7
24 BORDERLINE	28	12
25 DANCING IN THE DARK	—	1
26 JUMP (FOR MY LOVE)	33	5
27 TONIGHT	21	14
28 RUN RUNAWAY	32	6
29 IT'S A MIRACLE	35	3
30 THEY DON'T KNOW	24	14
31 YOU CAN'T GET WHAT YOU WANT (TILL YOU KNOW WHAT YOU WANT)	37	6
32 EYES WITHOUT A FACE	41	4
33 MISS ME BLIND	17	13

	Weeks On 5/19 Chart	
34 STAY THE NIGHT	38	4
35 IT'S MY LIFE	36	10
36 WHO'S THAT GIRL?	46	4
37 ALMOST PARADISE... LOVE THEME FROM "FOOTLOOSE"	48	3
38 MY EVER CHANGING MOODS	43	6
39 LOVE WILL SHOW US HOW	42	5
40 A FINE, FINE DAY	25	13
41 DANCE HALL DAYS	52	5
42 INFATUATION	—	1
43 SHE'S STRANGE	45	6
44 MODERN DAY DELILAH	50	6
45 DON'T ANSWER ME	29	13
46 AUTOMATIC	27	16
47 WHISPER TO A SCREAM (BIRDS FLY)	54	5
48 WOULDN'T IT BE GOOD	53	7
49 DON'T WASTE YOUR TIME	56	6
50 GIVE ME TONIGHT	40	9
51 WHAT IS LOVE?	62	5
52 SOMEBODY'S WATCHING ME	31	18
53 MUSIC TIME	59	4
54 I WANT TO BREAK FREE	60	5
55 I CAN DREAM ABOUT YOU	66	4
56 NO WAY OUT	69	3
57 MAGIC	68	2
58 GIRLS JUST WANT TO HAVE FUN	47	25
59 OBSCENE PHONE CALLER	71	3
60 BELIEVE IN ME	63	5
61 LEGS	74	2
62 DOCTOR! DOCTOR!	—	1
63 KING OF SUEDE	84	4
64 HEART DON'T LIE	70	4
65 ORIGINAL SIN	72	4
66 JUMP	39	20

	Weeks On 5/19 Chart	
67 EAT IT	34	12
68 LEAVE IT	49	13
69 PRIME TIME	83	2
70 LITTLE LADY	79	3
71 THERE'S NO EASY WAY	75	5
72 THE GHOST IN YOU	80	3
73 HERE COMES THE RAIN	44	16
74 IF EVER YOU'RE IN MY ARMS AGAIN	84	2
75 FAREWELL MY SUMMER LOVE	—	1
76 SHOW ME	55	11
77 CATCH ME I'M FALLING	58	10
78 LITTLE BIT OF LOVE	86	2
79 DON'T WALK AWAY	—	1
80 LOVE OF THE COMMON PEOPLE	89	2
81 GIRLS	61	15
82 ROMANCING THE STONE	—	1
83 RUNAWAY	65	13
84 SUNGLASSES AT NIGHT	—	1
85 HURT	87	3
86 WHAT'S LOVE GOT TO DO WITH IT	—	1
87 DARLIN'	90	2
88 I WANT A NEW DRUG	51	19
89 ALIBIS	—	1
90 HOLDING OUT FOR A HERO	57	14
91 I CRY JUST A LITTLE BIT	73	6
92 99 LUFTBALLONS	77	26
93 ADULT EDUCATION	87	15
94 GIVE IT UP	78	22
95 LOVE ME IN A SPECIAL WAY	81	10
96 THRILLER	78	17
97 LET'S STAY TOGETHER	85	18
98 COME BACK AND STAY	82	17
99 RADIO GA GA	88	15
100 BLUE LIGHT	92	7

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

A Fine Fine (Rockoko GmbH (Gema)—BMI)	40
Adult Education (First Buzza/Hot-Cha/Unichappell BMI)	93
Against All Odds (Hit and Run, adm. by Warner Bros. & Golden Torch—ASCAP)	6
Alibis (Snow-BMI/T. Mac-PRS/Bibo/Welk/Welbeck—ASCAP)	89
Almost Paradise (Ensign—BMI)	37
Authority Song (Riva—ASCAP)	12
Automatic (Music Corp. of America/Fleedle—BMI/MCA—ASCAP)	46
Believe In (Hickory Grove/April—ASCAP)	60
Blue Light (Pink Floyd, adm. by Unichappell—BMI)	100
Borderline (Likasa—BMI)	24
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI)	13
Catch Me (Australian Tumbleweed—BMI)	77
Come Back (Red Admiral—BMI)	98
Dance Hall (Chong, adm. by Warner-Tamerlane—BMI)	41
Dancing In The (Famous—ASCAP/Ensign—BMI)	18
Dancing In The Dark (Bruce Springsteen—ASCAP)	25
Darlin' (Valsong/Lornhole—ASCAP)	87
Doctor (Unknown)	62
Don't Answer Me (Woolfsongs Ltd./Careers—BMI)	45
Don't Walk (Vogue—BMI)	79
Don't Waste (Total Experience—BMI)	49
Eat It (Mijac, adm. by Warner-Tamerlane—BMI)	67
Eyes Without (Boneidol/Rare Blue/ Rock Steady—ASCAP)	32
Farewell (Stone Diamond—BMI)	75
Footloose (Famous—ASCAP/Ensign—BMI)	19

Ghost (Blackwood—BMI)	72
Girls (Dionnio, adm. by Bug—ASCAP)	81
Girls Just Want (Heroic—ASCAP)	58
Give It Up (Alexanders/Shawn/Chanel—BMI)	94
Give Me (Shapiro Bernstein & Co./Emergency/Green Star—ASCAP)	50
Head Over Heels (Daddy Oh/Some Other—ASCAP)	10
Heart Don't (Innerthought—BMI/Amirful—ASCAP)	64
Heart Of (Hulex, adm. by Red Admiral—BMI)	15
Hello (Brockman—ASCAP)	72
Here Comes The Rain (Blue Network—ASCAP)	3
Hold Me Now (Zomba Ent.—ASCAP)	8
Holding Out (Ensign—BMI)	90
Hurt (Jambo/Metric/Firststars—ASCAP)	85
I Can Dream (Multi-Level—BMI)	55
I Cry Just (Colgems—EMI—ASCAP)	91
I Want A New (Hulex, adm. by Red Admiral—BMI)	88
I Want To Break (Prince/Beechwood—BMI)	54
If Ever (Almo/Queen Street—ASCAP-Snow/Dyad—BMI)	74
I'll Wait (Van Halen—ASCAP)	17
Infatuation (Rod Stewart/Hitchings/Rowland Robinson—ASCAP)	42
It's A Miracle (Virgin—ASCAP/Pendulum, adm. by Warner-Tamerlane—BMI)	29
It's My Life (Island/Zomba—BMI/ASCAP)	35
Jump (Van Halen—ASCAP)	66
Jump (For My Love) (Welbeck/Stephen Mitchell/Anidraks/Porchester—ASCAP)	26
King Of (Magnetic/Reggatta/Illegal—BMI)	63

Leave It (Affirmative—BMI/Unforgettable Songs—ASCAP)	68
Legs (Hamstein—BMI)	61
Let's Hear It! (Ensign—BMI)	1
Let's Stay Together (Irving/Al Green—BMI)	97
Little Bit (Dionnio, adm. by Bug—ASCAP)	78
Little Lady (Stone Diamond/Powerglide—BMI)	70
Longest Time (Joel—BMI)	11
Love Me In A (Jobete—ASCAP)	95
Love Of The (CBS/Tree—BMI)	80
Love Somebody (Vogue—BMI)	14
Love Will (Alimony—BMI/Cement Chicken—ASCAP)	39
Magic (Ric Ocacek, Adm. by Lido—ASCAP)	57
Miss Me Blind (Virgin—ASCAP)	33
Modern Day (Warner-Tamerlane—BMI)	44
Music Time (Stygian, adm. by Almo—ASCAP)	53
My Ever (EMI/Colgems—EMI—ASCAP)	38
99 Luftballons (Rockbray, Adm. by Irving—BMI/April—ASCAP)	92
No More (Berlin Era, adm. by Warner-Tamerlane—BMI)	16
No Way Out (Pet Wolf—ASCAP)	56
Obscene (Jobete/Pet Wolf—ASCAP/Stone Diamond/Kikiko—BMI)	59
Oh Sherrie (Street Talk Tunes/April/Random Notes—ASCAP/Pants Down/Phosphene—BMI)	5
Original Sin (Music Corp. of America/Browning—BMI)	65
Prime Time (Woolfsong/Career—BMI)	69
Radio Ga Ga (Queen/Screen Gems—EMI—BMI)	99

Reflex (Tritec Ltd.)	7
Rock You (Summer Breeze—ASCAP)	21
Romancing (Greenheart—ASCAP)	82
Run Runaway (Whild John (pending))	28
Runaway (Jamb/George Karakoglou/Simile—ASCAP)	83
Self Control (Edition Sunrise, adm. by Careers—BMI)	23
She's Strange (All Seeing Eye—ASCAP/BMI)	43
Show Me (Hynde House of Hits/Clive Banks/ATV (London))	76
Sister Christian (Kid Bird/Rough Play—BMI)	9
Somebody's Watching (Jobete—ASCAP)	52
Stay The (Double Virgo—ASCAP/Foster Frees—BMI)	32
Sunglasses (Crescent/Harco—ASCAP)	84
There's No (ATV/Mann & Weil—BMI)	71
They Don't Know (Stiff—PRS)	30
Thriller (Rodsongs (PRS), adm. by Almo—ASCAP)	96
Time After (Relia—BMI/Cub Notes—ASCAP)	4
To All The Girls (April/Casa David—ASCAP)	3
Tonight (Delightful—BMI)	27
What Is (Warner-Tamerlane—BMI)	51
What's Love (Chappell/Rondor/Good Single, Adm. by Irving—ASCAP/BMI)	86
Whisper (Chappell—ASCAP)	47
White Horse (Sing A Song—ASCAP)	22
Who's That (Blue Network—ASCAP)	36
Wouldn't It (Ronder/Arctic King, adm. by Irving—BMI)	48
You Can't Get (Pokazuka Ltd., adm. by Almo—ASCAP)	31
You Might (Ric Ocacek, adm. by Lido—ASCAP)	20



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

## Indies Stay Alive To Shape Pop Music

by Peter Holden

LOS ANGELES — In an industry dominated by a handful of huge corporate entities, independent record labels don't produce a large percentage of the music available to consumers and to radio. Among the lasting independent labels, many simply fill a gap left open by the majors, producing a stream of blues, jazz, reggae, classical and traditional ethnic music for a steady but limited audience. Aside from these specialized genres, independent labels today are filling the gap in the majors' connection with the newest elements of pop music. While labels such as 415, Slash and Ace of Hearts were born out of the late '70s new wave movement, they are now the breeding grounds for artists who will directly shape the popular music of the '80s.

Howie Klein, cofounder of San Francisco's 415 Records with Chris Knab, explains how the pair turned from DJ's to label owners. "We realized that no one was going to put out a record by the best local band at the time called the Nuns. All the big labels had come up to see them and they just looked at them, they didn't understand them. Meanwhile, the energy of that band had captured the imagination of San Francisco like no band had in many years. We thought, 'let's put out a record,' we did, and we just learned the industry as we were going." Since the label's inception in 1978, 415 has had its biggest success with Romeo Void, though Translator and Wire Train have garnered regional sales success and national critical acclaim.

Los Angeles-based Slash Records has had more extensive exposure with bands like X, the Blasters, and Los Lobos and the label is generally considered one of the most successful independents breaking raw new music acts in the country. President Bob Biggs has watched the evolution of the majors' attitude towards the acts on Slash. "In the late '70s it was common that major labels would stay away from a lot of new groups because the scene was so volatile and they didn't know where the music was going or what radio was going to do with it. Then about a year to a year and a half ago, the majors started to realize that this new music was simply the synthesis of a lot of other things, and wasn't actually very new; it wasn't anything but a new sort of pop. As a result, they have become a lot more comfortable with the idea and have started becoming involved with new bands early on." Because of Slash, Enigma Records and SST/Freeway Records, the L.A. scene has become a focal point for new underground bands and resulting major label interest.

In other regions of the country, small independent labels are still the only avenue for progressive bands. Boston's Ace of Hearts label, which started as a hobby in 1978 by Richard Harte, has become very important to that area and its traditional role as a regional hot spot for "on the edge" groups. General manager Jules Leonard notes that Ace of Hearts is not in competition with the majors. "Sometimes I see us as a vehicle to get on to a major label. We enjoy that role, because I think that this is the freshest and most exciting part of the music business." Though the creative spark and artistic integrity characteristic of the record industry's best music is present behind these labels, they are for the most part, very low budget, shoestring operations, many of which exist on a virtual day-to-day basis.

Enigma Records copresident Wesley  
(continued on page 28)



**CRYSTAL METAL** — Judas Priest is shown picking up its Crystal Globe awards, honoring international album sales outside an artist's home country in excess of five million units. Pictured at the L.A. luncheon are (l-r): bandmember Glenn Tipton; Joe Senkiewicz, vice president, promotion and international artist development, CBS Records Int'l.; bandmembers Ian Hill, Rob Halford, K.K. Downing; Allen Davis, president, CRI; and Mauri Lathower, vice president, creative operations/west coast, CRI.

## State Broadcasters Mobilize Politically

by David Adelson

LOS ANGELES — At least two states' broadcasters associations have announced the formation of Political Action Committees (PAC's) in an effort to bolster their influence over state legislature proceedings directly affecting the interests of the broadcast industry. All lobbying efforts will occur at individual state levels with no participation in federal legislative activity.

Both the New York State Broadcasters Association and the California Broadcasters Association have formed these PAC's to financially support members of the state legislature whose views and votes correspond with those of the broadcast industry. Both PAC's will actively seek to gain greater access to those legislators who are instrumental in key broadcasting industry legislation.

The concept and practice of Political Action Committees developed from the Federal Election Campaign Act of 1971, which was amended in 1974, 1976 and 1979. Since the turn of the century there had been a ban on corporate and union participation in elections. Acts like the Corrupt Practices Act of 1925 steadily reinforced this practice. With the implementation of the 1971 statute, corporations and membership organizations could raise funds and set up separate accounts for political activity. This is a highly regulated practice with many guidelines concerning spending limits, source of funding etc. The broadcasters' PACs will only be active on the state level, subsequently falling under the electoral jurisdiction of individual states. To say this is a strictly regulated practice would be understating the case.

Why set up a PAC? According to Joseph Reilly, executive vice president of The New York State Broadcasters Assn., "it's the way business is being done." He noted the increasing number of issues with a potentially adverse effect on the broadcasting community. He remarked, "bear in mind all we are trying to do is gain access."

But how does a PAC gain that access? The key is usually money. Campaign contributions, fundraising attendance and other related activities cannot by law buy a legislator's vote, but it is certainly easier for a contributor to get his or her

attention when a decisive bill is pending. The end result and irony is that many PAC's give money to known opponents of the cause they are working toward.

Reilly cited several past, present and future issues arising in New York's state legislature that warrant the attention of the PAC; among those are a bill to gain media access to criminal and civil court proceedings. He claimed, "we haven't been able to get that bill passed. Now I'm not saying that just because we have formed a PAC, will we get that bill passed, but we'll definitely get attention and we may be able to get into some of their offices." Vic Biondi of the California Broadcasters Association explained the

(continued on page 18)

## Copyright Tribunal Members Named

by Earl B. Abrams

WASHINGTON — The Copyright Royalty Tribunal, which has been limping along with only three commissioners, is on the verge of being brought up to full five-member strength.

Mario F. Aguero, a Cuban-born New Yorker, took the oath of office May 14, after Senate confirmation earlier this month. The 60-year-old Aguero is completing the term of Mary Lou Burg which expires in September this year. It is presumed he will be renominated at that time for a full seven-year term. Ms. Burg died suddenly of a stroke last fall.

Earlier this month, President Ronald Reagan nominated Marianne Mele, a 33-year-old lawyer and law professor, to succeed Katherine D. Ortega who last fall was named by President Reagan to be Treasurer of the United States. The Ortega term runs to September 1989.

Aguero, who was confirmed by the U.S. Senate for the CRT post early in May, was until 1982 owner of the Havana East restaurant in New York. Before then, he was a producer and director of entertainment in Havana and later in New York, including Cuban festivals in Carnegie Hall, a motion picture, *Popa in New York*, stage show, *Proud to be Hispanic* and

(continued on page 10)

## Indies Look To Past, Future Of 12" Market

by Rusty Cutchin

In the March 31 issue, *Cash Box* published a special section on the 12" single, its history in the marketplace, its current resurgence of popularity and its prospects for the future. The article on manufacturer's views about 12" dealt with the status of the format primarily from the perspective of the major labels. With this issue, *Cash Box* spotlights the contributions of the independent labels, which initially worked for, and were significantly helped by, the success of the format.

The word independent gives some idea of these labels' feelings about their business. Each has had to carve its own niche in a tough commercial climate. And each of the labels contacted by *Cash Box* has its own feelings regarding the history of the 12" single and how its future shapes up at this point. One thing they have little trouble agreeing on, is which segment of manufacturers, majors or independents, contributed the most to the advancement of the format. Many feel the entrance of the majors into the 12" market has been a blessing and a curse. But those contacted agree the format's staying power, due primarily to its success in the dance clubs, has been valuable to both segments.

The independent labels' different goals and business structure are responsible for some of the distinctions that exist regarding the manufacturer's approach. Major labels rarely offer 12" product on artists that are not already established and represented extensively on 7" singles or albums. The independents have used 12" as a fundamental tool in breaking new artists and take a more cautious approach to releasing traditional 7" singles, preferring to measure response over a longer period and, if the situation warrants it, following-up with an LP. Currently, the majority of independent 12" single manufacturers are located in New York and are tied to the urban black/contemporary sound. The majors emphasize crossover rock and pop acts that have experimented successfully with 12" records.

The different focuses of majors and indies do not keep one's successes from influencing the other's. And the independents have no trouble with the question of who was out of the box first. Adam Levy, national promotion director of Roulette-distributed labels (including Sunnyview Records, which scored big with Newclous' "Jam on It"), credits the small New York-based Prelude label with being "the first to really make 12" a viable thing. It's a market that the independents developed. When we do something, the majors let us do it, get the kinks out and then come up with the big money. You'll see Tommy Boy, for instance, come up with a new sound and suddenly the majors have seven like it coming out. The majors never bothered with 12"ers 'till they began to realize how much money was involved."

Cory Robbins, president of Profile Records, agrees. "Certainly it all started out with us. I mean there are definitely older labels like West End and Prelude that really began the 12"ers — we're only three years old — but it was definitely independents that stayed with it."

Prelude's Marv Schlacter takes a bemused approach to his company's precedent-breaking role with the 12" format and the majors' reaction to it. "We were one of the first. We were amongst the handful who convinced the majors that there was a business, much to our sadness. Of course now they turn out 12" records. I expect that maybe Columbia Classical will

(continued on page 10)



**CELEBRATORY SIGNING** — Pictured above at a party at Los Angeles' Le Dome restaurant to celebrate Patti LaBelle's signing to MCA Records are (l-r): Patti LaBelle; Irving Azoff, president of MCA Records; Shelli Azoff; and Jheryl Busby, vice president, black music, MCA Records.

## BUSINESS NOTES

### Jukebox License Agreement Reached

NEW YORK — ASCAP, BMI, and SESAC, Inc. have reached a voluntary agreement on the distribution of jukebox compulsory license fees for the year 1984.

The compulsory license fees are paid by jukebox operators for the right to perform copyrighted works pursuant to the 1976 Copyright Act. The law provides for their distribution to copyright owners or their representatives under voluntary agreements, or, in the absence of such agreements, by the Copyright Royalty Tribunal. The agreement resolves any differences between ASCAP, BMI and SESAC in Tribunal proceedings that might occur for distribution of 1984 jukebox fees.

The terms of the agreement were not disclosed.

### Community Events to Precede Playboy Jazz Festival

LOS ANGELES — Playboy Enterprises has announced its schedule of community events slated to precede the 6th annual Playboy Jazz Festival, June 16-17 at the Hollywood Bowl. The events, traditionally held the month before the jazz festival, will include free jazz and a visit to Los Angeles public schools.

This year's events will begin with a new project entitled "The Playboy Jazz Festival Goes to School" which will feature clinics/concerts at four Los Angeles area schools, including Eagle Rock High School, Locke High School, Los Angeles Center For Enriched Studies and Sepulveda Junior High School. Local jazz musicians, many of whom will be appearing in the festival, will perform.

Other events will include a free concert May 27 in conjunction with the Hermosa Beach Fiesta De Las Artes, a noontime concert on the steps of Los Angeles City Hall June 1, and the Watts Senior Citizens Concert, held June 8 at the Watts Labor Action Community Center. The last event will be "Jazz On Film Night," set for Thursday, June 14, and cosponsored by Filmex.

### Most/Rondor Music Form

LONDON — A new music publishing company is to be headed by Dave Most, promotions man and former publishing chief, with his brother Mickie, of RAK Music. He is bringing his newly-formed Most Music into the Rondor fold in a new joint venture, named Most Music/Rondor Music. Rondor Music is the publishing arm of A&M Records. In addition to the process of acquiring and developing new talent for the catalogue, Most also intends to promote A&M's product when publishing opportunities arise. Most stressed that he will continue promoting records to which he holds publishing rights. The new company comes in Dave Most's 20th year in the music business, and is a big departure for Rondor. Most/Rondor Music will operate from Rondor's offices in Parsons Green, London SW6.

### T-I-C-K-E-R-T-A-P-E

NEW YORK — Kenny and Marianne Rogers are sponsoring the third annual World Hunger Media Awards, to "encourage, honor, and reward those members of the media who have made significant contributions to bringing to public attention the critical issues of world hunger;" the \$100,000 in prizes will be distributed in a number of categories. . . . The world conference of the International Society of Music Education will be held at the University of Oregon, Eugene, July 8-14, the first time that group has met in the U.S. in 18 years. Write to Morrette Rider, Chairman, ISME XVI; School of Music, University of Oregon, Eugene, OR, 97440 for details. . . . Meanwhile, the fourth annual Governor's Conference on Music takes over New Orleans' Hyatt Regency, June 9-10. Info can be had from the La. Music Commission, P.O. Box 44185, Baton Rouge, LA. . . . The College of Recording Arts is celebrating its 10th year of graduating students from the San Francisco facility. If you'd like to sign up for a semester or two, write to 665 Harrison St., San Francisco, CA 94107. . . . Carmine Appice of Vanilla Fudge (and others) has signed a contract to endorse Pearl drums. . . . While saxman Ernie Watts will be touring as a Contemporary Music Clinic clinician, under the auspices of the Cameron Organization, with Willard Alexander, Inc. handling the bookings.

## EXECUTIVES ON THE MOVE

**EMI Promotes Skinner** — EMI America Records has announced the promotion of Denise Skinner to manager, merchandising/advertising for the label. She was most recently coordinator, creative services at EMI, which she joined in 1978.

**Changes At RKO** — Wynn Nathan, formerly president of Lionheart Television International has been named as vice president, worldwide television marketing for RKO Pictures. Before joining RKO, he was with Lionheart Television since its formation in 1981. Prior to that, he was vice president, syndication for Time-Life Television from 1974-81.

**Olivia Cohen-Cutler** — Olivia Cohen-Cutler has been named director of labor relations. She joined RKO in 1983 as labor attorney and prior to that she had been associated with the labor law firm of Jackson, Lewis, Schnitzler and Krupman since 1978.

**Two Named** — Jim Brown Productions, Santa Monica, has added Jolene Baller and Mike Catena to the affiliate relations staff. Baller, most recently with Muscolo Promotions, was previously music director and air personality at WOMP-FM/Bellaire, OH.

**Dreamland Appoints** — Dreamland Home Video has announced the appointment of two senior executives: Gene Marino as marketing director and Joseph A. Douglas as national sales manager. Marino joins Dreamland following executive positions with Blue Star International Films, of Beverly Hills and Lavoro Bank, of New York. Douglas joins Dreamland after positions with United Independent Distributors of Hollywood, Calif.; Video Gems, of Los Angeles and Unicorn Video, of Reseda, Calif.

**Permian Names Tremblay** — Rod Tremblay joins Permian Records as vice president of promotion, sales and marketing. He was formerly regional branch manager for MCA Distribution in Dallas.

**Powell Named** — Nancy Powell has been named marketing representative at Praxis Media, Inc. She comes to Praxis from a three-year stint as a producer director with Fairfield, Connecticut's WEDW-TV (Channel 49).

**Three Appointed** — Rick Buehler and Linda Foreman have been appointed western and midwestern district managers, respectively, for Key Video, a newly-formed home video company and an independent arm of CBS/Fox Video. Buehler was promoted from sales representative for CBS/Fox Video. Joseph Annechino has been promoted to director, product management for Key Video. He had been merchandising manager for CBS/Fox Video prior to his new appointment, promoted from sales development manager in October 1983.

**Changes At NBE** — Henri Wolfe has joined NBE Productions, Ltd. as executive producer/director of sales. He comes to NBE Productions after a seven-year association with Reeves Communications Corporation as executive producer in charge of TV and film. Marvin Ross has also joined NEP as senior colorist on their Rank Cintel film-to-tape transfer system with Amigo color correction.

**Kaplan Appointed** — Seth Kaplan has joined the television, film production and management organization of Copeland & Power as a personal manager. He was formerly associated with casting departments at Warner Bros. and Paramount.

**Moore To Brallier** — Brallier Productions has announced the appointment of Randy Moore as vice president of the company. He comes to Brallier from Word, Inc. where he most recently served as director of music publishing for Word Music.

**Scott Appointed Divisional** — CRI, Inc. announced that Kirby Scott, director of taxes, has been appointed divisional vice president and director of taxes, CRI, Inc. He joined Capitol in August 1969 as director of taxes.

**Peacock Named** — The appointment of Michelle Peacock, formerly director, national press and artist development has been announced as director, national video promotion for Capitol Records.

**Myers Named** — Nadine Myers has been appointed manager at Left Bank Management. Prior to joining Left Bank, she had previously been associated with April-Blackwood Music and most recently with ATV Music Publishing as the copyright manager.

**Weisgerber Named** — Mary Weisgerber has been appointed manager, program operations for CBS/Fox Video in New York. She joins the firm with a strong and varied production background, including assignments as associate director for ABC News Promos and producer/director for Cinetudes Productions.

**Johnson Named at Vestron** — Brown Johnson has been named vice president, east coast film acquisitions, Vestron Video. She comes to Vestron Video from Showtime/The Movie Channel Inc., where she was director, program planning.

**Defrin Named at Atlantic** — Bob Defrin has been promoted to vice president/creative director, graphics for Atlantic Records. He joined Atlantic Records in 1972 as advertising art director.

**Prism Appoints Embrey** — Prism Entertainment Corporation has announced the appointment of Sandra L. Embrey as customer service manager. Prior to joining Prism, she served as client services manager for Technicolor Videocassette, Inc.

## MGMMO Moves To U.S.

by Lee Jeske

NEW YORK — Millaney, Grant, Mallet, & Mulcahy (MGMMO), the music video production house responsible for Olivia Newton John's *Physical*, Duran Duran's *Rio*, David Bowie's *China Girl*, and some 180 other music videos, has moved its headquarters from London to New York, where its East 71st Street offices will open June 1.

MGMMO was formed in England four years ago by producer Scott Millaney and directors Brian Grant, David Mallet, and Russell Mulcahy and was acquired earlier this year by Denny Cordell, a founder of

Shelter Records, and Nicholas Cowan, former attorney to Brian Epstein and the Beatles. The company, which attempts to complete all its productions in-house, has won all the music video Grammys awarded.

MGMMO will maintain offices in London and is planning to expand to California in the future. The company is looking to add two American music video directors to its staff and has plans to make several one-hour music video specials in '84. The first two stateside productions, Duran Duran's *The Reflex*, and Queen's *I Want To Break Free*, have already been completed.

# REVIEWS

## ALBUMS

## SINGLES

### OUT OF THE BOX



**BEAT STREET** — Original Motion Picture Soundtrack — Atlantic 7 80154-1 — Executive Producers: Harry Belafonte — Arthur Baker — List: 8.98 — Bar Coded

This is the first volume of music from the upcoming film *Beat Street*, and the disc is chock full of beat dance cuts including Grandmaster Melle Mel and Furious Five's "Beat Street Break-down" and The System's airtight "Baptize The Beat." The duet ballad from Jenny Burton and Patrick Jude "Strangers In A Strange World" is a beautiful interlude, as is Cindy Mizelle's "This Could Be The Night" and the Spanish-language track "Tu Carmino/Carmen's Theme." The first of many on the "beat-ch" scene for the 1980's.

### NEW AND DEVELOPING



**VOICE OF AMERICA** — Little Steven and the Disciples Of Soul — EMI America ST-17120 — Producer: Little Steven — List: 8.98 — Bar Coded

Steve Van Zandt displays the same from the heart, raw energy on his solo work that has marked his distinguished career as axe-man for Bruce Springsteen. All compositions on this waxing were written arranged and produced by Little Steven and will further mark his emergence as a popular solo act. All the cuts display a social consciousness and when these lyrics are added to the hard driving musical accompaniment it makes for a moving package. The particularly strong title cut asks, "can you hear me? Wake up. Where's the voice of America?"

### OUT OF THE BOX



**PRINCE** (Warner Bros. 7-29286) **When Doves Cry** (3:49) (Controversy Music/ASCAP) (Prince) (Producer: Prince)

"When Doves Cry," pressed on purple vinyl, is the first single from the long awaited followup to Prince's masterwork "1999." The cut is drawn from the soon-to-be-released film soundtrack *Purple Rain*, an autobiographical account of the young, multi-talented artist's life. The single follows in the same erotic/synthetic dance music vein that Prince has made his own. Featuring ethereal lyrics, a pounding backbeat and a sometimes ominous musical atmosphere, this single again proves Prince to be one of the most provocative and sophisticated artists in the business.

### OUT OF THE BOX



**ROBIN GIBB** (Mirage 7-997 J) **Boys Do Fall In Love** (3:50) (Gibb Brothers Music/BMI) (Robin Gibb-Maurice Gibb) (Producers: Gibb-Gibb)

On this solo effort from Robin Gibb, the classic Bee Gees sound and knack for a hook is intact though noticeably updated. Set to an unflinching dance beat and featuring the synthetic musicianship found in much "modern music," "Boys Do Fall In Love" catches the Gibb sound best on the satin harmonies of the chorus. While the brothers Gibb may not own the dance charts as they did during the Saturday Night Fever period, this single should easily catch the ear of dance and pop fans across the board.

## FEATURE PICKS

**LET'S HEAR IT FOR THE BOY** — Deniece Williams — Columbia FC 39366 — Producers: Deniece Williams — George Duke — List: 8.98 — Bar Coded

Williams' latest LP release rides the tide of the title track number one single, but the veteran vocalist delivers so many varied and appealing tracks that "Let's Hear It For The Boy" is only one of a handful of strong cuts. "Picking Up" is another tight, upbeat track while the gospel-fingered "Whiter Than Snow" displays Williams' formidable vocal talents. Choice songwriting and slick production from both the songstress and jazz keyboard great George Duke make this album a pop must.

**NEW SENSATIONS** — Lou Reed — RCA AFL 1-4998 — Producers: Lou Reed-John Jansen — List: 8.98 — Bar Coded

On this, the second LP of his return engagement with RCA, Lou Reed delivers the moody and sparkling streetwise episodes that have made his work immensely influential since the early '70s. Songs like "New Sensations" and "Turn to Me" reflect the city-hell that Reed knows best. The LP opener, "I Love You, Suzanne," a simple upbeat love song, also captures Reed's unique and economic view of love.

**HEART DON'T LIE** — LaToya Jackson — Private I — BFZ 39361 — Producer: Amir Bayyan — List: 8.98 — Bar Coded

A prestigious solo debut is made by LaToya Jackson with her sultry new LP for Private I Records. "Heart Don't Lie" is an album packed with top notch dance tunes, from the reggae tinged single "Heart Don't Lie" to the partying trumpet funk of "Hot Potato." Jackson's singing has a satiny texture that gives these tunes a rich smoothness. Together with the instrumental excellence of a crack studio band, Jackson's performance on this LP should win her the attention she deserves. The cross-over charts will most certainly have several entries from "Heart Don't Lie," an album riddled with bullets.

**WOLF & WOLF** — Wolf & Wolf — Morocco — 6046CL — Producer: Ron Nevison — List: 8.98 — Bar Coded

This first release on the Morocco label marks Wolf & Wolf's American debut as a duo. The Bavarian couple, separate successes both here and abroad, join forces on this LP to create what they describe as "Bohemian Pop." Combining a European synthesizer sound with a stiff rock rhythm, Wolf & Wolf produce music that is at once danceable and engaging, with energized vocals and a steady back beat. Ina Wolf's classically trained voice smoothly manages the register of its wide range, lending an added musicality cut after cut.

**ICON** — Icon — Capitol — ST 12336 — Producer: Mike Varney — List: 8.98 — Bar Coded

Icon makes its recording debut with this LP, joining the ranks of the many heavy metal powerhouses. This is sheer force, a sound so charged with electronic might that hard rockers everywhere will find it a welcome addition to their disc collections. With deft guitar artistry and potent percussion, Icon proves its worthiness on each resounding cut. The Phoenix-based band features fiery careening vocals by lead singer Stephen Clifford that hard rock stations will find air-worthy as the legions of Icon followers grow with this #10 volume intense music.

## FEATURE PICKS

**TINA TURNER** (Capitol B-5354)

**What's Love Got To Do With It** (3:49) (Chappell Music-Rondor Music-Good Single Music-Irving Music/ASCAP) (Britten-Lyle) (Producer: Terry Britten)

Tina Turner's second single from her soon-to-be-released LP "Private Dancer" is highlighted by the tantalizing production of British songster Terry Britten. Turner's voice has never been stronger as is evidenced by her smash remake of Al Green's "Let's Stay Together" and this 7" "What's Love Got To Do With It." The upbeat reggae chorus is a choice melody and the bridge harmonica solo adds a nice texture. Clearly hit material for both pop and A/C playlists.

**JENNY BURTON & PATRICK JUDE** (Atlantic 7-89660)

**Strangers In A Strange World** (Love Theme From *Beat Street*) (4:21) (Wind Hill Music/ASCAP) (Jake Holmes) (Producer: Jake Holmes)

"Strangers In A Strange World" is one of the three singles just released from the *Beat Street* soundtrack, and the beautiful duet from Jenny Burton and Patrick Jude is clearly the crossover single of the three. The lilting chorus melody and lyrics which speak of love amidst a society of alienation, provide a sensitive vehicle for the ballad that will appeal to audiences of all musical persuasions.

**CAMEO** (Atlanta Artists-818-870-7 DJ)

**Talkin' Out The Side Of Your Neck** (4:04) (All Seeing Eye Music/Cameo Five Music — ASCAP/BMI) (L. Blackmon/C. Singleton/N. Leftenant/T. Jenkins) (Producer: Larry Blackmon)

This latest single from the energetic Cameo is alive with the premium funk it is known for. Since its debut almost 10 years ago, Cameo has delivered a standard of high quality dance music that is a common sight on the B/C singles charts. No exception here. "Talkin' Out The Side Of Your Neck" has a sassy trumpet track that, entwined with the strict, rhythmic vocals, provides a sharp funk movement that will be fully appreciated on the dance floor. Cameo is sure to have a winning followup to the popular "She's Strange" with this single.

**MICHAEL JACKSON** (Motown-1739MF)

**Farewell My Summer Love** (3:41) (Stone Diamond Music Corp. — BMI) (K. Lewis) (Producers: Freddie Perren and Fonce Mizell)

In the glitz and the glare of the recent "Michaelmania," some of this artist's creative past has been obscured. "Farewell My Summer Love" is previously unreleased vintage Michael Jackson, and it is a reminder of the performer's phenomenal endurance, despite the sudden craze. All the vibrancy of the now-legendary Jackson vocal style is present on this single, coupled with the Motown sound of Jackson 5 harmonies. Recorded in late 1972-early '73, this uptempo cut (from the Motown LP of just-uncovered Jackson, "Farewell My Summer Love 1984") is fresh for the 80's with the Jackson stamp of excellence.

**JOHN LENNON** (Polydor 821 204-7)

**Borrowed Time** (3:45) (Ono Music/BMI) (Lennon) (Producer: not listed)

"Borrowed Time" is Lennon's third single off of the posthumously released "Milk And Honey" LP, and the obvious unfortunate ironies inherent to the single are overshadowed by Lennon's talent and natural exuberance. The sparse musical backing and the cut's reggae/calypso setting make "Borrowed Time" a true delight as echoing rhythm guitar and conga percussion create Lennon's paradisaical look at youth and the inevitability of life. A perfect upbeat single for springtime playlists.

## POINTS WEST

**POLITICS OF REGGAE** — Using a "rap" over a set musical backdrop has become a central modern music form. The recent commercial breakthrough of "beat music" rap has established the form as both a popular and effective means of expressing experiences and ideas. When **Yellowman** made his short tour through parts of the states last month, the reggae "toaster" gained a high degree of visibility through his playful and hypnotic spoken lyrics. **Linton Kwesi Johnson's** recent Palace gig — his second in the area — illuminated his unique talent as a political rapper over the "skintight" reggae backing of **Dennis Bovell's Dub Band**. Bovell opened the show commandingly with a set of Dub Band pieces which proved the group to be more than adept — it was flawless. Yet LKJ's onstage presence was clearly a bit less natural than Bovell's — Johnson is not primarily a performer; he writes and performs in order to make the public aware of the racial and social tensions in London and in the world. And while many among the Palace crowd may have felt Johnson too stiff with liberal rhetoric, more surely appreciated and enjoyed the inspired education given by this formidable cultural and political activist.

**ONE-PARTY POLITICS** — On a lighter side of the live and political scene — **Van Halen** is surely apolitical — and it is certainly a group of performers, first and foremost. The Forum gig on Monday, May 14 left one flabbergasted at the spectacle of **David Lee Roth**, **Eddie Van Halen**, et al and their show. Real life adventure with the boys from Pasadena. Even though the thrill was there, the band never played enough songs in a row without extensive soloing, costume changes and crowd-pleasing remarks to work up the head of steam that they are so famous for.

**CAL JAZZ** — The UC Berkeley Jazz Festival has set its two-day lineup with a host of jazz, blues and "fusion" heavyweights. The 18th annual festival, which is completely produced by students at Berkeley, opens Saturday, May 26. Headlining Saturday will be **Earl Klugh** and the **Betty Carter Trio**; also appearing are the **Generation Band** with **Victor Feldman**, **Tom Scott** and **Robben Ford**, **Pieces of a Dream** and **Rhythm 21**. Sunday, May 27, will be headlined by **The Clarke/Duke Project**, with **The David Sanborn Band**, **Jimmy Smith** with **Stanley Turrentine**, **Kenny Burrell**, **Phil Upchurch**, **Mike Baker**, **Clarence "Gatemouth" Brown**, **The Tete Montoliu Trio** and **Jamaaladeen Tacuma** also appearing. All the shows will be in the Greek Theatre, with proceeds benefitting the Educational Opportunity Program at Cal and Cal Camp for underprivileged community children. Info at (415) 642-7511.

**SAN DIEGO JAZZ** — Another spring festival that they call jazz is the San Diego Jazz Fest. In its 10th edition, the scheduled artists are really the cream of the R&B crop, past and present. Held Friday, June 1 and Saturday, June 2, the event will feature **Kool & the Gang**, **Ashford & Simpson**, **Cameo**, **O'Bryan** and **New Edition** Friday; **Bobby Womack**, **Patti LaBelle**, **Luther Vandross**, **The Whispers** and **One Way** on Saturday. Guess we could just travel up and down the coast all spring and summer checking out these musical parties!

**AROUND TOWN** — The dates for **Bobby Womack's** 1984 tour have just been released, and they include gigs at the Beverly Theatre, June 1 (**Miles Davis** will be there the next night) and shows in northern Cal. The nice surprise is that **Sly Stone** is scheduled to open for Womack. It will be nice to see Stone on stage once again. . . . McCabe's has released a set of shows which uphold the tradition of high quality acoustic music that is that showcases hallmark: an acoustic evening with the **Long Ryders** and **Victoria Williams** on May 18, the lone L.A. appearance of modern lover **Jonathan Richman** on May 19, **Taj Mahal** and **David Mackenzie** on June 8, with shows from **Al Stewart** and **T-Bone Burnett** also coming up in June. . . . this weekend will feature Nashvillians **Jason & the Scorchers** with the **James Harmon Band** at the Palace, Saturday, May 19, with **Rank & File** supporting its new Slash release "Long Gone Dead" at the Palace on May 26. . . . the latest "spoken word" show will be at Be Bop Records and will include **Phast Phreddie**, **Shredder**, **Anna Statman**, **Bill Inglot** and the Gun Club's **Kid Congo** May 25.

**BITS AND PIECES** — **Van Morrison** is in the studio at Tres Virgos with Knobman **Jim Stern** working on an as yet untitled LP due out later this year. . . . **Doonesbury** creator **Gary Trudeau** has taken a vacation hiatus to enter the fast-expanding rap scene with "Rap Master Ronnie." Trudeau cowrote the bit which is performed by **Reathal Bean and the Doonesbury Break Crew** and is available on Silver Screen. . . . blues harpist **Charlie Musselwhite** is in the studio working on "Where Have All The Good Times Gone?" . . . **Lushus Daim** is working on a new LP. . . . new releases include "Who's Afraid Of The Art Of Noise"

**STRAY RYDERS** — **Stray Cat Brian Setzer** caught the **Long Ryders'** recent gig at the **Hollywood Palladium** and even got on stage to take a few howls. Seen backstage are **Long Ryder Steve McCarthy**, **Setzer**, and the rest of the **Ryders**, **Tom Stevens**, **Greg Sowders** and **Sid Griffin**.

which includes that band's dance smash and the **Violent Femmes** latest, entitled "Hallowed Ground." The Milwaukee trio again produces one of the most provocative, scary and ingenious records available. Tread on it.

peter holden



**DEL FUEGOS CAUGHT** — These Bostonians who have recently re-located in SoCal to cut their debut disc for **Slash**, have been living up to their rep with tight, inspired live shows. The Fuegos are seen backstage at the Music Machine, (l to r): **Ork Boy Zanes**, **Dan Zanes**, **Tom Lloyd**, **Woody Geissman**.

## NEW FACES TO WATCH

A wooden trapdoor opens and thick white smoke billows out dimming the bright yellow glare emanating from below. An attractive woman dressed only in a shredded black outfit crawls over to look down, her facial expression lending itself to a wide variety of interpretations. Caught your attention? Hey, this is only the album cover for **Out Of The Cellar**, the first bona fide LP for the L.A. rockers, **Ratt**.

The self-titled rodents of rock climbing out of the basement of obscurity are: **Robbin Crosby**, guitars and vocals; **Stephen Percy**, lead vocals; **Warren DeMartini**, guitars and vocals; **Juan Crocier**, bass and vocals; and **Bobby Blotzer**, drums and percussion.

These mainstays of the Los Angeles club circuit have recently found true happiness in a recording contract with Atlantic, a hit album, a popular video and enthusiastic receptions from audiences nationwide.

O.K., so here are these five cool-looking young guys traveling all over the country to screaming girls who are constantly demanding articles of their clothing and more than occasionally donating their own.

The album's getting plenty of airplay, and things are really starting to take off for this band which two years ago used to rush through studio sessions so it wouldn't get stuck paying for additional time. What could be better? Well as **Robbin Crosby** points out, nothing is perfect. "We like to call ourselves a rock and roll band but everyone has to pigeonhole you so that any one that has a Marshall stack or long hair is called heavy metal." But **Robbin**, you call yourself **Ratt**, your album cover truly fits the heavy metal mode, you live with the guitarist from **Motley** **Crue** and you send out press releases about four-day partying binges in Boise, Idaho. "O.K., we're a heavy metal band."

Oh the dilemma, to appeal to hordes of screaming young females clad scantily in dark leather, yet still desire to appeal to those whose tastes run more toward polyester double knits. A good listen to "Out Of The Cellar" will readily prove that **Ratt** should not be pigeonholed as a heavy metal, head-banging ensemble. Some other tags that might be appropriate (after all, you can't have band without a tag) are, "power pop," "melodic metal," or as **Robbin Crosby** simply states, "I would call it hard rock." He added "I'm not sure that people know what heavy metal really is."

What makes **Ratt** so appealing is the excitement it generates both on vinyl and on stage. And of course there is one element that never fails to sell, according to **Crosby**, "sex appeal is the big thing. We definitely play it up." **Ratt** personifies a breed of visually appealing rockers that are able to capture a hard-driving melody and make it attractive to the young men seeking to imitate and the young women who spare no considerations for vocal



### Ratt

chords when voicing their adoration. **Crosby** remarked, "Your mom and your sister might even like us." A difficult audience to target since most kids would have a tough time getting moms to put down their old **Black Sabbath** collections.

**Ratt's** video for its hit, "Round and Round" has helped the band achieve its current popularity. The video marks the rock video debut of "Mr. Television," **Milton Berle**, who appeared as both a man and a woman at a formal dinner party. **Berle's** nephew, **Marshall Berle** is the band's manager and may be the man responsible for starting a new career in rock videos for the veteran comedian. **Crosby** thought **Berle** was great in the clip, which has been added to the heavy rotation list of **MTV**. He says that the popularity of music videos is hard to gauge since "the only feedback you get with **MTV** is phone calls and I'm not sure that many people call them." Still the guitarist acknowledged the importance of the video in propelling the band to its current status.

Like most bands starting off, times have not always been easy. Before the Atlantic deal the band set up its own label with young **Berle** at the helm. The group picked up 30 radio stations and sold a good deal of units despite the lack of financial support. **Crosby** feels that one of the reasons for **Ratt's** appeal is, "our music is a lot more melodic and more focal than these other metalloid bands." He added, "I think after the two records we've done, by the time we get in there the next time we are going to be pretty polished from being on tour and it will really show on wax." As for the future, the band will finish up its current tour with a couple of dates with **Motley** **Crue** and then a trip to Japan. **Crosby** is hoping to "get 50 more dates with somebody," though he acknowledged "there's really not that many people going out right now." In addition he said, "I think the next album will be a lot rougher and straightforward. Not necessarily heavier, just more of an attitude."

**Ratt** is on a roll with its album steadily climbing on the charts. As far as **Crosby** is concerned this is only the beginning. "We've had our goals set real high and as the record started taking off everybody started setting their guns even higher. We are looking for international superstardom, everything else is just garbage." Heavy rock and rollers fearing a sellout, take heart, he really didn't say "garbage."

## MCA Names Singles Team

LOS ANGELES — MCA has announced the formation of a national team of singles specialists which will be responsible for responding to the needs of MCA's customers as singles are breaking on radio in each marketplace.

The new team will include **Steve Rubin** as associate national singles specialist, covering the southeast out of Atlanta. Named along with **Rubin** are: **Lee Daly**, as southeast singles specialist; **Paul Enea**, west coast singles specialist; **Joe Fiorentino**, southern northeast singles specialist; **Abbe Frank**, midwest (Chicago/Minneapolis/Cleveland/Pittsburgh) singles specialist; **Lori Lindenbaum**, midwest (Detroit/Chicago/St. Louis/Kansas City) singles specialist; and **Jeff Smith**, northern northeast singles specialist.

The team will report directly to **Harold Sulman**, vice president of sales for MCA distributing.





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## EAST COASTINGS

**DON AND PHIL FROM NASHVILLE** — And they said it couldn't be done. The **Everly Brothers**, one of the most influential musical teams from the early days of rock and roll, are set for a cross-country concert tour that will involve nearly 50 dates in over 35 North American cities. The tour will include dates in New York, Connecticut, New Jersey and Pennsylvania, as well as Canada, Hawaii, Las Vegas and L.A. The brothers, who had not performed together for over 10 years due to celebrated personal differences, are responsible for the rock classics, "Wake Up, Little Susie," "Cathy's Clown" and "Bye Bye Love." The tour has been put together as a result of their successful television special for Home Box Office, taped last year at the Everlys' reunion concert in London. The Everly Brothers



are well known for being a major influence on such performers as **Simon and Garfunkel**, the **Beatles**, the **Byrds** and the **Beach Boys**. They also have fans in such new music performers as **Nick Lowe** and **Dave Edmunds**, who is producing the new Everly Brothers album for PolyGram, which has set an August release date. The brothers are also out on a Passport/Jem double set containing the music from the London reunion (taped September, '83 at the Royal Albert Hall). Following the U.S. tour, Don and Phil return to England for a major U.K. tour.

**NEW MUSIC COMES TO CONNECTICUT** — The sixth annual New Music America will take place in Hartford July 1-7. The festival will present at various locations, over 100 composers from

throughout the U.S. offering a wide range of musical styles — black music, art-rock, jazz-opera, video-opera, electronic and computer-generated music, performance art and video music. The festival kicks off with an Amtrak train ride from New York to Hartford, featuring performances and receptions at Penn Station, on the train itself, and at the Hartford station. The scope of the week-long event makes it one of the most exciting opportunities for new artists and composers to attract attention. The event is produced by Real Art Ways of Hartford and cosponsored by the Travelers Companies

**BRITAIN COMES TO NORTH CAROLINA** — Also on the festival scene, the British American Festival, to be held June 2-16 at Duke University in Durham, NC, will feature "The Transatlantic Rebound: A Conference on Rock Music in Britain and America." Critics **Robert Palmer** of the *New York Times* and **Robert Christgau** of the *Village Voice*, along with several British writers, will participate in panel discussions on various aspects of the rock scene, and will be joined by artists and record company execs to examine the shared influences of British and American rock music. A rock concert will accompany the event.

**BADFINGER'S MOLLAND RETURNS** — Despite criticisms of being Beatles clones and a bubble-gum band, England's **Badfinger** rose in the late 60s to become one of the most respected rock and roll bands of the era. Led by singer/songwriters **Pete Ham** and **Joey Molland**, the group made its mark with the **Paul McCartney** produced "Come and Get It" and the infectious "No Matter What," besides recording the giant Harry Nilsson hit, "Without You." While not Beatle clones, the group exhibited some decidedly Beatle-like prowess as it combined straight-ahead rock, country and R&B influences to create pop hits like "Day After Day" and cult favorites like "Better Days" and "Blodwin", from the **No Dice** album. After its third album for Apple "Straight Up," Badfinger moved to Warner Brothers, where two subsequent releases, "Badfinger" and "Wish You Were Here" bombed. To add tragedy to injury, Pete Ham committed suicide. Badfinger tried to re-form twice with unsuccessful results. In the meantime, senior partner Joey Molland traded his guitar for a hammer and saw, relying on carpentry to pay the bills. Now Molland has turned up in Ohio, of all places, and has put together an album that shows glimpses of that old Bad magic. After the Pearl has been released by NYC's Earthtone Records, and Molland, who produced the album, has changed with the times while retaining his singular first-British-Invasion sound. The single from the album, "Here Comes Heartache," is an attempt to package Molland's music in a contemporary dance music groove. But some good old rock and roll turns up later to prove that Joey's still got a bad finger on the sound that made his old group a cult and pop favorite. Molland has a testimonial and self-effacing comment about the album's title. Of "After the Pearl," he says, "It's open to several interpretations. But the way I see it, the pearl is the closest you can come to something being perfect without being man-made. And I'm after it." Hopefully, there's a pearl in Molland's future, as well as his past.

**STAR TURNS** — Just what you always wanted! MJI Broadcasting Inc. has a special on **Motley Crue** in preparation for its Matalshop program. After the group's tour winds up this summer, the show will hold a sweepstakes. The grand prize: Crue member **Nikki Sixx's** stage outfit. (Post-laundry, we hope). Canada Dry played host to a swinging bash at NY's Hard Rock Cafe to toast its sponsorship of **Rod Stewart's** upcoming tour. Most welcome news of the party: **Jeff Beck** back in the saddle with Rod for the tour and an album, due this summer. Capitol star **Billy Squier** is in Great Britain mixing his fourth Capitol album, "Signs of Life," at London's Battery Studios. Squier is working with coproducer Jim Steinman on the disc, his first since the multi-platinum "Emotions in Motion."

rusty cutchin

## Richie Brings Down The House, Curtain At Metropolitan Opera Gala

by Rusty Cutchin

NEW YORK — Closing a show replete with many of the most renowned performers of the 20th century, Lionel Richie rose to the occasion and injected a well-received shot of adrenalin to "Celebration!" a centennial celebration at the Metropolitan Opera House.

Richie performed his hits, "Hello" and "All Night Long," the latter assisted by the Alvin Ailey American Dance Theater. The dance group's brightly colored costumes and precision movements, coupled with Richie's tight ensemble, provided convincing proof of street music's ability to stand toe to toe with the classics in a setting of high culture.

The evening was filled with performances by legends, particularly of the dance world. Rudolph Nureyev, Natalia Makarova, Margot Fontaine, Fernando Bujones and many other greats all devoted performances to the gala, celebrating 100 years of performances at the Met. Popular music was represented by Richie and John Denver, who sang his "Calypso" and, with Placido Domingo, "Perhaps Love." Yves Montand exhibited his flawless baritone on "Autumn Leaves" and "A Paris." Placido Domingo also performed

solo and violin virtuoso Itzhak Perlman accompanied Miss Makarova on stage as the acclaimed ballerina danced the Act II Pas de Deux from Swan Lake with Ivan Nagy.

The evening was truly given over to dance, but the musical performers' contributions were equal in stature, as the Met sought to remind the public of its involvement with all the performing arts. Two notable musical performers who were scheduled to appear, conductor James Levine and Lisa Minnelli, were forced to cancel because of illness.

The show was organized to de-emphasize the spoken word, and succeeded in using this effect to its advantage. Except for recorded introductions and John Denver's dedication of the Mother's Day performance to his own, who was in the audience, performance segued into performance beautifully. When the curtain opened on Richie, at solo piano playing the opening bars to "Hello," it was a visually striking moment in the elegant Lincoln Center setting. Richie's knockout version of "All Night Long" with the youthful Ailey troupe then sent the Met's patrons out into the rain-filled night with the memory of one of the most extraordinary presentations of the year.

## Copyright Tribunal Named

(continued from page 5)

*Latin Stars Salute the Hemis Fair* and 13 TV specials entitled *Super Show Goya*. Among other activities, Agüero was general artistic director of the Montmartre night club, general director of television music entertainment, president and owner of Caribe Artist Corp., director of entertainment for the Havana Riviera Hotel, all in Havana, as well as a vice president of Enterprises Latinos Corp. and Morimar Inc. He is married and has one child.

Ms. Mele is in private law practice in Washington specializing in corporate law as well as copyright and trademark practice. She is a professor at Northern Virginia Law School, a private, part-time law school, based in Alexandria, Va., where she teaches copyright and trademark law. She was graduated from Northeastern University, Boston in 1972 and received

her law degree from Rutgers University Law School in 1978. In the summer of 1976, she was a legal researcher in the office of the general counsel, Office of Copyright, Washington. She is a native of Cresskill in Northern New Jersey and is married to Army Capt. Dennis B. Hall, a physician at the Walter Reed Army Medical Center in Washington. The couple lives in Falls Church, Va.

Besides the Agüero term running out in September this year, the terms of two of the original appointees to the tribunal also expire at the time. They are commissioners Thomas C. Brennan, the current CRT chairman and Douglas E. Coulter, both named to the newly organized tribunal in 1977.

## 12" Market

(continued from page 5)

start issuing some of their stuff on 12" records, too." But was the majors' entrance into 12" a problem? "Well, it was and it wasn't. It's similar to their entrance into the disco market. When disco was in its infancy, they believed it to be a fad, and ultimately, when it became successful, they came in and in a manner of speaking, helped destroy disco. They started buying up everything and making deals and putting out everything with what they called a "disco beat." So they contributed to what supposedly was the death of disco, although everybody knows it didn't die, it just changed its name. They've now found that another aspect of this business, which they thought was not a business, is really a business, which is 12" records. Now they've started to put out everything on 12". On the other side of the coin, their entrance lent a credibility in the sense that the retailers finally decided that they should devote some shelf space and a section perhaps to this kind of product. So in that respect, they did contribute to the acceptance of the format as a viable commercial area of our business."

How tied to dance music is the 12" inch? Tommy Boy Records vice president Monica Lynch commented, "I don't think that we're limited. I think the only people that

(continued on page 28)



**GIBB SHAKES MIRAGE** — **Robin Gibb** of the Bee Gees has signed a solo U.S. recording contract with **Mirage Records**. Gibb's first release for his new *diskerie* will be the single "Boys Do Fall In Love," from the forthcoming "Secret Agent" LP. Shown here giving the big shake are (l-r): **Mirage Records** president **Jerry Greenwood** and **Gibb**.

# CBS SONGS

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President

Mr. Hal David  
ASCAP  
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Dear Hal:

Congratulations on ASCAP's successful Pop Awards Dinner and thank you for recognizing April Music, Inc. as Publisher of the Year, based on ASCAP's survey of most performed songs.

On the heels of both Billboard and Cashbox's year-end honors, which also named CBS Songs as #1 Publisher, ASCAP's "nod" makes this a truly perfect year.

Warmest regards,



Michael Stewart

May 21, 1984

## TOP 15 MUSIC VIDEOS

1	YOU MIGHT THINK	The Cars (Elektra)	3	8
2	HELLO	Lionel Richie (Motown)	2	9
3	TIME AFTER TIME	Cyndi Lauper (Portrait/CBS)	1	4
4	HEART OF ROCK 'N' ROLL	Huey Lewis & The News (Chrysalis)	7	4
5	THE REFLEX	Duran Duran (Capitol)	5	3
6	MISS ME BLIND	Culture Club (Virgin/Epic)	4	8
7	WHO'S THAT GIRL?	Eurythmics (RCA)	10	3
8	HEAD OVER HEELS	Go-Go's (I.R.S./A&M)	8	4
9	BORDERLINE	Madonna (Sire)	15	2
10	TONIGHT	Kool & The Gang (De-Lite/PolyGram)	11	6
11	LEGS	ZZ Top (Warner Bros.)	—	1
12	THE LONGEST TIME	Billy Joel (Columbia)	12	2
13	HOLD ME NOW	Thompson Twins (Arista)	13	3
14	SHOW ME	The Pretenders (Sire)	—	1
15	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)	Phil Collins (Atlantic)	6	5

## TOP 15 MIDLINES

1	THE CARS	(Elektra 6E 135)	1	6
2	GREAT SONGS AND PERFORMANCES	Michael Jackson & The Jackson 5 (Motown 5312M)	2	7
3	WORKING CLASS DOG	Rick Springfield (RCA AFL1-3697)	5	5
4	WOMEN AND CHILDREN FIRST	Van Halen (Warner Bros. BSK 3415)	3	17
5	THE PRETENDERS	(Sire SRK 6083)	4	44
6	NIGHTWATCH	Kenny Loggins (Columbia JC 35387)	7	4
7	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS	David Bowie (RCA AYL 1-3843)	8	57
8	FAIR WARNING	Van Halen (Warner Bros. BSK 3540)	6	8
9	THE DOORS	(Elektra EKS 74007)	10	68
10	LOOK SHARPI	Joe Jackson (A&M SP-4919)	9	88
11	TAPESTRY	Carol King (Epic PE 24946)	12	24
12	ROCK 'N ROLL, VOLUME I	The Beatles (Capitol SN 16020)	11	17
13	ROCK 'N ROLL	John Lennon (Capitol SR-3419)	14	14
14	ABACAB	Genesis (Atlantic SD 19313)	15	9
15	ROCK 'N ROLL, VOL. II	The Beatles (Capitol SN 16021)	13	14



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 JERMAINE JACKSON | 9 PSYCHEDELIC FURS |
| 2 ROGER WATERS     | 10 BAR-KAYS        |
| 3 BILLY IDOL       | 11 RATT            |
| 4 R.E.M.           | 12 WANG CHUNG      |
| 5 LAURA BRANIGAN   | 13 TALK TALK       |
| 6 MADONNA          | 14 KENNY ROGERS    |
| 7 DENNIS EDWARDS   | 15 INXS            |
| 8 SLADE            |                    |

### NORTHEAST 1.

- 1 JERMAINE JACKSON
- 2 ROGER WATERS
- 3 MADONNA
- 4 R.E.M.
- 5 BILLY IDOL
- 6 LAURA BRANIGAN
- 7 DENNIS EDWARDS
- 8 RUN D.M.C.
- 9 PAUL YOUNG
- 10 PSYCHEDELIC FURS

### SOUTHEAST 2.

- 1 JERMAINE JACKSON
- 2 DENNIS EDWARDS
- 3 BAR-KAYS
- 4 RATT
- 5 RUN D.M.C.
- 6 LAURA BRANIGAN
- 7 SLADE
- 8 MORE BIG CHILL
- 9 KENNY ROGERS
- 10 MADONNA

### BALTIMORE/WASHINGTON 3.

- 1 PSYCHEDELIC FURS
- 2 JERMAINE JACKSON
- 3 ROGER WATERS
- 4 DENNIS EDWARDS
- 5 CHANGE
- 6 MADONNA
- 7 R.E.M.
- 8 LAURA BRANIGAN
- 9 TALK TALK
- 10 O'BRYAN

### WEST 4.

- 1 JERMAINE JACKSON
- 2 BILLY IDOL
- 3 ROGER WATERS
- 4 MADONNA
- 5 PSYCHEDELIC FURS
- 6 R.E.M.
- 7 TALK TALK
- 8 WANG CHUNG
- 9 BAR-KAYS
- 10 RATT

### MIDWEST 5.

- 1 JERMAINE JACKSON
- 2 ROGER WATERS
- 3 R.E.M.
- 4 PSYCHEDELIC FURS
- 5 ORION THE HUNTER
- 6 SLADE
- 7 BILLY IDOL
- 8 WANG CHUNG
- 9 INXS
- 10 DENNIS EDWARDS

### NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 SLADE
- 3 BILLY IDOL
- 4 MADONNA
- 5 JULIO IGLESIAS
- 6 R.E.M.
- 7 JERMAINE JACKSON
- 8 LAURA BRANIGAN
- 9 ORION THE HUNTER
- 10 ROGER WATERS

### DENVER/PHOENIX 7.

- 1 ROGER WATERS
- 2 JERMAINE JACKSON
- 3 BAR-KAYS
- 4 DENNIS EDWARDS
- 5 LAURA BRANIGAN
- 6 TALK TALK
- 7 RATT
- 8 WANG CHUNG
- 9 INXS
- 10 VAN STEPHENSON

### SOUTH CENTRAL 8.

- 1 BILLY IDOL
- 2 RATT
- 3 JERMAINE JACKSON
- 4 SLADE
- 5 KENNY ROGERS
- 6 BAR-KAYS
- 7 INXS
- 8 ROGER WATERS
- 9 TALK TALK
- 10 WANG CHUNG

# TOP30 12" SINGLES

	Weeks On Chart		Weeks On Chart
<b>1 LET'S HEAR IT FOR THE BOY/6:00</b> DENIECE WILLIAMS (Columbia 44-04988)	5/19	<b>15 I WANT IT TO BE REAL/7:35</b> JOHN ROCCA (Streetwise SWRL 2225)	5/19
<b>2 SOMEBODY ELSE'S GUY/6:28</b> JOSELYN BROWN (Vinyl Dream/Prelude VND-D01)	3 5	<b>16 DANCE HALL DAYS/DON'T LET GO (7:22/7:12)</b> WANG CHUNG (Geffen/Warner Bros. 20194-OA)	21 2
<b>3 JAM ON IT/9:48 (INSTRUMENTAL)</b> NEWCLEUS (Sunnyview SUN 411 B)	2 8	<b>17 ROCK BOX/5:28</b> RUN DMC (Profile PRO 7045)	— 1
<b>4 JUMP (FOR MY LOVE)/6:24</b> POINTER SISTERS (Planet/RCA JW-13781)	5 4	<b>18 WHAT PEOPLE DO FOR MONEY/7:24</b> DIVINE SOUNDS (Specific SR-243)	8 3
<b>5 HERBIE HANCOCK MEGA MIX/6:18</b> HERBIE HANCOCK (Columbia 44-04960)	6 4	<b>19 NO MORE WORDS/5:44</b> BERLIN (Geffen/Warner Bros. 0-20195)	20 7
<b>6 GIVE ME TONIGHT/A 6:08 &amp; B (DUB) 6:12</b> SHANNON (Emergency/Mirage EMDS-6542)	4 9	<b>20 BREAKDANCE (EXTENDED REMIX)/5:24</b> IRENE CARA (Geffen 0-20196)	11 8
<b>7 LOVELITE/6:47</b> O'BRYAN (Capitol V-9085)	10 5	<b>21 BEAT BOX/9:06</b> ART OF NOISE (Island 0-96974)	12 15
<b>8 SELF CONTROL/5:00</b> LAURA BRANIGAN (Atlantic 0-86954)	23 2	<b>22 I DIDN'T MEAN TO TURN YOU ON/6:04</b> CHERELLE (Tabu/CBS 4 2905003)	— 1
<b>9 HEY D.J./6:10</b> THE WORLD'S FAMOUS SUPREME TEAM (Island 0-96956)	9 3	<b>23 THEY ONLY COME OUT AT NIGHT/6:15</b> PETER BROWN (Columbia 44-4957)	19 9
<b>10 STREET DANCE/6:28</b> BREAK MACHINE (Sire 0-20189)	14 4	<b>24 WHITE HORSE/5:30</b> LAID BACK (Sire 0-20178)	13 18
<b>11 THE REFLEX (DANCE MIX)/6:35</b> DURAN DURAN (Capitol V-8587)	18 3	<b>25 LAND OF HUNGER (EXTENDED VERSION/7:06)</b> EARONS (Island 0-96958)	— 1
<b>12 DON'T WASTE YOUR TIME/8:15</b> YARBROUGH & PEOPLES (Total Experience/RCA TED 1-2601)	15 8	<b>26 SHE'S STRANGE/6:42</b> CAMEO (Atlanta Artists/PolyGram 818384-1)	12 8
<b>13 IT'S MY LIFE/6:14</b> TALK, TALK (EMI/America V 7821-1)	25 2	<b>27 DANCING IN THE SHEETS/6:17</b> SHALAMAR (Columbia 44-04949)	26 12
<b>14 MISS ME BLIND/IT'S A MIRACLE/9:08</b> CULTURE CLUB (Epic 49-04977)	7 9	<b>28 HOLD ME NOW/4:44</b> THOMPSON TWINS (Arista ADP-9158)	27 4
		<b>29 ALL NIGHT PASSION/6:45</b> ALISHA (Vanguard SPV 72A)	24 10
		<b>30 GIRLS JUST WANT TO HAVE FUN (REMIX)/6:08</b> CYNDI LAUPER (Portrait 49-04971)	22 11

## 12" REVIEWS

### RE-FLEX (Capitol S-9127)

**Hurt** (Emotional Mix) (6:45) (Fishman) (Jambo Music-Metric Music-Firststars Music/ASCAP) (Producer: John Punter) (Re-mix: John Luongo)

Re-flex's second assault on the dance clubs is a synthesizer syncopated effort remixed by mix-master John Luongo and featuring the deadpan lead vocals of Baxter. The highly percussive beat backdrop is manipulated expertly as "Hurt (Emotional Mix)" is sure to be a popular follow-up to this election year's dance theme "The Politics of Dancing." The disc contains both a U.S. and a U.K. mix of the single.

### TERRI WELLS (Philly World DMD 736)

**I'll Be Around** (6:05) (Thonas Bell and Phillip Hurt) (Assorted Music, Bell Boy Music Cookie Box Music — BMI) (Producer Nick Martinelli)

Terri Wells takes this old Spinners classic and injects it with a new vitality, thanks to her versatile voice and some strong instrumentation. The bass and percussion lead an excellent dance backbeat spiced up periodically by stinging guitar and organ solos. Club or radio play, this one will catch you.

## FEATURE PICKS

### AKABU (Body Rock 5003-A)

**Watch Yourself** (5:18) (Beresford-Edghill-Skeete-Halpin) (T-Boy Music/ASCAP — Tee Girl Music/BMI) (Producer: Adrian Sherwood)

### ANNIE G (Linyl/Vinyl MCA-23503)

**Nuclear Love** (5:52) (Annie G-Kleier-Esty) (Island USA Music-Gee Man Music-Ten Days Music-Fave Rave Music/BMI) (Producer: Bob Esty)

### TYZIK (Polydor 821 795-1)

**Jammin' In Manhattan** (5:19) (Boone-Stein-Tyzik) (Halwill Music-Macaroni Music/ASCAP) (Producer: Jeff Tyzik)

### NIRVANA (TNT YN-1225)

**Jump Time** (7:34) (Marotta) (Jomaga Music-Wet Hot Music/BMI) (Producer: Charles Marotta)

### WHEN YOUR EX WANTS YOU BACK (Salsoul SG 427 A)

**Surface** (6:18) (D. Connelly-T. Byrd-J. Thompson) (Producers: Tony Byrd-David Connelly)

## WHAT'S IN-STORE

**REMEMBERING MUSIC CITY** — Stepping off the corner of Sunset and Vine you enter a massive, 4,000-square-foot building. Once inside you are bombarded by the sounds of the Doors' "Soul Kitchen" blasting over the loudspeakers. You look around. Where first? The sheet music, 45's, LP's or musical instruments? There was a certain satisfaction derived from just being in Wallach's Music City, you were in the mainstream, in the middle of the action. You were in the heart of Hollywood, a fantasyland rich with heritage.

When Wallach's Music City closed its doors for the final time in the '70s a part of Hollywood went with it. Music City was more than just a retail outlet. It was a meeting ground for the famous and not so famous, it was a place to come and just waste a few hours browsing and listening to records in the listening booths. And if you were fortunate enough to work there, it would most likely have provided you with a springboard into the music industry. Many of today's music industry executives started off at Music City, among them Jim Mazza, president of Capitol Records. Mazza served as the store's manager from 1963 to 1965.

To this day there are many who fondly remember the days of Music City and a few that seek to preserve that memory. Among those keepers of the flame are Jeanne Ferro, who took the two pictures featured in this column, and Martin Cerf, a former assistant singles buyer at Music City. Both are still quite active in the music industry. Ferro had traced the history of the store and has snapped numerous pictures of it at various stages of its development and demolition. The sign shown in the picture now belongs to Ferro, along with other bits of Music City memorabilia. Cerf, who is currently working with Billy Squier, has many anecdotes about his experiences at what he refers to as the "primary school for the music business."

It is generally said that Music City was in its prime during the mid-to-late-'60s when bands like the Seeds and Iron Butterfly would constantly wander into the store to check on their sales or just to talk with other musicians. It was the time of KHJ-AM, the undisputed "Boss" of Los Angeles radio. According to Cerf, the station and the store would use each other as a testing ground for product. It was a strong relationship between two giants in different facets of the music industry.

Many people try to figure out what was so special about the Hollywood outlet. Cerf attributed that magic in part to the Sunset and Vine area. Across the street there was The Kaleidoscope (now the Aquarius theater), which served as a stage for a diverse array of musical talent. According to Cerf, "it was a scene. It was a real happening because Hollywood was happening. There was the strip and people just hung out." And of course every year there was the teen fair which stretched along Sunset. Cerf recollected, "there were just solid kids for blocks. Music City prepared for weeks in advance, sometimes even hiding floor stock until it happened. The place was completely jammed."

To look back on Music City without touching on the listening booths would



**A SIGN OF THE TIMES** — The bottom half of the famous sign that marked one of the busiest intersections in Hollywood. It is now in the possession of Hollywood photographer Jeanne Ferro.

be leaving out an important part of its history. Cerf recalled, "people used to audition records before they bought them. A lot of times people with no money and no place to go would get into these listening booths and use them as a crash pad." Cerf said that later on, the store installed timers but added, "you had to go in there and shake these people. The record would be at the end and they would be crashed out from the night before." Cerf recalled musicians like Linda Ronstadt, Tim Buckley, the Doors and the Seeds. "They would all sort of meet. That was the place you would go to listen to new music." In 1968 the booths were removed to make way for a new configuration: The tape.

The type of promotions held at Music City are usually not seen in today's in-store appearances. They were media events. Cerf remembered the time that a band called The Giant Sunflower, "would dress these 500 pound people up as sunflowers handing out singles and hyping the album. There was a lot of hoopla."

O.K. so Music City was a magical place, unlike any other. And everybody who remembers it has at least one or two stories about the good ol' days of record retailing. So why did it close? According to many it was simply a matter of the prices being too high. One former Music City patron stated plainly, "the place was a rip-off." And unfortunately that was the reputation that slowly set in on Wallach's Music City during the last years of its existence. Discounters were becoming commonplace. To pay full price for a record was almost unheard of, especially in a market like L.A. According to Cerf, the Music City philosophy was "they were a full service store," and therefore there was not the need to discount. But it was this philosophy that led to its demise in the new era of record retailers. Today a visitor to Sunset and Vine will see a construction site for a new shopping center where Music City once stood, however as long as the Martin Cerfs are around to talk about it and Hollywood photographers like Jeanne Ferro collect memorabilia, Music City will not be forgotten.

david adelson

## AUDIO/VIDEO

**TITLES** — Six new CED titles have been announced for release by CBS/FOX Video. Slated to appear in June, the latest lineup will include *Herbie Hancock and the Rokit Band*, Mel Brooks' *To Be Or Not To Be*, *Two Of A Kind*, starring **Olivia Newton-John** and **John Travolta**, "Playboy Video Vol. 5 (from the Playboy Video Series of soft erotica), plus *The Wild Geese*, with **Richard Burton**, **Roger Moore** and **Richard Harris**. *The Best Of 60 Minutes*, *Two Of A Kind*, and *To Be Or Not To Be* are all close captioned for the hearing impaired. *Herbie Hancock and the Rokit Band*, **Mel Brooks' To Be Or Not To Be**, *Two Of A Kind*, starring **Olivia Newton-John** and **John Travolta** titles will be selling for the suggested price of \$19.98, with the exception of *The Wild Geese*, which should go for \$39.98.



**QUEEN TINA** — Tina Turner will soon be available on videocassette. "Tina Turner — Queen of Rock 'N' Roll" is being offered in June by VCL for the suggested retail price of \$29.95. The hour-long concert special features the indefatigable legend hammering out some her best known tunes, including "Proud Mary," "Fever Acid Queen," and "Nutbush City Limits."

A film also dealing with aviators, as well as a frontier, (not to mention heroes) is *The Right Stuff*. Due to be released on VHS (Dolby Stereo), Beta (HiFi Stereo) and Laservision videodisc (CX Stereo), this epic of the pioneer stages of American space travel is set to appear June 18. The videocassette edition will be close-captioned.

**NEW TECH** — A new, lightweight videocassette player is being offered by PortaVideo International, Inc. The new players are patented by Funai Electric Trading Company of Osaka, Japan, who has named PortaVideo Intl. Inc. as its North American distributor. The self-contained player is, as the name implies, completely portable and requires only a power source connection and a television antenna lead to put it in operation. "PortaVideo" uses the VHS format, and it comes in a sculptured new case, but the best feature of all is that it is priced less than the minatures on the market — retailing at just under \$800. . . . In case you weren't there, Sony demonstrated a new compact disc modular system at the NAB convention in Las Vegas several weeks ago. The system is designed for professional applications such as live and automated radio broadcasting, radio production, television and film production, radio syndication, sound effects libraries and programming in clubs and other live facilities. The CDP-3000 player is a modular version of Sony's CDP-5000, which was the world's first professional CD player, and it features the same optical pickup, with a newly designed disc drive mechanism which permits quick and accurate access to any point on a disc with one frame or 13.3 millisecond accuracy.

**FOR KIDS** — Warner's Amex Nicolodian cable channel will be offering a new children's comedy and variety show called "Out of Control," a parody of reality-type magazine programs that features on-the-spot reports, "hot-not-to" hints, segments on food, travel, pets and guest personalities — both real and imaginary. The show will be hosted by comedian **Dave Coullier**, and it will employ the services of Pacific Video to edit and "sweeten" 26 of the half-hour episodes. . . . Family Home Entertainment announces the release of its first close-captioned videocassette — *Care Bears Battle the Freeze Machine* — to be released this month. Also forthcoming from PHE are videocassettes of *Gumby* and *Hiawatha*. A *Gumby Summer* is slated for a July release, carrying the suggested retail price of \$29.95, and it features the rubber celebrity along with notables Pokey, Prickle and . . . ah . . . others, marking the eighth release in the FHE Gumby Series. *The Legend of Hiawatha*, another with the retail price of \$29.95, is also scheduled for a July release. Both tapes will be available in Beta hi-fi and VHS stereo, distributed in the U.S. by MGM/UA.

**GET TOGETHERS** — The third annual cable industry press tour will be held at the Arizona Biltmore Hotel in Phoenix, Arizona, June 1-3. **Jason Robards**, **Kirk Douglas**, **Bette Midler**, cable industry innovator **R.E. "Ted" Turner** are among the luminaries set to appear, with an audience comprised of members of the Television Critics Association and other press. The agenda of the three-day forum, formally known as The National Cable Forum, will range from network program screenings to network press conferences. The members of the forum include CBN Cable Network, The Disney Channel, Arts and Entertainment Network, ESPN, Home Box Office, Lifetime, The Nashville Network, Showtime/The Movie Channel, Turner Broadcasting System, USA Network, and Warner Amex Satellite Entertainment Company. . . . The Las Vegas Convention Center will play host to the National Cable Association's annual convention, scheduled for June 3-6. The convention features the day-long National Cable Programming Conference, where costs will be examined, along with funding coproductions, audio programming and home video. Attendance is expected to be large for the convention in general, which will cover over 200-square-feet of exhibit space with the latest in Satellite-delivered programming and other space-age technology. Telecommunications experts will lead seminars on technical, marketing, management and public policy issues at the conference. Two general sessions will include a knowledge game called "Satellite Showdown," in which programmers, operators and producers test their knowledge of the cable subscriber, and a "Meet The Press" type event called "the Newsmakers" where communications executives face entertainment/business reporters and editors in an in-depth look at various plans and strategies of business.

gregory dobrin

## TOP 30 VIDEOCASSETTES

	Weeks On 5/19 Chart		Weeks On 5/19 Chart
<b>1 SUDDEN IMPACT</b> Warner Home Video 11341	1	<b>6</b>	
<b>2 DEAD ZONE</b> Paramount Home Video 1646	2	<b>6</b>	
<b>3 TRADING PLACES</b> Paramount Home Video 11551	3	<b>10</b>	
<b>4 UNCOMMON VALOR</b> Paramount Home Video 1657	13	<b>3</b>	
<b>5 D.C. CAB</b> MCA Home Video 80061	10	<b>4</b>	
<b>6 MR. MOM</b> Vestron 5025	7	<b>14</b>	
<b>7 NEVER SAY NEVER</b> Warner Home Video 11337	6	<b>12</b>	
<b>8 STAR 80</b> Warner Home Video 20013	9	<b>6</b>	
<b>9 OSTERMAN WEEKEND</b> Thorn/EMI 1981	11	<b>5</b>	
<b>10 WAR GAMES</b> CBS/Fox 4714	4	<b>10</b>	
<b>11 OCTOPUSSY</b> CBS/Fox 4715	5	<b>7</b>	
<b>12 TOOTSIE</b> RCA/Columbia Pictures Home Video 10364	8	<b>16</b>	
<b>13 CALIGULA (UNRATED)</b> Penthouse 5032	16	<b>3</b>	
<b>14 UNDER FIRE</b> Vestron 5033	14	<b>4</b>	
<b>15 GORKY PARK</b> Vestron 5053	—	<b>1</b>	
<b>16 STAR CHAMBER</b> CBS/Fox 1295	12	<b>11</b>	
<b>17 ZELIG</b> Warner Home Video 22017	15	<b>5</b>	
<b>18 RISKY BUSINESS</b> Warner Home Video 11323	17	<b>23</b>	
<b>19 THE MAN WHO LOVED WOMEN</b> Columbia 10369	22	<b>2</b>	
<b>20 MAKING OF MICHAEL JACKSON'S THRILLER</b> Vestron 1000	19	<b>22</b>	
<b>21 EASY MONEY</b> Vestron 5029	18	<b>11</b>	
<b>22 RAIDERS OF THE LOST ARK</b> Paramount Home Video 1376	20	<b>24</b>	
<b>23 RUNNING BRAVE</b> Walt Disney Home Video 183VS	23	<b>4</b>	
<b>24 BRAINSTORM</b> MGM/UA Home Video 800314	27	<b>17</b>	
<b>25 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	28	<b>9</b>	
<b>26 KRULL</b> RCA/Columbia Pictures Home Video 10364	30	<b>11</b>	
<b>27 STAYING ALIVE</b> Paramount Home Video 1302	21	<b>14</b>	
<b>28 FANNY AND ALEXANDER</b> Embassy 2067	26	<b>2</b>	
<b>29 PORKY'S II</b> CBS/Fox 1294	29	<b>15</b>	
<b>30 STRANGE BREW</b> MGM/UA Home Video 800322	25	<b>6</b>	

## Stiletto Ltd. Formed In L.A.

LOS ANGELES — Stiletto, Ltd. has been formed as a new multi-service umbrella company established to oversee the operation of Townsway Entertainment, Townsway Music, Kamakazi Music, Hastings/Clayton/Tucker/Inc., HTC Services, HTC Management, and StarGlow, Ltd., it was announced by Garry C. Kief, president and chief executive officer of the Los Angeles-based firm.

Stiletto's overall operations of music entertainment will encompass personal management, television production, tour management, concert merchandising, licensing and sponsorship, concession operations, and music publishing. While each individual company will continue to function under its existing banner and ownership, Kief indicated the manage-

ment and operations will be consolidated effective immediately.

In various capacities for each client, Stiletto presently represents Barry Manilow, Stevie Wonder, Melissa Manchester, Sheena Easton, Icicle Works, Richard Marx and Pat Metheny.

"The consolidation of the various companies will result in increased emphasis in the areas of personal management, independent production, and the development of total marketing programs and campaigns for new talent," Kief said. "It seems only logical," he added, "that we should expand our involvement in those areas in which we have proven expertise." Prior to joining Hastings, Kief was with ABC Entertainment in Los Angeles.



**THEY GOT THE BLUES** — Takoma recording artists The Mighty Flyers appeared recently with blues legend Big Joe Turner at Madame Wongs in L.A. Pictured are standing (l-r): Junior Watson, Bill Swartz, Honey Alexander, Bill Stuve, and Rod Piazza of The Mighty Flyers. (Seated): Mr. and Mrs. Big Joe Turner.

George Wein is the czar of jazz festivals. From a simple summer weekend in 1954, the original Newport Jazz Festival, George Wein has built an empire. His Festival Productions is responsible for jazz festivals all over the globe: the dozen Kool Festivals (including the 10-day New York extravaganza), the four JVC Festivals, the New Orleans Jazz and Heritage Fair, the Playboy Jazz Festival, the Boston Globe Jazz Festival, and the Toshiba-Aurex Jazz Festival in Tokyo are all George Wein productions. And many of the other worldwide festivals work in close conjunction with George Wein and Festival Productions.

But lest one think that the only hat George Wein wears is one of jazz festival producer, the man is also an accomplished jazz pianist (who tours, when he can, with his Newport All-Stars), a one-time clubowner (Storyville, in Boston, was his) and now, an independent record producer, with Concord Jazz distributing The George Wein Collection (the first two albums, of Michel Petrucciani and Terence Blanchard/Donald Harrison, having recently been issued).

Sitting amidst a pile of papers in his New York office (which is festooned with various awards, citations, and photos of Wein with President Jimmy Carter, taken at the White House Jazz Festival held on the occasion of the 25th anniversary of the original Newport Festival), with phones constantly jangling, and jazz musicians waiting downstairs, George Wein recently found time to discuss the current state of his career with Lee Jeske.

**Cash Box:** Is it possible, these days, to do a jazz festival without any corporate or government funding?

**Wein:** I don't think so. The only way you could do it is in some sort of an area that's not too far from New York, because transportation costs are so heavy, and where you have a rent structure and a production structure that is very low. Any major area, any area where the cost of production, the cost of transportation, the cost of advertising, and the cost of good promotional and production personnel are so high, salaries are so high, just the basic living in hotels and per diems are so high, you just can't cut it. Never mind the cost of the artists themselves.

**Cash Box:** Yet, in New York, you still need the Kool funding.

**Wein:** Well that's why we do concerts at Carnegie Hall, which no promoter in the world would attempt to do: We spend more money than we can take in sometimes. In other words — if we sell out, we lose money. 'Cause some of our concerts are very highly produced and have a lot of costs to them. The average concert isn't just hiring a group and paying X dollars and grossing Y dollars.

**Cash Box:** At what point did this happen, where you could not make a profit doing a jazz festival?

**Wein:** Well, we never made a lot of money. I made a living, I stayed alive with different things and many times I subsidized my own festivals. In other words, if I did business in Europe and earned money, I paid for the debts of a festival. When we were in Newport, we had built it up there at the end where some of the years we made money. But never big money. See, we never charged salaries and overhead to the festival. The minute you start charging salaries and overhead, you have a problem. When I started, I had a club, so I drew my week's pay out of the club, my secretary drew her week's pay out of the club, and I paid my rent out of the club. I didn't have to charge these things to the festival.



## George Wein Mr. Jazz Festival

**Cash Box:** Is that the same case in Europe?

**Wein:** Of course. In Europe, everything is subsidized. I don't think there's one event in Europe that makes money on its own.

**Cash Box:** In the case of Brown and Williamson, and JVC, did they come to you or did you go to them?

**Wein:** They came to me. The business of sponsorship is a very funny thing. In the festival field, we're like a hit artist. If somebody's looking for events, they know that we have the track record. So most of our festivals now are sponsored. But there are cities that are always asking us to do events and so we get different people coming to us for different things. Once we start soliciting, we're in trouble. You know, jazz is a funny business. When you're selling a jazz festival, in very few cases are you selling a mass appeal product. And it has to be a certain type of sponsor who wants a certain type of image. We're not Michael Jackson; we can't say to you, "You give us the money and you'll play to a million people." We

can't do that, we're not the Rolling Stones. We have a very subtle and interesting image to the world, and it has to be an aware, an acute, PR firm or advertising agency or sponsor, who's aware of that and wants that. It's not easy to find.

**Cash Box:** What remains of your contract with Kool?

**Wein:** Kool signed a new two-year arrangement with me, a roll-over agreement. In other words, we are committed through 1985. At the end of the '84 season, they have to tell me whether they're going to do the '86 season. So we will know a year in advance whatever the future is. It's my feeling that Kool will continue for many years, in one way or another.

**Cash Box:** In the '60s, when things were particularly tough for jazz, did anybody try to move you into doing rock festivals, which were becoming a big business?

**Wein:** Nobody tried to move me over there. At the end of the '60s, in '69, I could see that the concept of jazz was dying — the press, the media, everybody was saying that jazz was a finished music. That was probably the low point of jazz. In 1969

I weakened and put a lot of rock groups on the jazz festival. But that same year — after I did that, when we grossed more money than had ever been grossed at any jazz festival up to that time — I realized that I could not be part of the rock world. Because the rock world is not a world that an impresario can really create in — he can only service the artists; and I'd been used to creating events that had many different combinations, many different things. You know, when Bill Graham works with the Rolling Stones, he works for the Rolling Stones. He might get paid very, very well — more money than I get paid for anything that I do — but, nevertheless, he's still working for the Rolling Stones. That wasn't my personality, my personality was 'I love jazz.' And I love jazz festivals. Look, I'm not holier than thou, I've done soul festivals. I didn't go out to do them, I found myself doing them — some of my jazz festivals became soul festivals over the years, and we made a lot of money with them. But they were still festivals that we created and we controlled. They didn't depend on a tour or negotiating to get rights to an artist, or something to that effect, which I never was interested in doing.

**Cash Box:** How do you define jazz?

**Wein:** I don't, I have no definition. I just take a chemistry and say, "I think the people who come to the event will like this." So I don't have a definition, there are just certain things that light up in my fingers or my head and I say, "Hey, that sounds interesting, I think we'll do it."

**Cash Box:** Is that why you've been successful where other people haven't?

**Wein:** Well, I must have some sort of an instinct for what creates news, 'cause that's kept me alive. I've always credited the differences between my career and the average promoter as being my knowledge of my field. My knowledge is the totality of the field. My knowledge is not who's hot and who's cold, and I feel that my events have always had a validity when other don't have a validity. In other words, all over I see people doing festivals and they look to see what I'm doing and then, the next thing you know, the artist we play, they play. But something underneath it is not the same.

**Cash Box:** You seem to be remarkably resilient. When young people rioted in Newport in '71, you re-established the festival in New York. And when you lost money the first few years in New York, you persevered.

**Wein:** See, starting at a certain point in my career, I would make money one place and lose money another place. And thank heaven I was making money in one place. Those soul events saved me, they saved my whole jazz life. Because in '71, when we blew it all at Newport, I was doing very well in Cincinnati with the Ohio Valley Jazz Festival, which was really a soul festival, so I would take that money and it allowed me to continue in business. The fact that I've always been so, as some people call me, ubiquitous, is really what's kept me alive — I never stayed in one place, so that if one thing folded that was it.

**Cash Box:** One last question: Why, now, start a record company?

**Wein:** I want to focus some attention on some young people. I won't be exclusive, but that's what I'm looking for. But I'm not really starting a record company. Carl Jefferson has got a record company, Concord Jazz, and he's been very nice to allow me to make some records and release them as the George Wein Collection. I'm an independent producer; all I'm doing is making records, I'm not in the record business.

# CASH BOX TOP 100 ALBUMS

May 26, 1984

Title, Artist, Label, Number, Distributor	Weeks On 5/19 Chart	Weeks On 5/19 Chart	Weeks On 5/19 Chart
<b>1 FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	15	15	15
<b>2 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6050ML) MCA	29	29	29
<b>3 THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	75	75	75
<b>4 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39107) CBS	30	30	30
<b>5 HEARTBEAT CITY</b> THE CARS (Elektra 9 60296-1) WEA	9	9	9
<b>6 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysell's FV 41412) CBS	34	34	34
<b>7 GRACE UNDER PRESSURE</b> RUSH (Mercury 818 476-1 M-1) POL	4	4	4
<b>8 SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait BFR 38930) CBS	22	22	22
<b>9 1984</b> VAN HALEN (Werner Bros. 9 23958-1) WEA	22	22	22
<b>10 LOVE AT FIRST STING</b> SCORPIONS (Mercury 814 981-1 M-1) POL	11	11	11
<b>11 STREET TALK</b> STEVE PERRY (Columbia FC 39334) CBS	5	5	5
<b>12 BODY AND SOUL</b> JOE JACKSON (A&M SP-5000) RCA	8	8	8
<b>13 INTO THE GAP</b> THOMPSON TWINS (Arista AL8-8200) RCA	11	11	11
<b>14 TALK SHOW</b> GO-GO'S (I.R.S./A&M SP-70041) RCA	8	8	8
<b>15 HARD TO HOLD</b> ORIGINAL SOUNDTRACK featuring RICK SPRINGFIELD (RCA ABL1-4935) RCA	8	8	8
<b>16 AN INNOCENT MAN</b> BILLY JOEL (Columbia QC 38873) CBS	41	41	41
<b>17 TOUCH</b> EURYTHMICS (RCA AFL1-4917) RCA	17	17	17
<b>18 SEVEN AND THE RAGGED TIGER</b> DURAN DURAN (Capitol ST-12310) CAP	28	28	28
<b>19 MIDNIGHT MADNESS</b> NIGHT RANGER (MCA-5457) MCA	28	28	28
<b>20 UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	30	30	30
<b>21 LEARNING TO CRAWL</b> THE PRETENDERS (Sire 9 23980-1) WEA	17	17	17
<b>22 ELIMINATOR</b> ZZ TOP (Werner Bros. 9 23774-1) WEA	59	59	59
<b>23 JERMAINE JACKSON</b> (Ariste AL8 8203) RCA	2	2	2
<b>24 AGAINST ALL ODDS</b> ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	10	10	10
<b>25 BREAK OUT</b> POINTER SISTERS (Planet BXL 14705) RCA	27	27	27
<b>26 IN 3-D</b> WEIRD AL YANKOVIC (Rock 'n' Roll/Scotti Bros. BFZ 39221) CBS	11	11	11
<b>27 CAUGHT IN THE ACT</b> STYX (A&M SP-6514) RCA	8	8	8
<b>28 SHE'S STRANGE</b> CAMEO (Atlanta Artists 814 984-1 M-1) POL	11	11	11
<b>29 REBEL YELL</b> BILLY IDOL (Chrysell's FV 41450) CBS	28	28	28
<b>30 ABOUT FACE</b> DAVID GILMOUR (Columbia FC 39298) CBS	11	11	11
<b>31 THE PROS AND CONS OF HITCHHIKING</b> ROGER WATERS (Columbia FC 39290) CBS	2	2	2
<b>32 LOVE LIFE</b> BERLIN (Geffen GHS 4025) WEA	9	9	9
<b>33 WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60280-1) WEA	35	35	35
<b>34 AMMONIA AVENUE</b> THE ALAN PARSONS PROJECT (Arista AL8-8204) RCA	11	11	11
<b>35 90125</b> YES (Atco 7 90125-1) WEA	28	28	28
<b>36 SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	33	33	33
<b>37 ALCHEMY... DIRE STRAITS LIVE</b> DIRE STRAITS (Werner Bros. 9 2508-1 G) WEA	8	8	8
<b>38 THE WORKS</b> QUEEN (Capitol ST-12311) CAP	11	11	11
<b>39 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	13	13	13
<b>40 RECKONING</b> R.E.M. (I.R.S./A&M SP-70044) RCA	4	4	4
<b>41 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	41	41	41
<b>42 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	32	32	32
<b>43 DANGEROUS</b> BAR-KAYS (Mercury 818 478-1 M-1) POL	7	7	7
<b>44 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196) CBS	23	23	23
<b>45 SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	48	48	48
<b>46 MADONNA</b> (Sire 9 23867-1) WEA	35	35	35
<b>47 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Cesalence 811 492-1-M-1) POL	57	57	57
<b>48 THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003) IND	10	10	10
<b>49 ROCK 'N SOUL PART 1</b> DARYL HALL — JOHN OATES (RCA APL1-4858) RCA	27	27	27
<b>50 SELF CONTROL</b> LAURA BRANIGAN (Atlantic 7 80147-1) WEA	5	5	5
<b>51 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1) WEA	18	18	18
<b>52 KEEP YOUR HANDS OFF MY POWER SUPPLY</b> SLADE (CBS Associated FZ 39336) CBS	8	8	8
<b>53 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Soler/Elektra 9 60241) WEA	47	47	47
<b>54 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML) MCA	15	15	15
<b>55 JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS	82	82	82
<b>56 SOME TOUGH CITY</b> TONY CAREY (MCA-5464) MCA	8	8	8
<b>57 MY EVER CHANGING MOODS</b> THE STYLE COUNCIL (Geffen GHS 4029) WEA	8	8	8
<b>58 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	23	23	23
<b>59 POINTS ON THE CURVE</b> WANG CHUNG (Geffen GHS 4004) WEA	14	14	14
<b>60 GENESIS</b> (Atlantic 7 80116-1) WEA	31	31	31
<b>61 THE FLAT EARTH</b> THOMAS DOLBY (Capitol ST-12309) CAP	12	12	12
<b>62 WINDOWS AND WALLS</b> DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	15	15	15
<b>63 RHYME &amp; REASON</b> MISSING PERSONS (Capitol ST-12315) CAP	9	9	9
<b>64 NO PARLEZ</b> PAUL YOUNG (Columbia BFC 38976) CBS	7	7	7
<b>65 ROLL ON</b> ALABAMA (RCA AHL1-4939) RCA	17	17	17
<b>66 THROUGH THE FIRE</b> HAGAR, SCHON, AARONSON, SHRIEVE (Geffen GHS 4023) WEA	9	9	9
<b>67 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	39	39	39
<b>68 BON JOVI</b> (Mercury 814 982-1 M1) POL	14	14	14
<b>69 YOU BROKE MY HEART IN 17 PLACES</b> TRACEY ULLMAN (MCA-5471) MCA	11	11	11
<b>70 DEFENDERS OF THE FAITH</b> JUDAS PRIEST (Columbia FC 39219) CBS	17	17	17
<b>71 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic QRE 38398) CBS	73	73	73
<b>72 OFF THE WALL</b> MICHAEL JACKSON (Epic FE-35745) CBS	19	19	19
<b>73 IN THE HEART</b> KOOL & THE GANG (De-Lite DSR 8505) POL	24	24	24
<b>74 IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Werner Bros. 9 23970-1) WEA	29	29	29
<b>75 LABOUR OF LOVE</b> UB40 (Virgin/A&M SP-8-4980) RCA	30	30	30
<b>76 WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323) CAP	11	11	11
<b>77 MISTER HEARTBREAK</b> LAURIE ANDERSON (Werner Bros. 9 25077-1) WEA	12	12	12
<b>78 OUT OF THE CELLAR</b> RATT (Atlantic 7 80143-1) WEA	11	11	11
<b>79 DECLARATION</b> THE ALARM (I.R.S./A&M SP-70808) RCA	12	12	12
<b>80 KEEP SMILING</b> LAID BACK (Sire 9 25058-1) WEA	8	8	8
<b>81 PATTI AUSTIN</b> (Qwest/Werner Bros. 9 23974-1) WEA	10	10	10
<b>82 99 LUFTBALLONS</b> NENA (Epic BFE 39294) CBS	11	11	11
<b>83 THREE OF A PERFECT PAIR</b> KING CRIMSON (EG/Werner Bros. 9 25071-1) WEA	8	8	8
<b>84 IN A SPECIAL WAY</b> DEBARGE (Gordy/Motown 6061GL) MCA	31	31	31
<b>85 JOYSTICK</b> DAZZ BAND (Motown 8084ML) MCA	23	23	23
<b>86 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	105	105	105
<b>87 UNDER A BLOOD RED SKY</b> U2 (Island/Atco 90127-1-B) WEA	28	28	28
<b>88 STREET BEAT</b> THE DEELE (Soler/Elektra 60285-1) WEA	22	22	22
<b>89 WONDERLAND</b> BIG COUNTRY (Mercury 818 835-1) POL	4	4	4
<b>90 MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BILL CHILL</b> (Motown 6094) MCA	4	4	4
<b>91 WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021) WEA	25	25	25
<b>92 METAL HEALTH</b> QUIET RIOT (Peshe VFZ 38422) CBS	60	60	60
<b>93 HUMAN'S LIB</b> HOWARD JONES (Elektra 9 60346-1) WEA	10	10	10
<b>94 IT'S MY LIFE</b> TALK TALK (EMI America ST-17113) CAP	7	7	7
<b>95 MIRROR MOVES</b> THE PSYCHEDELIC FURS (Columbia BFC 39278) CBS	1	1	1
<b>96 TOUR DE FORCE</b> 38 SPECIAL (A&M SP-497) RCA	28	28	28
<b>97 SPARKLE IN THE RAIN</b> SIMPLE MINDS (Virgin/A&M SP-8-4981) RCA	15	15	15
<b>98 AEROBIC SHAPE-UP III</b> JOANIE GREGGAINS (Perede/Peter Pan PAN 112) IND	31	31	31
<b>99 HEARTLAND</b> REAL LIFE (Curb/MCA-5459) MCA	19	19	19
<b>100 JUNGLE</b> DWIGHT TWILLEY (EMI America ST-17107) CAP	15	15	15



# Cash Box Top Albums/101 to 200

May 26, 1984

		Weeks On 5/19 Chart			Weeks On 5/19 Chart			Weeks On 5/19 Chart
101	<b>COMEDIAN</b>	—						
	EDDIE MURPHY (Columbia FC 39005) CBS	91	20					
102	<b>CHRISTINE McVIE</b>	8.98						
	(Warnar Bros. 2509-1) WEA	95	18					
103	<b>EYES THAT SEE IN THE DARK</b>	8.98						
	KENNY ROGERS (RCA AFL 1-4898) RCA	103	37					
104	<b>DUETS</b>	8.98						
	KENNY ROGERS (Liberty LO-51154) CAP	112	8					
105	<b>PYROMANIA</b>	8.98						
	DEF LEPPARD (Mercury 810 308-1 M-1) POL	97	88					
106	<b>GREATEST HITS</b>	8.98						
	AIR SUPPLY (Arista AL8-8024) RCA	105	41					
107	<b>TWENTY GREATEST HITS</b>	9.98						
	KENNY ROGERS (Liberty LV-51152) CAP	108	27					
108	<b>G FORCE</b>	8.98						
	KENNY G (Arista AL8-8192) RCA	104	15					
109	<b>MILK AND HONEY</b>	8.98						
	JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y-1) POL	99	16					
110	<b>LIONEL RICHIE</b>	8.98						
	(Motown 8007ML) MCA	110	84					
111	<b>LET'S DANCE</b>	8.98						
	DAVID BOWIE (EMI America SO-18102) CAP	107	58					
112	<b>SOMEWHERE IN AFRIKA</b>	8.98						
	MANFRED MANN'S EARTH BAND (Arista AL8-8194) RCA	111	19					
113	<b>THE CLOSER YOU GET . . .</b>	8.98						
	ALABAMA (RCA AHL-1-4833) RCA	114	63					
114	<b>GHETTO BLASTER</b>	8.98						
	CRUSADERS (MCA-5429) MCA	118	5					
115	<b>WITHOUT A SONG</b>	—						
	WILLIE NELSON (Columbia FC 39110) CBS	122	38					
116	<b>RUN D.M.C.</b>	8.98						
	(Profile PRO-1201) IND	145	4					
117	<b>ANIMAL GRACE</b>	8.98						
	APRIL WINE (Capitol ST-12311) CAP	108	12					
118	<b>RIICOCHET DAYS</b>	8.98						
	MODERN ENGLISH (Sira 9 25086-1) WEA	115	12					
119	<b>THE SWING</b>	8.98						
	INXS (Atco 7 90180-1) WEA	—	1					
120	<b>BE MY LOVER</b>	8.98						
	O'BRYAN (Capitol ST-12332) CAP	140	2					
121	<b>SWEET DREAMS (ARE MADE OF THIS)</b>	8.98						
	EURHYTHMICS (RCA AFL-1-4881) RCA	113	50					
122	<b>LADY</b>	8.98						
	ONE WAY (MCA-5479) MCA	141	5					
123	<b>1999</b>	10.98						
	PRINCE (Warner Bros. 9 23720-1) WEA	117	82					
124	<b>BARBRA STREISAND — YENTL</b>	—						
	ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	121	27					
125	<b>ICICLE WORKS</b>	8.98						
	(Arista AL8-8202) RCA	143	4					
126	<b>BALLS TO THE WALL</b>	—						
	ACCEPT (Portrait BFR 39241) RCA	119	17					
127	<b>IN HEAT</b>	—						
	THE ROMANTICS (Namparor B8Z 3880) CBS	118	32					
128	<b>BACKSTREET</b>	8.98						
	DAVID SANBORN (Warner Bros. 9 23908-1) WEA	123	28					
129	<b>DECEMBER</b>	8.98						
	GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	120	28					
130	<b>THE CROSSING</b>	8.98						
	BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	124	36					
131	<b>THE POLITICS OF DANCING</b>	8.98						
	RE-FLEX (Capitol ST-12314) CAP	127	22					
132	<b>BARK AT THE MOON</b>	—						
	OZZY OSBOURNE (CBS Associated QZ 38987) CBS	128	25					
133	<b>REJOICING</b>	9.98						
	PAT METHENY with CHARLIE HADEN & BILLY HIGGINS (ECM 25008-1) WEA	143	3					
134	<b>TOO LOW FOR ZERO</b>	8.98						
	ELTON JOHN (Gaffan GHS 4008) WEA	125	51					
135	<b>LIVE FROM EARTH</b>	—						
	PAT BENATAR (Chrysalis FV 41444) CBS	131	33					
136	<b>ORION THE HUNTER</b>	—						
	(Portrait BFE 39239) CBS	158	3					
137	<b>FRONTIERS</b>	—						
	JOURNEY (Columbia QX 38504) CBS	132	67					
138	<b>PERFECT COMBINATION</b>	8.98						
	STACY LATTISAW & JOHNNY GILL (Cotillion 7 90138-1) WEA	135	10					
139	<b>THE SMITHS</b>	8.98						
	(Sira 9 25065-1) WEA	148	5					
140	<b>LAMENT</b>	8.98						
	ULTRAVOX (Chrysalis FV 41459) CBS	149	4					
141	<b>PREPPIE</b>	—						
	CHERYL LYNN (Columbia FC 38981) CBS	128	15					
142	<b>THE ART OF DEFENSE</b>	8.98						
	NONA HENDRYX (RCA AFL-1-4999) RCA	144	8					
143	<b>KEEP MOVING</b>	8.98						
	MADNESS (Gaffan GHS 4022) WEA	129	12					
144	<b>SPEAKING IN TONGUES</b>	8.98						
	TALKING HEADS (Sira 9 23882-1) WEA	130	49					
145	<b>LIVING IN OZ</b>	8.98						
	RICK SPRINGFIELD (RCA AFL 1-4880) RCA	137	52					
146	<b>ROBBERY</b>	—						
	TEENA MARIE (Epic FE 38882) CBS	139	30					
147	<b>THE WILD HEART</b>	8.98						
	STEVIE NICKS (Modern/Atco 90084-1) WEA	138	48					
148	<b>PARTING SHOULD BE PAINLESS</b>	8.98						
	ROGER DALTRY (Atlantic 7 80128-1) WEA	134	11					
149	<b>X-PERIMENT</b>	8.98						
	THE SYSTEM (Mirage/Atco 7 90148-1) WEA	138	10					
150	<b>DURAN DURAN</b>	8.98						
	(Capitol ST-12158) CAP	146	50					
151	<b>PENETRATOR</b>	8.98						
	TED NUGENT (Atlantic 7 80125-1) WEA	133	18					
152	<b>BE A WINNER</b>	8.98						
	YARBROUGH & PEOPLES (Total Exparlanca TEL8-5700) RCA	182	3					
153	<b>BEST KEPT SECRET</b>	8.98						
	SHEENA EASTON (EMI America ST-17101) CAP	147	37					
154	<b>GREATEST HITS VOL. II</b>	8.98						
	BARRY MANILOW (Arista AL8-8102) RCA	151	26					
155	<b>FACE TO FACE</b>	8.98						
	EVELYN "CHAMPAGNE" KING (RCA AFL-1-4725) RCA	154	23					
156	<b>IMAGINE THIS</b>	8.98						
	PIECES OF A DREAM (Elektra 9 80270-1) WEA	153	20					
157	<b>STRIP</b>	—						
	ADAM ANT (Epic 39108) CBS	152	25					
158	<b>SOMETHING'S ON YOUR MIND</b>	8.98						
	"D" TRAIN (Praluda PRL 14112) IND	159	7					
159	<b>CHANGE OF HEART</b>	8.98						
	CHANGE (Atlantic 7 80151-1) WEA	177	5					
160	<b>OBLIVION</b>	8.98						
	UTOPIA (Passport PB 8029) IND	150	17					
161	<b>PICTURES</b>	8.98						
	ATLANTA (MCA-5483) MCA	166	5					
162	<b>THE PRINCIPLE OF MOMENTS</b>	8.98						
	ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	157	42					
163	<b>PIPES OF PEACE</b>	—						
	PAUL McCARTNEY (Columbia QC 39149) CBS	155	26					
164	<b>THE BEST OF THE ALAN PARSONS PROJECT</b>	8.98						
	(Arista AL8-8193) RCA	158	28					
165	<b>RIGHT OR WRONG</b>	8.98						
	GEORGE STRAIT (MCA-5450) MCA	187	10					
166	<b>KC TEN</b>	8.98						
	KC (Maca 8301) IND	183	9					
167	<b>MIDNIGHT LOVE</b>	—						
	MARVIN GAYE (Columbia FC 38197) CBS	161	5					
168	<b>FAME AND FASHION</b>	8.98						
	DAVID BOWIE (RCA AFL-1-4949) RCA	188	4					
169	<b>EVERY GREAT MOTOWN HIT</b>	8.98						
	MARVIN GAYE (Motown 6058ML) MCA	184	5					
170	<b>CLEAN CUT</b>	8.98						
	BARBARA MANDRELL (MCA-5474) MCA	173	3					
171	<b>HUMAN RACING</b>	6.98						
	NIK KERSHAW (MCA-39020) MCA	—	1					
172	<b>HOT SHOT</b>	8.98						
	PAT TRAVERS (Polydor 821 064-1 Y-1) POL	176	5					
173	<b>WHAT IS BEAT?</b>	8.98						
	THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA	160	24					
174	<b>RIGHTEOUS ANGER</b>	8.98						
	VAN STEPHENSON (MCA-5482) MCA	—	1					
175	<b>ANTHOLOGY</b>	—						
	MARVIN GAYE (Motown M9-791A3) MCA	169	5					
176	<b>SINCERELY</b>	8.98						
	THE EMOTIONS (Red Label RLLP-001-1) IND	179	2					
177	<b>I DON'T SPEAK THE LANGUAGE</b>	—						
	MATTHEW WILDER (Private I BFZ 39112) CBS	185	20					
178	<b>ATLANTA BLUE</b>	8.98						
	THE STATLERS (Mercury 818 652-1 M-1) POL	183	2					
179	<b>THIS IS SPINAL TAP</b>	8.98						
	SPINAL TAP (Polydor 816 846-1) POL	—	1					
180	<b>FADED BLUE</b>	8.98						
	GARY MORRIS (Warner Bros. 9 25069-1) WEA	180	3					
181	<b>STEPPIN' OUT</b>	8.98						
	GEORGE HOWARD (TBA TB 201-N) IND	185	2					
182	<b>OLIVIA'S GREATEST HITS VOL. 2</b>	8.98						
	OLIVIA NEWTON-JOHN (MCA-5347) MCA	171	87					
183	<b>THE GREAT PRETENDER</b>	8.98						

## AIRPLAY

**BREAKING IT UP** — When **WZAK-FM**, Cleveland sponsored a break dancing contest in downtown Cleveland, 5,000 people showed up. After a joint decision by the station and the Cleveland Police Department, it was decided to cancel the contest due to the much larger than expected crowd. How did that sit with the 5,000 young people gathered to participate and watch this new dance phenomenon? Police arrested seven people for disorderly conduct and six others suffered minor injuries due to a number of minor scuffles, broken windows and just general chaos. The power of radio.

**DR. RUTH ON THE SOURCE** — You might have seen her on various television talk shows or you might have read her book, but now she will be heard nationally over NBC Source affiliates. **Dr. Ruth Westheimer's** show "Sexually Speaking" will soon be broadcast from NBC headquarters in New York over the Satcom 1-R satellite. There will be a toll free number for listeners to speak their minds and address questions to the nationally known sex therapist. According to **Meredith Woodyard**, vice president and general manager of the source, "We are thrilled to have the opportunity to present Dr. Westheimer nationally. There isn't anyone on the air as compelling, and the unique combination of her spirited personality, offbeat sense of humor and expertise in sex therapy will enthrall Source listeners."



**TINY'S BACK** — **KRLA** Los Angeles program director **Jim Pewter** points out **Tiny Tim** and his new LP *Chameleon*. **Tiny** tipped in for an interview on Pewter's Saturday afternoon music show.

**NICK SAID IT** — Here is an excerpt from **Nick Alexander's** commentary which can be heard four times each day on the **ABC-FM Network**: "And remember this - the Russian leaders, whatever else they may be, are liars. They lied about their military designs on Afghanistan. They lied about Andropov's illness. They lied about the Korean passenger plane. Maybe they're lying now (about the Olympic boycott). Maybe they'll still show up this summer."

**AP NEWS** — In June, the **AP Network** will add nearly an hour of weekly religious and public affairs programming. "Church World News," a 15-minute wrap-up of religious news and interviews, will debut the weekend of June 2-3. The program produced by the American Lutheran Church, will be fed at 8:10 a.m. ET Saturday and 9:10 a.m. ET Sunday. On June 29, the network will begin a new weekly public affairs program, "National Policy Forum." The 24-minute interview/discussion program is produced by the American Enterprise Institute. The program will focus on a central issue each week and provide a discussion featuring a wide range of views. "The deregulation of the broadcast industry has not decreased the demand for long-form public affairs programming," said **James R. Hood**, AP Deputy Director of Broadcast Services. "We have found many of our 1,100 affiliates are still asking for public affairs programming and we're providing it." With the addition of the new shows, the AP Network will have nearly two hours of weekly public affairs and religious programming.

**MORE EARTHQUAKE ACCOLADES** — **KHJ-AM** and its sister station **KRTH-FM** have received honors from the National Headliner awards for "Outstanding Public Service By a Radio Station" for the docu-drama *8.3, A Simulated Earthquake*. Los Angeles listeners who heard the broadcast know how gripping and realistic it actually was. The station implemented broadcast procedures that would have been used in case of such a disastrous event. Many disclaimers were run throughout the program due to the realistic replication of the quake. Congratulations on an award well deserved.

**ABC ADDS WGN** — **WGN** Radio, Chicago, becomes an affiliate of the **ABC Information Network** on July 27, 1984 according to a joint announcement by the station and the network. **Wayne Vriesman**, vice president and general manager of the station said, "WGN is proud of our ability to serve Chicagoland with news, sports, service and personality. We investigated long and hard before deciding that the Information Network could enhance our already outstanding local news effort. National and international news and special coverage of crisis situations are important to our audience, and this move will help us provide the best. In addition," said Vriesman, "we will bring on one of Chicago's outstanding citizens, **Paul Harvey** to our listeners. We look forward to having him with us." Paul Harvey's programs will appear in both **Wally Phillips** and **Bob Collins** drive time programs on **WGN**. **Bob Benson**, vice president and senior executive of the ABC Radio Networks commented, "WGN is, quite simply, one of America's greatest radio stations. We are thrilled that they have chosen to join the ABC Information Network. Paul Harvey is the highest rated radio personality in the country, so it's only fitting that he be heard on WGN."

**CHANGES AT WESTWOOD ONE** — **John H. Evans** has been appointed corporate controller for Westwood One, according to **Arthur E. Levine**, the company's executive vice president and chief financial officer. As controller, Evans is responsible for internal and external financial reporting and the day-to-day operations of Westwood One's accounting department. Evans is based at the company's west coast headquarters and reports directly to Levine.

david adelson



**TOGETHER AGAIN** — Veteran New York air personalities **Dan Ingram** (r) and **Ron Lundy** share a laugh at **WCBS-FM** in New York. **Lundy** has just been added as a regular at the station, filling the 9am to noon slot.



**FIRST LADY IN LOS ANGELES** — **Rosalynn Carter** recently took a tour of **KISS-FM** and **KPRZ-AM** in Los Angeles while promoting her book, "First Lady From Plains." She is pictured here with **Gary Owens** (l) and **Wally Clark**, president and general manager of the two stations.

## Broadcasters Form PACs

(continued from page 5)

objectives of that state's newly formed PAC, saying, "broadcaster's interests in the state legislature are those of businesses. We are interested in issues concerning taxes, labor laws, working conditions, unemployment compensation and any issue that involves operation of a business."

One of the biggest issues that could find its way to a state legislative showdown is a potential ban on beer and wine advertising on television and radio. According to **Reilly**, "people, when they want to alter society say 'let's start with the media, let's censor it.'" He added that if the drive to end beer and wine advertising ever reaches fruition on the state level, "then we are really going to have to marshal the troops to fight that one."

**Reilly** reflected on the negative feedback that has resulted due to the formation of a broadcasters' PAC. He said, "there are those in the broadcast industry that don't care to do business that way. One of the main reasons for this philosophy is that some believe that as long as we are in the business of news dissemination, you want to remain objective. You don't want to become vulnerable to the accusation that on one hand you are

disseminating news and on the other hand you are supporting candidates." Neither broadcast official felt there was a conflict of interest between the collective activities of the PAC and the individual actions of each broadcast facility.

The two men differed on the need for every state to have a Political Action Committee. **Reilly** stated, "I think it is in the best interest for all state broadcasters to have a PAC." **Biondi**, his counterpart in California, stated, "I can't say that in each state the legislature is so crucial that they need contributions as part of their efforts."

**Biondi** summed up the whole system of operating a PAC by stating, "people have to realize that lobbying or legislative advocacy is not a check, a pat on the back and lunch. Issues are too complicated for that. A lot of legislators will take your campaign contributions and appreciate your support and then vote against you. There is no guarantee."

New York and California legislators now feel they have the proper ammunition to battle it out with their respective state legislatures. Their subsequent success or failure will serve as an indicator for other state broadcasters associations that are still deciding the best way to mobilize politically.



**WHICH MAN'S FATHER IS PRESIDENT?** — **Ron Reagan**, former ballet dancer and magazine journalist stopped by to talk to **KMET-FM** program director **Mike Harrison** in Los Angeles recently. **Reagan** hosts "Screen Scenes," a daily feature offered by **NBC's The Source**. **KMET** debuted the show April 16, and it can be heard Monday through Friday at 8 a.m.

## Alabama Wins Three, Parton & Rogers Win Two At ACM HAT Awards

by Anita M. Wilson

NASHVILLE — Alabama continued its winning streak May 14 at the 19th annual Academy of Country Music "Hat" Awards with wins in three of the four categories it was nominated for, including the prestigious Entertainer Of The Year award which it has won for the past three years. Dolly Parton and Kenny Rogers were also multiple winners during the two-hour show which was broadcast live from Knott's Berry Farm in Buena Park, Ca.

In addition to winning Entertainer of the Year, which it also won at last October's Country Music Assn. (CMA) awards, Alabama also won an award for Album Of The Year for "The Closer You Get," and its fourth Vocal Group Of The Year award, both of which the quartet repeated from the CMA Awards.

The teaming up of Kenny Rogers and Dolly Parton for the Barry Gibb-produced record "Islands In The Stream" garnered the duo Top Vocal Duet and Single Record Of The Year. Actor George Peppard and singer Tammy Wynette presented Gary Morris with his award for Song Of The Year for the single "The Wind Beneath My Wings."

Janie Fricke and Lee Greenwood mirrored their CMA awards with wins in the Top Male and Female Vocalist categories. Initially Greenwood was not listed on the first ballot, however there were enough write-in votes to have him listed on the final ballot.

Gus Hardin walked away with the Top New Female Vocalist award, while Noble Vision recording artist Jim Glaser won the Top New Male Vocalist award. *Tender Mercies* copped the Tex Ritter Award as the Best Country Motion Picture of the year. The movie depicts the trials of a country singer and earned Robert Duvall an Oscar for Best Actor.

During the show, previously announced winners in the Disc Jockey, Country Night Club and Radio Station categories were also announced to the audience. Gilley's in Pasadena won its fourth Night Club Of The Year award, Rhubarb Jones, WLWI/Montgomery won his first ACM Disc Jockey award and KRMD Radio/Shreveport was tapped as the Top Radio Station Of The Year.

Special awards were presented to music legends, Elvis Presley and Eddy Arnold for their contributions to country music. Elvis was named for the Golden HAT Award and saluted with a pictorial tribute to the late singer led by Dottie West. Kenny Rogers joined West in the accom-

panied and Glen Campbell performed a medley of Presley hits on a live show broadcast from the World's Fair in New Orleans.

The Pioneer Award was presented to Eddy Arnold by Patti Page, who was helped by Barbara Mandrell, Chet Atkins and Andy Griffith in the telling of Arnold's career history and achievements. While accepting the award for being "an outstanding pioneer in the field of country music," Arnold stated "I never wanted accolades, all I ever wanted to do was sing."

Performers on the show, broadcast over NBC-TV in addition to cohosts Mac Davis, Crystal Gayle and Charley Pride, were Ronnie Milsap, Alabama, LaKonya Smith, Janie Fricke, Ray Charles, John Anderson, Rebecca Holden, George Jones, Gary Morris, Tom Wopat, Lane Brody, Gus Hardin, Kathy Mattea, Lorrie Morgan, Darrell Clanton, Craig Dillingham, Jim Glaser, Mark Gray and Wayne Massey.

Some of the presenters throughout the evening included James Brolin, T.G. Sheppard, Engelbert Humperdinck, Ray

(continued on page 28)

## Noble Vision Enters Foreign Lic. Agreement

NASHVILLE — Atlanta-based Noble Vision Records has entered into a foreign licensing agreement with several foreign companies in the U.K., Canada, and New Zealand, according to Don Tolle, president of Noble Vision Records. Agreements with Australia and South Africa are expected to follow shortly.

Material from Jim Glaser, the label's main artist, has been released by Range Records, a division of the Valentine Music Group, in England, Scotland, Wales and Northern Ireland. RCA Records in Canada has released Glaser's LP, *The Man In The Mirror* as well as the single, "If I Could Only Dance With You." The final initial agreement is with Ode Records, which is releasing the Glaser album in New Zealand.

According to Tolle, the agreements were initially discussed at the MIDEM conference which he attended in Cannes, France during January. "We were one of the few independent American labels represented, and our visibility helped to put me together with the right people to get the process rolling," said Tolle.



**COUNTRY'S BOY JOE & MOE** — Columbia recording artists Joe Stampley and Moe Bandy joined in the Culture Club craze recently and recorded a song "Where's The Dress" describing their thoughts on the phenomenon. The duo dropped by the Nashville Cash Box office dressed like Boy George to hand deliver a copy of the single. Pictured are (l-r): Jim Sharp, vice president, Cash Box/Nashville; Stampley; Anita Wilson, Cash Box writer; Bandy; and producer Blake Mevis.

## TOP 75 ALBUMS

		Weeks On 5/19 Chart		Weeks On 5/19 Chart
1	<b>DELIVER</b> THE OAK RIDGE BOYS (MCA-5455)	1	29	
2	<b>ROLL ON</b> ALABAMA (RCA AHL-4939)	2	17	
3	<b>RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	3	26	
4	<b>MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	5	30	
5	<b>DON'T CHEAT IN OUR HOME TOWN</b> RICKY SKAGGS (Epic FE 38954)	4	30	
6	<b>WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110)	6	27	
7	<b>THE WOMAN IN ME</b> CHARLY McCLAIN (Epic FE 39154)	7	22	
8	<b>THE GREAT PRETENDER</b> DOLLY PARTON (RCA AHL-4940)	9	15	
9	<b>MOVIN' TRAIN</b> THE KENDALLS (Mercury/PolyGram 812 779-1)	10	34	
10	<b>PICTURES</b> ATLANTA (MCA-5463)	18	5	
11	<b>CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9-23958-1)	13	27	
12	<b>DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL-4713)	8	46	
13	<b>CLEAN CUT</b> BARBARA MANDRELL (MCA-5474)	20	4	
14	<b>THE BEST OF VOL. III</b> DON WILLIAMS (MCA-5465)	15	12	
15	<b>EXILE</b> EXILE (Epic FE 39154)	11	22	
16	<b>DON'T LET OUR DREAMS DIE YOUNG</b> TOM JONES (Mercury/PolyGram 614 448-1)	19	23	
17	<b>'TIL THE BARS BURN DOWN</b> JOHNNY LEE (Warner Bros. 9-25056-1)	17	9	
18	<b>LOVE LIES</b> JANIE FRICKE (Columbia FC-38730)	12	29	
19	<b>CHEAT THE NIGHT</b> DEBORAH ALLEN (RCA MHL1 6514)	16	26	
20	<b>IT TAKES BELIEVERS</b> MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	25	6	
21	<b>IN MY EYES</b> JOHN CONLEE (MCA-5434)	14	35	
22	<b>THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic FE 38815)	21	37	
23	<b>DUETS</b> KENNY ROGERS (Liberty LO-51154)	27	6	
24	<b>EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL1-4679)	24	36	
25	<b>FADED BLUE</b> GARY MORRIS (Warner Bros. 9-25069-1)	30	4	
26	<b>TODAY</b> THE STATLERS (Mercury/PolyGram 812 184-1)	22	26	
27	<b>SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA-5408)	23	60	
28	<b>THE JUDDS</b> THE JUDDS (RCA MHL1-8515)	26	13	
29	<b>SURPRISE</b> SYLVIA (RCA AHL1-4960)	35	4	
30	<b>ALL THE PEOPLE ARE TALKIN'</b> JOHN ANDERSON (Warner Bros. 9-23912-1)	28	30	
31	<b>WHY LADY WHY</b> GARY MORRIS (Warner Bros. 9-23738-1)	29	36	
32	<b>GREATEST HITS VOL. II</b> EDDIE RABBITT (Warner Bros. 9-23925-1)	32	36	
33	<b>A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	33	33	
34	<b>SLOW BURN</b> T.G. SHEPPARD (Warner/Curb 9-23911-1)	34	29	
35	<b>BY HEART</b> CONWAY TWITTY (Warner Bros. 9-25078-1)	44	3	
36	<b>PANCHO &amp; LEFTY</b> MERLE HAGGARD & WILLIE NELSON (Epic FE 37958)	36	50	
37	<b>GREATEST HITS</b> JOHN CONLEE (MCA-5404)	37	56	
38	<b>TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152)	31	30	
39	<b>JUST A LITTLE LOVE</b> REBA McENTIRE (MCA-5475)	46	3	
40	<b>THE CLOSER YOU GET ...</b> ALABAMA (RCA AHL1-4662)	40	63	
41	<b>GREATEST HITS</b> HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	42	65	
42	<b>THE MAN IN THE MIRROR</b> JIM GLASER (Noble Vision 2001)	41	23	
43	<b>WAYLON AND COMPANY</b> WAYLON JENNINGS (RCA AHL1-4826)	38	26	
44	<b>KATHY MATTEA</b> KATHY MATTEA (Mercury/PolyGram 818 560-1)	45	5	
45	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229)	39	116	
46	<b>THE MIDNIGHT HOUR</b> RAZZY BAILEY (RCA AHL 1-4936)	43	9	
47	<b>FOOLIN' WITH FIRE</b> JOHNNY RODRIGUEZ (Epic FE 39172)	49	5	
48	<b>IN SESSION</b> FRIZZELL & WEST (Viva 9-23907-1)	47	10	
49	<b>DOIN' WHAT I FEEL</b> LEON EVERETTE (RCA MHL1-8518)	—	1	
50	<b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	53	55	
51	<b>EASY STREET</b> THE WRIGHT BROTHERS (Mercury/PolyGram 818 654-1)	54	3	
52	<b>ONE WAY RIDER</b> THE OSMOND BROTHERS (Warner/Curb 9-25070-1)	64	2	
53	<b>MIDNIGHT FIRE</b> STEVE WARINER (RCA AHL1-4859)	—	1	
54	<b>THERE IS A SEASON</b> VERN GOSDIN (Compleat CPL-1-1008)	—	1	
55	<b>FEELS SO RIGHT</b> ALABAMA (RCA AHL1-3930)	55	166	
56	<b>HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	58	66	
57	<b>ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	—	1	
58	<b>NEW PATCHES</b> MEL TILLIS (MCA-5472)	—	1	
59	<b>OKLAHOMA WIND</b> MEL MCDANIEL (Capitol ST-12326)	48	7	
60	<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL1-3644)	60	16	
61	<b>LITTLE BY LITTLE</b> GENE WATSON (MCA-5440)	56	16	
62	<b>GREATEST HITS</b> T.G. SHEPPARD (Warner/Curb 9-23841-1)	52	53	
63	<b>YOU'VE REALLY GOT A HOLD ON ME</b> MICKEY GILLEY (Epic FE 39000)	50	15	
64	<b>GREATEST HITS, VOL. II</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	51	26	
65	<b>SOFT TALK</b> MAC DAVIS (Casablanca/PolyGram 818 131-1)	63	9	
66	<b>STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA-5320)	61	10	
67	<b>RED HOT</b> SHELLY WEST (Warner/Viva 9-23983-1)	59	27	
68	<b>GREATEST HITS</b> DOLLY PARTON (RCA AFL1-4422)	57	66	
69	<b>GREATEST HITS</b> JOHNNY LEE (Warner Bros. 9-23967-1)	69	27	
70	<b>JONES COUNTRY</b> GEORGE JONES (Epic FE 38978)	70	27	
71	<b>THE HEART NEVER LIES</b> MICHAEL MARTIN MURPHEY (Liberty LT-51150)	65	17	
72	<b>IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)	72	65	
73	<b>TAKE IT TO THE LIMIT</b> WILLIE & WAYLON (Columbia FC 38562)	73	55	
74	<b>THE EPIC COLLECTION</b> MERLE HAGGARD (Epic FE 39150)	71	23	
75	<b>INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	75	23	

# TOP 100 COUNTRY SINGLES

May 26, 1984

	Weeks On	5/19 Chart		Weeks On	5/19 Chart		Weeks On	5/19 Chart
<b>1</b> AS LONG AS I'M ROCKIN' WITH YOU	4	12	<b>33</b> ANGEL IN DISGUISE	39	4	<b>66</b> YOUR EYES	49	7
JOHN CONLEE (MCA-52351)			EARL THOMAS CONLEY (RCA PB-13758)			BILL ANDERSON (Southern Tracks 1026)		
<b>2</b> I DON'T WANNA LOSE YOUR LOVE	2	14	<b>34</b> SOUTHERN WOMEN	37	8	<b>67</b> RUN YOUR SWEET LOVE BY ME ONE MORE TIME	50	8
CRYSTAL GAYLE (Warner Bros. 7-29356)			THE WRIGHT BROTHERS (Mercury/PolyGram 818 653-7)			LANG SCOTT (MCA-52359)		
<b>3</b> I MAY BE USED	3	13	<b>35</b> BETTER OUR HEARTS SHOULD BEND	42	7	<b>68</b> IF EVERY MAN HAD A WOMAN LIKE YOU	82	3
WAYLON JENNINGS (RCA PB-13729)			BANDANA (Warner Bros. 7-29315)			THE OSMOND BROTHERS (Warner Bros. 7-29312)		
<b>4</b> HONEY (OPEN THAT DOOR)	5	10	<b>36</b> NEW PATCHES	43	5	<b>69</b> BOYS LIKE YOU	58	14
RICKY SKAGGS (Epic 34-04394)			MEL TILLIS (MCA-52373)			GAIL DAVIES (Warner Bros. 7-29374)		
<b>5</b> SOMEDAY WHEN THINGS ARE GOOD	7	10	<b>37</b> CANDY MAN	19	15	<b>70</b> LONG HARD ROAD	—	1
MERLE HAGGARD (Epic 34-04402)			MICKEY GILLEY & CHARLY McCLAIN (Epic 34-04368)			THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29282)		
<b>6</b> I GOT MEXICO	9	14	<b>38</b> THIS TIME	46	4	<b>71</b> WHO DAT	73	4
EDDY RAVEN (RCA PB-13746)			TOM JONES (Mercury/PolyGram 818 801-7)			DAVID FRIZZELL (Vive 7-29332)		
<b>7</b> MONA LISA LOST HER SMILE	10	15	<b>39</b> I GUESS IT NEVER HURTS TO HURT SOMETIMES	22	14	<b>72</b> MEMPHIS IN MAY	78	2
DAVID ALLAN COE (Columbia 38-04396)			THE OAK RIDGE BOYS (MCA-52342)			DARRELL McCALL (Indigo ID 45-304)		
<b>8</b> JUST A LITTLE LOVE	11	10	<b>40</b> THAT'S THE THING ABOUT LOVE	53	2	<b>73</b> I WANT TO GO SOMEWHERE	93	2
REBA McENTIRE (MCA-52349)			DON WILLIAMS (MCA-52389)			KEITH STEGALL (Epic 34-04442)		
<b>9</b> DENVER	12	10	<b>41</b> IF THE FALL DON'T GET YOU	54	3	<b>74</b> ROSES AND LOVE SONGS	78	2
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 38-04395)			JANIE FRICKE (Columbia 38-04454)			RONNIE LEE (Motion MOT-1008)		
<b>10</b> TO ALL THE GIRLS I'VE LOVED BEFORE	1	12	<b>42</b> B-B-B-BURNIN' UP WITH LOVE	55	2	<b>75</b> SING ME A GOING HOME SONG	80	5
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)			EDDIE RABBITT (Warner Bros. 7-29279)			THE CHUCK WAGON GANG (Copperfield-121)		
<b>11</b> YOU'VE STILL GOT A PLACE IN MY HEART	14	8	<b>43</b> DOWNTOWN	32	8	<b>76</b> LONELY GIRL	81	2
GEORGE JONES (Epic 34-04413)			DOLLY PARTON (RCA PB-13756)			BACKWATER (AMI 1911)		
<b>12</b> I CAN TELL BY THE WAY YOU DANCE	15	9	<b>44</b> IN THE MIDNIGHT HOUR	31	14	<b>77</b> IF YOU COULD ONLY SEE ME NOW	77	3
VERN GOSDIN (Compeat 122)			RAZZY BAILEY (RCA PB-13718)			SISSY SPACEK (Atlantic America 7-99773)		
<b>13</b> WHEN WE MAKE LOVE	17	8	<b>45</b> STILL LOSING YOU	59	2	<b>78</b> OPPOSITE SIDES OF THE HEART	—	1
ALABAMA (RCA PB-13763)			RONNIE MILSAP (RCA PB-13805)			CRYSTAL RIVER (RCP RCP-101)		
<b>14</b> IN MY DREAMS	16	10	<b>46</b> IT WON'T BE EASY	51	5	<b>79</b> THEY DON'T PLAY NONE OF MINE	—	1
EMMYLOU HARRIS (Warner Bros. 7-29329)			LOIS JOHNSON (EMH-0030)			A.J. MASTERS (Bermuda Dunes S 101)		
<b>15</b> I'M NOT THROUGH LOVING YOU YET	18	10	<b>47</b> BORN TO LOVE YOU	56	4	<b>80</b> I LIVE IN MEMORY	85	3
LOUISE MANDRELL (RCA PB-13752)			KAREN BROOKS (Warner Bros. 7-20302)			RAMSEY KEARNEY (Sefert 110)		
<b>16</b> WHY GOODBYE	20	8	<b>48</b> LO AND BEHOLD	48	7	<b>81</b> I HURT FOR YOU	—	1
STEVE WARINER (RCA PB-13768)			TENNESSEE VALLEY BOYS (Neshwood 12684)			DEBORAH ALLEN (RCA PB-13776)		
<b>17</b> MAN OF STEEL	6	15	<b>49</b> I WISH I COULD WRITE YOU A SONG	60	3	<b>82</b> FORGET ABOUT ME	—	1
HANK WILLIAMS, JR. (Warner Bros. 7-29382)			JOHN ANDERSON (Warner Bros. 7-29276)			THE BELLAMY BROTHERS (MCA/Curb MCA-52380)		
<b>18</b> SOMEBODY'S NEEDIN' SOMEBODY	23	7	<b>50</b> I NEVER HAD A CHANCE WITH YOU	57	6	<b>83</b> IF ALL THE MAGIC IS GONE	—	1
CONWAY TWITTY (Warner Bros. 7-29308)			MASON DIXON (Texas 5556)			MARK GRAY (Columbia 38-04464)		
<b>19</b> I DREAM OF WOMEN LIKE YOU	8	14	<b>51</b> BABY, COME TO ME	52	5	<b>84</b> ONE MORE SHOT	—	1
RONNIE McDOWELL (Epic 34-04367)			STEPHANIE WINSLOW (MCA-52372)			JOHNNY LEE (Warner Bros. 7-29270)		
<b>20</b> TOGETHER AGAIN	21	10	<b>52</b> MEMORY LANE	61	3	<b>85</b> OKLAHOMA HEART	—	1
KENNY ROGERS & DOTTIE WEST (Liberty P-B-1516)			JOE STAMPLEY & JESSICA BOUCHER (Epic 34-04446)			BECKY HOBBS (Liberty P-B-1520)		
<b>21</b> FOREVER AGAIN	24	9	<b>53</b> FOREVER YOU	66	3	<b>86</b> DAY BY DAY	—	1
GENE WATSON (MCA-52356)			THE WHITES (MCA-52381)			McGUFFEY LANE (Atlantic America 7-99778)		
<b>22</b> BETWEEN TWO FIRES	25	8	<b>54</b> DISENCHANTED	65	3	<b>87</b> RED HOT DREAMS	—	1
GARY MORRIS (Warner Bros. 7-29321)			MICHAEL MURPHEY (Liberty B-1517)			LEE GOODWIN (GNB 84-001)		
<b>23</b> I DON'T WANT TO BE A MEMORY	26	8	<b>55</b> I COULD'A HAD YOU	38	17	<b>88</b> EVE'S DROPPING ADAM	—	1
EXILE (Epic 34-04421)			LEON EVERETTE (RCA PB-13717)			JIMMY LEE HUFF (AMI 1910)		
<b>24</b> VICTIMS OF GOODBYE	27	8	<b>56</b> OH CAROLINA	88	3	<b>89</b> SITTIN' THE WOODS ON FIRE	—	1
SYLVIA (RCA PB-13755)			VINCE GILL (RCA PB-13809)			BUZZ CASON (Evergreen 1020)		
<b>25</b> ATLANTA BLUE	29	7	<b>57</b> SOMEONE IS FALLING IN LOVE	40	15	<b>90</b> WANT ADDS	94	2
THE STATLERS (Mercury/PolyGram 818 700-7)			KATHY MATTEA (Mercury/PolyGram 818 289-7)			ROBIN LEE (Evergreen 1018)		
<b>26</b> BAND OF GOLD	28	8	<b>58</b> LET'S LEAVE THE LIGHTS ON TONIGHT	70	2	<b>91</b> RISE ABOVE IT ALL	95	2
CHARLY McCLAIN (Epic 34-04423)			JOHNNY RODRIGUEZ (Epic 34-04460)			JOE WATERS (New Colony NC-6815)		
<b>27</b> EYES THAT SEE IN THE DARK	30	6	<b>59</b> HANGING ON	69	4	<b>92</b> MUSIC CITY BLUES	92	2
KENNY ROGERS (RCA PB-13774)			LANE BRODY (Liberty B-1519)			EARL DANIEL HYDE (Sound Factory SF 521)		
<b>28</b> GOD MUST BE A COWBOY	13	14	<b>60</b> SWEET COUNTRY MUSIC	41	14	<b>93</b> FALLIN' FOR YOU	91	3
DAN SEALS (Liberty P-B-1515)			ATLANTA (MCA-52336)			ROBERT BOUCHARD (Comstock 1738)		
<b>29</b> THE WHOLE WORLD'S IN LOVE WHEN YOU'RE	33	7	<b>61</b> DEDICATE	44	11	<b>94</b> LIGHT UP	89	4
B.J. THOMAS (Cleveland/Columbia 38-04431)			KIERAN KANE (Warner Bros. 7-29336)			J.C. CUNNINGHAM (Vive 7-29311)		
<b>30</b> JUST ANOTHER WOMAN IN LOVE	35	5	<b>62</b> I STILL LOVE YOUR BODY	62	6	<b>95</b> DEEPER IN LOVE	87	3
ANNE MURRAY (Capitol B-5344)			TOMMY OVERSTREET (Gervasi 665)			JOY FORD (Country Intl. 200)		
<b>31</b> I STILL DO	34	7	<b>63</b> HAPPY BIRTHDAY DEAR HEARTACHE	45	15	<b>96</b> ANGEL COME HOME	88	4
BILL MEDLEY (RCA PB-13753)			BARBARA MANDRELL (MCA-52340)			MICK FLEETWOOD'S ZOO (RCA PB-13739)		
<b>32</b> MAMA HE'S CRAZY	36	5	<b>64</b> GOD BLESS THE U.S.A.	—	1	<b>97</b> DO I EVER CROSS YOUR MIND	67	8
THE JUDDS (RCA PB-13772)			LEE GREENWOOD (MCA-52386)			RAY CHARLES (Columbia 38-04420)		
			<b>65</b> HONKY TONK WOMEN MAKE HONKY TONK MEN	47	10	<b>98</b> NOT ON THE BOTTOM YET	72	8
			CRAIG DILLINGHAM (MCA-52352)			BOXCAR WILLIE (Mainstreet 93020)		
						<b>99</b> YOU DON'T CARE ANYMORE	84	5
						PEGGY JO (CBO 143)		
						<b>100</b> MIDNIGHT FLIGHT	90	3
						JOHNNY ROWLAND (Allience 006)		

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

Angel Come Home (Brother Pub.—BMI/Murry-Gage—ASCAP)	96	Forget About Me (FaceTheMusic/IRVING/Down Disx-ite/RareBlue—BMI/ASCAP)	82	If Every Man (Unichappel—BMI)	68	Rise Above It All (Lantern Light—BMI)	95
Angel In Disguise (Blue Moon/April—ASCAP/Full Armor—BMI)	33	God Bless (MCA/Sycamore Valley—BMI)	64	If The Fall Don't Get You (Warner House of Music—BMI/Gold—ASCAP)	41	Roses And Love Songs (Buster Doss—BMI)	74
As Long (Crosskeys—ASCAP/Old Friends—BMI)	1	God Must Be A Cowboy (Pink Pig—BMI)	28	If You Could (Keith Sykes—BMI)	77	Run Your (Ben Hall/Silverline—ASCAP/BMI)	67
Atlanta Blue (Statler Bros.—BMI)	25	Hanging On (ATV Music Corp.—BMI)	59	In My Dreams (Irving—BMI)	14	Settin' The (Milene Music—ASCAP)	89
B-B-B-Burnin' (DebDave/Briarpatch—EMI)	42	Happy Birthday (Collins Court—ASCAP)	63	In The Midnight (Irving/Cotillion—BMI)	44	Sing Me (Top Brass—ASCAP)	75
Baby, Come To Me (Rodsong—ASCAP)	51	Honey (Open That Door) (Cedarwood—BMI)	4	It Won't Be (Almarie/Eno River—BMI)	46	Somebody's Needin' (Intersong/Ja-Lan—ASCAP)	18
Band Of Gold (Gold Forever—BMI)	26	Honky Tonk (Tree/Cross Keys—BMI/ASCAP)	65	Just A Little (Tom Collins/Dick James—BMI)	38	Someday (Shade Tree—BMI)	5
Better Our Hearts (Bankable Music—ASCAP)	35	I Can Tell (Cross Keys/Tree—ASCAP/St. David/Tree—BMI)	12	Just Another (Southern Nights—ASCAP)	30	Someone Is (Atlantic/Boquillas Canyon/Criterion/SC—BMI/ASCAP)	57
Between Two (Warner-Tamerlane/Duck Songs/Music Corp. Of America—BMI/WB Music/Bob Montgomery—ASCAP)	22	I Could'a Had You (April/Swallowfork—ASCAP)	55	Let's Leave The (Hall-Clement—BMI/Chappell—ASCAP)	58	Southern Women (New Albany/Protunes—ASCAP)	34
Born To (Chappell—ASCAP/Unichappel/Watch Hill—BMI)	47	I Don't Wanna (Sixty-Nine-St.—BMI)	2	Light Up (Senor/Cibie/Welbeck—ASCAP)	94	Sweet Country Music (Texas Tunes/Hat Bend/Dwein Rose/Peer Int.—BMI)	60
Boys (Little Chickadee—BMI/Black Note—ASCAP)	69	I Don't Want To (Pacific Island/Tree—BMI)	23	Lonely Girl (Christie Lee's—ASCAP)	76	That's The Thing (April/Lion-Hearted/Cross Keys—ASCAP)	60
Candy Man (Unichappel—BMI)	37	I Dream Of Women (WB/Two Sons—ASCAP)	19	Long Hard Road (Coolwell/Granite—ASCAP)	70	The Whole World's In Love (Unichappel/Intuit—BMI/Goodspert—ASCAP)	29
Day By Day (McGuffey Lane/Hat Band—BMI)	86	I Got Mexico (RavenSong—ASCAP)	6	Mama He's (Kenny O'Dell—BMI)	32	They Don't (Desert Sands/World Choice/House Of Fortune—BMI)	79
Dedicate (Kieran Kane/Litom—ASCAP)	61	I Guess It Never (Terra Form/Forth Floor—ASCAP)	39	Memory Lane (Mullet/Old Gramps/Tony Stampley—BMI)	52	This Time (Argee/Bobby Whitlock/Mother Tongue—ASCAP)	38
Deeper In Love (Screen Gems/Stratton House/EMI—BMI)	95	I Hurt (Posey/VanHoy/Unichappel—BMI)	81	Memphis In May (Hookline & Thinker—BMI)	72	To All The Girls (April/Casa David—ASCAP)	10
Denver (Larry Gatlin—BMI)	9	I Live In Memory (Sabal—ASCAP)	80	Midnight Flight (Secretary—BMI)	100	Together Again (Central Songs—BMI)	20
Disenchanted (Choskee Bottom, Kahala Songs/Timberwolf—ASCAP/BMI)	54	I May Be Used (Hall-Clement—BMI)	3	Mona Lisa (Rocksmith/Lockhill-Selma—ASCAP)	7	Victims Of Goodbye (Tom Collins—BMI/Collins Court—ASCAP)	24
Do I Ever (Songs Of Koppelman-Bandier/Seventh Son/If Eyes/Garbo/Dorsey—ASCAP)	97	I Never Had A Chance (Baray—BMI)	50	Music City Blues (Chabris/Fast Lane—BMI)	92	Want Ads (Gold Forever—BMI)	90
Downtown (MCA Music—ASCAP)	43	I Still (Music Corp. Of America/Alabama Band—ASCAP)	31	New Patches (Sawgrass Music—BMI)	36	When We Make Love (Cavesson/Welbeck—ASCAP/WB—Tamerlane—BMI)	13
Eve's Dropping (Second Base—BMI)	88	I Still Love (Chappell—ASCAP/Unichappel—BMI)	62	Not On The Bottom (Miz Box—ASCAP)	98	Who Dat (Peso/Wallet/Katsy—BMI)	71
Eyes That See (Gibb Bros.—BMI)	27	I Want To (Sheddhouse/I've Got The Music—ASCAP)	73	Oh Carolina (Milene—ASCAP)	56	Why Goodbye (Land Of Music—BMI/Lion Hearted—ASCAP)	16
Fallin' For You (Buried Treasure—ASCAP)	93	I Wish I Could (Al Gallico—BMI/Low Dog—ASCAP)	49	Oklahoma Heart (Make Believs/Beckaroo/Royal-haven—ASCAP/BMI)	85	You Don't Care (Wee B—ASCAP)	99
Forever Again (Tree/Cross Keys—BMI/ASCAP)	21	I'm Not Through (Tree/O'Lyric/Blackwood—BMI)	15	One More (Sandrose—ASCAP/Stuckey/News-writers—BMI)	84	You've Still Got A Place (Fred Rose—BMI)	11
Forever You (Atlantic Music Corp.—BMI)	53	If All The Magic (Warner-Tamerlane/White House—BMI)	83	Opposite Sides (Let There Be Music—ASCAP)	78	Your Eyes (Mercey Bros./Stallion/Rocky Bell—BMI)	6
				Red Hot (Al Jolson/Black & White/LaKat—BMI)	87		

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

## MOST ADDED COUNTRY SINGLES

1. GOD BLESS THE U.S.A. — LEE GREENWOOD — MCA — 26 ADDS
2. STILL LOSING YOU — RONNIE MILSAP — RCA — 19 ADDS
3. LONG HARD ROAD — THE NITTY GRITTY DIRT BAND — WARNER BROS. — 7 ADDS
4. OPPOSITE SIDES OF THE HEART — CRYSTAL RIVER — R.C.P. — 16 ADDS
5. THEY DON'T PLAY NONE OF MINE — A.J. MASTERS — BERMUDA DUNES — 16 ADDS

## MOST ACTIVE COUNTRY SINGLES

1. WHEN WE MAKE LOVE — ALABAMA — RCA — 65 REPORTS
2. I GOT MEXICO — EDDY RAVEN — RCA — 63 REPORTS
3. HONEY (OPEN THAT DOOR) — RICKY SKAGGS — EPIC — 63 REPORTS
4. SOMEDAY WHEN THINGS ARE GOOD — MERLE HAGGARD — EPIC — 62 REPORTS
5. DENVER — LARRY GATLIN & THE GATLIN BROTHERS BAND — COLUMBIA — 60 REPORTS

## THE COUNTRY MIKE

**THE \$50,000 GIVEAWAY** — KAYD/Beaumont has embarked on a unique contest called the \$50,000 Four Play. According to music director **Mike Olivier**, when the station plays four designated "code" songs, listeners write down the time that each of the songs are played. Listeners then fill out a log each week, mail it in to the station and listen for their names to be called. If a listener phones back within five minutes of hearing his or her name mentioned on the air, they will win \$97 and then become eligible to win the guaranteed grand prize of \$50,000 in cash and prizes. Program director **John Marks** says the response so far has been phenomenal and the station is capturing many new country listeners as a result of the contest. Some of the prizes being given away in addition to the cash include a \$17,000 Nissan 300 Z-X, 500 gallons of gasoline, a complete satellite system, a diamond ring, a television and video recording system, and more according to **Jerry Hinrikus**, KAYD general manager.

**MCRN TOP FIVE** — This week's top five records (based on nationwide requests) according to the Music Country Radio Network are: 1. "When We Make Love" — Alabama, RCA; 2. "Roll On" — Alabama, RCA; 3. "I Guess It Never Hurts To Hurt Sometimes" — The Oak Ridge Boys, MCA; 4. (tie) "Honey (Open That Door)" — Ricky Skaggs, Epic; 4. "The Yellow Rose" — Johnny Lee & Lane Brody, Warner Bros.

**BARTENDING FOR ARTHRITIS** — WMZQ/Washington air personalities **Keith MacDonald** and **Katy Daley** helped to raise nearly \$2,000 for the Arthritis Foundation at a party kicking off the 1984 Arthritis Foundation Fundraising Drive. The party was held at popular Washington nightspot, Rumours, where the WMZQ team tended bar for over five hours with the profits from each drink sold going to the foundation. As the evening progressed the crowd was urged to sign up for part two of the fundraising campaign — the "Washington Superstars" athletic competitions. Entrants accumulate sponsors and then participate in events including a tennis tournament and a balloon toss. Station personalities **Dave Kellogg** and **Doug McGuire** will represent the station during the two-day event.

**STATION CHANGES** — **Fran Morley** is now the music director at **WSIX-FM**/Nashville. Morley has also moved to the midday air shift from her former 6 p.m. to midnight shift. **WPKX**/Washington announced that **John Bodnar** has joined the station's morning show. Bodnar is formerly of **WASH**/Washington and **WMAL**/Washington. He has cohosted the Cerebral Palsy Telethon for the past four years, served as the celebrity chairman for the Multiple Sclerosis annual Ugly Bartender contest, and hosted the annual senior citizens Thanksgiving Dinner.

john tertz

## PROGRAMMERS PICKS

<b>Pam Green</b>	<b>WHN</b> /New York	<b>God Bless The U.S.A.</b> — Lee Greenwood — MCA
<b>Pete Jordan</b>	<b>CHOW</b> /Welland	<b>If The Fall Don't Get You</b> — Janie Fricke — Columbia
<b>Pete Adlam</b>	<b>WDSB</b> /Dover	<b>A Full Time Job</b> — Bob Sanderson — Jay Gee
<b>Jason Kane</b>	<b>WPKX</b> /Washington	<b>If All The Magic Is Gone</b> — Mark Gray — Columbia
<b>Mark Andrews</b>	<b>KWJJ</b> /Portland	<b>Let's Leave The Lights On Tonight</b> — Johnny Rodriguez — Epic
<b>Cathy Martindale</b>	<b>WSM</b> /Nashville	<b>I Want To Go Somewhere</b> — Keith Stegall — Epic
<b>Dick Deno</b>	<b>WCCN</b> /Neillsville	<b>That's The Thing About Love</b> — Don Williams — MCA
<b>Bob Kelly</b>	<b>KGAY</b> /Salem	<b>They Don't Play None Of Mine</b> — A.J. Masters — Bermuda Dunes
<b>Rick Friday</b>	<b>KICD</b> /Spencer	<b>I Want To Go Somewhere</b> — Keith Stegall — Epic

## SINGLES REVIEWS

### OUT OF THE BOX

**DEBORAH ALLEN** (RCA PB-13776)

**I Hurt For You** (3:47)(Posey/VanHoy/Unichappell-BMI)(D. Allen, R. Van Hoy)(Producer: R. Van Hoy)

Allen's third release off the mini-LP, "Cheat The Night," is a cowritten tune with husband/producer Rafe Van Hoy. Coming off the success of her first number one single, "I've Been Wrong Before," the singer's emotionally rich vocals stand out in this bittersweet love song, backed by tasty keyboards. Look for crossover action.



**MARK GRAY** (Columbia 38-04464)

**If All The Magic Is Gone** (3:19)(Warner-Tamerlane/Writers House-BMI)(C. Lester)(Producer: B. Montgomery, S. Buckingham)

Gray's latest Columbia single off his recently released "Magic" LP continues in the path of his quickly earned reputation as a sensitive song poet with the song "If All The Magic Is Gone." The melancholy mid-tempo ballad is topped off with flawless harmonies while the hook line is emphasized with some compelling piano sections.

### FEATURE PICKS

**GEORGE STRAIT** (MCA-52392)

**Let's Fall To Pieces Together** (2:58) (Maplehill/Sunflower Country/Hall-Clement/Bibo-BMI/ASCAP) (D. Lee, T. Rocco, Russell) (Producer: Ray Baker)

**THE KENDALLS** (Mercury/PolyGram 822 203-7)

**My Baby's Gone** (3:22) (Central Songs — BMI) (H. Houser) (Producer: Brian Ahern)

**MIKE DEKLE** (NSD 188)

**Hanky Panky** (2:35) (Lion's Mate — ASCAP) (M. Dekle) (Producer: Byron Hill)

**CHARLIE BANDY** (RCI 2386-1)

**Tenamock Georgia** (3:15) (Starship — ASCAP) (J. Cunningham) (Producer: Harold Bradley)

**EBLEN WADE** (Mercury/PolyGram 818 802-7)

**Close Enough To Love** (3:08) (Ben Peters — BMI) (B. Peters) (Producer: Not Listed)

**WHITE WATER JUNCTION** (Jungle Rogue-1003)

**Jukin'** (2:20) (Low-Sal — BMI) (B. Buie, R. Nix) (Producer: John Ragsdale)

**DEER CREEK** (Soundwaves 4732)

**Somebody Like Me** (2:56) (SongPeddler/HitKit — BMI) (D. Miller, R. Birnann, W. Bearden) (Producer: Joe Bob Barnhill)

**RONNIE DUNN** (MCA 52383)

**She Put The Sad In All His Songs** (3:33) (I've Got The Music — ASCAP) (M. McAnally, R. Byrne) (Producer: Johnny Sandlin)



**SYLVIA'S SURPRISE PARTY** — Sylvia was surprised with a party in honor of her latest RCA LP, "Surprise" in Lake Tahoe by several RCA executives and air personalities. Pictured at the celebration are (l-r): Phil Williams, WYNK, music director; Carson Schreiber, RCA Records, west coast regional country promotion; Fred Taft, program director, KKBC; Rory Miller, music director, KHSL; Jack Weston, RCA Records, midwest regional country promotion; Sylvia; Steve Gary, music director, KVET; Bob Heatherly, RCA Records, director of national country promotion.

## TOP 15 ALBUMS

### Spiritual

	Weeks On 5/19 Chart
<b>1 WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	1 31
<b>2 SING AND SHOUT</b> THE MIGHTY CLOUDS OF JOY (Myrrh/Word SPCN 7-01-676706) "He's My Rooftop"	2 17
<b>3 ROUGH SIDE OF THE MOUNTAIN</b> F. C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	3 55
<b>4 JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	4 47
<b>5 THIS TOO WILL PASS</b> JAMES CLEVELAND & THE CHARLES FOLD CHOIR (Sevov 7072) Title Cut	5 30
<b>6 TAKE IT TO THE LORD IN PRAYER</b> TRUTHETTES (Meleco 4386) Open	8 15
<b>7 PEACE BE STILL</b> VANESSA BELL (Onyx/Benson R 3631) Title Cut	6 58
<b>8 LONG TIME COMING</b> WINANS (Light 5826) Open	11 33
<b>9 TESTIFY</b> TIMOTHY WRIGHT (Gospearl 16017) "Tell Him What You Went"	7 8
<b>10 MAKE ME AN INSTRUMENT</b> CANDI STATON (Bereceh 1001) "God Cen Meke Something Out Of Nothing"	10 42
<b>11 HALLELUJAH ANYHOW</b> THOMAS WHITFIELD (Sound Of Gospel SOG 140) Open	12 5
<b>12 YES HE CAN</b> GEORGIA MASS CHOIR (Sevov - 7082) Open	13 15
<b>13 THE TIME IS NOW</b> PILGRIM WONDERS (Church Door-22021) Open	14 7
<b>14 I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	9 37
<b>15 JESUS SAVES</b> LITTLE SEDRICK AND THE HAILEY SINGERS (Gospearl PL-16019) Open	- 1

### Inspirational

	Weeks On 5/19 Chart
<b>1 STRAIT AHEAD</b> AMY GRANT (Myrrh SPCN 7-01-675706-4) "Angels"	1 12
<b>2 NOT OF THIS WORLD</b> PETRA (Ster-Song SPCN 7-12-102-05088-0) Open	2 25
<b>3 MORE THAN WONDERFUL</b> SANDI PATTI (Impect R3818) Open	3 48
<b>4 AGE TO AGE</b> AMY GRANT (Myrrh MSB 6697) Open	4 108
<b>5 FULLY ALIVE</b> THE BILL GAITHER TRIO (Word SPCN 7-01-091763-8) Open	5 7
<b>6 THE SKY'S THE LIMIT</b> LEON PATILLO (Word SPCN 7-01-677106-7) "I've Heard The Thunder"	7 8
<b>7 MICHAEL W. SMITH 2</b> (Reunion Records (SPCN 7-01-000412-9) "Hosenna"	9 8
<b>8 SIDE BY SIDE</b> IMPERIALS (Dey Spring/Word 701411215) "We'll Upon The Lord"	6 33
<b>9 SURRENDER</b> DEBBY BOONE (Lemb & Lion LLR 3301) "Keep The Flame Burning"	8 11
<b>10 SINGER SOWER</b> 2ND CHAPTER OF ACTS (Sperrow SPR 1071) "Takin' The Easy Way"	10 17
<b>11 SEND US TO THE WORLD</b> HARVEST (Milk And Honey MH 1051) Open	- 1
<b>12 MAN IN THE MIDDLE</b> WAYNE WATSON (Milk And Honey MH 1049) Open	- 1
<b>13 SIGNAL</b> DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	11 28
<b>14 SING THE GLORY</b> STEPHANIE BOOSAHA (Milk & Honey MH 1052) Title Cut	13 8
<b>15 NO LESS THAN ALL</b> GLAD (Greentree R003951) "Meker Of My Heart"	15 24

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.



**GATLIN TEAMS WITH GOODMAN** — Country recording artist Larry Gatlin went into the studio recently to record a duet with Canaan recording artist Rusty Goodman for Goodman's upcoming album. Gatlin's brothers Rudy and Steve also joined in the project by singing backup on another tune. Pictured at the session are (l-r): Gatlin; Joe Huffman, producer; Goodman; and Andy Tolbird, director of A&R, Canaan Records.

### GOSPEL NEWS

**WALSH HOSTS ENGLISH SHOW** — Sheila Walsh is the host of a new prime-time christian music show in England to be aired on BBC One, the largest network in that country. Set to last eight weeks, *The Rock Gospel Show* is the first of its kind in England and will feature guest artists such as **Jesse Dixon, Amy Grant, Donna Summer, John Michael Talbot, Phil Keaggy, Leon Patillo, and Cliff Richard**, as well as a set by **Sheila Walsh** on each show. Walsh also signed a contract with the BBC to host a series of gospel music specials, due to be aired throughout 1984.

**WORD HOSTS "CHOICES" PARTY** — Word, Inc.'s radio promotion department hosted "Nashville at Night," a listening party for **Farrell & Farrell's** new "Choices" LP. Held during the National Gospel Radio Seminar, the party drew about 100 DJs and radio managers to Nashville's Hummingbird Studios. Several cuts were also premiered from the new **Paul Clark** and **Leon Patillo** albums.

**"CITY OF ANGELS" WINNERS** — **Mark and Terry Butwin** were the winners in the "City Of Angels" contest in which 40 radio stations took part. Each station had 10 local winners receiving Amy Grant concert t-shirts and "Straight Ahead" LPs. The national winners were flown to Los Angeles where they attended Amy Grant's sold-out performance at the Universal Amphitheatre.

**GATLIN TEAMS WITH GOODMAN** — After meeting coincidentally at a restaurant in Nashville, **Larry Gatlin** and **Rusty Goodman** decided to team up for a duet on Rusty's upcoming album. Larry will be featured on the song "How Much More," and Gatlin Brothers, **Rudy** and **Steve** will sing back up on "Family Band."

**KFC SPONSORS COMPETITION** — Kentucky Fried Chicken is sponsoring the "Second Kentucky Fried Chicken Gospel Music Competition" in Washington, DC. Semi-finals are now underway and will be concluded on May 23. The finalists will be announced in mid-June with the categories including choir, ensemble, female soloist, and male soloist. The finals will be held July 15 at 7 p.m. at the Kennedy Center for the Performing Arts.

**STARSONG OPENS NASHVILLE OFFICE** — StarSong Publishing Group has just announced the opening of its Nashville office. **Dennis Worley**, formerly with Priority Records, has been appointed general manager.

**SIGNINGS** — Miss America of 1980, **Cheryl Pruitt Blackwood**, has signed with Love Song Records, a division of RiverSong Records. Her first Love Song album is scheduled for release early this fall. Formerly with Priority Records, **David and the Giants** have signed a contract with Myrrh; their first release will be in August. **Vickie and Marty McCall** have signed an exclusive songwriting contract with Meadowgreen Music Company. Marty McCall was with Fireworks until last July.

**TOURS** — Canadian recording group **Quickflight** will tour the United States this summer and will set out for Europe in August. **DeGarmo and Key** and **Farrell & Farrell** will team up this fall for a U.S. tour. **Amy Grant** will complete her 52-city tour in Washington, DC on May 19 and will begin her first international tour later this year.

**NGRS ANNOUNCES STEERING COMMITTEE** — A division of the Gospel Music Association, the National Gospel Radio Seminar, recently announced the appointment of the steering committee for the 1984-85 term. The new committee is: **Jim Black**, SESAC, Inc.; **Larry Alford**, WSHO; **Joe Battaglia**, WWDJ; **Tim Calcara**, KTOF; **Mike Dworak**, World, Inc.; **Norman Holland**, RiverSong Records; **Jon Hull**, WCIE; **Tana Lonon**, Jim Records; **Rob Michaels**, Phoenix Marketing Group; **Lloyd and Ellen Parker**, WLIX; **David Reeder**, WCTN; **Kurt Reinke**, WQFL; **Rodger Roth**, WCIE; **Rick Tarrant**, Communion Communications; **John Taylor**, Sparrow Records; **Jim Thomas**, WZZD; **Keith Whipple**, WXLN; **Dennis Worden**, KCFO.

**NEW REPORTERS** — **Cash Box** has added three new reporting stations for the Gospel charts. **Cash Box** remains the only publication that has a weekly gospel chart which reflects both sales and airplay. The new stations for the Spiritual chart are WUST/Washington, WABQ/Cleveland and for the Inspirational chart, WQFL/Rockford. The other **Cash Box** reporters are: Spiritual WQBH/Detroit; KIRL/St. Charles; KMAX/Pasadena; WWRL/Woodside and WKZK/Augusta; Inspirational — WCTN/Washington; WLIX/Bayshore; WNDA/Huntsville; WXIR/Indianapolis; WXLN/Louisville; WAEC/Atlanta; KLYT/Albuquerque and KCFO/Tulsa. **Laura Lee**



**TAYLOR TALK** — Sparrow recording artist Steve Taylor took time out from his current tour to cohost the morning show at KYMS-FM, one of southern California's largest Christian music stations. Taylor was in the Los Angeles area working on his new video clip "Meltdown." Pictured are (l-r): **John Taylor**, Sparrow's national promotion manager; **Greg Fast**, KYMS program director and **Steve Taylor**.

## TOP 75 ALBUMS

	Weeks On Chart	5/19 Chart		Weeks On Chart	5/19 Chart
<b>1 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059ML)	1	29	<b>40 YOU SHOULDN'T-NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308)	35	22
<b>2 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL)	2	15	<b>41 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	41	39
<b>3 SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	3	11	<b>42 WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323)	45	10
<b>4 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	4	23	<b>43 THE GAME OF LIFE</b> T-CONNECTION (Capitol ST-12264)	49	3
<b>5 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	6	23	<b>44 STEPPIN' OUT</b> GEORGE HOWARD (TBA TB 201-N)	50	4
<b>6 THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003)	5	10	<b>45 FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	40	24
<b>7 DANGEROUS</b> BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	8	7	<b>46 STREET BEAT</b> THE DEELE (Soler/Elektra 9 60285-1)	43	24
<b>8 THRILLER</b> MICHAEL JACKSON (Epic OE 38112)	7	75	<b>47 STEPPIN' OUT</b> THE CHI-LITES (Private I/CBS BFZ 39316)	47	5
<b>9 LADY</b> ONE WAY (MCA-5470)	10	8	<b>48 LOVIN' MAN</b> L.J. REYNOLDS (Mercury/PolyGram 818 479-1 M-1)	54	3
<b>10 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic OE 39107)	9	19	<b>49 ROBBERY</b> TEENA MARIE (Epic FE 38882)	38	30
<b>11 BREAK OUT</b> POINTER SISTERS (Planet/RCA BXL 1-4705)	12	27	<b>50 YOURS FOREVER</b> ATLANTIC STARR (A&M SP-4948)	44	29
<b>12 JERMAINE JACKSON</b> (Arista ALB 8203)	25	2	<b>51 SOMETHING'S ON YOUR MIND</b> "D" TRAIN (Prelude PRL 14112)	55	8
<b>13 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1)	11	16	<b>52 RIGHT PLACE, RIGHT TIME</b> DENISE LASALLE (Malaco 7417)	53	7
<b>14 BE A WINNER</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL8-5700)	23	8	<b>53 BUST ME OUT</b> DUKE BOOTEE (Mercury/PolyGram 818 667-1 M-1)	60	2
<b>15 CHANGE OF HEART</b> CHANGE (Atlantic 7 80151-1)	19	7	<b>54 PREPPIE</b> CHERYL LYNN (Columbia FC 38961)	46	23
<b>16 BACK TO BASICS</b> THE TEMPTATIONS (Gordy/Motown 6085GL)	17	9	<b>55 LOVE AND MORE</b> THE O'JAYS (Philadelphia Int'l./CBS FZ 39367)	—	1
<b>17 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	18	46	<b>56 INTIMATE CONNECTION</b> KLEER (Atlantic 7 80145-1)	57	9
<b>18 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6061GL)	16	32	<b>57 IT'S ALL YOURS</b> STARPOINT (Elektra 9 60353-1)	56	9
<b>19 IT'S YOUR NIGHT</b> JAMES INGRAM (Owest/Warner Bros. 9 239970-1)	13	29	<b>58 LOVE WARS</b> WOMACK & WOMACK (Elektra 9 60293-1)	66	2
<b>20 G FORCE</b> KENNY G (Arista ALB-8192)	21	17	<b>59 CITY SLICKER</b> J. BLACKFOOT (Sound Town/Alliance ST-8002)	51	20
<b>21 GHETTO BLASTER</b> CRUSADERS (MCA-5429)	24	8	<b>60 URBAN DANCE FLOOR GUERRILLAS</b> P. FUNK ALL-STARS (Uncle Jam/CBS FRZ 39168)	62	22
<b>22 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	15	42	<b>61 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE 13004)	61	37
<b>23 IN THE HEART</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	14	25	<b>62 CHANGING</b> LENNY WILLIAMS (Rocshire XR9513)	63	4
<b>24 RUN D.M.C.</b> (Profile PRO-1202)	27	6	<b>63 WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021)	68	18
<b>25 PATTI AUSTIN</b> (Owest/Warner Bros. 9 23974-1)	22	10	<b>64 ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA CPL 1-4858)	64	20
<b>26 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML)	20	18	<b>65 THE ART OF NOISE</b> (Island/Atco 7 90137-1)	—	1
<b>27 CROSS FIRE</b> SPINNERS (Atlantic 7 80150-1)	28	7	<b>66 MIDNIGHT LOVE</b> MARVIN GAYE (Columbia FC 38197)	58	5
<b>28 FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242)	32	7	<b>67 DREAMBOY</b> (Qwest/Warner Bros. 9 23988-1)	70	28
<b>29 JOYSTICK</b> DAZZ BAND (Motown 6084ML)	26	24	<b>68 X-PERIMENT</b> THE SYSTEM (Mirege/Atco 7 90146-1)	52	10
<b>30 SINCERELY</b> THE EMOTIONS (Red Label RL LP-001-1)	30	5	<b>69 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	65	25
<b>31 BE MY LOVER</b> O'BRYAN (Capitol ST-12332)	48	2	<b>70 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005)	59	28
<b>32 I'M A BLUES MAN</b> Z.Z. HILL (Malaco 7415)	33	28	<b>71 FEVER</b> CON FLUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	67	28
<b>33 KEEP SMILING</b> LAID BACK (Sire/Warner Bros. 9 25058-1)	34	9	<b>72 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	74	27
<b>34 THE ART OF DEFENSE</b> NONA HENDRYX (RCA AFL1-4999)	39	8	<b>73 CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	69	48
<b>35 NEVER SAY NEVER</b> MELBA MOORE (Capitol ST-12305)	31	25	<b>74 POSITIVE POWER</b> STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	75	18
<b>36 ONE STEP CLOSER</b> THE DELLS (Private I/CBS BFZ 39309)	29	9	<b>75 ANTHOLOGY</b> MARVIN GAYE (Motown M9-791A3)	71	4
<b>37 TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	37	5			
<b>38 MADONNA</b> (Sire 9 23867-1)	42	35			
<b>39 PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	36	12			

## THE RHYTHM SECTION

**NICE ... AND ROUGH** — Tina Turner continues to blast her way back into the entertainment spotlight. Capitol Records held a press conference in Los Angeles May 9 for the venerable queen of the R&B stage to discuss Tina's new album, "Private Dancer." Turner, who burst on to the scene in the 60s with ex-husband Ike Turner and their legendary revue, etched herself in the public ear with her rendition of "Proud Mary," and garnered critical acclaim for her performance as the Acid Queen in the film version of the *Who's Tommy*, is again the center of attention. She is riding the crest of a wave created by her powerful cover of Al Green's "Let's Stay Together," and preparing for a slew of dates as the opening act for Lionel Richie. "Private Dancer" features Jeff Beck on the title track and contributions from Fixx producer Rupert



**NOT TOO BUSY FOR GOLD** — Epic recording artist Luther Vandross (c) receiving a gold record for his LP, "Busy Body," backstage at L.A.'s Universal Amphitheatre. The other busy bodies are Larry Douglas, vice president, marketing, Epic (l); and Larkin Arnold, senior vice president, CBS Records.

Hine on "I Might Have Been Queen (Sole Survivor)" as well as Fixx vocalist Cy Curnen and guitarist Jamie West Oran on "Better Be Good To Me." Producer Terry Britten takes over on "What's Love Got to Do With It" and Tina's version of "I Can't Stand the Rain." Tina also covers David Bowie's "1984." The new album has funk and new wave overtones as Tina, as always, continues to stand apart from her contemporaries. "Let's Stay Together" has won Britain's Silver Disc award for sales over 250,000 units and was a number one dance hit in the U.S., as well as an R&B top-five. The single has now sold over 1,000,000 units worldwide.

**MICHAEL JACKSON TIDBIT OF THE WEEK** — Record companies are beginning to unearth previously unreleased Michael Jackson recordings and one is already out. The good news is, this one might really make it somewhere. Motown has added new overdubs and basic tracks to Michael's 1974 (when he was 15) recording of K. Lewis's "Farewell My Summer Love," under the direction of Freddie Perren and Fonce Mizell. The tune is the first release of what Motown calls "an entire album of newly uncovered masters," called, "Farewell My Summer Love 1984." The new production really gives the tune a hot dance flavor, and yet the Motown sound of a decade ago hasn't been tampered with, creating a fresh performance from what is really a golden oldie sound. It also reflects that period when Michael's voice was beginning to lose its "ABC" child-star shout and refine itself to its Epic proportions.

**MEANWHILE, BACK IN THE EIGHTIES** — Jermaine Jackson's new album proves that the other boys are not going to take Michael's success lying down, and that Jermaine, at least, is going to be a commanding presence on this summer's tour. Jermaine proved with 1980's "Let's Get Serious" that he has a voice to be reckoned with. His duet with Michael, "Tell Me I'm Not Dreamin'," spotlights the brothers verse by verse and it would be hard to say Michael out-funks him. The fact that Jermaine's career has built steadily enough for him to stay solo confidently is another reason the upcoming Jacksons' tour could deliver the greatest shows of all time.

**BOBBY AND SLY** — Bobby Womack embarks on a nationwide tour this month. With a new single and album behind him, Womack will travel across the U.S. and make appearances in Europe and Japan. The tour will feature special appearances by Sly Stone. One of the highlights of the tour will be a benefit concert, tentatively entitled "Bobby Womack, Sly Stone and Friends." The concert will take place July 10 at the Lee County Civic Center near Fort Myers, Florida. The concert will benefit the Lee Health Center in recognition and support for the help its Drug Abuse Unit has provided Sly and others. Stone is on furlough from the Lee Health Center. Part of his treatment in its drug rehabilitation program will be performing special appearances on Bobby Womack's tour. Womack's career has brought him into successful contact with many R&B and rock luminaries, among them Sam Cooke, the Rolling Stones, Janis Joplin, Wilson Pickett and George Benson. This summer marks the 20th anniversary of the Stones' "It's All Over Now," written by Womack. Womack's duet with Patti LaBelle, "Love Has Finally Come At Last," is his best-received single in many years.

**THIS ONE'S FOR FINESSE** — The Budweiser Showdown finally reached the Palace in L.A. and hometown favorites Finesse came out on top. The group now is the proud owner of a PolyGram recording contract and \$10,000 worth of equipment from Road by Rickenbacker. Finesse will also get to record a national commercial for Bud. Other semifinalists were Marshall Titus (Chicago), Ray Contrarus (New York), Greg Williams (Greenville, SC), and Heaven (Houston).

**NOTES IN THE NIGHT** — The Black Music Assn. (BMA) held a seminar at RCA studios in New York May 2. "The Business Behind the Show" dealt with developing and packaging concerts ... Walter "Junie" Morrison, multi-instrumentalist and songwriter for the Ohio Players and Parliament/Funkadelic, has released his first record after a two and a half year hiatus. The single, "Techno-Fregs," is the result of Morrison's experiments with new electronic technology for making music. Says Junie, "People are buying these small keyboards that have drum machines and recorders built in, that coupled with the success of video games, prompted me to write about people who are so caught up in the technical end of having fun. I placed the name 'Techno-Fregs' upon these people — which would include myself as well." Freg on, freg on ... Tennessee Governor Lamar Alexander recently proclaimed "Kool and the Gang Day". The group was performing in Nashville at the time. No word yet on Dolly Parton Day in Detroit. ... "To the Bone" is the new single from Nona Hendryx' "The Art of Defense". Nona also has a new agent, Jody Wenig of ABC. U.S. and European dates are already on tap ... Lionel Richie's finale performance at the Metropolitan Opera (reviewed elsewhere in this issue) was a swift kick to a sublime audience that had just witnessed two and a half hours of elegant and somewhat more subdued performances by the elite of the dance world. When the curtain rose to reveal Richie's band and they played the opening bars of "All Night Long," the energy level at Lincoln Center rose dangerously. The spot was a generous dose of Richie at his best and hopefully a good sign for the fans queuing up for his tour. Later.

rusty cutchin

# TOP 100 BLACK CONTEMPORARY SINGLES

May 26, 1984

	Weeks On 5/19 Chart
<b>1 HELLO</b> LIONEL RICHIE (Motown 1722MF)	1 12
<b>2 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 171GF)	2 15
<b>3 LET'S HEAR IT FOR THE BOY</b> DENIECE WILLIAMS (Columbia 38-04417)	5 7
<b>4 GIVE ME TONIGHT</b> SHANNON (Emergency/Miraga 7-99775)	4 11
<b>5 FREAKSHOW ON THE DANCE FLOOR</b> BAR-KAYS (Mercury/PolyGram 818 631-7)	6 9
<b>6 LADY YOU ARE</b> ONE WAY (MCA-52348)	7 10
<b>7 SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 818 384-7)	3 15
<b>8 LOVE, NEED AND WANT YOU</b> PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04399)	9 10
<b>9 DON'T WASTE YOUR TIME</b> YARBROUGH & PEOPLES (Total Exparlanca/RCA TES1-2400)	10 10
<b>10 WHITE HORSE</b> LAID BACK (Sire 7-29346)	8 17
<b>11 SAIL AWAY</b> THE TEMPTATIONS (Gordy/Motown 1720GF)	14 13
<b>12 LOVELITE</b> O'BRYAN (Capitol B-5329)	16 6
<b>13 TONIGHT</b> KOOL & THE GANG (Da-Lita/PolyGram 818 226-7)	11 15
<b>14 WE'RE GOING ALL THE WAY</b> JEFFREY OSBORNE (A&M 2618)	12 11
<b>15 LOVE HAS FINALLY COME AT LAST</b> BOBBY WOMACK AND PATTI LABELLE (Bavaryl Glen BG-2012)	15 16
<b>16 THERE'S NO EASY WAY</b> JAMES INGRAM (Qwest/Warnar Bros. 7-29316)	18 10
<b>17 SUPERSTAR (DON'T YOU REMEMBER...)</b> LUTHER VANDROSS (Epic 34-04441)	17 12
<b>18 RIGHT OR WRONG</b> SPINNERS (Atlantic 7-89689)	21 10
<b>19 MISS ME BLIND</b> CULTURE CLUB (Virgin/Epic 34-04388)	13 11
<b>20 LOLLIPOP LUV</b> BRYAN LOREN (Philly World/Atlantic 7-99760)	20 12
<b>21 JAM ON IT</b> NEWCLEUS (Sunnyvlew SUN 411)	23 10
<b>22 JUMP (FOR MY LOVE)</b> POINTER SISTERS (Planet/RCA YB-13780)	26 5
<b>23 CHANGE OF HEART</b> CHANGE (RFC/Atlantic 7-89684)	25 8
<b>24 SWOOP (I'M YOURS)</b> DAZZ BAND (Motown 1725 MF)	28 7
<b>25 BEAT BOX</b> ART OF NOISE (Island 7-99782)	22 15
<b>26 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 1702MF)	19 18
<b>27 LOVE ME IN A SPECIAL WAY</b> DaBARGE (Gordy/Motown 1723GF)	24 12
<b>28 LOVE ME RIGHT</b> MELBA MOORE (Capitol B-5343)	33 5
<b>29 BREAKDANCE</b> IRENE CARA (Network/Gaffan 7-29328)	29 8
<b>30 DANCING IN THE SHEETS</b> SHALAMAR (Columbia 38-04372)	30 13
<b>31 OBSCENE PHONE CALLER</b> ROCKWELL (Motown 1731MF)	38 3
<b>32 LOVE ME LIKE THIS</b> REAL TO REEL (Arista AS1-9192)	35 9
<b>33 ROCK BOX</b> RUN D.M.C. (Profile PRO-5045)	39 6
<b>34 EXTRAORDINARY GIRL</b> THE O'JAYS (Philadelphia Int'l/CBS ZS4 04437)	37 8

	Weeks On 5/19 Chart
<b>35 SOMEBODY ELSE'S GUY</b> JOSELYN BROWN (Vinyl Dreams/Praluda VND D71)	44 4
<b>36 GOTTA GIVE A LITTLE LOVE (TEN YEARS AFTER)</b> TIMMY THOMAS (Gold Mountain/A&M GS-82004)	40 6
<b>37 SHACKLES</b> R.J.'s LATEST ARRIVAL (Goldan Boy/Quality QUS 7059)	43 6
<b>38 IN THE MIX</b> ROGER (Warnar Bros. 7-29271)	46 3
<b>39 I SWEAT (GOING THROUGH THE MOTIONS)</b> NONA HENDRYX (RCA PB-13759)	41 9
<b>40 FEELS SO REAL (WON'T LET GO)</b> PATRICE RUSHEN (Elektra 7-69742)	51 3
<b>41 NEW MOVES</b> CRUSADERS (MCA-52365)	42 9
<b>42 HEY D.J.</b> THE WORLD'S FAMOUS SUPREME TEAM (Island 7-99772)	56 4
<b>43 LAND OF HUNGER</b> THE EARONS (Island 7-99776)	48 8
<b>44 WHAT PEOPLE DO FOR MONEY</b> DIVINE SOUNDS (Spacific SR-243)	52 5
<b>45 RHYTHM OF THE STREET</b> PATTI AUSTIN (Qwest/Warnar Bros. 7-29305)	50 6
<b>46 THEY ONLY COME OUT AT NIGHT</b> PETER BROWN (Columbia 38-04381)	47 9
<b>47 TOUCH DOWN</b> L.J. REYNOLDS (Mercury/PolyGram 818 791-7)	55 4
<b>48 I DIDN'T MEAN TO TURN YOU ON</b> CHERRELLE (Tabu/CBS ZS4 04408)	57 8
<b>49 SHAKE DOWN</b> EVELYN "CHAMPAGNE" KING (RCA PB-13748)	31 12
<b>50 PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99785)	27 15
<b>51 IF EVER YOU'RE IN MY ARMS AGAIN</b> PEABO BRYSON (Elektra 769728)	61 3
<b>52 LIVE WITHOUT YOUR LOVE</b> WINDJAMMER (MCA-52367)	59 6
<b>53 THIS TIME</b> CHERYL LYNN (Columbia 38-04429)	54 8
<b>54 AUTOMATIC</b> POINTER SISTERS (Planet/RCA YB-13730)	32 18
<b>55 LET'S STAY TOGETHER</b> TINA TURNER (Capitol B-5322)	45 18
<b>56 MORE, MORE, MORE</b> ATLANTIC STARR (A&M 2619)	36 16
<b>57 HEART DON'T LIE</b> LA TOYA JACKSON (Private I/CBS ZS4 04439)	64 3
<b>58 BABY IT'S YOU</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99750)	71 3
<b>59 ALWAYS</b> LENNY WILLIAMS (Rocshira/MCA XR95056)	66 5
<b>60 TAKE IT TO THE LIMIT</b> T. CONNECTION (Capitol B-5337)	83 7
<b>61 STREET DANCE</b> BREAK MACHINE (Sire 7-29319)	67 5
<b>62 IN THE HEAT OF THE NIGHT</b> RAY PARKER JR. (Arista AS1-9198)	68 4
<b>63 I WANT YOU TO BE REAL</b> JOHN ROCCA (Streetwise SWRL 2225)	72 4
<b>64 BABY I'M SCARED OF YOU</b> WOMACK & WOMACK (Elektra 7-89733)	79 2
<b>65 ONE STEP CLOSER</b> THE DELLS (Private I/CBS ZS4 04448)	74 3
<b>66 LIVE WIRE (I WANT A GIRL THAT SWEATS)</b> DUKE BOOTE (Mercury/PolyGram 818 809-7)	75 3
<b>67 READY FOR THE NIGHT</b> MARGIE JOSEPH (Cotillion/Atco 7-99771)	69 5

	Weeks On 5/19 Chart
<b>68 MEGA-MIX</b> HERBIE HANCOCK (Columbia 44-04980)	77 2
<b>69 (YOU'RE MY) APHRODISIAC</b> DENNIS EDWARDS (Gordy/Motown 1737GF)	— 1
<b>70 FEEL THE NEED</b> ANITA BAKER (Bavaryl Glen BG 2013)	73 5
<b>71 SIMPLE</b> JOHNNY BATHIS (Columbia 38-04468)	81 2
<b>72 LET ME LOVE YOU</b> FORCE MD'S (Tommy Boy TB 841-7)	— 1
<b>73 LIVE IT UP (LOVE IT UP)</b> SUTTONS (Rocshira/MCA XR 95060)	87 2
<b>74 SIBERIAN NIGHTS</b> TWILIGHT 22 (Vanguard 35246)	— 1
<b>75 CITY LIFE</b> HASSAN & 7-11 (Easy Street/Aaro EZS-7508)	85 2
<b>76 AND I DON'T LOVE YOU</b> SMOKEY ROBINSON (Tama/Motown 1735TF)	88 2
<b>77 "DEAR MICHAEL"</b> KIM FIELDS (Crittqua CRI 705)	78 9
<b>78 FIX IT IN THE MIX</b> PRETTY TONY (Music Spacelists Inc. MSI 104)	— 1
<b>79 THIS TIME</b> FUNK DELUXE (Salsoul/RCA S7 7071)	89 2
<b>80 SWITCH IT BABY</b> SWITCH (Total Exparlanca/RCA TES1-2401)	82 3
<b>81 INSTANT LOVE</b> BLOODSTONE (Track/CBS ZS4 04465)	— 1
<b>82 DO YOU KNOW WHAT I MEAN</b> GWEN MCCRAE (Black Jack BJ 0021)	90 2
<b>83 HI, HOW YA DOIN'?</b> KENNY G (Arista AS1-9105)	49 14
<b>84 NEVER HAD A GIRL</b> BRASS CONSTRUCTION (Capitol 5351)	— 1
<b>85 JUST MY LUCK</b> THE DEELE (Solar/Elektra 7-69749)	34 11
<b>86 CALL OUT MY NAME</b> FATBACK (Cotillion/Atco 7-99749)	— 1
<b>87 SECOND TO NONE</b> ATLANTIC STARR (A&M AM 2638)	— 1
<b>88 NO PARKING (ON THE DANCE FLOOR)</b> MIDNIGHT STAR (Solar/Elektra 7-69753)	62 13
<b>89 DON'T GIVE ME UP</b> HAROLD MELVIN & THE BLUE NOTES (Philly World/Atlantic 799761)	— 1
<b>90 LAST DANCE</b> GEORGE CLINTON (Capitol B-5332)	53 13
<b>91 GIRLS JUST WANT TO HAVE FUN</b> CYNDI LAUPER (Portrait/CBS 37-04120)	58 9
<b>92 YOU'RE THE ONE</b> EMOTIONS (Rad Label RL SG-001)	83 13
<b>93 H-A-T-E (DON'T LIVE HERE ANYMORE)</b> THE STAPLE SINGERS (Private I/CBS ZS4 04384)	60 7
<b>94 TAXI</b> J. BLACKFOOT (Sound Town/Alleglanca ST-0004)	84 25
<b>95 MOONWALK</b> EARTH, WIND & FIRE (Columbia 38-04427)	65 6
<b>96 YOU'RE THE REASON</b> "D" TRAIN (Pratude PRL 8082)	76 11
<b>97 WHATCHA TALKIN' 'BOUT</b> MUSICAL YOUTH (MCA-52364)	70 5
<b>98 STOP WHAT YOU'RE DOIN'</b> THE CHI-LITES (Private I/CBS ZS4 04365)	86 12
<b>99 NEW LOVE</b> ROSE ROYCE (Montaga MS 620)	80 4
<b>100 THRILLER</b> MICHAEL JACKSON (Epic 34-04364)	91 16

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

Always (Not listed).....59	Emergency—ASCAP.....4	Live Without (Torque—BMI).....52	Sha's Strange (All Seeing Eye—ASCAP/Camao Five—BMI).....7
And I Don't (Bertram—ASCAP).....76	Gotta Give (Archer/Kee—BMI).....36	Lollipop Luv (Philly World/Whiz Kid—BMI).....20	Siberian (Jackaroo/Balary—ASCAP).....74
Automatic (Music Corp. of America/Fleedleedle—BMI/MCA—ASCAP).....54	H-A-T-E (Malaco—BMI).....93	Love Has (ABKCO/Spaced Hands/Beverly Glen—BMI).....15	Simple (Blackwood—BMI/April—ASCAP).....71
Baby I'm (Next Flight—BMI).....64	Heart Don't (Innertought—BMI/Amirful—ASCAP).....57	Love Me In (Jobete—ASCAP).....27	Somebody Else's (Joselyn Brown—BMI).....35
Baby It's (Intersong/CBS V Catalog—ASCAP).....58	Hello (Brockman—ASCAP).....1	Love Me Like (Richer/Chappell—ASCAP).....32	Somebody's Watching (Jobete—ASCAP).....26
Beat Box (Unforgettable Songs, adm. by Island—BMI).....25	Hey D.J. (April/Chappell—ASCAP).....42	Love Me (Bush Burnin'—ASCAP).....28	Stop What You're (Amirful/Torin—ASCAP).....98
Breakdance (Giorgio Moroder/Carub/AICor—ASCAP/Brass Heart—BMI).....29	Hi, How Ya (Music Corp. of America/New Music Group—BMI).....83	Love, Need (Mighty Three—BMI).....8	Street Dance (Can't Stop—BMI/Stop Light—ASCAP).....61
Call Out (Fired Up—ASCAP/Clita—BMI/Sign Of The Twins—ASCAP).....86	I Didn't Mean (Flyte Tyme Tunes/Avant Garde—ASCAP).....48	Lovelite (Big Train—ASCAP).....12	Superstar (Teddy Jack/Del-Bon—BMI).....17
Change Of (Flyte Tyme—ASCAP).....23	I Sweat (Eat Your Heart Out—BMI).....39	Mega-Mix (Hancock/OAO—BMI).....68	Switch (Total Experience—BMI).....80
City Life (Pub. Corp. of America/Wesaline/Grifbil/Rightsong—BMI).....75	I Want You (Beggars' Banquet/Baat'n Track—ASCAP).....63	Miss Me Blind (Virgin—ASCAP).....19	Swoop (J. Regg—ASCAP/Hey Kimo—BMI).....24
Dancing (Famous—ASCAP/Ensign—ASCAP).....30	If Ever You're (Almo/Prince Street—ASCAP/Snow/Dyad—BMI).....51	Moonwalk (Ninth/Robsac/Walkeran—BMI).....95	Take It To (Coakley/Irving—BMI).....60
"Dear Michael" (Jobete—ASCAP).....77	In The Heat (Raydiola—ASCAP).....62	More, More, More (Irving/Lijesika—BMI).....56	Taxi (Backlog—BMI).....94
Do You (LaBrea/Sattwa—ASCAP).....82	In The Mix (Troutman's—BMI).....38	Never Had (One To One—ASCAP).....84	There's (ATV Music/Mann & Weil Songs—BMI).....16
Don't Give (Philly World—BMI/Persebre—ASCAP).....89	Instant (Triple Three—BMI adm. by Blackwood).....81	New Love (Rose Royce/Ocean To Ocean—BMI).....99	They Only Come (Minong—BMI).....46
Don't Look Any (Vandorf Songs—ASCAP/Rightsong/Franne Golde/Hitchings—BMI).....2	Jam On It (Wicked Stepmother/Wedot—ASCAP).....21	New Moves (Four Knights/Warner-Tamerlane/Blue Sky Rider—BMI).....41	This Time (J. Flat/Koan—ASCAP).....53
Don't Waste Your (Total Experience—BMI).....9	Just My (Inner Rhythm/Avondale/Hip Trip—BMI).....85	No Parking (Hip-Trip/Midstar—BMI).....88	This Time (One To One—ASCAP).....79
Extraordinary (Mighty Three—BMI).....34	Lady You Are (Perk's Duchess—BMI).....6	Obscene (Jobete—ASCAP).....31	Thriller (Rodsongs (PRS), adm. by Almo—ASCAP).....100
Feel The Need (Bev Glen/Spaced Hands—BMI).....70	Last Dance (Bridgeport/Top Dog—BMI).....90	One Step (Baby Love/Yancitoones—ASCAP).....65	Tonight (Delightful—BMI).....13
Feels So (Baby Fingers—ASCAP/Freddie Dee—BMI).....40	Let Me Love (T-Boys—ASCAP/T-Girl—BMI).....72	Perfect (Bellboy—BMI/Gratitude Sky—ASCAP).....50	Touch Down (Membership/Seductive—ASCAP).....47
Freakshow (Warner-Tamerlane/Bar-Kays—BMI).....5	Let's Hear (Ensign—BMI).....3	Rhythm Of (Gratitude Sky—ASCAP/Bell Boy/Pologrounds—BMI).....45	We're Going All (Dyad—ASCAP).....14
Fix It (In The Mix—BMI).....87	Let's Stay (Irving/AI Green—BMI).....55	Right (Mr. Dapper/Seitu/Pride Fire—BMI).....18	What People (Clarkjay/R. Hill—BMI).....44
Girls Just (Heroic—ASCAP).....91	Live It Up (Rocshire—ASCAP).....73	Rock Box (Protoons, Inc./Rush-Groove—ASCAP).....33	Whatcha (Jobete/Black Bull—ASCAP).....97
Give Me Tonight (Shapiro Bernstein & Co./	Live Wire (Duke Bootee/Double Edge—BMI).....66	Sail Away (Stone Diamond/Golden Touch—BMI).....11	White Horse (Sing A Song, adm. by WB Music Corp.—ASCAP).....10



# MOST ADDED SINGLES

1. **(YOU'RE MY) APHRODISIAC — DENNIS EDWARDS — GORDY/MOTOWN**  
WPLZ, WILD, WJAX, WHRK, WAOK, WPAL, WDMT, WDRQ, WAMO, KMJQ, WGLI, WLLC, WNOV, WCIN, WOKB
2. **BABY I'M SCARED OF YOU — WOMACK & WOMACK — ELEKTRA**  
WAKS, KHUS, KOKA, WXYV, KPRS, WNOV, KMJQ, WCIN
3. **FEELS SO REAL (WON'T LET GO) — PATRICE RUSHEN — ELEKTRA**  
WDJY, WLOV, WPLZ, WILD, WHRK, KOKA, WGLI
4. **CITY LIFE — SUTTONS — ROLSHIRE/MCA**  
WPEG, WCIN, WXTV, WAMO, WYLD, WRBD, WATV
5. **TOUCH DOWN — L.J. REYNOLDS — MERCURY/POLYGRAM**  
WPLZ, WJLB, WVFO, WDAS, KHYS, WRBD, KDAY

# RETAIL BREAKOUTS

1. **FEELS SO REAL (WON'T LET GO) — PATRICE RUSHEN — ELEKTRA**
2. **HEY D.J. — THE WORLD'S FAMOUS SUPREME TEAM — ISLAND**
3. **SOMEbody ELSE'S GUY — JOSELYN BROWN — VINYL DREAMS/PRELUDE**
4. **OBSCENE PHONE CALLER — ROCKWELL — MOTOWN**
5. **TOUCH DOWN — L.J. REYNOLDS — MERCURY/POLYGRAM**
6. **IF EVER YOU'RE IN MY ARMS AGAIN — PEABO BRYSON — ELEKTRA**
7. **ONE STEP CLOSER — THE DELLS — PRIVATE I/CBS**
8. **LIVE WIRE (I WANT A GIRL THAT SWEATS) — DUKE BOOTEE — MERCURY/POLYGRAM**

# BLACK RADIO HIGHLIGHTS

## V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Yarbrough & Peoples, D. Williams, D. Edwards, B. Loren, L. Richie, Art Of Noise, Cameo, Shannon, J. Brown, Culture Club, Jermaine Jackson, Rockwell, Run D.M.C., Newcleus. ADDS: Emotions, System, S. Lattisaw/J. Gill, Talk Talk, J. Rocca, H. Melvin & The Blue Notes, J. Blackfoot, Victor Vic, Shock, S. Mendes, L. Jackson, Madonna.

## WXYV — BALTIMORE — MARK WILLIAMS, MD

HOTS: Change, Real To Reel, D. Williams, One Way, O'Bryan, Spinners, Bar-Kays, Pointer Sisters, P. LaBelle, T. Thomas, S. Lattisaw/J. Gill, The Deele, Jermaine Jackson. ADDS: Twilight 22, B. Preston, Wish, Cameo, S. Robinson, Suttons, T. Turner, M. Griffiths, Womack & Womack, Grand Master Flash & M. Mel. LP ADDS: Kenny G.

## WATV — BIRMINGHAM — RON JANUARY, PD — #1 — D. WILLIAMS

HOTS: Shannon, Bar-Kays, L. Richie, Spinners, R.J.'s Latest Arrival, J. Ingram, L. Vandross, Dazz Band, O'Bryan, Roger, N. Hendryx, Jermaine Jackson, Teena Marie, Cameo, Temptations, D. Edwards, I. Cara, M. Moore, Pointer Sisters, P. Rushen. ADDS: Suttons, Funk Deluxe, J. Rocca, Manhattan Transfer, Bloodstone, J. Mathis, E. Grant, Brass Construction, Hassan & 7-11.

## WILD — BOSTON — ELROY SMITH, MD — #1 — L. RICHIE

JUMPS: 5 To 2 — One Way, 8 To 3 — P. LaBelle, 9 To 4 — Temptations, 13 To 6 — D. Williams, 11 To 7 — Kenny G, 16 To 9 — Divine Sounds, 15 To 10 — Shannon, 14 To 11 — Chi-Lites, 20 To 12 — Madonna, 17 To 14 — R. McNeal, 18 To 15 — B. Loren, 23 To 16 — Break Machine, 22 To 18 — Change, 19 To 17 — "D" Train, 25 To 20 — R.J.'s Latest Arrival, 27 To 21 — O'Bryan, 26 To 22 — Bar-Kays. ADDS: P. Rushen, Earons, T. Thomas, Emotions, D. Edwards, K. Sweat.

## WUFO — BUFFALO — MARK VANN, MD

HOTS: Change, T-Connection, Divine Sounds, Kool & The Gang, L. Vandross, D. Williams, O'Bryan, Bar-Kays, L. Richie, N. Hendryx. ADDS: Grand Master Flash & M. Mel, I. Cara, L.J. Reynolds, Menudo, P. Bryson, T. Turner, System, Twilight 22, E. Grant, M. Miller.

## WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — D. WILLIAMS

HOTS: Yarbrough & Peoples, Change, O'Bryan, Bar-Kays, L. Richie, Crusaders, P. Brown, Newcleus, R.J.'s Latest Arrival, Run D.M.C., One Way, C. Lynn, Culture Club, I. Cara, J. Ingram, Dazz Band, Cherrelle, Rockwell, A. Baker, C. Lauper. ADDS: Kenny G, D. Edwards, S. Robinson, L. Williams, Starpoint, Bloodstone, Fatback, E. Grant, S. Lattisaw/J. Gill.

## WPEG — CHARLOTTE — MIKE ROSSI, MD — #1 — D. WILLIAMS

HOTS: Bar-Kays, Yarbrough & Peoples, P. LaBelle, Real To Reel, O'Bryan, J. Ingram, E. King, One Way, K. Fields, B. Loren, M. Moore, Windjammer, R.J.'s Latest Arrival, Change, Run D.M.C., C. Lynn, Cherrelle, H. Hancock, Newcleus, Duke Bootee. ADDS: J. Mathis, E. Grant, M. Miller, K. James, Pointer Sisters, Suttons, J. Rocca, Ohio Players, Rockwell, Hassan & 7-11, Starlight & Magic.

## WBMX — CHICAGO — LEE MICHAELS, PD — #1 — TEMPTATIONS

HOTS: P. Brown, P. LaBelle, L. Richie, E. King, Chi-Lites, J. Ingram, Yarbrough & Peoples, Kenny G, J. Osborne, W. Phillips, B. Loren, Newcleus, One Way, Real To Reel, Zena, Dazz Band, Bar-Kays, O'Bryan, Shalamar. ADDS: Orbit, Roger, J. Mathis, Rockwell, Duke Bootee.

## WCIN — CINCINNATI — SID KENNEDY, MD — #1 — D. WILLIAMS

HOTS: I. Cara, O'Bryan, P. Brown, Change, T-Connection, J. Ingram, "D" Train, C. Lynn, Windjammer, Human Body, Jermaine Jackson, O'Jays, Bar-Kays. ADDS: Kenny G, Starpoint, Roger, Womack & Womack, Prime Time, D. Edwards, Z.Z. Hill, T. Turner, Atlantic Starr, Newcleus, Cameo, One Way, Suttons, M. Miller, Catch 22, Force M.D.'s.

## WZAK — CLEVELAND — LYNN TOLLIVER, MD — #1 — JOSELYN BROWN

HOTS: D. Williams, L. Vandross, Kwick, L. Richie, R.J.'s Latest Arrival, Temptations, Newcleus, D. Edwards, One Way, Change, P. LaBelle, Dazz Band, Roger, Run D.M.C., J. Blackfoot, Pointer Sisters, Cameo, P. Rushen, L.J. Reynolds, Suttons. ADDS: Kleer, T. Turner, Bloodstone, Sheila E., Pumpkin, Rayso Bean & The Dumberry Break Crew, Grand Master Flash & M. Mel, J. Morrison.

## WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — R.J.'S LATEST ARRIVAL

HOTS: Change, World's Famous Supreme Team, Yarbrough & Peoples, L. Vandross, Bar-Kays, B. Loren, O'Bryan, D. Williams, One Way, Shannon, Dazz Band, P. LaBelle, Real To Reel, M. Moore, R. Parker, Jr., Staple Singers, L. Williams, Switch, I. Cara, Earons, T. Thomas. LP ADDS: O'Bryan, Windjammer, Jermaine Jackson.

## WDRQ — DETROIT — MIKE STRATFORD, MD

HOTS: Cherrelle, C. Lauper, D. Williams, D. Edwards, Divine Sounds, Jermaine Jackson, L. Richie, P. LaBelle, Slingshot. ADDS: D. Edwards, Emotions, Earons, Nuance, P. Bryson, Sheila E.

## WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — JAMES INGRAM

HOTS: Spinners, L. Richie, Bar-Kays, D. Williams, Yarbrough & Peoples, Madonna, Crusaders, Break Machine, One Way, T. Thomas, Change, Temptations, O'Bryan, Invisibles, M. Josephs, T-Connection, Womack & Womack, Run D.M.C., Jermaine Jackson. ADDS: Kleer, Grandmaster Flash & M. Mel, L. Jackson, J. Blackfoot, Phenomenon, Starpoint, Shock, Pointer Sisters, A. Baker, Suttons, L.J. Reynolds, Divine Sounds, R. McNair, Man of Mind, Hassan & 7-11, Dominatrix.

## WQMG — GREENSBORO — SHELLY BYNUM, MD — #1 — JAMES INGRAM

HOTS: Shannon, Crusaders, Bar-Kays, P. LaBelle, O'Bryan, D. Williams, Pointer Sisters, Windjammer. ADDS: J. Brown, D. Hartman, J. Lewis, J. Mathis, World's Famous Supreme Team, System, Funk Deluxe, E. Gage.

## KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — ONE WAY

HOTS: D. Williams, Culture Club, Art Of Noise, L. Richie, B. Loren, Shannon, Newcleus, Atlantic Starr, Change, Kool & The Gang, Spinners, Jermaine Jackson, Divine Sounds, O'Bryan, Cherrelle, Krystol, Yarbrough & Peoples, Roger, D. Edwards, M. Moore. ADDS: S. Robinson, H. Hancock, Shalamar, Womack & Womack, Atlantic Starr, D. Edwards, L. Jackson.

## WTLC — INDIANAPOLIS — KELLY CARSON, PD — #1 — BRIAN LOREN

HOTS: Yarbrough & Peoples, K. Fields, O'Bryan, N. Hendryx, Shannon, I. Cara, R.J.'s Latest Arrival, D. Williams, Crusaders, Newcleus, Change, Bar-Kays, One Way, Staple Singers, Cherrelle, Run D.M.C., J. Ingram, M. Moore, P. Brown, Orbit. ADDS: S. Robinson, M. Miller, Windjammer, Starpoint, D. Hartman. LP ADDS: M. Josephs, Skwares, O'Bryan, L. Davis, D. Williams, D. Lead.

## WJAX — JACKSONVILLE — CHRIS TURNER, PD — #1 — YARBROUGH & PEOPLES

HOTS: Bar-Kays, Pretty Tony, D. Williams, O'Jays, T. Thomas, P. Rushen, P. Austin, Cameo, P. LaBelle, J. Ingram, Run D.M.C., I. Cara, Dazz Band, R.J.'s Latest Arrival, Newcleus. ADDS: D. Edwards, M. Miller, J. Lewis, A. Baker, R. Stewart.

## KPRS — KANSAS CITY — DELL RICE, MD — #1 — L. RICHIE

HOTS: Cameo, B. Womack/P. LaBelle, DeBarge, Starpoint, L. Vandross, J. Osborne, Culture Club, Temptations, Yarbrough & Peoples, J. Mathis & D. Williams, Atlantic Starr, Chi-Lites, I. Cara, Con Funk Shun, Maze, T. Thomas, J. Ingram, Trouble Funk, Real To Reel, Emotions. ADDS:

Catch 22, E. Grant, M. Miller, Cargo, Womack & Womack, Brass Construction, Sheila E., B. Preston, Duke Bootee, Kenny G.

## KDAY — LOS ANGELES — GREG MACK, MD — #1 — ART OF NOISE

HOTS: D. Williams, One Way, Newcleus, O'Bryan, P. Funk All-Stars, Jermaine Jackson, L. Richie, Bar-Kays, Twilight 22, J. Brown, Cameo, Dazz Band, Roger, World's Famous Supreme Team, K. Fields, Uncle Jams' Army, Laid Back, D. Edwards, Divine Sounds, P. LaBelle. ADDS: Grand Master Flash & M. Mel, L.J. Reynolds, Cameo, Duke Bootee, B. Griffin, Sheila E., System, A. Baker, R.J.'s Latest Arrival, Break Machine.

## WHRK — MEMPHIS — PAMELA WELLS, MD

HOTS: Bar-Kays, Jermaine Jackson, Human Body, Dazz Band, Newcleus, D. Williams, Change, Shannon, The Deele, R.J.'s Latest Arrival, Cameo, B. Loren, O'Bryan, One Way. ADDS: P. Rushen, R. Parker, Jr., G. Clinton, The Dells, T. Thomas, D. Edwards, Cameo, M. Josephs, Windjammer, Grand Master Flash & M. Mel, Run D.M.C.

## WLUM — MILWAUKEE — SUSIE AUSTIN, MD — #1 — JERMAINE JACKSON

HOTS: Duran Duran, Pointer Sisters, Bar-Kays, R. Springfield, Cars, D. Williams, L. Richie, Change, Shalamar, I. Cara, Shannon, C. Lauper, Dazz Band, One Way, Temptations, B. Joel, Berlin, Culture Club, H. Lewis & The News, Rockwell. ADDS: E. Grant, O'Bryan, P. Brown, R.J.'s Latest Arrival, Roger.

## WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — D. EDWARDS

HOTS: D. Williams, J. Osborne, Menudo, Madonna, J. Brown, Womack & Womack, Yarbrough & Peoples, World's Famous Supreme Team, J. Ingram, Jermaine Jackson, Hassan & 7-11, Shannon, Midnight Star, C. Lauper, Alisha, R. Cason, P. LaBelle, O'Bryan, I. Cara, "D" Train. ADDS: E. Grant, R.J.'s Latest Arrival, P. Austin, S. Lattisaw/J. Gill, Style Council.

## WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — L. RICHIE

HOTS: One Way, Culture Club, Yarbrough & Peoples, P. Austin, Crusaders, J. Brown, Laid Back, O'Bryan, Sugahh, DeBarge, Shalamar, Newcleus, R. Parker, Jr., Hall & Oates, Real To Reel, Switch, J. Ingram, M. Watta, P. Bryson, T. Marie. ADDS: Catch 22, Run D.M.C., Brass Construction, Suttons, E. Grant, M. Miller, Joe Jackson, S. Mendes.

## WRKS — NEW YORK CITY — BARRY MAYO, PD — #1 — L. RICHIE

JUMPS: 6 To 4 — D. Williams, 12 To 6 — Force M.D.'s, 17 To 7 — Womack & Womack, 28 To 22 — H. Hancock, 29 To 26 — Hassan & 7-11, Ex To 29 — Jermaine Jackson, Ex To 30 — N.V. ADDS: B. Mason, K. Fields, Exquisite Taste.

## WRAP — NORFOLK — CHESTER BENTON, PD

HOTS: Change, Kool & The Gang, L. Richie, The Deele, Newcleus, "D" Train, H. Johnson, K. Fields, Yarbrough & Peoples, Trouble Funk, Temptations, Bar-Kays, Spinners, B. Loren, J. Ingram, O'Bryan, O'Jays, J. Brown, R.J.'s Latest Arrival, N. Hendryx, R. McNier, P. Austin, Jermaine Jackson, Divine Sounds, Pointer Sisters, Staple Singers, Pieces Of A Dream, P. Bryson, Rockwell, Twilight 22. ADDS: Grand Master Flash & M. Mel, Sun, Crystal Davis, Primetime, L. Welch, T. Turner.

## KDIA — OAKLAND — IMOGENE HERRING, MD — #1 — BAR-KAYS

HOTS: Change, Dazz Band, O'Bryan, The Deele, Spinners, Jermaine Jackson, N. Hendryx, D. Williams, Shannon, B. Loren, Crusaders, L. Williams, Real To Reel, Dells, Yarbrough & Peoples, One Way, Windjammer. ADDS: Pointer Sisters, Emotions, Cherrelle, Tyzik, Brass Construction, D. Hartman, M. Moore.

## WOKB — ORLANDO — BILLIE LOVE, MD — #1 — YARBROUGH & PEOPLES

HOTS: Bar-Kays, D. Williams, B. Loren, R.J.'s Latest Arrival, Spinners, Free Style Express, Shannon, One Way, K. Fields, Dazz Band, L. Richie, P. LaBelle, Crusaders, Cameo, Orbit, Invisibles, Roger, J. Burton, D. Edwards. ADDS: Pretty Tony, Funk Deluxe, Planet Patrol J. Lewis, I. Cara, Dominatrix, D. Edwards, Starpoint, System, Sugar Hill Gang. LP ADDS: O'Bryan.

## WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — L. RICHIE

HOTS: Newcleus, D. Williams, Yarbrough & Peoples, Bar-Kays, World's Famous Supreme Team, One Way, Dazz Band, Divine Sounds, J. Brown, Run D.M.C., Change, P. LaBelle, Earons, O'Bryan, Jermaine Jackson, Pointer Sisters, R.J.'s Latest Arrival, P. Austin, Womack & Womack, P. Bryson. ADDS: T. Turner, B. King, Two Sisters, L.J. Reynolds, Sheila E., T. Pendergrass, Pretty Tony, Nuance, Bloodstone, Kenny G, Menudo.

## KUKQ — PHOENIX — RICK NUHN, PD — #1 — BAR-KAYS

HOTS: Laid Back, Art Of Noise, Madonna, Crusaders, Gap Band, L. Richie, One Way, Yarbrough & Peoples, Catch 22, J. Lewis, L. Vandross, Real To Reel, D. Williams, Kool & The Gang, J. Lorber, Chi-Lites, Dazz Band, Human Body, Change, Newcleus. ADDS: H. Melvin & The Blue Notes, Twilight 22, S. Lattisaw/J. Gill, J. Mathis, Sheila E., Atlantic Starr, Force M.D.'s, L.J. Reynolds.

## WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — J. INGRAM

HOTS: O'Bryan, Pointer Sisters, Jermaine Jackson, P. Rushen, P. Austin, Wang Chung. ADDS: C. Lynn, Windjammer, T. Turner, Cameo, P. Bryson, System, D. Edwards, Suttons, M. Miller, Nuance, Mabin.

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

HOTS: P. LaBelle, The Deele, B. Loren, Art Of Noise, J. Ingram, D. Williams, R.J.'s Latest Arrival, Temptations, O'Bryan, One Way, D. Edwards, Real To Reel, J. Osborne, M. Griffiths, L. Richie, Yarbrough & Peoples, Spinners, Culture Club, Shannon. ADDS: Cherrelle, J. Brown, Divine Sounds, Newcleus, Womack & Womack, J. Lewis, G. McRae, L.J. Reynolds, H. Hancock.

## WLLC — RALEIGH — DOC HOLLIDAY, PD

HOTS: D. Williams, Spinners, T. Thomas, Four Tops, Dazz Band, Shannon, Change, N. Hendryx, Crusaders, O'Jays, J. Ingram, Switch, M. Moore, Madonna, R.J.'s Latest Arrival. ADDS: People's Choice, D. Edwards, Sylvester, C. Lauper, Emotions, H. Masekela, B. Preston, Kenny G, T. Turner, Divine Sounds, J. Simon.

## KOKA — SHREVEPORT — B.B. DAVIS, PD — #1 — D. WILLIAMS

HOTS: Yarbrough & Peoples, L. Richie, One Way, Bar-Kays, Windjammer, O'Bryan, Newcleus, P. LaBelle, N. Hendryx, Shannon, Jermaine Jackson, Crusaders, I. Cara, C. Lynn, R.J.'s Latest Arrival, Run D.M.C., Col. Abrams, O'Jays, Musical Youth, J. Rocca. ADDS: A. Baker, Crystal Davis, M. Miller, P. Rushen, Womack & Womack, P. Bryson.

## WHUR — WASHINGTON, D.C. — MIKE ARCHIE, MD

HOTS: D. Williams, Yarbrough & Peoples, L. Richie, D. Edwards, Shannon, I. Cara, Pointer Sisters, Cameo, N. Hendryx, Bar-Kays, Culture Club, O'Bryan, Art Of Noise. ADDS: Staple Singers, Roger, Duke Bootee, Level 42, L. Jackson, Break Machine.

## WQKS — WILLIAMSBURG — STEVE CRUMLEY, MD — #1 — D. WILLIAMS

HOTS: Newcleus, L. Richie, J. Ingram, B. Loren, C. Lauper, I. Cara, Jermaine Jackson, Yarbrough & Peoples, Temptations, Shannon, Duran Duran, N. Hendryx, P. LaBelle, Culture Club, Pointer Sisters, One Way, Change, Dazz Band, P. Collins. ADDS: J. Rocca, Culture Club, Womack & Womack, Sheila E., Pretty Tony, Kenny G, R.J.'s Latest Arrival, Kleer, Cameo.

## TOP 30 ALBUMS

	Weeks On	5/19 Chart		Weeks On	5/19 Chart
<b>1 REJOICING</b> PAT METHENY with CHARLIE HADEN & BILLY HIGGINS (ECM 25006-1)	1	4	<b>17 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	18	28
<b>2 WISFUL THINKING</b> EARL KLUGH (Capitol ST-12323)	2	12	<b>18 HEAVY HEART</b> CARLA BLEY (Wet/ECM 25003-1)	14	8
<b>3 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38241)	3	48	<b>19 MAN IN THE MIRROR</b> PASSPORT (Atlantic 7 80144-1)	20	9
<b>4 DOMINO THEORY</b> WEATHER REPORT (Columbia FC 39147)	4	11	<b>20 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	21	50
<b>5 GHETTO BLASTER</b> CRUSADERS (MCA-5429)	8	5	<b>21 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	19	17
<b>6 MODERN TIMES</b> STEPS AHEAD (Musicien/Elektra 9 60351-1-E)	8	6	<b>22 VISIT WITH THE GREAT SPIRIT</b> BOB MOSES (Gretnavision/PolyGram GR 8307)	24	4
<b>7 TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	5	8	<b>23 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	22	59
<b>8 BACKSTREET</b> DAVID SANBORN (Werner Bros. 9 23906-1)	7	28	<b>24 DIMENSIONS</b> MCCOY TYNER (Musicien/Elektra 9 60350-1-E)	23	8
<b>9 G FORCE</b> KENNY G (Arista AL8-8192)	11	18	<b>25 PASSIONFRUIT</b> MICHAEL FRANKS (Werner Bros. 9 23962-1)	25	32
<b>10 IN THE HEAT OF THE NIGHT</b> JEFF LORBER (Arista AL8-8025)	9	11	<b>26 LIVING IN THE CREST OF A WAVE</b> BILL EVANS (Musicien/Elektra 9 60349-1-E)	27	3
<b>11 LOVE EXPLOSION</b> TANIA MARIA (Concord Jazz Picente CJP-230)	12	12	<b>27 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	28	15
<b>12 SCENES IN THE CITY</b> BRANFORD MARSALIS (Columbia FC 38951)	13	4	<b>28 JARREAU</b> (Werner Bros. 9 23801-1)	26	59
<b>13 CHILDREN'S SONGS</b> CHICK COREA (ECM 1267)	15	2	<b>29 IN YOUR EYES</b> GEORGE BENSON (Werner Bros. 9 23744-1)	29	50
<b>14 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	10	39	<b>30 SAFE JOURNEY</b> STEVE TIBBETTS (ECM 25002-1)	30	7
<b>15 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	18	25			
<b>16 PARA LOS AMIGOS</b> GATO BARBIERI (Doctor Jazz W2X39204)	17	10			



**CELEBRATING SAMMY CAHN** — The Songwriter's Guild recently honored Sammy Cahn with its highest award, the "Aggie", on May 2. Attending the festivities held in Los Angeles were (l to r): Saul Chaplin, Milton Berle, Miss Patty Andrews, Songwriter's Guild president George David, Cahn, Gene de Paul, Mel Torme, John Green and Donald Kahn.

## ON JAZZ

**GREAT GEORGE** — For the past dozen years, one of the best jazz big bands in the world — and one that has included such heavyweights as **Dexter Gordon**, **Woody Shaw**, **Jimmy Knepper**, **Elvin Jones**, **John Scofield**, and many others — has been touring and recording consistently, drawing rave reviews and large audiences. Yet until now, it has not played a single date in — nor had a single record released in — America. It is the **George Gruntz Concert Jazz Band** and, despite the fact it is usually made up mostly of Americans, the band is as European as its Swiss-born leader. Now, finally, with an ECM album ("Theatre") forthcoming and the closing concert of this year's Kool/New York Jazz Festival all to themselves, the George Gruntz Concert Jazz Band should finally make its mark on the home of jazz, and the home of most of its members. "It all started in the '60s when practically nobody was taking care of big bands," said George Gruntz, during a recent visit stateside. "There were a few of the conventional bands, but among more creative people and young people there were no bands. At that time I was a member of **Phil Woods' Rhythm Machine** and the Hamburg Radio Big Band would come every few weeks and say, 'George, come work with our big band.' I said, 'Listen, I'm not interested.' I wanted to do projects with folklore musicians; I went to Tunisia with the Bedouins, I was doing things in Scotland with bagpipers. Sound experiences, ethnic experiences, that's what I was into at that time. Finally, I said, 'If you give me your band and let me invite five or six guys I really like to come with me, then I accept the gig.' From the very beginning, it was very important for me to never write for a band where I didn't know the personnel. I knew all the time exactly for whom I'm going to write because I am basically a small group performer — I think small, I think in terms of the creation of the moment, which is really why I became a jazz musician; I didn't want to go on with my **Mozart** and **Beethoven**, to reproduce. I wanted to be among those people who compose spontaneously. I wanted to be out there on the same level with people who talked that language, who challenged me, who opposed my ideas. So that was, in the '60s, the first band." Although it would be until 1971 before George Gruntz really assembled his first band, and another five years before the George Gruntz Concert Jazz Band really became a more-or-less regular occurrence, the crux of the band — the idea of the band — is contained in those sentences above. For two or three weeks every year, 18 or so musicians assemble under the aegis of the GG-CJB, tour Europe for a few weeks, wax an album, and disband. Simple as that. What makes the GG-CJB particularly special is this: Gruntz is a splendid composer who handpicks his band every year and then sits down and writes for those players. "It is very tough to get my charts played by another big band," said Gruntz. "I need those people to really get into their parts — if somebody sits in the row as a so-called sideman, just doing his job of reading a third voice, my pieces don't come alive. Every piece of mine written for the big band, I can tell you what year it was written — it was written because it had these and these soloists. Some people asked me to get some arrangements into stock printing, but I said, 'You shouldn't do that because they're written for a bunch of individualists.'" For his appearance at the Kool/New York Festival and, indeed, for this year's summer tour of Europe, the bunch of individualists making up the GG-CJB will be **Bill Pusey**, **Marcus Belgrave**, **Palle Mikkelborg**, trumpets; **Peter Gordon**, **Sharon Freeman**, **Tom Varner**, french horns; **Dave Barger**, **Ray Anderson**, **David Taylor**, trombones; **Ernst-Ludwig Petrowsky**, **Urs Blocklinger**, **Howard Johnson**, **Seppo Paakkunainen**, reeds; **Dino Saluzzi**, bandoneon; **Kim Clarke**, on bass; **Peter Erskine**, drums; and **Sheila Jordan**, vocals; and George Gruntz, keyboards. And, sure as shootin', every one of them will have a featured number. Now, let's face it: not every jazz big band has three french horn players and a bandoneonist (that's an Argentine squeezebox, used in tangos); and not every jazz big band has so many distinctive players both American and European (Paakkunainen has the talent, for example, of playing two flutes simultaneously through his nostrils; Sheila Jordan is one of the most original of all jazz singers, etc.). One thing that every edition of the GG-CJB has in common with most jazz big bands, however, is a preponderance of Americans. "I keep on repeating to people, when they put to me the

(continued on page 28)

## FEATURE PICKS

**LIVE IN BERLIN** — Marilyn Crispell — Black Saint BSR 0069 (dist. by PolyGram Special Imports) — Producer: Giovanni Bonandrini — List: \$9.98

Dense, dynamic avant-garde pianistics from a pianist/composer who is just beginning to receive the attention she deserves. Here she has violinist Billy Bang, bassist Peter Kowald, and drummer John Betsch in tow for a shirtsleeves-rolled-up, free-form bash.

**NO NET!** — Marshall Vente/Project Nine with Anna Dawson — MoPro M-108 — Producers: Marshall Vente, Jim Frakes — List \$8.98

From the land of the Cubs, White Sox, and whipping wind comes an arranger with an original, brainy approach to standards, nonstandards, and an original or two. Vocalist Dawson adds some elegant flavoring, as do the many fine soloists, but it's Vente's fresh touch as composer, arranger and leader that separates this from the pack.

**FULL CYCLE** — Don Sebesky — GNP Crescendo S-2164 — Producer: Don Sebesky — List \$8.98

The title refers to the fact that after years toiling in the fusion fields (and after a long respite) Sebesky is back to his roots — jazz compositions by such composers as Bill Evaris (the arrangement of "Waltz For Debby" is particularly inspired), Bud Powell, Miles Davis and others. The touch is gentle, the soloists are first-rate and the tunes are lovingly handled.

**THIS HERE IS BOBBY TIMMONS** — Bobby Timmons — Original Jazz Classics OJC-104 — Producer: Orrin Keepnews — List: \$5.98

One of the doyens of "soul jazz," thanks to such compositions as "Moanin'," "This Here," and "Dat Dere" (all included here) and participation in the bands of Cannonball Adderley and Art Blakey, Timmons is heard here in a trio reissue. Sam Jones and Jimmy Cobb bring the right combination of grittiness and sangfroid to an altogether delightful date.

## Jazz Salutes Its Roots For New Orleans World's Fair

**NEW YORK** — In a return to its cradle, jazz will come to the New Orleans World's Fair, May 25-27, in a three-day, five-concert festival at the Liggett & Myers Quality Seal Amphitheatre. The lineup consists of The Count Basie Orchestra conducted by Cab Calloway, Dizzy Gillespie's Quartet, Wynton Marsalis with Trummy Young & the Louis Armstrong Revival Band, and Joe Williams (5/25, 2 pm); and Pete Fountain, Wynton Marsalis's Quintet; Buddy Rich and his band, and Mel Torme (5/27, 8 pm).

## INTERNATIONAL DATELINE

### United Kingdom

LONDON — Paul Young is interrupting his U.S. tour to return to the Royal Albert Hall to perform for the Prince and Princess of Wales. This year's "Prince's Trust Rock Gala" will be held on Friday, June 8 and Sade and Imagination will complete the bill. As in previous years the event will be sponsored by the British Phonographic Industry. The Prince's Trust was formed in 1976 to help young people under the age of 25 with "self-help schemes and projects which would contribute to their own or other people's welfare." Over the years, the Trust has given hundreds of grants, including giving young musicians help to buy musical instruments. The concert will be Young's first UK appearance this year. Paul commented from New York: "My mum is thrilled that I will be playing for the Prince and Princess of Wales, and I am really looking forward to the chance of getting to meet them."

After five years and 18 consecutive hit singles, the recording agreement between Stiff Records and Madness has finally come to an end. The last official single on Stiff will be "One Better Day," taken from its sixth album, "Keep Moving." The 12-inch contains the first track — "Sarah" — to be written and recorded at the band's new Liquidator Studio. There are no plans for a new agreement with Stiff. Madness is currently involved in starting its own record label, as yet unnamed. The band is expected to release records on its own label which will then be released through a UK major. Madness has also signed Furgal Sharkey and Hit List to the label.

Fresh from a triumphant tour of the U.S., The Pretenders are to release a new single on May 25 — "Thin Line Between Love And Hate" — a cover of The Persuaders U.S. hit, taken from The Pretenders current album, "Learning To Crawl." The band will shortly travel to Stockholm to record its next single at Abba's Polar Studios. It will be produced by Steve Lillywhite. After this The Pretenders will begin the European stint of its world tour.

Al Stewart is making his first appearance in the UK in three and a half years. RCA gave a reception to herald his new album, "Russians and Americans," produced by Michael A. Flicker. Stewart describes the theme as "nine separate muses — like a jigsaw puzzle."

Since Japan split at the end of 1982 and David Sylvian announced that he would be pursuing a solo career, fans have been anxiously waiting for his first record. The single, titled "Red Guitar," is to be re-

leased by Virgin on May 21; it's from the forthcoming album, "Brilliant Trees."

Virgin's latest signing is Working Week, the brainchild of Simon Booth, formerly of Weekend. He describes Working Week as "a jazz band with a pop approach." Virgin has also signed distribution for the Paladin label, formed by London's hottest jazz DJ, Paul Murphy. Paladin will utilize the talents of young British jazz artists, bringing them together with jazz greats. It aims to maintain high standards of musicianship yet be commercial enough for the dance floor and the charts. It is a reflection of the current London trend for a more jazz-based sound, popularized by groups like The Style Council, Carmel, Sade and Everything But The Girl.

chrissy iley

### Argentina

BUENOS AIRES — Microfon Argentina, one of the largest local indie labels, has moved its offices. New headquarters are located at Virrey del Pino 2458, 8th floor, with telephone numbers 785-6572 and 785-6591. Mario Kaminsky, president of Microfon, recently returned from a trip to Peru, Mexico, Colombia and the U.S., where he arranged for distribution of several catalogs and negotiated the licensing of the Microfon waxings in those countries. One of the deals was conducted with FM Records & Tapes of Colombia, where "Cumbia" music was originated; in Argentina, several groups with natives from that country (Cuarteto Imperial, Los Wawanco) have had much success during the past two decades, but the original sound has been little known here.

PolyGram's Leo Bentivoglio reported the unveiling of the first LP of the Hermanos Berbel duet, featuring music from the southern provinces, better known around the world as Patagonia. The folklore of this part of the country has remained a secret for many years, since the northern rhythms are preferred, but its musical value, under proper direction, may make them acceptable for the average customer. PolyGram is also releasing several new classical music albums, due to the increased demand for this genre after the shutting off of imports.

Norberto Tejero of CBS reports a promo campaign in behalf of French piano player Richard Clayderman, who became the top romantic instrumentalist in Argentina some years ago. His records were originally released by Tonodisc, and Clayderman has been temporarily out of the market for some time due to contractual reasons. Now, CBS plans a big comeback



**HAWAIIAN GOLD** — Billy Joel was honored at the recent CBS Records business meetings held in Honolulu with a plaque noting worldwide sales of more than five million for his LP "An Innocent Man." Pictured (l-r): at the presentation are president of CBS Songs, Michael Stewart; vice president and general manager at Columbia Records, Al Teller; Christie Brinkley; Joel; Joels' manager, Frank Weber; and president of CBS Records, Walter Yetnikoff.

which includes the airing on TV of a special program and the possibility of a visit during the second half of the year.

RCA unveiled the new Marcelo San Juan album with a party at Claxon, a plush nitery in the northern part of the city. San Juan has been a melodic singer for many years, is married to chanteuse Julia Zenko (who records for PolyGram) and in his new LP shows a turn in his style with a contemporary touch and lyrics adjusted for a new audience.

Discosa, affiliated to the Spanish group formed by Columbia Espanola, Zafiro and Movieplay, reports the release of a new album by Pepa Flores, who was a child wonder years ago under the Marisol name, and an album by Spanish deejay Mariscal Romero, with heavy metal music by groups from that country. Label-topper Carlos Casale recently returned from Spain, where he held business talks at the main offices.

miguel smirnoff

### Japan

TOKYO — PolyGram and Polydor of Japan have decided to sell whole stocks of the PolyGram Record Service Co., Ltd., (PRS) including record and tape manufacturing and distribution, to Fujitsu Co., Ltd., one of major electronics firms in Japan. PRS was established in 1976 as a subsidiary company of both PolyGram and Polydor of Japan with capacities for manufacturing one million copies each of LPs and 45s, 600,000 units of cassettes respectively per month. However, the company has been in the red in recent

years due to the depression of the economy in this country and unfavorable business of Polydor of Japan, a parent company of PRS. On the other hand, Fujitsu will convert the facilities of PRS to the electronics-oriented plant. At the same time, Polydor of Japan is expected to ask JVC (Nippon Victor Co., Ltd.) to manufacture record and cassette tape in the future.

According to the Japan Phonogram Record Assn. (JPRA), total record sales in March, 1984 in this country showed 11,753,000,000 yen (\$51,100,000), an increase of 7 percent over the prior month while 3 percent down from the comparable month of the previous year. At the same time, this represents 11,464,000 copies in volume, up 8 percent over the prior month and a decrease of 2 percent from the same month of the prior year respectively. On the other hand, the total sales of prerecorded tapes in March reached 8,103,000,000 yen (\$35,200,000), an increase of 9 percent over the prior month while 24 percent down from the same month of the previous year. This amounted to 6,116,000 units, an increase of 12 percent over the previous month while 26 percent down from the comparable month of the last year.

sachio saito

### FOR THE RECORD

Last week's review of Dennis Edwards' latest single "(You're My) Aphrodisiac," omitted the name of Dennis Lambert as producer. Robbie Buchanan was associate producer for the song.

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

- 1 Southern Wind — Akina Nakamori — Warner Pioneer
- 2 Kimiga Usou Tsuyita — Of Course — Nippon Phonogram
- 3 Namida No Request — Checkers — Canyon
- 4 Monica — Koji Yoshikawa — SMS
- 5 Winered No Kokoro — Anzenchitay — Kitty
- 6 Nagisa No Hayikara Ningyo — Kyoko Koizumi — Victor
- 7 Nagaragawa Enka — Hiroshi Itsuki — Tokuma Japan
- 8 Musumeyo — Gannosuke Ashiya — Teichiku
- 9 Katsu — Shibugaki Tayi — CBS Sony
- 10 Kimamani Reflection — Anri — For Life

#### TOP TEN LPs

- 1 Thriller — Michael Jackson — Epic Sony
  - 2 Each Time — Eiyichi Ohtaki — CBS Sony
  - 3 Variety — Mariya Takeuchi — Alpha Moon
  - 4 Footloose (soundtrack) — CBS Sony
  - 5 River's Island — Kiyotaka Sugiyama & Omega Tribe — Vap
  - 6 She's So Unusual — Cyndi Lauper — Epic Sony
  - 7 Adventure — The Square — CBS Sony
  - 8 Luftballons — Nena — Epic Sony
  - 9 Pasadena Park — High Figh Set — CBS Sony
  - 10 Touch Me Seiko — Seiko Matsuda — CBS Sony
- Cash Box of Japan

### Argentina

#### TOP TEN 45s

- 1 Ya Nunca Mas — Luis Miguel — EMI
- 2 No Me Puedo Quejar — Angela Carrasco — Microfon
- 3 Doice Vita — Ryan Paris — Music Hall
- 4 Radio Ga Ga — Queen — EMI
- 5 El Amor Es La Fuerza — Monica Posse — Interdisc
- 6 Amor De Mujer — Camilo Sesto — Microfon
- 7 Lamento Arrabalerero — Los Locos de Amor — EMI
- 8 Amigo Mia — Valeria Lynch — PolyGram
- 9 Saita — Van Halen — Interdisc
- 10 Corazon Magico — Dyango — EMI

#### TOP TEN LPs

- 1 Thriller — Michael Jackson — CBS
  - 2 Pipes Of Peace — Paul McCartney — EMI
  - 3 Mercedes Sosa — Mercedes Sosa — PolyGram
  - 4 Vasos Y Besos — Los Abueolos de la Nada — SG/Interdisc
  - 5 El Amor Es La Fuerza — Monica Posse — Interdisc
  - 6 Aquellos Soldaditos . . . — Victor Heredia — PolyGram
  - 7 Al Fin Solos — Dyango — EMI
  - 8 The Works — Queen — EMI
  - 9 La Dicha En Movimiento — Los Twist — SG/Interdisc
  - 10 Disco De Oro — Carlitos Rolan — RCA
- Prensario

### Italy

#### TOP TEN 45s

- 1 Love Of The Common People — Paul Young — CBS
- 2 Dance Hall Days — Wang Chung — CBS
- 3 State Of The Nation — Industry — EMI
- 4 Big In Japan — Alphaville — WEA
- 5 Victims — Culture Club — Virgin
- 6 Just For Tonight — Gilbert Montagne — Baby
- 7 Radio Ga Ga — Queen — EMI
- 8 Relax — Frankie Goes To Hollywood — Ricordi/Island
- 9 Non Voglio Mica La Luna — Fiordaliso — Durium
- 10 Survivor — Mike Francis — RCA

#### TOP TEN LPs

- 1 Va Bene, Va Bene Così — Vasco Rossi — Carosello
  - 2 No Parlez — Paul Young — CBS
  - 3 Masterpiece — Various Artists — Discotto
  - 4 Oro Puro 3 — Various Artists — CBS
  - 5 Festival '84 — Various Artists — CGD
  - 6 Thriller — Michael Jackson — CBS/Epic
  - 7 Speciale Sanremo '84 — Various Artists — CBS
  - 8 Ammonia Avenue — Alan Parsons Project — CGD/Arista
  - 9 Magic Dee Jay — Various Artists — Disco Magic
  - 10 Creuza De Mol — Fabrizio De Andre — Ricordi
- Musica e Dischi

## CLASSIFIED AD RATE 35 CENTS PER WORD

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

## Classified Ads Close TUESDAY

### COIN MACHINES

WANTED: Miss Pacman ct. eight ball deluxe pinball, eight ball deluxe pinball limited edition, Sercoma draw 80 color or B&W. Have for sale at special prices Seeburg music USMC1, Sunburst, Vogue, Matador, Olympian, and Bandshell all shopped location ready. Call for special prices Mike or Phil (717) 848-1846. Also have a few antique winterbrook, challengers, draw bells and Mills Slots.

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

FOR SALE: Pole Position Upright \$1895, Star Wars Upright \$895, Discs Of Tron (Environmental Cabinet) \$1595, Discs Of Tron Upright \$1295, Tapper \$1995, Ms Pac Man \$825, Dragon's Lair (latest model w/1000 laser disc player & 25¢ conversion) \$1995 (5 or more — \$1895), Cliff Hanger (laser disc) \$1295, Elevator Action \$1075, Change Lanes \$975, Pro Sports (3 games in 1) \$1025, Fax Elegante \$825, Fax 2 \$875, Blaster \$1095, Track & Field \$1795, Tag Team Wrestling \$1495, Boomer Rang'r (Floor Sample) \$1495, X's & O's \$1195, Firepower II \$1345. Call or write NEW ORLEANS NOVELTY CO., 3030 No. Arnould Rd., Metairie, LA 70002. Tele: (504) 888-3500.

FOR SALE — King Pin, Minidealer, Quarterhorse, Diamond Derby, Derby King, Electronic Bongos, Hi-Lo double Up Pokers, Vegas 3 Ways, Bally Bingos, Winner Circles. Call Monti-Video, Hillside, NJ (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.

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

### HUMOR

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

### RECORDS-MUSIC

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only, DARO EXPERTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO, NEW YORK.

JUKEBOX OPERATORS — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

OVERSEAS CUSTOMERS! We have what you need. Cut-outs, buttons, patches, record sleeves and more. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

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### EMPLOYMENT SERVICE

MUSICIANS need for gospel group, travel required. Contact: Jimmy Rice, telephone: (919) 623-2046, or mail your musical bio to: 530 Monroe St., Eden, N.C. 27288.

### SERVICES COIN MACHINE

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

## Indies Look To 12" Singles Market

(continued from page 10)

are limited are retailers who don't accept it as a legitimate format instead of a bastard son of 7"ers and LP's." Sunnyview's Levy sees it simply as "that's the type of music (dance) that we have always had on our label. I don't know of one independent that's putting out 12"ers by rock acts." Profile's Robbins sees the format as a configuration that came to be associated with alternative and new wave music after the glut of disco 12"ers in the mid-70s. "I think it's good more people are being exposed to this type of music, but there's not too much that's really 'new wave' anymore. It seems like all the previous alternative music is now top 40, with the exception of rap. So maybe that's the alternative music right now."

In spite of the new interest in 12" by the majors, independents generally are not worried about the stepped-up competition. "The majors are going to help the independents by legitimizing the configuration," says Tommy Boy's Lynch. She noted that retail outlets "that a year ago wouldn't have thought about putting 12"ers in a decent location are now displaying them a lot more aggressively." Robbins points out that "the independents aren't selling less 12"ers that they did before, I just think more people are buying them because more hits are available on 12"."

Single cassettes are still an option with some executives. "I think it's an inevitable outcome," says Schlacter. "The question is, how to market it. I think ultimately we'll succeed in marketing singles on cassette. We know (cassettes are) a significant portion of our business today. They buy it in an LP, there's no reason why they shouldn't buy it for a single, when and if they pay the same price for it."

The indies differ on the question of packaging, cited by many observers as neglected on 12"ers, the generic jackets of many considered unattractive. According to Schlacter, "There's always the question of what people buy. Do they buy the package or do they buy the music? I imagine that it is possible that a package may enhance the over-all record that people buy, but we can't lose sight of the fact that what people buy is the music." Streetwise's Apache Ramos feels an attractive cover does make a difference. "We do a lot of covers with our 12"ers now. If you notice, you go to a record store and they have their walls hooked up. And if you have a nice cover, it gets people's attention. But basically you need good

music."

Regardless of the differences, all the independents are pleased that the format has caught on once again and welcome the opportunity it affords to break new artists. Levy puts it this way, "the thing that's changed, at least with this company, is that the 12" was always a hit and run. the attitude of independents was 'catch that one 12" ' and then never hear from the artist again because they were studio artists or it was a novelty record. What we're trying to now is take those 12" artists that do well and put some money back in and develop them." Lynch claims that Tommy Boy's 12"ers are "really the base on which everything else is built for us. We are the role models for 12"ers. CBS published a 50-page, in-depth, detailed report last year on 12"ers and what the independent labels had done with 12"ers. It was as though they couldn't believe it . . . And Robbins makes it clear that Profile is putting out 12" product regardless of other better-selling formats: "We are very committed to that market. We don't do 12"ers because we wish we could do albums but don't have them. We do 12"ers because they are a separate and distinct market from albums." "It's like E.F. Hut-ton," says Ramos, speaking of the attention the majors now pay to the independents' success. "We're finally getting the respect we deserve."

## ACM Awards

(continued from page 19)

Charles, Sylvia, Betty Buckley, Charley McClain, Catherine Bach, Deborah Allen, Mick Fleetwood, Marie Osmond, Shelly West, George Peppard and Tammy Wynette. Television actor Mr. T read the rules for the ACM voting for the second consecutive year.

Following is a complete list of winners for the 19th annual ACM HAT Awards: Entertainer Of The Year: Alabama Top Female Vocalist: Janie Fricke Top Male Vocalist: Lee Greenwood Top Vocal Group: Alabama Top Vocal Duet: Kenny Rogers & Dolly Parton Top New Female Vocalist: Gus Hardin Top New Male Vocalist: Jim Glaser Tex Ritter Award: *Tender Mercies* Single Record Of The Year: "Islands In The Stream" — Kenny Rogers & Dolly Parton Song Of The Year: "The Wind Beneath My Wings" — Gary Morris Album Of The Year: "The Closer You Get" — Alabama

## ON JAZZ

(continued from page 26)

question of why there are so many Americans in the band," said Gruntz in response to the question of why there are so many Americans in the band, "is that this type of musicianship — people who are fully trained, who read well and have their intonation together, and, in addition, who play as creatively as a guy like Howard Johnson — are very hard to find in Europe. When it comes to the Swiss government sponsoring this band, they, of course, ask, 'Why do you use so few Swiss musicians?' And the argument is, for this type of music, which goes through so many stylistic shades, I need the type of musician that I am not getting easily in Switzerland. But a very important thing is that this type of band interprets my music and that is Swiss-based music." And therein lies a point: there is no mistaking that the sound of the George Gruntz Concert Jazz Band is that of a European band. The uniqueness of the band is very much derived from the melding of the elements. The features are written for the players, but the writing is very much that of George Gruntz. It should be pointed out that the George Gruntz Concert Jazz Band is not Gruntz's only activity, far from it. He's busy in the theatre in Switzerland, he has various other groups of various sizes, he produces the annual Berlin Jazz Festival. But the GG-CJB is nearest to his heart, and his first American concert with them is important to him. "It is important," he said, "because the news of what's happening in the world travels much faster out of America than into America. And though there are quite a lot of players in Europe who are pretty proud of just being Europeans, one can easily see that some of the most important things in jazz are happening in this country. It's exciting. And that's why I switched from Mozart and Beethoven and Alban Berg to jazz when I was 16, because I wanted this excitement."

lee jeske

## Indies Shape Future of Pop Music

(continued from page 5)

Hine notes a very tight budget as the rule for the success of an independent label. "We tailor our promotion and recording expenses of the record directly to the sales that we expect to get. If we have a record that we feel is only going to sell two or three thousand copies, then we're not going to spend \$10,000 on promotion. We try to make every record at least break even." The difficulties of this ever-present tight budget are often compounded by independent distribution.

Db Records president Peter Dyer says that for the Atlanta-based label — which broke The B-52's in 1979 — independent distribution is the only alternative. "At this time, independent distribution works for us simply because we couldn't cope with major label distribution. We're simply not set up for that, and I also feel that it would restrict many of our releases. That's really what we're here for, to put out releases that the majors would turn away from." Although sometimes the advantages of association with a major label often outweigh the sacrifice of a certain amount of autonomy.

Enigma's relationship with EMI/America is an instance of cooperation and independence. Hine explains, "EMI has given us an opportunity to keep working

with the band from the beginning to the end. EMI has no obligation to use our product, and not everything we do goes to EMI. We can still sign a band that we know is only going to do two or three thousand, but if we get a band that has more commercial potential, then EMI offers that avenue and Enigma can still be involved." While the business aspects of independent labels are always problematic and often fatal to a small label, integrity is what is behind all of these companies. As Dyer comments, "We wouldn't be doing what we're doing if we thought that the A&R departments of the majors were doing their jobs properly. If they were putting out records I liked, I wouldn't even be in this business. I'm certainly not in it for the money!"

Biggs' philosophical stance sums up many of the label's feelings on its role in the record industry, which is the real recipient of the fruits of the independent label's labor. "It really comes down to setting a cultural context for ourselves. We don't deal in the music business at its worst, mundane level. People know that we're not just out to make a buck, we're out to make a difference. If we weren't, none of us would be interested in doing it. The challenge is to somehow make a buck while we make a difference!"

# CASHBOX

May 26, 1984

## AROUND THE ROUTE

by Camille Compasio

There've been a couple of personnel changes in the industry over the past few weeks. **Tom Campbell** departed his post as director of marketing at Cinematronics. The firm has named **Becky Coulter** to this position. **Brad King**, a newcomer to the cinematronics staff, also left the company. **Marshall Caras** has joined Universal Distributing in Las Vegas, Nevada.

A Senate hearing on the jukebox royalty fee has been scheduled for 9:30 a.m. on June 5. During the session, four witnesses from each of the groups involved (ASCAP, BMI, SESAC, AMOA) will be allowed to speak for a maximum of five minutes. Among those who will be addressing the hearing in behalf of AMOA are **Sen. Ed Zorinsky**, Rowe's **Jerry Gordon** and former AMOA president **Wesley Lawson**, with one more speaker still to be selected by the association. Members of the industry have been expressing their views via petitions, letters and communications with legislators, in support of the jukebox copyright bills now before

(continued on page 30)

## AGMA Reps Meet With AMOA At Midyear Board Conclave

CHICAGO — Stressing the benefits of cooperation and dialogue between various members of the coin machine industry, AGMA executive director Glen Braswell praised two new initiatives undertaken by the AMOA as a result of a meeting (4/30) between representatives of the two associations in San Antonio during the recently held AMOA Midyear Board Meeting.

Braswell, along with AGMA Show Committee chairperson Carol Porth of Bally and committee member Tom Siemieniec of Centuri, conferred with officers and past presidents of AMOA. As a result of this meeting an agreement was reached whereby the AMOA Exhibitor Committee would serve as liaison with AGMA's Show Committee regarding upcoming trade shows and AMOA would renew its efforts to provide additional close-down time at the 1984 show in Chicago, according to Braswell. These decisions, reached jointly, are an example of operators and manufacturers working to create a stronger, more unified industry, he said.

Several AGMA members had expressed concern over the AMOA schedule which requires 1984 show exhibitors to close down and dismantle their displays by Sunday at 5 p.m., which creates more expensive labor charges.

Braswell said he was extremely pleased by AMOA's "willingness to adjust trade show plans by incorporating the concerns and suggestions of AGMA member exhibitors in

order to ensure the success of this industry event."

AMOA's executive vice president Leo Droste advised that the association is "trying to alleviate the situation" regarding close-down time and stressed that AMOA welcomes comments from manufacturers" and, in the past 34 years of the convention's existence, has incorporated many of their suggestions into the show's format.

Echoing the opening statement of AMOA president Dock Ringo that the San Antonio meeting should be the first of many ideas and information exchanges between the two associations, Braswell wrote in a May 1 followup letter to Leo Droste that, "It is only through the recognition of a mutual objective and this type of cooperative spirit that our industry will maintain its collective strength and growth."

## Loewen Adds Dist.

CHICAGO — Loewen America, Inc., in its continuing effort to further strengthen its U.S. distributor network, recently announced the appointment of Coin Machine South in Baton Rouge, Louisiana, to represent the NSM phonograph line in their territory of operation. Coin Machine South is located at 11800-14 Industriaplex in Baton Rouge. Company president is Alexander (Al) Kress and branch manager is Harry Williamson.

(continued on page 30)

Industry News .....30  
Jukebox Programmer .....31

# COIN MACHINE

## AROUND THE ROUTE

(continued from page 29)

Congress (SB 1734 and HR 3858) to establish a one-time royalty fee; and some gains have been made, so there is a measure of optimism existing as the hearing date approaches.

The April midyear AMOA board meeting in San Antonio was among the most productive in the association's history, as we learned from executive vice-president **Leo Droste**. Much was accomplished to further the cause of the association and industry operators, the focus being on membership programs to benefit the operator, legislative matters, the annual AMOA exposition and other pertinent issues. Among these issues was video lottery games and on this subject the AMOA board of directors unanimously decided to oppose the establishment and operation of state video lottery games, and further, to empower an executive committee to provide assistance to state associations in this regard. At this meeting, the AMOA board also voted to revise and expand both the jukebox awards and the game awards that are annually presented at the convention. Additionally, the board established an official designation for the AMOA Executive Development Program, namely CCMO (Certified Coin Machine Operator), which means participants in the five-session, two and a half year program at Notre Dame, which is geared to upper management level, will receive this accreditation — (move over DDS, MD, et al).

On the move! By the time this column makes print Loewen America, Inc. will be getting settled into its spacious, new facilities. New digs are in about 12,000 sq. ft. of space to accommodate administrative office, service, warehouse, shipping, et al. Loewen's new address is 5207 N. Rose St., Chicago, Illinois 60656; phone number is 312-

## AMOA Launches Membership Drive

CHICAGO — To underscore its belief in unity through association and strength through numbers, AMOA is launching an extensive membership drive, the objective being to provide a "louder voice" in combating the various problems which are currently being faced by all levels of the industry.

For the past year and a half AMOA has been developing a list of potential members from a number of sources. Other than obtaining members during the annual AMOA exposition, the national trade association has not conducted a membership drive since 1976; however, AMOA membership has continued to increase.

Working from its prospect list, AMOA mailed 2,230 membership brochures and applications to operators, distributors and manufacturers April 5 and 6. Enclosed with the brochure and application was a letter of invitation to join AMOA from membership committee chairman John P. Stocksdale, outlining the necessity of association unity.

As of now, response to the membership drive has been strong, according to association officials and the effort will continue.

Further information may be obtained by contacting the AMOA headquarters office at 2000 Spring Road, Suite 220, Oak Brook, Illinois 60521 or phoning 312-654-2662.

992-2280. Incidentally, when we spoke with director of sales **Bob Lentz** last week, he told us the first shipment of NSM "City II" jukeboxes had just arrived from Germany, but were pre-sold — so out they went! Never fear, however, he also said another shipment was scheduled to arrive very shortly! . . . Moving right along . . . Loewen America proudly announced a new relationship with Cleveland Coin International, which has been representing the NSM line and has now become exclusive distributor for the state of Ohio. This arrangement also includes CCI's branch in Redford, Michigan, covering that area of the country.

M. Kramer Mfg. Co. of Lakewood, New Jersey sends word that its "Just For Fun" 4-in-1 amusement game (which offers Riverboat Poker, Blackjack, Acey-Ducey and Skill Draw Poker) is being well received throughout the country. Firm also happily noted that "Kramergames" have been approved for use in Chicago and New Jersey — in licensed beverage establishments.



Members of M. Kramer Mfg. Co.

AGMA's executive director **Glenn Braswell** advised that the ASI Show Committee will be meeting with five show management firms which are bidding for the 1985 ASI convention account. The AGMA board of directors will act on the show committee's recommendation at its annual meeting, scheduled for June 1 in Alexandria, Virginia. Dates of the 1985 Amusement Showcase International are March 1-3 at the Expocenter in downtown Chicago.

Taito America is all set to release a new conversion kit called "Pit N Run." Watch for it! Meanwhile, after many successful months on the market "Elevator Action," Taito's first kit, is still going strong. In the video upright spotlight "10-Yard Fight" continues to sustain very good earnings, as noted by company exec **Keith Egging**. It's still in production, of course.

## Game Plan, Inc. Names DiGiacinto

CHICAGO — The promotion of Arlene DiGiacinto to the position of marketing coordinator has been announced by Game Plan, Inc. Ms. DiGiacinto has been with the Addison, Illinois-based firm, for the past five years.

Commenting on the new appointment, Hugh Gorman, vice president of sales, said "Arlene's long experience with Game Plan will provide our customers with her professional service, coupled with a high level of responsiveness to field requirements of distributors and operators."

## Taito Continues Actions Against Infringers Of 'Space Invaders'

CHICAGO — Taito America advised that Americade Amusement, Inc. has been ordered to pay Taito America Corp. \$107,000 in damages resulting from infringement of Taito's rights to its video hit, "Space Invaders." Cherry Hill, New Jersey-based Americade and owner Richard Sukinik have also been ordered to stop selling "Space Invaders" and "Invaders Revenge" video games and conversion kits.

It was further reported that the U.S. District Court, Northern District of Illinois, Eastern Division, also ruled in the Feb. 2, 1984 judgment that Taito's copyright registration covering the audio-visual work "Space Invad-

ers" is valid, and that Taito owns all rights to the trademark "Space Invaders" used on video games.

Taito helped initiate the fight against video game piracy through another court case involving "Space Invaders" in Japan. In the landmark decision reached by the Tokyo District Court in 1982, extensive copyright protection was provided for "Space Invaders." Taito America president Paul Moriarity said, "This case set a precedent for later prosecution of copyright infringers worldwide. We fully intend to continue to aggressively prosecute any and all violators of Taito copyrights and trademarks."

Taito America is credited with launching the video boom with the introduction of "Space Invaders," of which over 400,000 authorized versions have been sold to date. The Elk Grove Village, Illinois-based company is a subsidiary of Japan's Taito, which is one of the world's largest designers, manufacturers, distributors and operators of coin-op games.

### Entex pays damages

Taito also reported that Entex Industries, Inc., a toy manufacturer based in the Los Angeles area, has been ordered to stop selling its hand-held version of Taito America's "Space Invaders," and is in the process of paying Taito \$210,000 in partial royalties for games sold illegally. Taito has also been granted in court the option to purchase the LOC BLOCKS division of Entex.

The judgment reached Jan. 9, 1984 prohibiting hand-held game sales further specified that Taito's copyright registration for "Space Invaders" is valid, and that Taito is the sole owner of the trademark "Space Invaders" on video games.

The financial settlement between Taito and Entex was reached separately on Dec. 16, 1983 in U.S. Bankruptcy Court, Southern District of New York, in which Entex has filed for a form of bankruptcy involving corporate reorganization. Entex was ordered to pay each of its creditors 21 percent of the amount owed, the \$210,000 for Taito being 21 percent of the \$1 million it would have owed in royalties had the rights to "Space Invaders" been legally obtained. This court decision also gave Taito the option to purchase LOC BLOCKS, the division of Entex which manufactures toy building blocks.

Taito America president Paul Moriarity said, "The successful resolution of the case against Entex is a continuation of the battle against video game piracy pioneered years ago by Taito in Japan." Noting that his company is currently involved in several other cases involving infringement of Taito copyrights, he stressed, "We fully intend to seek out and prosecute any and all infringers to the fullest extent of the law."

## Loewen Adds Distrib

(continued from page 29)

As stressed by Loewen president Rus Strahan, The NSM phonograph line has been well received in the American marketplace and over the past several months the firm has been expanding its distributor network as well as its U.S. base of operations. The firm recently moved its facilities from Franklin Park, Illinois to 5207 N. Rose St. in Chicago.

Commenting on the latest distributor appointment, Loewen's director of sales Bob Lentz said, "We are pleased to welcome Coin Machine South to our growing family of distributors and anticipate a long, mutually profitable relationship with this fine organization."

## 'Survivors' Seminar Slated By NCMI

CHICAGO — This year's annual "Survivors' Seminar," being sponsored by NCMI on June 13-15, will open with a cornerstone session Wednesday night (6/13) featuring key representatives of all of the national trade associations, including NCMI, AMOA, AGMA, AVMDA, CAB, TI and the Family Fun Center Division of NCMI. The three-day event will be held at the Sheraton Harbor Island West in San Diego, California.

A number of very important topics will be discussed during the Thursday and Friday morning sessions. These will include conversion and kit systems; a thorough review of cigarette vending's strengths and problems; the present and future effects of the rediscovery of the basic strengths of jukeboxes and pinballs; the present status of arcades and what the future holds for them; how computers and computer business systems can strengthen operating programs without becoming too costly for the operator; and a complete review of the impact of video lotteries on amusement operators along with the growing pressures on "gray area" games operations.

Luncheons scheduled for Thursday and Friday and the reception/banquet on Friday evening will feature major industry observers speaking on vital topics for the street vending industry.

"A special feature this year is the open house suites of manufacturers and suppliers on Thursday and Friday afternoons where operators will have the unique opportunity for candid meetings with key representatives," noted Herb Beitel, NCMI managing director. "No meetings or activities are scheduled for those times."

In announcing the program, Mel Grossberg, NCMI president, said, "Our first annual seminar — 'The Survival Seminar' in Orlando, Florida last year was designed to address the many crisis problems besetting our industry at that time. This year, NCMI's 'Survivors' Seminar' is designed for and dedicated to those in our industry who have weathered the worst the economy could throw at us and survived. We are looking together for the ways to build a stronger and more stable industry," he continued. "We are convinced our program in San Diego will be even more helpful and more productive than our very successful meeting last year."

Additional details about the program and information on securing reservations may be obtained by calling NCMI's hotline at 1-800-327-7724 or by writing NCMI, 2455 E. Sunrise Blvd., Suite 311, Fort Lauderdale, Florida 33304.

# THE JUKEBOX PROGRAMMER

\*indicates new entry

May 26, 1984

## POP

- 1 **LET'S HEAR IT FOR THE BOY**  
DENIECE WILLIAMS (Columbia 38-04417)
- 2 **TO ALL THE GIRLS I'VE LOVED BEFORE**  
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04417)
- 3 **HELLO**  
LIONEL RICHIE (Motown 1722MF)
- 4 **OH SHERRIE**  
STEVE PERRY (Columbia 38-04391)
- 5 **YOU MIGHT THINK**  
THE CARS (Elektra 7-89744)
- 6 **AUTHORITY SONG**  
JOHN COUGAR MELLENCAMP (Riva/PolyGram R 218)
- 7 **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**  
PHIL COLLINS (Atlantic 7-89700)
- 8 **ROCK YOU LIKE A HURRICANE**  
SCORPIONS (Mercury/PolyGram 818 440-7)
- 9 **TIME AFTER TIME**  
CYNDI LAUPER (Portrait/CBS 37-04432)
- 10 **LOVE SOMEBODY**  
RICK SPRINGFIELD (RCA PB-13738)
- 11 **THE LONGEST TIME**  
BILLY JOEL (Columbia 38-04400)
- 12 **THE REFLEX**  
DURAN DURAN (Capitol B-5345)
- 13 **SISTER CHRISTIAN**  
NIGHT RANGER (MCA-52350)
- 14 **HEAD OVER HEELS**  
GO-GO's (I.R.S./A&M IB-9926)
- 15 **THE HEART OF ROCK & ROLL**  
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782)
- 16 **MISS ME BLIND**  
CULTURE CLUB (Virgin/Epic 34-04388)
- 17 **I'LL WAIT**  
VAN HALEN (Warner Bros. 7-29307)
- 18 **DANCING IN THE SHEETS**  
SHALAMAR (Columbia 38-04372)
- 19 **FOOTLOOSE**  
KENNY LOGGINS (Columbia 38-04310)
- 20 **NO MORE WORDS**  
BERLIN (Gaffan 7-29360)
- 21 **JUMP (FOR MY LOVE)**  
POINTER SISTERS (Planet/RCA YB-13780)
- 22 **SELF CONTROL**  
LAURA BRANIGAN (Atlantic 7-89676)
- 23 **WHITE HORSE**  
LAID BACK (Sire 7-29346)
- 24 **IT'S A MIRACLE**  
CULTURE CLUB (Virgin/Epic 34-04457)
- 25 **I WANT A NEW DRUG**  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42786)
- 26 **DANCING IN THE DARK\***  
BRUCE SPRINGSTEEN (Columbia 38-04463)
- 27 **THEY DON'T KNOW**  
TRACEY ULLMAN (MCA-52347)
- 28 **RUN RUNAWAY**  
SLADE (CBS Associated ZS4 04398)
- 29 **HOLD ME NOW**  
THOMPSON TWINS (Arista AS1-9164)
- 30 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702)

## COUNTRY

- 1 **HONEY (OPEN THAT DOOR)**  
RICKY SKAGGS (Epic 34-04394)
- 2 **AS LONG AS I'M ROCKIN' WITH YOU**  
JOHN CONLEE (MCA-52351)
- 3 **MONA LISA LOST HER SMILE**  
DAVID ALLAN COE (Columbia 38-04396)
- 4 **SOMEDAY WHEN THINGS ARE GOOD**  
MERLE HAGGARD (Epic 34-04402)
- 5 **I GOT MEXICO**  
EDDY RAVEN (RCA PB-13746)
- 6 **WHEN WE MAKE LOVE**  
ALABAMA (RCA PB-13783)
- 7 **YOU'VE STILL GOT A PLACE IN MY HEART**  
GEORGE JONES (Epic 34-04413)
- 8 **I DON'T WANNA LOSE YOUR LOVE**  
CRYSTAL GAYLE (Warner Bros. 7-28826)
- 9 **JUST A LITTLE LOVE**  
REBA McENTIRE (MCA-52349)
- 10 **WHY GOODBYE**  
STEVE WARINER (RCA PB-13768)
- 11 **I CAN TELL BY THE WAY YOU DANCE**  
VERN GOSDIN (Compaat 122)
- 12 **DENVER**  
LARRY GATLIN & THE GATLIN BROS. BAND (Columbia 38-04395)
- 13 **I'M NOT THROUGH LOVING YOU YET**  
LOUISE MANDRELL (RCA PB-13752)
- 14 **I MAY BE USED**  
WAYLON JENNINGS (RCA PB-13720)
- 15 **IN MY DREAMS**  
EMMYLOU HARRIS (Warner Bros. 7-29329)
- 16 **TO ALL THE GIRLS I'VE LOVED BEFORE**  
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04417)
- 17 **VICTIMS OF GOODBYE**  
SYLVIA (RCA PB-13755)
- 18 **ATLANTA BLUE**  
THE STATLERS (Mercury/PolyGram 818 700-7)
- 19 **BAND OF GOLD**  
CHARLY McCLAIN (Epic 34-04423)
- 20 **EYES THAT SEE IN THE DARK**  
KENNY ROGERS (RCA PB-13774)
- 21 **ANGEL IN DISGUISE**  
EARL THOMAS CONLEY (RCA PB-13758)
- 22 **MAMA HE'S CRAZY**  
THE JUDDS (RCA PB-13772)
- 23 **JUST ANOTHER WOMAN IN LOVE**  
ANNE MURRAY (Capitol B-5344)
- 24 **NEW PATCHES**  
MEL TILLIS (MCA-52373)
- 25 **THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY**  
B.J. THOMAS (Cleveland Int'l/Col. 38-04431)
- 26 **SOMEBODY'S NEEDIN' SOMEBODY\***  
CONWAY TWITTY (Warner Bros. 7-29308)
- 27 **THIS TIME\***  
TOM JONES (Mercury/PolyGram 818 801-7)
- 28 **I DON'T WANT TO BE A MEMORY\***  
EXILE (Epic 34-04421)
- 29 **SOUTHERN WOMEN\***  
THE WRIGHT BROTHERS (Mercury/PolyGram 818 853-7)
- 30 **BABY, COME TO ME\***  
STEPHANIE WINSLOW (MCA-52372)

## BLACK CONTEMPORARY

- 1 **LET'S HEAR IT FOR THE BOY**  
DENIECE WILLIAMS (Columbia 38-04417)
- 2 **FREAKSHOW ON THE DANCE FLOOR**  
BAR-KAYS (Mercury/PolyGram 818 831-7)
- 3 **LADY YOU ARE**  
ONE WAY (MCA-52348)
- 4 **HELLO**  
LIONEL RICHIE (Motown 1722MF)
- 5 **DON'T LOOK ANY FURTHER**  
DENNIS EDWARDS (Motown 1715GF)
- 6 **LOVE, NEED AND WANT YOU**  
PATTI LABELLE (Philadelphia Int'l./CBS ZS4 04399)
- 7 **GIVE ME TONIGHT**  
SHANNON (Emergency/Miraga 7-99775)
- 8 **SAIL AWAY**  
THE TEMPTATIONS (Gordy/Motown 1720GF)
- 9 **LOVELITE**  
O'BRYAN (Capitol B-5329)
- 10 **THERE'S NO EASY WAY**  
JAMES INGRAM (Qwest/Warner Bros. 7-29316)
- 11 **DON'T WASTE YOUR TIME**  
YARBROUGH & PEOPLES (Total Exparlance/RCA TES1-2400)
- 12 **SHE'S STRANGE**  
CAMEO (Atlanta Artists/PolyGram 818 384-7)
- 13 **TONIGHT**  
KOOL & THE GANG (Da-Lite/PolyGram 818 226-7)
- 14 **NEW MOVES**  
CRUSADERS (MCA-52365)
- 15 **WHITE HORSE**  
LAID BACK (Sire 7-29346)
- 16 **LOVE ME RIGHT**  
MELBA MOORE (Capitol B-5343)
- 17 **LOLLIPOP LUV**  
BRYAN LOREN (Philly World/Atlantic 7-99760)
- 18 **SWOOP (I'M YOURS)**  
DAZZ BAND (Motown 1725 MF)
- 19 **PERFECT COMBINATION**  
STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 799785)
- 20 **JUMP (FOR MY LOVE)**  
POINTER SISTERS (Planet/RCA YB-13780)
- 21 **RIGHT OR WRONG**  
SPINNERS (Atlantic 7-89689)
- 22 **DANCING IN THE SHEETS**  
SHALAMAR (Columbia 38-04372)
- 23 **SHAKE DOWN**  
EVELYN "CHAMPAGNE" KING (RCA PB-13748)
- 24 **CHANGE OF HEART**  
CHANGE (RFC/Atlantic 7-89684)
- 25 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702MF)
- 26 **EXTRAORDINARY GIRL**  
THE O'JAYS (Philadelphia Int'l./CBS ZS4 04437)
- 27 **HEY D.J.\***  
THE WORLD'S FAMOUS SUPREME TEAM (Island 7-99772)
- 28 **LAST DANCE**  
GEORGE CLINTON (Capitol B-5332)
- 29 **WE'RE GOING ALL THE WAY**  
JEFFREY OSBORNE (A&M 2618)
- 30 **BABY IT'S YOU\***  
STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99750)

## RECORDS TO WATCH

**BETTER OUR HEARTS SHOULD BEND** — Bandana (Warner Bros.)  
**SOMEONE IS FALLING IN LOVE** — Kathy Mattea (Mercury/PolyGram)  
**I DIDN'T MEAN TO TURN YOU ON** — Cherrelle (Tabu/CBS)  
**OBSCENE PHONE CALLER** — Rockwell (Motown)  
**BOYS DO FALL IN LOVE** — Robin Gibb (Mirage/Atlantic)  
**BORROWED TIME** — John Lennon (Polydor/PolyGram)

**THAT'S THE THING ABOUT LOVE** — Don Williams (MCA)  
**IF THE FALL DON'T GET YOU** — Janie Fricke (Columbia)  
**STILL LOSING YOU** — Ronnie Milsap (RCA)  
**B-B-B-BURNIN' UP WITH LOVE** — Eddie Rabbit (Warner Bros.)  
**BORN TO LOVE YOU** — Karen Brooks (Warner Bros.)

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