

# CASHBOX

April 7, 1984

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**Luther Vandross**

**26TH NARM USHERS IN NEW ERA**  
**CBS 'HIT LIST' STUNS RETAILERS**  
**CD MANUFACTURERS PROJECT MARKET GROWTH**  
**'NEW EDITION' NAME A MATTER FOR THE COURTS**

**CASH BOX PROUDLY PRESENTS ITS SIXTH ANNUAL**

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**SPOTLIGHT  
ON  
BLACK MUSIC**

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# CASH BOX

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## CASH BOX

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## After NARM—The Real Work Begins

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

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

We urge members of the music community to

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

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

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### ON THE COVER

Epic Record's multi-talented vocalist Luther Vandross has a history of class and success behind him. Since his career began in earnest in 1974, Vandross has worked with everyone from Bette Midler and Roberta Flack to Chaka Khan, Carly Simon and Quincy Jones. But the artist who gave this vocalist his first break was David Bowie. Bowie met Vandross through guitarist Carlos Alomar, and as a result he appeared on the "Young Americans" LP on which he also contributed the song "Fascination."

From this auspicious beginning, Vandross put together a group known as "Luther" which recorded two albums for Cotillion Records and performed live with Marvin Gaye, James Brown, The Spinners and Grover Washington, Jr. After doing extensive road work with Bette Midler and later, Roberta Flack and Peabo Bryson, Vandross has put out a series of solo LPs for Epic. "Busy Body," his latest album, is doing very well and his current tour has drawn rave reviews.



## TOP POP DEBUTS

### SINGLES

47

OH SHERRIE — Steve Perry — Columbia

### ALBUMS

67

TALK SHOW — Go-Go's — I.R.S./A&M

### POP SINGLE

**FOOTLOOSE**  
Kenny Loggins  
Columbia

### B/C SINGLE

**LOVE HAS FINALLY COME AT LAST**  
Bobby Womack and Patti LaBelle  
Beverly Glen

### COUNTRY SINGLE

**DON'T MAKE IT EASY FOR ME**  
Earl Thomas Conley  
RCA

### JAZZ

**WISHFUL THINKING**  
Earl Klugh  
Capitol

## NUMBER ONES



Earl Klugh

### POP ALBUM

**THRILLER**  
Michael Jackson  
Epic

### B/C ALBUM

**THRILLER**  
Michael Jackson  
Epic

### COUNTRY ALBUM

**ROLL ON**  
Alabama  
RCA

### GOSPEL

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

# CASH BOX TOP 100 SINGLES

April 7, 1984

	Weeks On 3/31 Chart
<b>1 FOOTLOOSE</b> KENNY LOGGINS (Columbia 38-04310)	1 11
<b>2 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 1702MF)	2 11
<b>3 JUMP</b> VAN HALEN (Warner Bros. 7-29384)	4 13
<b>4 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b> PHIL COLLINS (Atlantic 7-89700)	10 7
<b>5 I WANT A NEW DRUG</b> HUEY LEWIS AND THE NEWS (Chrysalis VS 4 42766)	5 12
<b>6 HERE COMES THE RAIN</b> EURYTHMICS (RCA PB-13725)	6 11
<b>7 EAT IT</b> WEIRD AL YANKOVIC (Rock 'N' Roll/CBS ZS4 04374)	9 5
<b>8 AUTOMATIC</b> PONTER SISTERS (Planat/RCA YB-17330)	8 11
<b>9 GIRLS JUST WANT TO HAVE FUN</b> CYNDI LAUPER (Portrait/CBS 37-04120)	3 16
<b>10 HOLD ME NOW</b> THOMPSON TWINS (Arista AS1-9164)	13 9
<b>11 MISS ME BLIND</b> CULTURE CLUB (Virgin/Epic 34-04388)	14 6
<b>12 ADULT EDUCATION</b> DARYL HALL — JOHN OATES (RCA PB-13714)	12 6
<b>13 HELLO</b> LIONEL RICHIE (Motown 1722MF)	18 6
<b>14 99 LUFTBALLONS</b> NENA (Epic 34-04108)	7 19
<b>15 GOT A HOLD ON ME</b> CHRISTINE McVIE (Warner Bros. 7-29372)	11 11
<b>16 RADIO GA GA</b> QUEEN (Capitol B-5317)	20 8
<b>17 THRILLER</b> MICHAEL JACKSON (Epic 34-04364)	16 10
<b>18 THEY DON'T KNOW</b> TRACEY ULLMAN (MCA-52347)	24 7
<b>19 NEW MOON ON MONDAY</b> DURAN DURAN (Capitol B-5309)	17 13
<b>20 YOU MIGHT THINK</b> THE CARS (Elektra 7-69744)	32 5
<b>21 THE LANGUAGE OF LOVE</b> DAN FOGELBERG (Full Moon/Epic 34-04314)	15 10
<b>22 GIRLS</b> DWIGHT TWILLEY (EMI America B-8198)	27 6
<b>23 LOVE SOMEBODY</b> RICK SPRINGFIELD (RCA PB-13738)	28 5
<b>24 GIVE IT UP</b> K.C. (Maca S-1001)	21 16
<b>25 LET'S STAY TOGETHER</b> TINA TURNER (Capitol B-5322)	25 12
<b>26 RUNNER</b> MANFRED MANN'S EARTH BAND (Arista AS1-9143)	26 12
<b>27 TO ALL THE GIRLS I'VE LOVED BEFORE</b> JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)	39 6
<b>28 DON'T ANSWER ME</b> THE ALAN PARSONS PROJECT (Arista AS1-9160)	36 6
<b>29 NEW SONG</b> HOWARD JONES (Elektra 7-89766)	30 12
<b>30 COME BACK AND STAY</b> PAUL YOUNG (Columbia 38-04313)	33 10
<b>31 BACK WHERE YOU BELONG</b> 38 SPECIAL (A&M 2615)	31 10
<b>32 TONIGHT</b> KOOL & THE GANG (Da-Lita/PolyGram 818 228-7)	35 7
<b>33 HEAD OVER HEELS</b> GO-GO'S (I.R.S./A&M IR-9926)	42 4
<b>34 KARMA CHAMELEON</b> CULTURE CLUB (Virgin/Epic 34-04221)	19 19

	Weeks On 3/31 Chart
<b>35 LEAVE IT</b> YES (Atco 7-99787)	38 6
<b>36 RED RED WINE</b> UB40 (A&M 2600)	37 10
<b>37 AUTHORITY SONG</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram R 216)	47 4
<b>38 NO MORE WORDS</b> BERLIN (Geffen 7-29360)	45 4
<b>39 HOLDING OUT FOR A HERO</b> BONNIE TYLER (Columbia 38-04370)	44 7
<b>40 THE KID'S AMERICAN</b> MATTHEW WILDER (Private 1/CBS ZS4 04370)	43 6
<b>41 THE LONGEST TIME</b> BILLY JOEL (Columbia 38-04400)	53 3
<b>42 LET THE MUSIC PLAY</b> SHANNON (Emergency/Mirage 7-99810)	23 21
<b>43 ONE IN A MILLION</b> THE ROMANTICS (Nemperor/CBS ZS4 04373)	48 7
<b>44 A FINE, FINE DAY</b> TONY CAREY (MCA-52343)	50 6
<b>45 SHOW ME</b> THE PRETENDERS (Sira 7-29317)	54 4
<b>46 RUNAWAY</b> BON JOVI (Mercury/PolyGram 818 309-7)	52 6
<b>47 OH SHERRIE</b> STEVE PERRY (Columbia 38-04391)	— 1
<b>48 DANCING IN THE SHEETS</b> SHALAMAR (Columbia 38-04372)	60 5
<b>49 LIVIN' IN DESPERATE TIMES</b> OLIVIA NEWTON-JOHN (MCA-52341)	29 9
<b>50 BREAKDANCE</b> IRENE CARA (Network/Geffen 7-29328)	61 3
<b>51 BORDERLINE</b> MADONNA (Sira 7-29354)	59 5
<b>52 WE'RE GOING ALL THE WAY</b> JEFFREY OSBORNE (A&M 2618)	58 6
<b>53 NOBODY TOLD ME</b> JOHN LENNON (Polydor/PolyGram 817 254-7)	22 12
<b>54 REBEL YELL</b> BILLY IDOL (Chrysalis VS4 42764)	40 11
<b>55 SISTER CHRISTIAN</b> NIGHT RANGER (MCA-52350)	62 4
<b>56 ALMOST OVER YOU</b> SHEENA EASTON (EMI America B-8188)	34 18
<b>57 LET'S HEAR IT FOR THE BOY</b> DENICIE WILLIAMS (Columbia 38-04417)	— 1
<b>58 WHITE HORSE</b> LAID BACK (Sira 7-29346)	67 4
<b>59 ILLEGAL ALIEN</b> GENESIS (Atlantic 7-89698)	66 4
<b>60 STRIP</b> ADAM ANT (Epic 34-04337)	41 9
<b>61 HYPERACTIVE</b> THOMAS DOLBY (Capitol B-5321)	65 5
<b>62 IT'S MY LIFE</b> TALK TALK (EMI America B-8195)	75 3
<b>63 CATCH ME I'M FALLING</b> REAL LIFE (Curb/MCA-52362)	76 3
<b>64 THE POLITICS OF DANCING</b> RE-FLEX (Capitol B-5301)	49 19
<b>65 WRAPPED AROUND YOUR FINGER</b> THE POLICE (A&M 2814)	46 13
<b>66 JOANNA</b> KOOL & THE GANG (Da-Lita/PolyGram DE 829)	55 22
<b>67 OWNER OF A LONELY HEART</b> YES (Atco 7-99617)	51 23
<b>68 BABY COME BACK</b> BILLY RANKIN (A&M 2613)	74 4
<b>69 TALKING IN YOUR SLEEP</b> THE ROMANTICS (Nemperor/CBS ZS4 04135)	57 27

	Weeks On 3/31 Chart
<b>70 LOVE ME IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 1723GF)	78 3
<b>71 JOYSTICK</b> DAZZ BAND (Motown 1701MF)	64 9
<b>72 BREAK MY STRIDE</b> MATTHEW WILDER (Private 1/CBS ZS4 04113)	83 30
<b>73 ROCK YOU LIKE A HURRICANE</b> SCORPIONS (Mercury/PolyGram 816 440-7)	84 2
<b>74 HUNTERS OF THE NIGHT</b> MR. MISTER (RCA PB-13741)	81 3
<b>75 I'M STEPPING OUT</b> JOHN LENNON (Polydor/PolyGram 821 107-7)	66 2
<b>76 DON'T LET GO</b> WANG CHUNG (Geffen 7-29377)	56 9
<b>77 RUN RUNAWAY</b> SLADE (CBS Associated ZS4 04398)	— 1
<b>78 THAT'S ALL</b> GENESIS (Atlantic 7-89724)	70 20
<b>79 YAH MO BE THERE</b> JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Warner Bros. 7-29394)	71 17
<b>80 GIVE ME TONIGHT</b> SHANNON (Emergency/Mirage 7-99775)	89 2
<b>81 AN INNOCENT MAN</b> BILLY JOEL (Columbia 38-04259)	68 17
<b>82 LOVE HAS FINALLY COME AT LAST</b> BOBBY WOMACK and PATTI LABELLE (Beverly Glen BG-2012)	90 2
<b>83 OLYMPIA</b> SERGIO MENDES (A&M 2623)	— 1
<b>84 RELAX</b> FRANKIE GOES TO HOLLYWOOD (Island 7-99605)	— 1
<b>85 LOOKS THAT KILL</b> MOTLEY CRUE (Elektra 7-69764)	79 11
<b>86 GIVE</b> MISSING PERSONS (Capitol B-5326)	— 1
<b>87 SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 818 384-7)	— 1
<b>88 WALKING IN MY SLEEP</b> ROGER DALTRY (Atlantic 7-69704)	73 6
<b>89 COMMUNICATION</b> SPANDAUBALLET (Chrysalis VS4 42770)	— 1
<b>90 MIDDLE OF THE ROAD</b> THE PRETENDERS (Sira 7-29444)	69 17
<b>91 CLUB MICHELLE</b> EDDIE MONEY (Columbia 38-04376)	77 5
<b>92 MAKE MY DAY</b> T.G. SHAPPARD with CLINT EASTWOOD (Warner Bros. 7-29343)	80 7
<b>93 THINK OF LAURA</b> CHRISTOPHER CROSS (Warner Bros. 7-29858)	72 18
<b>94 IF ONLY YOU KNEW</b> PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04248)	85 12
<b>95 SAY, SAY, SAY</b> PAUL McCARTNEY and MICHAEL JACKSON (Columbia 38-04168)	87 26
<b>96 I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> ELTON JOHN (Geffen 7-29460)	83 24
<b>97 HOLIDAY</b> MADONNA (Sira 7-29478)	91 24
<b>98 BANG YOUR HEAD (METAL HEALTH)</b> QUIET RIOT (Pasha/CBS ZS4 04267)	86 13
<b>99 THIS WOMAN</b> KENNY ROGERS (RCA PB-13741)	82 13
<b>100 ENCORE</b> CHERYL LYNN (Columbia 38-04256)	94 9

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

A Fine Fine (Rockoko GmbH (Gema)—BMI) .....	44
Adult Education (First Buzza/Hot-Cha/Unichappell BMI) .....	12
Against All Odds (HJit and Run, adm. by Warner Bros. & Golden Torch — ASCAP) .....	4
Almost Over You (Michael H. Goldsen/Carload of Us/Sweet Angel/Atlantic—ASCAP/BMI) .....	56
An Innocent (Joel Songs—BMI) .....	81
Authority Song (Riva—ASCAP) .....	37
Automatic (Music Corp. of America/Fleedleedle—BMI/MCA—ASCAP) .....	6
Baby Come Back (Irving/Money For Music—BMI) .....	66
Back Where You (April/Contaminated Tunes—ASCAP) .....	31
Bang Your Head (The Grand Pasha—BMI) .....	98
Borderline (Likasa—BMI) .....	51
Break My Stride (Streetwise/Big Ears/No Ears—ASCAP) .....	72
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI) .....	50
Catch Me (Australian Tumbleweed—BMI) .....	63
Club Michelle (Cashola—BMI/Wyoming Flesh (pending)—ASCAP) .....	91
Come Back (Red Admiral—BMI) .....	30
Communication (Reformation—ASCAP) .....	69
Dancing In The (Famous—ASCAP/Ensign—BMI) .....	48
Don't Answer Me (WolfSongs Ltd./Careers—BMI) .....	26
Don't Let Go (Chong, adm. by WB Music Group—ASCAP) .....	76
Eat It (Mijac, adm. by Warner-Tamerlane—BMI) .....	7
Encore (Tan Division/Flyte Tyme—ASCAP) .....	100
Footloose (Famous—ASCAP/Ensign—BMI) .....	1
Girls (Diionno, adm. by Bug—ASCAP) .....	22
Girls Just Want (Heroic—ASCAP) .....	9

Give (Private Life/Life After/Private Parts/Additional—ASCAP/BMI) .....	86
Give It Up (Alexandrs/Shawn/Chanel—BMI) .....	24
Give Me (Shapiro Bernstein & Co./Emergency/Green Star — ASCAP) .....	60
Got A Hold (Ailmoney—BMI/Cement Chicken—ASCAP) .....	15
Head Over Heels (Daaddy Oh/Some Other—ASCAP) .....	33
Hello (Brockman—ASCAP) .....	13
Here Comes The Rain (Blue Network—ASCAP) .....	6
Hold Me Now (Zomba Ent.—ASCAP) .....	10
Holding Out (Ensign—BMI) .....	39
Holiday (House of Fun/Pure Energy—BMI) .....	97
Hunters of The (Warner-Tamerlane/Entente—BMI) .....	74
Hyperactive (Participation—ASCAP) .....	61
I Guess That's Why (Intersong—ASCAP) .....	96
I Want A New (Hulex, adm. by Red Admiral—BMI) .....	5
If Only You Know (Mighty Three—BMI) .....	94
Illegal Alien (Pun, adm. by Warner Bros.—ASCAP) .....	59
I'm Stepping (Ono — BMI) .....	75
It's My Life (Island/Zomba—BMI/ASCAP) .....	62
Joanna (Delightful—BMI) .....	66
Joystick (Three Go/Jobete—ASCAP) .....	71
Jump (Van Halen—ASCAP) .....	3
Karma Chameleon (Virgin—ASCAP/Pendulum—adm. by Warner-Tamerlane—BMI) .....	34
Kid's American (Streetwise/Buchu—ASCAP) .....	40
Language of Love (Hickory Groove/April—ASCAP) .....	21
Leave It (Affirmative—BMI/Unforgattable Songs—ASCAP) .....	35
Let The Music Play (Shapiro Bernstein & Co./Emergency—ASCAP) .....	42

Let's Hear It (Ensign—BMI) .....	57
Let's Stay Together (Irving/AI Green—BMI) .....	25
Livin' In Desperate (Snow/Hook & Line—BMI/ASCAP) .....	49
Longest Time (Joel—BMI) .....	41
Looks That Kill (Warner-Tamerlane/Motley Crue—BMI) .....	85
Love Has Finally (ABKCO/Spaced Hands/Beverly Glen — BMI) .....	82
Love Me In A (Jobete—ASCAP) .....	70
Love Somebody (Vogue—BMI) .....	23
Make My Day (Peso/Wallet—BMI) .....	92
Middle Of The Road (Hynde House of Hits/Clive Banks/ATV—London) .....	45
Sister Christian (Kid Bird/Rough Play—BMI) .....	55
Somebody's Watching (Jobete—ASCAP) .....	2
Strip (Coligems—EMI—ASCAP) .....	60
Talking In Your (Forever Endeavor/Romantics—ASCAP) .....	69
That's All (Pun/Warner Bros.—ASCAP) .....	78
They Don't Know (Stiff—PRS) .....	16
Think Of Laura (Another Page — ASCAP) .....	93
This Woman (Gibb Brothers/Unichappell—BMI) .....	99
Thriller (Rodsongs (PRS), adm. by Almo—ASCAP) .....	17
To All The Girls (April/Casa David—ASCAP) .....	27
Tonight (Delightful—BMI) .....	32
Walking In My (Avir—BMI) .....	86
We're Going All (Dyad—ASCAP) .....	52
White Horse (Sing A Song—ASCAP) .....	58
Wrapped (Magnetic/Reggatta/Illegal Songs—BMI) .....	65
Yah Mo Be There (Eiseman/Hen-AI/Kings Road—BMI/Genevieve/Rodsongs PRS/YellowBrick Road—ASCAP) .....	79
You Might (Ric Ocsek, adm. by Lido—ASCAP) .....	20

— Exceptionally heavy radio activity this week     \$ — Exceptionally heavy sales activity this week

## 26th Annual NARM Ushers In New Era

by David Adelson

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

In his opening remarks, convention chairman Roy Imber of Elroy Enterprises stated that "the format of this year's convention will differ greatly from ones in the past." He claimed the convention reflected "the upbeat mood our industry has exhibited so strongly in 1983 and one that continues unabated into 1984." The convention chairman stated that the new vitality at the convention directly "reflects the industry it represents."

The basis of this new found enthusiasm and optimism and the most talked about subject at the convention was the growth and success of the music video. Praise for the promotional viability of videos came from all sectors of the gathering. The sales potential and growing market for music videos on a retail and distribution level were also a main topic of discussion and in most cases the object of optimism and praise.

Outgoing NARM president Lou Fogelman of Show Industries told the opening business session, "many have said that the problem with the music industry was that there was nothing exciting and new going on. The video technology has presented these artists with a medium through which creativity knows no boundaries." He remarked that "America can now sit back and enjoy music in a way it never could. Through music video, more and more of America is now being exposed to music. Exposure is the key to sales and sales is what we are all in business for."

Fogelman discussed the role of the video as a sales entity. He said, "This

unique medium is doing more than just impacting larger sales. It is coming into being in its own right as a new configuration with tremendous growth potential." He asked the membership, "when was the last time we saw such an opportunity to satisfy such a growing demand for product?"

The NARM chairman went on to echo a sentiment stated often at the convention; he said, "do not limit your potential by defining yourself as music retailers. We must redefine ourselves as entertainment merchandisers. With this view of our business firmly in our minds we will be in a position to take full advantage of an exploding opportunity." Fogelman then added a cautious reminder stating, "let's go for it but let's be careful out there."

The crowd was treated to selected clips of Michael Jackson's videos as well as a taped message from the superstar thanking the NARM membership for their contributions. In addition the crowd watched a version of a NARM "Gift Of Music" commercial which was aired extensively in the Los Angeles area and was directed by Bob Giraldi. The clip drew applause from the audience.

To truly signify the convention's commitment to video, Fogelman presented the annual President's Award to MTV executive Bob Pittman. MTV made its first appearance at the convention three years ago before it began broadcasting. At that time they were equipped with a presentation board and a few T-shirts. Pittman's satisfaction over the progress his company has made since its initial NARM appearance was evident. He cited statistics from a recent survey of record buyers which he claimed proved that MTV was responsible for more sales than any other music video source. The MTV executive received warm applause when he told the crowd, "we're interested in a mutually beneficial long term relationship and we are striving to avoid the radio-records relationship we found when we launched MTV." He added that "we are continuing our discussions with the

record labels to develop a model other than the radio-records model and I think you'll find both us and the labels working for the same goal." He concluded by saying, "we want to find a model, one that guarantees new acts continued access to MTV. We want to guarantee the momentum for new music and music in America."

The keynote speaker of the opening session was Licorice Pizza president Jim Greenwood who, after acknowledging the session's "Music and Video Carnival of Entertainment" theme, asked the audience, "what kind of carnival do we want, a small town side show or an international big top?" He urged the membership to "recognize the role NARM might play in maximizing our futures." He added, "this is the entertainment software business. The record business is only part of what's happening . . . a very broad product perspective is essential to maximize productivity."

Greenwood stressed the changing nature of the industry in urging his colleagues to achieve that broader perspective. He even suggested NARM change its name to better reflect the merchandiser's role as an entertainment software merchant. He stated "those who master the skills necessary to participate in many or all entertainment software lines will reach plateaus that in the past have seemed unobtainable." The merchandiser claimed that "the phenomena of Michael Jackson can partially be explained by recognizing he was the first artist to effectively develop and simultaneously release his art in multiple product line formats."

Greenwood also said "everybody in this business should make as much money as he or she can, however let the customer be the final judge of value." He told the audience, "internal bickering and our own paranoia about price has given the public a bad perception of our values. Know that we set the tone." He remarked, "if we accepted and communicated the essential quality-of-life value our product has, we

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## CBS "Hit List" Stuns Retailers At NARM Meeting

by David Adelson

LOS ANGELES — When Paul Smith, senior vice president and general manager of marketing at CBS Records opened the floor up to questions during the label's product presentation-merchandiser meeting held at the recent NARM convention in Florida, there were a few moments of silence. Smith was surprised that no merchandisers had any questions regarding any facet of their extensive dealings with the label. Finally Carl Rosenbaum, head of Chicago's Flipside Records, stood up and inquired about CBS' new freeze on the return of certain "hit" items. The question surprised many of the merchandisers in the room since many had not heard of such a policy.

The new CBS rule excludes the return of hit product from the company's normal return policy. The titles listed include, Michael Jackson's "Thriller," the soundtrack to *Footloose* and selected titles from Culture Club and Billy Joel. "Nobody knew about it," Rosenbaum told **Cash Box**. The record chain president only found out about the policy change after he attempted to return some inventory and was refused by the label.

According to Rosenbaum, "I'm absolutely opposed to it." He remarked, "I'm very concerned about the fact that anybody has the right to change the policy without telling anyone, and that anybody has the right to change the terms on a sale after the sale has been made!"

Rosenbaum who remained at the microphone for over five minutes during the meeting stated, "the reason I kept after them up there was that they were missing the point. I wanted to know why they had the right to change the terms of the sale. It's like, if I sold you my house and three months later I come back and say, 'hey I changed my mind, I want another \$10,000. I already bought those records."

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## Use Of 'New Edition' Name A Matter For Court Decision

by Ashley Kahn

NEW YORK — In a legal struggle that may well generate a precedent-setting decision, the right to use — and distribute musical product bearing — the name of "New Edition" is currently being battled over in the Federal district court for Massachusetts in Boston. The lawsuit involves the New York-based label, Streetwise Records and producer Maurice Starr (party to the suit through his own company, Boston International Records), on one side, and on the other, the five youngsters who originally comprised the singing group New Edition.

Currently, a mutually agreed-upon restraining order against the release of any new product under the name "New Edition" is in effect through the first week of April. And on March 24, a magistrate to the judge presiding in the case issued a recommendation urging that the group originally called New Edition maintain the right to the name.

At the heart of the controversy is the question whether a producer can lay claim to the name of a group. Maurice Starr, who until late last year remained their first and only producer, first heard and decided to work with New Edition upon scheduling them on a talent show he produces in Providence, Rhode Island in 1981. The group, consisting of five

teenagers, then signed a production agreement with Starr, as well as a separate recording agreement with Streetwise Records, Ltd. By November of last year, after almost a year and a half of touring, and the release of the smash hit "Candy Girl" on Streetwise, and a highly successful LP of the same name, New Edition began looking for a larger label to sign with. After being courted by Arista, the label to which Starr himself is signed, New Edition signed instead to MCA Records, sans Starr. Another suit filed by the group in the state court in Boston seeks to invalidate both past agreements with Starr and Streetwise because of the group's minority status.

At the present time, MCA has brought in producers Ray Parker, Jr. and Michael Sembello to work with the fivesome and help put together their debut album for the label. Parker has already penned two tunes for the LP, "Mr Telephone Man" and "Hide And Seek," and Sembello has contributed a song titled "Delicious." Maurice Starr, on the other hand, remains signed to Arista, producing various projects for various labels, and claims that there still exist three unreleased tracks of New Edition material he produced, originally meant to be released on Arista.

A lot of ink has been spilled in both Boston and New York over the contro-

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## Compact Disc Manufacturers Project Hardware/Software Growth

by Peter Holden

LOS ANGELES — Even though music video dominated the action at the recent NARM convention in Florida, there was also extensive interest in the new Compact Disc audio system. Most record labels are a bit hesitant to embrace the CD with the same enthusiasm that is greeting music video, yet a review of last winter's Japan Audio Fair and a spot survey of CD hardware manufacturers and retailers show a wealth of optimism for the laser-operated disc player which is backed up by substantial sales figures.

Featuring revised CD players that sport improved technology and markedly lower price tags, Compact Disc manufacturers are still clearly in the running for the title of the music industry's "next big thing."

The 32nd Annual Japan Audio Fair held in Tokyo was centered around coming to terms with last year's revolutionary product: The Compact Disc. The Japanese manufacturer's second generation of CD machines were made notable especially by their 20 percent to 40 percent lower prices. This drop in price coupled with a number of new features and models showed that the Japanese manufacturers are staking their future profits on wide-scale acceptance of the CD system. Yamaha, Technics, Toshiba, Sony, and Hitachi all showed off new machines that hovered in the \$450 to \$500 range. And

though that price will increase slightly when the machines hit these shores, the second generation of CD players are reaching the affordable level for non-audiophile music enthusiasts.

Aside from the home CD system, the Japan Show also exhibited portable CDs, car stereo CDs and studio broadcast CDs. Denon and Aiwa both introduced professional broadcast CD players designed for radio stations that hold up to one hundred discs and can access any track within 15 seconds. Though only prototypes were available and no U.S. release date is set, portable size CD players were displayed as were car stereo CD players which are already very popular in Japan. Though the Japanese show often displays products that will never reach this market, it does provide the American industry insight into what is coming from the Far East in the coming months and years.

While the main focus at NARM was music video (see accompanying article), a number of conclusions were reached in the industry concerning CDs. First and foremost is the fact that while the past year saw a shortage of CD software and hardware, the coming year will be a 'buyers market,' with a much wider selection of titles available and many more CD players on the market at decreased prices. This alone is added incentive to

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

NASHVILLE — Former Warner Bros. vice presidents Nick Hunter and Vic Faraci were promoted to senior vice presidents in their respective departments last week according to Mo Ostin, Warner Bros. board chairman.

Hunter was named senior vice president, promotion and sales, up from the same position as vice president which he assumed in 1983 with the Elektra/Warner merger. Hunter moved to Nashville in 1973 to head promotions for Atlantic Records prior to holding a similar position with Playboy Records. He had previously headed the country promotion division for MCA Records. Hunter joined Elektra Records in 1981.

Faraci started his career at the Warner/

Elektra/Atlanta offices in his native city of Chicago before moving to the Los Angeles office as executive vice president of marketing. Following the Elektra/Warner merger, he joined the Warner Bros. staff and has now been appointed to the position of senior vice president of marketing. Faraci is based in the Los Angeles office to better unite the west coast's operations with the Nashville division.

In announcing Hunter's and Faraci's promotions, Ostin commented, "I am happy to announce the promotion of these two seasoned professionals. Both Nick and Vic have proven track records unmatched by many industry peers."



Nick Hunter



Vic Faraci

## BUSINESS NOTES

### Westwood One Files For Stock

LOS ANGELES — Coming in the wake of its recently announced \$6.7 million deal to lease four audio channels on RCA's Satcom 1-R satellite, Westwood One has recently filed with the Securities and Exchange Commission for a public stock offering of one million shares. This will be the first offering of common stock by the firm which is the largest producer of syndicated radio programs.

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

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

### American Song Fest Donates Lists

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

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

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

## Business Tickertape

NEW YORK — The Songwriters Hall of Fame's annual induction dinner and show will be held April 15 in the Grand Ballroom of the Waldorf-Astoria. Gene Barry will host, Kaye Ballard will perform, and inductee Neil Diamond will be present. Ticket info can be had by phoning (212) 246-4445 . . . Dr. George Butler, vice president, executive producer, CBS Records, will be addressing the Music & Performing Arts Unit of the B'Nai B'Rith on Monday, April 2 at the Sutton Pl. Synagogue . . . The Videotape Production Assn.'s annual Monitor Awards — honoring major creative achievement in commercials, broadcast and nonbroadcast programming, cable programming, music videos for TV, special effects, computer animation and test commercials — will take place at the New York State Theatre on June 11 . . . Madison Square Garden — home to circuses, the Knicks, and heavy metal bands — will present a solo concert by Luciano Pavarotti, Aug. 16, the first classical concert at the Garden's present location . . . NAMM's comprehensive guide to establishing successful in-store studio operations, "The Business of Education For Retail Music Stores," has been released as a college text . . . Speaking of NAMM, its International Music & Sound Expo '84 will be filling Chicago's McCormick Place, June 23-26; preregistration is now in progress . . . ASCAP has distributed \$76,400 in supplemental cash grants to its writer members, bringing the total for 1983-84 to \$1,153,500, representing monies over and above royalties paid for performances of works.

## EXECUTIVES ON THE MOVE



Swindel

Mascolo

Nilsen

Banks

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

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

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

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

**New President of G. Schirmer** — John A. Santuccio has been elected president of G. Schirmer, Inc. Since 1975 he had served in a variety of posts at the Eastman School of Music. From 1977 until his appointment at G. Schirmer he was assistant director for administration.

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

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

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

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

**Banyai Exits UA** — Frank F. Banyai has left the post of vice president, international, United Artists Music after 13 years. During the past year he's been involved in the transition of the UA Music catalogs to CBS Songs in New York. CBS acquired the UA Music catalogs from MGM/UA on January 6, 1983. (continued on page 27)

## MCA Names Singleton National Director Of Black Music Promotion

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

Singleton joins MCA after spending seven years with the PolyGram group, the last four as national director of Black Music Marketing for PolyGram. Prior to that, he served as director of National Black Music Promotion for Casablanca in the southwest and Mercury Records in the southeast. Singleton was also southeast regional promotion manager for all formats for Fantasy Records for two years and was an independent promotion representative for over a year. He began his career as a program director, music director and on-air personality for WBOK/New Orleans, WAIL/New Orleans and WPDQ in Jacksonville, Florida.



Ernie Singleton

# REVIEWS

## ALBUMS

### OUT OF THE BOX



**I LOVE ABBA** — Abba — Atlantic 7 80142-1 — No Producer Listed — List: \$8.98 — Bar Coded

Even though "I Love Abba" contains many songs already available in the U.S., this combination did very well in Europe and as a result Atlantic has seen fit to release it here. Abba's patented hooks and multi-market appeal vocalizing are apparent on all of the LP's tracks, yet the opener "Cassandra" is clearly the pop gem of this platter. "I Do, I Do, I Do" recalls the honky-tonk piano and vocal phrasing of The Mamas and The Papas while the UNICEF inspired "Chiquita" is a beautiful melodic and inspiring track. This 14-cut album should garner strong sales across the board.

### NEW AND DEVELOPING



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

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

## SINGLES

### OUT OF THE BOX



**LAURA BRANIGAN** (Atlantic 7-896760) **Self Control** (4:08) (Edition Sunrise — BMI) (Bigazzi/Riefoli/Piccolo) (Producers: White/Buchanan)

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

### OUT OF THE BOX



**DENIECE WILLIAMS** (Columbia 38-04417)

**Let's Hear It For The Boy** (4:20) (Ensign Music — BMI) (Snow/Pitchford) (Producer: George Duke)

"Let's Hear It For The Boy" is one of the many solid individual cuts from the soundtrack of the film "Footloose." Veteran singer Deniece Williams has turned in gregarious uptempo and joyous tune that celebrates the infectious dancing of the film's main figure, a midwest teenage dancing fanatic. Williams is brilliant on the cut, especially as she reaches the higher levels of her voice at the song's close a la Minnie Riperton. George Duke produced this single that is **Cash Box's** second highest debut this week at #57 with a bullet.

## FEATURE PICKS

**FAME AND FASHION** — David Bowie — RCA AFL 1-4919 — Various Producers — List: 8.98 — Bar Coded

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

**THE ART OF DEFENSE** — Nona Hendryx — RCA AFL1-4999 — Producers: Nona Hendryx and Material — List: \$8.98 — Bar Coded

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

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

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

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

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

**FOREIGN LEGIONS** — Nora — NYM 5 — Producer: Horace Ott — List: \$7.98

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

## FEATURE PICKS

**STEVE PERRY** (Columbia 38-04391)

**Oh Sherrie** (3:45) (Street Talk/April/Random Notes — ASCAP/Down/Phosphene — BMI) (Producer: Steve Perry)

"Oh Sherrie" is the first single from Journey lead vocalist Steve Perry's debut solo LP, and while the single can't help sounding similar to Journey, this cut has a very individual character. Perry's dramatic vocal delivery is superb, and the chorus hook very effectively grabs the listener. The vocal harmonies are especially nice as Perry takes an adventurous step away from his full time Journey with this self-produced single. Should catch on to many AOR playlists and fans.

**DAZZ BAND** (Motown 1725MF)

**Swoop (I'm Yours)** (3:33) (J. Regg — ASCAP/Hey Skimo — BMI) (Andrews/Chancler) (Producer: Reggie Andrews)

This is the followup to the Dazz Band's still popular dance hit "Joystick" and it should keep the group in the ears of dance fans and on the B/C and dance charts for some time to come. Featuring a call and response bass/synth line and some added scratching in the "Rockit" vein to keep you going, "Swoop" is an ideal dance floor action cut that is bound to swoop you off your feet.

**SHEENA EASTON** (EMI America B-8201)

**Devil In A Fast Car** (3:46) (Mighty Mathison/Slapshot Music — BMI) (Mathison/Veitch) (Producer: Greg Mathison)

This is the third amazing single from Sheena Easton's massive bestselling LP "Best Kept Secret." The cut starts off with a sensuous intro that then breaks into a hard-driving chorus complete with a backbeat that doesn't stop. Easton is in top form on this song that yearns for the fast and exciting dangerous life. Incorporating both dance gimmicks and a hard rock sonic attack, "Devil In A Fast Car" should please a wide variety of audiences.

**SPANDAU BALLET** (Chrysalis 42770)

**Communication** (3:36) (Reformation — ASCAP) (Kemp) (Producers: Swain, Jolley, Spandau Ballet)

The new single from Spandau Ballet, the original "new romantics," is considerably more uptempo than their previous smash, the beautiful ballad "True." "Communication" is already gathering popularity through airplay on new music stations, and the cut's combination of Europa-disco rhythms and a confident lead vocal track make this single a "must have." Spandau Ballet is consistently one of the most originally melodic and percussive bands around, and "Communication" attests to that.

### 12" SINGLE

**ORBIT** (Quality 058)

**Too Busy Thinking About My Baby** (5:51) (Jobete/Stone Agate Music — ASCAP) (Whitfield/Bradford) (Producers: Nazarian/Jones)

This is one of the first releases from the 35-year veteran Canadian-based Quality Records, and "Too Busy Thinking" is already a very strong add in many club playlists. Featuring linn drum programming from Don "Was (Not Was)" Was and the production/guitar skills of Bruce Nazarian, the single is really dominated by the gutsy lead vocal of Carol Hall. Hall's singing is positively nasty as is the responsive talk-box which answers Hall's lyric.

## POINTS WEST

**MR. DUB** — Dub poet/musician **Linton Kwesi Johnson** has just released his first LP in three years with "Making History" on the Island label. The album is a powerful collection of rap reggae cuts that reaffirms Johnson's place at the head of reggae music and political/social criticism. Johnson has spent the last few years working on his own label, LKJ Records, as well as on a host of literary and cultural projects in the greater London area. 1982 saw Johnson elected by the BBC to be the consultant and presenter of a documentary on the Caribbean Cultural Festival entitled "Brixton's Barbados." He was also commissioned by BBC's Radio One to be the presenter of a 10-part radio series on the history of Jamaican popular music. Johnson is also poetry editor and a member of the editorial board for the London based mag "Race Today."

Also out recently is a Johnson book of poetry called "Inglan Is A Bitch." This political- and literary-minded reggae poet represents a social consciousness that is rarely distinguished or praised in popular music. Though no dates have been announced a tour is in the works, and look for "Making History."

**SPEAKING OF CULTURE** — The mariachi group **Los Dos Seres** has just finished mastering its first single in the Bay Area's Sonic Arts mastering room. The backing tracks were recorded in Mexico while the vocals were done in S.F. Aiming for the burgeoning Mexican-American audience in California, Los Dos Seres is a relatively 'traditional' sounding mariachi group. Looking forward to catching the single and their live act soon.

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

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

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

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

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

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

peter holden



Linton Kwesi Johnson



**SEEING DOUBLE** — No this is not L.A.'s famed Lizard king. This is Dave Brock who **Points West** discovered playing the *Troubador* March 27. Brock's appearance and stage manner has prompted some of Morrison's oldest friends to look twice.

## NEW FACES TO WATCH

### Dominique

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

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

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

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

With what may seem like a lot going against Dominique's dream, including her age, inexperience and less-than-enthusiastic parental support, how the young singer hooked up with Atlantic is itself a fairy tale come true. "It was a big thing in my school; every girl had a sweet sixteen party," Dominique remarked, "but personally I just didn't see what the big thing is about birthday parties." Convincing her mother to invest the money in a more productive venture, she was able, with the help of a producer friend of the family, to record three demos: one written by the producer, a ballad and an old favorite of Dominique's, "I Only Want To Be With You."

What happened to the tape after that? "Nothing. My mother had promised to send it to all the record companies . . . but she didn't send them. It was really rough because I was thinking I didn't even receive a rejection letter." As it happened though, the tape found its way to Israel along with



Dominique's mother, who convinced another visiting American, one Ertegun, to hear the tape and hopefully let Dominique know just how futile her desire was. One listen on the walkman and a month later, Dominique was signed to Atlantic.

And 18 months and an internship at Atlantic's publicity department (doing "whatever they told me to do . . .") after that, her first single has been released. "If I had to categorize myself, primarily I'd like to be classified within pop/rock, a categorization that would appeal to people my age." Produced by Ahmet Ertegun and Atlantic president Doug Morris, the single is, in a sense, being used to test the commercial waters. "I have hopes like anybody but I'm realistic about it. It's my first release. I'm not a name that's been going around and I haven't been playing clubs or anything . . ." Yet.

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

But when Dominique returns to the dorm on the 3:52, it's back to the books. "Boy, do I hate accounting," she stated flatly, but admitted she finds the rest of her curriculum fascinating. And though she's well aware of the rigorous demands of a successful musical career, she knows what she wants: "whether it takes me four years or eight years, I'm going to finish it, or else I wouldn't be giving people a completed product."

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

## Songwriters Competition Set

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



## EAST COASTINGS

**ITS BLACK, ITS ON THE MARKET** — Most times when a new label hits the scene, it has preordained musical areas in mind wherein it plans to make its particular splash. In the case of Black Market, a New York-based independent stretching its wings for the first time this past Friday with the release of four 12"ers, its "modern world music." But really folks, its not as all-encompassing as it sounds. "It's primarily dance music and primarily music from unusual sources," commented B. George, president of Black Market. The names — and particularly origins — of the artists on the label's roster so far does imply that someone's undoubtedly earned one of Pan Am's World Passes. First out is **Grand Master Funk & Per Cussion's** "Don't Stop;" the main members of the band are Swedish, led by Per Cussion (that's his name!) and rapping on this cut is the South Bronx's Grand Master. The latest dance single — first released domestically — by **Streetlife** is titled "Act On Instinct;" the Dutch artist behind this particular track is the popular-

in-Europe/unknown-here **Wally Van Middendorp**. Featuring transplanted Ghanians and English-persons (including an all-female horn section,) is **Orchestre Jazira**, whose dance track "Love" has already been a hit at Manhattan's Danceteria. And lastly is a very young, techno-pop band from Madrid, **Aviador Dro**, which has recorded "Amor Industrial;" The B-side of its 12" will feature the same tune in English: "Industrial Love." "We've currently been approaching most of the majors seeking a distribution deal," George stated, "and we think we have records that will sell to a larger market if we can somehow reach them. In fact, we know that they could. So far, Island Records is very interested in "Don't Stop" and somewhat interested in Orchestre Jazira. And A&M has expressed an interest in Streetlife and the Spanish band from Madrid. We wanted a deal where everything would be distributed by one label. . . ." Admitting that they "are feeling a little up in the air right now" because of the disparate response from the majors, George stressed that "we want to keep the label's integrity so that people can look to this label for a certain kind of music." Also planned is a survey album, "a compilation of what I think are the best dance numbers from the Ivory Coast which I spent some time in last Summer, and the second LP would feature the Per Cussion All Stars with Grand Master Funk, which will also include an update from Dr. John of his old song "Walk On Guided Splinters." B. George considers himself somewhat in the import business. "What we're trying to do is find things in Europe that people don't know about and release them here and in the same way, try to find bands here that we can license in Europe." B. George's past and present credits underline his stated purpose. His very first production — **Laurie Anderson's** "O Superman" on his own One Ten label — went to number two on the UK charts before Warner Bros. took over her contract, and B. also continues to produce a half-hour radio program of **New American Music** for the BBC in London, which, being one of the most popular radio shows in the UK, reaches in excess of eight million listeners. Asked if aiming for primarily a dance market would limit the fledgling label's possibilities, George responded, "I don't think the dance market's limited as it was considered at one time. It certainly isn't just a small percentage of black, urban contemporary music which is the way the bigger companies are portraying it."

**TROUSER PRESSES ITS LAST LEG** — A good cricketer knows when its time to leave the crease. *Trouser Press*, the rock-and-roll monthly that began printing during the musical wasteland of 1974 (mimeographed and hand-stapled,) and for 10 years offered much-deserved attention, coverage and support for independent musicmakers everywhere, has decided to toss in the old galley sheets and call it quits. "It comes down to the realization that we've basically accomplished what we set out to do, and that our feelings about music and writing and the record business have less and less in common with our readers," stated T.P. founder and publisher Ira Robbins. "Rather than muddling on with reduced enthusiasm simply out of inertia or lunging for the commercial jugular and selling out to the latest big thing, we want *Trouser Press* to end with grace and dignity." *Trouser Press* had just celebrated its 10th anniversary with a well-attended gala at Manhattan's Irving Plaza, where EMI's Nashville rockers **Jason and the Scorchers** performed. Ninety-six issues later, Robbins was asked what his personal plans are. "Oh, I'll just be waiting for somebody to give me a call."



**DURAN DURAN IN NYC** — Capitol recording artists *Duran Duran* recently played a triumphant date at New York City's Madison Square Garden which was broadcast live by the ABC Rock Radio Network. Seen backstage are (l-r): Bob Meyrowitz, *DIR* Broadcasting prexie; Simon Le Bon of *Duran Duran*; William Lochridge, ABC Radio vp; and Nick Rhodes of *Duran Duran*.

Robbins was asked what his personal plans are. "Oh, I'll just be waiting for somebody to give me a call."

ashley kahn



**THAT'S JOHN, NOT J.J.!** — *Ze/Island* recording artist *John Cale's* latest vinyl effort, "*Caribbean Sunset*," is soon to be released. Pictured after a fine, take-out Chinese repast standing are (l-r): *Michael Zilhka*, president, *Ze Records*; *Ron Goldstein*, president, *Island Records*, North America; *Herb Corsack*, vice president *Island Records*. Seated are (l-r): *Kathy Kenyon*, national promotion, *Island*; *Cale*; and *Kate Hyman*.

## Supreme Court Set To Decide Copyright Case

by Lee Jeske

NEW YORK — The Supreme Court decided, on March 26, to settle a copyright case that could have far-reaching consequences for music composers and publishers. The case, *Mills Music, Inc. vs. Marie Snyder and Ted Snyder, Jr.*, d/b/a *Ted Snyder Music Publishing Co.*, will decide who is entitled to the royalties accrued from recordings of songs after the original holder of the copyright has terminated the publishing arrangement under which the song was recorded.

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

Undisputed were the facts that the recording licenses in question were properly given by *Mills*, under the authority of the 1940 grant from Snyder, and that the 1940 grant provided a 50-50 split of all net royalties received from recording companies under the licenses which *Mills* conferred. Also undisputed were the rights of Snyder's heirs to terminate the arrangement with *Mills*. Upon termination the composer's share reverted to his heirs. What is in dispute is the meaning of the phrase "derivative work."

According to Section 304 (c) of the Copyright Act, a reversion of rights upon termination is subject to the following limitation:

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

(continued on page 22)



Sheldon Vogel and Bud Prager

## Vogel, Prager Resolve Dispute

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

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

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

## Rankin Changes Mgt.

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

## THE 1984 CASH BOX DIRECTORY

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## Bookspan Wins Music Medal

NEW YORK — Martin Bookspan, vice president, A&R for the Moss Music Group, is this year's recipient of the National Arts Club's Medal of Honor for Music. Bookspan, chairman of the Association for Classical Music, received the award at the annual Music Awards Dinner on March 28. He follows in the footsteps of such past recipients as Sir Rudolf Bing, Richard Rogers, Leonard Bernstein, and Gunther Schuller.

## TOP 15 VIDEO GAMES

(This chart compiled from March 24, 1984 issue)

	Weeks On 3/31 Chart
1 Q-BERT Parker Brothers 5360	1 29
2 POLE POSITION Atari CX 2694	2 29
3 MS. PAC-MAN Atari CX 2675	3 53
4 JOUST Atari CS 2691	4 17
5 BIG DUG Atari CX 2677	5 8
6 MR. DOI Coleco 2622	7 24
7 POPEYE Parker Brothers 5370	6 16
8 SPACE SHUTTLE Activision AX033	10 21
9 PITFALL Activision AX 108	9 58
10 CENTIPEDE Atari CX 2676	8 54
11 CONGO BONGO Sega 006	15 3
12 ENDURO Activision AX 026	14 4
13 RIVER RAID Activision AX 020	12 51
14 JUNGLE HUNT Atari CX 2688	11 33
15 KANGAROO Atari CX 2689	13 17

## TOP 15 MIDLINES

	Weeks On 3/31 Chart
1 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 3415)	1 10
2 THE PRETENDERS (Sire SRK 6083)	3 37
3 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)	2 10
4 ROCK 'N ROLL, VOL. II The Beatles (Capitol SN/16021)	4 7
5 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	6 50
6 ROCK 'N ROLL John Lennon (Capitol SR-3419)	7 7
7 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	8 10
8 THE ROMANTICS (Nemperor/CBS NJZ 36273)	5 20
9 FAIR WARNING Van Halen (Warner Bros. BSK 3540)	11 2
10 TAPESTRY Carole King (Epic PE 34946)	9 17
11 LOOK SHARPI Joe Jackson (A&M SP-4919)	13 81
12 ABACAB Genesis (Atlantic SD 19313)	14 2
13 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	10 34
14 THE DOORS (Elektra EKS 74007)	15 61
15 AJA Steely Dan (MCA 1006)	12 15



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

### NORTHEAST 1.

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

### SOUTHEAST 2.

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

### BALTIMORE/ WASHINGTON 3.

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

### WEST 4.

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

### MIDWEST 5.

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

### NORTH CENTRAL 6.

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

### DENVER/PHOENIX 7.

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

### SOUTH CENTRAL 8.

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

TOP30

12" SINGLES

	Weeks On 3/31 Chart		Weeks On 3/31 Chart
<b>1 GIRLS JUST WANT TO HAVE FUN (REMIX)/6:08</b> CYNDI LAUPER (Portrait 49-04971)	1 4	<b>16 THEY ONLY COME OUT AT NIGHT/6:15</b> PETER BROWN (Columbia 44-4957)	13 2
<b>2 WHITE HORSE/5:30</b> LAID BACK (Sira 0-20178)	2 11	<b>17 HYPERACTIVE/7:58</b> THOMAS DOLBY (Capitol V-8576)	16 3
<b>3 LET'S STAY TOGETHER/5:14</b> TINA TURNER (Capitol 2-8579)	5 10	<b>18 COMING OUT OF HIDING/6:09</b> PAMELA STANLEY (TSR-TSR830)	14 3
<b>4 I WANT A NEW DRUG (DANCE REMIX)/5:32</b> HUEY LEWIS and the NEWS (Chrysalis 4V9-42779)	17 2	<b>19 DANCING IN THE SHEETS/6:17</b> SHALAMAR (Columbia 44-04949)	20 5
<b>5 SOMEBODY'S WATCHING ME/4:57</b> ROCKWELL (Motown 4515-MG)	3 11	<b>20 DON'T WASTE YOUR TIME/8:15</b> YARBROUGH & PEOPLES (Total Experience/RCA TED 1-2601)	— 1
<b>6 THRILLER/5:56</b> MICHAEL JACKSON (Epic AS 1805)	4 10	<b>21 EVERGREEN/JEALOUS LOVE (A 7:40/B 8:30)</b> HAZELL DEAN (Quality 057)	11 4
<b>7 MISS ME BLIND/IT'S A MIRACLE/9:08</b> CULTURE CLUB (Epic 49-04977)	15 2	<b>22 HARD TIMES/5:10</b> RUN D M.C. (Profile 7036)	18 11
<b>8 BEAT BOX/9:06</b> ART OF NOISE (Island 0-96974)	8 9	<b>23 RELAX/7:20</b> FRANKIE GOES TO HOLLYWOOD (Island 0-96975)	29 4
<b>9 HERE COMES THE RAIN/4:54</b> EURYTHMICS (RCA JD 13711)	8 7	<b>24 FRESH (SCRATCH MIX)/5:35</b> TYRONE BRUNSON (B.I.A.D. 429-04951)	24 3
<b>10 AUTOMATIC (REMIX)/6:06</b> POINTER SISTERS (Planet JD 13721)	7 8	<b>25 ALL NIGHT PASSION/6:45</b> ALISHA (Vanguard SPV 72A)	22 3
<b>11 GIVE ME TONIGHT/A 6:08 &amp; B (DUB) 6:12</b> SHANNON (Emergancy/Mirage EMDS-6542)	12 2	<b>26 PLANE LOVE (REMIX)/7:40</b> JEFFREY OSBORNE (A&M SP-12089)	23 10
<b>12 SHE'S STRANGE/6:42</b> CAMEO (Atlanta Artists/PolyGram 818384-1)	— 1	<b>27 LET THE MUSIC PLAY/A 5:49 &amp; B 6:10</b> SHANNON (Emergancy/Mirage EMDS 6549)	26 11
<b>13 RENEGADES OF FUNK/7:40</b> AFRIKA BAMBAATAA & SOULSONIC FORCE (Tommy Boy TB 839)	10 7	<b>28 OWNER OF A LONELY HEART/7:50</b> YES (Atco 96976)	19 11
<b>14 JAM ON IT/9:48 (INSTRUMENTAL)</b> NEWCLEUS (Sunnyview SUN 411 B)	— 1	<b>29 99 LUFTBALLONS/3:32</b> NENA (Epic 49-04109)	21 6
<b>15 ENCORE/8:18</b> CHERYL LYNN (Columbia 44-04257)	9 10	<b>30 TOUR DE FRANCE/6:45</b> KRAFTWERK (Warnar Bros 0-20146)	25 11

# 1983: A Busy Year For NARM And Fogelman

by David Adelson

LOS ANGELES — The past 12 months will undoubtedly stand as some of the most interesting and unique times in the history of NARM. Lou Fogelman, who steps down as president of the organization, reflected back on those months during his address at the convention's opening business session. Fogelman seemed genuinely pleased with NARM's productivity over the past years and recapped the important activities and programs undertaken.

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

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

Fogelman restated what he had earlier

told **Cash Box** (see March 17, 1984 issue) saying "our next step is clear. We must find the means to make the 'Gift Of Music' effort a truly national one, one which effects every market in the country." Fogelman added, "only then can all of us finally reap the benefits of this successful and sales generating idea."

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

He looked back on "the active legislative stand that NARM took on behalf of both the audio and video segments of the industry. He remarked, "by testifying before the legislative committees and organizing the active lobbying efforts by our membership at the grass roots level, we made our support felt." Fogelman claimed that the success of NARM in Washington over the past year "will have an important impact on all our futures."

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

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

(continued on page 12)

## WHAT'S IN-STORE

**MORE NARM NOTES** — Those who arrived on Friday for this year's convention were treated to near hurricane conditions and the constant reminder by the locals that "it never rains this time of year" . . . Those who were looking forward to Sony, Thorn/EMI video cruise on Friday night had to wait until Monday due to the storm. The cruise went off as planned with guests being treated to the finest in video productions . . . Some of the most interesting, productive meetings and discussions occurred away from the official meetings and business sessions. The pool area and various cocktail lounges proved to be the most popular meeting places and many a conversation went down over a (or maybe a few) beer . . . The poolside exhibitors featured a number of excellent displays ranging from record sleeves to button manufacturers to video cassettes, discs, etc. The award for the most popular booth goes to the exhibitor who kept an adult-oriented video disc playing on his monitor for the duration of the exhibitors hours . . . The Diplomat, which had been closed for several months due to a devastating fire, boasted its first sellout since the reopening. Many veteran staff members were overjoyed with the crowds and hoped that NARM 84 signified the beginning of better times for the hotel . . . Promotions were everywhere at this year's convention. Rocshire Records had a large hot air balloon welcoming NARM members, while the band Tora Tora had an airplane fly over the hotel with a banner hoping to catch the eye of someone.



**FREE CD!** — CBS Records midwest branch manager Jim Scull (r) and Bob Ewald, director of sales (l) are shown here presenting Musicland's Rob King with a Sony CD player for his outstanding display efforts on CBS' "Buy These Records" merchandising campaign. King is the assistant store manager at Musicland's Southtown Mall store in Bloomington, Minnesota.

PolyGram sent two young women walking around the pool area wearing straw hats and handing out buttons that said "Vote For PolyGram." When asked what that meant they said they didn't really know . . . NARM has traditionally been a forum for the finest (and the most!!) cigar smoke. Smokers interviewed felt a cigar company should be offered a free booth for promoting their product . . . Attendees at the MCA reception at the Hilton were treated to the singing of Barry Gibb who entertained the audience before they headed back to the Diplomat for the scholarship dinner and entertainment by Linda Ronstadt with the Nelson Riddle Orchestra who simply overwhelmed the capacity crowd . . . Monday night's performance by Johnny Mathis displayed the crooner's ability to be an old favorite as well as a current superstar. Mathis was also warmly received by the NARM audience . . . and finally, there are a few who will dispute that this was the year of video at NARM, so it was a slight irony that all the rooms at the Diplomat should be equipped with MTV. Conventioneers weary of heralding and listening to the many praises heaped upon the music video industry needed only to retreat to their hotel room to watch to real thing. In addition each room was equipped with cardboard signs to be hung on the outside doorknob that said, "Do Not Disturb. I'm Watching MTV." Wonder what's on tap for next year?

**TOWER HAS THE BLUES** — Ten classic blues albums, originally issued in the early sixties on the Prestige/Bluesville and Riverside labels are once again available in their original form on **Fantasy's Original Blues Classics** series. Most of these records have been out of print for nearly 20 years and have demanded high premiums on the collectors market. Following the pattern set by Fantasy's innovative Original Jazz Classic series, which has been a success with critics and consumers alike, the OBC titles are faithful reproductions with original cover art work, catalog numbers, labels and liner notes. Each of the album is individually wrapped in an "information band" containing details relating to the record. The attraction of these records go far beyond the \$5.98 list price. They are high quality recordings that will satisfy the veteran blues fan as well as providing an excellent introductory vehicle for those just starting to enjoy the blues. Blues may never be the huge selling format that pop or jazz is but its popularity and sales potential are being recognized by all facets of the industry. In Los Angeles the **Southern California Blues Society** is an organization dedicated to furthering the public's interest in the blues. These types of groups are popping up all over the country and their presence is being felt in the record stores which are constantly expanding their blues inventories.

**LABEL TALK** — Beginning this week "What's In Store" will be spotlighting new and developing labels in an effort to make the merchandiser more aware of what's new and how they can further enhance their stock. One new label to watch is **A&R Records** which will release their first record by summer. The label is being formed by personal manager **Brian Avnet** and producer-writer **Richard Rudolph**. A&R Records will be distributed by Atlantic Records. The label's first act, is singer-writer **David Batteau** who has written for Donna Summer, Michael Sembello, Sergio Mendes, and Art Garfunkel among others.

**IT MAKES SCENTS** — It is now official that the **Record Theatre** in Buffalo will be the first record store to carry the AROMA Disc System — and this will surely make entertainment history as the technology on which the AROMA Disc is based is currently being developed into a satellite program which promises to bring us "Smellavision" by the end of this year. The AROMA Disc will also be used to scent several other forms of entertainment, including books and movies.

david adelson

## Academy Award Winning Lyricist Webster Dies

NEW YORK — Paul Francis Webster, the lyricist of such standards as "The Shadow Of Your Smile," "Secret Love," and "Love Is A Many Splendored Thing" — all of which won the Academy Award for best song, died March 22 Beverly Hills. He was 76.

Webster was born in New York City and was a dance instructor prior to becoming

a composer. His Hollywood career began in 1935 and his list of credits includes "April Love," "Tender Is The Night," "Somewhere My Love," and "The Loveliest Night of the Year." His collaborators included Hoagy Carmichael, Duke Ellington, Johnny Green, and Rudolf Friml. He was a member of ASCAP.



**HEADPINS FIRE ON L.A.** — SGR/MCA recording artists Headpins recently made its Los Angeles debut at the Universal Amphitheatre. The band has been on a national tour in support of its current album "Line Of Fire." Clowning around at one of the gigs are, **standing (l-r):** Steve Moir, MCA vp; Headpins' Darcy McDonald; Thom Trumbo, MCA vp; Steve Propas, co-director of SGR; Bernie Aubin of Headpins; and Richard Palmese, MCA executive vp. **Sitting** from left are Headpins Brian MacLeod, Ab Bryant and Darby Mills.

## Petrone Shares CD Optimism With Merchandisers

by David Adelson

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

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

Petrone estimated that more than 250,000 CD players and 4 million discs would be sold domestically this year. He remarked, "we fully expect the sales of players and discs to more than double each year for the foreseeable future, with the medium eventually becoming as commonplace as conventional phonograph records and prerecorded cassettes."

Petrone said that there were two phases to the marketing campaign with the initial marketing thrust emphasizing the superior sound quality of the format. Petrone acknowledged that this first phase was aimed at the sophisticated audiophile market.

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

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

"The demographic profile of the typical Compact Disc buyer will become indistinguishable from that of the average album or cassette purchaser," Petrone claimed, "every major record label which is a

member of the Compact Disc Group reports their top selling releases in the record and cassette formats are best sellers on the compact disc as well."

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

Citing that the Compact Disc Group has been critical to the successful introduction of the CD format in the United States, Petrone remarked, "this is the first time in audio history that hardware and software manufacturers have joined forces and committed themselves to a particular technology. We have achieved a remarkable degree of standardization in a highly competitive environment."

Petrone concluded, "the consumer is the ultimate beneficiary of this cooperation between friendly competitors and we believe the Compact Disc Group has set a standard for other industries to follow."

While the CDs provided the topic for much conversation at this year's NARM, many people felt that it would dominate conventions in years to come. Needless to say every aspect of the industry is closely monitoring this very important new configuration.

## Fogelman And NARM

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

Fogelman's term coincided with an amazing change in the music industry. Both technology and marketplace changed at a rapid pace during the past 12 months and NARM was forced to respond. The 'Gift Of Music' campaign proved successful to NARM officials but some record manufacturers were more hesitant to embrace it. Fogelman's presidency marked a period of transition for music merchandisers and perhaps only a retrospective view will prove how instrumental 1983 was in the existence of NARM.

## 26th NARM

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wouldn't apologize for price. If we are unable or unsure in promoting that value, we short-change every person in this business from the artists themselves to the newest associate."

Following Greenwood was John O'Donnell, representing Sony video software. His presentation, entitled "The Value of a Music Video Department: Maximizing a New Potential" explored merchandising and sales techniques for this relatively new product.

Thomas Kuhn of RCA Video Productions spoke on "Exploring All Options: Cross Promotion of Video Programming." He urged the dealers to embrace the cross promotion of audio and video product to generate higher productivity and integrate all aspects of their outlets."

The rest of the convention was filled by official and impromptu meetings of merchandisers, manufacturers, rack jobbers and one-stops. There were product presentations by CBS, Capitol, MCA, PolyGram, RCA and WEA among others. Saturday was capped off with the NARM Scholarship Foundation Dinner that featured a performance by Linda Ronstadt with Nelson Riddle and his Orchestra. The convention concluded Monday night with the NARM Best Seller Awards Banquet featuring entertainment by Johnny Mathis.

The tone for the convention had been set during the first session. The key subject was video. Not just the promotional value of video but its value as a sales vehicle. The meeting signified a turn for the better in the music industry and the weary veterans of the past few dismal years seemed authentically excited by what the future holds in store.

## CBS "Hit List"

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How can they change that policy after I purchased them?"

Rosenbaum feels that the major inadequacy of the return freeze is that hit product which is selling well with rack jobbers might have already peaked in the standard retail outlets. He stressed, "the point I was trying to make to them was, as a retailer I'm done with that album even though the racks are selling them. I've gone through my customer base. Now that it's over for me, why tell me it's a hit item?" He added, "If I have 15 weeks worth of Michael Jackson, now that it has slowed down, I have a right to return some of them. I have accumulated return dollars and their (CBS) policy has been that those are mine to do with whatever I want."

According to CBS Records spokesman Bob Altshuler, "there is no new return policy." He said there were hot albums "that are still selling very well." He added, "there is business to be done on them so we delayed accepting returns on them. Those records can be sold in the marketplace." Altshuler said that the retailers "have an excellent opportunity to sell those albums so what's the point in returning them. If it is in the top ten, it is our belief that it is a strong, hot, viable selling album and we think that the best place for that album is in the marketplace."

Altshuler believes that the issue has been "blown up into a much bigger issue than it is." He claimed, "I think this issue has gotten totally out of hand and it is much smaller than it appears." When asked about the label's method of informing the merchants, the record company spokesman replied, "I know all steps have

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## CD Growth

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explore Compact Discs more fully in the American marketplace.

The excitement of the Japan show over Compact Discs has obviously overflowed to the hardware segment of the industry here. In speaking with various CD player manufacturers and retailers, the general feeling was expansive and optimistic. Issac Levy, Sanyo product manager emphasized the fundamental change that the CD has brought to music discs. "This is the first time since Edison invented the phonograph that the disc has changed. It has always worked off a stylus in a groove: the groove vibrates the stylus, and from that you get sound. This is the computer age, and we're talking about a laser source interacting with a computer to give us sound. It's the first time since the invention of the medium that we've changed it."

Since CD players began debuting in retail outlets about a year ago, the main drawbacks have been price and the limited selection of software available. Denon sales representative Rick Rosner elaborated, "the format itself doesn't have a weakness, but a limit right now is the availability of quality software. However, the reaction by the record companies has been a lot greater than I expected. New titles are available every day." The price hindrance of both hardware and software is clearly tied to the depth with which hardware manufacturers and record labels go into CD production. Phil Grieves of Yamaha, whose newest model CD is listed at \$599 and sold out in its first few days in the L.A. market said, "It will be a price-pointed machine that I'm sure will get down to around \$200 within the next few years. And I'm sure the discs, which can be manufactured at a lower price than a standard record can today will be priced pretty close to LP and tape prices of today."

WEA, RCA and PolyGram have the largest number of titles in software retail outlets, and CBS will begin stepping up their Compact Disc production with a recently announced custom CD pressing facility to be opened in late 1984 in Terre Haute, Indiana. The Digital Audio Disc Corporation, a wholly owned subsidiary of CBS/Sony will open the manufacturing facility to accelerate production of the discs. The organization will also offer Compact Disc custom pressing clients a full range of sales services including information on tape preparation, pricing, shipping and special packaging. The opening of such American facilities shows that labels are preparing for a great demand for CD software.

Manufacturers project an even more positive future for the Compact Disc system. Denon's Rosner said, "we feel that the future of disc is with the Compact Disc. And we say that with the consideration that we are a tremendous turntable manufacturer. Though I feel you are going to need a turntable for several years to come, any consumer who is not thinking of a CD or a system comparable to what a CD can do, is limiting themselves." Sanyo's Levy added, "It is essentially the same size as the cassette, and the source material is of a better quality. Currently we can get 70 minutes of music on a CD and the potential is there for more. What more could we ask for? We have a medium that is superior to any of the mediums that we currently have. I won't throw out my plastic discs and turntable, but given a choice between buying the standard system or the CD for sound quality and lasting performance, I'd want the CD."



**KEEFKO GRABS TOP-POP VIDEO HONORS** — Keefco president Keith Macmillan is seen above receiving Britain's top of the pops "Best Video" award for his company's production of Paul McCartney's "Pipes of Peace" video. Pictured above at the ceremony are (l-r): Macmillan; Michael Hurl, executive producer of BBC Night Entertainment; and show hosts David Jensen and Sarah Kennedy. Keefco, with offices in London and Los Angeles, is one of the leading producers of music videos in the world with well over 600 productions to its credit.

## TOP 15 MUSIC VIDEOS

		Weeks On 3/31 Chart
1	I WANT A NEW DRUG Huey Lewis & The News (Chrysalis)	6 2
2	HERE COMES THE RAIN Eurhythmics (RCA)	7 2
3	EAT IT Weird Al Yankovic (Rock 'N' Roll/CBS)	3 2
4	ADULT EDUCATION Daryl Hall & John Oates (RCA)	2 2
5	SOMEBODY'S WATCHING ME Rockwell (Motown)	1 2
6	FOOTLOOSE Kenny Loggins (Columbia)	— 1
7	NEW MOON ON MONDAY Duran Duran (Capitol)	5 2
8	YOU MIGHT THINK The Cars (Elektra)	— 1
9	HELLO Lionel Richie (Motown)	4 2
10	MISS ME BLIND Culture Club (Virgin/Epic)	— 1
11	JUMP Van Halen (Warner Bros.)	— 1
12	AUTHORITY SONG John Cougar Mellencamp (Riva/PolyGram)	— 1
13	SHE'S STRANGE Cameo (Atlanta Artists/PolyGram)	15 2
14	LOVE SOMEBODY Rick Springfield (RCA)	12 2
15	GIRLS Dwight Twilley (EMI America)	— 1

### Nesmith To Receive A.V.A. Award

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

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

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



### Overvalued \$ Aggravates Imbalance In Consumer Electronics Trade

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

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

Color TV imports amounted to some 4.8 million units last year, or roughly one-third of total U.S. consumption, an increase of nearly 118 percent over 1982. Imports of VCRs — the fastest-growing home video product — topped 4.7 million units in 1983, a 93 percent jump.

On the export side of the U.S. trade account, shipments of color TVs declined nearly 38 percent in units and nearly 40 percent in value. Unit exports of other

consumer electronics products dropped across the board, with TV combinations the only exception to the trend. In dollar volume, exports slipped in every product category except TV combinations (up 4.8 percent) and car radios (up 6.1 percent).

### Golden Boy Bows

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

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

## TOP 30 VIDEOCASSETTES

	Weeks On 3/31 Chart		Weeks On 3/31 Chart
1	9	16	19
1	TOOTSIE RCA/Columbia Home Video 10535	16	NATIONAL LAMPOON'S VACATION Warner Home Video 11315
2	7	17	4
2	MR. MOM Vestron 5025	17	KRULL RCA/Columbia BE 10364
3	5	18	1
3	NEVER SAY NEVER Warner Home Video 11337	18	RUMBLEFISH MCA Home Video 80056
4	16	19	29
4	RISKY BUSINESS Warner Home Video 11323	19	FLASHDANCE Paramount Home Video 1454
5	3	20	8
5	WAR GAMES CBS/Fox 4714	20	PORKY'S II CBS/Fox 1294
6	3	21	21
6	TRADING PLACES Paramount Home Video 11551	21	BLUE THUNDER RCA/Columbia Pictures Home Video 11026
7	17	22	16
7	RAIDERS OF THE LOST ARK Paramount Home Video 1376	22	SUPERMAN III Warner Home Video 11320
8	7	23	41
8	STAYING ALIVE Paramount Home Video 1302	23	48 HRS. Paramount Home Video 1139
9	15	24	9
9	MAKING OF MICHAEL JACKSON'S THRILLER Vestron 1000	24	EDDIE & THE CRUISERS Embassy Home Video 2066
10	4	25	16
10	STAR CHAMBER CBS/Fox 1295	25	TWILIGHT ZONE — THE MOVIE Warner Home Video 113314
11	4	26	1
11	EASY MONEY Vestron 2B 5029	26	MERRY CHRISTMAS MR. LAWRENCE MCA Home Video 80049
12	4	27	3
12	CUJO Warner Home Video 11331	27	TWIST OF FATE MCA Home Video 80066
13	10	28	15
13	BRAINSTORM MGM/UA Home Video MV-800314	28	GREY FOX Media 258
14	4	29	19
14	DEAL OF THE CENTURY Warner Home Video 11339	29	EDDIE MURPHY DELIRIOUS Paramount Home Video 2323
15	8	30	91
15	CLASS Vestron 5026	30	JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042



**WE'RE SO VAIN** — MCA Distributing's National Manager's meetings were recently held in Los Angeles, and included a meeting with Motown Records which introduced Vanity, one of Motown's newest signings. Seen here from left are: Benny Medina, Motown's A&R director; Johann Vigoda, legal counsel for Stevie Wonder; Vanity; Howard Rosen, Motown's vp of pop promotion.

## TOP 30 ALBUMS

	Weeks On 3/31 Chart		Weeks On 3/31 Chart
<b>1 WISFUL THINKING</b> EARL KLUGH (Capitol ST-12323)	2 5	<b>16 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	18 43
<b>2 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	1 21	<b>17 MAN IN THE MIRROR</b> PASSPORT (Atlantic 7 80144-1)	24 2
<b>3 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38641)	5 41	<b>18 THE JAZZ SINGERS</b> VARIOUS ARTISTS (Prestige P-24113)	19 3
<b>4 DOMINO THEORY</b> WEATHER REPORT (Columbia FC 39147)	7 4	<b>19 SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	20 27
<b>5 G FORCE</b> KENNY G (Arista AL8-8192)	3 9	<b>20 LYRIC SUIT FOR SEXTET</b> CHICK COREA & GARY BURTON (ECM 23797-1)	17 10
<b>6 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	4 18	<b>21 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	22 10
<b>7 IN THE HEAT OF THE NIGHT</b> JEFF LORBER (Arista AL8-8025)	12 4	<b>22 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	15 43
<b>8 LOVE EXPLOSION</b> TANIA MARIA (Concord Jazz Picante CJP-230)	9 5	<b>23 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	21 27
<b>9 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	8 32	<b>24 FILL UP THE NIGHT</b> SADAO WATANABE (Musician/Elektra 9 60297-1)	26 20
<b>10 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	10 8	<b>25 THE CLARKE/DUKE PROJECT II</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	23 21
<b>11 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	11 69	<b>26 INDIVIDUAL CHOICE</b> JEAN-LUC PONTY (Atlantic 7 80090-1)	25 33
<b>12 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23982-1)	14 25	<b>27 LIGHT IN YOUR EYES</b> ANDY NARELL (Hip Pocket/Windham Hill HP 103)	29 7
<b>13 ON THE LINE</b> LEE RITENOUR (Musician/Elektra 9 80310-1)	6 11	<b>28 WAYFARER</b> JAN GARBAREK GROUP (ECM 23798-1)	27 7
<b>14 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	13 52	<b>29 JARREAU</b> (Warner Bros. 9 23801-1)	30 52
<b>15 PARA LOS AMIGOS</b> GATO BARBIERI (Doctor Jazz W2X39204)	18 3	<b>30 PAST LIGHT</b> WILLIAM ACKERMAN (Windham Hill/A&M WH-1028)	28 6



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

## ON JAZZ

**CARRIE ON** — About 10 years ago Carrie Smith exploded onto the jazz scene with a sequined gown and a feathered hat — she was enlisted to sing a couple of Bessie Smith songs at the New York Jazz Repertory Company's salute to Louis Armstrong and she not only evoked the legendary Empress of the Blues, she displayed a blues drenched style, touched by gospel music and swept by jazz, all her own. Her husky voice, which could growl or ring clarion clear, was a moving, evocative instrument; nobody had heard Bessie's songs done with so much heart since . . . well, since Bessie. The problem was that Carrie Smith put over Bessie Smith so well, that since then she has been carrying around the tag, "Blues Singer." But calling Carrie Smith a "blues singer" is like calling Paul Bocuca a "cook" — it's true, but it doesn't begin to tell the tale. Last week, at the Cookery, she displayed her blues credentials at the outset — singing "I've Got A Right To Sing The Blues," as if anybody doubted it — but by the time her set was finished she proved herself to be a terrific purveyor of rock, gospel, and, particularly, ballads; the latter talent finding a terrific vehicle in Gladys Shelley's "How Did He Look." Not only is Carrie Smith a superb singer, but she is an engaging entertainer — kibitzing with the audience (which, at the Cookery, is only inches from her), using her pianist, Andre Franklin, as a vocal and verbal foil, and generally exuding warmth and professionalism. Her latest album, "Only You Can Do It" on GP Records, is made up entirely of the songs of Ms. Shelley (who was ringside the night I fell by the Cookery), and displays Carrie's poppier side well. To get a full measure of her talent and strength, however, one must see her perform. She is scheduled to be in and out of the Cookery over the next few months and she will be performing at the Society for Ethical Culture on April 13 (call 212-874-5210 for info.) Introducing Carrie Smith at the Cookery was a genuine legend — the club's owner Barney Josephson. Now 82, Josephson's eye for talent has been keen ever since 1939, when he opened Cafe Society. To list the greats who played at both Cafe Societies (there was one uptown and one downtown) would take the rest of this column, all of *Points West* and half of *East Coastings*, so I'll pass on it. Suffice it to say that Cafe Society was the first club to make a point of presenting integrated shows to integrated audiences and Barney Josephson is the man responsible for making that point. In his years at the Cookery, he has presented — and, in some cases, revived the careers of — Helen Humes, Mary Lou Williams, both Joe Turners, Big Mama Thornton, and, most notably, Alberta Hunter. Alberta Hunter is now 89 and has been sidelined with a hip injury; for the time being she is not performing. Barney Josephson, however, rolls right along: in April he will be presenting Irving Burgie, a.k.a. Lord Burgess, a calypso singer who was responsible for writing many of Harry Belafonte's hits. And, getting back to Bessie Smith for a minute, a party was held last week at the Red Parrot for Chris Albertson, who wrote a fine biography of Bessie and is now planning a Broadway production of her life for 1985. Now, I know Carrie Smith has been trying to drop the Bessie Smith association for the past decade, but I can think of no person better to fill the great lady's shoes on the Great White Way. Stay tuned!

**BOPPING AROUND** — The Blue Note, which has been reeling in some big names for a small club, has landed a whopper. Oscar Peterson, who does most of his pianicizing in concert halls, is going to be settling down at the 3rd Street club from April 17-22. The big man is going to have an all-star quartet in tow and it's going to cost you 25 bucks to get in (15 if you want to belly up to the bar), but it's a rare opportunity to hear this particular chopsmeister in such cozy surroundings. Speaking of Oscar, John Updike in an interview in the *New York*

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## FEATURE PICKS

**PLAYS GENE ROLAND MUSIC** — Dick Meldonian-Sonny Igoe And Their Big Swing Jazz Band — Producer: Gus P. Stairas — Progressive PRO 7062 — List: 8.98

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

**SOUNDS: LIKE FUN** — Jay Arrigo & Friends — Producer: Stargzae, Ltd. — AVI 8624 — List: 7.98

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

**THINGS ARE GETTING BETTER ALL THE TIME** — J.J. Johnson/Al Grey — Producer: J.J. Johnson — Pablo Today 2312-141 — List: 9.98

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

**NICE WORK IF YOU CAN GET IT** — Ella Fitzgerald/Andre Previn — Producer: Norman Granz — Pablo Today 2312-140 — List: 9.98

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

## JVC To Sponsor Festivals

NEW YORK — JVC has announced that it will be sponsoring four major international jazz festivals in America and Europe for an initial three-year period beginning this year. Produced by George Wein and his Festival Productions, the four events include the JVC Grand Parade de Jazz in Nice (July 6-17); the JVC International Jazz Festival at Bad Segeberg, Germany (July 10-12); the JVC Capital Jazz Parade in London (July 16-21); and the JVC Jazz Festival in Newport, Rhode Island (Aug. 18-19). In electing to associate itself with jazz, JVC observed that many jazz artists make a lifelong commitment to their art — "one that corresponds to JVC's similar dedication to the technological art of designing and producing high quality, high fidelity playback equipment."

## AIRPLAY

**OLYMPIC RADIO** — More than 75 entertainers and sports stars are helping U.S. athletes go for the gold at the XXIII Olympic Games in Los Angeles this summer. TV personalities, sports pros and recording artists as well as pop, rock, big band, country/western and soul performers have all taped public service announcements (PSAs) endorsing the sale of gold and silver Olympic coins that will benefit the nation's Olympic hopefuls, according to Chuck McConnell, executive project director at D'Arcy/Poppe Tyson, domestic marketing consultants to the United States Treasury. Their enthusiastic response, McConnell noted, has helped the coin sales raise approximately \$35,000,000 for the U.S. Olympic effort to date. McConnell expects the PSAs to achieve more than 180,000,000 impressions before the Summer Games begin in July. The gold and silver coins are being minted by the U.S. Treasury to commemorate and help finance the Olympic Summer Games. Proceeds from the sale of coins go to train, transport and house present and future Olympic athletes. The PSAs are being aired by radio stations across the nation. **Narwood Productions Inc.**, the radio program syndicator who produced the spots, has distributed three discs with 12 celebrity endorsements on each to more than 1,000 AM and FM stations. The firm has also included PSAs in its syndicated radio shows, "Country Closeup" that goes to more than 350 country stations and "The Music Makers" a musical salute to the big band era carried by 250 outlets.



**PRIDE OF CLEVELAND** — At a recent meeting of the Cleveland City Council, WMMS was awarded a honorary proclamation honoring their fifth-straight triumph in the Rolling Stone Magazine "Readers Pool" for best radio station of the year. Shown receiving the award are, (left to right) WMMS operations manager John Gorman, Cleveland City Council member Bob Zayac and WMMS Music Director and Afternoon Personality, Kid Leo.

**RADIO GETS IN THE ACT** — KMEL Vice President/General Manager Rick Lee recently announced the commencement of "KMEL'S WHERE'S THE BEEF" contest. Listeners are invited to write the station, in 25 words or less, telling us why KMEL has the beef. The grand prize winner will receive a live 1,000 lb. steer on the hoof. In making the announcement, Lee stated, "Other Rock stations make reckless and irresponsible claims like 'we're the top of the Rock,' or 'we're the new Rock leader,' but KMEL 106 is the San Francisco radio station that delivers the beef."

**ADULT HUMOR** — According to Jay Goldman, vice president of Clayton Webster Corporation, "Jack Carney's Comedy Show," a two-hour weekend "event" feature syndicated by the Clayton Webster Corporation is now the largest syndicated feature program in adult radio. Reaching nearly 2,000,000 persons each weekend. The "Comedy Show" focuses on classic and contemporary comedy on a thematic basis, with comedy routines by such artists as George Burns and Gracie Allen, Edgar Bergen and Charlie McCarthy, Jack Benny, Bill Cosby, George Carlin, Bob Newhart, Stiller and Mearra, Steve Martin, Eddie Murphy, and more.

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

**COMMERCIALLY ACCEPTABLE** — WLS Radio in Chicago has won a Gold Addy Award for their television campaign, entitled "Starters I, II, III," which features morning drive personality Larry Lujack. The Gold Addy, presented on March 20 at the Annual Addy Awards Presentation, honors excellence in advertising achievement at the local, district and national levels. The three commercials were created for WLS by Linda Waldman, president and creative director of Waldman & Associates and were directed by Jim Wotring of Studio Seven. The spots depict people in various comedic phases of waking up in the morning and their realizations that only listening to their "good, ol' Uncle Lar" does the trick. WLS Radio also recently won the Bronze Medal in the International Film & TV Festival of New York for this same campaign.

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

**PURCHASING POWER** — Emmis Broadcasting Corporation of Indianapolis, Ind. has purchased KMGG-FM, Los Angeles, and KSHE-FM, St. Louis, from Century Broadcasting for \$20 million. The acquisitions are the third and fourth for Emmis, which also owns WLOL-FM, Minneapolis-St. Paul, and its first station, WENS-FM, Indianapolis.

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

david adelson



**THE WINNERS** — 24 Karat won The Third Annual Miller High Life Rock To Riches Talent Search. The band was picked from over 30,000 entrants nationwide and went through various regional competitions before being picked from five national finalists in Los Angeles. The band won an MCA recording contract and \$25,000 in Rickenbacker sound equipment. 24 Karat includes from (l-r): Yance Hall, Mark Barnette, Jesse Lewis, Buddy Stewart and Barry Dobbins.

## Radio Contest Takes Bands "From Rock To Riches"

by David Adelson

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

The promotion is created by The Starstream communications Group, Inc. which has in the past developed and coordinated many major radio/retail promotions for different national sponsors. The one-year search began with radio stations in 62 cities looking for the most talented and promising bands in their areas. Each station compiled a home town album featuring the best songs from local groups. Participating listeners then voted for their favorite group. These 62 winning bands were judged by program directors in five regional competitions for the title of national finalist. It is out of these five bands that one was selected as the number one band.

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

### Stations Are Sponsors

This year's winner, 24 Karat, was sponsored by WAPI of Birmingham, Alabama. The other finalists were Brighton, KLOS, Los Angeles; Little Sister, WQCR, Burlington, Vermont; Sassy Jones, KWXL, Albuquerque, New Mexico; and City Lights, WLRS, Louisville, Kentucky.

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

MCA Records executive vice president, Richard Palmese was genuinely pleased with the outcome and upon presenting the award to the winner said, "MCA is

extremely proud to add the fine talents of 24 Karat to our roster. New music and new artists are the lifeblood of the record industry and the Rock To Riches contest pumped plenty of excitement into the participating radio stations and cities. And as usual, a most worthy winner emerged and the MCA roster is the richer for it."

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

### Other Competitors Signed

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

Rivers also pointed out that the Fourth Annual Rock to Riches Talent Search is now under way. She says that the number of participating stations will be limited to 60, and around 30 have already been signed.

This year's contest proved the most successful yet and all those involved expect even greater things in the future. This type of promotion proves beneficial to many different people. It benefits the artists who have found a vehicle for exposure; it benefits the record companies who have a readily available wealth of new talent at their disposal; it benefits the radio stations who can actively participate in furthering the cause of their own local musicians and it benefits the public who have the chance to listen to top quality, fresh, new music.

# CASHBOX TOP 100 ALBUMS

April 7, 1984

Title, Artist, Label, Number, Distributor	Weeks On 3/31 Chart	Weeks On 3/31 Chart	Weeks On 3/31 Chart
<b>1 THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	1 88		
<b>2 1984</b> VAN HALEN (Warner Bros. 9 23985-1) WEA	8.98 2 11		
<b>3 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic OE 39107) CBS	— 3 23		
<b>4 FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	— 5 8		
<b>5 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6050ML) MCA	8.98 4 52		
<b>6 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	— 6 27		
<b>7 TOUCH</b> EURYTHMICS (RCA AFL1-4917) RCA	8.98 8 10		
<b>8 LEARNING TO CRAWL</b> THE PRETENDERS (Sire 9 23980-1) WEA	8.98 7 10		
<b>9 SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait BFR 38930) CBS	— 9 15		
<b>10 SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	8.98 10 41		
<b>11 AN INNOCENT MAN</b> BILLY JOEL (Columbia OC 38873) CBS	— 11 34		
<b>12 LOVE AT FIRST STING</b> SCORPIONS (Mercury 814 981-1 M-1) POL	8.98 20 4		
<b>13 90125</b> YES (Atco 7 90125-1) WEA	9.98 12 19		
<b>14 SEVEN AND THE RAGGED TIGER</b> DURAN DURAN (Capitol ST-12310) CAP	8.98 14 19		
<b>15 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML) MCA	8.98 15 8		
<b>16 UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	8.98 16 23		
<b>17 GENESIS</b> (Atlantic 7 80116-1) WEA	9.98 18 24		
<b>18 AMMONIA AVENUE</b> THE ALAN PARSONS PROJECT (Arista AL8-8204) RCA	8.98 27 4		
<b>19 SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98 19 26		
<b>20 THE FLAT EARTH</b> THOMAS DOLBY (Capitol ST-12309) CAP	8.98 24 5		
<b>21 WINDOWS AND WALLS</b> DAN FOGELBERG (Full Moon/Epic OE 39004) CBS	— 17 8		
<b>22 INTO THE GAP</b> THOMPSON TWINS (Arista AL8-8200) RCA	8.98 38 4		
<b>23 MILK AND HONEY</b> JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y+1) POL	8.98 13 9		
<b>24 HEARTBEAT CITY</b> THE CARS (Elektra 9 60296-1) WEA	8.98 57 2		
<b>25 99 LUFTBALLONS</b> NENA (Epic BFE 39294) CBS	— 30 4		
<b>26 THE WORKS</b> QUEEN (Capitol ST-12322) CAP	8.98 31 4		
<b>27 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98 23 50		
<b>28 ELIMINATOR</b> ZZ TOP (Warner Bros. 9 23774-1) WEA	8.98 21 52		
<b>29 WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60280-1) WEA	8.98 25 28		
<b>30 TOUR DE FORCE</b> 38 SPECIAL (A&M SP-497) RCA	8.98 29 19		
<b>31 IN 3-D</b> WEIRD AL YANKOVIC (Rock 'n' Roll/Scotti Bros. BFZ 39221) CBS	8.98 44 4		
<b>32 ROLL ON</b> ALABAMA (RCA AHL1-4939) RCA	8.98 22 10		
<b>33 BREAK OUT</b> POINTER SISTERS (Planet BXL 14705) RCA	8.98 35 20		
<b>34 DEFENDERS OF THE FAITH</b> JUDAS PRIEST (Columbia FC 39219) CBS	— 28 10		
<b>35 AGAINST ALL ODDS</b> ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	8.98 46 3		
<b>36 ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA APL 1-4858) RCA	9.98 32 20		
<b>37 OFF THE WALL</b> MICHAEL JACKSON (Epic FE-35745) CBS	— 39 12		
<b>38 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	8.98 36 35		
<b>39 ABOUT FACE</b> DAVID GILMOUR (Columbia FC 39296) CBS	— 52 4		
<b>40 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98 33 25		
<b>41 LABOUR OF LOVE</b> UB40 (Virgin/A&M SP-6-4980) RCA	6.98 37 23		
<b>42 REBEL YELL</b> BILLY IDOL (Chrysalis FV 41450) CBS	— 40 19		
<b>43 CHRISTINE McVIE</b> (Warner Bros. 25059-1) WEA	8.98 26 9		
<b>44 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	— 53 32		
<b>45 SHE'S STRANGE</b> CAMEO (Atlanta Artists 814 984-1 M-1) POL	8.98 59 4		
<b>46 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1) WEA	8.98 34 9		
<b>47 RHYME &amp; REASON</b> MISSING PERSONS (Capitol ST-12315) CAP	8.98 79 2		
<b>48 SOMEWHERE IN AFRIKA</b> MANFRED MANN'S EARTH BAND (Arista AL8-8194) RCA	8.98 50 12		
<b>49 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98 42 40		
<b>50 LOVE LIFE</b> BERLIN (Gaffan GHS 4025) WEA	8.98 75 2		
<b>51 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196) CBS	— 43 18		
<b>52 UNDER A BLOOD RED SKY</b> U2 (Island/Atco 90127-1-B) WEA	5.98 41 19		
<b>53 MISTER HEARTBREAK</b> LAURIE ANDERSON (Warner Bros. 9 25077-1) WEA	8.98 60 5		
<b>54 METAL HEALTH</b> QUIET RIOT (Pasha VFZ 38422) CBS	— 45 53		
<b>55 DECLARATION</b> THE ALARM (I.R.S./A&M SP-70608) RCA	8.98 62 5		
<b>56 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	— 54 18		
<b>57 THROUGH THE FIRE</b> HAGAR, SCHON, AARONSON, SHRIEVE (Geffan GHS 4023) WEA	8.98 89 2		
<b>58 IN HEAT</b> THE ROMANTICS (Nemperor B6Z 3880) CBS	— 51 25		
<b>59 JUNGLE</b> DWIGHT TWILLEY (EMI America ST-17107) CAP	8.98 70 8		
<b>60 MIDNIGHT MADNESS</b> NIGHT RANGER (MCA-5457) MCA	8.98 63 21		
<b>61 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic QRE 38398) CBS	— 47 66		
<b>62 IT'S YOUR NIGHT</b> JAMES INGRAM (Owest/Warner Bros. 9 23970-1) WEA	8.98 55 22		
<b>63 IN A SPECIAL WAY</b> DaBARGE (Gordy/Motown 6061GL) MCA	8.98 56 24		
<b>64 PYROMANIA</b> DEF LEPPARD (Mercury 810 308-1 M-1) POL	8.98 58 61		
<b>65 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL1-4696) RCA	8.98 64 30		
<b>66 PENETRATOR</b> TED NUGENT (Atlantic 7 80125-1) WEA	8.98 67 9		
<b>67 TALK SHOW</b> GO-GO's (I.R.S./A&M SP-70041) RCA	8.98 — 1		
<b>68 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005) CBS	— 48 21		
<b>69 TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152) CAP	9.98 66 21		
<b>70 BARK AT THE MOON</b> OZZY OSBOURNE (CBS Associated QZ 38987) CBS	— 61 18		
<b>71 BODY AND SOUL</b> JOE JACKSON (A&M SP-5000) RCA	8.98 — 1		
<b>72 YOU BROKE MY HEART IN 17 PLACES</b> TRACEY ULLMAN (MCA-5471) MCA	8.98 105 4		
<b>73 ANIMAL GRACE</b> APRIL WINE (Capitol ST-12311) CAP	8.98 87 5		
<b>74 IN THE HEART</b> KOOL & THE GANG (De-Lita DSR 8505) POL	8.98 49 18		
<b>75 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	— 68 98		
<b>76 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4633) RCA	8.98 69 56		
<b>77 JOYSTICK</b> DAZZ BAND (Motown 6084ML) MCA	8.98 76 17		
<b>78 LET'S DANCE</b> DAVID BOWIE (EMI America SO-18102) CAP	8.98 72 51		
<b>79 OBLIVION</b> UTOPIA (Passport PB 6029) IND	8.98 82 10		
<b>80 PATTI AUSTIN</b> (Qwest/Warner Bros. 9 23974-1) WEA	8.98 98 3		
<b>81 BALLS TO THE WALL</b> ACCEPT (Portrait BFR 39241) RCA	8.98 71 10		
<b>82 BON JOVI</b> (Mercury 814 982-1 M1) POL	8.98 93 7		
<b>83 GREATEST HITS</b> AIR SUPPLY (Arista AL8-8024) RCA	8.98 73 34		
<b>84 MADONNA</b> (Sire 9 23867-1) WEA	8.98 74 28		
<b>85 STREET BEAT</b> THE DEELE (Solar/Elektra 60285-1) WEA	8.98 81 15		
<b>86 1999</b> PRINCE (Warner Bros. 9 23720-1) WEA	10.98 80 75		
<b>87 HARD TO HOLD</b> ORIGINAL SOUNDTRACK featuring RICK SPRINGFIELD (RCA ABL1-4935) RCA	9.98 — 1		
<b>88 KEEP MOVING</b> MADNESS (Gaffan GHS 4022) WEA	8.98 97 5		
<b>89 WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323) CAP	8.98 101 4		
<b>90 TOO LOW FOR ZERO</b> ELTON JOHN (Geffan GHS 4006) WEA	8.98 65 44		
<b>91 HEARTLAND</b> REAL LIFE (Curb/MCA-5459) MCA	8.98 78 12		
<b>92 SPARKLE IN THE RAIN</b> SIMPLE MINDS (Virgin/A&M SP-6-4981) RCA	6.98 94 8		
<b>93 THREE OF A PERFECT PAIR</b> KING CRIMSON (EG/Warner Bros. 9 25071-1) WEA	8.98 — 1		
<b>94 I DON'T SPEAK THE LANGUAGE</b> MATTHEW WILDER (Private I BFZ 39112) CBS	— 85 13		
<b>95 AEROBIC SHAPE-UP III</b> JOANIE GREGGAINS (Parada/Pater Pan PAN 112) IND	8.98 83 24		
<b>96 LIONEL RICHIE</b> (Motown 8007ML) MCA	8.98 92 77		
<b>97 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	8.98 122 8		
<b>98 LIVE FROM EARTH</b> PAT BENATAR (Chrysalis FV 41444) CBS	— 88 26		
<b>99 THE POET II</b> BOBBY WOMACK (Bavaly Glan BG 10003) IND	8.98 125 3		
<b>100 SWEET DREAMS (ARE MADE OF THIS)</b> EURYTHMICS (RCA AFL1-4681) RCA	8.98 91 43		



# cash box top albums/101 to 200

April 7, 1984

101	WHAT A FEELIN'	8.98	102	18
	IRENE CARA (Network/Geffen GHS 4021) WEA			
102	THE POLITICS OF DANCING	8.98	84	15
	RE-FLEX (Capitol ST-12314) CAP			
103	ROBBERY	—	96	23
	TEENA MARIE (Epic FE 38882) CBS			
104	BACKSTREET	8.98	86	21
	DAVID SANBORN (Warner Bros. 9 23906-1) WEA			
105	DECEMBER	8.98	103	19
	GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA			
106	SPEAKING IN TONGUES	8.98	104	42
	TALKING HEADS (Sire 9 23882-1) WEA			
107	BARBRA STREISAND — YENTL	—	77	20
	ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS			
108	THE CROSSING	8.98	90	29
	BIG COUNTRY (Mercury 422-812 870-1 M-1) POL			
109	FRONTIERS	—	100	60
	JOURNEY (Columbia OX 38504) CBS			
110	REACHING OUT	8.98	123	4
	MENUDO (RCA AFL-1-4993) RCA			
111	PARTING SHOULD BE PAINLESS	8.98	120	5
	ROGER DALTRY (Atlantic 7 80128-1) WEA			
112	GREATEST HITS VOL. II	8.98	108	19
	BARRY MANILOW (Arista AL8-8102) RCA			
113	PIPES OF PEACE	—	95	21
	PAUL McCARTNEY (Columbia QC 39149) CBS			
114	RICOCHET DAYS	8.98	117	5
	MODERN ENGLISH (Sire 9 25066-1) WEA			
115	TEASER	8.98	110	21
	ANGELA BOFILL (Arista AL8-9198) RCA			
116	STRIP	—	99	18
	ADAM ANT (Epic FE 39108) CBS			
117	PREPPIE	—	118	8
	CHERYL LYNN (Columbia FC38961) CBS			
118	THE WILD HEART	8.98	111	41
	STEVIE NICKS (Modern/Atco 90084-1) WEA			
119	POINTS ON THE CURVE	8.98	138	7
	WANG CHUNG (Geffen GHS 40004) WEA			
120	JULIO	—	113	55
	JULIO IGLESIAS (Columbia FC 38640) CBS			
121	HUMAN'S LIB	8.98	140	3
	HOWARD JONES (Elektra 9 60346-1) WEA			
122	DURAN DURAN	8.98	109	43
	(Capitol ST-12158) CAP			
123	YOU SHOULDN'T — NUF BIT FISH	8.98	121	15
	GEORGE CLINTON (Capitol ST-12308) CAP			
124	MUMMER	8.98	116	8
	XTC (Virgin/Geffen GHS 4027) WEA			
125	LICK IT UP	8.98	114	27
	KISS (Mercury 422-814 297-1 M-1) POL			
126	WHAT IS BEAT?	8.98	112	17
	THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA			
127	BEST KEPT SECRET	8.98	119	30
	SHEENA EASTON (EMI America ST-17101) CAP			
128	UNDERCOVER	9.98	115	20
	ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA			
129	THE BEST OF THE ALAN PARSONS PROJECT	8.98	124	21
	(Arista AL8-8193) RCA			
130	WOMAN OUT OF CONTROL	8.98	106	22
	RAY PARKER JR. (Arista AL8-8087) RCA			
131	THE PRINCIPLE OF MOMENTS	8.98	126	35
	ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA			
132	LIVING IN OZ	8.98	127	45
	RICK SPRINGFIELD (RCA AFL 1-4660) RCA			
133	MOTHER'S SPIRITUAL	—	135	6
	LAURA NYRO (Columbia FC 39215) CBS			
134	TWO OF A KIND	8.98	107	18
	ORIGINAL SOUNDTRACK (MCA-6127) MCA			

135	THE GAP BAND V — JAMMIN'	8.98	132	30
	THE GAP BAND (Total Experience TE-1-3004) POL			
136	THE GREAT PRETENDER	8.98	134	7
	DOLLY PARTON (RCA AHL-1-4940) RCA			
137	HEAVEN ONLY KNOWS	—	130	21
	TEDDY PENDERGRASS (Philadelpha Int'l. FZ 38646) CBS			
138	CARGO	—	133	49
	MEN AT WORK (Columbia OC 38660) CBS			
139	WITHOUT A SONG	—	141	31
	WILLIE NELSON (Columbia FC 39110) CBS			
140	HEART PLAY — UNFINISHED DIALOGUE	5.99	129	15
	JOHN LENNON end YOKO ONO (Polydor 817 238-1 Y-1) POL			
141	ALIVE, SHE CRIED	8.98	137	23
	THE DOORS (Elektra 9 80269-1) WEA			
142	OLIVIA'S GREATEST HITS VOL.2	8.98	145	80
	OLIVIA NEWTON-JOHN (MCA-5347) MCA			
143	INFIDELS	—	128	20
	BOB DYLAN (Columbia OC 38819) CBS			
144	FACE TO FACE	8.98	131	16
	EVELYN "CHAMPAGNE" KING (RCA AFL-1-4725) RCA			
145	X-PERIMENT	8.98	156	3
	THE SYSTEM (Mirage/Atco 7 90146-1) WEA			
146	A SPECIAL PART OF ME	—	147	6
	JOHNNY MATHIS (Columbia FC 38718) CBS			
147	FRESH	—	159	3
	TYRONE BRUNSON (Bellevue In A Dream FZ 39197) CBS			
148	PERFECT COMBINATION	8.98	158	3
	STACY LATTISAW & JOHNNY GILL (Cotillion 7 90136-1) WEA			
149	KEEP SMILING	8.98	—	1
	LAID BACK (Sire 9 25058-1) WEA			
150	IMAGINE THIS	8.98	150	13
	PIECES OF A DREAM (Elektra 9 60270-1) WEA			
151	POSITIVE POWER	8.98	136	9
	STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1) WEA			
152	SOME TOUGH CITY	8.98	—	1
	TONY CAREY (MCA-5464) MCA			
153	FEVER	8.98	151	23
	CON FUNK SHUN (Mercury 814 447-1 M-1) POL			
154	YOURS FOREVER	8.98	146	22
	ATLANTIC STARR (A&M SP-4948) RCA			
155	LITTLE ROBBERS	8.98	139	27
	THE MOTELS (Capitol ST-1288) CAP			
156	FASTER THAN THE SPEED OF NIGHT	8.98	154	35
	BONNIE TYLER (Columbia BGC 38710) CBS			
157	WAR	8.98	153	56
	U2 (Island/Atco 7 90067) WEA			
158	TOO FAST FOR LOVE	8.98	152	11
	MOTLEY CRUE (Elektra 9 60174-1 Y) WEA			
159	CHEAT THE NIGHT	6.98	148	17
	DEBORAH ALLEN (RCA MHL 1-8514) RCA			
160	OUT OF THE CELLAR	8.98	164	4
	RATT (Atlantic 7 80143-1) WEA			
161	RAPPIN' RODNEY	8.98	142	22
	RODNEY DANGERFIELD (RCA AFL-1-4869) RCA			
162	MY EVER CHANGING MOODS	8.98	—	1
	THE STYLE COUNCIL (Geffen GHS 4029) WEA			
163	G FORCE	8.98	165	8
	KENNY G (Arista AL8-8192) RCA			
164	STOMPIN' AT THE SAVOY	11.98	149	32
	RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA			
165	ELECTRIC UNIVERSE	—	144	19
	EARTH, WIND & FIRE (Columbia OZ 38980) CBS			
166	REUNION CONCERT	13.98	161	8
	THE EVERLY BROTHERS (Passport PB 11001) IND			
167	CITY SLICKER	8.98	171	8
	J. BLACKFOOT (Sound Town/Allegiance ST-8002) IND			

168	STARE AT THE SUN	8.98	170	4
	THE JON BUTCHER AXIS (Polydor 817 493-1 Y-1) POL			
169	TRUE	—	143	31
	SPANDAU BALLET (Chrusalls B6V 41403) CBS			
170	20 GREATEST HITS	9.98	174	6
	THE BEATLES (Capitol SV-12245) CAP			
171	KC TEN	8.98	176	2
	KC (Meca 8301) IND			
172	IN A CHAMBER	—	173	9
	WIRE TRAIN (Columbia BFC 38998) CBS			
173	ALCATRAZZ	8.98	167	13
	(Rochshire XR 22016) MCA			
174	1962-1966	14.98	175	6
	THE BEATLES (Capitol SKBO-3403) CAP			
175	SGT. PEPPER'S LONELY HEARTS CLUB BAND	8.98	177	6
	THE BEATLES (Capitol SMAS-2653) CAP			
176	RIGHT OR WRONG	8.98	179	3
	GEORGE STRAIT (MCA-5450) MCA			
177	EARTH CRISIS	8.98	180	2
	STEEL PULSE (Elektra 9 60315-1) WEA			
178	IN BLACK AND WHITE	8.98	178	7
	JENNY BURTON (Atlantic 7 80122-1) WEA			
179	CRUSADER	—	181	3
	SAXON (Carrere BFZ 39284) CBS			
180	THE BEST OF DON WILLIAMS — VOLUME III	8.98	183	2
	(MCA-5465) MCA			
181	1967-1970	14.98	182	6
	THE BEATLES (Capitol SHBO-3404) CAP			
182	THINK OF ONE . . .	—	186	2
	WYNTON MARSALIS (Columbia FC 38641) CBS			
183	KEEP IT UP	8.98	155	41
	LOVERBOY (Columbia AC 38701) CBS			
184	A LITTLE GOOD NEWS	8.98	162	25
	ANNE MURRAY (Capitol ST-12301) CAP			
185	ON THE RISE	—	168	37
	THE S.O.S. BAND (Tebu FZ 38697) CBS			
186	COLD BLOODED	8.98	160	32
	RICK JAMES (Gordy/Motown 6043GL) MCA			
187	GREAT WHITE	8.98	190	2
	(EMI America ST-17111) CAP			
188	BUSINESS AS USUAL	—	163	102
	MEN AT WORK (Columbia ARC 37987) CBS			
189	DREAMBOY	5.98	185	7
	(Owest/Warner Bros. 9 23988-1) WEA			
190	CANDY GIRL	8.98	188	38
	NEW EDITION (Streetwise SWRL 3301) IND			
191	MOUNTAIN MUSIC	8.98	169	110
	ALABAMA (RCA AFL1-4229) RCA			
192	SHE WORKS HARD FOR THE MONEY	8.98	172	39
	DONNA SUMMER (Mercury 812 265-1 M-1) POL			
193	TRACK RECORD	8.98	157	16
	JOAN ARMATRADING (A&M SP-4987) RCA			
194	WHERE'S THE PARTY?	—	187	23
	EDDIE MONEY (Columbia FC 38862) CBS			
195	MEMORIES	—	197	69
	BARBRA STREISAND (Columbia TC 37678) CBS			
196	REACH THE BEACH	6.98	166	47
	THE FIXX (MCA 39001) MCA			
197	VISIONS	8.98	192	47
	GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS			
198	D'YA LIKE SCRATCHIN'	5.98	189	8
	MALCOLM McLAREN (Island/Atco 7 901241-B) WEA			
199	RANT N' RAVE WITH THE STRAY CATS	8.98	196	30
	STRAY CATS (EMI America AO-17102) CAP			
200	BORN TO LOVE	8.98	191	34
	PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP			

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Accept . . . . . 81	Cougar, John . . . . . 16	Hancock, Herbie . . . . . 44	Marie, Teena . . . . . 103	Plant, Robert . . . . . 131	System . . . . . 145
Air Supply . . . . . 83	Culture Club . . . . . 3,61	Idol, Billy . . . . . 42	Marsalis, Wynton . . . . . 182	Pointer Sisters . . . . . 33	Talking Heads . . . . . 106
Alabama . . . . . 32,76,191	Daltrey, Roger . . . . . 111	Iglesias, Julio . . . . . 120	Mathis, Johnny . . . . . 146	Police . . . . . 10	38 Special . . . . . 30
Alarm . . . . . 55	Dangerfield, Rodney . . . . . 161	Ingram, James . . . . . 62	McCartney, Paul . . . . . 113	Pretenders . . . . . 8	Thompson Twins . . . . . 22
Alcatrazz . . . . . 173	Dazz Band . . . . . 77	Jackson, Joe . . . . . 71	McLaren, Malcolm . . . . . 198	Prince . . . . . 86	Tilley, Dwight . . . . . 59
Allen, Deborah . . . . . 159	DeBarge . . . . . 63	Jackson, Michael . . . . . 1,37	McVie, Christine . . . . . 43	Queen . . . . . 26	Tyler, Bonnie . . . . . 156
Anderson, Laurie . . . . . 53	DeeLe . . . . . 85	James, Rick . . . . . 186	Men At Work . . . . . 138,188	Quiet Riot . . . . . 54	UB40 . . . . . 41
Ant, Adam . . . . . 116	Def Leppard . . . . . 64	Joel, Billy . . . . . 11	Menuudo . . . . . 110	Ratt . . . . . 160	Ullman, Tracey . . . . . 72
April Wine . . . . . 73	Dolby, Thomas . . . . . 20	John, Elton . . . . . 90	Midnight Star . . . . . 49	Real Life . . . . . 91	Utopia . . . . . 79
Armatrading, Joan . . . . . 193	Doors . . . . . 141	Jones, Howard . . . . . 121	Missing Persons . . . . . 47	Re-Flex . . . . . 102	ZZ Top . . . . . 28
Arrington, Steve . . . . . 151	Dreamboy . . . . . 189	Journey . . . . . 109	Modern English . . . . . 114	Richie, Lionel . . . . . 5,96	
Atlantic Starr . . . . . 154	Duran Duran . . . . . 14,122	Judas Priest . . . . . 34	Money, Eddie . . . . . 194	Rockwell . . . . . 15	
Austin, Patti . . . . . 80	Dylan, Bob . . . . . 143	K.C. . . . . 171	Motels . . . . . 155	Rogers, Kenny . . . . . 65,69	
Beatles . . . . . 170,174,175,181	Earth, Wind & Fire . . . . . 165	King, "Champagne" Evelyn . . . . . 144	Motley, Crue . . . . . 19,158	Rolling Stones . . . . . 128	
Benatar, Pat . . . . . 98	Easton, Sheena . . . . . 127	King Crimson . . . . . 93	Murphy, Eddie . . . . . 68	Romantics . . . . . 58	
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## Country Labels Set Heavy Second Qt. Release Schedule

by Anita M. Wilson

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

Among the most promising for high sales potential will be several packages from Columbia and Epic. Following last year's immense duet success with Merle Haggard on "Pancho And Lefty," Willie Nelson is teaming up with guitarist Jackie King for an LP entitled "Angel Eyes." Another popular group, Larry Gatlin & The Gatlin Bros. named its upcoming LP "Houston To Denver" after the two recent singles, "Houston" and "Denver." Epic will also be releasing product on several favorites including a duo effort by Mickey Gilley & Charly McClain, "It Takes Believers," George Jones' "You've Still got A Place In My Heart" and Merle Haggard's "It's All In The Game" all of which should score well at the retail level.

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

Joining Jennings and Pride on the RCA release schedule is a possible soundtrack from Dolly Parton, an untitled album from Milsap, "I'm Not Through Loving You Yet" by Louise Mandrell and a mini-LP "I Still Do" from former Righteous Bros. member Bill Medley.

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

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

Other albums being released by MCA in addition to these by Greenwood, Mandrell and Lewis, are Mel Tillis' "New Patches," Reba McEntire's "Just A Little Love," and a live album from Jerry Clower, "Stark Raving."

Warner Bros. will be releasing product on some of its top artists, including Hank Williams, Jr., John Anderson and David Frizzell. The Osmond Bros. will release "One Way Rider," while Gary Morris' "Faded Blue," and newly signed Nitty Gritty Dirt Band's "Plain Dirt Fashion," round out the label's schedule.

Among the other artists who have material ready for the second quarter are Eddy Raven, Ronnie McDowell, Johnny Rodriguez, Exile, Tammy Wynette, Ian Tyson, B.J. Thomas, Karen Brooks and Rodney Crowell.

The second quarter country release schedule includes:

**Capitol/EMI America:** Dan Seals.  
**Columbia:** David Allan Coe — "Just Divorced;" Ray Charles — "Do I Ever Cross Your Mind;" Ian Tyson — "Ian Tyson;" Willie Nelson & Jackie King — "Angel Eyes;" B.J. Thomas — "Shining;" Mark Gray — "Magic;" and the Columbia Historic LP featuring Little Jimmie Dickens, Carl Smith and Leon McAuliffe & His Western Swing Band.

**Compleat:** Vern Gosdin — "There Is A Season."

**Epic:** Johnny Rodriguez — "Foolin;" "Mickey Gilley & Charly McClain — "It Takes Believers;" "George Jones — "You've Still Got A Place In My Heart;" Ronnie McDowell — "Willing;" Merle Haggard — "It's All In The Game;" and untitled product from Mickey Gilley, Exile and Tammy Wynette.

**MCA:** Barbara Mandrell — "Clean Cut;" Mel Tillis — "New Patches;" Jerry Lee Lewis — "I Am What I Am;" "Reba McEntire — "Just A Little Love;" Jerry Clower — "Stark Raving;" Lee Greenwood — "You've Got A Little Love Coming;" and Atlanta — "Pictures."

**Mercury/PolyGram:** The Statlers — "Atlanta Blue;" and The Wright Bros. — "Easy Street."

**RCA:** Louise Mandrell — "I'm Not

(continued on page 22)



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

### Wild Turkey To Stage New Bands Competition

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

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

A search for the Top 101 country music clubs, where the auditions will be held from July 1 through Sept. 30 is currently underway. The winning band from each club will receive \$500 and a chance at the grand prize by competing in the Regional Finals which will be held in 10 selected areas throughout the nation. Each regional winner will then be awarded \$1,000 and the chance to compete in the "Wild Turkey Battle of the Bands" National Finals in Nashville's Tennessee Performing Arts Center on Nov. 2. The winning band will hold the title "Wild Turkey Country Band of the Year" and receive \$5,000 cash, and a booking agreement with In Concert International for one year. The second place winner will receive \$2,500, with eight third place winners receiving \$1,000 each.

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

competing in Nashville performs an original tune about Wild Turkey or any drink mixed with Wild Turkey. The best writer and band performing will each be given \$500.

Interested bands may obtain information as to the closest local area club holding auditions by contacting Jerry Free, president of Wild Turkey Battle of Country Bands, at 50 Lindsley Avenue, Nashville, Tennessee 37210 or by calling (615) 254-7777.

### CMA Schedules Board Meetings

NASHVILLE — The Country Music Assn. (CMA) will hold its second board of directors meeting for 1984 at Inn On The Park in Houston, TX, April 10-12. Thirteen of the CMA's committees will hold meetings on the 10 & 11 prior to a full board meeting on the 12.

Gilley's nightclub in Pasadena will entertain the board members on Tuesday, April 10, with owner Sherwood Cryer and Mickey Gilley's managers, Sandy and David Brokaw of the Brokaw Co. acting as hosts for the evening.

The third board meeting of the year will be held July 10-12 in Boston, Mass.

### Jamboree In The Hills Concert Dates Slated

NASHVILLE — July 14 & 15 are the dates set for Jamboree In The Hills '84 in Wheeling, West Virginia, according to J. Ross Felton, vice president & general manager of Wheeling Broadcasting Company and Ron Randolph, producer-director of Jamboree U.S.A. Eighteen country acts have been scheduled for the 8th annual "Super Bowl of Country Music."

Scheduled for a total of 19 hours of entertainment are The Oak Ridge Boys, Merle Haggard, Mickey Gilley, Eddie Rabbitt, Don Williams, Janie Fricke, Johnny Rodriguez, Mel Tillis, Moe Bandy, Tanya Tucker, Earl Thomas Conley, Steve Wariner, Gary Morris, Reba McEntire, John Hartford, Bandana, Mundo Earwood and Kippi Brannon. Also performing will be the Jamboree's staff band, The Other Brothers, and the winners of the 1984 Starquest Talent Search Competition.

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



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

### Peer And Talbot Bow New Publishing Firm

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

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

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

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

# TOP 100 COUNTRY SINGLES

April 7, 1984

	Weeks On Chart	3/31 Chart
1 DON'T MAKE IT EASY FOR ME	5	13
2 LET'S STOP TALKIN' ABOUT IT	1	13
3 I'VE BEEN WRONG BEFORE	11	11
4 THANK GOD FOR THE RADIO	6	13
5 RIGHT OR WRONG	13	8
6 HAPPY BIRTHDAY DEAR HEARTACHE	14	8
7 THE YELLOW ROSE	15	9
8 LET SOMEBODY ELSE DRIVE	9	13
9 WILL IT BE LOVE BY MORNING	12	11
10 I COULD'A HAD YOU	18	10
11 SWEET COUNTRY MUSIC	18	7
12 IF I COULD ONLY DANCE WITH YOU	17	11
13 SAVE THE LAST DANCE FOR ME	2	18
14 TOO LATE TO GO HOME	20	9
15 I GUESS IT NEVER HURTS TO HURT SOMETIMES	22	7
16 CANDY MAN	23	8
17 SILENT PARTNERS	21	10
18 YOU'VE REALLY GOT A HOLD ON ME	3	15
19 MAN OF STEEL	24	8
20 I DON'T WANNA LOSE YOUR LOVE	27	7
21 MAKE MY DAY	28	8
22 LEFT SIDE OF THE BED	25	11
23 TO ALL THE GIRLS I'VE LOVED BEFORE	30	5
24 BURIED TREASURE	4	12
25 I DREAM OF WOMEN LIKE YOU	33	7
26 BROWN-EYED GIRL	28	9
27 IN THE MIDNIGHT HOUR	35	7
28 IT TOOK A LOT OF DRINKIN'	34	8
29 I MAY BE USED	37	6
30 YOU'RE WELCOME TO TONIGHT	7	16
31 VICTIM OF LIFE'S CIRCUMSTANCES	32	9
32 BOYS LIKE YOU	38	7
33 AS LONG AS I'M ROCKIN' WITH YOU	42	5

	Weeks On Chart	3/31 Chart
34 ROLL ON (EIGHTEEN WHEELER)	8	12
35 LADY IN WAITING	41	8
36 MOST OF ALL	36	9
37 GOD MUST BE A COWBOY	43	7
38 I BET YOU NEVER THOUGHT I'D GO THIS FAR	40	8
39 SOMEDAY WHEN THINGS ARE GOOD	47	3
40 I GOT MEXICO	46	4
41 SOMEONE IS FALLING IN LOVE	44	8
42 HONEY (OPEN THAT DOOR)	50	3
43 I'VE BEEN RAINED ON TOO	10	18
44 JUST A LITTLE LOVE	55	3
45 WE DIDN'T SEE A THING	19	17
46 MONA LISA LOST HER SMILE	57	4
47 THAT IT'S ALL OVER FEELING	48	6
48 THREE TIMES A LADY	29	16
49 WHERE'D THAT WOMAN GO	51	5
50 DENVER	65	3
51 NOW I LAY ME DOWN TO CHEAT	53	5
52 I PASS	62	4
53 DEDICATE	63	4
54 IN MY DREAMS	66	3
55 REPEAT AFTER ME	49	6
56 DEEP IN THE ARMS OF TEXAS	56	6
57 YOU'VE STILL GOT A PLACE IN MY HEART	—	1
58 AFRAID TO LOVE AGAIN	58	6
59 TOGETHER AGAIN	70	3
60 BRANDED MAN	60	5
61 I'M NOT THROUGH LOVING YOU YET	73	3
62 I CAN TELL BY THE WAY YOU DANCE	72	2
63 FOREVER AGAIN	74	2
64 IN REAL LIFE	67	4
65 YOU CAN'T KEEP A GOOD MAN DOWN	61	7

	Weeks On Chart	3/31 Chart
66 CALIFORNIA DREAMS	64	7
67 LONELY WOMEN MAKE GOOD LOVERS	31	18
68 WOKE UP IN LOVE	39	19
69 IF I HAD IT TO DO OVER	69	8
70 MIDNIGHT LOVE	77	2
71 WHO'S COUNTING	71	4
72 WHY GOODBYE	—	1
73 HONKY TONK WOMEN MAKE HONKY TONK MEN	81	3
74 DON'T GO CHANGING	75	4
75 VICTIMS OF GOODBYE	—	1
76 BETWEEN TWO FIRES	—	1
77 BAND OF GOLD	—	1
78 I DON'T WANT TO BE A MEMORY	—	1
79 YOU LAY SO EASY ON MY MIND	79	3
80 SWEET ROSANNA	88	3
81 DOWNTOWN	—	1
82 LIE, LIE AGAIN	—	1
83 DROWNIN' MY TROUBLES	92	3
84 LOVE'S EASY TOUCH	85	2
85 ONE MORE TIME	—	1
86 I WANT TO BE THE LIGHT	88	4
87 ONE SIDED LOVE AFFAIR	96	2
88 DO I EVER CROSS YOUR MIND	—	1
89 RUN YOUR SWEET LOVE BY ME ONE MORE TIME	—	1
90 I NEVER QUITE GOT BACK	45	21
91 I'D TRADE MY ROOM FULL OF ROSES	89	3
92 YESTERDAY'S TEARDROPS	93	2
93 PROBLEM SOLVING DOCTOR	95	2
94 I AM WHAT I AM	97	2
95 BIG NIGHT AT MY HOUSE	98	2
96 SOUTHERN WOMEN	—	1
97 FRIENDLY GAME OF HEARTS	—	1
98 WITHOUT A SONG	52	17
99 ELIZABETH	54	18
100 BREAK MY HEART	59	6

ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

Afraid To Love Again (Four-T — ASCAP)	58
As Long As I'm (Crosskeys — ASCAP/Old Friends — BMI)	33
Band Of Gold (Gold Forever — BMI)	77
Between Two Fires (Warner-Tamerlane/Duck Songs/Music Corp. Of America — BMI/WB Music/Bob Montgomery — ASCAP)	76
Big Night (Glad — BMI)	95
Boys Like You (Little Chickadee — BMI/Black Note — ASCAP)	32
Branded Man (Welbeck — ASCAP)	60
Break My Heart (Irving — BMI)	100
Brown-Eyed Girl (Web IV — BMI)	26
Buried Treasure (Gibb Bros./Unichappell — BMI)	24
California Dreams (Dream City — BMI)	66
Candy Man (Unichappell — BMI)	16
Dedicate (Kieran Kane/Litton — ASCAP)	53
Deep In The (Me And Same — ASCAP)	56
Denver (Larry Gatlin — BMI)	50
Do I Ever Cross Your Mind (Songs Of Koppelman-Bandler/Seventh Son/If Eyes/Garbo/Dorsey — ASCAP)	88
Don't Go Changing (Golden Bridge/Big Heart/Satsuma — ASCAP/BMI)	74
Don't Make It (Blue Moon/April — ASCAP/Full Armor — BMI)	1
Downtown (MCA Music — ASCAP)	81
Drownin' My Troubles (Almarie — BMI)	83
Elizabeth (American Cowboy — BMI)	99
Forever Again (Tree/Cross Keys — BMI/ASCAP)	63
Friendly Game Of Hearts (Tree/Cross Keys — BMI/ASCAP)	97
God Must Be A Cowboy (Pink Pig — BMI)	43
Happy Birthday (Collins Court — ASCAP)	6
Honey (Open That Door) (Cedarwood — BMI)	50
Honky Tonk Women (Tree/Cross Keys — BMI/ASCAP)	73
I Am What (Ken Lovelace/Hookline & Thinger — BMI)	94
I Bet You Never (Somebody's Music — SESAC)	38
I Can Tell (Cross Keys/Tree — ASCAP/St. David/Tree — BMI)	62
I Could'a Had You (April/Swallowfork — ASCAP)	10
I Don't Wanna (Sixty-Nine-St. — BMI)	20
I Don't Want To Be A Memory (Pacific Island/Tree — BMI)	78
I Dream Of Women (WB/Two Sons — ASCAP)	25
I Got Mexico (RavenSong — ASCAP)	40
I Guess It Never (Terra Form/Forth Floor — ASCAP)	15
I May Be Used (Hall-Clement — BMI)	29
I Never Quite Got (Collins Court/Lodge Hall — ASCAP)	90
I Pass (Tree/O'Lyric — BMI)	52
I Want To Be (Wylie Waze — ASCAP/Skyborne — BMI)	86
I'd Trade My (Dream City — BMI)	91
If I Could Only (Music City — ASCAP)	12
If I Had It (Dream City — BMI)	69
I'm Not Through (Tree/O'Lyric/Blackwood — BMI)	54
In My Dreams (Irving — BMI)	54
In The Midnight (Irving/Cotillion — BMI)	27
In Real Life (Hall-Clement — BMI)	64
It Took A Lot (Dejamus/G.I.D. — ASCAP/Royalhaven — BMI)	28
I've Been Rained (Pulleystone/Love — ASCAP)	43
I've Been Wrong (Posey/VanHoy/Unichappell — BMI/Cross Keys — ASCAP)	3
Just A Little (Tom Collins/Dick James — BMI)	44
Lady In Waiting (G.I.D. — ASCAP/Royalhaven — BMI)	35
Left Side Of The Bed (Warner-Tamerlane/Daticabo/Tree — BMI)	22
Let Somebody Else (Tree/John Anderson — BMI)	8
Let's Stop Talkin' (Unichappell/Van Hoy/Posey — BMI/Chappell — ASCAP)	2
Lie, Lie Again (Music City — ASCAP)	82
Lonely Women (Young World — BMI)	67
Love's Easy (Twinsong — BMI)	84
Make My Day (Cephus/Wallet — BMI)	21
Man Of Steel (Bocephus — BMI)	19
Midnight (First Lady Songs — BMI)	70
Mona Lisa Lost (Rocksmith/ASCAP)	46
Most Of All (Songpainter/Tree — BMI)	36
Now I Lay Me (MCA/Chriswald/Hopi Sound/Senor/Cibie — ASCAP)	51
One More Time (Sandrose — ASCAP/Stuckey/Newswriters — BMI)	85
One Sided (Deb-Dave/Briarpatch — BMI)	87
Problem Solving (Dream City — BMI)	93
Repeat After Me (Sunbury — CAPAC)	55
Right Or Wrong (Edwin H. Morris & Co./MPL — ASCAP)	5
Roll On (Leeds/Patchwork — ASCAP)	34
Run Your Sweet Love By Me One More Time (Ben Hall/Silverline — ASCAP/BMI)	89
Save The Last (Rightsong — BMI)	13
Silent Partners (Vogue — BMI/Bibo/Chriswald/Hopi/MCA — ASCAP)	17
Some Day (Shade Tree — BMI)	39
Someone Is (Atlantic/Boquillas Canyon/Criterion/Space Case — BMI/ASCAP)	41
Southern Man (New Albany/Protunes — ASCAP)	96
Sweet Country Music (Texas Tunes/Hat Band/Dwain Rose/Peer Int. — BMI)	11
Sweet Rosanna (Tapadero — BMI)	80
Thank God For The Radio (Bue Lake — BMI)	4
That It's All (Music City — ASCAP)	47
Three Times A Lady (Jobete/Libren — ASCAP)	48
To All The Girls (April/Casa David — ASCAP)	23
Together Again (Central Songs — BMI)	59
Too Late To Go Home (Music City — ASCAP)	14
Victims Of Goodbye (Tom Collins — BMI/Collins Court — ASCAP)	75
Victim Of Life's (Music Co. Of America — BMI)	31
We Didn't See A Thing (Algee — BMI)	45
Where'd That Woman Go (Tree/Big Chip — BMI)	49
Who's Counting (Tom Collins — BMI)	71
Why Goodbye (Land Of Music — BMI/Lion Hearted — ASCAP)	72
Will It Be Love (Old Friends — BMI)	9
Without A Song (Miller/Intersong — ASCAP)	98
Woke Up In Love (Pacific Island — BMI)	68
Yellow Rose (WB — ASCAP/Elektra-Asylum — BMI)	7
Yesterday's (Lineage — BMI)	92
You Can't Keep (Kennestar — BMI)	65
You Lay So Easy (Americus — ASCAP)	79
You're Welcome To (Warner House of Gold — BMI)	30
You've Really Got (Jobete — BMI)	18
You've Still Got A Place In My Heart (Fred Rose — BMI)	57

⚡ Exceptionally heavy radio activity this week      ⚡ Exceptionally heavy sales activity this week

THE COUNTRY MIKE

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

**DRAKE-CHENAULT ADDS REGIONAL MANAGER** — Len Boardman has joined Drake-Chenault as a regional manager after leaving Eastman Radio in Los Angeles as an account executive. Boardman is a graduate of the University of Hartford and has 15 years sales experience, including stints with **KSRF/Santa Monica**. Boardman returns to Drake-Chenault where he worked from 1979-



**BIG SMOOCH** — WIXZ/McKeesport-1360 held a Valentine's Day contest, giving over \$42,000 in prizes to the listener who called in after hearing the "Big Smooch" on the air. Pictured are (l-r): **Melanie Valosen**, program director; **Georgine DeUnger**, prize winner; and **Jack Seckel**, music director.

80 as a salesman involved in Drake-Chenault special features, including such productions as the Silver Anniversary edition of the *History of Rock & Roll* and the *History of Country Music*.

**RADIO GIANT RETIRES** — **WLJE/Valparaiso**, Indiana veteran air personality "Uncle" **Len Ellis** is retiring after over 30 years as morning man on the station. Ellis began his career in 1950 at **WYFC/Alma**, Michigan and has also been at **WVMI/Biloxi**, **WJOB/Hammond** and **WWCA/Gary**. The legendary voice received the 1978 Small Market DJ of the Year from the Country Music Assn. (CMA), served three terms on the CMA board of directors, and has been enshrined in the Disc Jockey Hall of Fame.

**STATION CHANGES** — **Craig Magee**, president and general manager of **WIL/St. Louis** announced that **Mike Roberts** has been named program director for the station. Roberts formerly served as program director for **WCRJ/Jacksonville** since 1982... On March 19, **KSD/St. Louis** officially changed its call letters to **KUSA**. The station will go by the name "55K-USA." Operations manager **Bill Coffey** stated that no other station had ever used those same call letters before... **KWMT/Ft. Dodge**, Iowa has named **J. Michael Libbie** as operations director for the station in addition to his duties as morning air personality at sister station **KKEZ-FM/Ft. Dodge**. KWMT has also signed on to participate in the *Wrangler Country Showdown* this spring.

**MATTEA ON LIVE RADIO TOUR** — Mercury/PolyGram recording artist **Kathy Mattea** was on a recent radio station tour of Kansas, Oklahoma, and Texas where she stopped by at country stations to chat with the air personalities and listeners. At **KFDI/Wichita**, Mattea enjoyed an extended stay where she was on the air for three hours live on the AM and FM stations, playing guitar, singing, and taking requests from the listeners. She also played demos that she had done previously for **Conway Twitty** and **Charly McClain**.

john lentz

PROGRAMMERS PICKS

Mark Tudor	WTQR/Winston-Salem	You've Still Got A Place In My Heart — George Jones — Epic
Carl Raida	KLIX/Twin Falls	I Can Tell By The Way You Dance — Vern Gosdin — Compleat
Chuck McKay	WHOO/Orlando	I Don't Want To Be A Memory — Exile — Epic
Jason Kane	WPKX/Arlington	Why Goodbye — Steve Wariner — RCA
Johnny Steele	KVEG/Las Vegas	I Can Tell By The Way You Dance — Vern Gosdin — Compleat
Gary Hightower	KFDI/Wichita	You've Still Got A Place In My Heart — George Jones — Epic
Jay Davis	KCJB/Minot	Band Of Gold — Charly McClain — Epic
Steve Richards	WGNT/Huntington	I'm Not Through Loving You Yet — Louise Mandrell — RCA
Dick Deno	WCCN/Neillsville	Forever Again — Gene Watson — MCA
Bob Orf	KFEQ/St. Joseph	Baby, Come To Me — Stephanie Winslow — MCA

SINGLES REVIEWS

OUT OF THE BOX

**B.J. THOMAS** (Cleveland Int'l/Columbia 38-04431)

**The Whole World's In Love When You're Lonely** (3:09) (Unichappell/Intuit — BMI/Goodspout — ASCAP) (D. Tyler, F. Knoblock) (Producer: B. Montgomery)

Balladeer B.J. Thomas' newest tune "The Whole World's In Love When You're Lonely" is the first release off the upcoming "Shining" LP. The lyrics find a man unable to escape couples in love at an apartment, on the street and even at the movie theater, when the last thing he wants to see is lovers. A tight string and drum intro carries on throughout the mid-tempo tune.



FEATURE PICKS

**THE STATLERS** (Mercury 818 700-7)

**Atlanta Blue** (2:45) (Statler Bros. Music — BMI) (D. Reid) (Producer: Jerry Kennedy)

**CONWAY TWITTY** (Warner Bros. 7-29308)

**Somebody's Needin' Somebody** (3:52) (Intersong/Ja-Len — ASCAP) (L. Chera) (Producers: Conway Twitty, Dee Henry, Jimmy Bowen)

**SISSY SPACEK** (Atlantic America 7-99773)

**If You Could Only See Me Now** (2:50) (Keith Sykes — BMI) (K. Sykes) (Producer: Rodney Crowell)

**BILL MEDLEY** (RCA PB-13753)

**I Still Do** (2:55) (Music Corp. of America — BMI/Alabama Band — ASCAP) (J.D. Martin, J. Jarrard) (Producer: Jerry Crutchfield)

**BANDANA** (Warner Bros. 7-29308)

**Better Our Hearts Should Bend** (3:38) (Bankable Music — ASCAP) (B. McCarthy) (Producer: Jim Ed Norman)

**BOXCAR WILLIE** (Main Street 93020)

**Not On The Bottom Yet** (2:48) (Miz Box — ASCAP) (L. Martin, B. Carraway) (Producer: Pete Drake)

**TOMMY OVERSTREET** (Gervasi 665)

**I Still Love Your Body** (3:15) (Chappell — ASCAP/Uni-Chappell — BMI) (B.L. Springfield, S. Allen) (Producer: Bobby Lee Springfield)

**CRYSTAL RIVER** (R.C.P. 101)

**Opposite Sides Of The Heart** (2:38) (Let There Me Music — ASCAP) (T.K. Jenkins, R.W. McCollum) (Producer: Richard Carpenter)

NEW AND DEVELOPING



**CARLA THOMASON HILL** (Audiograph 45-482)  
**The Guy In The Car On The Freeway** (2:49) (Dick James — BMI/Dejamus — ASCAP) (G. Harrison, R. Giles) (Producer: R. Demmans)

Hill's debut single "Guy In The Car On The Freeway" is a Gary Harrison-Rick Giles collaboration. The snappy tune offers some searing electric guitar backup to give it a pop feel, while the sliding steel guitar holds it in the country vein. The tune marks a good start for the "newcomer" who has already spent time on the Grand Ole Opry and the NBC mini-series, *Nashville Palace*.

ALBUM REVIEWS

**SURPRISE** — Sylvia — RCA AHL1-54960 — Producer: Tom Collins — List: 8.98 — Bar Coded

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

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

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

## TOP 75 ALBUMS

	Weeks On 3/31 Chart	Weeks On 3/31 Chart
<b>1 ROLL ON</b> ALABAMA (RCA AHL 1-4939)	1	10
<b>2 RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	2	21
<b>3 DON'T CHEAT IN OUR HOMETOWN</b> RICKY SKAGGS (Epic FE 38954)	3	23
<b>4 WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110)	5	20
<b>5 DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL 1-4713)	6	39
<b>6 SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA 5408)	4	53
<b>7 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL 1-4679)	8	29
<b>8 DON'T LET OUR DREAMS DIE YOUNG</b> TOM JONES (Mercury/PolyGram 614 448-1 M-1)	9	16
<b>9 THE WOMAN IN ME</b> CHARLY McCLAIN (Epic FE 39154)	12	15
<b>10 TODAY</b> THE STATLER BROTHERS (Mercury/PolyGram 422 812 184-1 M-1)	13	21
<b>11 DELIVER</b> OAK RIDGE BOYS (MCA-5455)	11	22
<b>12 THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic FE 38815)	10	30
<b>13 LOVE LIES</b> JANIE FRICKE (Columbia FC-38730)	14	22
<b>14 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL 1-4662)	16	56
<b>15 MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	19	23
<b>16 THE GREAT PRETENDER</b> DOLLY PARTON (RCA AHL 1-4940)	7	8
<b>17 CHEAT THE NIGHT</b> DEBORAH ALLEN (RCA MHL 1-8514)	15	21
<b>18 ALL THE PEOPLE ARE TALKIN'</b> JOHN ANDERSON (Warner Bros. 9 23912-1)	18	23
<b>19 WHY LADY WHY</b> GARY MORRIS (Warner Bros. 9 23738-1)	17	29
<b>20 IN MY EYES</b> JOHN CONLEE (MCA-5434)	23	28
<b>21 EXILE</b> (Epic FE 39154)	21	15
<b>22 TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152)	22	23
<b>23 MOVIN' TRAIN</b> THE KENDALLS (Mercury/PolyGram 812 779-1)	26	27
<b>24 LITTLE BY LITTLE</b> GENE WATSON (MCA-5440)	24	11
<b>25 THE JUDDS</b> (RCA MHL-8515)	27	6
<b>26 THE HEART NEVER LIES</b> MICHAEL MARTIN MURPHEY (Liberty LT-51150)	30	10
<b>27 IN SESSION</b> FRIZZELL & WEST (Viva 9 23907-1)	35	3
<b>28 PANCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	25	43
<b>29 JONES COUNTRY</b> GEORGE JONES (Epic FE 38978)	32	20
<b>30 THE BEST OF DON WILLIAMS, VOL. III</b> DON WILLIAMS (MCA-5465)	37	5
<b>31 WAYLON AND COMPANY</b> WAYLON JENNINGS (RCA AHL 1-4826)	31	21
<b>32 YOU'RE REALLY GOT A HOLD ON ME</b> MICKEY GILLEY (Epic FE 39000)	20	8
<b>33 SLOW BURN</b> T.G. SHEPPARD (Warner/Curb 9 23911-1)	33	22
<b>34 CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9 23958-1)	34	20
<b>35 A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	29	26
<b>36 HANK WILLIAMS, JR.'S GREATEST HITS</b> (Elektra/Curb 9 60193-1)	36	78
<b>37 GREATEST HITS</b> JOHN CONLEE (MCA-5404)	38	51
<b>38 STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA-5320)	40	3
<b>39 GREATEST HITS, VOL. II</b> EDDIE RABBITT (Warner Bros. 9 23925-1)	39	31
<b>40 THE MIDNIGHT HOUR</b> RAZZY BAILEY (RCA 1-4936)	66	2
<b>41 GREATEST HITS, VOL. II</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	41	21
<b>42 'TIL THE BARS BURN DOWN</b> JOHNNY LEE (Warner Bros. 1-25056)	67	2
<b>43 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	42	109
<b>44 RED HOT</b> SHELLY WEST (Warner/Viva 9 23983-1)	43	20
<b>45 THE EPIC COLLECTION</b> MERLE HAGGARD (Epic FE 39150)	45	16
<b>46 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	44	159
<b>47 THE MAN IN THE MIRROR</b> JIM GLASER (Nobla Vision 2001)	47	16
<b>48 WHITE SHOES</b> EMMYLOU HARRIS (Warner Bros. 9 23961-1)	48	20
<b>49 OLD FAMILIAR FEELING</b> THE WHITES (Warner/Curb 9 23872-1)	50	4
<b>50 KEYED UP</b> RONNIE MILSAP (RCA AHL 1-4670)	49	51
<b>51 BEHIND THE SCENE</b> REBA McENTIRE (Mercury/PolyGram 812 781-1 M-1)	46	16
<b>52 HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	54	79
<b>53 GREATEST HITS</b> DOLLY PARTON (RCA AHL-1-4422)	53	59
<b>54 COUNTRY BOY'S HEART</b> RONNIE McDOWELL (Epic FE 38981)	55	20
<b>55 THE GREAT AMERICAN DREAM</b> B. J. THOMAS (Cleveland Int'l/Columbia FC 39111)	28	16
<b>56 INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	51	16
<b>57 T.G. SHEPPARD'S GREATEST HITS</b> (Warner/Curb 9 23841-1)	57	46
<b>58 BILL MONROE &amp; FRIENDS</b> (MCA - 5435)	60	4
<b>59 NIGHT GAMES</b> CHARLEY PRIDE (RCA AHL-1-4822)	59	28
<b>60 SOFT TALK</b> MAC DAVIS (Casablanca/PolyGram 818 131-1)	63	2
<b>61 WHAT CAN I SAY</b> GAIL DAVIES (Warner Bros. 9 23972-1)	61	11
<b>62 SNAPSHOT</b> SYLVIA (RCA AHL 1-4672)	52	43
<b>63 TAKE IT TO THE LIMIT</b> WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	56	48
<b>64 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	65	48
<b>65 LONESOME FEELING</b> HERB PEDERSEN (Sugar Hill 3738)	68	2
<b>66 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL-1-3644)	62	11
<b>67 LET'S GO</b> NITTY GRITTY DIRT BAND (Liberty-LT-51146)	58	48
<b>68 HEY BARTENDER</b> JOHNNY LEE (Warner Bros. 9 23889-1)	64	11
<b>69 HANGIN' UP MY HEART</b> SISSY SPACEK (Atlantic Amer/ca 7 90100-1)	69	26
<b>70 SHINE ON</b> GEORGE JONES (Epic FE 38406)	70	50
<b>71 MIDNIGHT FIRE</b> STEVE WARINER (RCA AHL 1-4859)	73	16
<b>72 GREATEST HITS</b> JOHNNY LEE (Warner Bros. 9 23967-1)	72	20
<b>73 TOO HOT TO SLEEP</b> LOUISE MANDRELL (RCA AHL-1-4820)	71	24
<b>74 IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)	74	78
<b>75 SPUN GOLD</b> BARBARA MANDRELL (MCA-5377)	75	34

## COUNTRY COLUMN

**STOPPING HOME TAPING** — Over 50 music industry representatives and country music artists, including **Bill Denny, Buddy Killen, Eddy Arnold, Mark Gray, Jim Foglesong, Joe Talbot, Lee Greenwood, Ed Bruce and Norro Wilson** showed up at the Nashville Musicians' Union last week for a legislative forum sponsored by the Country Music Assn. (CMA). The meeting featured three Washington legislative affairs counselors. **Jim Free**, Charls E. Walker & Assoc. Inc.; **Liz Robbins** of Liz Robbins Assoc.; **Carey Sherman** with Arnold and Porter, and moderator **Rick Blackburn**, CBS Records. The three lobbyists discussed the recent Supreme Court "Betamax" decision and how it affects the recording industry. Sherman spoke on two major points of the decision that prompted the Supreme Court to vote 5-4 in favor of Betamax. Using information included in a release from the Coalition to Save America's Music, Sherman summed up the release which stated, "the court generally held that the sale of copying equipment does not constitute contributory copyright infringement if the product is capable of substantial non-infringing uses." During the trial the court decided that "the Betamax is capable of commercially significant noninfringing uses." The court based its decision upon the theory that videotaping is mainly used for "time-shifting," in which the public tapes for the purpose of viewing the program at another time. The court also decided in favor of the corporation because even unauthorized time-shifting constitutes "fair use," which stipulates that "in large part, because time-shifting does not result in harm to the actual or potential market for, or to the value of the copyrighted works that are taped for time-shifting." One major issue the Supreme Court did not address was recording video works for the purpose of maintaining a permanent copy or "librarying." Sherman related this decision to the recording industry by stating there is no such thing as "time-shifting" in the record business because people tape strictly so they will not have to buy the album. He also stated that taping has already caused great harm to the industry. In a recent marketing survey released by RIAA, "Home Taping In America: 1983, Extent and Impact" by Audits & Survey's, four major factors were discovered. First, home taping continues to grow with the equivalent of 564 million albums taped every year. Secondly, home taping results in the loss of the equivalent yearly loss of 325 million LPs and prerecorded tapes; Thirdly, the survey revealed that the recording industry is losing approximately \$1.5 billion per year, and finally, it was announced that at least 84 percent of blank tapes purchased are used to record music, thus disproving the earlier theory that people were merely recording lectures and speeches. Sherman added that in Japan where home taping is a more severe problem, 97.4 percent of the people who buy records, tape them. Unless some legislation is passed, the situation will only worsen with the increased popularity of the Compact Disc, which will allow the equivalent of a master tape to be recorded time and time again. Advertisements for record rental companies were also displayed. One company advertised "Never, Ever Buy Another Record," while another stated it gives away free or discounted tapes when a record is rented. This record rental company stated in its ad, "Now, we won't tell you HOW best to enjoy, these albums, but, we figure, if you're smart enough to come to . . . in the first place, you're smart enough to figure that one out for yourself." The committee stated that it is currently educating the public and Congress of this information in an effort to get a Congressional decision on the legality of home taping of records. The group is also working to convince courts that video and audio rentals are two separate cases. The Coalition to Save America's Music is trying to get Congress to enact the "Record Rental Agreement of 1983," sponsored by **Sen. Charles Mathias** and **Rep. Don Edwards** a bill which would revise the "first sale doctrine" by allowing copyrighted owners to control the commercial rental of their own recordings. This would not close down record rentals, but would force them to obtain a license from the copyright owners before their records could be rented, thus allowing copyright owners to decide how best to market their creative properties — whether by sale, or rental, or both. **Robert Kastenmeier**, chairman of the subcommittee, informed the group that the Congressional hearing of the bill will be moved up to before Easter, while Liz Robbins stated that one of the major problems facing the industry is that the politicians do not understand how adversely home taping affects writers, artists and the industry as a whole. To remedy this, the panel asked the audience to go to Washington D.C. to explain to the politicians the increasing problem in Nashville and around the country. Last March when the CMA held its Board of Directors meeting in Washington D.C., the board members lobbied for Congressional support, and others such as **Larry Gatlin, Charlie Daniels, Brenda Lee**, songwriters and executives from songwriters associations have also made trips to Washington in support of the Record Rental Amendment.



**PALACE MEETING** — RCA's mother-daughter duo, *The Judds*, recently met labelmate *Kenny Rogers* at his concert at *The Salt Palace* in Salt Lake City. Pictured above are (l-r): *Wynonna Judd, Rogers* and *Naomi Judd*.

anita m. wilson

## Brown Named VP/A&amp;R At MCA

NASHVILLE — Tony Brown has been named vice president, A&R for MCA Records in Nashville according to Irving Azoff, president of the MCA Records Group. In this position, Brown will be involved in the acquisition of country music talent as well as creatively administering the country artists signed to the

label.

In making the announcement, Azoff said, "It's a great pleasure to have the highly talented Tony Brown joining our team. His vast background as an artist, composer, producer and executive will be of enormous benefit to every facet of our company."

## TOP 15 ALBUMS

### Spiritual

	Weeks On 3/31 Chart
<b>1 ROUGH SIDE OF THE MOUNTAIN</b> R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	2 48
<b>2 WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	4 24
<b>3 THIS TOO WILL PASS</b> JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	1 23
<b>4 SING AND SHOUT</b> THE MIGHTY CLOUDS OF JOY (Myrrh/Word SPCN 7-01-676706-X) "He's My Rooftop"	3 10
<b>5 JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	5 40
<b>6 TAKE IT TO THE LORD IN PRAYER</b> TRUTHETTES (Malaco-4388) Open	8 8
<b>7 PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	6 51
<b>8 I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	7 30
<b>9 YES HE CAN</b> GEORGIA MASS CHOIR (Savoy - 7082) Open	9 8
<b>10 LONG TIME COMING</b> WINANS (Light 5826) Open	10 26
<b>11 MAKE ME AN INSTRUMENT</b> CANDI STATON (Beracah 1001) "God Can Make Something Out Of Nothing"	11 35
<b>12 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	12 28
<b>13 YOU ARE MY MIRACLE</b> MYRNA SUMMERS (Savoy 14616) "Have Faith In God"	15 3
<b>14 TESTIFY</b> TIMOTHY WRIGHT (Gospearl 16017) "Tell Him What You Want"	— 1
<b>15 FEEL THE SPIRIT</b> THE WILLIAMS BROTHERS (Myrrh MSS-0404) Open	— 1

### Inspirational

	Weeks On 3/31 Chart
<b>1 NOT OF THIS WORLD</b> PETRA (Star-Song SPCN 7-102-05088-0) Open	1 18
<b>2 SIGNAL</b> DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	4 22
<b>3 STRAIGHT AHEAD</b> AMY GRANT (Myrrh SPCN MSB 6706) "We Will Stand"	6 5
<b>4 MORE THAN WONDERFUL</b> SANDI PATTI (Impact R3818) Open	2 41
<b>5 AGE TO AGE</b> AMY GRANT (Myrrh MSB 6706) Open	3 101
<b>6 WALL OF GLASS</b> RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	5 33
<b>7 COUNT THE COST</b> DAVID MEECE (Myrrh MSB-6744) Open	8 34
<b>8 SINGER SOWER</b> 2nd CHAPTER OF ACTS (Sparrow SPR 1071) "Takin' The Easy Way"	2 10
<b>9 SIDE BY SIDE</b> IMPERIALS (Day Spring/Word 701411215) "Wait Upon The Lord"	9 26
<b>10 NO LESS THAN ALL</b> GLAD (Greentree R003951) "Maker Of My Heart"	12 17
<b>11 SURRENDER</b> DEBBY BOONE (Lamb & Lion LLR 3301) "Keep The Flame Burning"	13 4
<b>12 MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	10 63
<b>13 MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	11 42
<b>14 SEND US TO THE WORLD</b> HARVEST (Milk & Honey MH 1051) "The Army of the Lord"	— 1
<b>15 A CALL TO US ALL</b> TERI DESARIO (Day Spring 7014113011) Open	14 8

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

## ALBUM REVIEWS

**MICHAEL W. SMITH 2** — Reunion Records SPCN 7-01-000412-9 — Producer: Michael W. Smith

"Michael W. Smith 2" is the follow up to the "Michael W. Smith Project" which received a grammy nomination and is currently at number 13 on **Cash Box's** Top 15 Inspirational Chart. Smith's distinctive keyboard style is highlighted by heavy synthesizer and vocoder on "Restless Heart," a song cowritten with Amy Grant. "Hosanna," an exuberant song of worship, features stacked vocals and is the first single from the album. The sense of excitement and sincerity that Smith brings to music is evident on "Michael W. Smith 2" and will contribute to the recognition this album is sure to receive.

**THE SKY'S THE LIMIT** — Leon Patillo — Myrrh SPCN 7-01-677106-7 — Producers: Skip Konte and Leon Patillo

"The Sky's the Limit" is Leon Patillo's best yet. The diversity of his talents are proven not only through all the self-penned songs on the album, but additionally by his playing each instrument on all selections. Patillo's style is still pop, but he has given this album more of an R&B feel than his previous LPs. The songs range from the upbeat "J.E.S.U.S." and "Love Calling" to the mellow "Still Small Voice" and "Fear Not." The appeal of this album lies in infectious melodies and lyrics that come from the heart.

## Copyright Case

(continued from page 12)

terms of the grant after its termination, but this privilege does not extend to the preparation after termination of other derivative works based upon the copyrighted work covered by the terminated grant."

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

"From this dispute, with major implications well beyond Mills and the Snyders, this lawsuit arose."

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

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

## CBS Freezes Returns Con 'Hit' Product

(continued from page 12)

been taken to keep the retailer informed." Yet, he acknowledged that for this particular policy, "I don't know when they were informed or how they were informed."

Evan Lasky of Danjay Music and Video in Denver knew nothing about the policy until Rosenbaum informed him as they were entering the meeting at NARM. He, like Rosenbaum, believes "there is a time frame difference on sales for hot product. The retailers and one-stops are probably done with the hot product and it starts to taper off before the racks. I think the customer who buys in the rack department buys later than those in the record stores." As for the lack of notification about this policy Lasky stated simply, "you would like to know these things ahead of time."

While most retailers contacted were still unaware of the policy, there were many who were not surprised. This is not the first label or instance when such a policy was invoked and some retailers were not opposed to a return freeze, especially those with the capability to distribute slow moving product to various locations. Yet, all felt that notification was extremely important. As Flipside's Rosenbaum put it, "if you want to change the rule, make it on tomorrow's stuff. How do you change the rule on yesterday's product?"

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

It is Mills' appeal of that decision that the Supreme Court has decided to settle. "Who's Sorry Now" had been recorded 419 times from 1951-1980 — the period before the termination of the grant to Mills — earning \$142,633.53 in royalties in the period between July, 1971 and June, 1980 alone.

The wide-ranging implications that the decision can have in the music industry, were reflected in a conversation with Theodora Zavin, senior vice president of BMI.

"Let me give you an example," said Zavin. "What a publisher normally gets from a writer is a lead sheet. Therefore, every printed version that the publisher has ever put out, from a piano copy to a guitar copy to an orchestration, is, in theory, a derivative work — it is not exactly what he got from the songwriter. If the contention of the plaintiffs in the Mills case was upheld, then there's a serious question, obviously, as to whether the original publisher couldn't continue to publish, indefinitely, every piece of printed music that he'd ever published on the song, which, obviously, means that the reversion of the printing rights to the writer doesn't mean very much."

"It has also been suggested by some lawyers that if the position of the original publisher in the Mills case were upheld that the original publisher would be entitled to the performance royalties and all performances of the records made during the time he controlled the songs — a completely, utterly impossible logging procedure. There is no way in which we can keep track of whether the version of the song being played was one that preceded the reversion or came after it. So while the Mills case involved only a question of the mechanical royalties, actually there's a lot more at issue. The question of what rights are going back to the writer and of what value they are, in terms of printed music, is very relevant and the whole question of performing rights could be raised. So it's not an insignificant case — it wouldn't be an insignificant case if it involved only mechanical royalties, but truly the ramifications are greater than that. Because if the original publisher would be upheld in his claim, then obviously the next question that would come before the courts would very likely involve printed music, performing rights, and similar rights."

Marvin Cane, president of Famous Music Publishing, said, "The song is 'Who's Sorry Now' and I can tell you who's sorry now; it's the old-line music publisher who raised the kids and is now going to lose them. Obviously, it only affects those kind of people who have been around a long time. We're in a transitional stage with all kinds of music changeovers; you're not going to be able to keep the farmers down on the farm anymore. It depends on which seat you

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## 2nd Quarter Releases

(continued from page 18)

Through Loving You Yet;" Bill Medley — "I Still Do;" and LP's from Dolly Parton, Jim Reeves, Eddy Raven, Waylon Jennings and Charley Pride.

**Warner Bros.:** The Osmond Bros. — "One Way Rider;" Gary Morris — "Faded Blue;" Conway Twitty — "By Heart;" Nitty Gritty Dirt Band — "Plain Dirt Fashion."

## TOP 75 ALBUMS

	Weeks On Chart	3/31		Weeks On Chart	3/31
<b>1 THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	1	68	<b>38 TEASER</b> ANGELA BOFILL (Arista AL8-8198)	40	21
<b>2 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059ML)	2	22	<b>39 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	39	6
<b>3 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	3	16	<b>40 THE SONGSTRESS</b> ANITA BAKER (Beverly Glen BG 10002)	43	40
<b>4 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	4	16	<b>41 I'M A BLUES MAN</b> Z.Z. HILL (Malaco 7415)	48	19
<b>5 SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	8	4	<b>42 CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	42	39
<b>6 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1)	6	9	<b>43 KEEP SMILING</b> LAID BACK (Sire/Warner Bros. 9 25058-1)	56	2
<b>7 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML)	5	9	<b>44 FRESH</b> TYRONE BRUNSON (Believe In A Dream/CBS FZ 39197)	44	4
<b>8 IN THE HEART</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8508)	7	18	<b>45 WOMAN OUT OF CONTROL</b> RAY PARKER, JR. (Arista A18-8087)	37	20
<b>9 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL)	12	8	<b>46 X-PERIMENT</b> THE SYSTEM (Mirage/Atco 7 90146-1)	54	3
<b>10 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6161GL)	9	25	<b>47 WISHLFUL THINKING</b> EARL KLUUGH (Capitol ST-12323)	53	3
<b>11 THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003)	21	3	<b>48 HEAVEN ONLY KNOWS</b> TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38646)	32	21
<b>12 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	10	35	<b>49 NEW DIMENSION</b> IMAGINATION (Elektra 9 60316-1)	50	7
<b>13 NEVER SAY NEVER</b> MELBA MOORE (Capitol ST-12305)	14	18	<b>50 ONE STEP CLOSER</b> THE DELLS (Private/CBS BFZ 39309)	60	2
<b>14 BREAK OUT</b> POINTER SISTERS (Planet/RCA BXL 1-4705)	15	20	<b>51 RESPECT</b> BILLY GRIFFIN (Columbia FC 38924)	57	6
<b>15 CITY SLICKER</b> J. BLACKFOOT (Sound Town/Allegiance ST-8002)	16	13	<b>52 IN BLACK AND WHITE</b> JENNY BURTON (Atlantic 7 80122-1)	31	8
<b>16 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic OE 39107)	17	12	<b>53 INTIMATE CONNECTION</b> KLEENER (Atlantic 7 80145-1)	59	2
<b>17 IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Warner Bros. 9 239970-1)	18	22	<b>54 URBAN DANCE FLOOR</b> GUERRILLAS (Uncle Jam/CBS RFZ 39168)	55	15
<b>18 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	11	41	<b>55 ELECTRIC UNIVERSE</b> EARTH, WIND & FIRE (Columbia QC 38980)	45	20
<b>19 PREPPIE</b> CHERYL LYNN (Columbia FC 38961)	13	16	<b>56 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	41	20
<b>20 PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	25	5	<b>57 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	51	47
<b>21 STREET BEAT</b> THE DEELE (Solar/Elektra 9 60285-1)	22	17	<b>58 SOMETHING GOOD</b> TYRONE DAVIS (Ocean Front OF/101)	46	20
<b>22 JOYSTICK</b> DAZZ BAND (Motown 6084ML)	19	17	<b>59 IN THE HEAT OF THE NIGHT</b> JEFF LORBER (Arista A18-8025)	64	2
<b>23 G FORCE</b> KENNY G (Arista AL8-8192)	23	10	<b>60 BE A WINNER</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL8-5700)	—	1
<b>24 ROBBERY</b> TEENA MARIE (Epic FE 38882)	24	23	<b>61 ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA CPL 1-4858)	61	13
<b>25 YOURS FOREVER</b> ATLANTIC STARR (A&M SP-4948)	20	22	<b>62 WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021)	62	11
<b>26 PATTI AUSTIN</b> (Qwest/Warner Bros. 9 23974-1)	35	3	<b>63 TRULY BAD</b> RON BANKS (CBS Associated FZ 39148)	58	12
<b>27 YOU SHOULDN'T-NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308)	27	15	<b>64 TOUCH</b> EURYTHMICS (RCA AFL1-4917)	68	2
<b>28 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	26	18	<b>65 D'YA LIKE SCRATCHIN'</b> MALCOLM MCLAREN (Island/Atco 7 90124-1-B)	47	11
<b>29 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005)	29	21	<b>66 OFF THE WALL</b> MICHAEL JACKSON (Epic FE-35745)	66	4
<b>30 FEVER</b> CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	30	21	<b>67 BACK TO BASICS</b> THE TEMPTATIONS (Gordy/Motown 6085GL)	71	2
<b>31 DREAMBOY</b> (Owest/Warner Bros. 9 23988-1)	28	19	<b>68 1999</b> PRINCE (Warner Bros. 9 23729-1F)	70	73
<b>32 POSITIVE POWER</b> STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	34	9	<b>69 CHOICE</b> CENTRAL LINE (Mercury/PolyGram 814 733-1 M-1)	—	1
<b>33 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	33	22	<b>70 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML)	65	22
<b>34 SOMETHING'S ON YOUR MIND</b> "D" TRAIN (Prelude PRL 14112)	—	1	<b>71 MADONNA</b> Sire 9 23867-1)	52	28
<b>35 FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	36	17	<b>72 ON THE RISE</b> THE S.O.S. BAND (Tabu/CBS FZ 38697)	75	37
<b>36 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE-13004)	38	30	<b>73 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	67	35
<b>37 IT'S ALL YOURS</b> STARPOINT (Elektra 9 60353-1)	49	2	<b>74 LIONEL RICHIE</b> (Motown 6007ML)	73	78
			<b>75 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	69	6

## 'New Edition' Name Spurns Controversy

(continued from page 5)

ersy, and much press coverage has taken the stance that agrees with the magistrate's recommendation, siding with New Edition, as now signed to MCA.

According to Maurice Starr's lawyer, Mark Weiner, "the position of Mr. Starr is that he created a distinct musical concept and chose this group who were known as New Edition to essentially be the marketing device for the concept." Weiner stated further that "he (Starr) decided to give this group a chance . . . and the agreement at the time was absolutely clear that because he created the concept, wrote the songs, arranged them, produced them, recorded them, played almost all the instruments along with his brother and did all of the vocals except for the leads that this was a project that was going to be his essentially." Had the name not been signed over to Starr in the first place, Weiner maintained that Starr would have "come up with another name that he owned and they could perform under that name."

"There were four of them when I met them, and I said 'wait a minute . . . why don't we put one more cat with this and make it like a Jackson Five thing," said Starr, who attributes his split with the group to the group's management. "When the kids came up with their second hit, 'Is This The End,' the atmosphere around them began to change . . . and I saw them going down the wrong road. They fired their manager, but before they fired him, he fired me. I was hurt but I feel things always happen for a reason . . ." Though party to the suit, Starr claims it is not the group's members who are at fault. "The real truth of the matter is I never got paid in the first place . . . I never got paid by Streetwise, not only from the kids . . ."

Streetwise Records declined to talk on

the matter.

From Arista's standpoint, it is not party to the lawsuit but as vice president of business affairs Roy Lott stated "our involvement stems from the fact that Maurice Starr is an exclusive recording artist for Arista Records." Last year, Arista had released another production of Starr's, Irving and the Twins' "One More Chance," in September. Starr himself admits that between New Edition and Irving and the Twins, "the sounds were alike as far as the records go, but they didn't make the impact of New Edition . . . they didn't sell as many records . . . I guess we do need the name."

Steve Machat, who became the lawyer representing New Edition when they were looking to sign with a major label in late 1983 stated that the reason the group chose to go with MCA was because "it's the avenues they had open — they have a smaller label, smaller roster and they also have more access to TV and motion pictures than Arista."

MCA vice president Jheryl Busby, who heads the label's black music department, said that his label was "quite surprised that Maurice Starr made a move to hold on to a name based on a sound . . . it's almost like Quincy Jones saying that Michael Jackson is his sound . . . it sure would be hard for Quincy to say 'well, I'm gonna produce someone else and call him Michael Jackson because of the sound.'" Busby maintains that what is largely responsible for the group's past success is its image, rather than just its sound. "What we're hoping and banking on is that what we saw was not a sound emerge, but young kids that look like the kids next door . . . there's always been someone to bring forth to the youth a role model and an image and do it in song, and I just think New Edition became that vehicle."

## THE RHYTHM SECTION

**FREE IN A FLASH** — Grandmaster Flash and the Furious Five, the kings of rap and the best known group on the independent label Sugar Hill Records, have left the label after a long and confusing battle over earnings and even the use of the name Grandmaster Flash. A New York judge recently released three members of the group, **Joseph Sadler** ("Grand Master Flash"), **Nathaniel Glover** ("Kid Creole"), and **Todd Williams** ("Raheim") from any further recording and management obligations to the New Jersey-based label. In addition, Sugar Hill was ordered to provide the group members with a financial accounting in return for an accounting by the group members of money they received while on road trips. While these three members of the group have left, three other members, **Melle Mel**, **Mr. Nesa** and **Cowboy** still remain at Sugar Hill and are being managed by Sylvia Inc. Management which is run by Sylvia Robinson, wife of the label's president Joe Robinson.

**NEW BLACK MUSIC FOUNDATION** — With black music's appeal reaching a more pop, mainstream audience, a need has arisen for the development of more Black/Urban contemporary music. At the forefront of this in an attempt to meet these needs are two very important companies; Norby Walters Associates and The LeFrak Entertainment Company Ltd., have recently joined forces in a joint venture to cultivate new Black U/C music as well as sign new and promising writers while also acquiring certain existing catalogues. The LeFrak Company, run by Samuel J. LeFrak has been actively engaged in the music publishing and record production business for the past eight years, producing such artists as **Barbra Streisand**, **Dolly Parton**, **Diana Ross**, **Donna Summers**, **The Bee Gees**, and **Eddie Murphy**. Norby Walters Associates, at this time is considered the leading edge in the development of Black U/C music and currently represent such artists as **Rick James**, **Kool and the Gang**, **The Gap Band**, **Patti LaBelle**, **the O'Jays** and **Luther Vandross**. With the formation of this company, Herb Moelix, (executive vice-president of the Entertainment Company and former president of Kirshner-CBS Music Publishing and executive vice-president of Screen Gems-Columbia Music) will supervise all operations.

**QUICKLY CATCHING ON** — Variety International Records, recently formed by Los Angeles businessman Al Daniels and based in L.A., has quickly lined up a network of independent distributors nationwide to handle the label's debut product, "Get On Freak" by **Catch**. The eight-member band out of L.A. at present has the single on the charts as we wait for a release date on Catch's upcoming album as yet untitled.

**PRIVATE RELEASES** — Private I Records has announced its April/May release schedule and according to Joe Isgro, head of Private I, the releases will represent the largest release schedule to date since Private I was formed. Among the releases for April are **LaToya Jackson's** single "Heart Don't Lie" from her recently completed album, the **Staple Sisters** who may have a sure winner after being away so long, **Bonnie Pointer**, of the Pointer Sisters, who is currently in studio recording a yet-to-be-titled LP, the **Chi-Lites** with their "Stepping Out" album, **The Dells'** title track

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# TOP 100 BLACK CONTEMPORARY SINGLES

April 7, 1984

	Weeks On 3/31 Chart		Weeks On 3/31 Chart		Weeks On 3/31 Chart
<b>1 LOVE HAS FINALLY COME AT LAST</b> BOBBY WOMACK AND PATTI LABELLE (Beverly Glen BG-2012)	3	9	<b>34 DON'T LET YOUR LOVE GROW COLD</b> CON FUNK SHUN (Mercury/PolyGram 818 369-7)	36	7
<b>2 AUTOMATIC</b> POINTER SISTERS (Planet/RCA YB-13730)	2	11	<b>35 PLANE LOVE</b> JEFFREY OSBORNE (A&M SP-12089)	18	12
<b>3 SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 818 384-7)	4	8	<b>36 SHAKE DOWN</b> EVELYN "CHAMPAGNE" KING (RCA PB-13748)	44	5
<b>4 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 1702MF)	1	11	<b>37 BODY TALK</b> THE DEELE (Solar/Elektra 7-69785)	29	22
<b>5 LET'S STAY TOGETHER</b> TINA TURNER (Capitol B-5322)	5	11	<b>38 WE'RE GOING ALL THE WAY</b> JEFFREY OSBORNE (A&M 2618)	43	4
<b>6 WHITE HORSE</b> LAID BACK (Sire 7-29346)	8	10	<b>39 I'M YOUR CANDY GIRL</b> CLOCKWORK (Private I/CBS ZS4 04375)	41	6
<b>7 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 1715GF)	9	9	<b>40 NO PARKING (ON THE DANCE FLOOR)</b> MIDNIGHT STAR (Solar/Elektra 7-69753)	50	6
<b>8 TAXI</b> J. BLACKFOOT (Sound Town/Allegiance ST-0004)	6	18	<b>41 STOP WHAT YOU'RE DOIN'</b> THE CHI-LITES (Private I/CBS ZS4 04365)	45	5
<b>9 LIVIN' FOR YOUR LOVE</b> MELBA MOORE (Capitol B-5308)	10	11	<b>42 LAST DANCE</b> GEORGE CLINTON (Capitol B-5332)	47	6
<b>10 TONIGHT</b> KOOL & THE GANG (De-Lite/PolyGram 818 226-7)	13	8	<b>43 FRESH</b> TYRONE BRUNSON (Believe In A Dream/CBS4 04330)	27	11
<b>11 THRILLER</b> MICHAEL JACKSON (Epic 34-04364)	7	9	<b>44 LADY YOU ARE</b> ONE WAY (MCA-52348)	52	3
<b>12 HELLO</b> LIONEL RICHIE (Motown 1722MF)	26	5	<b>45 YOU'RE THE ONE</b> EMOTIONS (Red Label RL SG-001)	49	6
<b>13 BEAT BOX</b> ART OF NOISE (Island 7-99782)	20	8	<b>46 FREAKSHOW ON THE DANCE FLOOR</b> BAR-KAYS (Mercury/PolyGram 818 631-7)	57	2
<b>14 MORE, MORE, MORE</b> ATLANTIC STARR (A&M 2619)	16	9	<b>47 DO YOU WANNA LOVER</b> HOTBOX (Polydor/PolyGram 817 034-7)	48	8
<b>15 ENCORE</b> CHERYL LYNN (Columbia 38-04256)	12	18	<b>48 JUST MY LUCK</b> THE DEELE (Solar/Elektra 7-69749)	53	4
<b>16 IF ONLY YOU KNEW</b> PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04208)	11	22	<b>49 RENEGADES OF FUNK</b> AFRIKA BAMBAATAA & SOULSONIC FORCE (Tommy Boy 839-7)	51	7
<b>17 DON'T GO</b> DREAMBOY (Qwest/Warner Bros. 7-29389)	15	15	<b>50 LOLLIPOP LUV</b> BRYAN LOREN (Philly World PWR 2015)	64	5
<b>18 PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99785)	24	8	<b>51 SAIL AWAY</b> THE TEMPTATIONS (Gordy/Motown 1720GF)	56	6
<b>19 LOVE ME IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 1723GF)	25	6	<b>52 GIVE ME TONIGHT</b> SHANNON (Emergency/Mirage 7-99775)	58	4
<b>20 IT'S GONNA BE SPECIAL</b> PATTI AUSTIN (Qwest/Warner Bros. 7-29373)	22	10	<b>53 WHEN YOU'RE FAR AWAY</b> GLADYS KNIGHT & THE PIPS (Columbia 38-04369)	55	7
<b>21 LET THE MUSIC PLAY</b> SHANNON (Emergency/Mirage 7-99810)	14	19	<b>54 LOVELITE</b> O'BRYAN (Capitol B-5329)	—	1
<b>22 JOYSTICK</b> DAZZ BAND (Motown 1701MF)	17	20	<b>55 LOVE, NEED AND WANT YOU</b> PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04399)	67	3
<b>23 YAH MO BE THERE</b> JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Warner Bros. 7-29394)	21	17	<b>56 I WANNA MAKE YOU FEEL GOOD</b> THE SYSTEM (Mirage/Atco 7-99786)	59	6
<b>24 YOU JUST CAN'T WALK AWAY</b> THE DELLS (Private I/CBS ZS4 04343)	23	11	<b>57 LET THIS DREAM BE REAL</b> HOWARD JOHNSON (A&M 2611)	62	3
<b>25 DANCING IN THE SHEETS</b> SHALAMAR (Columbia 38-04372)	30	7	<b>58 TIME FOR SOME FUN</b> CENTRAL LINE (Mercury/PolyGram 814 749-7)	60	5
<b>26 IT'S ALL YOURS</b> STARPOINT (Elektra 7-69751)	31	8	<b>59 ADULT EDUCATION</b> DARYL HALL — JOHN OATES (RCA PB13714)	66	5
<b>27 SERIOUS</b> BILLY GRIFFIN (Columbia 38-04321)	28	10	<b>60 RIGHT OR WRONG</b> SPINNERS (Atlantic 7-89689)	68	3
<b>28 LOVE WON'T LET ME WAIT</b> JOHNNY MATHIS (Duet with Deniece Williams) (Columbia 38-04379)	35	6	<b>61 (I'M JUST A) SUCKER FOR A PRETTY FACE</b> WEST PHILLIPS (Quality QUS 053)	63	6
<b>29 SUPERSTAR/UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO)</b> LUTHER VANDROSS (Epic 49-04969)	33	5	<b>62 YOU'RE THE REASON</b> "D" TRAIN (Prelude PRL 8082)	69	4
<b>30 RUNNING WITH THE NIGHT</b> LIONEL RICHIE (Motown 1701MF)	19	19	<b>63 ONE FOR THE TREBLE (FRESH)</b> DAVY DMX (Tuff City/CBS ZS4 04355)	65	5
<b>31 HI, HOW YA DOIN'?</b> KENNY G (Arista AS1-9105)	37	7	<b>64 I SWEAT (GOING THROUGH THE MOTIONS)</b> NONA HENDRYX (RCA PB-13759)	73	2
<b>32 MISS ME BLIND</b> CULTURE CLUB (Virgin/Epic 34-04388)	54	4	<b>65 JAM ON IT</b> NEWCLEUS (Sunnyview SUN 411)	71	4
<b>33 DON'T WASTE YOUR TIME</b> YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)	38	3	<b>66 THERE'S NO EASY WAY</b> JAMES INGRAM (Qwest/Warner Bros. 7-29316)	74	3
<b>67 LOVE ME LIKE THIS</b> REAL TO REEL (Arista AS1-9192)	77	3	<b>68 THEY ONLY COME OUT AT NIGHT</b> PETER BROWN (Columbia 38-04381)	76	2
<b>69 I'M READY (IF YOU'RE READY)</b> THE GAP BAND (Total Experience/PolyGram TE 8211)	75	2	<b>70 SHARE THE NIGHT</b> WORLD PREMIERE (Dauntless/Allegiance D-1011)	61	8
<b>71 SPECIAL DELIVERY</b> ANGELA BOFILL (Arista AS1-9156)	78	3	<b>72 JOANNA</b> KOOL & THE GANG (De-Lite/PolyGram DE 829)	34	22
<b>73 REMEMBER WHAT YOU LIKE</b> JENNY BURTON (Atlantic 7-89748)	32	16	<b>74 IT'S TIME FOR LOVE</b> PIECES OF A DREAM (Elektra 7-69750)	82	3
<b>75 NEW MOVES</b> CRUSADERS (MCA-52365)	85	2	<b>76 FOR YOUR LOVE</b> THE S.O.S. BAND (Tabu/CBS ZS4 04348)	42	8
<b>77 JUMP</b> VAN HALEN (Warner Bros. 7-29384)	80	3	<b>78 STREET SYMPHONY</b> RICH CASON AND THE GALACTIC ORCHESTRA (Private I/CBS ZS4 04403)	86	2
<b>79 STAY ON IN THE GROOVE</b> RODNEY FRANKLIN (Columbia 38-04390)	81	3	<b>80 "DEAR MICHAEL"</b> KIM FIELDS (Critique CRI 705)	90	2
<b>81 CHANGE OF HEART</b> CHANGE (RFC/Atlantic 7-89684)	—	1	<b>82 THIS MEANS WAR (SHOOBEDOODAH DABBA DOOBEE)</b> IMAGINATION (Elektra 7-69783)	40	11
<b>83 GIRLS JUST WANT TO HAVE FUN</b> CYNDI LAUPER (Portrait/CBS 37-04120)	96	2	<b>84 FRESH</b> FRESH 3 M.C.'S (Profile PRO-5037)	87	2
<b>85 BREAKDANCE</b> IRENE CARA (Network/Geffen 7-29328)	—	1	<b>86 ARE YOU READY?</b> STANLEY CLARKE (Epic 34-04389)	89	2
<b>87 SOMETHING'S ON YOUR MIND</b> "D" TRAIN (Prelude PRL 598)	39	20	<b>88 THE SOUND OF MUSIC</b> DAYTON (Capitol B-5237)	—	1
<b>89 LEAVE THE BRIDGES STANDING</b> SHIRLEY BROWN (Sound Town/Allegiance ST-0005)	—	1	<b>90 TAKE HIM BACK (TAXI)</b> ANNE LAPEAR (HCRS HC7-31901)	94	2
<b>91 KARMA CHAMELEON</b> CULTURE CLUB (Virgin/Epic 34-04221)	46	9	<b>92 LET ME BE YOUR PACIFIER</b> TYRONE DAVIS (Ocean-Front OF 2004)	83	11
<b>93 ONE MILLION KISSES</b> RUFUS AND CHAKA KHAN (Warner Bros. 7-29406)	70	11	<b>94 TIME WILL REVEAL</b> DeBARGE (Gordy/Motown 1705GF)	84	26
<b>95 TOUCH</b> EARTH, WIND & FIRE (Columbia 38-04329)	92	11	<b>96 HUMP TO THE BUMP</b> STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)	72	12
<b>97 HARD TIMES</b> RUN D.M.C. (Profile PRO 7036)	91	15	<b>98 OWNER OF A LONELY HEART</b> YES (Atco 96976)	88	10
<b>99 BABY, I'M HOOKED (RIGHT INTO YOUR LOVE)</b> CON FUNK SHUN (Mercury/PolyGram 814 581-7)	95	22	<b>100 10 X 10</b> MARILYN SCOTT (Mercury/PolyGram 814 959-7)	79	4

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

Adult (Fust Buzza/Hot-Cha/Unichappell—BMI) . . . . .59	Hello (Brockman—ASCAP) . . . . .12	Love Me In (Jobete—ASCAP) . . . . .19	'Stay On In (Pure Love—ASCAP/Maicaboom—BMI) . . . . .79
Are You Ready? (Pure Love—ASCAP) . . . . .86	Hi, How Ya (Music Corp. of America/New Music Group—BMI) . . . . .31	Love Me Like (Richer/Chappell—ASCAP) . . . . .67	Stop What You're (Amirful/Torin—ASCAP) . . . . .41
Automatic (Music Corp. of America/Fleedleedle—BMI/MCA—ASCAP) . . . . .2	Hump To The (Konglather—BMI) . . . . .96	Love, Need (Mighty Three—BMI) . . . . .25	Street Symphony (Child Care/Larry-Lou—BMI) . . . . .78
Baby, I'm Hooked (Carollion/Van Ross Redding/Platinum Gold—ASCAP) . . . . .99	I Sweat (Eat Your Heart Out—BMI) . . . . .64	Love Won't Let (Mighty Three/Friday's Child/WiMOT—BMI) . . . . .58	Sucker For A (Brandye—ASCAP) . . . . .61
Beat Box (Unforgettable Songs, BMI) . . . . .13	I Wanna Make (Science Lab/Green Star—ASCAP) . . . . .56	Lovelite (Big Train—ASCAP) . . . . .54	Superstar (Teedy Jack/Del-Bon—BMI/Black Bull/Jobete/Sawandi—ASCAP) . . . . .29
Body Talk (Deele Reele/Midstar/Hip Trip—BMI) . . . . .37	If Only You Knew (Mighty Three—BMI) . . . . .16	Miss Me Blind (Virgin—ASCAP) . . . . .32	Take Him (Backlog—BMI) . . . . .90
Breakdance (Giorgio Moroder/Carub/AICor—ASCAP/Brass Heart—BMI) . . . . .85	I'm Ready (Total Experience—BMI) . . . . .69	More, More, More (Irving/Lijesika—BMI) . . . . .14	Taxi (Backlog—BMI) . . . . .8
Change Of (Flyte Tyme—ASCAP) . . . . .81	I'm Your Candy (Larry-Lou/Clock-Work—BMI) . . . . .39	New Moves (Four Knights/Warner-Tamerlane/Blue Sky Rider—BMI) . . . . .75	10 x 10 (Poke Fun—ASCAP) . . . . .100
Dancing In The (Famous—ASCAP/Ensign—ASCAP) . . . . .25	It's All Yours (Harrindur/Licyndiana, adm. by Ensign BMI) . . . . .26	No Parking (Hip-Trip/Midstar—BMI) . . . . .40	There's No Easy (BMI) . . . . .66
"Dear Michael" (Jobete—ASCAP) . . . . .80	It's Gonna Be (Yellow Brick Road/MCA—ASCAP) . . . . .26	One For The Treble (Street Tuff/Davy D—ASCAP) . . . . .93	They Only Come (Minong—BMI) . . . . .68
Do You Wanna (Baby Raquel/Starbo—ASCAP) . . . . .47	It's Time For (G.W. Jr Music/Outernational/Cameron Murray—ASCAP) . . . . .74	One Million Kisses (Almo/March 0—ASCAP) . . . . .63	This Means War (MCA—ASCAP) . . . . .82
Don't Go (Rashida—BMI) . . . . .17	Jam On It (Wicked Stepmother/Wedot—ASCAP) . . . . .65	Owner Of A (Affirmative/Warner-Tamerlane—BMI/Unforgettable—ASCAP) . . . . .98	Thriller (Rodsongs (PRS), adm. by Almo—ASCAP) . . . . .11
Don't Let (Val-je Joe/Felstar—BMI) . . . . .34	Joanna (Delightful—BMI) . . . . .72	Perfect (Bellboy—BMI/Gratitude Sky—ASCAP) . . . . .18	Time For Some (LTL—ASCAP) . . . . .58
Don't Look Any (Vandorf Songs—ASCAP/Right-song/Franne Golde/Hitchings—BMI) . . . . .7	Joystick (Three Go/Jobete—ASCAP) . . . . .22	Plane (Overdue, adm. by Warner Music—ASCAP) . . . . .35	Time Will Reveal (Jobete—ASCAP) . . . . .94
Don't Waste Your (Total Experience—BMI) . . . . .33	Jump (Van Halen—ASCAP) . . . . .77	Remember What You Like (STM/Induigent—BMI) . . . . .73	Tonight (Delightful—BMI) . . . . .10
Encore (Tan Division/Flyte Tyme—ASCAP) . . . . .15	Just My (Inner Rhythm/Avondale Hip Trip—BMI) . . . . .48	Renegades Of (Shakin' Baker/Teo Giri—BMI) . . . . .49	Touch (Sagifire/Zomba—ASCAP/Ninth/Deer Track/Charleville—BMI) . . . . .95
For Your Love (Flyte Tyme Tunes/Avant Garde, adm. by Almo—ASCAP) . . . . .76	Karma (Virgin—ASCAP/Pendulum, adm. by Warner-Tamerlane—BMI) . . . . .91	Right Or Wrong (Mr. Dapper/Seitu/Pride Fire—BMI) . . . . .60	We're Going All (Dyad—ASCAP) . . . . .38
Freakshow On (Warner-Tamerlane/BMI) . . . . .46	Last Dance (Bridgeport/Top Dog—BMI) . . . . .42	Running With (Brockman—ASCAP/Dyad—BMI) . . . . .30	When You're Far (Mr. Dapper/Unichappell—BMI) . . . . .53
Fresh (Heaven's Gate—ASCAP/Band of Angels—BMI) . . . . .43	Lady You Are (Perk's Duchess—BMI) . . . . .44	Sail Away (Stone Diamond/Golden Touch—BMI) . . . . .51	White Horse (Sing A Song, adm. by WB Music Corp.—ASCAP) . . . . .6
Fresh (Protoons/Green Ogre—ASCAP/Promuse/Janion—BMI) . . . . .84	Leave The Bridges (Backlog—BMI) . . . . .89	Shake Down (Satellite III/Richer—ASCAP/Mr. Dapper—ASCAP) . . . . .36	Yah Mo B There (Eiseman/Hen-AI/Kings Road—BMI/Genevieve/Rodsongs PRS/Yellow Brick Road—ASCAP) . . . . .23
Girls Just (Heroic—ASCAP) . . . . .83	Let Me Be Your (Burton/Content/Tyronza—BMI) . . . . .92	Share The Night (ASCAP) . . . . .70	You Just Can't (Baby Love/Yancie Toons/Lindee—ASCAP) . . . . .24
Give Me Tonight (Shapiro Bernstein & Co./Emergency—ASCAP) . . . . .52	Let The Music (Emergency—ASCAP) . . . . .21	She's Strange (All Seeing Eye—ASCAP/Cameo Five—BMI) . . . . .3	You're The One (Red Writer/Lanlee/Billy Osborne/Captain Z—ASCAP) . . . . .45
Hard Times (Protoons/Rush-Groove/Mofunk—ASCAP) . . . . .97	Let This Dream (Jo Skin—BMI/P-Factor—ASCAP) . . . . .57	Somebody's Watching (Jobete—ASCAP) . . . . .4	You're The Reason (Trumar/Huemar/Diesel—BMI) . . . . .62





## INTERNATIONAL DATELINE

### Canada

TORONTO — Alert Records, a new Canadian independent label, and PolyGram Canada recently announced a distribution agreement that takes effect immediately. PolyGram will be responsible for sales and distribution and provide promotional support on a regional basis. Alert will assume product marketing and national promotion coordination from Toronto. Alert Records was founded this year by **Tom Berry**, former managing director of Anthem Records, and **Marc Durand**, who is noted for his success as manager and producer for **Men Without Hats**. Durand is currently in Montreal completing work on the group's second album. Upcoming projects include an album by **The Box**, a Montreal quintet produced by Durand and an album project from ex-**Max Webster** mainman **Kim Mitchell**, who heads into the studio with co-producer **Nick Blagona** in late March . . . **Gordon Lightfoot** just completed his annual hometown stand in Toronto playing to packed houses . . . The **Bruce Cockburn** film, *Rumours Of Glory — Bruce Cockburn Live*, will be released in early May as a home video cassette by Pan-Canadian Film Distributors. This will be the first feature length concert film to be released on videocassette in stereo format featuring a Canadian artist. The film was produced by **Bill House** and **Peter Walsh**, and directed by **Martin Lavut** . . . **Headpins** recently completed a six-week U.S. tour drawing rave reviews. The band opened for **Eddie Money** and **Quiet Riot**, then headed home to Vancouver for a brief stopover before hitting the northeastern States to complete the final leg of its tour. The band is now in Europe opening for hard rockers **Whitesnake**. The tour covers major venues in Holland, Germany, Sweden, France and England . . . Quality Records, celebrating its 35th anniversary this year, has announced an aggressive acquisition policy with respect to Canadian talent. Newly signed acts to the label include singer-songwriter **Albert Hall**; **Nash the Slash**; Calgary-based acts **Qwest** and **Adventures in Paradise**; plus **Terry's Carrise** and **Sumsion** through **Brian Ferriman's** new label venture. Quality will also represent Vancouver native **Susan Jacks** who has recently moved to Nashville to work with **Irwin Steinberg's** label Compleat Records . . . The Canadian Black Music Awards are set to take place in Toronto March 28. **Messenjah**, who scored big last year, are nominated again in four categories this year. The awards program coincides with the release of its second album 'Session.' . . . Rough Trade's **Carole Pope** inked a deal with Pepsi to promote their cola in Canada a la-**Michael Jackson** . . . Great

new album just out from **Sherry Kean**. "People Talk" was produced by **Mike Thorne** and "I Want You Back" is the single . . . The Fourth Annual U-Know Awards will feature performances by **The Spoons**, and **Nash the Slash** with **FM**. **Jim Carrey** will host the affair.

jan plater

### United Kingdom

LONDON — CBS held its midterm sales conference last week at London's Heathrow Penta Hotel. Forthcoming debut albums, from new signings to CBS and Epic, include offerings from female vocalist **Sade** who has been attracting rave reviews; **Fiction Factory**, who supported **Paul Young** on his recent tour; and **Dekka Danse**.

Other new product includes albums from **Barbara Dickson**, **Latoya Jackson**, **The Psychedelic Furs** and **The Quick**.

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

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

Reflecting the growing popularity for mid price product, further titles are being added to the **Nice Price** and **Cameo** labels. Additions to the **Cameo MOR**-oriented range include albums from **Julie Andrews**, **Eydie Gorme** and **Peggy Lee**. Titles selected for the **Nice Price** include **Carole King's** "Tapestry," **Blue Oyster Cult's** "Agents of Fortune" and **Abba's** "The Album."

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

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

Several staff promotions were announced at the CBS conference — **John Mair**, previously sales director, takes on the new title of senior director, sales operations; while **John Aston**, previously national sales manager, has now become sales director. **Karen Meekings** has joined the company from **EMI** to become product manager of **Nice Price** and **Roxy Bellamy** is the new product manager for **Masterworks**.



**CHAD & JEREMY ON PROMO TOUR** — *Rocshire* recording artists **Chad & Jeremy** recently did a western promotional tour for their newest LP. Shown (l-r) are: **Chad Stuart**, **Lee Cohen**, **Licorice Pizza V.P. of marketing and human resources**, **Chris Siciliano**, **Licorice Pizza V.P. of purchasing and distribution**, and **Jeremy Clyde**.

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

chrissey iley

### IFPI Calls To Save Europe's Music

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

This appeal was made during a seminar held in London on March 12, 1984 under the auspices of the National Music Council of Great Britain. Also speaking at the seminar were **Dr. Livio Missir** and **Colin Overbury** (both from the European Commission), **John Morton** (General Secretary of the Musician's Union), and **Jean-Loup Tournier**.

The Commission of the European Communities is due to publish a green paper on copyright and related rights legislation in the fall of this year. The object of the Coalition would be to secure EEC support for an extension of copyright law so that the principles of copyright would apply to the new ways in which the public receives music. In particular, those involved in the creation of music should receive a royalty on the sale of blank tape and on the hardware used by consumers to make private copies of recordings.

### Home Video Piracy Drops In U.K.

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

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

## INTERNATIONAL BESTSELLERS

### United Kingdom

#### TOP TEN 45s

- 1 **99 Red Balloons** — Nena — Epic
- 2 **Joanna** — Kool & The Gang — De-Lite
- 3 **Street Dance** — Break Machine — Record Shack
- 4 **Wouldn't It Be Good** — Nik Kershaw — MCA
- 5 **Relax** — Frankie Goes To Hollywood — ZTT
- 6 **Jump** — Van Halen — Warner Bros.
- 7 **Somebody's Watching Me** — Rockwell — Motown
- 8 **Hide And Seek** — Howard Jones — WEA
- 9 **Hello** — Lionel Richie — Motown
- 10 **An Innocent Man** — Billy Joel — CBS

#### TOP TEN LPs

- 1 **Into The Gap** — Thompson Twins — Arista
- 2 **The Smiths** — Rough Trade
- 3 **The Works** — Queen — EMI
- 4 **Sparkle In The Rain** — Simple Minds — Virgin
- 5 **Thriller** — Michael Jackson — Epic
- 6 **Touch** — Eurythmics — RCA
- 7 **Keep Moving** — Madness — Stiff
- 8 **An Innocent Man** — Billy Joel — CBS
- 9 **Declaration** — The Alarm — I.R.S.
- 10 **Can't Slow Down** — Lionel Richie — Motown

—Melody Maker

### Germany

#### TOP TEN 45s

- 1 **Relax** — Frankie Goes To Hollywood — Island
- 2 **Only You** — The Flying Pickets — Virgin
- 3 **Love Is A Battlefield** — Pat Benatar — Chrysalis
- 4 **Radio Ga Ga** — Queen — EMI
- 5 **Hypnotic Tango** — My Mine — Blow Up
- 6 **My Oh My** — Slade — RCA
- 7 **(Hey You) The Rock Steady Crew** — The Rock Steady Crew — Virgin
- 8 **Hold Me Now** — Thompson Twins — Arista
- 9 **Big In Japan** — Alphaville — WEA
- 10 **Jenseits von Eden** — Nino de Angelo — Polydor

#### TOP TEN LPs

- 1 **? (Fragezeichen)** — Nena — CBS
- 2 **Caramolage** — Peter Maffay — Teldec
- 3 **Gotteshammerung** — Udo Lindenberg — Polydor
- 4 **90125** — Yes — Atco
- 5 **No Parlez** — Paul Young — CBS
- 6 **Love At First Sting** — Scorpions — Heart
- 7 **Jenseits von Eden** — Nino de Angelo — Polydor
- 8 **Live From Earth** — Pat Benatar — Chrysalis
- 9 **Hello Again** — Howard Carpendale — EMI
- 10 **Wenn schon nicht fur immer, dan wenigstens fur ewig** — Ulla Meinecke — RCA

—Der Musikmarkt

### Argentina

#### TOP TEN 45s

- 1 **Dolce Vita** — Ryan Paris — Music Hall
- 2 **Ya Nunca Mas** — Luis Miguel — EMI
- 3 **No Tenga Dinero** — Righeira — CBS
- 4 **No Me Puedo Quejar** — Angela Carrasco — Microfon
- 5 **Amor Intiel** — Trocha Angosta — Microfon
- 6 **A Esa** — Pimpinela — CBS
- 7 **Mentiras** — Daniela Romo — Music Hall
- 8 **Decidete** — Luis Miguel — EMI
- 9 **Mi Mundo Tu** — Camilo Sesto — Microfon
- 10 **Amor Intiel** — Rod Stewart — Interdisc

#### TOP TEN LPs

- 1 **Thriller** — Michael Jackson — CBS
- 2 **Mercedes Sosa** — Mercedes Sosa — PolyGram
- 3 **Vasos Y Besos** — Los Abuelos de la Nada — Interdisc
- 4 **Los 15 Exitos** — Jose Luis Perales — Music Hall
- 5 **Empezar Una Nueva Senda** — Conjunto Ivoti — Microfon
- 6 **Pipas De La Paz** — Paul McCartney — EMI
- 7 **La Dicha En Movimiento** — Los Twist — Interdisc
- 8 **Aquellos Soldaditos** . . . — Victor Heredia — PolyGram
- 9 **Hermanos** — Pimpinela — CBS
- 10 **Todo A Pulmon** — Alejandro Lerner — Musidisc

—Prensario

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### 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.

## ON JAZZ

(continued from page 14)

Times, said that if he could be anybody — anybody — he'd be **Dave McKenna** or **Oscar Peterson**, "sitting down with a tune in your head and making those chords happen, producing thunderous noise out of your fingers." "Rabbit Swings?" Also, rumor has it that the Kool/New York Jazz Festival this year will include an evening of **Oscar Peterson** and **Cecil Taylor** on one bill. Egads — there hasn't been that much ivory jumping around since "The Greatest Show On Earth." Surrounding **Oscar Peterson's** engagement at the Blue Note, by the way, will be **Stanley Turrentine** (4/3-8), **Stan Getz** (4/10-15), and **Freddie Hubbard** (4/24-29), with **Ted Curson**, trumpet in hand, leading the graveyard shift with a 2-4 am jam session each night . . . The great **Duke Ellington** passed away 10 years ago. The Duke Ellington Society is celebrating its 25th anniversary, and **Sweet Basil** is saluting both of those facts with Sundays filled with Ellingtonia. The Ellington reed section is being saluted on April 8 by **Norris Turney**, **Harold Ashby**, **Joe Temperley** (alumni all), and the **Richard Wyands** Trio; the vocalists get the nod April 22 with **Betty Roche**, **Joya Sherril**, **Anita Moore**, **Sathima Bea Benjamin** and the **Lloyd Mayer Trio**; **Abdullah Ibrahim** and his band salute Ellington and **Strayhorn** on April 23; and an "Ellington Jazz Party" brings together many of the previous participants along with **Britt Woodman**, **Wild Bill Davis**, and others on April 29 . . . From Da Capo Press comes **Brian Priestley's** excellent "Mingus: A Critical Biography" (\$9.95); it goes a long way toward nailing down the music and personality of **Charles Mingus**. It also has an excellent discography . . .

**ELPEES —** Money Tree is a new label that will, among other things, give exposure to "some of the best of what's available in local L.A. area jazz" — to prove the point they send **Karen Hernandez'** "Riverside Drive," ECM delivers **Steve Tibbetts**, "Safe Journey," from Pablo comes "A Tribute To My Friends," **Oscar Peterson**; "88 Basie Street," **Count Basie**; "Nice Work If You Can Get It," **Ella Fitzgerald** and a batonless **Andre Previn**; "Soul Route," **Milt Jackson**; "What Is This Thing Called Soul," **Cannonball** and **Nat Adderley** Quintet (hey — when did Nat get top billing?); and "Things Are Getting Better All The Time," **J.J. Johnson** and **Al Grey**; Progressive ships "Dick Meldonian - **Sonny Igoe** And Their Big Swing Jazz Band Plays **Gene Roland Music**" and **Judy Carmichael's** "Jazz Piano."

lee jeske

## EXECUTIVES ON THE MOVE

(continued from page 5)

**Barton Joins Limelitters —** Dave Barton has joined the staff of Limelitters, Inc. **Schiller Appointed —** Richard C. Schiller, assistant secretary of MCA Inc., has been appointed a trustee of the MCA Inc. Profit Sharing Trust. The trustees oversee the management of the Profit Sharing Trust's \$65 million portfolio. **Changes At CBS Radio —** Stephen McGrory has joined the CBS Radio Networks as an account executive based in New York. He comes to the Networks from CBS-FM National Sales, where he had been an account executive in the New York office since 1982. Jeff Chardell has been named an account executive in the Chicago office of the CBS Radio Networks. He had been an account executive a WBBM-AM, CBS owned station in Chicago since 1981. **Heide Named —** Ronald Heide has been appointed international controller for CBS/Fox Video. He joins CBS/Fox Video from Merck & Company, Inc., where he was director of financial services for research and development for the company's line of pharmaceutical and animal health products. **Coleco Appoints Winterble —** Coleco Industries, Inc. has announced the appointment of Charles Winterble as group vice president — Computer Products. He had been employed at Commodore International for four years. Most recently, he was president of Peripheral Visions, Inc. **Landslide Hires Culver —** Landslide Records has appointed Alicia Culver as its codirector of national promotions. She was formerly national college promotions director and east coast club video representative for IRS in New York.

## Copyright Case To Supreme Court

(continued from page 22)

are sitting in — you turn the tables and the people who are the estate owners, the people that own the copyright, feel they're entitled to it all. While the people who raised the kid nurtured those songs — they broke their backs with that stuff — and suddenly it's not theirs anymore; it's

got to be a funny feeling. In this particular case, I feel badly for Mills Music or whomever — the old-line publishing companies.

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

## THE RHYTHM SECTION

(continued from page 23)

single "One Step Closer," and **Alphonse Mouzon's** "Our Love Is Hot" LP. Over at Total Experience, **Switch** is coming out soon with a new LP entitled "Switch It Baby" produced by **Lonnie Simmons** and **Jonah Ellis**. In the same stable expect to hear from **Penny Ford** at present in studio being produced by **Ellis** and **Oliver Scot**, **Goody** being helped out by **Kevin Yarbrough** of **Yarbrough and Peoples**, and **Prime Time** with the single "Love Talk," written by **Simmons** and **Ellis**. The album is being produced by **Maurice Hayes** and **Jimmy Hamilton**. Last week **Cash Box** presented a special section on 12" singles. In an effort to spotlight the retail stores and their importance in the merchandising of singles, we left out one very important store in the Los Angeles area which sells more singles than any other store in the city — **Prime Cuts**. Our sincerest apologies for this error, because you've helped contribute much valuable information to our 12" singles chart. Keep up the outstanding work. **Carl Anderson**, Epic recording artist who has just released his terrific album "On & On," will be featured as special guest vocalist with **Weather Report** on selected dates during the groups current national tour. These will be special dates, because **Anderson** is the only person to have ever sung on a **Weather Report** album. **Anderson**, who created the role of **Judas** in the Broadway and film version of "Jesus Christ Superstar," will make a special appearance in a revival of the show at Ft. Bragg in North Carolina April 19-22 before doing a show with **Weather Report** in L.A. on April 28. Apologies go out to **Lee Young Sr.** and **Red Label Records** for an error made in the March 24 edition. **Young** did not form **Red Label Records**. Instead, **Young** serves as a creative consultant to the label which is based in Chicago.

skip harris



**JUMP 'N THE SADDLE RIDES INTO NYC —** Jump 'N The Saddle Band recently played a pair of shows at the Lone Star Cafe in New York City. The dates coincided with the release of the band's self-titled debut album for Atlantic which features the hit single, "The Curly Shuffle." The old Ray Charles hit "It Should've Been Me" is the second single from the LP. Pictured backstage are (l-r): **Jump's** T.C. Furlong; Atlantic senior v.p., **Vince Faraci**; **Jum's** Peter Quinn; **WPLJ's** Lisa Tonacci; **Jump's** **Barney Schwartz** and **Rick Gourley**; Atlantic's **Lou Sicurezza**; Atco's **Bill Heltemes**; **Jump's** **Vincent Dee** and **Tom Trink**; **WNEW's** **Dave Herman** and Atlantic's **Bruce Tenenbaum**.

# CASH BOX

April 7, 1984

## AROUND THE ROUTE

by Camille Compasio

AGMA's executive director Glenn Braswell, in the aftermath of a successful first edition ASI convention and a subsequent trip to London to look in on the ATE show and attend an International Copyright meeting out there, was all set to get the special ASI committee meeting underway (3/29) as **Cash Box** went to press. Main purpose of this conference was to evaluate the events and format of the first annual Amusement Showcase International to determine what, if any, improvements must be made before mapping out plans for next year's trade show. Glenn told us that the '84 ASI brought some new members to the association, who signed up at the show, plus a lot of favorable comments about the substance and quality of the convention, and a number of inquiries from prospective exhibitors, which should all add up to a biggie second annual convention in 1985!

During the recently held AOE convention in Chicago (3/9-11), NCMI called a special meeting to discuss the pressing subject of video lottery machines which seem to be posing a threat to the operator's livelihood. More and more of these machines are being utilized and tested in various states throughout the

*(continued on page 29)*

## Concern Over Video Lotteries Voiced At NCMI Meetings

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

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

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

Nebraska does not have a state lottery but does authorize the operation of lotteries by city and county governments and charitable organizations. The first video lotteries in the United States started in August of 1983. Since

then video lotteries have proliferated throughout the state. The spectacular cash flow generated by these operations have attracted strong interest from several states, especially those that now have state lotteries.

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

Nichols reported that machine manufacturers and their distributors were operating all

*(continued on page 30)*

## Ten State Associations Join NCMI Program

CHICAGO — The following state associations have joined the National Coin Machine Institute (NCMI) as affiliated members and as voting members of the NCMI Advisory Council according to Mel Grossberg, NCMI president. They include California Coin Machine Assn., Music Operators of Connecticut, Inc., Florida Amusement Vending Assn., Michigan Coin Machine Operators Assn., New York State Coin Machine Assn., Inc., Ohio Music & Amusement Assn., Amusement Machines Assn. of Philadelphia, Amusement & Music Operators Assn. of New Jersey, Eastern Connecticut Music Operators Assn., Coin Machine Industries Assn. of New

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# COIN MACHINE

## AROUND THE ROUTE

(continued from page 28)

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

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

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

As we start moving into the Spring season, some of the new pieces featured at the recent ASI and AOE conventions are beginning to hit the market. Taito's "Ten Yard Fight," for example, is now in full production at the plant and taking off just beautifully, as we learned from company exec **Keith Egging**. The model is being very well received in the U.S. and, as a result of the recent IMA and ATE exhibitions, is starting to make quite an impact in the European market. In the conversions department, "Elevator Action" remains on the best seller list and "Exerion," the followup, looks like it will be racking up some sales records of its own.

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

## New Equipment

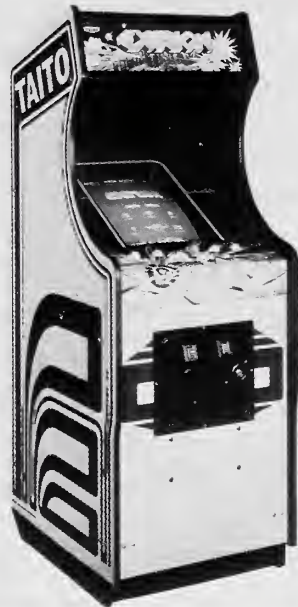
### 'Exerion'

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

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

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

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



'Boomer Rang'r'

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

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

A colorful map of Boomer's territory is displayed at the start of the game showing trails and pathways to the treasures. Each treasure is marked with a letter(s). By conquering all the treasures and spelling out

BOOMER RANG'R, the player moves on to a challenging new world.

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

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

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



Taito 'Fight'

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

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

In the game play, the player must score a touchdown in the time allotted to go from high school and college all the way to the pros and the Super Bowl. Each level begins with the player carrying the

ball on the kickoff as far up the field as he can before being tackled. He's in control as quarterback, running or passing to a receiver who lets him know he's open by waving his arms. An intercepted pass means a 20-yard penalty; points after can be scored by kicking the ball or running with it into the end zone, and the clock is stopped when the player runs out of bounds.

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

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



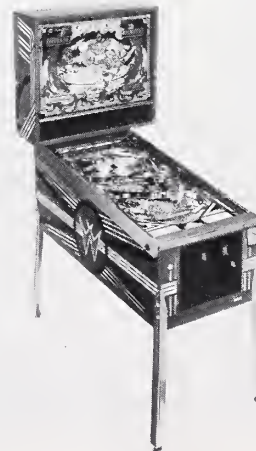
Williams' Pin

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

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

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

The new model will be available through factory distributors and further information may be obtained by contacting Williams Electronics at 3401 N. California Ave., Chicago, Illinois 60618.



## Concern Over Video Lotteries

(continued from page 28)

of the video lottery machines in the state. No amusement machine operators have been included in these operations.

Attorney Rufus King gave a history and status report of lotteries in the United States and the problems connected with them. He also reported that projected figures for the first few weeks of video lottery operations in Bellevue, Nebraska (adjoining Omaha) showed a \$2.9 million cash take with income going to the city of Bellevue of \$180,000; to the state of Nebraska (through taxes) of \$120,000; to the locations of \$190,000 and to Video Consultants (IGT), the operators, of \$400,000.

Herb Beitel, NCMi managing director, who chaired the meeting, reported on recent illegal "gray area" game developments including indictments by federal grand juries against 13 policemen (including a captain) in Philadelphia, and in the Cleveland, Ohio area against several persons including three mayors.

Beitel pointed out that the challenge of video lotteries is a real problem in the 17 "lottery states" in which they are being operated and the District of Columbia because of the interest of these states inspired by the spectacular results in Nebraska.

"No area of the country is free of this challenge," Beitel said. "There are bills to establish or pave the way for state lotteries pending right now in the legislatures of California, Florida, Iowa, Kentucky, Minnesota, Mississippi, Missouri, New Mexico, South Dakota and Wyoming. Bills are pending to legalize video lottery operations in Connecticut (for a six month test — the attorney general there ruled video lotteries illegal) and Maryland. Bills to prohibit video lotteries are proposed in Colorado, Nebraska and Washington."

The drive to increase legal gambling

## Banner Promotes Moss

CHICAGO — Alan Moss, formerly a member of the vending sales staff, has been promoted to vending sales manager for Banner Specialty Company's Philadelphia branch. In this new position, he will be directly responsible for sales of coin-operated vending machines and money-handling equipment in eastern Pennsylvania, New Jersey and Delaware.

Prior to joining Banner, Moss was in retail management and before that new automotive sales. He is a graduate of Lower Moreland High School and is currently majoring in marketing at Temple University. Moss resides in the northeast section of Philadelphia.

Banner Specialty maintains headquarters in Jenkintown, Pennsylvania and complete showrooms and service centers in Philadelphia, Pittsburgh and Baltimore.



Alan Moss

activities is surfacing in nearly all areas, he pointed out. There are bills to expand legal gambling activities (other than lotteries) in Delaware, Florida, Iowa, Maryland, Massachusetts, Michigan, Missouri, New York and Pennsylvania.

"Operators should check their contracts with their locations to see if operation of coin activated equipment by others would be a breach of their contracts," Beitel urged. "Operators in New York made a very effective point of this in fighting off an attempt by the state lottery commission there to run a test program of off-line video lotteries," he added.

"Gambling is a national question that will be decided on a state by state basis," Beitel noted. "The decisions by states will be on the basis of moral and state revenue needs. Amusement operators will be a relatively small element in those decisions. But, if gambling operations are legalized, operators, as well as distributors, must marshal their forces and show their strength to insure the operators' survival in the structure of those operations. The pending Michigan 'slot machine bill' is a strong case in point that this can be done, if the operators act together."

In the discussion period, operators strongly expressed their concerns that amusement only vending machine operations would be destroyed in competition with the quick-cash lures of gambling machines. They also expressed their opposition to efforts by some equipment manufacturers and distributors to establish video lottery operations that excluded operators from participating.

Beitel stated that NCMi's Advisory Council of state and local associations would hold regional meetings across the country during the next few weeks. He urged everyone to attend these important sessions to develop a united program for the benefit and protection of operators.

## Bally To Provide Units For Illinois St. Lottery

CHICAGO — The Illinois State Lottery will conduct its first major test of video lottery game machines, as reported by Michael J. Jones, Lottery superintendent, and the Lottery Control Board has approved a proposal from Bally Manufacturing Corp. whereby Bally will provide 300 video lottery game machines for a six-month test period beginning in July of this year.

Jones said that the Bally machines will be placed mainly in state-licensed taverns to provide age control. While details have not been finalized, it is expected that each play will cost \$1.00 and that players will be able to win prizes ranging from a free play to \$5,000 instantly. The machines are being designed and manufactured by Bally.

Conforming to all other Illinois State Lottery games, prizes under \$600 can be claimed immediately from the video lottery game agent, while those in excess of \$600 will be claimed through normal claiming channels.

Bally will provide the video lottery game machines at no cost to the Lottery, and the Lottery will receive all profits from the game during the test period. Video lottery game agents will receive the normal five percent sales commission.

Jones pointed out that in addition to the Lottery making no payment to Bally Manufacturing Corp. in connection with the test, the Lottery is under no contractual arrangement with Bally nor are there any guarantees to continue the use of video lottery game machines after the test.

Jones said that if video lottery game machines appear to be a viable Lottery product, the Lottery will seek competitive bids from interested vendors.

## Diller, Nichols Elected To Bally's Board

CHICAGO — Barry Diller and Kenneth C. Nichols have been elected to the board of directors of Bally Manufacturing Corp. according to Robert E. Mullane, president and chairman of the board.

Diller is president of Gulf and Western's Entertainment and Communications Group and chairman of Paramount Pictures Corporation. His operating responsibilities, in addition to Paramount at Gulf and Western, include Simon & Schuster, Inc., Madison Square Garden Corporation, Sega Enterprises, Inc. and Famous Players Limited. Prior to his election as chairman of the board and chief executive officer of Paramount Pictures in 1974, Diller was vice president of Prime Time Television for ABC Entertainment.

A board director of the School of Law, Yeshiva University, he is also a member of the Motion Picture Advisory Council at the University of Southern California Academy of Motion Picture Arts and Sciences Film Awards Showing Committee and a board member of the American Civil Liberties Union. In addition, Diller is a member of the National Conference of Christians and Jews, the American Film Institute, Variety Clubs International, Hollywood Radio and Television Society, the Academy of Motion Picture Arts and Sciences, the Academy of Television Arts and Sciences and a Trustee of the Museum of Broadcasting.

Nichols, president and chief executive officer of Home Life Insurance Company (New York), is a Chartered Life Underwriter (CLU) and Chartered Financial Consultant (ChFC). He is a member of the board of trustees of the College of Insurance and the Greater New York Fund. He is a member of the Advisory Board for the Chemical Bank and serves on the board of directors of the Downtown-Lower Manhattan Assn., and is also a member of the board of directors of the American Council of Life Insurance and the Life Insurance Council of New York.

Nichols lives in Short Hills, New Jersey, and is past president of the board of trustees

of St. Barnabas Medical Center, past president of the Robert Treat Council and member of the executive board of the Essex Council of the Boy Scouts of America. He has served as president of the Short Hills Country Day School and chairman of the Board of Deacons of the Community Congregational Church.

## NCMI Adds Ten

(continued from page 28)

England, Inc., and Pennsylvania Amusement & Music Machine Assn.

"The main objective of the Advisory Council is to provide an active forum for state and local associations to review and discuss their problems and develop programs to benefit and protect operators," Grossman stated. "The Council recommends programs for NCMi's activities. Through the Council's regional and national meetings, we keep in close contact with industry needs at the operational level," he continued. "They also provide an effective basis for establishing programs that strengthen these associations."

"State and local associations are the workhorses for our industry," said NCMi's managing director, Herb Beitel. "They fight the legislative battles. They carry our public relations programs where they are needed most — at the local level. They bring operators together to solve problems and promote our industry's future. We know the Advisory Council will play a key role in bringing all the industry strengths together for effective and constructive action."

Further information about the Council and its activities may be obtained by contacting NCMi at 2455 E. Sunrise Blvd., Suite 311, Ft. Lauderdale, Florida 33304 or phoning the associations' hotline at 1-800-327-7724.

## G & L Signs Pact With Intermark

CHICAGO — Gene Zeitler, president of G & L Manufacturing, Inc., announced the signing of a license agreement with Intermark Industries to build an amusement only "Video Talking Draw Poker" game based on Intermark's successful Video Talking Poker game that is licensed for sale in Nevada and Atlantic City. "The machine has undergone extensive software and coin handling tests before it was approved for sale in Nevada and New Jersey," noted John L. Walsh, president of Intermark. "There are 100 machines at the Flamingo Hilton Casino in Las Vegas."

Zeitler said, "We are offering three configurations of the game. First is a new upright formica walnut grain cabinet, having a 13" color monitor. Second," he continued, "is a look alike Las Vegas-style steel cabinet with chrome door and 13" color monitor and the third is a kit for overseas and conversion markets."

The "Talking Draw Poker" game employs the latest in video technology. The game tells the player where he stands, what he has and even congratulates him when he is a winner. The game has a selectable pregame show that displays the different winning combinations, which is an effective merchandising feature. Single or multiple coins can be inserted prior to dealing with one to 10 credits played per hand. Players may stand pat, discard or hold (optional) and draw with a reshuffled deck every hand. The player also has the option to double up or collect. "Winner" is flashed on the monitor and the number of credits won is highlighted when the player has won.

Power interrupt protection is provided by a battery backup system to the main computer memory. The game provides an automatic logic reset feature for tamper override as well as a credit register; and all models are available with 50/60 Hz and 115/220 VAC.

## 'Sharpshooter II' Is #1

CHICAGO — Hugh Gorman, vice president, marketing for Game Plan, Inc., received an "unsolicited letter" from Joe Franta, vice president of #1/Just For Fun Family Amusement Centers, which, according to Gorman underscores the industry's "return to basics" trend and the "resurgence of pinball game purchases by both arcade and street operators."

The #1/Just For Fun . . . centers are among the most prominent in the trade, with multi-arcade operations in Illinois, Texas and Louisiana.

Franta's letter, highly praising the popularity and earning power of game Plan's "Sharpshooter II" pinball game, reads in part: "Pinball is back. We have recently completed the delivery of at least one pinball to each of our rooms and we are just now starting to double up on them in some of the locations. The top pins at our rooms are still our new Sharpshooters by Game Plan. We currently operate '8-Ball Deluxes,' 'X's & O's,' 'Jousts,' 'Speakeasys' & 'Firepower 2' . . . but 'Sharpshooter' is #1 with #1!"

Included in the letter were popularity charts from three different locations, covering the week ending March 11, 1984, and 'Sharpshooter' ranked numbers nine, seven and eight respectively, among an assortment of current top rated videos, lasers, etc.

In conclusion, Franta's letter stated, "All of these game rooms have 35-40 games in them and as you can see — cost wise — 'Sharpshooter' is the top game in each room and it will hold its resale price longer too."

# THE JUKEBOX PROGRAMMER

\*indicates new entry

April 7, 1984

## POP

- 1 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702)
- 2 **FOOTLOOSE**  
KENNY LOGGINS (Columbia 38-04310)
- 3 **99 LUFTBALLONS**  
NENA (Epic 34-04108)
- 4 **I WANT A NEW DRUG**  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)
- 5 **THRILLER**  
MICHAEL JACKSON (Epic 34-04364)
- 6 **KARMA CHAMELEON**  
CULTURE CLUB (Virgin/Epic 34-04221)
- 7 **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**  
PHIL COLLINS (Atlantic 7-89700)
- 8 **OWNER OF A LONELY HEART**  
YES (Atco 7-99817)
- 9 **THE LANGUAGE OF LOVE**  
DAN FOGELBERG (FUII Moon/Epic 34-04314)
- 10 **GIRLS JUST WANT TO HAVE FUN**  
CYNDI LAUPER (Portrait/CBS 37-04120)
- 11 **ADULT EDUCATION**  
DARYL HALL & JOHN OATES (RCA PB-13714)
- 12 **MISS ME BLIND**  
CULTURE CLUB (Virgin/Epic 34-04388)
- 13 **EAT IT**  
WEIRD AL YANKOVIC (Rock 'n' Roll/CBS ZS4-04374)
- 14 **RADIO GA GA**  
QUEEN (Capitol B-5317)
- 15 **NOBODY TOLD ME**  
JOHN LENNON (Polydor/PolyGram 817 254-7)
- 16 **HERE COMES THE RAIN**  
EURYTHMICS (RCA PB-13725)
- 17 **NEW MOON ON MONDAY**  
DURAN DURAN (Capitol B-5309)
- 18 **THEY DON'T KNOW**  
TRACEY ULLMAN (MCA-52347)
- 19 **YOU MIGHT THINK\***  
THE CARS (Elektra 7-69744)
- 20 **WRAPPED AROUND YOUR FINGER**  
THE POLICE (A&M 2614)
- 21 **TO ALL THE GIRLS I'VE LOVED BEFORE\***  
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)
- 22 **AUTOMATIC**  
POINTER SISTERS (Planet/RCA YB-13730)
- 23 **GIRLS\***  
DWIGHT TWILLEY (EMI America B-8196)
- 24 **JUMP**  
VAN HALEN (Warner Bros. 7-29384)
- 25 **GOT A HOLD ON ME**  
CHRISTINE McVIE (Warner Bros. 7-29372)
- 26 **HEAD OVER HEELS\***  
GO-GO'S (I.R.S./A&M IR-9926)
- 27 **REBEL YELL**  
BILLY IDOL (Chrysalis VS4-42762)
- 28 **LOVE SOMEBODY\***  
RICK SPRINGFIELD (RCA PB-13738)
- 29 **LET'S STAY TOGETHER**  
TINA TURNER (Capitol B-5322)
- 30 **AUTHORITY SONG\***  
JOHN COUGAR MELLENCAMP (Riva/PolyGram R 216)

## COUNTRY

- 1 **THANK GOD FOR THE RADIO**  
THE KENDALLS (Mercury/PolyGram 813 0587)
- 2 **DON'T MAKE IT EASY FOR ME**  
EARL THOMAS CONLEY (RCA PB-13702)
- 3 **ROLL ON**  
ALABAMA (RCA PB-13716)
- 4 **LET'S STOP TALKING ABOUT IT**  
JANIE FRICKE (Columbia 38-04317)
- 5 **RIGHT OR WRONG**  
GEORGE STRAIT (MCA-52337)
- 6 **I COULD'A HAD YOU**  
LEON EVERETTE (RCA PB-13717)
- 7 **THE YELLOW ROSE**  
JOHNNY LEE (Full Moon/Warner Bros. 7-29375)
- 8 **HAPPY BIRTHDAY DEAR HEARTACHED**  
BARBARA MANDRELL (MCA-52340)
- 9 **LET SOMEBODY ELSE DRIVE**  
JOHN ANDERSON (Warner Bros. 7-29385)
- 10 **SWEET COUNTRY MUSIC**  
ATLANTA (MCA-52336)
- 11 **CANDY MAN**  
MICKEY GILLEY & CHARLY McCLAIN (Epic 34-04368)
- 12 **TOO ALL THE GIRLS I'VE LOVED BEFORE**  
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)
- 13 **DREAM OF WOMEN LIKE YOU**  
RONNIE McDOWELL (Epic 34-04367)
- 14 **SILENT PARTNERS**  
FRIZZELL & WEST (Viva 7-29404)
- 15 **AS LONG AS I'M ROCKIN' WITH YOU\***  
JOHN CONLEE (MCA-52351)
- 16 **BURIED TREASURE**  
KENNY ROGERS (RCA PB-13713)
- 17 **IF I COULD ONLY DANCE WITH YOU**  
JIM GLASER (Nobla Vison 104)
- 18 **BROWN-EYED GIRL**  
JOE STAMPLEY (Eic 34-04366)
- 19 **I MAY BE USED\***  
WAYLON JENNINGS (RCA PB-13720)
- 20 **YOU'VE REALLY GOT A HOLD ON ME**  
MICKEY GILLEY (Epic 34-04269)
- 21 **IN THE MIDNIGHT HOUR\***  
RAZZY BAILEY (RCA-PB-13718)
- 22 **LEFT SIDE OF THE BED**  
MARK GRAY (Columbia 38-40324)
- 23 **I GUESS IT NEVER HURTS TO HURT SOMETIMES\***  
OAK RIDGE BOYS (MCA-58862)
- 24 **I DON'T WANNA LOSE YOUR LOVE\***  
CRYSTAL GAYLE (Warner Bros. 7-28826)
- 25 **SAVE THE LAST DANCE FOR ME**  
DOLLY PARTON (RCA PB-13703)
- 26 **SOMEDAY WHEN THINGS ARE GOOD\***  
MERLE HAGGARD (Epic 34-04402)
- 27 **HONEY (OPEN THAT DOOR)\***  
RICKY SKAGGS (Epic 34-04394)
- 28 **I GOT MEXICO\***  
EDDY RAVEN (RCA PB-13746)
- 29 **VICTIM OF LIFE'S CIRCUMSTANCES**  
VINCE GILL (RCA PB-13731)
- 30 **YOU'RE WELCOME TO TONIGHT**  
LYNN ANDERSON & GARY MORRIS (Parmlan P-82003)

## BLACK CONTEMPORARY

- 1 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702MF)
- 2 **THRILLER**  
MICHAEL JACKSON (Epic 34-04364)
- 3 **LOVE HAS FINALLY COME AT LAST**  
BOBBY WOMACK AND PATTI LaBELLE (Beverly Glen BG-2012)
- 4 **TAXI**  
J. BLACKFOOT (Sound Town/Allegiance ST-004)
- 5 **SHE'S STRANGE**  
CAMEO (Atlanta Artists/PolyGram 818 384-7)
- 6 **ENCORE**  
CHERYL LYNN (Columbia 38-04256)
- 7 **AUTOMATIC**  
POINTER SISTERS (Planet/RCA YB-13730)
- 8 **WHITE HORSE**  
LAID BACK (Sira 7-29346)
- 9 **LET'S STAY TOGETHER**  
TINA TURNER (Capitol B-5322)
- 10 **IF ONLY YOU KNEW**  
PATTI LaBELLE (Philadelphia Int'l./CBS ZS4 04176)
- 11 **LET THE MUSIC PLAY**  
SHANNON (Emergency/Mirage 7-99810)
- 12 **DON'T LOOK ANY FURTHER**  
DENNIS EDWARDS (Motown 1715 GF)
- 13 **TONIGHT\***  
KOOL & THE GANG (De-Lite/PolyGram 818 226-7)
- 14 **IT'S GONNA BE SPECIAL**  
PATTI AUSTIN (Qwest/Warner Bros. 7-29373)
- 15 **DON'T GO**  
DREAMBOY (Qwest/Warner Bros. 7-29389)
- 16 **LIVIN' FOR YOUR LOVE**  
MELBA MOORE (Capitol B-5308)
- 17 **HELLO\***  
LIONEL RICHIE (Motown 1722MF)
- 18 **PERFECT COMBINATION\***  
STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99785)
- 19 **REMEMBER WHAT YOU LIKE**  
JENNY BURTON (Atlantic 789748)
- 20 **LAST DANCE\***  
GEORGE CLINTON (Capitol B-5332)
- 21 **KARMA CHAMELEON**  
CULTURE CLUB (Virgin/Epic 34-04221)
- 22 **DANCING IN THE SHEETS\***  
SHALAMAR (Columbia 38-04372)
- 23 **RUNNING WITH THE NIGHT**  
LIONEL RICHIE (Motown 1710MF)
- 24 **SUPERSTAR/UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO)\***  
LUTHER VANDROSS (Epic 49-04969)
- 25 **ACTION**  
EVELYN "CHAMPAGNE" KING (RCA PB-13682)
- 26 **SHAKE DOWN\***  
EVELYN "CHAMPAGNE" KING (RCA PB-13748)
- 27 **JOYSTICK**  
DAZZ BAND (Motown 1701MF)
- 28 **LOVE ME IN A SEPCIAL WAY\***  
DeBARGE (Gordy/Motown 1723GF)
- 29 **MORE, MORE, MORE**  
ATLANTIC STARR (A&M 2619)
- 30 **FREAKSHOW ON THE DANCE FLOOR\***  
BAR-KAYS (Mercury/PolyGram 818 631-7)

## RECORDS TO WATCH

"DEAR MICHAEL" — Kim Fields (Crtique)  
 FRESH — Fresh 3 M.C.'s (Profile)  
 GIVE ME TONIGHT — Shannon (Emergency/Mirage)  
 GOD MUST BE A COWBOY — Dan Seals (Liberty)  
 I'M READY (IF YOU'RE READY) — The Gap Band (Total Experience/PolyGram)  
 I'M STEPPING OUT — John Lennon (Polydor/PolyGram)  
 I SWEAT (GOING THROUGH THE MOTIONS) — Nona Hendryx (RCA)  
 LADY IN WAITING — David Willis (RCA)

NEW MOVES — Crusaders (MCA)  
 ROCK YOU LIKE A HURRICANE — Scorpians (Mercury/PolyGram)  
 TAKE HIM BACK (TAXI) — Anne Lesear (HCRC)  
 JUST A LITTLE LOVE — Reba McEntire (MCA)  
 MONA LISA LOST HER SMILE — David Allan Coe (Columbia)  
 I PASS — Gus Hardin (RCA)  
 DENVER — Larry Gatlin & The Gatlin Bros. (Columbia)

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