

CASH BOX

April 28, 1984

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COOL JAZZ FESTIVAL/N.Y. SETS SCHEDULE
CASH BOX INTERVIEW — NOEL GIMBEL
NBA RE-EXAMINES FAIRNESS DOCTRINE
CHAPPELL FORMS MERCHANDISING DIVISION
ASCAP TO HOLD POP AWARDS DINNER

O'Bryan


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CASH BOX

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EDITORIAL

Black Music = Mass Appeal

While black recording artists have always been at the forefront of modern popular music, from Chuck Berry and the roots of rock & roll to the Motown sound of the '60s to Jimi Hendrix and Stevie Wonder, at no time has black music been so prominent on the music scene as at the present. Artists like Michael Jackson, Lionel Richie and Prince have helped to usher in black music's part in the overall music industry's economic recovery with enormous record sales across the board. Yet these performers represent only a few of the most highly visible black musicians. 1984 has brought about a varied and swiftly moving black music undercurrent that is producing a myriad of new sounds and artists which are beginning to dominate popular music in sales and airplay.

This creative and commercial blossoming makes us especially proud of the upcoming sixth annual "Salute to Black Music Month." Initiated in 1979 by *Cash Box*, Black Music

Month affords the record industry an opportunity to give well deserved recognition to the black segment of the music business. It also gives retailers the chance to realign their support of black music in order to keep up with the amazing progression of black artists in the record marketplace.

Evidence of the strong position that black music holds is found on our own Top 100 singles chart where black artists hold nearly a quarter of the positions. From this it is clear that the crossover hit is not the rarity it has been in the past, and that radio is responding to the resurgence of new black talent. It is time now for retailers to follow suit with increased visibility of black artists and point of purchase sales promotions in record stores across the country. It is also time that music video programmers acknowledge these artists and provide on television what the record buying public has long been aware and supportive of through record sales.

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ON THE COVER

One of the many young black vocalists who are making their way onto radio playlists and up the charts is O'Bryan. Having grown up with the Motown sound and vocal groups like the Jackson Five and the Fifth Dimension playing in his ears, the 22-year-old Capitol Records singer/songwriter knows what it takes to capture the popular music market.



Having sung in bands around Southern California since 1978, O'Bryan was brought to Capitol's attention by *Soul Train* patriarch Don Cornelius in 1981. The result was O'Bryan's debut LP "Doin' Alright" which co-produced by Cornelius and O'Bryan with help from Crusaders' saxophonist Wilton Felder and the vocal group Waters. "Doin' Alright" did alright indeed on both the B/C and pop charts, and spawned a successful crossover single with "The Gigolo."

His second album "Be My Lover" was set for an April 20 release, and the single "Lovelite" is currently #29 with a bullet on *Cash Box's* B/C singles chart.

TOP POP DEBUTS

SINGLES

67 LOVE WILL SHOW US HOW — Christine McVie — Warner Bros.

ALBUMS

56 STREET TALK — Steve Perry — Columbia

POP SINGLE

**AGAINST ALL ODDS
(TAKE A LOOK AT ME NOW)**
Phil Collins
Atlantic

B/C SINGLE

SHE'S STRANGE
Cameo
Atlanta Artists/PolyGram

COUNTRY SINGLE

HAPPY BIRTHDAY DEAR HEARTACHE
Barbara Mandrell
MCA

JAZZ

WISHFUL THINKING
Earl Klugh
Capitol

GOSPEL

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

NUMBER ONES



Laid Back

POP ALBUM

FOOTLOOSE
Original Soundtrack
Columbia

B/C ALBUM

CAN'T SLOW DOWN
Lionel Richie
Motown

COUNTRY ALBUM

ROLL ON
Alabama
RCA

MUSIC VIDEO

MISS ME BLIND
Culture Club
Virgin/Epic

12" SINGLE

WHITE HORSE
Laid Back
Sire/Warner Bros.

CASH BOX TOP 100 SINGLES

April 28, 1984

Weeks On 4/21 Chart

Weeks On 4/21 Chart

Weeks On 4/21 Chart

- 1 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) PHIL COLLINS (Atlantic 7-89700) 1 10
- 2 HELLO LIONEL RICHIE (Motown 1/22MF) 3 9
- 3 FOOTLOOSE KENNY LOGGINS (Columbia 38-04310) 2 14
- 4 HOLD ME NOW THOMPSON TWINS (Arista AS1-9164) 5 12
- 5 MISS ME BLIND CULTURE CLUB (Virgin/Epic 34-04388) 6 9
- 6 EAT IT WEIRD AL YANKOVIC (Rock 'N' Roll/CBS ZS4 04374) 4 6
- 7 TO ALL THE GIRLS I'VE LOVED BEFORE JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217) 11 9
- 8 YOU MIGHT THINK THE CARS (Elektra 7-69744) 13 6
- 9 LOVE SOMEBODY RICK SPRINGFIELD (RCA PB-13738) 15 8
- 10 THEY DON'T KNOW TRACEY ULLMAN (MCA-52347) 12 10
- 11 AUTOMATIC POINTER SISTERS (Planet/RCA YB-13730) 8 14
- 12 SOMEBODY'S WATCHING ME ROCKWELL (Motown 1702MF) 7 14
- 13 GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER (Portrait/CBS 37-04120) 10 21
- 14 LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia 38-04417) 30 4
- 15 HEAD OVER HEELS GO-GO'S (I.R.S./A&M IR-9926) 19 7
- 16 GIRLS DWIGHT TWILLEY (EMI America B-8196) 17 11
- 17 TONIGHT KOOL & THE GANG (De-Lite/PolyGram 818 226-7) 22 10
- 18 AUTHORITY SONG JOHN COUGAR MULLEN/CAMP (Riva/PolyGram R 216) 21 7
- 19 HERE COMES THE RAIN EURYTHMICS (RCA PB-13725) 9 14
- 20 OH SHERRIE STEVE PERRY (Columbia 38-04391) 26 4
- 21 DON'T ANSWER ME THE ALAN PARSONS PROJECT (Arista AS1-9160) 23 9
- 22 JUMP VAN HALEN (Warner Bros. 7-29384) 16 16
- 23 THE LONGEST TIME BILLY JOEL (Columbia 38-04400) 28 6
- 24 I WANT A NEW DRUG HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42766) 18 15
- 25 LEAVE IT YES (Atco 7-99787) 27 9
- 26 BREAKDANCE IRENE CARA (Network/Geffen 7-29328) 33 6
- 27 ADULT EDUCATION DARYL HALL — JOHN OATES (RCA PB-13714) 20 11
- 28 NO MORE WORDS BERLIN (Geffen 7-29360) 31 7
- 29 COME BACK AND STAY PAUL YOUNG (Columbia 38-04313) 29 13
- 30 DANCING IN THE SHEETS SHALAMAR (Columbia 38-04372) 36 6
- 31 A FINE, FINE DAY TONY CAREY (MCA-52343) 34 9
- 32 RADIO GA GA QUEEN (Capitol B-5317) 14 11
- 33 TIME AFTER TIME CYNDI LAUPER (Portrait/CBS 37-04432) 44 3

- 34 SISTER CHRISTIAN NIGHT RANGER (MCA-52350) 43 7
- 35 SHOW ME THE PRETENDERS (Sire 7-29317) 38 7
- 36 WHITE HORSE LAID BACK (Sire 7-29346) 40 7
- 37 RUNAWAY BON JOVI (Mercury/PolyGram 818 309-7) 37 9
- 38 99 LUFTBALLONS NENA (Epic 34-04108) 24 22
- 39 BORDERLINE MADONNA (Sire 7-29354) 42 6
- 40 I'LL WAIT VAN HALEN (Warner Bros. 7-29307) 46 3
- 41 HOLDING OUT FOR A HERO BONNIE TYLER (Columbia 38-04370) 35 10
- 42 THE REFLEX DURAN DURAN (Capitol B-5345) 83 2
- 43 ROCK YOU LIKE A HURRICANE SCORPIONS (Mercury/PolyGram 818 440-7) 51 5
- 44 GIVE IT UP K.C. (Meca S-1001) 32 19
- 45 THRILLER MICHAEL JACKSON (Epic 34-04364) 25 13
- 46 LET'S STAY TOGETHER TINA TURNER (Capitol B-5322) 41 15
- 47 IT'S MY LIFE TALK TALK (EMI America B-8195) 52 6
- 48 SELF CONTROL LAURA BRANIGAN (Atlantic 7-89676) 61 3
- 49 ILLEGAL ALIEN GENESIS (Atlantic 7-89698) 49 7
- 50 CATCH ME I'M FALLING REAL LIFE (Curb/MCA-52362) 53 6
- 51 RUN RUNAWAY SLADE (CBS Associated ZS4 04398) 58 4
- 52 LOVE ME IN A SPECIAL WAY DeBARGE (Gordy/Motown 1723GF) 57 8
- 53 THE HEART OF ROCK & ROLL HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782) 67 2
- 54 ONE IN A MILLION THE ROMANTICS (Nemperor/CBS ZS4 04373) 39 10
- 55 GIVE ME TONIGHT SHANNON (Emergency/Mirege 7-99775) 65 5
- 56 WE'RE GOING ALL THE WAY JEFFREY OSBORNE (A&M 2618) 47 9
- 57 I'M STEPPING OUT JOHN LENNON (Polydor/PolyGram 821 107-7) 59 5
- 58 THE LANGUAGE OF LOVE DAN FOGELBERG (Full Moon/Epic 34-04314) 48 13
- 59 BABY COME BACK BILLY RANKIN (A&M 2613) 62 7
- 60 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 818 384-7) 68 4
- 61 GOT A HOLD ON ME CHRISTINE MCVIE (Warner Bros. 7-29372) 45 14
- 62 RED RED WINE UB40 (A&M 2600) 56 13
- 63 OLYMPIA SERGIO MENDES (A&M 2623) 69 4
- 64 RELAX FRANKIE GOES TO HOLLYWOOD (Island 7-99805) 70 4
- 65 YOU CAN'T GET WHAT YOU WANT (TILL YOU KNOW WHAT YOU WANT) JOE JACKSON (A&M 2628) 85 2
- 66 HUNTERS OF THE NIGHT MR. MISTER (RCA PB-13741) 66 6
- 67 LOVE WILL SHOW US HOW CHRISTINE MCVIE (Warner Bros. 7-29313) — 1

- 68 MY EVER CHANGING MOODS THE STYLE COUNCL (Geffen 7-29359) 83 2
- 69 SAIL AWAY THE TEMPTATIONS (Gordy/Motown 1720GF) 76 3
- 70 WOULDN'T IT BE GOOD NIK KERSHAW (MCA-52371) 77 3
- 71 NEW SONG HOWARD JONES (Elektra 7-69766) 50 15
- 72 KARMA CHAMELEON CULTURE CLUB (Virgin/Epic 34-04221) 60 22
- 73 MODERN DAY DELILAH VAN STEPHENSON (MCA-52376) 86 2
- 74 RUNNER MANFRED MANN'S EARTH BAND (Arista AS1-9143) 64 15
- 75 BLUE LIGHT DAVID GILMOUR (Columbia 38-04378) 79 3
- 76 JUMP (FOR MY LOVE) POINTER SISTERS (Planet/RCA YB-13780) — 1
- 77 THE KID'S AMERICAN MATTHEW WILDER (Private I/CBS ZS4 04370) 55 11
- 78 HYPERACTIVE THOMAS DOLBY (Capitol B-5321) 71 8
- 79 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99785) 82 3
- 80 I CRY JUST A LITTLE BIT SHAKIN' STEVENS (Epic 34-04338) 88 2
- 81 DON'T WASTE YOUR TIME YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400) 89 2
- 82 WHISPER TO A SCREAM (BIRDS FLY) ICICLE WORKS (Arista AS1-9155) — 1
- 83 REBEL YELL BILLY IDOL (Chrysalis VS4 42764) 72 14
- 84 BELIEVE IN ME DAN FOGELBERG (Full Moon/Epic 34-04447) — 1
- 85 NEW MOON ON MONDAY DURAN DURAN (Capitol B-5309) 54 16
- 86 I WANT TO BREAK FREE QUEEN (Capitol B-5350) — 1
- 87 THERE'S NO EASY WAY JAMES INGRAM (Qwest/Warner Bros. 7-29316) — 1
- 88 DANCE HALL DAYS WANG CHUNG (Geffen 7-29310) — 1
- 89 WHAT IS LOVE? HOWARD JONES (Elektra 7-69737) — 1
- 90 THEME FROM "TERMS OF ENDEARMENT" MICHAEL GORE (Capitol B-5334) — 1
- 91 LET THE MUSIC PLAY SHANNON (Emergency/Mirege 7-99810) 73 24
- 92 GIVE MISSING PERSONS (Capitol B-5326) 78 4
- 93 STRIP ADAM ANT (Epic 34-04337) 75 12
- 94 COMMUNICATION SPANDAU BALLET (Chrysalis VS4 42770) 80 4
- 95 BACK WHERE YOU BELONG 38 SPECIAL (A&M 2615) 74 13
- 96 LOVE HAS FINALLY COME AT LAST BOBBY WOMACK end PATTI LABELLE (Beverly Glen BG-2012) 90 5
- 97 THE POLITICS OF DANCING RE-FLEX (Capitol B-5301) 84 22
- 98 OWNER OF A LONELY HEART YES (Atco 7-99817) 91 26
- 99 LIVIN' IN DESPERATE TIMES OLIVIA NEWTON-JOHN (MCA-52341) 87 12
- 100 ALMOST OVER YOU SHEENA EASTON (EMI America B-8186) 81 20

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Fine Fine (Rockoko GmbH (Gema)—BMI)31
 Adult Education (First Buzza/Hot-Cha/Unichappell
 BMI)27
 Against All Odds (HJit and Run, adm. by Warner
 Bros. & Golden Torch — ASCAP)1
 Almost Over You (Michael H. Golden/Carload of Us/
 Sweet Angel/Atlantic—ASCAP/BMI)100
 Authority Song (Riva—ASCAP)18
 Automatic (Music Corp. of America/Fleedlee-
 die—BMI/MCA—ASCAP)11
 Baby Come Back (Irving/Money For Music—BMI) 59
 Back Where You (April/Contaminated
 Tunes—ASCAP)95
 Believe In (Hickory Grove/April—ASCAP)84
 Blue Light (Pink Floyd., adm. by Unichappell—BMI) 75
 Borderline (Likasa—BMI)39
 Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/
 Brass Heart—BMI)26
 Catch Me (Australian Tumbleweed—BMI)50
 Come Back (Red Admiral—BMI)29
 Communication (Reformation—ASCAP)94
 Dance Hall (Chong, adm. by Warner-
 Tamerlane—BMI)88
 Dancing In The (Famous—ASCAP/Ensign—BMI) 30
 Don't Answer Me (Woolfsongs Ltd./Careers—BMI) 21
 Don't Waste (Total Experience—BMI)81
 Eat It (Mijac, adm. by Warner-Tamerlane—BMI)6
 Footloose (Famous—ASCAP/Ensign—BMI)3
 Girls (Dionnio, adm. by Bug—ASCAP)16
 Girls Just Want (Heroic—ASCAP)13
 Give (Private Life/Life After/Private Parts/Additi-
 onal—ASCAP/BMI)92
 Give It Up (Alexanders/Shawn/Chanel—BMI)44
 Give Me (Shapiro Bernstein & Co./Emergency/Green
 Star — ASCAP)55

Got A Hold (Alimony—BMI/Cement
 Chicken—ASCAP)61
 Head Over Heels (Daaddy Oh/Some
 Other—ASCAP)15
 Heart Of (Hulex, adm. by Red Admiral—BMI)53
 Hello (Brockman—ASCAP)2
 Here Comes The Rain (Blue Network—ASCAP)19
 Hold Me Now (Zomba Ent.—ASCAP)4
 Holding Out (Ensign—BMI)41
 Hunters of The (Warner-Tamerlane/Entente—BMI) 66
 Hyperactive (Participation—ASCAP)78
 I Cry Just (Colgemes—EMI—ASCAP)80
 I Want A New (Hulex, adm. by Red Admiral—BMI) 24
 I Want To Break (Queen/Beechwood—BMI)86
 Illegal Alien (Pun, adm. by Warner Bros.—ASCAP) 49
 I'll Wait (Van Halen—ASCAP)40
 I'm Stepping (Ono — BMI)57
 It's My Life (Island/Zomba—BMI/ASCAP)47
 Jump (Van Halen—ASCAP)22
 Jump (For My Love) (Welbeck/Stephen Mitchell/Anid-
 raks/Portchester—ASCAP)76
 Karma Chameleon (Virgin—ASCAP/Pendulum—adm.
 by Warner-Tamerlane—BMI)72
 Kid's American (Streetwise/Buchu—ASCAP)77
 Language of Love (Hickory Grove/April—ASCAP) 58
 Leave It (Affirmative—BMI/Unforgettable
 Songs—ASCAP)25
 Let The Music Play (Shapiro Bernstein & Co./
 Emergency—ASCAP)91
 Let's Hear It (Ensign—BMI)14
 Let's Stay Together (Irving/AI Green—BMI)46

Livin' In Desperate (Snow/Hook & Line—BMI/
 ASCAP)99
 Longest Time (Joel—BMI)23
 Love Has Finally (ABKCO/Spiced Hands/Beverly
 Glen — BMI)96
 Love Me In A (Jobete—ASCAP)52
 Love Somebody (Vogue—BMI)9
 Love Will (Alimony—BMI/Cement
 Chicken—ASCAP)67
 Miss Me Blind (Virgin—ASCAP)5
 Modern Day (Warner-Tamerlane—BMI)73
 My Ever (EMI/Colgemes—EMI—ASCAP)68
 New Moon (Tritec Ltd.)85
 New Song (Warner Bros. Ltd.—BMI)71
 99 Luftballons (Rockbray, Adm. by Irving—BMI/
 April—ASCAP)38
 No More (Berlin Era, adm. by
 Warner—Tamerlane—BMI)28
 Oh Sherrrie (Street Talk Tunes/April/Random
 Notes—ASCAP/Pents Down/
 Phosphene—BMI)20
 Olympia (Dyad—BMI)63
 One In A Million (Forever Endeavor/
 Romantics—ASCAP)54
 Owner Of A (Affirmative/Warner-Tamerlane—BMI/
 Unforgettable—ASCAP)98
 Perfect (Bellboy—BMI/Gratitude Sky—ASCAP)79
 Politics of Dancing (Firstars—ASCAP)97
 Radio Ga Ga (Queen/Screen Gems—EMI—BMI)32
 Rebel Yell (Bonedol/Rock Steady/Rare
 Blue—ASCAP)83

Red Red Wine (Tallyrand—ASCAP)62
 Reflex (Tritec Ltd.)42
 Relax (Copyright Control)64
 Rock You (Summer Breeze — ASCAP)43
 Run Runaway (Whild John (pending)51
 Runaway (Jamb/George Karakoglou/
 Simile—ASCAP)37
 Runner (Mark Cair, publ. by Intersong,
 USA—ASCAP)74
 Sail Away (Stone Diamond/Golden Touch—BMI) 69
 Self Control (Edition Sunrise, adm. by
 Careers—BMI)45
 She's Strange (All Seeing Eye—ASCAP/BMI)60
 Show Me (Hynde House of Hits/Divide Banks/ATV
 (London)35
 Sister Christian (Kid Bird/Rough Play—BMI)34
 Somebody's Watching (Jobete—ASCAP)12
 Strip (Colgemes—EMI—ASCAP)93
 Theme From (Ensign—BMI)90
 There's No (ATV/Mann & Weil — BMI)87
 They Don't Know (Stiff—PRS)10
 Thriller (Rodsongs (PRS), adm. by Almo—ASCAP) 45
 Time After (Reila—BMI/Cub Notes—ASCAP)33
 To All The Girls (April/Case/Dive—ASCAP)7
 Tonight (Delightful—BMI)17
 We're Going All (Dyad—ASCAP)56
 What Is (Warner-Tamerlane—BMI)89
 Whisper (Chappell—ASCAP)82
 White Horse (Sing A Song—ASCAP)36
 Wouldn't It (Ronder/Arctic King, adm. by
 Irving—BMI)70
 You Can't Get (Fokezuka Ltd., adm. by
 Almo—ASCAP)65
 You Might (Ric Ocacek, adm. by Lido—ASCAP)8

● = Exceptionally heavy radio activity this week

Ⓚ = Exceptionally heavy sales activity this week



GOLD GREENWOOD — Grammy award winner Lee Greenwood was recently presented with a gold album for his "Somebody's Gonna Love You" LP. Pictured above at the presentation are (l-r): Jerry Crutchfield, vice president, MCA Music, Nashville; Greenwood; Irving Azoff, president MCA Records Group; and Leeds Levy, president, MCA Music.

FCC Re-examines Fairness Doctrine

By David Adelson

LOS ANGELES — The Federal Communications Commission (FCC) voted unanimously to consider whether it should abolish the 35-year-old "fairness doctrine." The doctrine was originally adopted to ensure that broadcast outlet viewers and listeners were exposed to more than one viewpoint on controversial issues.

In assessing the size and diversity of today's broadcast market, the commission agreed by a 5 to 0 vote to launch a public inquiry into the need for retaining the rule.

The rule was enacted during the first years of television. At the time, there were far fewer broadcast facilities, thus the necessity and importance of balanced coverage. Opponents of the doctrine feel that with so many outlets to choose from in today's broadcast marketplace, the need for balanced coverage is satisfied due to the numerous options available.

In 1950, there were 2,819 radio stations in the United States, with the young television industry boasting just 98 outlets. Today, the FCC reports there are over 9,400 radio stations and 1,100 television stations in operation.

Some broadcasters have complained in the past that the print media has been unfairly given favorable treatment by not having the doctrine apply to them, while a burden has been placed on the broadcasters' editorial content due to the regulation.

According to Stephen Bailey of the FCC's office of the general counsel, the differences between the print and broadcast media "are becoming blurred." He cited teletext as a good example of the similarities between the function of print and broadcast media.

Bailey also cited changes in "First Amendment jurisprudence," adding, "the possibility that in essence the fairness doctrine discourages, rather than encourages broadcasters to engage in robust, uninhibited discussions of the burning issues of the day" will be examined by the commission.

The FCC's inquiry has raised the question of whether it actually has the authority to abolish the doctrine should it deem that action appropriate. Bailey insisted that the commission is not assuming it has that power. He remarked, "The inquiry is basically to solicit comments and obtain as complete a record as possible so the commission would be in a position, once all the comments are in and analyzed, to determine what future course to take." He said it was the commission's job to find out "whether or not there is evidence to suggest that the fairness doctrine may be unnecessary." The FCC official would not say whether the commission had the right

to abolish or modify the doctrine, commenting that another purpose of the inquiry is to establish if "the commission has the authority to significantly modify the doctrine, and if not, if such changes should be more appropriately be undertaken by Congress."

(continued on page 28)

FCC Regulates Religious Radio On Good Faith

by David Adelson

LOS ANGELES — Subjects of strictly religious relevance are not considered controversial issues of public importance, and can subsequently be broadcast on radio and television outlets without falling under the jurisdiction of the fairness doctrine. That is the current stance of the Federal Communications Commission (FCC), which only applies the fairness doctrine to religious programming when the subject matter strays toward issues of secular importance.

According to the FCC, the fairness doctrine has traditionally said, "if any program regardless of label, presents one side of a controversial issue of public importance, then the broadcaster must afford reasonable opportunity for the presentation of contrasting views." However under existing FCC policy, matters of religion do not qualify as controversial issues of public importance. According to Milton Gross, of the FCC's Fairness and Political Programming branch, "we have not held that religious devotionals, services or hymns present one side of a controversial issue." He added, "matters of faith, like if a minister gets up and says, 'believe in God,' are not controversial issues. But if they start talking about abortion or something like that, then they are discussing one side of a controversial issue and somewhere in another program, they have to present contrasting views."

The main question that arises from the FCC's current policy was brought up by Gross himself, who asked, "what would happen if an atheist decided that belief in God was an issue of public importance?" The FCC official admitted he did not know that answer.

The religious outlets contacted seem to have a general awareness of what some programmers feel is the FCC's vague distinction between what does and does not constitute a controversial matter of public importance. Robert Hardyway, program director of Los Angeles' KTYM,

(continued on page 28)

Kool Jazz Festival/N.Y. Sets Schedule

by Lee Jeske

NEW YORK — The Kool Jazz Festival/New York, the direct descendant of the original Newport Jazz Festival and in many ways the most important annual jazz event in the world, will once again overtake New York's concert halls with jazz in all its forms, June 22-July 1. Offering an unusually wide spectrum of music — including the first appearances on the event of Gladys Knight and the Pips and the Philip Glass Ensemble — the event will present nearly 50 concerts in its 10 days. Producer George Wein called the event, "truly a living and breathing record of the very best that the music has to offer." Brown & Williamson, the makers of Kool, are the sponsors of the event. Many of the biggest names in jazz — Miles Davis, Sonny Rollins, Count Basie, Dizzy Gillespie, Sarah Vaughan, and many others — will be appearing and such successful programs from previous festivals as solo piano concerts at Carnegie Recital Hall, boat rides on the Staten Island Ferry, presentations of "new music" co-produced by Soundscape, and a two-day extravaganza at Saratoga Springs, will be repeated. The complete schedule is as follows:

Friday, June 22: Kenny Barron (5 p.m., Carnegie Recital Hall); the Miles Davis Band/Gil Evans Orchestra (7 & 11 p.m., Avery Fisher Hall); "Salute To Django Reinhardt" with Stephane Grappelli, Bi-relli Lagrene, others (8 p.m., Carnegie Hall); Anthony Braxton Quartet/John Zorn's Pentathlon (Soundscape at Irving Plaza); Brooklyn Conservatory Faculty Jazz Ensemble (8 p.m., Prospect Park).

Saturday, June 23: "Piano Spectacular" with Dick Hyman, Judy Carmichael, others (4 p.m., Waterloo Village, NJ); Walter Davis, Jr. (5 p.m., CRH); Oscar Peterson/Cecil Taylor (8 p.m., CH); "Tania Maria's Musical Salute To Brazil" with Maria, Stan Getz, Djavan, others (8 p.m., AVH); Menage De Collage/Barbara Donald and Unity (8 p.m., IP); John Hicks Quartet/Fostina Dixon & The Winds Of Change Ensemble (8 p.m., PP).

Monday, June 25: Denny Zeitlin (5 p.m., CRH); "Bobby Short Hosts An Evening Of The Music Of Harold Arlen" with Mel Torme, Jackie & Roy, and others (8 p.m., CH); Tim Berne/William Parker's Centering Big Band (8 p.m., IP); "David Chertok's Jazz Legends On Film" (8 p.m., 92nd St. Y).

Tuesday, June 26: Terry Waldo (5 p.m., CRH); "Salute To Two Living Jazz Masters — Benny Carter & Illinois Jacquet" with the Benny Carter All-Star Big Band and the Illinois Jacquet Jazz Legends Big Band (7 p.m., CH); the Crusaders/David Sanborn (7 p.m. & 11 p.m., AFH); Brian Smith Touching Base/Michele Rosewoman with Univision (8 p.m., IP).

Wednesday, June 27: Stanley Cowell (5 p.m., CHR); The Philip Glass Ensemble (8 p.m., CH); "Big Band Sounds" with Lionel Hampton's Big Band/Artie Shaw and the All-New Artie Shaw Orchestra (8 p.m., AFH); Quartette Indigo/Mario Rivera & The Salsa Refugees (8 p.m., IP).

Thursday, June 28: Kenny Burrell (5 p.m., CRH); "An Evening Of American Song" with Mel Torme, George Shearing, others (8 p.m., CH); Wynton Marsalis Quintet/group to be announced (8 p.m., AFH); James 'Blood' Ulmer/Skeleton

(continued on page 25)

ASCAP To Hold Awards

LOS ANGELES — In celebration of ASCAP's 70th anniversary, the Society will hold its First Annual Pop Awards Dinner in honor of the writers and publishers of its most performed pop songs of 1983, it was announced by ASCAP president Hal David. The black tie affair will take place at the Beverly Wilshire Hotel in Beverly Hills on Thursday evening, May 3, 1984.

The awards dinner will honor the most performed songs in the ASCAP repertoire during the 1983 ASCAP survey year. Award recipients were determined by the number of credits for performances in the period from October 1, 1982 to September 30, 1983.

Also to be announced will be the ASCAP Song of the Year; the Writer of the Year; and the Publisher of the Year.

Among those in attendance will be the winning songwriters and publishers, as well as prominent members of the music and entertainment communities.

Chappell Forms Merchandising Division

by Lee Jeske

In an apparent first for the music publishing industry, Chappell/Intersong Music Group—USA has announced the creation of the Chappell/Intersong Merchandising Division. Accordingly, the international publishing organization will launch a major drive aimed at acquiring representation and marketing of non-musical and musical properties. While this effort is an expansion of Chappell/Intersong's existing merchandising and licensing activities, the new Merchandising Division will reach out beyond the music industry to represent and market non-musical third party rights.

Maxyne Lang, director of special projects, creative, has been named director of the Chappell/Intersong Merchandising Division. "Over the past few years we have

(continued on page 25)



TENNILLE TEAMS WITH MIRAGE — Vocalist Toni Tennille, known for her success as half of the Captain and Tennille duo, recently signed a solo recording contract with Mirage Records. Pictured at the signing are (l-r): executive producer Bruno Ciotti; Toni Tennille, attorney Gerald Edelstein; and Mirage Records executive vice president Bob Greenberg.

BUSINESS NOTES

Record Industry Charity Raises \$2.3 Million

LOS ANGELES — A record industry benefit for the T.J. Martell Foundation for Leukemia and Cancer Research held in New York last weekend raised more than \$2.3 million from a variety of labels, executives and artists. The benefit dinner, which was held at the New York Hilton, attracted many of the leaders of the recording business, including artists Michael Jackson, Neil Diamond and Quincy Jones and executives Ahmet Ertegun, president of Atlantic Records; Irving Azoff, president of MCA; and Mo Ostin, president of Warner Bros. among many others.

The foundation is named for the son of CBS executive Tony Martell. T.J. Martell died of Leukemia at age 19 in 1975, and soon after the elder Martell established what has become the music business' most ambitious charity. The dinner was attended by 2,200 guests, and many who did not attend were listed as \$5,000 or \$10,000 donors in the dinner's program.

Jackson's contribution was reportedly in the six-figure range and will go specifically to a 19-bed cancer research unit in his name at New York's Mt. Sinai Medical Center. It was also reported that Jackson's hit single "Beat It" will be included in a fundraising album to be released later this year. The LP will also feature songs from the Police and Pat Benatar, and is expected to net more than \$4 million in artist's royalties.

U.S. Releases Down 13%

NEW YORK — U.S. new LP releases in 1983 declined approximately 13% from 1982, continuing a trend of the past five years, according to the Recording Industry Association of America (RIAA). There were also declines in 7" singles (down 8%), 12" EPs (down 6%), \$5.98 budget LPs (down 14%), new cassette releases (down 8%), budget cassette reissues (down 17%), new 8-track releases (down 85%), and budget 8-track reissues (down 99%).

Several configurations, however, experienced increases in 1983: 12" singles (up 33%), cassette EPs (up 300%), and double-play cassettes (up 57%).

In addition, digital audio Compact Discs were introduced in 1983, with 610 releases.

New York Music Co. Inks Ralph

LOS ANGELES — Sheryl Lee Ralph, featured in the Broadway show "Dreamgirls" and the NBC soap *Search For Tomorrow* has been signed by the New York Music Company to a four-record contract. Ralph plays the 'Deena Jones' character in the Broadway smash, and "Mac" on *Search For Tomorrow*.

New York Music's Sid Bernstein noted that, "the signing of Sheryl Lee is an important step towards our goal of finding the best new talent we can."

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

NEW YORK — Unitel Video will be providing the mobile and post-production facilities for the European Broadcast Union's coverage of this summer's Republican and Democratic conventions. . . The 14th Burns Media Radio Studies Seminar will be taking place June 18-20 at L.A.'s Century Plaza Hotel; contact them at 3054 Dona Marta Dr.; Studio City, CA 91604 for registration info. . . Pat Willard has been added to the LA/NARAS Board of Governors. . . Famous Music publishing, an affiliate of Paramount Pictures, will represent John Williams' score to the eagerly awaited "Indiana Jones And The Temple Of Doom," to be released in late May. . . The NY Chapter of NARAS is sponsoring their second seminar in the "Future Shock In The Record Business" series. Entitled "The Producer Talks," George Avakian, Rick Derringer, Larry Rosen, and others will participate; it takes place at the Center For Media Arts' 226 W. 26th St., Room Video 3, on April 24. . . New York admirers of Indian music are in for a double spring treat: Ravi Shankar and Ali Akbar Khan share a Carnegie Hall bill, May 12; and Pandit Pran Nath will be vocalizing May 6, 20, June 3 & 16, at the Dia Art Foundation; 6 Harrison St. . . MECA Records, which had success with their first release, KC's "Give It Up," has signed their second artist, singer/songwriter Susan Carr, whose first single, "Urgent" is to ship shortly. . . Australian Prime Minister Robert Hawke promises to take up with President Reagan the fact that an American company — Carl Fischer Music, Inc. — holds the North American copyright to "Waltzing Matilda," something which is enraging many of his constituents. . . Eugene Ormandy, recuperating from a heart ailment, has cancelled his 1984 spring and summer conducting engagements and has announced that he will decline all future full subscription concert series. . . Gary Remal, president of Remal Music Design, copped a Northern California Emmy for Outstanding Individual Achievement for Musical Composition for a series of KRON-TV promos. . . Promising "the return of glamour and luxury to the New York night scene," VISAGE, at 610 W. 56th St., opens to the public May 3. . . The 1984 New Music Seminar is slated for Aug. 6-8 at the New York Hilton and it isn't too early to pre-register. Write to The New Music Seminar; 1747 1st Ave.; New York, NY 10128. . . Signature Sound Inc. has been asked by CBS and NBC to build music libraries for their respective sports departments. . . Gary Friedman and Will Holt, writers of the score for "Taking My Turn," have finalized arrangements for the Richmond Organization to undertake the music publishing rights to the songs from the show, which will be aired next year on PBS. . . The 54,000 member Music Educators National Conference (MENC) has elected Don Corbett as its national president, Ellwood Hoiseth as its north central division president, Alice S. Fague as its southern division president, and Larry Mabbitt as its western division president. They assume their posts in July, 1986.

The Ladd Company, Warner Communications Inc. and Warner Bros. have mutually agreed that the Ladd Company, effective immediately, will become a nonexclusive production organization, thus terminating an exclusive arrangement between the companies which has existed for nearly five years. For the time being, the Ladd Company will continue to operate at its Warner Bros. offices, and projects currently being developed by the Ladd Company will remain under the previous arrangement with Warner Communications Inc. and Warner Bros. The announcement was made by Alan Ladd, Jr. and Deane Johnson, a member of the office of the president of Warner Communications Inc.

EXECUTIVES ON THE MOVE

Lang Named — Maxyne Lang has been named director of the Chappell/Intersong Merchandising Division. She will also continue in her current position as director of special projects, creative, for Chappell/Intersong.

Campbell Appointed — Jerry Campbell has been named industrial audio product manager for the Magnetic Tape Division of Ampex Corporation.

Ellis Named — Steven Ellis has been named vice president, corporate communications for RKO General, Inc. He joins RKO General from Earle Palmer Brown Public Relations, a division of the Bethesda, MD-based advertising agency. He had been vice president and general manager of the division since August 1983.

Cruickshank Named — Ron Cruickshank, who joined Record Bar, Inc. in February 1983 as president and chief operating officer, has been named chief executive officer. He is a former partner in Farr-Cruickshank Associates, a consulting firm in Greensboro, NC.

Changes Announced — Main Street Records, a subsidiary of Suffolk Marketing, has announced changes in administration. Richard K. Huntley has assumed the post of Main Street Records president; Howard J. Kane, director of business affairs; and William J. Hyland, comptroller. The Main Street Records offices will now be located at 155 E. Main Street, Smithtown, NY 11787 (516) 979-0100 or (212) 895-2011.

Blackwood Names Carmen — Blackwood Records has announced the appointment of Wayne Carmen as senior vice president and operations manager of all operations. He had been president of Lifeorce Records.

D'Antonio Named — Tony D'Antonio has joined the staff of Union Station Records in a national promotion capacity. For the past 2½ years he has worked at independent country promotion, with his headquarters in Nashville.

Light Names Whitlock — Gary Whitlock has been named director of A&R for Light Records. Bill Cole will remain as a corporate vice president and work on special projects. Whitlock worked in Los Angeles as a freelance arranger and composer producing various album projects and film scores prior to joining Word seven years ago.

Mosesman Appointed — Warner Bros. Records has announced the addition of Denny Mosesman as associate national promotion director. Prior to joining Warner Bros. he spent six years as promotion and marketing manager of Elektra Records, Dallas.

Magness Joins Malaco — Bill Magness, formerly of Elektra/Asylum Records has joined Dave Clark at Malaco Records. He served as southwest regional promoter for Elektra. His new position at Malaco will be director of marketing.

Changes At ITA — E. Richard Buckley, national sales manager for PDMagnetics, and William Gallagher, executive vice president and general manager of MGM/UA Home Video, have been elected to the board of directors of the International Tape/Disc Association. In addition, Charles Van Horn, who joined ITA in May, 1983, as director of operations, has been given the new title of executive director of ITA. Messrs. Buckley and Gallagher filled vacancies on the board caused by the resignations of Micky Hyman, who left MGM/UA to become president of The Cannon Group; R. Brad Harse, who resigned from Lenco Company to become vice president of marketing with Communications Packaging Group, and Don G. Bartell, who was transferred to other duties at Hercules, Inc.

Pepin Named — Ric Pepin has been promoted to manager, branch marketing administration for RCA Records. He was most recently RCA's administrator, financial analysis — commercial, a position he had held since joining the company in 1982.

Fischer Named — Herb Fischer has been named vice president and general manager of Key Video, a new independent division formed by CBS/Fox Video. He was most recently vice president of marketing and sales for Sound Video Unlimited distributors in La Jolla, CA.

Berg Elected — Jeffrey Berg has been elected to the board of directors of Josephson International Inc.

LeFrak Names Blumenthal — The LeFrak Entertainment Company Ltd. has announced the appointment of Bonnie Blumenthal as director of publishing administration. She was formerly the administrator of Atlantic Record's publishing arm, Cotillion Music.

Changes At WEA — WEA International has announced that Giuseppe Velona, who has been managing director of WEA International's Italian affiliate since its inception, offered his resignation. Luigi Calabrese, formerly general manager of WEA Belgium, was named general manager of WEA Italy. He was also elected to membership on that company's board of directors.

Alter Named — Rick Alter, a four-year agent at The Empire Agency and a 10-year music veteran, was promoted to vice president.

Schiff Added — Cherry Lane Music Co., Inc. has announced the addition of Ronny Schiff as creative manager. She was formerly vice president of Dick Grove Publications, as well as production manager for Almo Publications and Warner Brothers Music.

S/T Names Mauro — S/T Videocassette Duplicating Corporation has announced the appointment of Peter Mauro as operations manager, a position vacated by Stuart McCorkindale, who is now manager of Computer Diskette Services. Mauro comes to S/T from a similar position with Schneider North America, Ltd.

Rosenstein Named — Prism Entertainment Corporation has announced that Earl Rosenstein has been appointed to vice president — finance. Prior to joining Prism, he was vice president of finance for Ronco Teleproducts. Previously, he was senior vice president of Interstate United Corporation.

RCA Latin Division Names Three

LOS ANGELES — RCA Records' U.S. Latin Music department has announced the promotion of three executives.

Bernardo Garza has been named manager, A&R Latin Music U.S.; George Zamora and Rick Correo have each been named manager, Latin Music U.S.

In the past six months, RCA's U.S. Latin Music department has signed various international artists including, Menudo, Willie Colon, Emmanuel and Jairo.



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POINTS WEST

OLYMPIC JAMS — The Olympics are taking over Los Angeles. We all knew it would happen soon . . . along with the imminent deluge of foreign athletes, Los Angeles will also be host to an arts festival which will include French paintings, an Italian Shakespeare company and a Bulgarian piano virtuoso among other things. Classical music will certainly be included in the gala art/music atmosphere, with a 500-person performance of Handel's "Messiah," an evening of classic pops and on July 27, the night before the opening ceremonies launch the Olympic games, **Tilson Thomas** will lead the Los Angeles Philharmonic, Master Chorale and a quartet of vocalists in a "Prelude To The Olympics," all of which will take place at the Hollywood Bowl. Jazz will also figure in the musical celebrations, most prominently at the Great Olympic Jazz Marathon which will be at the Bowl on July 23.

The festival will feature **Count Basie** — four weeks prior to his 80th birthday — **Wynton Marsalis**, **Bob James**, the **Crusaders** and **Free Flight**. The Olympic Jazz Festival, which will be hosted by **KKGO DJ Chuck Niles**, will spotlight **Tommy Vig**, the festival's producer, **Benny Carter**, **Jack Sheldon**, **Jimmy Rowles**, drummers **Louis Bellson** and **Shelly Manne**, and Bulgarian pianist **Milcho Leviev**. On the contemporary music scene, things look a bit less organized. No one has really started to look to the enormous audience that will be available to L.A. musicians and bands. What's going on out there guys?! Long Beach's **KNAC** is considering a contest to create cheers for the American teams, but we can do more than that . . . how about an international battle of the bands? Send in your ideas c/o *Points West*.

AMERICA'S JAZZ STATION — For 25 years **Saul Levine** has run the Santa Monica-based jazz radio station **KKGO** for a loyal group of Southern California jazz enthusiasts, yet for the last few years, the station has been going out by satellite to radios throughout the country. For a few extra dollars, cable TV viewers can have their FM tuners hooked up to the satellite which will bring them "All Jazz, All The Time." Levine comments, "we get regular mail from people on the east coast and in the midwest, both with comments and requests. We haven't marketed it that much, although we are in nearly a million homes across the country. The goal was really just to bring jazz to areas where they can't get it otherwise." The station's best known voice is **Chuck Niles**. Epitomizing the 'cool' sound of '50s jazz players, Niles offers a wide variety of contemporary and classic selections on his show, while injecting bits of history that illuminate the music for jazz non-scholars.

WELLER IN A JAM — While playing some dates in West Berlin, **Paul Weller** slipped and broke his left arm. The former **Jam** leader and current **Style Council** guitarist and vocalist was rushed to a hospital where the arm was set, and Weller gamely went on with the scheduled performances with a jacket draped over his arm. Despite the obvious discomfort, there are no plans to hold up the rest of the tour which will take the band to Japan, Canada, Los Angeles and New York.

SPEAKING OF EUROPEAN TOURS . . . B.B. King's schedule is even more impressive. King will be spending most of this spring and summer touring Europe and visiting such hot spots as Lisbon, Portugal; Granada, Seville and San Sebastien, Spain; Nice, France; Venice and Rome, Italy; and Montreux, Switzerland. While the world may be visiting Los Angeles this summer, this reporter wants to know if he can sign on with the B.B. King tour!

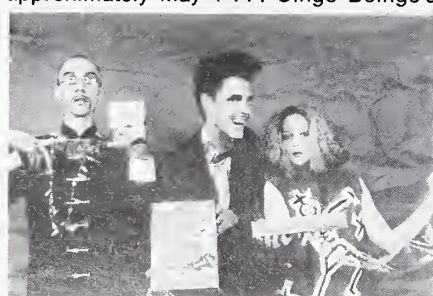
VIDEOS IN THE WORKS — A visual adaptation of **Shalamar's** hit "Dancing In The Streets" is going into production in L.A. by Bill Parker Productions April 16-18; it will be followed by taping of **Rockwell's** new video for the recently released single "Obscene Phone Caller."

SHORT CUTS AROUND TOWN — Here's a fun double bill: L.A. punk survivors the **Circle Jerks** with heavy metal headliners **Alcatrazz**, April 21 at Perkins Palace . . . **X** will have a 12-inch version of the classic "Wild Thing" out on the streets approximately May 1 . . . Oingo Boingo's **Danny Elfman** has written two songs



12"s OF FUN — **Cyndi Lauper's** debut LP and hit single "Girls Just Want To Have Fun" have both recently been certified Gold, and the 12" remix of the song by **Arthur Baker** has also been at the top of the 12" charts. The maxi-single is one of the best dance remixes of a pop hit around.

including the title track for an upcoming film "Bachelor Party." Both the cuts will be performed by the Boingo . . . the San Diego Jazz Festival has released the artists set for its June 1-2 weekend in the sun; they include **Cameo**, **Kool & The Gang**, **Bobby Womack**, **Luther Vandross**, **Patti LaBelle**, **Ashford & Simpson** and **New Edition** . . . the UCLA Jazz Club is presenting a birthday "Jazz Tribute to Duke Ellington" on April 29. Guitarist **Kenny Burrell** will serve as performer and artistic director for the event which will showcase various jazz artists . . . the Southern California Blues Society is putting on an **Etta James/Chambers Bros.** show April 28 at the Music Machine which promises to be a barn burner, as does the **Nighthawks** gig



IT AIN'T POETRY ANYMORE!! — **Harvey Kubernik/Freeway Record's** latest brainchild will be at **Be-Bop Records** in **Sherman Oaks** on April 27. Featuring the 'spoken words' of **Ivan E. Roth** and the music of **Jill Fraser** and **Mark Nine**, prepare to be transported.

there on May 5 with **Los Lobos** and the **Robert Cray Band** . . . **Mark Sebastian** (Summer In The City) and co-producer **Henry Lewy** (Joni Mitchell, Stephen Bishop) are in the studio at Westlake with **Mick Guzauski** at the board . . . "Alphabet City" is set to premiere in 400 theatres around the country on May 4. It is the "story of life on the streets of lower Manhattan," and has a score by **Nile Rogers** . . .

peter holden

NEW FACES TO WATCH

With the release of her first album, "Karen," **Karen Taylor-Good** has emerged from the studios where she has earned a reputation as one of the top female back-up and jingles vocalist in the Southeast, and from behind the shadows of her musical predecessor, **Janie Fricke**, to the forefront of a rising career. Recently she had several Top 40 singles from her first album, released two videos, and won the **SESAC Vista Award**, which is granted to up and coming artist/songwriters.



Karen Taylor-Good

Her recent success is the result of a carefully planned career, one that took her from El Paso, Texas to Europe, Memphis and finally to Nashville. Ironically it all began when the attractive woman was still in school and was embarrassed because of a prominent nose. "When I was in high school, I had a real big nose and this one guy would call me beak, so I would walk around being timid and shy until I discovered the choir and got in musicals." After graduating from high school, Taylor-Good entered the University of Texas where she became involved in folk music. The collegiate choir she was in travelled to Europe and when the rest of the troupe departed for the States, she remained for a year, traveling around and performing mostly folk music in numerous countries.

Upon arrival back home she realized that musical tastes had changed from folk music to pop/rock genres. In 1972, she moved to Memphis after sending a demo tape of her band to London/Hi Records in Memphis and receiving positive feedback. Once there she worked on her skills at the **Tanner Agency**. "At the William Tanner Agency I sang jingles and station ID's five days a week from 8:30-3:30 until we got behind, and then we had to work evenings two times a week and Saturday's." At the agency she met and worked with **Janie Fricke**, who would later become the model people would compare Karen to. She soon found that the jingle work helped her develop her style of singing. "It's excellent practice in reading music because they put the music on the stand, you read it, they take it off and put another one on, so you learn to read fast. And then there's lots of call to sound like someone else. They bring in a rock jingle and tell you to sing rock'n'roll; then they bring in a country jingle, and they say sing country. Your pitch has to be really good and I learned to be very accurate."

While developing a reputation as a jingle singer, Taylor-Good also began developing her skills at songwriting with husband **Bill Sparks** (aka Taylor Sparks). "I would come up with a title line and sit down and write a chorus, and then go to bed. Taylor is really meticulous and has to finish things, so he would stay up and finish the song, and I'd come down in the morning and everything was done." Through her songwriting, she decided she needed to move to Nashville. "We found out our music didn't have a place in Memphis. It wasn't soul or rock'n' roll, and we started making trips to Nashville and people would say 'Hey, these are real good country songs.' At that point I realized my songs didn't belong anywhere else but in country."

Taylor-Good found the transition from the two cities and types of music to be an easy move. "By the time I moved to Nashville, the music had already started becoming a big blend, like it is now, where a song can fit almost anywhere; so it wasn't as much

of a shock as it might have been."

Upon arrival in Nashville, Taylor-Good started singing backup on a **Lucille Ball** special. She soon found herself once again immersed in backup and jingle work. "By the time I moved here a lot of people knew who I was and when you came here from **Tanner**, because of people like **Janie**, a lot of folks knew you had developed some good skills-plus **Janie** had started her own thing, so there was a nice big space for background singers." during this time she sang back-up for such country artists as **George Jones**, **Conway Twitty** and **Barbara Mandrell**, while increasing her reputation as a jingle singer for such corporations as **McDonald's**, **Kelloggs**, **United Airlines** and **Taco Bell**.

In 1982, she and **Taylor Sparks** started **Mesa Records** which she was signed to as the sole artist. "It seemed like there were two ways to go in the record business for a new artist. You could go with a major label; however, when you have a **Dolly Parton** and a **Barbara Mandrell** on your label then they're going to get all the attention. . . I can understand that. But you can go with a small label and be the only one there and have all the time, energy and money focused on you. I had a lot of friends go to majors at the same exact time we started **Mesa** and now they're gone, so I'm very glad we went this way." Being on an independent label has also afforded Karen several advantages newer artists usually do not get. One result was a full album released within a short time.

Her album, "Karen," features twelve songs she co-wrote. "People work really hard and pay a lot of money for an album and they should get a lot of entertainment from it, so that's why we decided to go with twelve songs on the album." The first release, "Diamond In The Rough," was the first of six of the songs to make it on the charts. "Oddly enough 'Tenderness Place' and 'Welcome To The World' were my two favorite singles, and I wonder if it's because all my life I've done jingles, and they're 60 seconds at the most, and my favorite songs are the shortest ones on the album." Taylor-Good penned the tune "Welcome To The World" during her recent pregnancy. The label also filmed a video on the song and are marketing both around the upcoming Mother's Day and are hoping to spark interest with a child-care product company to use the song for advertising purposes.

The album differed from most female artist's albums released, in that while most provide a sultry look on the cover, "Karen" featured a nice, simple close-up head shot on the front and a picture of Taylor-Good holding her baby on the back cover. "The only way I know how to act and come across is just as I am."

The System Speaks Out

By Ashley Kahn

Michael Murphy and David Frank, in case anyone out there is still confused, are the System, one of the most inventive and adventurous musical collaborations to debut recently. Working as a team for only two years this coming May ("May 6," they'll remind you) the System has already created its own distinctive sound and has been involved in almost every aspect of that creative process, including recording, producing, arranging, songwriting, and often all of the above. Each has produced others as well as themselves — in the latter case, Murphy plays guitar and sings, and Frank handles all synthesizer duties — and their category-straddling approach. The big single off that first effort for Mirage/Atlantic, "You Are In My System," hit the charts but was somewhat hindered by a competing version recorded by Island's Robert Palmer, after the British singer had heard the tune played in a Paris nightclub. "X-Periment" is the duo's second album. Actually, the System has added a third member — guitarist Paul Pesco — who co-wrote three tunes, including the hit "I Just Wanna Make You Feel Good" currently on the singles charts. The album itself, just out for two weeks now, has charted as well.

While waiting recently for Frank to arrive at a joint interview, Murphy caught Howard Johnson's current charter "Let This Dream Be Real" blaring forth from another room. "I produced that . . ." he yelped, and bounded out of his chair searching for the source. Having found the set and adjusted the volume accordingly loud, he returned to complete his sentence: ". . . last May for A&M, and it hasn't come out 'til now." Frank arrived just then, and the two began to list the other projects with which they have recently been involved.

We have a song that we wrote for Chaka Khan's album that's coming out soon," noted Frank, "it's called 'This Is My Night' — we arranged and basically pre-produced it . . . besides Chaka, Stevie Nicks. We actually sent them the completed track and Stevie's gonna sing her part onto it. And we have other 12" records that we do as a production company. There's a few of those that you'll be seeing in the next few months on CBS and A&M." Snapping his fingers, Frank quickly added another project that counts as a first for the team. "We also have a song coming

Atlantic Signs Dist. Deal With Philly World

Atlantic Records has announced the signing of a distribution agreement with Philly World Records. Based in Philadelphia, the label's artist roster includes Harold Melvin & the Blue Notes, Bryan Loren, Terri Wells, Cashmere, Simplicious, and others. The first release via the Philly World/Atlantic arrangement is the current hit single by Bryan Loren, "Lollipop Luv," which is already bulleting towards the top of the national R&B and dance charts. The label's second release will be a new single by Harold Melvin & the Blue Notes, "Don't Give Me Up," due out next week.

Established in 1982 by company president Peter Pelullo, Philly World Records is a division of the Global Entertainment Company, whose operations also encompass Alpha International Recording Studios, South Philly Productions, as well as music publishing and management arms. Prior to the new pact with Atlantic Records, Philly World has been distributed independently, enjoying major success in the U.S. as well as overseas.

out in the 'Beat Street' movie called 'Baptize The Beat,' it's gonna be on the 'Beat Street' album on Atlantic." The System, in fact, performs the tune in the movie itself.

Frank however did emphasize that "the System is absolutely top priority" and Murphy echoed: "we would stop doing everything if we have a record that's huge . . ." That, obviously, is an opportunity that they would jump at, but in the meantime they continue to work in and around the studio, as they did when they first began. "We met each other," Frank pointed out. "the day before we went into the studio for the first time."

How is it working together? "We're something like a catalytic converter," Murphy joked but then explained, "as a person, y'know, you have your moments when you're charged and when you're not, and our cycles seem to balance each other." Frank added: "We play tag-team a lot, in the studio, in writing songs . . . it just seems to work out. We also complement each other in different areas — instrumentally, vocally. There are certain things about vocals that I might

(continued from page 28)

M.M.O. Restructures

By Lee Jeske

NEW YORK — Music Minus One, which filed for Chapter Eleven in May, 1982 with a half million dollar debt, has restructured and is now once again actively marketing their various labels: Music Minus One, Inner City, Classic Jazz, and several others. "We are still in the woods," said Irv Kratka, MMO president "but the wolf is falling behind and I see a clearing ahead." The plan to pay off the creditors has been drawn up and has been approved by a committee of the creditors; it now must be filed in federal court before being sent to the creditors for final approval. Kratka expects the first payments to be made before the end of the summer.

Primary in the restructuring is the reviving of the Music Minus One line of records, and now cassettes, that enable musicians to play along with bands from which their instrument is missing. "At the time of our filing for chapter Eleven," said Kratka, "I'd allowed the product to dwindle to about 250 numbers. We are back now with about 550 of the 740 titles, with well over 700 now available on cassette." Currently available for MMO are two new lines: "Studio Call," available in six categories for four instruments and intended for the aspiring studio player; and "Jazz Improvisation," a multi-volume course in improvising, sight-reading, and ear training.

According to Kratka, "The Music Minus One line had lain fairly dormant since 1976, when I took the company on a jazz crusade in establishing Inner City and Classic Jazz. In the ensuing five-and-a-half-years we released well over 400 jazz LPs, both produced and licensed from various sources throughout the world. Probably the fastest and broadest range of jazz product ever introduced in a single similar period. Subsequent to our filing, we pruned our lists by dropping the Black and Blue releases and the ENJA line (from France and West Germany, respectively). Two years earlier we had separated in our relationship with Steeplechase (Denmark), finding our own fusion releases more saleable than their bebop catalogue. We now plan a jazz release every 60 days or thereabouts."

Upcoming jazz releases include albums from composer Charles Schwartz, fusion

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EAST COASTINGS

MAKING J. EDGAR LOOK GOOD — Move over Don King; you might have the Jacksons tour, but check out this organization which loves to work in the plural. Frontier Booking International (best known by its initials) is fielding a total of 30 — count 'em — 30 acts in the U.S. this spring. Can't list them all, but to give you an idea, they run the gamut from arena acts like the **Go-Go's** and the **Police** to developing attractions like **Black Uhuru**, **Re-Flex** and **UB40**. And if that ain't enough, FBI has become the first music-based agency to undertake the representation of models for films and TV, having signed an agreement to take on the clients of the Texas-based Lind Agency. The Lind deal is part of an FBI expansion that started when the firm opened a new Film and theatrical division a few months ago. Move over King, move over Eileen Ford . . .

AND ELTON AS WELL — Apparel conglomerate Sasson Industries is getting into the act this coming summer. Kicking off this mid-August is the "Elton John Across America" tour, in support of John's forthcoming LP "Restless," and Sasson will be sponsoring the complete 50-city effort. Sasson is taking the first step in its field in pioneering this music sponsorship idea, and on such a large scale. As chairman **Paul Guez** puts it, this innovation is sure to create fashion history. "Sasson will launch a multimillion dollar campaign incorporating marketing, promotion and publicity. There are plans for tie-ins on every retail level to include in-store promotions, special giveaways and on-air promotions." Sure to be the best-dressed tour ever, OO LA LA!



FIVE MINUTES, MR. COSTELLO — Actually, it was Daryl Hall who went on stage at London's Wembley Arena. **Elvis Costello** (I met him backstage; Hall was in England not only to perform with his band, but also to contribute to Costello's new album, due out in late spring on Columbia Records.

BLUESWATCH CONTINUES — A few more soon-to-be-released releases of note for lovers of the old 12-bar structure . . . **Albert King's** second for Fantasy is due out sometime in May. Title: "I'm In A Phone Booth, Baby" . . . remember the old twofer Chess compilations called "Blues Master Series" from back in the late sixties? Yeah, my copies are kinda played out too. They're coming out again on the revived Chess line, whose catalog is now part of the Englewood, N.J.-based Sugar Hill Records. Here are the artists you can expect collections from: **J.B. Lenoir**, **John Lee Hooker**, **Little Walter**, **Jimmy Rogers**, **Sugar Boy Crawford**, and an overview LP titled "Chicago Blues Anthology." New jackets, new liner notes, but in the grooves, nothing but the blooze . . .

THE PACK IS BACK — "Leader of the Pack," the musical production based on the past hits of songwriter **Elkie Greenwich** that was met by SRO crowds during its premiere run back in January, is returning for a six-night engagement at New York's Bottom Line beginning April 27. The show features Greenwich performing selections she has penned including "Be My Baby," "Chapel of Love," and "River Deep, Mountain High." Joining her on stage will be **Darlene Love** (who recorded the original versions of Greenwich's "Wait 'Til My Bobby Gets Home" and "Today I Met The Boy I'm Going To Marry"), **Ula Hedwig** (formerly of **Bette Midler's** Harlettes), and **Annie Golden** (former lead singer for **The Shirts**). **Paul Shaffer**, keyboardist extraordinaire of TV's "David Letterman Show" will also make a special appearance. Producing the extravaganza will be **Allan Pepper** and **Stanley Snadowsky**, owners of the Bottom Line.

ON THE ROAD AGAIN — And for those who like their music live and in person, what follows is what's for sure on tour and deserving exposure . . . Remember the second part of R&R? O.k. how about "Rock and Roll, Pt. 2"? Well the king of glitter and glam, **Gary Glitter**, is back with his first Epic LP in May to be followed by his first American tour ever. The album will be called "The Leader" and here's what another glamorous star has to say about Mr. Glitter on-stage: "He is charming and inspirational because he is pure entertainment on all levels . . . and he gives a wonderful show." That's **Boy George** talking . . . On tour for the last time so catch-'em-while-ya-can are England's sociopolitical rockers **Gang of Four**. Dates begin in mid-April on the east coast (April 25 and 26 at Manhattan's The Ritz,) and end up in May in California. No word yet if this farewell includes studio projects.

NEW REKKIDS — Yes indeed. This spring and summer will find a host of new platters shipping, and label by label, here's a few highlights . . . Lovers of those early R&R tight harmonies (both the Italo-American kind as well as the country style) are in for a treat. Just out on Arista are a pair of compilations, both double gatefold albums, both titled "24 Original Classics," featuring the collected hits of the **Everly Brothers** and of **Dion**. The two are the first collections ever on those artists to bring together recordings from the various labels that the artists appeared on, from the '50s through the '70s in both cases . . . on the heels of **David Gilmour's** solo LP, **Pink Floyd** keyboardist **Roger Waters'** "The Pros & Cons of Hitchhiking" ships on Columbia May 3. **Eric Clapton** has added some guitar work to the album, and will be appearing on tour with Waters when he goes on tour to support "Hitchhiking." Columbia's also releasing another catchy-titled LP in **Nick Lowe's** "Nick Lowe's Cowboy Outfit," shipping May 17. And June 1 will see the latest from **The Bangles** — "All Over The Place" — helped along by guitarist **Susanna Hoff's** decision to decline an acting role recently offered her in the TV show "Fame" . . . "A Cappella" is the title of **Todd Rundgren's** new solo album for Bearsville; no word yet about the instrumentation (or lack thereof). Also out by late summer the upstate label will be the **DB's** "True Start," co-produced by the group and **Chris Butler**, producer of the **Waitresses** . . . And finally, April 30 will find Geffen Records rereleasing all of **XTC's** past six albums, including the never-before-available-in-the-U.S. "English Settlement" in its original two-record set form. The reissue project comes as part of Geffen's deal with the group's British label, Virgin. The titles being made available and original issue dates are: "White Music" (1/78), "Go 2" (10/78), "Drums & Wires" (8/79), "Black Sea" (9/80), "English Settlement" (2/82) and "Waxworks: Some Singles 1977-82" (11/82).

ashley kahn

MERCHANDISING

TOP 15 MUSIC VIDEOS

1	MISS ME BLIND Culture Club (Virgin/Epic)	1	4
2	HELLO Lionel Richie (Motown)	4	5
3	SOMEBODY'S WATCHING ME Rockwell (Motown)	3	5
4	EAT IT Weird Al Yankovic (Rock 'N' Roll/CBS)	2	5
5	THE LONGEST TIME Billy Joel (Columbia)	7	2
6	I WANT A NEW DRUG Huey Lewis & The News (Chrysalis)	6	5
7	TONIGHT Kool & The Gang (De-Lite)	10	2
8	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins (Atlantic)	—	1
9	YOU MIGHT THINK The Cars (Elektra)	12	4
10	SHE'S STRANGE Cameo (Atlanta Artists/PolyGram)	8	5
11	LOVE SOMEBODY Rick Springfield (RCA)	—	1
12	AUTHORITY SONG John Cougar Mellencamp (Riva/PolyGram)	5	4
13	HYPERACTIVE Thomas Dolby (Capitol)	13	3
14	NEW MOON ON MONDAY Duran Duran (Capitol)	15	5
15	THEY DON'T KNOW Tracey Ullman (MCA)	—	1

TOP 15 MIDLINES

1	WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 3415)	1	13
2	THE PRETENDERS (Sire SRK 6083)	3	40
3	ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN 16020)	2	13
4	FAIR WARNING Van Halen (Warner Bros. BSK 3540)	5	5
5	THE CARS (Elektra 6E 135)	8	2
6	GREAT SONGS AND PERFORMANCES Michael Jackson & The Jackson 5 (Motown 5312M)	7	3
7	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	4	53
8	ROCK 'N ROLL, VOL. II The Beatles (Capitol SN 16021)	6	10
9	ROCK 'N ROLL John Lennon (Capitol SR-3419)	9	10
10	LOOK SHARPI Joe Jackson (A&M SP-4919)	10	84
11	WORKING CLASS DOG Rick Springfield (RCA AFL1-3697)	—	1
12	ABACAB Genesis (Atlantic SD 19313)	12	5
13	TAPESTRY Carole King (Epic PE 24946)	13	20
14	SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	11	13
15	THE DOORS (Elektra EKS 74007)	14	64



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 STEVE PERRY | 9 BAR-KAYS |
| 2 HARD TO HOLD | 10 BOBBY WOMACK |
| 3 JOE JACKSON | 11 STYLE COUNCIL |
| 4 STYX | 12 TONY CAREY |
| 5 CAMEO | 13 KENNY ROGERS |
| 6 BERLIN | 14 LAURA BRANIGAN |
| 7 MISSING PERSONS | 15 CRUSADERS |
| 8 DIRE STRAITS | |

NORTHEAST 1.

- 1 JOE JACKSON
- 2 HARD TO HOLD
- 3 DIRE STRAITS
- 4 STEVE PERRY
- 5 MISSING PERSONS
- 6 CAMEO
- 7 PAUL YOUNG
- 8 BOBBY WOMACK
- 9 BERLIN
- 10 TONY CAREY

SOUTHEAST 2.

- 1 STEVE PERRY
- 2 STYX
- 3 CAMEO
- 4 BAR-KAYS
- 5 HARD TO HOLD
- 6 DIRE STRAITS
- 7 JOE JACKSON
- 8 CRUSADERS
- 9 BOBBY WOMACK
- 10 BERLIN

BALTIMORE/ WASHINGTON 3.

- 1 STEVE PERRY
- 2 JOE JACKSON
- 3 BOBBY WOMACK
- 4 CAMEO
- 5 STYX
- 6 BERLIN
- 7 STYLE COUNCIL
- 8 HARD TO HOLD
- 9 LAURA BRANIGAN
- 10 MISSING PERSONS

WEST 4.

- 1 BERLIN
- 2 JOE JACKSON
- 3 STEVE PERRY
- 4 HARD TO HOLD
- 5 MISSING PERSONS
- 6 DIRE STRAITS
- 7 STYX
- 8 CAMEO
- 9 STYLE COUNCIL
- 10 CRUSADERS

MIDWEST 5.

- 1 STEVE PERRY
- 2 HARD TO HOLD
- 3 STYX
- 4 DIRE STRAITS
- 5 JOE JACKSON
- 6 CAMEO
- 7 BAR-KAYS
- 8 LAURA BRANIGAN
- 9 TONY CAREY
- 10 LAID BACK

NORTH CENTRAL 6.

- 1 HARD TO HOLD
- 2 MISSING PERSONS
- 3 KENNY ROGERS (DUETS)
- 4 MARVIN GAYE (CBS)
- 5 BERLIN
- 6 STYX
- 7 JOE JACKSON
- 8 MARVIN GAYE (EVERY GREAT)
- 9 STYLE COUNCIL
- 10 STEVE PERRY

DENVER/PHOENIX 7.

- 1 STEVE PERRY
- 2 HAGAR, SCHON, AARONSON,
SHRIEVE
- 3 JOE JACKSON
- 4 CAMEO
- 5 HARD TO HOLD
- 6 STYX
- 7 DIRE STRAITS
- 8 MISSING PERSONS
- 9 BERLIN
- 10 BAR-KAYS

SOUTH CENTRAL 8.

- 1 HARD TO HOLD
- 2 STYX
- 3 BAR-KAYS
- 4 CAMEO
- 5 JOE JACKSON
- 6 STEVE PERRY
- 7 KENNY ROGERS (DUETS)
- 8 BOBBY WOMACK
- 9 MISSING PERSONS
- 10 BERLIN

TOP30

12" SINGLES

1	WHITE HORSE/5:30 LAID BACK (Sire 0-20178)	1	14
2	SHE'S STRANGE/6:42 CAMEO (Atlanta Artists/PolyGram 818384-1)	2	4
3	GIVE ME TONIGHT/A 6:08 & B (DUB) 6:12 SHANNON (Emergency/Miraga EMDS-6542)	4	5
4	GIRLS JUST WANT TO HAVE FUN (REMIX)/6:08 CYNDI LAUPER (Portrait 49-04971)	3	7
5	MISS ME BLIND/IT'S A MIRACLE/9:08 CULTURE CLUB (Epic 49-04977)	8	5
6	JAM ON IT/9:48 (INSTRUMENTAL) NEWCLEUS (Sunnyview SUN 411 B)	7	4
7	I WANT A NEW DRUG (DANCE REMIX)/5:32 HUEY LEWIS and the NEWS (Chrysalis 4V9-42779)	9	5
8	AUTOMATIC (REMIX)/6:06 POINTER SISTERS (Planet JD 13721)	10	11
9	BEAT BOX/9:06 ART OF NOISE (Island 0-96974)	5	12
10	DON'T WASTE YOUR TIME/8:15 YARBROUGH & PEOPLES (Total Experience/RCA TED 1-2601)	12	4
11	LET'S STAY TOGETHER/5:14 TINA TURNER (Capitol V-8579)	11	13
12	SOMEBODY'S WATCHING ME/4:57 ROCKWELL (Motown 4515-MG)	6	14
13	BREAKDANCE (EXTENDED REMIX)/5:24 IRENE CARA (Geffan 0-20196)	19	2
14	LET'S HEAR IT FOR THE BOY/6:00 DENIECE WILLIAMS (Columbia 44-04988)	—	1
15	ONE FOR THE TREBLE/6:32 DAVY DMX (Tuff City/CBS 4Z9 04955)	14	3
16	THEY ONLY COME OUT AT NIGHT/6:15 PETER BROWN (Columbia 44-4957)	17	5
17	DANCING IN THE SHEETS/6:17 SHALAMAR (Columbia 44-04949)	13	8
18	NO MORE WORDS/5:44 BERLIN (Geffan/Warnar Bros. 0-20195)	24	3
19	ALL NIGHT PASSION/6:45 ALISHA (Vanguard SPV 72A)	20	6
20	SOMEBODY ELSE'S GUY/6:28 JOCELYN BROWN (Vinyl Dream/Prelude VND-DO1)	—	1
21	COMING OUT OF HIDING/6:09 PAMELA STANLEY (TSR-TSR830)	26	6
22	ADULT EDUCATION/6:04 DARYL HALL — JOHN OATES (RCA JD-13715)	23	3
23	LOVELITE/6:47 O'BRYAN (Capitol V-9085)	—	1
24	THRILLER/5:56 MICHAEL JACKSON (Epic AS 1805)	16	13
25	RELAX/7:20 FRANKIE GOES TO HOLLYWOOD (Island 0-96975)	21	7
26	HERE COMES THE RAIN AGAIN/4:54 EURYTHMICS (RCA JD 13711)	18	10
27	FRESH (SCRATCH MIX)/5:35 TYRONE BRUNSON (B.I.A.D./429-04951)	15	6
28	LOLLIPOP LUV/5:21 BRYAN LOREN (Philly World/Atlantic PWR 2015)	30	3
29	RENEGADES OF FUNK/7:40 AFRIKA BAMBAATAA & SOULSONIC FORCE (Tommy Boy TB 839)	22	10
30	HI, HOW YA DOIN'/?/5:37 KENNY G (Arista AD 1-9195)	25	2

WHAT'S IN-STORE

CLASSICALLY LOW — To broaden the market for premium classical recordings, Telarc Records has substantially lowered its prices. Effective immediately, Telarc's digitally recorded albums will carry a suggested list price of \$12.98, which is 26 percent less than the typical \$18 price seen on Telarc LPs in the past. (The announcement has no effect on the price of Telarc's compact digital audio discs, which have no suggested list price but generally sell for around \$18 in stores.) The move reflects Telarc's desire to reach out to the mainstream classical record buyer. The \$12.98 suggested list price makes Telarc's audiophile LPs competitively priced with top-line product from the large classical record companies. As a result, Telarc expects more record stores to carry its LPs. "This is good news for consumers



ROLLING STONE GOES GONZO — Ted Nugent recently paid a visit to Rolling Stone Records in Phoenix, AZ. Pictured (l-r): Nan Pearlman, store manager; Nugent; and Jeff Lake, Rolling Stone Records president.

who have wanted to own Telarc records but were priced out of the market," said Robert Woods, Telarc's executive vice president and Grammy award-winning producer. "We know that many music lovers still do not own any premium-quality digital recordings." Woods emphasized that Telarc is maintaining all of its purist and perfectionist methods of LP production and manufacture — including the use of imported pressings — despite the new, lower prices. In addition, he affirmed Telarc's commitment to the LP format by noting that all new Telarc titles will continue to be released as LPs as well as CDs. In general, CD versions will reach stores first because of production schedules and the greater time and effort required to master and press high-quality LPs. An independent U.S. classical record company, Telarc is known for its work in digital recording and its efforts to preserve the musical integrity and sonic realism of live performances.

LICORICE PIZZA GETS JAZZ'D — Sales of Top 10 jazz titles more than doubled in a recent two-week promotion with 34 Licorice Pizza record stores in Southern California and radio station KKGO, Los Angeles. Two round trips to Helsinki via Finnair plus hotel accommodations and \$500 cash were the grand prizes, won by Thomas Hunt and Paul Pelletier of Los Angeles. An additional 25 prizes include jazz albums, tapes and video cassettes. The promotion was created by Ellen Neitlich, director of promotions for Audio Environments Inc. (AEI), in cooperation with Warner/Elektra/Atlantic's branch marketing coordinator, Rick Rieger, who said: "Sales of the Top 10 WEA jazz artists increased 117 percent during this promotion, which is nothing short of spectacular. This was one of the most successful promotions I've ever been involved in." Store patrons and KKGO listeners were invited to register for a drawing for the prizes, while the station carried paid spots and announcements plugging the event and the featured artists, David Sanborn, Sadao Watanabe and Manhattan Transfer. Michael J. Malone, president of AEI, said the promotion was underwritten by AEI because the artists are among those featured in its Foreground Music service, which provides music programming to fashion clothing stores, restaurants and other establishments totaling about 13,000 locations nationally. Foreground Music, Malone said, is original-artist music presented for the listening pleasure and entertainment of patrons, as opposed to background music, which is not meant to be consciously heard or enjoyed.

WINNING MICHAEL — Want the chance to see Michael Jackson live on stage — and be transported to and from the concert in a limousine — or the opportunity to win the latest album by Billy Joel, Culture Club, Cyndi Lauper, Barbra Streisand or any CBS artists? Since April 14 New York residents have had the chance to win these prizes and more, when Audio Environments Inc. (AEI) kicked off a unique two-week contest with the participation of CBS Records, Record World stores and G & G clothing stores. The announcement was made by AEI's director of promotions, who stated, "the G&G shopper is female and between the ages of 13 and 30. The potential cross traffic between the G&G shops and Record World stores is a natural!" The promotion, in which everyone wins, will end April 28. Customers pick up a scratch-off coupon at any of the 35 participating G&G shops. The prizes have been coded, so the customer has to take the coupon to



one of the 27 participating Record World stores to see what they've won. No purchase is necessary. A breakdown of the prizes is as follows: Grand Prize (5 winners): a pair of Jackson's concert tickets plus limousine transportation to and from the concert. Second prize (1 winner): a wardrobe from G&G wardrobe from G&G shps, valued at \$500. Third prize (300 winners): choice of a CBS album. Fourth prize (300 winners): a \$5 G&G shops gift certificate. The remaining winners will receive \$1-\$2 discounts off any CBS album. The cross-promotion marks the first such joint project between Audio Environments Inc. and CBS. AEI is a supplier of Foreground Music, a service providing original artist music to fashion outlets such as the G&G shops as well as 13,000 other outlets around the nation. Supplementing the promotion is a major radio advertising campaign of over \$30,000 with stations in New York, Long Island, New Jersey, as well as an extensive print advertising campaign, an in-store display contest and point of purchase material.

LABEL WATCH — Twist Records, a new label, has signed Los Angeles' top 'mod' band The Untouchables to a record deal. The label's first release will be the debut

(continued on page 29)

FEATURE PICKS

BANANARAMA(London 820 033-1)

Robert De Niro's Waiting(5:43) (J&S Music/In A Bunch Music Ltd. PRS) (Jolley/Swain/Dallin/Fahey/Woodward) (Producers: Tony Swain & Steve Jolley)

This latest release from the "fun girl three" is as smoothly danceable as their previous U.K. and U.S. successes. The three women combine sensuously harmonic vocals with calm dance rhythms. The band's tribal influences are felt in the rapturous repetition of lyrics which are often clever, without being cute. "Robert De Niro's Waiting" should capture plenty of new music radio airplay with its memorable refrain and wholly absorbing tempo. The flipside cut from the 12" single is called "Push," and though it may not be quite as catchy as "Robert De Niro's Waiting," it is every bit as danceable, and should be a popular dance tune in the clubs this summer.

HERBIE HANCOCK(Columbia 44-04960)

Mega-Mix(6:18) (Hancock Music/OAO Music-BMI) (Hancock-Laswell-Beinhorn-Mayfield-Jackson-Mason-Maupin) (Producer: Grandmixer D. St.)

"Mega-Mix" is the newest 12" release from Hancock, and it is essentially exactly what it is called: a mega-mix of the keyboard master's biggest hit "Rock-It" along with scratch mixings of other cuts off his "Future Shock" LP, including "Autodrive," "Future Shock," "TFS," "Rough" and "Chameleon '84." Grandmixer D. St. has done an expert job on this mix, and Hancock's boundless talent also comes shining through. For those of you who haven't heard anything off of "Future Shock" besides the single "Rock-It," this is the place to start!

DAVID GILMOUR (Columbia 44-04983)

Blue Light (Vocal/Instrumental 6:15) (D. Gilmour) (Pink Floyd — BMI) (Producers: D. Gilmour, B. Ezrin)

ORBIT featuring **CAROL HALL** (Quality QUS 058)

Too Busy Thinking About My Baby (Maxi Dub 6:14) (N. Whitfield, J. Bradford) (Jobete/Stone Agate) (Producers: B. Nazarian, J.Q. Jones)

DIVINE SOUNDS (Specific SR-243)

Dollar Bill Dub Dub (8:24) (M. Dowling, R. Dowling, C. Smith) (Clarkjay/Robert Hill — BMI) (Producers: C. Jay, J. Bloodrock)

MELBA MOORE (Capitol V-8586)

Love Me Right (Extended Remix 4:30) (P. Lawrence Jones III) (Bush Burnin' — ASCAP) (Producer: P.L. Jones III)

WARP 9 (Prism PDS 495A)

No Man Is An Island (6:14) R. Scher, L. Golden) (Prismatic — BMI/Flake — ASCAP/RC Songs — ASCAP/Sonic Rock — BMI) (Producer: R. Scher, L. Golden)

LADY D (Fleetwood FW 001)

You Got Me Runnin' (6:10) (M. Humes) (Harwill/L.H. — ASCAP) (Producer: L. Humes)

VIDEO BEAT

THE LEGACY CONTINUES — She is slim and demure, with those unmistakable Jackson dimples accentuating that unmistakably Jackson smile. **LaToya Jackson** is in the studio working on her first video. There is a certain lustre to this woman as she relaxes in a canvas chair between takes. Around her, dancers in brightly colored costumes amble about as technicians arrange cameras and lights on the heavily stylized high school nurse's office set with its brilliant yellow backdrop. Jackson appears at ease and amiable among the commotion. "I'm very excited about the video," she affirms, "I can't wait to see it on MTV!"

The song that is being brought to life is called "Heart Don't Lie," co-written by Jackson, **Donna Johnson**, and **Amir Bayyan**. It is the single from LaToya Jackson's premiere album (of the same title) for Private I Records, both to be released later this month. The single features vocals by **Musical Youth** and **Howard Hewett**, lead singer for **Shalamar** (who also co-produced a cut from the album entitled "Frustration," with LaToya's brother Tito). LaToya wrote several of the tunes on the album.

The video follows the story line of the song, which is about a teenage romance where the girl wants to get serious but the boy isn't ready, and how he eventually surrenders. The setting is very high school, from biology class to malt shop. Art director **Steve Arnold** has created an '80s-'50s look, with polka dots, rhumba skirts, and a dazzling primary color scheme. According to producers **David Catzel**

and **Kit Thomas**, the visual concept is "playful, fresh and youthful." The intention is to evoke a bright, happy atmosphere, with sets and costumes highly stylized to reach that end.

Another approach they've adopted is the use of story boards rather than the usual written "treatment." Story boards, the producers told **Cash Box**, help lay out the "look" for both the record company and the artist, giving everyone involved a much clearer idea of the total concept.

Each shot is meticulously planned, the producers explained, to the point where virtually 100% of the production is pre-planned. This is not to say that spontaneity has been eschewed in favor of the "safe" route. The planning is intended merely as an escape hatch: should any of the 20% or so of on-the-spot creativity fall through, the planned shots serve as a backup.

The fresh, youthful motif is furthered through the choreography of **Bill Goodson**, known for his work with **Diana Ross** on her HBO special and as lead dancer for the **Michael Jackson Beat It** video. In doing so, Goodson has put together what he calls "a mish mash" of styles, everything from ska/reggae, to mamba-salsa and new wave. The "dancing of today" is Goodson's objective, a goal which he says incorporates street dancing with basic ballet and jazz techniques. Goodson is concerned with character. "We're asking for a lot of acting on the part of the dancers. Each individual will have character and dramatic interchanges, rather than just the cartoon atmosphere." The overall style of the choreography? "New, fresh, innovative, and *big!*" said Goodson.

The video marks not only LaToya Jackson's debut as a Private I recording artist, it is her debut as a dancer as well. "I always liked dancing," she said. "I don't go to discos or anything, but if I see a step, I can repeat it. Michael and I do a lot of dancing around the house..." Goodson said he is "thoroughly impressed" with LaToya's dancing. "She just jumped right into the feel," he said.

As with most music videos, movement is a primary concern. Spearheading that aspect of "Heart Don't Lie" are the antics of **The Mummies** theatre troupe. The Mummies act as LaToya's personal angels in the video, lending a fantasy element with their magic tricks and juggling. They are "modern cupids," in the words of Mumm member **Albie Selznick**. The Mummies (of which there are three: Nathan Stein, Roy Johns, and Selznick), who have provided opening acts for big name bands, as well as performing in several other music videos, say they have been given a great deal of creative license in this production, finding the situation to be less rigid than usual. "There is a lot of creative energy at work here," said Selznick.

Creative freedom is a popular theme among those involved with this video. Associate producer **John Callas** says that this freedom results from trust in the ranks. "The producers trust the people they hire. That helps, believe me. These types of videos are incredibly complicated, and every person plays an integral part. Trust is important if you're going to have any real creative juices flowing."

The song itself is said to have great crossover potential. Choreographer Goodson described this crossover as bridging R&B funk, rock, salsa and reggae. In fact, when asked why she chose "Heart Don't Lie" as the title of the album, (instead of the original title, "Frustration") LaToya replied, "It's better than frustration (happier), and it's also something everyone can relate to."

Accompanying LaToya on the set was her mother, a quiet woman with a kind and reserved demeanor. "I thought LaToya would go more in the direction of movies and acting, rather than music," she said, though pleasantly surprised. LaToya's acting ability is considerable, according to the producers, an ability they described as "real acting talent."

The "Heart Don't Lie" video was shot in one 18-hour day, no small feat when you consider that what is being filmed is actually a "mini-musical," said producer Thomas. Lip syncing is extremely important, and it takes time, according to Jackson. Perfectionism is also time consuming. One piece of advice which LaToya adheres to comes from her brother Michael, "If there's something you don't like — don't be embarrassed — do it over!"

The "Heart Don't Lie" video, due to be released near the end of this month, is a video we should look for, and LaToya Jackson is definitely someone to be seen as well as heard.

gregory dobrin



LaToya Jackson

TOP 30 VIDEO CASSETTES

	Weeks On 4/21 Chart		Weeks On 4/21 Chart
1 NEVER SAY NEVER Warner Home Video 11337	1 8	16 OSTERMAN WEEKEND Thorn/EMI TVA 1981	— 1
2 WAR GAMES CBS/Fox 4714	5 6	17 BRAINSTORM MGM/UA Home Video MV-800314	18 13
3 TRADING PLACES Paramount Home Video 11551	4 6	18 ZELIG Warner Home Video 22027	— 1
4 MR. MOM Vestron 5025	2 10	19 STAYING ALIVE Paramount Home Video 1302	12 10
5 TOOTSIE RCA/Columbia Home Video 10535	3 12	20 KRULL RCA/Columbia BE 10364	15 7
6 SUDDEN IMPACT Warner Home Video 11341	17 2	21 CLASS Vestron 5026	19 11
7 DEAD ZONE Paramount Home Video 1646	16 2	22 PORKY'S II CBS/Fox 1294	14 11
8 OCTOPUSSY CBS/Fox 4715	10 3	23 CUJO Warner Home Video 11331	20 14
9 EASY MONEY Vestron 2B 5029	8 7	24 RUMBLEFISH MCA Home Video 80056	21 4
10 STAR CHAMBER CBS/Fox 1295	7 7	25 NATIONAL LAMPOON'S VACATION Warner Home Video 11315	22 22
11 RISKY BUSINESS Warner Home Video 11323	6 19	26 MERRY CHRISTMAS MR. LAWRENCE MCA Home Video 80049	26 4
12 STAR 80 Warner Home Video 20013	24 2	27 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	28 94
13 MAKING OF MICHAEL JACKSON'S THRILLER Vestron 1000	11 18	28 FLASHDANCE Paramount Home Video 1454	23 32
14 RAIDERS OF THE LOST ARK Paramount Home Video 1376	9 20	29 METAL STORM MCA Home Video 80045	25 3
15 DEAL OF THE CENTURY Warner Home Video 11339	13 7	30 STRANGE BREW MGM/UA Home Video 800322	27 2

Full Length Genesis Video Due

LOS ANGELES — A 90-minute music video of Genesis is being produced by Picture Music International and should air some time in May. The film is set around five concerts the band gave in Birmingham, England, and includes footage of H.R.H. Prince Charles and Princess Diana who attended one of the shows.

The music video was directed by PMI staff director Jim Yukiich who is known for his work with David Bowie on the "Modern Love" video as well as on the Genesis video "That's All." Live performance footage will be accompanied by documentary clips of the band.

Freida Parton Video Debuts

LOS ANGELES — Freida Parton, a recent addition to Atlas Artist Bureau Inc.'s new rock division, has completed her first video, "Oriental Dolls," directed by rock video director Dominick Orlando. The song, soon to be released as a single, is from Parton's debut album for Warner Bros. - Bearsville Records, "Freida Parton, Two Faced."

The video has been picked up by MTV and began airing April 18.



ON STAGE EVERYONE — Producer Dwight Hemion is joined by notable producers and hosts of *Metromedia's* new two-hour variety series "On Stage America" after the show's first taping. Pictured from (l-r) are: Producers Nick Vanoff, Vin DiBona and Dwight Hemion; hosts Susi Bono, Randi Oakes, and Steve Edwards; producer Gary Smith and host Todd Christensen.



Noel Gimbel NARM'S NEW LEADER

do too much with music video. I think music video is very effective and I think MTV has made it work and made it exciting. But the point is that it is not the business right now. A music video does not compare to a big movie title. Maybe in a year and a half we'll have to concentrate more on music videos and how-to's.

Cash Box: But you do feel music videos are important?

Gimbel: Yes I do think that they are important to the business. They are getting a new, musically oriented buyer in the store. There is a lot of great cross-merchandising to be done especially if you are in the record business. Take *Flashdance*, a guy comes into the store who has the videocassette and you can sell him the audio cassette because he wants the soundtrack. I think that's very important. But the fact that people are pushing them so hard because of that one Michael Jackson video. They don't warrant the kind of attention that we relate to sales at this particular point. I think music videos are strong, and they are going to get stronger, but not that fast.

Cash Box: How do you see the image of the record industry at this point in time?

Gimbel: All things equal I think the record industry has had some bad imagery but I think it is changing for the better. I'm talking about manufacturers, retailers and wholesalers. This is unfortunate because I think we do a lot of good things. For example, I was at the Tony Martell dinner the other night. It was a very nice, worthwhile affair, but that's only written up to a limited degree. We have the NARM scholarship, where we put a lot of people through school, you should see these kids, they're terrific. We have created a lot of events for charities, but we are not noted for that. Instead we get the scandals, we get all the problems and we get all the complaints.

Cash Box: The "Gift Of Music" campaign has remained a topic of discussion and debate. Some facets of the industry have been hesitant to embrace it. What are your views?

Gimbel: The "Gift Of Music" is something

that we should have. Everyone benefits; from every retailer to every manufacturer. The problem is that it is hard to measure because we are not dealing with a measurable product. We know that it works for other industries, but it is very difficult to decipher. At the same time there weren't enough funds that were asked for at the beginning to really come out with a strong program. So it was taken regionally, therefore not every one benefitted from it.

Cash Box: What now?

Gimbel: What we are trying to do now is say, "hey, it worked." And we think it warrants us going forward and doing it nationwide so that everyone benefits because everyone is paying for it. They should benefit from it. We simply have not put the money up to advertise our own business and we should. The campaign is very positive, it puts us in the best light. It makes people aware that music is still a great value for the money.

Cash Box: Yet it still meets with resistance.

Gimbel: It meets with resistance from various facets of the industry, because there are some people who haven't seen the residuals and that's because there wasn't a national program.

Cash Box: So will the "Gift Of Music" campaign continue?

Gimbel: We certainly hope it is going to continue. We've gotten a lot of support from a lot of retailers who would like to see it continue and a majority of the manufacturers would like to see in continue as well. But the manufacturers are all looking at someone else and if a couple of people defect, then they want to defect too.

Cash Box: What will NARM be doing in 1984?

Gimbel: We are trying this year to find out what we really should be. In other words should we be a merchandising arm? We started a couple of years ago with the "Gift Of Music" campaign, we started with the Grammy campaign and we started with the country and western music association campaign. We have

evolved into an organization of merchandising, which I think is effective and I feel is what we should be doing.

Cash Box: How does NARM deal with the varied needs of its membership?

Gimbel: We have formed organizations within NARM to deal with these needs. We have a one-stop advisory committee now, we have advisory committees for the rack-jobbers, retailers and the independents. What we have tried to do is make NARM a more meaningful place for all the membership by giving members their own format to find out what's going on and how to deal with it. Then, all these advisory committees report to the board and if there is anything we should do, we have their input on how to do it. We are using all these advisory committees. This is the first time that the organization is not being run by one or two people.

Cash Box: So you feel that NARM is at a stage of re-evaluation?

Gimbel: I think our role is to find out what the membership wants and then do it. It is a role of reassessment. I think the industry is coming back and we have to find our role and be leaders in whatever it is. We are here to better the industry not hurt it. The question is: How do we do it? What do our members want us to do? Do we just want to be a group that throws a convention every year?

Cash Box: How do you view the current state of manufacturer-mechandiser relations?

Gimbel: The relationship has gotten more positive. I think the manufacturers have realized that they can't do it alone, that they need the help of the retailers and there are not that many retailers to go to anymore. It has always been the retailers and wholesalers against the manufacturers. The manufacturers would sometimes make a policy decision without regard to the consequences. I mean a couple of years ago they came up with those return policies, and there was no bending. It should have been worked into. Examples like when they raise prices three days before you get a letter in the mail or if they lower prices and they don't protect you. That is not a way to run a relationship. It is a two-way street.

Cash Box: What should the membership do to help make NARM a more effective organization?

Gimbel: You get so many people who are always so dissatisfied with things but they don't want to help out and make the change. It is advantageous for everyone to get together and go forward to help better the industry, rather than fight among factions. I would like to see the input. I don't want to hear, "well NARM doesn't represent me," because it doesn't represent people who don't want to be represented. Too many people look the other way and don't want to get involved. You've got to get involved if you want things to change.

Cash Box: You are very proud of NARM's board of directors. Could you elaborate?

Gimbel: The board is very interesting. It is not a yes board. It is not one, two or three people who make decisions. They are all thought of and it just works incredibly. When I think of the early days, there seemed to be one person in control. You don't have that today, you have a lot of creative people and a lot of free thinkers. Jim Greenwood, no one is going to push him around. You are also not going to push a Russ Solomon or a Lou Fogelman around.

Cash Box: Or a Noel Gimbel?

Gimbel: Or a Noel Gimbel.

Noel Gimbel represents the new breed of recording merchandisers. The new president of NARM is the head of one of the largest video distributors in the country, Sound Video Unlimited. His success in the industry has coincided with the intensive growth of the video market and he is currently in the process of expanding further.

NARM and the music industry in general are now in a period of change. Gimbel recently spoke to David Adelson about the video market, manufacturer-merchandiser relations, and the pressing issues facing NARM in 1984.

Cash Box: What was the industry like when you first started distributing video?

Gimbel: When we started, we were distributing primarily public domain and some adult product. Then Magnetic Video which is now CBS/Fox came out with *Mash*, *Patton* and *The Sound Of Music* so we started distributing that. About a year and a half later Paramount came out with some blockbusters like *Godfather* and all the others jumped in. That's how the business started.

Cash Box: So Paramount's entry into the field turned it around?

Gimbel: I think the main thing was when Paramount joined the business and they came out with their hit. That's what really started the business going.

Cash Box: Do you try to predict what will happen in the industry a few years from now? What does the future hold in store?

Gimbel: I don't know. I have always been one to follow the market trend. Notice we are in Compact Discs now. We currently have records in one of my branches, where we have had them for a long time. We have been in and out of various equipment such as computer software. In fact we are still in the Coleco/Adam computer and software line. In other words if the market warrants it, we're in it. What ever becomes big, if it's hula-hoops, buttons or paraphenalia, we can move into it because we have the outlets. All we are doing is adding another product line.

Cash Box: So you see Sound Video Unlimited as a multi-dimensional company?

Gimbel: Right. Warner Communications is involved in cable, records, video and motion pictures. We look at ourselves like that too. We represent a computer firm that makes and leases software packages and terminals for video outlets. We are obviously very involved with video cassettes and video laser discs right now, as well as whatever we have remaining on CED. Besides being involved with records, we have a dealer services program which functions like a franchise program without actually being one. We set people up in good locations with good ideas. In addition we have our own advertising agency and we do a lot of promotions. So we are not just one industry.

Cash Box: How would you advise a retailer in merchandising their video product?

Gimbel: I would tell them to make it exciting. I would place trailers on the monitors and above all, keep the customers interested. I hate to walk into a store where there is no music or nothing on the monitors. There should always be some sort of promotion to make it somewhat exciting. Sometimes it is necessary to move stock around so everything looks new. A store should be fresh, exciting and clean, that is important.

Cash Box: Do you see the music video becoming the sales vehicle that movie titles are?

Gimbel: A big title is still a big title. In the field of music video, Michael Jackson was an exception, a once in a lifetime happening. A lot of people are trying to

AIRPLAY

NEW FACES TO HEAR — Radio Comm-One has recently completed the first two programs of a planned syndicated monthly half-hour service at Radio Tokyo Studio in Venice, California. The shows feature The Minutemen and the infamous Black Flag. These and future programs will feature a format of 20 minutes of music performed at Radio Tokyo and approximately 10 minutes of interviews with each band. Radio Comm-One's production company includes **Ethan James, Alex Gordon** and **Lisa Mitchell**, with Gordon and Mitchell also acting as the hosts. The trio started the show because they wanted to do something that gave local Los Angeles bands a chance to express their music through a creative forum. Some bands mentioned for future shows include The Bangles, The Three O'Clock, Rain Parade, Choir Invisible and Psychobud. On the first show The Minutemen performed such L.A. classics as "I Feel Like A Gringo" and "The Big Foist." This is a new music format that is as applicable to Los Angeles as it is to smaller markets that do not have the opportunity to be exposed to these showcased performers. For more information call: (213) 399-0317. **Airplay** encourages new and developing syndicators to send product information to **Cash Box's** west coast offices.



WHO'S LAUGHING? — We had meant to mention **G. Keith Alexander** earlier this month but we were so overwhelmed by his April Fool's Day escapades that we had to wait and let it sink in. You see G. Keith, bless his heart, was broadcasting on New York City's **WKU-FM** on April 1, when what should he do? Well G. Keith decided to tell his listeners that **Boy George** was going to be his in-studio guest that day. According to G. Keith's people, that announcement sent groups of Boy George fans running to the station to catch a glimpse of their hero. According to WKU "one or two photographers showed up." Anyhow, those who did show up at the station soon realized it was — ha, ha, **APRIL FOOLS!!** No Boy George (Apparently only a few people actually laughed). We'll let you know what G. Keith does next year.

PRE-MATURE OBITUARY? — Remember last week when we declared California's Public Broadcasting System officially dead by default? Well, it's still dead, but there are some steps underway to revive it. The California Public Broadcasting Task Force, set up by Republican **Governor George Deukmejian** to find alternative means of funding after the governor had terminated the California Broadcast Commission, which had previously underwritten the system, has voted to formally urge the governor to come up with \$2 million in aid, particularly for public radio. The main problem that is still facing the commission: Where is the money coming from? Deukmejian has steadily maintained that he wants absolutely no state funding of the system. Therefore public broadcasters in the golden state are still asking where the money is; the governor is asking where the money is coming from; and the task force is still trying to come up with a way to satisfy a republican governor and keep public broadcasting funded in California. Several plans are in the works including a \$20 million endowment which would generate 10 percent interest (\$2 million) per year. Broadcasters would then live off the yearly interest until the \$20 million would have to be paid back. Task force members argued that it was just a temporary measure and their was no guarantee the state would fork over a \$20 million interest-free loan. That's where it stands now. Stay tuned.

CONGRATULATIONS — **Gene Slaymaker**, news director of **WTLC-FM** has been named winner of a Society of Professional Journalism — Sigma Delta Chi Distinguished Service Award for editorializing on radio. It is the second radio editorial award for the station in four years.

RADIO TO THE RESCUE — **WSJS** Radio in Winston-Salem, North Carolina, took immediate and necessary action on March 28 as ravaging tornadoes hit the state. It was at the suggestion of a **WSJS** announcer that the station begin a drive to collect 1,000 blankets for the victims. The first message aired around 3:15 pm on Thursday, March 29. Within two hours, over 500 blankets had been collected in addition to an assortment of clothing and food items. By early evening, the **WSJS** facilities were filled to capacity with donations. Regular news/talk programming was suspended and an all out effort was presented on the air that evening. Hundreds of volunteers started showing up to help move the donations to storage areas waiting for shipment. At one point there was a 75-man human chain moving merchandise from donors to storage areas.

OUR BEST TO THE BEST — We join many in the industry in wishing the best to **Doug Flodin**, Drake-Chenault's director of promotions for the past seven years. Doug has been seriously ill and we hope that our greeting as well as others will make his recovery a bit more comfortable. Well-wishers can send all mail to him at 22247 1/2 Erwin St., Woodland Hills, California 91367. Doug's seven outstanding years with Drake-Chenault has gained him a lot of friends, and it has been requested to please write instead of calling.

david adelson

EAT THIS — While his hits "Eat It" and "Kind Of Suede" are moving up the charts, **Weird Al Yankovic** (I) took some time out to chew the fat with **WAPP/New York's** morning man, **Perry Stone**.



WHY ARE THESE MEN SMILING? — Pictured are the winners of the **WMMS/Cleveland** "Take A Playmate To Dinner" promotion. The function marks the first time **Playboy** allowed 12 playmates to attend one promotion. Unable to provide each person's name, we'll let you guess who the playmates are.

Musicphone To Debut

By Ashley Kahn

The New Jersey-based Airwaves Entertainment Corporation has announced the formation of **Musicphone**, the basic concept of which is to provide one radio station within each major market a 24-hour "off-air" source of interviews and music features. Utilizing a 900 phone number which can be dialed any time, seven days a week, **AOR** and **CHR** radio listeners will be invited to call and listen to **Musicphone's** prerecorded phone program. The phone number will be made public beginning May 7, and people around the country will be able to hear music news and interviews with such well-known rock stars as **Mick Fleetwood**, **Rainbow**, **Quiet Riot**, **Eurythmics**, the **Romantics** and **Huey Lewis** and the **News**.

Billed as "Music's Straight Talk Feature Line," **Musicphone** will be the nation's first direct line to today's top rock artists, and though prerecorded, the feature musicians will respond to questions sent in to **Musicphone** in advance. On-air promotion of the lines began on April 16, encouraging listeners to write their station

in care of **Musicphone**, not only to pose questions, but also to be eligible to win autographed albums and photos of the first featured artist. The identity of **Musicphone's** debut guest artist — "an international rock celebrity" — remains unannounced, but will be made known to radio listeners on May 7.

According to **Richard King**, producer of **musicphone**, "We want **Musicphone** to provide quality interviews and timely features. But just as important, we want each **Musicphone** station to benefit from our efforts. And this will be accomplished through direct promotional projects for their listeners, frequent use of their local press and appearances by **Gabrielle**, **Musicphone's** host, at station functions." Already chosen as participating stations are: **Z-100/New York**, **KRQR-FM/San Francisco**, **KZEW-FM/Dalls**, **Q-107/Washington D.C.**, **WHCN-FM/Hartford**, **I-95/Miami**, **KGON-FM/Portland** and **KWK-FM/St. Louis**.

When asked about future promotions and other projects relating to **Musicphone**, **Gabrielle** would only reply "There's a great deal planned, much of which will be first time ever ideas."



ROUGH JOB — Pictured poolside at the **Mauai Marriott Hotel** on **Kaanapali Beach, Hawaii** is **Steve Dahl** (I) and **Garry Meier** **WLS-FM** (Chicago) **Afternoon Drive** personalities. Ten of their listeners (plus their guests) received a free week in **Maui** with **Steve** and **Garry** as winners of **WLS' "Sing Yourself to Hawaii"** promotion. To qualify, listeners were asked to write and tape a song about why they would like to go to **Hawaii**. The contest drew over 4,000 entries.

REVIEWS

ALBUMS

OUT OF THE BOX



GRACE UNDER PRESSURE — Rush — Mercury 818 476-1 M-1 — Producers: Rush and Peter Henderson — List: \$8.98 — Bar Coded

"Grace Under Pressure" is the 13th album for the Mercury label from this Toronto band. The Rush sound, characterized by the sharp tenor vocals of Geddy Lee and heavy percussion, is as vital as ever on this album, along with biting keyboard chords and deft guitar work. The lyrics of drummer Neil Peart press with urgency on the listener, creating an intellectual involvement not commonly experienced in today's music. This is AOR and living room fare, music that deserves more than just casual attention. Rush stands firm on this album, exhibiting a staying power that should carry them through the '80s and beyond.

NEW AND DEVELOPING



RUN-D.M.C. — Run-D.M.C. — PRO-1202 — Producer: Russell Simmons & Larry Smith — List: \$8.98

This collection (the first non-compilation LP for Profile) hits like part of the brick wall offered as the South Bronx backdrop on the cover, and the music within is just as stark and simple. No gimmicks, just excellent production and instrumentation from Larry Smith, (producer for Kurtis Blow and "Rappin'" Rodney Dangerfield) and straight-at-cha lyrics from Rap's most powerful pair, Run (Joseph Simmons,) and D.M.C. (Darryl McDaniels.) The album features five (that's right!) already-hits: "It's Like That," "Sucker MC's," "Hard Times," "Jam Master Jay" and the latest, heavy-metal-meets-hip-hop hit "Rock Box." The LP is nothing but rap at its most unadulterated and hence, strongest as well. It's as simple as that, "and that's the way it is."

SINGLES

OUT OF THE BOX



CHRISTINE McVIE (Warner Bros. 7-29313)

Love Will Show Us How (3:48) (Alimony Music — BMI/Clement Chicken — ASCAP) (McVie/Sharp) (Producer: Russ Tittleman)

This is the highest debuting single this week on the **Cash Box** pop singles chart, and it is the second single from Christine McVie's solo debut for Warner Records entitled "Christine McVie." "Love Will Show Us How" is a thoroughly upbeat tune with a stiff tempo and smooth backup harmonies. The one-of-a-kind McVie vocal is like smoke and satin, a strong lead that takes us forward with a forceful rhythm. This is sure to be another winner for the McVie Midas touch, a song that will satisfy anyone's Fleetwood Mac appetite, while developing a new taste for the solo McVie.

NEW AND DEVELOPING



TACO (RCA PB-1377-D)
Let's Face The Music (And Dance) (3:46) (Irving Berlin Music Co. — ASCAP) (Irving Berlin) (Producer: David Parker)

Another Irving Berlin classic gets the techno-treatment in this latest release from Dutch pop sensation Taco. As with "Puttin' On The Ritz" (#1 on the **Cash Box** Top 100 for two weeks in Sept. '83), "Let's Face The Music" should prove an equally popular dance tune. The Dutch singer's delivery of these legendary lyrics is entirely debonair, as subtle synthesizer echos accentuate certain lines. The effect is smooth, and includes a special understated elegance with which Taco's approach to his music has become identified. Not just a rehashing of old standards, Taco's artistry breathes life into these tunes that is more than contemporary, it is progressive.

FEATURE PICKS

MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL — Assorted Artists — Motown 6094ML — Producers: Various — List \$8.98 — Bar Coded

After the success of the first compilation of songs from the movie *The Big Chill*, Motown saw fit to release another collection of tunes that will never lose their appeal. From the late Marvin Gaye's "What's Going On" to "Bad Moon Rising" by Creedence Clearwater Revival, this pressing will appeal to former flower children and children of the 70s alike. This is more than a soundtrack, it's musical history.

GUITAR SLINGER — Johnny Winter — Alligator AL4735 — Producers: Johnny Winter, Bruce Iglauer & Dick Shurman — List: 8.98

Sometimes you gotta take two steps to the side in order to get back on the track and make that leap forward, and that's what America's #1 guitar hero has accomplished, releasing his latest (three years coming!) and best in years on the Chicago indie, Alligator. "Guitar Slinger" is one hot, rocking collection that, tune after tune, offers excellent opportunities for airplay on AOR and hard rock stations alike. Sure-fire bets include the slide scorchers "It's My Life, Baby," and "My Soul" and the boogying "Boot Hill." Winter's world-renowned guitar talents are all over this platter, fast and furious and oh-so-tasty, and with the help of veteran Chicago rockers, this long-player adds up to a strong, contending chart-cracker.

INAMORATA — Poco — Atlantic 780148-1 — Producers: Rusty Young & Paul Cotten — List: \$8.98 — Bar Coded

Reuniting five of the original members of this pioneer country/rock group, Poco's "Inamorata" retains the tight harmonies and the superior songwriting of the band's earlier incarnations, while incorporating a newfound power and confidence. The LP's hit "Days Gone By" crisply displays Poco's rocking side as does the hook laden "Daylight," while "How Many Moons" recalls the more pensive and romantic side of Poco's earlier years. "Save A Corner Of Your Heart" is also a tender song that proves Poco has lost nothing in all these years.

HI-RES — Joe Ely — MCA 5480 — Producers: Joe Ely — Michael Brovsky — List: 8.98 — Bar Coded

"Hi-Res" marks Joe Ely's 6th album in his seven-year sojourn as a country-rock-rebel recording artist. This latest effort is every bit the blend of styles that have made the Lubbock, Texas born singer/songwriter famous. The country roots are still in evidence, but Ely's rock ingredients are more abundant on this album than previous ones, and show a much harder edge. Side one is dominated by the strict chord-thumping rock of "What's Shakin' Tonight" and "Cool Rockin' Loretta," along with the country sound of "Letter To Laredo," while side two of the LP takes on the brooding quality of a Jack Daniels daydream. Ely's vocals are sultry and mysterious, with an engaging intensity that pervades the album.

HOT SHOT — Pat Travers — Polydor 821 064-1 Y-1 — Producers: Barry Mraz & Pat Travers — List: \$8.98 — Bar Coded

Rock guitar flash Pat Travers' new album "Hot Shot" pulls no punches in its title that it doesn't show on its vinyl. From the opening power chords and piercing lead guitar of "I Gotta Fight" to the pounding drums of the title track, Travers delivers the heavy metal goods. His band is also tight musically and vocally as is evidenced by the slick harmonies on "Killer" and "Louise."

FEATURE PICKS

POINTER SISTERS (Planet JK-13780)
Jump (For My Love) (3:59) (Welbeck/Stephen Mitchell/Anidraks/Porchester Music — ASCAP) (Sharron/Mitchell/Skardina) (Producer: Richard Perry)

Oakland, California's answer to black contemporary girl groups, The Pointer Sisters, release this second single from their immensely popular album for RCA's Planet Records, "Break Out," an album that has already produced its own breakout single with "Automatic." More chart success is sure to be coming from the album, especially when this latest single catches on (which it is already on the **Cash Box** Pop singles chart, listed at #11). The Pointer Sisters, known for dance club favorites such as "Energy" and "I'm So Excited," render another top notch dance tune with "Jump."

DAN FOGELBERG (Epic 34-04447)
Believe In Me (3:31) (Hickery Grove Music/April Music Inc. — ASCAP) (Dan Fogelberg) (Producers: Dan Fogelberg, Mary Lewis)

Dan Fogelberg has long been a favorite of mellow rock fans. "Believe In Me" is the tuneful new single from his "Windows And Walls" LP for Epic Records. This latest offering follows the Fogelberg tradition of gently melodic vocals and instrumentals. There is more than a little sensitivity in the Fogelberg voice as it spins its fine web of silky music. The song features beautiful violin strains that mesh delicately with gentle guitar and piano.

HAROLD MELVIN AND THE BLUE NOTES (Philly World 7-99761)
Don't Give Me Up (4:55) (Philly World Music — BMI, Persembre Music — ASCAP) (Michael Forte, Harold Melvin, McKinley Horton) (Producers: Nick Martinelli & Harold Melvin)

Harold Melvin and his Blue Notes continue to prove that there are few that can achieve that soulful sound better. Their latest release on Philly World is a dancable, mid-tempo bit of funk that should score big in the clubs as well as catching the ear of urban contemporary radio programmers. The vocal harmonies sound first rate behind the driving beat which is occasionally interrupted by some high voltage drum rolls.

STEVIE WOODS (Cotillion 7-99757)
Heart (Stop Beating In Time) (3:58) (Gibb Bros. Music — BMI) (Barry Gibb, Robin Gibb & Maurice Gibb) (Producer: Robbie Buchanan)

Stevie Woods takes this Brothers Gibb composition and lends it his own distinct touch. Lush orchestration provides the background for Wood's gutsy vocal work, and a piercing lead guitar lends a driving sound to this pop melody. This one should initially find CHR airplay but may appeal to the AC listener as well. The combination of a Gibb song and a voice like Woods should provide a big hit for this young talent.

CHERRELLE (Tabu-ZS4 04406)
I Didn't Mean To Turn You On (3:58) (Flyte Tyme Tunes/Avant Garde Music Publishing — ASCAP) (J.Harris III, T.Lewis) (Producers: Jimmy Jam, Terry Lewis)

This is dancing music from "Cherrelle," a new artist on the Tabu label, distributed by CBS. Synthesizer beats dominate the song, demanding movement from the most casual listener. The lightly colored and distinctly rhythmic singing of this new vocalist is equally engaging and should make this track a big one for dance clubs. The LP is called "Fragile," though the appeal of Cherrelle is anything but.

TOP 30 ALBUMS

	Weeks On 4/21 Chart		Weeks On 4/21 Chart
1 WISFUL THINKING EARL KLUGH (Capitol ST-12323)	1 8	16 SHADOWDANCE SHADOWFAX (Windham Hill/A&M WH-1029)	18 30
2 DOMINO THEORY WEATHER REPORT (Columbia FC 39147)	3 7	17 PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23962-1)	11 28
3 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38641)	2 44	18 WINTER INTO SPRING GEORGE WINSTON (Windham Hill/A&M WH-1019)	19 13
4 G FORCE KENNY G (Arista AL8-8192)	6 12	19 HEAVY HEART CARLA BLEY (Watt/ECM 25003-1)	22 2
5 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	4 24	20 SAFE JOURNEY STEVE TIBBETTS (ECM 25002-1)	21 3
6 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	9 35	21 PARA LOS AMIGO GATO BARBIERI (Doctor Jazz W2X39204)	15 8
7 IN THE HEAT OF THE NIGHT JEFF LORBER (Arista AL8-8025)	5 7	22 DIMENSIONS McCOY TYNER (Musician/Elektra 9 60350-1-E)	25 2
8 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	7 21	23 TRAVELS PAT METHENY GROUP (ECM 23791-1)	23 48
9 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	10 72	24 GHETTO BLASTER CRUSADERS (MCA-5429)	— 1
10 LOVE EXPLOSION TANIA MARIA (Concord Jazz Picante CJP-230)	8 8	25 JARREAU (Warner Bros. 9 23801-1)	27 55
11 MAN IN THE MIRROR PASSPORT (Atlantic 7 80144-1)	12 5	26 ON THE LINE LEE RITENOUR (Musician/Elektra 9 60310-1)	16 14
12 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	13 55	27 INDIVIDUAL CHOICE JEAN-LUC PONTY (Atlantic 7 80090-1)	30 38
13 TIME EXPOSURE STANLEY CLARKE (Epic FE 38688)	17 2	28 VISIT WITH THE GREAT SPIRIT BOB MOSES (Gramavision/PolyGram GR 8307)	— 1
14 MODERN TIMES STEPS AHEAD (Musician/Elektra 9 60351-1-E)	20 2	29 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	26 46
15 MARATHON RODNEY FRANKLIN (Columbia FC 38953)	14 11	30 FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801)	29 38

FEATURE PICKS

SCENES IN THE CITY — Branford Marsalis — Columbia FC 38951 — Producer: Thomas Mowrey — List: \$8.98 — Bar Coded

Branford, son of Ellis, brother of Wynton, comes on cooking in his solo debut — the opener, "No Backstage Pass," is a blistering trio piece with the tenor saxophonist well-supported by Ron Carter and Mavin "Smitty" Smith. The rest of the LP lives up to it — Branford, the only horn here, is an interesting soloist and a quickly-developing writer — and his presentation of Mingus' long jazz poem, the title track, is diverting, and still, 25 years later, relevant.

SYNDROME — Ellis Marsalis — ELM JS 4834 — Producer: Delfeayo Marsalis — List: \$8.98

Ellis, father of Branford and Wynton (and of this album's producer, developing trombonist Delfeayo), is not an aggressive forward-drive soloist like his sons, he's a laid-back pianist with superb taste and timing. This album lets him stretch out on his own pretty originals and a couple of standards, with bass, drums and flutist Kent Jordan along for some of the ride. After a lot of loveliness, Ellis closes with a short, flashy blues — proving that the kids didn't learn to smoke on their own.

100 HEARTS — Michel Petrucciani — George Wein Collection (dist. by Concord Jazz) GW-3001 — Producer: George Wein — List: \$8.98

One of the finest pianists to come upon the scene in ages, Petrucciani is a 21-year-old, highly romantic French pianist who has managed to churn up his influences — notably Bill Evans, but Tristano, Tyner, and others shine through — into his own expressive, dense cauldron. With the hands of a virtuoso and the soul of a poet, Petrucciani, in this solo LP — his first for an American label — goes right to the heart.

THE PEOPLE YOU NEVER GET TO LOVE — Susannah McCorkle — Inner City IC 1151 — Producers: Susannah McCorkle, Keith Ingham — List: \$8.98

Susannah McCorkle has established herself, on her three previous Inner City albums, as one of the finest of today's song stylists: she delivers the tunes clearly with a fine sense of swing and subtle jazz phrasing. She also has a talent for picking out songs — Rupert Holmes, Neil Sedaka and Oscar Brown are not noted jazz songwriters, but McCorkle picks out the right numbers and does them justic. Where are the great pop singers of today? Look no further.

EMBRACEABLE YOU — Billie Holiday — Verve 817 359-1 — Producers: Norman Ganz (original), Richard Seidel (reissue) — List: \$10.98 — Bar Coded

The paradigm: the great Lady Day in a relaxed double-album reissue of standards. Billie is buoyant yet touching, and she just floats on the cushion laid down for her by Jimmy Rowles and company; but it's the work of Ben Webster and "Sweets" Edison that pushes this set into immortality. Blue-chip late Holiday and nothing more need be said.

ON JAZZ

ALONG COMES BENNY — During the 1950's and early 60's, Benny Golson was one of the jazz world's best composers. During his years with the memorable **Jazztet** (which he co-lead with trumpeter **Art Farmer**) and beyond, Benny Golson turned out one terrific tune after the other: "Killer Joe," "I Remember Clifford," "Blues March," "Along Came Betty," "Whisper Not," and "Stablemates." He also played a mean tenor saxophone — with his own unique padded tone. In 1967, however, Benny Golson packed up his horns and left the jazz scene, becoming a top-notch composer and arranger in the studios of Southern California. This year — on wax, anyway — Benny Golson is back with a vengeance. So far, four albums carry the playing and writing of Benny Golson: "Moment To Moment" (Soul Note), which



A PAIR OF ABSTRACT EXPRESSIONS — Modern artist extraordinaire, Robert Rauschenberg (l), accepting the Grammy Award he won as art director of the Talking Heads' "Speaking In Tongues" from NARAS first vice president and jazz critic Dan Morgenstern.

features a reunion of the Jazztet and includes five Golson tunes, including the title track and "Along Came Betty," "One More Mem'ry" and "California Message" (both Timeless, licensed from Japan's Baystate, and distributed by Rounder), featuring fellow Jazztetter **Curtis Fuller** on trombone and a gaggle of Golson melodies; and "In Performance At The Playboy Jazz Festival" (Elektra/Musician), the compilation that features all sorts of groups, but turns over a side to a Golson-Farmer reunion that, after two numbers, backs vocalist **Nancy Wilson**. It's good to hear Benny's tone in a hardcore jazz setting again, and it's good to see his pen active. The Jazztet, apparently, has had some success in their reunited form, so we should be seeing them on the road from time to time. Walking, of course, to a "Blues March."

EAR WAVES — When WRVR-FM turned from all-jazz to all-country a few years ago (the country station, WKHK, fell on its face, by the way, but there's no sour grapes here), a sassy little public station in Newark, WBGO-FM, picked up the slack by going 24 hours and broadcasting real, unadulterated, uninterrupted by Crazy Eddie commercials, jazz. Well, WBGO is still around, still getting the sounds across to the New York area, still the only full-time jazz station in (or slightly out-of) town. Now they are celebrating their fifth anniversary with their fourth fund-raising "Jazzathon." On April 29, at the Savoy Theatre, a host of jazz musicians will give of their time and, for \$15, you can join them — helping BGO fill the coffers while you fill your own ears for a dozen hours (2 pm to 2 am) with the sounds of **Lionel Hampton**, **Big Nick Nicholas**, **Red Rodney**, **Jorge Dalto**, **Carrie Smith**, **Pharoah Sanders**, **Billy Butler**, **New York Prime** (**Joe Chambers**, **Ted Dunbar**, **Sonny Fortune**, **Jimmy Owens**, and **Rufus Reid**) and others. Ticket information can be had from 201-624-8880.

CONCERT EYES — There are three other concerts on deck here in N.Y. hat are of unusual interest, The Public Theatre, whose jazz series (run by the fine **Nancy Weiss**), has been on-again this year, is on-again off-again this year, is on-again for a couple of interesting events. "Phalanx" (4/27&8) reunites the fiery tenor saxophonist, **George Adams**, with the funky guitarist, **James "Blood" Ulmer** (they toured together eons ago with organist **Hank Marr**), and tosses in bassist **Sirone**, violinist **Billy Bang**, and drummer **Rashid Ali**, for what should be a hot couple of evenings on Lafayette Street. Two nights later (4/30), The Public will host **John Lindberg's** "Trilogy of Works for Eleven Instrumentalists." Lindberg is an excellent bassist and composer, judging from his Soul Note and Leo albums and his work with the String Trio Of New York, and he's got a fine bunch joining him at this performance: **Ray Anderson**, **Thurman Barker**, **Marty Ehrlich**, **JD Parran**, **Pablo Calogero**, **Baikida Carroll**, **Mike Mossman**, **Eric Watson**, **Vincent Chancey**, and **Alan Jaffe**. **Jack Kleinsinger's** excellent "Highlights In Jazz Series," which covers the other end of the jazz spectrum, has an interesting show lined up at NYU, May 2. Called "Jazz Is My Passport," the evening will bring together an international smorgasbord of jazz talent: **Toots Thielemans** (Belgium), **Astrud Gilberto** (Brazil), **Carlos Franzetti** (Argentina), **Adam Makowicz** (Poland), **Valery Ponomarev** (USSR), **George Mraz** (Czechoslovakia), **Ignacio Berroa** (Cuba), and others (including, as a "surprise guest," an American expatriate) will make the point.

BOPPING AROUND — Speaking of expatriates, the West End Cafe (N.Y.C.) brings in two of them: **Harold "Cornbread" Singer** (4/23-30) and **Benny Waters** (opening 5/9) will cart their tenors from Paris. Another West End denizen, **George Kelly**, can be seen in "Moscow On The Hudson" as Wild Bill Hawthorn, the saxophonist who "cuts" **Robin Williams** in a jam. . . For those of you who have a niggling feeling that **Joe Jackson's** "Body And Soul" cover looks familiar, dig up an old copy of "Sonny Rollins Vol. 2" (Blue Note). . . *Ample turnovers:* **Mel Litoff**, **Phyllis Weisbart**, and **Horst Liepolt**, who have done such a magnificent job turning Sweet Basil into one of NY's top jazz spots, have now taken charge of Lush Life; this can only be good news. In the meantime, Seventh Ave. South, formerly run by the **Brecker Brothers**, has been acquired by **Nancy Scott**. Good luck to them all! . . . Quartet Books sends along **Kitty Grime's** "Jazz Voices" (\$24.95) a good attempt to nail down the whos, whats, whys, wheres, and hows of jazz singing, through tons of quotes.

ELPEES — Lord, where'll I stack 'em all: new releases include **Carla Bley's** "Heavy Heart" (ECM); **Laurindo Almeida's** "Artistry In Rhythm," **Peter Sprague's** "Musica Del Mar," **Emily Remler's** "Transitions," **Carmen McRae's** "You're Lookin' At Me," and **Terence Blanchard/Donald Harrison's** "New York Second Line" (all from Concord, though the latter is a **George Wein** Collection LP); Discovery ships **Johnny Richards'** "The Wonderful World Of Antonio Carlos Jobim," **Gerald Wilson's** "The Golden Sword," and **Clare Fischer's** "Whose Woods Are These?"; Progressive sends **Vaughan Nark's** "El Tigre," **Anita Gravine's** "Dream Dancing," and **Brent Brice's** "Valley Girl Jazz"; Inner City delivers **Rita Reys** Sings Antonio Carlos Jobim," **Bunny Brunel's** "Ivanhoe," **Guy Fasciani's** "The Steinway Caper," **Peter Dean's** "Radio," **Charles Schwartz's** "Solo Brothers," and **Rhythmic Union's** "Beyond The Limit"; Stash uncorks **Stella Lawson's** "Goin' For It," **Carl & Joanne Barry's** "Holding

(continued on page 29)

INTERNATIONAL DATELINE

Great Britain

LONDON — WEA Records has been fined £6,000 by the BPI for offering free copies of the Van Halen album to Gallup chart panel shops. The free gifts were conditional upon the Van Halen single, "Jump," reaching the top 30. This goes against the industry code of conduct.

This is the third time in less than four years that WEA has been implicated in chart-hyping accusations, and the second time it has been fined by the BPI as a result.

Commenting on WEA's latest transgression, UK chairman Rob Dickins said, "The success in the UK confirms the quality of this single, I would like to point out that the offense was the result of over enthusiasm and not company policy. I would also like to stress that the product concerned was by the same artist. In no way was one artist's product used to promote another."

The BPI fine followed an investigation by Gallup, the compilers of the UK chart, who were able to reveal the free offer being made by WEA representatives.

The BPI followed with a statement that said, "While discounting and offers of free product to dealers are legitimate marketing practices, offers conditional upon chart performance expressively contravene the industry code."

The case is the first to be referred, with WEA's full approval to the new BPI charts' advisory panel, which is empowered to look at evidence of alleged infringements and make recommendations to the director general."

WEA did not dispute the facts in the case, and the advisory panel was brought in to advise director general, John Deacon, on the penalty to be imposed.

The music industry has taken an optimistic view of a recent House of Lords debate on copyright reform, in which Lord Lyell revealed that the problem of home recording is under "urgent consideration" by government ministers.

This can only be seen as a positive indication of how the government feels toward the need for action to deal with losses due to home taping. The debate was prompted by the Earl of Winchilsea and Nottingham, who warned that, "Unless legislation is introduced during the 1984-1985 session, the enormous contribution that this important and influential industry makes, not only to our balance of payments, but also to our position as a world leader in the variety and quality of its products, and which is already seriously reduced, will be subjected to still further serious reductions."

All record companies marketing compact discs are being invited by PolyGram

to follow its recent decision to adopt a coding system to eliminate confusion over the terms "digital mastering" and "digitally mastered."

Some companies have been criticized for the indiscriminate use of the word "digital" on CD covers which could mislead record buyers.

The code DDD will mean that an analogue tape recorder was used throughout all three processes. The code AAD will signify the use of analogue tape recorders for recording and mixing but digital recorder for final mastering, and will be employed to signify that an analogue tape recorder was used for recording and a digital recorder was used for mixing and mastering.

All PolyGram labels, both pop and classical, will feature these codes from May onwards.

chrissey iley

Argentina

BUENOS AIRES — After two years of association with Interdisc, record producer and artist manager Daniel Grinbank has signed a contract with Distribuidora Belgrano, a one-stop and distributor headed by Vicente Amorena. The arrangement will include all new product by artists like Charly Garcia, Los Twist and Los Abuelos de la Nada, strong sellers in this market, but Interdisc will retain rights to all the records and tapes it has released during the last three-year period.

A delegation of top CBS execs will be visiting Argentina next week, as part of a Latin American tour whose biggest highlight is the opening of a new plant in Rio de Janeiro by its Brazilian affiliate. The Argentinian branch, headed by Roberto Lopez, has performed very well in the past two years despite the inflation that plagues the economy of the country and the recession that lowered the sales volume by around 60 percent (till a partial recovery at the end of last year). The company has also been successful in establishing strongly artists like Pimpinela and Maria Martha Serra Lima and international names like Michael Jackson, who is expected to sell more than 200,000 units of his "Thriller" album.

PolyGram's Leo Bentivoglio informs us about a new album by Ariel Ramirez and Jaime Torres celebrating a 25-year association between the developer of the famed "Misa Criolla" production (which exceeded international sales of one million albums) and Torres, considered one of the biggest experts in Northern folk music, which is also very popular in Europe. The label is also finishing a new album by the Cuarteto Zupay, devoted to

folk and pop songs written during the past seven years under the military government.

RCA is continuing a series of releases in the classical music field, under the "Legendary Performers" tag: in this case, there are two albums by Arthur Rubinstein, and the series is aimed at a market that is reappearing after several years of heavy depression caused by imports. For pop music lovers there is an album cut by Ruben Rada, an Uruguayan musician currently living in Argentina, and released originally by Sondor of Montevideo: "Las Manzanas."

Microfon is re-releasing the original Audio-Fidelity recordings aimed at the owners of stereo equipment who wanted to test their investment. These albums became standards over the years and it is believed that they still have value for a new generation of audiophiles. The company is also launching two new local artists: Adrian Zambelli, produced by Pinky Rubano, and Valiente, a soloist of good potential for this market.

miguel smirnoff

Brazil

RIO DE JANEIRO — Crisis or no crisis, Brazil's merchants still shut down as usual between the New Year and Carnival holidays with many record companies choosing to close down for an entire month.

Rio's famous Carnival took place this year from March 2 through 7 and, as in the past, the highlight was the parade of the Group 1-A samba schools which can be considered the largest and longest song festival to take place anywhere in the world. This year 14 schools were in competition and split over the Sunday and Monday night of Carnival. Each night's proceedings ran from 6 p.m. through 2 a.m. the next morning. In all, more than 35,000 participants took part performing to an audience of over 150,000 on each night.

This year for the first time, the parade had permanent stands along the mile-long course which culminates in a large square offering seating for over 45,000 people. It is the intention of the governor of the state of Rio to use this final square for different cultural events to be inaugurated in April with a show by Milton Nascimento, who has not performed in Rio since 1980 due to the lack of suitable locations.

If Nascimento's shows go successfully, it may open Rio up for large shows as the previous choice has been limited to the acoustically appalling Maracanzinho, or the 200,000-seat soccer stadium, Maracana, that so far has only been used for shows by Frank Sinatra and Kiss.

For the record, this year's winning samba school was Mangueira whose samba, "Yes, Nos Temos Braguinha," honored the famous sambista Joao de Barro.

Despite Carnival, there was a lot more than samba to be found in Rio. The city's big showhouse Canecao opened the year with Gilberto Gil's (WEA) excellent show "Extra, Extra." Gil's Rio dates followed an extensive Brazilian tour which was in preparation for a European and U.S. tour later in 1984.

Gil was followed at Canecao by Gal Costa who was promoting the 17th album of her career, "Baby Gal" (Polygram). "Baby Gal" has already passed sales of 100,000 with a presentation of her Gold Disc award coming from no lesser personage than Kuno von Eimen (vice president Polygram - Holding), who was visiting Brazil.

After her Rio dates Gal moved on to Sao Paulo to play The Palace. The result of the shows in Rio and Sao Paulo should push sales of "Baby Gal" past the platinum mark of 250,000 copies.

Currently holding the fort at Canecao is one of EMI's biggest acts, Blitz, which is in Rio to round off an extensive Brazilian tour in promotion of its platinum album "As Aventuras da Blitz" and newest gold album "Radioatividade." EMI used the unusual marketing step of not releasing any singles from the album despite two tracks, "Weekend" and "Betty Frigida," getting very heavy airplay.

Blitz will be followed at Canecao at the end of April by Djavan. In my opinion the Brazilian most likely to succeed in breaking the U.S. market, Djavan will receive maximum media attention at the time of his shows thanks to the release of his much awaited album "Lilas," (CBS) and his participation in the film *Para Viver un Grande Amor* which has been highly acclaimed by critics who were given a pre-release screening. *Para Viver un Grande Amor* may run in competition at the Cannes Film Festival to be held in France in May.

christopher pickard



THE LUCKY ONE GETS LUCKIER — Atlantic recording artist Laura Branigan recently won the Grand Prize at the 13th Music festival for her performance of "The Lucky One." The award coincides with the release of Branigan's third LP for Atlantic, "Self Control," featuring the single of the same name which has been doing well on the charts.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 Love Of The Common People — Paul Young — CBS
- 2 Radlo Ga Ga — Queen — EMI
- 3 Ci Sara — Al Bano e Ramina Power — Baby
- 4 Victims — Culture Club — Virgin
- 5 Non Voglio Mica La Luna — Fiordaliso — Durium
- 6 Terra Promessa — Eros Ramazzotti — DDD
- 7 Serenata — Toto Cutugno — Baby
- 8 Just For Tonight — Gilbert Montagne — Baby
- 9 Cara — Christian — PolyGram/Philips
- 10 Nina — Mario Castelnuovo — RCA

TOP TEN LPs

- 1 Speciale Sanremo '84 — Various Artists — CBS
- 2 Festival '84 — Various Artists — CGD
- 3 No Parlex — Paul Young — CBS
- 4 The Works — Queen — EMI
- 5 Magic Dee Jay — Various Artists — Disco Magic
- 6 Voulez Vous Danser — Ricchi e Poveri — Baby
- 7 Le Volte Che Adriano E' Stato Primo — Adriano Celentano — CGD/Clan
- 8 La Donna Cannone — Francesco De Gregori — RCA
- 9 I Grandi Successi Di Claudio Baglioni — Claudio Baglioni — Siglaquattro
- 0 Thriller — Michael Jackson — CBS

musica e dischi

Japan

TOP TEN 45s

- 1 Wine Red No Kokoro — Anzenchitai — Kitty
- 2 Ichibanyaro — Mashiko Kondo — RVC
- 3 Rock'N Rouge — Seiko Matsuda — CBS Sony
- 4 Hoshizora No Distance — Alphy Canyon
- 5 Namida No Request — Checkers — Canyon
- 6 Moshimo Ashitaga — Warabe — For Life
- 7 Nioku Yonsenman No Hitomi — Hiroshi Goh — CBS Sony
- 8 To Re Mo Ro — Yoshie Kashiwabara — Nippon Phonogram
- 9 Soyokaze No Melody — Nahoko Kawayi — Nippon Columbia
- 10 Charistone Niwa Mada Hayayi — Toshihiko Tawara — Canyon

TOP TEN LPs

- 1 Thriller — Michael Jackson — Epic Sony
- 2 Kokinshu — Hiroko Yakushimaru
- 3 1984 — Van Halen — Warner Pioneer
- 4 Timely — Anri — For Life
- 5 Hoyo — Satin Rose/Shinji Tanimura — Polystar
- 6 The Border — Eikichi Yazawa — Warner Pioneer
- 7 Plastic Dreams — Nena — Epic Sony
- 8 After Service — YMO — Alpha
- 9 Recess — Yu Hayami — Taurus
- 10 Disturb You — Morio Kazama — Nippon Columbia

Cash Box of Japan

Argentina

TOP TEN 45s

- 1 Dolce Vita — Ryan Paris — Music Hall
- 2 No Tengo Dinero — Rigueira — CBS
- 3 Amiga Mia — Valeria Lynch — PolyGram
- 4 No Me Puedo Quejar — Angela Carrasco — Microfon
- 5 Adonde Iras — Sergio Denis — PolyGram
- 6 A Esa — Pimpinela — CBS
- 7 Mi Mundo Tu — Camilo Sesto — Microfon
- 8 Decidete — Luis Miguel — EMI
- 9 Amor Infiel — Trocha Angosta — Microfon
- 10 Mentiras — Daniela Romo — Music Hall

TOP TEN LPs

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

—Prensario

CASH BOX TOP 100 ALBUMS

April 28, 1984

Title, Artist, Label, Number, Distributor

		Weeks On 4/21 Chart		Weeks On 4/21 Chart		Weeks On 4/21 Chart	
1	FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	2	11	35	THE FLAT EARTH THOMAS DOLBY (Capitol ST-12309) CAP	27	8
2	THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	1	71	36	ABOUT FACE DAVID GILMOUR (Columbia FC 39296) CBS	37	7
3	CAN'T SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	4	25	37	ROCK 'N SOUL PART 1 DARYL HALL — JOHN OATES (RCA APL1-4858) RCA	34	23
4	1984 VAN HALEN (Warner Bros. 9 23985-1) WEA	3	18	38	WINDOWS AND WALLS DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	35	11
5	COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39107) CBS	5	28	39	FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	38	53
6	HEARTBEAT CITY THE CARS (Elektra 9 60296-1) WEA	8	5	40	TOUR DE FORCE 38 SPECIAL (A&M SP-497) RCA	39	22
7	LOVE AT FIRST STING SCORPIONS (Mercury 814 981-1 M-1) POL	7	7	41	THROUGH THE FIRE HAGAR, SCHON, AARONSON, SHRIEVE (Geffan GHS 4023) WEA	42	5
8	SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	9	30	42	ROLL ON ALABAMA (RCA AHL1-4939) RCA	41	13
9	TOUCH EURHYTHMICS (RCA AFL1-4917) RCA	6	13	43	STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940) RCA	45	38
10	INTO THE GAP THOMPSON TWINS (Arista AL8-8200) RCA	10	7	44	THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	46	28
11	LEARNING TO CRAWL THE PRETENDERS (Sira 9 23980-1) WEA	11	13	45	LABOUR OF LOVE UB40 (Virgin/A&M SP-6-4980) RCA	44	28
12	AGAINST ALL ODDS ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	16	8	46	CAUGHT IN THE ACT STYX (A&M SP-6514) RCA	81	2
13	SHE'S SO UNUSUAL CYNDI LAUPER (Portrait BFR 38930) CBS	13	18	47	REBEL YELL BILLY IDOL (Chrysalis FV 41450) CBS	48	22
14	UH-HUH JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	14	28	48	DEFENDERS OF THE FAITH JUDAS PRIEST (Columbia FC 39219) CBS	43	13
15	IN 3-D WEIRD AL YANKOVIC (Rock 'n' Roll/Scotti Bros. BFZ 39221) CBS	19	7	49	BUSY BODY LUTHER VANDROSS (Epic FE 39196) CBS	50	19
16	AN INNOCENT MAN BILLY JOEL (Columbia QC 38873) CBS	12	37	50	ALCHEMY... DIRE STRAITS LIVE DIRE STRAITS (Warner Bros. 9 2508-1 G) WEA	93	2
17	90125 YES (Atco 7 90125-1) WEA	17	22	51	MIDNIGHT MADNESS NIGHT RANGER (MCA-5457) MCA	53	24
18	SYNCHRONICITY THE POLICE (A&M SP-3735) RCA	15	44	52	THE POET II BOBBY WOMACK (Beverly Glan BG 10003) IND	58	8
19	AMMONIA AVENUE THE ALAN PARSONS PROJECT (Arista AL8-8204) RCA	20	7	53	THREE OF A PERFECT PAIR KING CRIMSON (EG/Warner Bros. 9 25071-1) WEA	54	4
20	TALK SHOW GO-GO's (I.R.S./A&M SP-70041) RCA	29	4	54	DECLARATION THE ALARM (I.R.S./A&M SP-70608) RCA	52	8
21	THE WORKS QUEEN (Capitol ST-12322) CAP	18	7	55	OFF THE WALL MICHAEL JACKSON (Epic FE-35745) CBS	47	15
22	SEVEN AND THE RAGGED TIGER DURAN DURAN (Capitol ST-12310) CAP	21	22	56	STREET TALK STEVE PERRY (Columbia FC 39334) CBS	—	1
23	ELIMINATOR ZZ TOP (Warner Bros. 9 23774-1) WEA	25	55	57	DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	59	9
24	BODY AND SOUL JOE JACKSON (A&M SP-5000) RCA	33	4	58	LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1) WEA	56	12
25	SHE'S STRANGE CAMEO (Atlanta Artists 814 984-1 M-1) POL	28	7	59	JUNGLE DWIGHT TWILLEY (EMI America ST-17107) CAP	55	11
26	SHOUT AT THE DEVIL MOTLEY CRUE (Elektra 9 60289-1) WEA	22	29	60	YOU BROKE MY HEART IN 17 PLACES TRACEY ULLMAN (MCA-5471) MCA	62	7
27	RHYME & REASON MISSING PERSONS (Capitol ST-12315) CAP	31	5	61	UNDER A BLOOD RED SKY U2 (Island/Atco 90127-1-B) WEA	57	22
28	BREAK OUT POINTER SISTERS (Pianat BXL 14705) RCA	30	23	62	NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	61	43
29	HARD TO HOLD ORIGINAL SOUNDTRACK featuring RICK SPRINGFIELD (RCA ABL1-4935) RCA	40	4	63	FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814) CBS	60	35
30	GENESIS (Atlantic 7 80116-1) WEA	26	27	64	MISTER HEARTBREAK LAURIE ANDERSON (Warner Bros. 9 25077-1) WEA	49	8
31	LOVE LIFE BERLIN (Geffan GHS 4025) WEA	36	5	65	I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	63	19
32	99 LUFTBALLONS NENA (Epic BFE 39294) CBS	23	7	66	CHRISTINE McVIE (Warner Bros. 2509-1) WEA	64	12
33	WHAT'S NEW LINDA RONSTADT (Asylum 9 60280-1) WEA	32	31	67	MILK AND HONEY JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y-1) POL	51	12
34	SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML) MCA	24	11	68	BON JOVI (Mercury 814 982-1 M1) POL	69	10
				69	PATTI AUSTIN (Qwest/Warner Bros. 9 23974-1) WEA	70	8
				70	WISHFUL THINKING EARL KLUGH (Capitol ST-12323) CAP	72	7
				71	KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic QRE 38398) CBS	67	89
				72	IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23970-1) WEA	71	25
				73	METAL HEALTH QUIET RIOT (Pasha VFZ 38422) CBS	68	58
				74	IN THE HEART KOOL & THE GANG (De-Lite DSR 8505) POL	76	21
				75	IN HEAT THE ROMANTICS (Nemperor B6Z 3880) CBS	65	28
				76	TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152) CAP	74	24
				77	IN A SPECIAL WAY DEBARGE (Gordy/Motown 6061GL) MCA	73	27
				78	JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	80	101
				79	COMEDIAN EDDIE MURPHY (Columbia FC 39005) CBS	77	24
				80	ANIMAL GRACE APRIL WINE (Capitol ST-12311) CAP	66	8
				81	EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4696) RCA	78	33
				82	SOMEWHERE IN AFRIKA MANFRED MANN'S EARTH BAND (Arista AL8-8194) RCA	75	15
				83	STREET BEAT THE DEELE (Solar/Elektra 60285-1) WEA	84	18
				84	SPARKLE IN THE RAIN SIMPLE MINDS (Virgin/A&M SP-6-4981) RCA	85	11
				85	MADONNA (Sire 9 23867-1) WEA	87	31
				86	PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL	79	84
				87	SOME TOUGH CITY TONY CAREY (MCA-5464) MCA	98	4
				88	JOYSTICK DAZZ BAND (Motown 6084ML) MCA	82	20
				89	KEEP SMILING LAID BACK (Sira 9 25058-1) WEA	97	4
				90	AEROBIC SHAPE-UP III JOANIE GREGGAINS (Parada/Pater Pan PAN 112) IND	92	27
				91	BALLS TO THE WALL ACCEPT (Portrait BFR 39241) RCA	90	13
				92	WHAT A FEELIN' IRENE CARA (Network/Geffan GHS 4021) WEA	95	21
				93	DANGEROUS BAR-KAYS (Mercury 818 478-1 M-1) POL	117	3
				94	KEEP MOVING MADNESS (Geffan GHS 4022) WEA	88	8
				95	THE CLOSER YOU GET... ALABAMA (RCA AHL1-4633) RCA	89	59
				96	MY EVER CHANGING MOODS THE STYLE COUNCIL (Geffan GHS 4029) WEA	125	4
				97	POINTS ON THE CURVE WANG CHUNG (Geffan GHS 4004) WEA	100	10
				98	LET'S DANCE DAVID BOWIE (EMI America SO-18102) CAP	91	54
				99	GREATEST HITS AIR SUPPLY (Arista AL8-8024) RCA	94	37
				100	BARK AT THE MOON OZZY OSBOURNE (CBS Associated QZ 38987) CBS	83	21

Fan Clubs Increase Computer Usage

by Anita M. Wilson

NASHVILLE — With the increased popularity of fan clubs in the country music industry — most averaging around 10,000 members, and one hailing 170,000 members — the need for computers has become imperative. Over the past two years fan clubs have purchased every form of computer for a variety of needs ranging from mailing lists to birthday cards for members. Some clubs consist of such a large number of members that they can only use a computer for mailing lists because of the immense amount of information to store; however, several fan clubs are beginning to store other forms of fan club information into computers, and are searching and planning on storing such information as merchandise inventory and fan club member statistics.

One fan club that mainly uses its computer for mailing lists because of the staggering number of members is the Alabama fan club. Charging no membership fee, the club now consists of over 170,000 members, and, as a result, two separate computers are used to compile and store the membership information. When the club receives a membership application, a white card is filled out stating such information as the person's name, address, and phone number. "We send the white cards to our accounting offices at Borders & Assoc. which puts it in the computer on a disk and, because of the size of the club, the disk is sent to another company in Chattanooga to do the readout for our newsletter," stated Gaynelle Pitts, president of the Alabama Fan Club. The accounting office uses a Wang computer for the club and its other clients.

Other performers whose fan clubs use computers for mailing lists are Barbara Mandrell, Larry Gatlin & The Gatlin Bros., Conway Twitty and The Oak Ridge Boys. "Mainly we use it for a mailing list," explained Cindy Burchfield, vice president of The Oak Ridge Boys fan club. "When someone joins I have their phone number, address, birthdate, status — which is usually active, when they joined, what their expiration date is, when they paid their money, when their kit was sent, bad checks and comment file, and former name and address." The other fan clubs store approximately the same information for their mailing lists.

Some fan clubs have used the mailing lists not only for their newsletters, but for special projects. "The Arkansas State Fair wanted a list of fan club members only

in the state of Arkansas," explained Donna Jean Smith, promotion manager for the Oak Ridge Boys. "We had the computer print out the labels and sent them to the promoter who used them to send out brochures announcing six months in advance that the Oaks were performing there. We have special fan club seating at our shows where the first 50 members can get reserved seats on a first-come, first-served basis. Now that this mailout has gone out far in advance, it allows the fan club members to take advantage of this situation; whereas, if we weren't able to utilize the computer to help speed it up, then they would not be able to take advantage of special fan club deals."

The computers and mailing lists have helped ease problems with mailing newsletters. Barbara Mandrell's club has taken it one step further and sends out birthday cards with newsletters, while Conway Twitty's club is gathering members' birthdays to begin the same process. Mandrell's club works on a quarterly system, and its Radio Shack computer helps systemize the whole process. "We do two things most months with the computer and when the month's memberships expire we do a third thing with the computer," stated Bettye Anderson of Mandrell's fan club. "If it is programmed for fans who have a birthday, it spits out those envelopes, and if it's one of the four times of the year that there's an expiration, then it's programmed for everyone whose membership expires in that quarter and gives us those envelopes, plus it says on the bottom of the envelope, 'Your membership expires with the next issue.' The third thing it does is give out the regular members. On the months that are not expirations, it gives us people who have birthdays and regular newsletters."

Conway Twitty's fan club organization has been accumulating birthday information for the past year and storing it into its Cromemco computer. The Oak Ridge Boys organization is also planning on using its computer to send out birthday cards to members. "We are planning on doing something special for people's birthdays," explained Donna Jean Smith, "We can get their birthday off the computers and figure out how many birthdays were in each month and send a card or whatever directly from the Oak Ridge Boys to the fan."

In addition, other fan clubs are using the mailing lists to keep track of expiration dates for members and some clubs are

(continued on page 24)



STEGALL IS ALL SMILES — Singer/songwriter Keith Stegall recently gathered with CBS executives in celebration of his signing with Epic Records. Pictured are (l-r): Rick Blackburn, senior vice president and general manager, CBS-Nashville; Kyle Lehning, Stegall's producer; Stegall; Charlie Monk, manager; Roy Wunsch, vice president, marketing, CBS-Nashville; and Rich Schwan, director, national E/P/A promotion, CBS-Nashville.

NMPA Hosts Soundtrack Forum

by Susan Keel

NASHVILLE — The Nashville Music Publisher's Forum recently hosted a seminar designed to help publishers and songwriters break into the competitive field of motion picture soundtracks and movie scores at the Nashville ASCAP office. The informal discussion was hosted by Arthur Braun of The Dick James Organization who was joined by panelists Don Black, a film, theatrical and pop lyricist and Paula Spang, music coordinator of the Los Angeles-based Ladd Company.

Black noted that in earlier days, "movie music" was primarily a promotional tool and involved only a song title, but while producers still regard music as an afterthought, the industry has grown to be much more flexible. He advised that it is best to "just write songs that fit beautifully into film."

Commissions for original songs range between \$200 and \$10,000, with the latter being what Black called "a very high figure." Additional sources of income for the writer are derived from mechanical royalties from records, however, there are no performance royalties in the United States for this type of music. Blanket licenses are used in cinemas in most foreign countries, which include performance royalties that are nearly always retained by the studio.

One observation made by Black was that soundtrack packages usually do not sell as well as singles from motion pictures. However, there have been some powerful exceptions to this rule in recent years, including *Flashdance*, *Footloose*, *Saturday Night Fever* and *Urban Cowboy*.

Spang said that upon locating a previously recorded song to use in a soundtrack, such as *The Right Stuff*, she will contact the publisher and explain where the music will be used in a film, which sets the stage to begin negotiating for an agreed upon price for the rights to the song. The use of the publishing rights must be perpetual and worldwide so that no conflict will arise if the picture is shown outside of the United States. The final decision as to which songs will appear in a movie usually will be made by the studio, often with input from a director and composer. Spang added that the music must not interfere with the dialogue of the characters in the motion picture, and this includes choosing background songs as well as featured material, which can be essential in a film representative of an era, such as *The Big Chill*.

At The Ladd Company, an average budget of \$3,000 is set aside for synchronization rights for the first two minutes of a song, since that is the length of time that the song is ordinarily heard during a movie. Audio-visual rights must be signed over to the studio so that discs and cassettes can be made to fix songs in a film, thus helping cover the possibility of video clips which are often taken from a picture.

Spang commented that The Ladd Company uses about 75 percent of previously recorded material in its soundtracks. The remaining percentage, which are original songs, are considered to be work-for-hire situations, making the studio the author of the tunes. "Buy outs," which are songs that are purchased for a flat fee, are used a great deal by The Ladd Company and are similar to the work-for-hire situation. Spang added that music licenses must be at least for the term of the copyright set for the film.

A prime example of the capabilities of Nashville's songwriters was recently displayed when Austin Roberts was nominated for an Academy Award for his song "Over You," which was featured in the movie *Tender Mercies*. In view of the attention that Hollywood has steadily been placing on the Nashville areas as a viable production center for films, coupled with the desire of the music community here to provide the songs which are needed, the possibilities seem unlimited for a continued expansion of the Nashville music industry.

Henry Bows Company

NASHVILLE — Joulie Henry, former coordinator of publicity & artist development for MCA Records/Nashville, has announced the formation of her own public relations firm, Total Media.

"A record label's publicity department can only provide a certain amount of coverage on all its artists when they boast a roster of 35 artists. These days, with so many media outlets available, most artists need independent publicists to work with the record labels to receive the 'total media' coverage and personalized career development they require," explained Henry.

Total Media will be working with Gene Watson and Ruth Ann, Diana Rae, producer Blake Mevis, songwriter John Jarrard and songwriter Chuck Neese.

The company can be reached at: P.O. Box 17246, Nashville, TN 37217, (615) 754-9818.



FIRST "GRAY" VIDEO — Columbia Records' newcomer Mark Gray recently utilized a new concept in his first country video, which was filmed in Los Angeles. "The Left Side Of The Bed" introduces a mini-movie effect through dialogue and music, previewing Gray's May album debut, "Magic." Pictured are (l-r): Jack Cole, writer/director; Tom Grubbs, director of photography; Brian Sweeney, assistant cameraman; and Gray (seated).

TOP 100 COUNTRY SINGLES

April 28, 1984

	Weeks On Chart	4/21 Chart		Weeks On Chart	4/21 Chart		Weeks On Chart	4/21 Chart		
1			HAPPY BIRTHDAY DEAR HEARTACHE			69		I NEVER HAD A CHANCE WITH YOU		
			BARBARA MANDRELL (MCA-52340)	3	11			MASON DIXON (Texas 5556)	81	2
2			I GUESS IT NEVER HURTS TO HURT SOMETIMES			70		BETTER OUR HEARTS SHOULD BEND		
			THE OAK RIDGE BOYS (MCA-52342)	7	10			BANDANA (Werner Bros. 7-29315)	83	3
3			I COUL'D A HAD YOU			71		BROWN EYED GIRL		
			LEON EVERETTE (RCA PB-13717)	5	13			JOE STAMPLEY (Epic 34-04366)	49	12
4			THE YELLOW ROSE			72		VICTIM OF LIFE'S CIRCUMSTANCES		
			JOHNNY LEE/LANE BRODY (Full Moon/Werner Bros. 7-29375)	4	12			VINCE GILL (RCA PB-13731)	50	12
5			SWEET COUNTRY MUSIC			73		JUST ANOTHER WOMAN IN LOVE		
			ATLANTA (MCA-52336)	6	10			ANNE MURRAY (Capitol B-5344)	—	1
6			TO ALL THE GIRLS I'VE LOVED BEFORE			74		IT WON'T BE EASY		
			JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)	13	8			LOIS JOHNSON (EMH-0030)	—	1
7			RIGHT OR WRONG			75		LET SOMEBODY ELSE DRIVE		
			GEORGE STRAIT (MCA-52337)	1	12			JOHN ANDERSON (Werner Brothers 7-29385)	52	18
8			CANDY MAN			75		ONE SIDED LOVE AFFAIR		
			MICKEY GILLEY & CHARLY McCLAIN (Epic 34-04368)	10	11			MIKE CAMPBELL (Columbia 38-04387)	76	5
9			MAN OF STEEL			77		I STILL LOVE YOUR BODY		
			HANK WILLIAMS, JR. (Werner Bros. 7-29382)	11	11			TOMMY OVERSTREET (Gervest 665)	82	2
10			I DON'T WANNA LOSE YOUR LOVE			78		I'LL TAKE AS MUCH OF YOU AS I CAN GET		
			CRYSTAL GAYLE (Werner Bros. 7-29356)	12	10			DARRELL CLANTON (Audiograph 45-479)	84	3
11			I MAY BE USED			79		DO I EVER CROSS YOUR MIND		
			WAYLON JENNINGS (RCA PB-13729)	14	9			RAY CHARLES (Columbia 38-04420)	85	4
12			I DREAM OF WOMEN LIKE YOU			80		THE CHEATIN' OR THE ACHE		
			RONNIE McDOWELL (Epic 34-04367)	15	10			BUCK CODY (Prairie Dust 8429)	80	3
13			IN THE MIDNIGHT HOUR			81		BABY, COME TO ME		
			RAZZY BAILEY (RCA PB-13718)	16	10			STEPHANIE WINSLOW (MCA-52372)	—	1
14			AS LONG AS I'M ROCKIN' WITH YOU			82		NEW PATCHES		
			JOHN CONLEE (MCA-52351)	19	8			MEL TILLIS (MCA-52373)	—	1
15			SOMEDAY WHEN THINGS ARE GOOD			83		THE CAVE		
			MERLE HAGGARD (Epic 34-04402)	21	8			KEN SCOTT (Cherte 184)	88	3
16			THANK GOD FOR THE RADIO			84		I AM WHAT I AM		
			THE KENDALLS (Mercury 818 056-7)	2	18			JERRY LEE LEWIS (MCA-52369)	86	4
17			I GOT MEXICO			85		I BET YOU NEVER THOUGHT I'D GO THIS FAR		
			EDDY RAVEN (RCA PB-13746)	22	7			MICKI FUHRMAN (MCA-52321)	57	11
18			BOYS LIKE YOU			86		NOT ON THE BOTTOM YET		
			GAIL DAVIES (Werner Bros. 7-29374)	20	10			BOXCAR WILLIE (Main Street 93020)	91	2
18			HONEY (OPEN THAT DOOR)			87		YOU'RE REALLY GOT A HOLD ON ME		
			RICKY SKAGGS (Epic 34-04394)	24	8			MICKEY GILLEY (Epic 34-04269)	61	18
20			I'VE BEEN WRONG BEFORE			88		SAVE THE LAST DANCE FOR ME		
			DEBORAH ALLEN (RCA PB-13694)	8	14			DOLLY PARTON (RCA PB-13703)	62	19
21			GOD MUST BE A COWBOY			89		THAT IT'S ALL OVER FEELING		
			DAN SEALS (Liberty P-B-1515)	26	10			STEVE CLARK (Mercury 818 058-7)	65	9
22			IF I COULD ONLY DANCE WITH YOU			90		COWGIRL IN A COUPE deVILLE		
			JIM GLASER (Noble Vision 104)	9	14			TERRY GREGORY (Scotti Brothers ZS4 04410)	94	2
23			JUST A LITTLE LOVE			91		HEY, BOTTLE OF WHISKEY		
			REBA McENTIRE (MCA-52349)	30	8			GARY STEWART (Red Ash-8403-1)	—	1
24			MONA LISA LOST HER SMILE			92		TRY ME DARLIN'		
			DAVID ALLAN COE (Columbia 38-04396)	32	8			VINCE MURPHY (Murphy's 12684)	92	2
25			DENVER			93		THINGS WE GET MAD ABOUT		
			LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 38-04395)	33	8			DAWN ANITA (Free Country 043)	93	2
28			IN MY DREAMS			94		WHY CAN'T IT BE ME		
			EMMYLOU HARRIS (Werner Bros. 7-29329)	34	8			KAY RIVES (Challenge 109-1)	—	1
27			SOMEONE IS FALLING IN LOVE			95		HIT AND RUN		
			KATHY MATTEA (Mercury/PolyGram 818 289-7)	31	11			VINCE ANTHONY & TONI JOLENE (Midnight Gold 260)	95	3
28			YOU'VE STILL GOT A PLACE IN MY HEART			96		SING ME A GOING HOME SONG		
			GEORGE JONES (Epic 34-04413)	36	4			THE CHUCK WAGON GANG (Copperfield-121)	—	1
29			LADY IN WAITING			97		YOU DON'T CARE ANYMORE		
			DAVID WILLS (RCA PB-13737)	29	11			PEGGY JO (CBO 143)	—	1
30			I CAN TELL BY THE WAY YOU DANCE			98		FANCY LADY		
			VERN GOSDIN (Compeat 122)	38	5			DAVID KIRCHNER (Stergem 2234)	—	1
31			I'M NOT THROUGH LOVING YOU YET			99		YOU'LL NEVER GET TO HEAVEN		
			LOUISE MANDRELL (RCA PB-13752)	39	8			KATIE MCKENZIE (Poverty-41335)	—	1
32			MAKE MY DAY			100		WHERE'D THAT WOMAN GO		
			T.G. SHEPPARD & CLINT EASTWOOD (Warner Bros. 7-29343)	17	11			MEL McDANIEL (Capitol B-5333)	72	8

ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

As Long (Crosskeys—ASCAP/Old Friends—BMI) ... 14	I Am (Ken Lovelace/Hookline & Thinker—BMI) ... 84	Just A Little (Tom Collins/Dick James—BMI) ... 23	Southern Women (New Albany/Protunes—ASCAP) 64
Atlanta Blue (Stalder Bros.—BMI) ... 50	I Bet You Never (Somebody's Music—SESAC) ... 85	Just Another (Southern Nights—ASCAP) ... 73	Sweet Country Music (Texas Tunes/Hat Band/Dwain Rose/Peer Int.—BMI) ... 5
Baby, Come To Me (Rodsong—ASCAP) ... 81	I Can (Cross Keys/Tree—ASCAP/St. David/Tree—BMI) ... 30	Lady In (G.I.D.—ASCAP/Royalhaven—BMI) ... 29	Sweet Rosanna (Tapadero—BMI) ... 58
Band Of Gold (Gold Forever—BMI) ... 42	I Could'a Had You (April/Swallowfork—ASCAP) ... 3	Left Side (Warner-Tamerlane/Daticabo/Tree—BMI) 34	Thank God For The Radio (Bue Lake—BMI) ... 16
Better Our Hearts (Bankable Music—ASCAP) ... 70	I Don't Wanna (Sixty-Nine—St.—BMI) ... 10	Let Somebody Else (Tree/John Anderson—BMI) 75	That It's All (Music City—ASCAP) ... 89
Between Two (Warner-Tamerlane/Duck Songs/Music Corp. Of America—BMI/WB Music/Bob Montgomery—ASCAP) ... 39	I Don't Want To (Pacific Island/Tree—BMI) ... 41	Let's Stop Talkin' (Unichappell/Van Hoy/Posey—BMI/Chappell—ASCAP) ... 63	The Cave (Dream City/Window—BMI) ... 83
Boys (Little Chickadee—BMI/Black Note—ASCAP) 18	I Dream Of Women (WB/Two Sons—ASCAP) ... 12	Lie, Lie Again (Music City—ASCAP) ... 66	The Cheatin' (Tom Collins—BMI/Brusota—BMI) ... 80
Brown-Eyed Girl (Web IV—BMI) ... 71	I Got Mexico (RavenSong—ASCAP) ... 17	Lo And (Guyasuta/Beck-A-Roo/Rodriguez—BMI) 65	The Whole World's In Love (Unichappell/Intuit—BMI/Goodsport—ASCAP) ... 53
Candy Man (Unichappell—BMI) ... 8	I Guess It Never (Terra Form/Forth Floor—ASCAP) 2	Make My Day (Peso/Wallet—BMI) ... 32	The Yellow Rose (Warner Bros.—ASCAP/EMI America—BMI) ... 4
Cowgirl In A Coups DeVille (Oud Songs—ASCAP/Variena—BMI) ... 90	I May Be Used (Hall-Clement—BMI) ... 11	Mama He's (Kenny O'Dell—BMI) ... 67	Things We Get Mad (Free Country—BMI) ... 93
Dedicate (Kieran Kane/Litton—ASCAP) ... 35	I Never Had A Chance (Baray—BMI) ... 69	Man Of Steel (Bocephus—BMI) ... 9	To All The Girls (April/Casa David—ASCAP) ... 6
Denver (Larry Gatlin—BMI) ... 25	I Pass (Tree/O Lyric—BMI) ... 33	Midnight (First Lady Songs—BMI) ... 49	Together Again (Central Songs—BMI) ... 36
Do I Ever (Songs Of Koppelman-Bandier/Seventh Son/If Eyes/Garbo/Dorsey—ASCAP) ... 79	I Still (Music Corp. of America/Alabama Band—ASCAP) ... 57	Mona Lisa (Rocksmith/Lockhill-Selma—ASCAP) ... 24	Too Late To Go Home (Music City—ASCAP) ... 59
Don't Make (Blue Moon/April—ASCAP/Full Armor—BMI) ... 44	I Still Love (Chappell—ASCAP/Uni-Chappell—BMI) ... 77	New Patches (Sawgrass Music—BMI) ... 82	Try Me (Vince Murphy—BMI) ... 92
Downtown (MCA Music—ASCAP) ... 46	I'm Not Through (Tree/O Lyric/Blackwood—BMI) 31	Not On The Bottom (Miz Box—ASCAP) ... 86	Victim Of Life's (Music Co. of America—BMI) ... 72
Eyes That See (Gibb Bros.—BMI) ... 52	I've Been (Posey/Van Hoy/Unichappell—BMI/Croskey—ASCAP) ... 20	One More (Sandrose—ASCAP/Stuckey/News-writers—BMI) ... 60	Victims Of Goodbye (Tom Collins—BMI/Collins Court—ASCAP) ... 40
Fancy Lady (Timestar—ASCAP) ... 98	If I Could Only (Music City—ASCAP) ... 22	One Sided (Deb-Dave/Briarpatch—BMI) ... 75	When We Make Love (Cavesson/Welbeck—ASCAP/WB—Tamerlane—BMI) ... 43
Forever Again (Tree/Cross Keys—BMI/ASCAP) 38	If It Had It (Dream City—BMI) ... 51	Right Or (Edwin H. Morris & Co./MPL—ASCAP) ... 7	Where'd That Woman Go (Tree/Big Chip—BMI) 100
Friendly Game (Tree/Cross Keys—BMI/ASCAP) 68	In My Dreams (Irving—BMI) ... 26	Run Your (Ben Hall/Silverline—ASCAP/BMI) ... 55	Why Can't It (Moondance—SESAC) ... 94
God Must Be A Cowboy (Pink Pig—BMI) ... 21	In Real Life (Hall-Clement—BMI) ... 54	Save The Last (Rightsong—BMI) ... 88	Why Goodbye (Land Of Music—BMI/Lion Hearted—ASCAP) ... 37
Happy Birthday (Collins Court—ASCAP) ... 1	In The Midnight (Irving/Cottillion—BMI) ... 13	Silent Partners (Vogue—BMI/Bibo/Chriswald/Hopi/MCA—ASCAP) ... 62	Will It Be Love (Old Friends—BMI) ... 47
Hey, Bottle (Black Sheep—BMI) ... 91	It Took (Dejamas/G.I.D.—ASCAP/Royalhaven—BMI) ... 48	Sing Me (Top Brass—ASCAP) ... 96	You Don't Care (Wee B—ASCAP) ... 97
Hit And Run (Midnight Gold—BMI) ... 95	It Won't Be (Almarie/Eno River—BMI) ... 74	Somebody's Needin' (Intersong/Ja-Len—ASCAP) 45	You'll Never Get (Milene—ASCAP) ... 99
Honey (Open That Door) (Cedarwood—BMI) ... 19	I'll Take As Much (Butter—BMI) ... 78	Someday (Shade Tree—BMI) ... 15	You've Still Got A Place (Fred Rose—BMI) ... 28
Honky Tonk (Tree/Cross Keys—BMI/ASCAP) ... 56		Someone Is (Atlantic/Boquillas Canyon/Criterion/SC—BMI/ASCAP) ... 27	Your Eyes (Mercury Bros./Stallion/Rocky Bell—BMI) 61
			You're Really Got (Jobette Music—BMI) ... 61



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

THE COUNTRY MIKE

THE WHEELING WALK — WWVA/WOVK/Wheeling, W.VA. have teamed up with other area broadcasters in sponsoring "Walk America" for the annual March of Dimes fund drive. On April 28 volunteers will be participating in the charity drive which will encompass an 18-kilometer stretch that begins and ends in Wheeling Park. Walkers for the drive will raise money by soliciting pledges for every mile walked. The staff of WOVK has contacted area civic groups for its support, while sister station WWVA will be sponsoring a free concert featuring the **Other Brothers** and **Oasis** at the Ice Arena in Wheeling Park following the walk.

LIVE MUSIC RETURNS TO MID-AMERICA — WDAF/Kansas City will bring to the area a live music radio broadcast with "The 61 Country Jamboree" when it kicks off its nine-week engagement June 9 at the Worlds of Fun amusement park. The show was created last fall and includes the **Denver Lock Band** featuring **Paul Estes, Janet Hutson, and Dan Crowley**. Crowley, who is the assistant program director for the station, will be the emcee for the 90-minute show at the Country Junction Amphitheatre. Each Saturday night WDAF will air the show in addition to its Top 30 countdown and the **Silver Eagle** series. The show will mark the first regular live radio broadcast in the area in some 30 years.



KENDALLS PICK WINNERS — In support of the Kendalls' recent hit "Thank God For The Radio," the **Panasonic Corporation** and the **Music Country Radio Network (MCRN)** held a national contest involving three **Panasonic Platinum Series** radio systems. Winners were selected by **Royce and Jeannie Kendall** during a recent MCRN broadcast from over 4,000 entries. Pictured (l-r): **Royce Kendall**; **Kyle Cantrell**, MCRN host; and **Jeannie Kendall**.

MCRN SCHEDULES SHOW FOR FAN FAIR — The Music Country Radio Network (MCRN) has scheduled a live show to be broadcast from the Opry House on June 6 during Fan Fair. The show is now an official part of Fan Fair and tickets will be included in the booklet package purchased by fans. This week's top five records (based on requests) according to MCRN are: 1. "I Guess It Never Hurts To Hurt Sometimes" — **Oak Ridge Boys**, (MCA); 2. "Roll On" — **Alabama**, (RCA); 3. "Make My Day" — **T.G. Sheppard & Clint Eastwood**, (Warner Bros.); 5. "You've Still Got A Place In My Heart" — **George Jones**, (Epic).

STATION CHANGES — **KBRQ**/Denver general manager **R.W. "Skip" Schmidt** has announced the addition of **Jacki Latham** to the station sales staff. Latham's previous experience was with the NCR corporation in Denver and Honolulu. **Jim Lago** will assume the morning drive position of **KBRQ AM & FM** from 6-10 a.m. Lago was formerly with **KILT** and **KULF**/Houston. . . WWVA/WOVK/Wheeling has announced the addition of **Sherry L. Stoneking** to the news department staff of the stations. Stoneking will be working as a reporter and afternoon news anchor. A graduate of Penn State University, she has worked with **WANB**/Waynesburg, PA where she was news director and morning news anchor. She has also served as a stringer for the NBC radio network.

THE BULL RUN JAMBORREE — **WMZQ**/Washington has been named the official co-sponsoring radio station for the 1984 Bull Run Jamboree by the Northern Virginia Regional Park Authority. The Jamboree is scheduled for July 29, 1984 at Bull Run Park in Manassas, VA, and will include a full day of contests, games, and a concert with **George Jones, George Strait, Janie Fricke, Jerry Reed**, plus a number of local and regional country acts.

NASHVILLE TOUR PACKAGE — Radio stations across America will have access to a total tour packaging service into Nashville. Nashville Express Tours and radio personality **Biff Collie** will be working together to bring country music fans to Nashville. At this year's Country Radio Seminar, the company's exhibit booth drew the attention and interest of more than 200 stations. **Biff Collie** will host a special Nashville "Familiarization" session for radio stations on April 29-30 to show station representatives exactly what they can offer their listeners since they will receive a first hand look at the tours. Other items of interest will be how the tour package can boost ratings and increase sales revenue for the station.

john lentz

PROGRAMMERS PICKS

Rocky McCumbee	WVAM/Altoona	New Patches — Mel Tillis — MCA
Cathy Martindale	WSM/Nashville	Midnight Love — Billy Jo Spears — Parliament
Keith Montgomery	KCAN/El Reno	Hanging On — Lane Brody — Liberty
Tom Edwards	KUGN/Eugene	Mama He's Crazy — The Judds — RCA
Roger Dale	WDMV/Pocomoke City	Nobody Like You — Regina Leigh — Roundhouse
Al Watkins	WKLM/Wilmington	Listen To The Music — Tommy Bell — Gold Sound
Jerry Howard	WAIM/Anderson	Just Another Woman In Love — Anne Murray — Capitol
Dave Hensley	WMTZ/Augusta	This Time — Tom Jones — Mercury
Mary Jo Kacsan	WDSY/Pittsburgh	When We Make Love — Alabama — RCA
Mark Andrews	KWJJ/Portland	New Patches — Mel Tillis — MCA

SINGLES REVIEWS

OUT OF THE BOX



KEITH STEGALL (Epic 34-04442)
I Want To Go Somewhere (2:46) (Shedhouse/I've Got The Music — ASCAP) (D. Lowery, M. McAnally) (Producer: K. Lehning)

In 1978 songwriter Keith Stegall was signed to CBS Songs where he penned such hits as "Sexy Eyes" for Dr. Hook and "Lonely Nights" for Mickey Gilley. Six years later Stegall has been signed to CBS Records and debuts this week with "I Want To Go Somewhere." He teamed up with producer Kyle Lehning, known for his work with Dan Seals, for this up-tempo tune sure to give anyone spring traveling fever. This snappy song offers some banjo licks, an infectious melody and pushing drums.

FEATURE PICKS

MAC DAVIS (Casablanca 818 929-7)
Caroline's Still In Georgia (3:40) (Bibo Music — ASCAP) (W. Holyfield) (Producer: Garth Fundis)

MICHAEL MARTIN MURPHEY (Liberty B-1517)
Disenchanted (4:33) (Choskee Bottom/Kahala/Timberwolf — ASCAP/BMI) (C. Rains, J.E. Norman, M. Murphey) (Producer: Jim Ed Norman)

JOHN ANDERSON (Warner Bros. 7-29276)
I Wish I Could Write You A Song (3:07) (Al Gallico — BMI/Low Dog — ASCAP) (J.D. Anderson, L.A. Delmore) (Producer: John Anderson, Lou Bradley)

LANE BRODY (Liberty B-1513)
Hanging On (2:48) (ATV — BMI) (B. Mize, I. Alien) (Producer: Chips Moman)

JESSI COLTER (Triad 2001)
Rock And Roll Lullaby (2:56) (Screen Gems/EMI/Summerhill Songs — BMI) (B. Mann, C. Weil) (Producer: Chips Moman, Bobby Emmons)

CRISTY LANE (Liberty B-1521)
Midnight Blue (3:35) (Times Square/Rumanian Picklesworks — BMI) (M. Manchester, C.B. Sager) (Producer: Ron Otes, John Stroud)

CRAIG BICKHARDT (Liberty B-1518)
You Are What Love Means To Me (4:17) (Colgems/EMI — ASCAP) (C. Bickhardt) (Producer: Charlie Feldman)

PETER ISAACSON (Union Station 1006)
It's A Cover Up (Scott Tutt — BMI) (A. Fixe, E. McQueary) (Producer: Scott Tutt)

NEW AND DEVELOPING

SUSAN JACKS (Compleat 123)
Tall Dark Stranger (2:49) (ATV Music — BMI) (M.D. Barnes) (Producer: Glenn Sutton)

After her early pop success as part of The Poppy Family who recorded such hits as "Which Way You Goin', Billy?," Susan Jacks has gone out on her own for her first country release, "Tall, Dark Stranger." Jacks' crystal pure soprano voice radiates through this ballad and is aided by some well blended harmony backups. Should prove a good building base for this new Compleat artist.



WAYLON WELCOMED — RCA recording artist **Waylon Jennings** recently appeared at the Universal Amphitheatre in Los Angeles, where the label hosted a reception backstage after his performance. Pictured (l-r) are: **Buddy Owens**, KUZZ program director; **Carson Schreiber**, RCA Records west coast country promotion; **Rick Fletcher**, KUZZ research director; **Jennings**; **K.C. Adams**, KUZZ music director; **John Dzima**, KIKF program director; **Maryanne Schwartz**, RCA Records country promotion.

TOP 75 ALBUMS

	Weeks On 4/21 Chart	Weeks On 4/21 Chart
1 ROLL ON ALABAMA (RCA AHL 1-4939)	1	13
2 DELIVER OAK RIDGE BOYS (MCA-5455)	3	25
3 DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	2	26
4 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	4	24
5 MAN OF STEEL HANK WILLIAMS, JR. (Warnar/Curb 9-23924)	8	26
6 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	5	23
7 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	7	42
8 THE WOMAN IN ME CHARLY McCLAIN (Epic FE 39154)	6	16
9 LOVE LIES JANIE FRICKE (Columbia FC-38730)	12	25
10 TODAY THE STATLERS (Mercury/PolyGram 422 812 184)	9	24
11 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	11	33
12 THE GREAT PRETENDER DOLLY PARTON (RCA AHL 1-4940)	13	11
13 EXILE EXILE (Epic FE 39154)	14	16
14 DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1-M1)	10	19
15 IN MY EYES JOHN CONLEE (MCA-5434)	17	31
16 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL1 6514)	16	24
17 MOVIN' TRAIN KENDALLS (Mercury/PolyGram 812 779)	21	30
18 SLOW BURN T.G. SHEPPARD (Warnar/Curb 9-23911-1)	19	25
19 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-5408)	15	56
20 WHY LADY WHY GARY MORRIS (Warnar Bros. 9-23738-1)	20	32
21 THE JUDDS THE JUDDS (RCA MHL1-8515)	24	9
22 CAGE THE SONGBIRD CRYSTAL GAYLE (Warnar Bros. 9-23958-1)	26	23
23 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4679)	18	32
24 THE CLOSER YOU GET ALABAMA (RCA AHL1-4662)	23	59
25 THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	22	6
26 IN SESSION FRIZZELL & WEST (Viva 9 23907-1)	25	6
27 'TIL THE BARS BURN DOWN JOHNNY LEE (Warnar Bros. 1-25056)	30	5
28 GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	29	81
29 THE MIDNIGHT HOUR RAZZY BAILEY (RCA AHL 1-4936)	31	5
30 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warnar Bros. 9-23912)	27	26
31 YOU'VE REALLY GOT A HOLD ON ME MICKEY GILLEY (Epic FE 39000)	33	11
32 JONES COUNTRY GEORGE JONES (Epic FE 38978)	28	23
33 GREATEST HITS JOHN CONLEE (MCA-5404)	34	54
34 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	35	26
35 A LITTLE GOOD NEWS ANNIE MURRAY (Capitol ST-12301)	40	28
36 LITTLE BY LITTLE GENE WATSON (MCA-5440)	36	14
37 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	32	46
38 GREATEST HITS VOL. II EDDIE RABBITT (Warnar Bros. 9 23925-1)	38	34
39 THE HEART NEVER LIES MICHAEL MARTIN MURPHEY (Liberty LT-51150)	37	13
40 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL 1-4826)	41	24
41 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	42	112
42 IT TAKES BELIEVERS MICKEY GILLEY/CHARLY McCLAIN (Epic FE 39292)	51	2
43 DUETS KENNY ROGERS (Liberty LO-51154)	53	2
44 THE MAN IN THE MIRROR JIM GLASER (Nobla Vision 2001)	45	19
45 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	46	162
46 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	24	
47 GREATEST HITS DOLLY PARTON (RCA AFL-1-4422)	49	62
48 STRAIT FROM THE HEART GEORGE STRAIT (MCA-5320)	39	6
49 RED HOT SHELLY WEST (Warnar/Viva 9 23983)	47	23
50 OKLAHOMA WIND MEL McDANIEL (Capitol ST-12326)	58	3
51 KEYED UP RONNIE MILSAP (RCA AHL 1-4670)	48	54
52 COUNTRY BOY'S HEART RONNIE McDOWELL (Epic FE 38981)	52	23
53 PICTURES ATLANTA (MCA-5463)	—	1
54 GREATEST HITS T.G. SHEPPARD (Warnar/Curb 9 23841)	54	49
55 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	50	62
56 THE EPIC COLLECTION MERLE HAGGARD (Epic FE 39150)	44	19
57 BEHIND THE SCENE REBA McENTIRE (Mercury/PolyGram 812 781-1)	57	19
58 KATHY MATTEA KATHY MATTEA (Mercury/PolyGram 818 560)	—	1
59 FOOLIN' WITH FIRE JOHNNY RODRIGUEZ (Epic FE 39172)	—	1
60 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	59	51
61 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	61	19
62 SPUN GOLD BARBARA MANDRELL (MCA-5377)	63	37
63 SOFT TALK MAC DAVIS (Casablanca 818 131)	60	5
64 BILL MONROE & FRIENDS BILL MONROE (MCA-5435)	62	7
65 GREATEST HITS JOHNNY LEE (Warnar Bros. 9 23967)	64	23
66 NIGHT GAMES CHARLEY PRIDE (RCA AHL 1-4822)	65	31
67 WHAT CAN I SAY GAIL DAVIES (Warnar Bros. 9 23972)	66	14
68 TAKE IT TO THE LIMIT WILLIE & WAYLON (Columbia FC 38562)	67	51
69 SNAPSHOT SYLVIA (RCA AHL 1-4672)	69	46
70 SHINE ON GEORGE JONES (Epic FE 38406)	68	53
71 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	71	61
72 WHITE SHOES EMMYLOU HARRIS (Warnar Bros. 9 23961)	56	23
73 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	73	14
74 THE GREAT AMERICAN DREAM B.J. THOMAS (Cleveland Int'l/Columbia FC 39111)	55	19
75 OLD FAMILIAR FEELING THE WHITES (Warnar/Curb 9 23872)	72	7

COUNTRY COLUMN

SKAGGS GETS CONCEPTUAL — Epic recording artist Ricky Skaggs has just completed filming his first conceptual video for the tune, "Honey (Open That Door)," which is included in his #1 album, "Don't Cheat In Our Hometown." Skaggs teamed up with rock video director Martin Kahan for the piece that was filmed in Seabright, New Jersey at the century-old Peninsula House Hotel. The two-day shoot ran smoothly until the eastern coast was hit by torrential winds and rain. The March 28th storm devastated the area and surrounding towns, with power being lost everywhere except at the Peninsula Hotel. Just after the shoot was wrapped, the hotel lost its power.

RUSSELL CUTS NEW LP — Leon Russell has been busy working on his first album in years. The still untitled platter will include such songs as "Rock & Roll Of My Heart," "All The Love Is On The Radio," "Rescue My Heart," and "A New Kind Of Fire." The entire album was written by Russell and Doug Snider, with the exception of one song. Both Russell and Snider produced the LP at Leon's Paradise Studios in Hendersonville, Tenn. and are expecting to release it this spring.



CONNIE HANSON GETS FIT — Connie Hanson will be taking part in the National Fitness Class in Houston, Texas, May 4-6 for the second year. The event is an annual three-day affair that salutes and celebrates the growing commitment of American business to health and fitness among its employees. In addition to participating in the sports events, Hanson will sing the National Anthem at the event's kickoff, and will perform Saturday, May 5. Numerous sports and entertainment figures will be involved, including former Dallas Cowboy quarterback Roger Staubach, who will serve as chairman.

HOBBS' SINGS HER HEART OUT — EMI/America recording artist Becky Hobbs (r) is shown with producer Blake Mevis (l) as they check over the vocal arrangement for Hobbs' initial single for the label "Oklahoma Heart" which is set to ship the end of this month.

ANNETTE DONATES TO CMF — Famed mouseketeer Annette Funicello came to Nashville last week to donate a specially numbered collector's edition of her Starview release, "The Annette Funicello Country Album," as well as a sweatshirt commemorating the 25th reunion of the mouseketeers to the Country Music Foundation. Starview Records hosted a party for her at the Hall of Fame Inn and Funicello was on hand to talk with industry personnel and sign autographs. She mentioned she will be teaming up with her old singing and movie partner Frankie Avalon this August for an updated beach movie.

MURPHEY HOSTS SOLID GOLD — Michael Martin Murphey will be guest host on the syndicated television music series *Solid Gold*. Murphey will be performing his latest single, "Will It Be Love By Morning" off the album "The Heart Never Lies." The show will air April 28.

ALABAMA SETS MARKS — Alabama's catalog of albums helped the Nashville division of RCA lead the entire label in sales. In a recent fan club newspaper, it was stated that the group sold more albums than labelmates Hall & Oates and Diana Ross in 1983. The same article stated, that according to *Amusement Business*, the 1983 June Jam ranked 54 in overall top grossing concerts for the year. Kenny Rogers and Willie Nelson were the only other country acts to make the list of 500. The newsletter also warned fans to beware of suspicious looking Alabama LPs and tapes and listed the group's albums and what should be on them that counterfeit ones might leave out.

JARRARD WRITES AN ADDITION — Songwriter John Jarrard and his wife Beth had their first child on April 4. Weighing in at 7 lbs. 4 oz., Amanda Blyss was born at 10 p.m.

VANDERBILT HOSTS ANOTHER ONE — Nashville's Vanderbilt University has recently hosted several rock concerts including The Pretenders and The Clash and last week the university had Real Life and Eurythmics at its gym for a performance. The near-sold-out crowd was treated to the new, rising Australian group, Real Life, who is making waves with its first hit, "Send Me An Angel." After the show the group met press and industry personnel including labelmate Joe Bonsall of The Oak Ridge Boys before posing for pictures in the girls' showers. Annie Lenox and David Stewart drew their amount of frenzied fans to the smokey basketball court. Displaying her trademark orange/red hair, Lenox went through the group's hits, "Sweet Dreams" and "Here Comes The Rain Again" for the mixed audience of preps and punksters.

HOEDOWN AT THE SHOGUN — Warner Bros. Records hosted a party for The Nitty Gritty Dirt Band to celebrate its recent signing to the label. The event took place at Nashville's newest Japanese restaurant, The Shogun, and label and industry executives were treated to a variety of Japanese delicacies, such as sushi and saki. Band members intermingled with labelmates including Emmylou Harris. The group is expecting to release its first WB LP on June 17.

PEOPLE TO ROAST PHILLIPS ANNOUNCED — The Northwest Alabama Press Assn., which hosted the Sam Phillips Roast on April 19. Some of the panelists roasting Phillips, included Charles E. Manson, vice president and secretary of Big River Broadcasting Corporation, musician Floyd McClure, and Lauderdale County District Attorney Lavern Tate who joined roast panel chairman Bill Jarnigan at the event. Also on the roast panel were Jack Clement, Buddy Killen, Dickey Lee, Frances Preston, John Prine and Billy Swan. Proceeds from the event will go towards a communications scholarship at the University of North Alabama in Florence.

KLING AWARDED BY PRO SOUND — *Pro Sound News*, the international news magazine for the professional recording and sound industry, recently honored Randy Kling, president of Nashville's Disc Mastering Inc., with its highest mastering engineer award in the country division. Kling received the award for his work on such albums as Alabama's "The Closer You Get."

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Computer Usage Increases

(Continued from page 20)

experimenting with membership cards printed by the computer. Linda Reynolds with the Gatlin's fan club explained, "It will run the labels for the newsletter, and let me know when people's memberships expire, and then the computer will run me labels for postcards to remind them their memberships have expired." Conway Twitty's fan club has been researching using the computer for more purposes. "We're trying a new thing where it will print their membership cards with expiration dates on it," explained Breta Landkster, Conway Twitty fan club. "That would be handy for them since they'll know when their membership is up as well as for us because we have functions for fan club members and they can use the cards to get in."

Another field that fan clubs have researched to use their computers for is merchandise inventory. Louise Mandrell's fan club currently uses its computer to store merchandise inventory information, in addition to keeping up with incoming money from the merchandise. Sister Barbara Mandrell's organization is planning on using its computer for the same purpose. Hailing one of the largest merchandising outlets is the Alabama club, whose organization uses its accountant's computer to store its merchandising inventory. "We like to keep everything financial at one office," explained Ms. Pitts. "We have a rather large computer at Borders & Assoc., so that's where we keep it. Our purchasing agent is there, so all I have to do is call and find out all of what we've got in-store."

Conway Twitty's fan club has recently begun researching its fans, their ages and where they come from with the use of its computer. "Because we have members' birthdates, we can tell that his followers are getting younger," explained Breta Landkster. "Country music for a while wasn't really popular for young people and right now we can tell Conway has

a lot of followers between the ages of 20 and 30 and there's a lot that are younger than that. I think this might have something to do with some of his recent songs that were former pop hits. We can see an increased growth in broader age segments from the computer. With the addresses we can tell what regions of the country tend to play his music, and what countries country music has reached out to more than others."

The Louise Mandrell fan club has also begun storing her itinerary from World Class Talent into its TRS 80 Model 4 computer. "They send us an itinerary that I put on the computer and if anyone calls in and wants to know when she's going to be in their city then I can tell them," explained Lucy Gray. Barbara Mandrell's fan club may take the information for the itinerary and the capabilities of the computer one step further: "Ken, Barbara's husband, told us that at one time it may get to the point with the computer that if Barbara's going to be in Virginia, then we would program it for everyone in Virginia and send out letters saying she's going to be there," remarked Bettye Anderson. "But, at this point in time most of her shows are sold out so that would be superfluous."

With all the help computers have afforded fan clubs, there are, of course, some problems. Fan clubs must now worry about computer breakdown and the small amount of computer repairmen. Other fan clubs have complained of power shut-off due to weather conditions. "We've had problems with lightening and if you have a lot of problems with breakdown, then you don't use it very much for other things," explained Ms. Lankster, Conway Twitty fan club. Barbara Mandrell's fan club also explained that while computers are becoming invaluable, they can't do everything. "There are just some things you just can't put on a computer, that's just got to be a personal thing," stated Bettye Anderson.

Jones, KRMD, Gilley's Named ACM Winners

NASHVILLE — The Academy of Country Music has named Rhubarb Jones, WLWI/Montgomery was named "Disc Jockey of the Year" and KRMD Radio/Shreveport was the top winner for the "Radio Station of the Year" category according to Bill Boyd, executive director of the Academy. In addition, Gilley's night club in Pasadena was named "Country Night Club of the Year."

The winners in these categories were determined via a poll of music industry trade publications that cover country music and country promotional personnel at record companies. This year's award

marks the fourth time Gilley's has won the award. Both Jones and KRMD Radio's awards were the first for them.

On Monday, May 14, NBC television will air the Academy's 19th annual awards presentation ceremonies, from Knott's Berry Farm in Buena Park, California. Mac Davis, Crystal Gayle and Charley Pride are scheduled to host the event which will also feature performances by Alabama, Ray Charles, George Jones, Ronnie Mil-sap, Deborah Allen, Earl Thomas Conley, Janie Fricke, Larry Gatlin, Lee Greenwood, T.G. Sheppard, Ricky Skaggs and Sylvia.

COUNTRY COLUMN

(continued from page 23)

STUDIO TIME — Several artists have been in the studio recently working on upcoming projects. **Jerry Reed** was at Sound Emporium, and **Roy Clark** returned to the same studio to record several Hunts Catsup radio commercials, while **Pat Boone** was working on vocal overdubs for his forthcoming LP, "What I Believe." **Barbara Mandrell** and **Lee Greenwood** were at Woodland Sound Studio working on some vocal overdubs for their upcoming duet album, and Greenwood was doing some work on a new jingle for McDonald's. **George Strait** was also at Woodland laying down tracks for his new album, while **Loretta Lynn** and her band laid down audio tracks for her new United Way film.

SHORT CUTS — **Zella Lehr** has signed a co-management deal with Marv Denn and Assoc. and has signed songwriters **Tommy Cocco** and **Charlie Black** as producers for an upcoming album. . . . Songwriter **Dan Tyler**, writer of such tunes as "Bobbie Sue" and "Hearts On Fire" has signed a co-publishing agreement between his publishing companies Mota Music (ASCAO) and Intuit Music (BMI) and the Chappell/Intersong Music Group-U.S.A. . . . **Johnny Rodriguez** has signed an exclusive booking agreement with Top Billing International. . . . **Stella Parton** has inked an exclusive booking contract with the Joe Taylor Artist Agency.

anita m. wilson

TOP 15 ALBUMS

Spiritual		Inspirational	
	Weeks On 4/21 Chart		Weeks On 4/21 Chart
1 ROUGH SIDE OF THE MOUNTAIN R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	1 51	1 STRAIGHT AHEAD AMY GRANT (Myrrh SPCN MSB 6706) "Angels"	1 8
2 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	2 27	2 NOT OF THIS WORLD PETRA (Star-Song SPCN 7-12-102-05088-0) Open	2 21
3 THIS TOO WILL PASS JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	5 26	3 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	3 44
4 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	4 43	4 AGE TO AGE AMY GRANT (Myrrh MSB 6706) Open	4 104
5 TAKE IT TO THE LORD IN PRAYER TRUTHETTES (Malaco 4386) Open	6 11	5 SIDE BY SIDE IMPERIALS (Day Spring/Word 701411215) "Wait Upon The Lord"	7 29
6 SING AND SHOUT THE MIGHTY CLOUDS OF JOY (Myrrh/Word SPCN 7-01-676706-X) "He's My Roothop"	3 13	6 SINGER SOWER 2nd CHAPTER OF ACTS (Sparrow SPR 1071) "Takin' The Easy Way"	6 13
7 I'LL RISE AGAIN AL GREEN (Myrrh MSB-6747) Open	7 33	7 SIGNAL DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	5 25
8 MAKE ME AN INSTRUMENT CANDI STATON (Beracah 1001) "God Can Make Something Out Of Nothing"	8 38	8 NO LESS THAN ALL GLAD (Greentree R003951) "Maker Of My Heart"	8 20
9 TESTIFY TIMOTHY WRIGHT (Gospearl 16017) "Tell Him What You Want"	11 4	9 SURRENDER DEBBY BOONE (Lamb & Lion LLR 3301) "Keep The Flame Burning"	9 .
10 LONG TIME COMING WINANS (Light 5826) Open	9 29	10 MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	10 45
11 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	10 54	11 FULLY ALIVE THE BILL GAITHER TRIO (Word SPCN 7-01-091763-8) Open	12 3
12 THE TIME IS NOW PILGRIM WONDERS (Church Door-22021) Open	12 3	12 MORE POWER TO YA PETRA (Star Song SSR0045) Open	11 66
13 FEEL THE SPIRIT THE WILLIAMS BROTHERS (Myrrh MSS-0404) Open	13 4	13 THE SKY'S THE LIMIT LEON PATILLO (Word SPCN 7-01-677106-7) "I've Heard The Thunder"	13 2
14 YES HE CAN GEORGIA MASS CHOIR (Savoy - 7082) Open	15 11	14 MICHAEL W. SMITH 2 (Reunion Records SPCN 7-01-000412-9) "Hosanna"	14 2
15 HALLELUJAH ANYHOW THOMAS WHITFIELD (Sound Of Gospel SOG 140) Open	-- 1	15 SING THE GLORY STEPHANIE BOOSAHOA (Milk & Honey MH 1052) Title Cut	15 2

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

MELTDOWN — Steve Taylor — Sparrow SPR 1083 — Producer: Johathan David Brown

This first full length LP for Steve Taylor is a follow-up to his mini-LP "I Want To Be A Clone." Taylor wrote and arranged all the songs on this high-quality production featuring heavy synthesizer and a fast beat. His lyrics almost always include a note of humorous sarcasm as he seeks to enlighten the church as to current attitudes of Christianity. "Meltdown (at Madame Tussaud's)" is one of strongest cuts on the album along with "Meat the Press" which features "rap" music.

THE IMPERIALS SING THE CLASSICS — Day Spring SPCN 7-01-411801-3 — Producer: Neal Joseph

This follow up to "Side by Side" is a collection of some of the best loved gospel songs of all time, and commemorates the Imperials' 20th anniversary. The elaborate orchestrations and the vocal mix that has brought the Imperials their prominence in gospel music here blend to create an appealing sound to any listener. "El Shaddai," voted GMA song of the year in 1983, "Easter Song," made famous by the 2nd Chapter of Acts, and "Because He Lives" are examples of just a few of the classics on this album.

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	4/21 25	39 INTIMATE CONNECTION KLEEVER (Atlantic 7 80145-1)	4/21 5
2 THRILLER MICHAEL JACKSON (Epic OE 38112)	1 71	40 FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	42 20
3 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGrem 814 984-1 M-1)	3 7	41 BE A WINNER YARBROUGH & PEOPLES (Total Experience/RCA TEL8-5700)	47 4
4 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL)	5 11	42 IMAGINE THIS PIECES OF A DREAM (Elektre 9 60270-1)	38 21
5 BUSY BODY LUTHER VANDROSS (Epic FE 39196)	4 19	43 YOURS FOREVER ATLANTIC STARR (A&M SP-4948)	37 25
6 THE POET II BOBBY WOMACK (Beverly Glen BG 10003)	7 8	44 I'M A BLUES MAN Z.Z. HILL (Meleco 7415)	45 22
7 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	6 19	45 CROSS FIRE SPINNERS (Atlantic 7 80150-1)	51 3
8 SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML)	8 12	46 GHETTO BLASTER CRUSADERS (MCA-5429)	57 2
9 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic OE 39107)	10 15	47 DREAMBOY (Owest/Warner Bros 9 23988-1)	40 22
10 LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1)	9 12	48 THE ART OF DEFENSE NONA HENDRYX (RCA AFL1-4999)	55 2
11 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	14 38	49 FEVER CON FUNK SHUN (Mercury/PolyGrem 814 447-1 M-1)	33 24
12 BREAK OUT POINTER SISTERS (Plenat/RCA BXL 1-4705)	13 23	50 POSITIVE POWER STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	46 12
13 IN THE HEART KOOL & THE GANG (De-Lita/PolyGrem DSR 8508)	12 21	51 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience/PolyGrem TE-13004)	48 33
14 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061GL)	11 28	52 FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242)	61 3
15 IT'S YOUR NIGHT JAMES INGRAM (Owest/Warner Bros. 9 239970-1)	15 25	53 RUN D.M.C. (Profile PRO-1202)	60 2
16 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	16 8	54 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA CPL 1-4858)	56 16
17 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektre 9 60241)	17 44	55 URBAN DANCE FLOOR GUERRILLAS P. FUNK ALL-STARS (Uncle Jam/CBS FRZ 39168)	59 18
18 PREPPIE CHERYL LYNN (Columbia FC 38961)	19 19	56 TIME EXPOSURE STANLEY CLARKE (Epic FE 38688)	— 1
19 NEVER SAY NEVER MELBA MOORE (Cepitol ST-12305)	18 21	57 FRESH TYRONE BRUNSON (Ballave In A Dream/CBS FZ 39197)	49 7
20 PATTI AUSTIN (Qwest/Warner Bros. 9 23974-1)	21 6	58 MADONNA (Sire 9 23867-1)	62 31
21 G FORCE KENNY G (Arista AL8-8192)	22 13	59 STEPPIN' OUT THE CHI-LITES (Private I/CBS BFZ 39316)	— 1
22 DANGEROUS BAR-KAYS (Mercury/PolyGrem 818 478-1 M-1)	32 3	60 SINCERELY THE EMOTIONS (Red Label RLLP-001-1)	— 1
23 KEEP SMILING LAID BACK (Sire/Warner Bros. 9 25058-1)	26 5	61 IN THE HEAT OF THE NIGHT JEFF LORBER (Arista A18-8025)	54 5
24 SOMETHING'S ON YOUR MIND "D" TRAIN (Preluda PRL 14112)	24 4	62 WHAT A FEELIN' IRENE CARA (Network/Geffen GHS 4021)	65 14
25 JOYSTICK DAZZ BAND (Motown 6084ML)	25 20	63 TOUCH EURYTHMICS (RCA AFL1-4917)	63 5
26 CITY SLICKER J. BLACKFOOT (Sound Town/Allegiance ST-8002)	20 18	64 CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	52 42
27 STREET BEAT THE DEELE (Solar/Elektre 9 60285-1)	23 20	65 RIGHT PLACE, RIGHT TIME DENISE LASALLE (Meleco 7417)	67 3
28 IT'S ALL YOURS STARPOINT (Elektra 9 60353-1)	28 5	66 RESPECT BILLY GRIFFIN (Columbia FC 38924)	44 9
29 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	29 25	67 ELECTRIC UNIVERSE EARTH, WIND & FIRE (Columbia OC 38980)	69 23
30 YOU SHOULDN'T-NUF BIT FISH GEORGE CLINTON (Capitol ST-12308)	30 18	68 MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197)	— 1
31 ONE STEP CLOSER THE DELLS (Private I/CBS BFZ 39309)	35 5	69 IN BLACK AND WHITE JENNY BURTON (Atlantic 7 80122-1)	68 11
32 ROBBERY TEENA MARIE (Epic FE 38882)	27 28	70 THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	70 43
33 WISHFUL THINKING EARL KLUGH (Cepitol ST-12323)	34 8	71 MARATHON RODNEY FRANKLIN (Columbia FC 38953)	64 9
34 BACK TO BASICS THE TEMPTATIONS (Gordy/Motown 6085GL)	41 5	72 EVERY GREAT MOTOWN HIT MARVIN GAYE (Motown 6058ML)	— 1
35 X-PERIMENT THE SYSTEM (Mirage/Atco 7 90146-1)	36 8	73 TEASER ANGELA BOFILL (Arista AL8-8198)	50 24
36 COMEDIAN EDDIE MURPHY (Columbia FC 39005)	31 24	74 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	71 23
37 CHANGE OF HEART CHANGE (Atlantic 7 80151-1)	43 3	75 WOMAN OUT OF CONTROL RAY PARKER, JR. (Arista A18-8087)	53 23
38 LADY ONE WAY (MCA-5470)	58 2		

THE RHYTHM SECTION

TUFF STUFF — Tuff City, growing fast and furious with recent hits courtesy of Davy DMX ("One For The Treble") and rapper Spoonie Gee ("Big Beat"), has announced plans to release the CBS Associated label's premiere LP. Titleless as of yet, the featured artist will be the young DJ/producer Davy DMX. Singles to be coming out soon include "The Heartbreakers" by the Cold Crush Brothers (whose appearance in the movie "Wild Style" has created further national recognition for the rap act,) "Street Girl" by Spoonie Gee, and "Say You'll Be" by Output. Recently signed to Tuff City's roster of New York artists are Eddie "Skeeter" White, an Apollo Theatre amateur hour winner who debuts with "Baby Be Mine," Little Puffy Dee, bowing with "I've Got A Date With An MC," and rap group the Undeafed Three, who will introduce backwards rapping on their first "Reverse The Verse." Keepin' busy in LIC. . . **MORE ON MARVELOUS MICHAEL** — Howzabout we just change the name of this here column to "JacksonNews"? Or maybe a separate column altogether? Would that make things easier for all concerned? Ah, well. . . here's the latest: beginning Saturday, April 14, and lasting for a total of two weeks, New York residents who frequent any of the 35 participating stores in the G&G clothing chain will get the chance to win free tix to the upcoming Jacksons tour, including limo transport to and from the event. The way it all works is as such: customers pick up a scratch-off coupon at any of the stores and since the coupon is coded, it must be taken over to one of the 27 participating Record World outlets to see what's been won. No purchase is necessary to play the game. Taking credit for bringing this project together is Audio Environments, Inc. (AEI) with the participation of CBS Records, G&G and Record World. "The G&G shopper is female and between the ages of 13 and 30. The potential cross traffic between the G&G shops and Record Worlds is a natural," asserted AEI's director of promotion Ellen Neillich. I trust that there exists more than just one G&G shopper. . . only kidding. . .

IN THE HEART OF NEW YORK — This coming May 11 and 12 will find Top-40 artists Kool & The Gang performing for the second time in six months at Radio City Music Hall. That's a Friday and Saturday night folks, and special guest for both nights will be KC, formerly of KC and the Sunshine Band.

VINYLTEASE — Slowly it leaks out. The Jacksons upcoming LP "Victory," due any week now, has as one of its tracks a block-busting tune entitled "Buffalo Bill," according to one lucky member of Cash Box's Research department who's already heard it. Michael sings lead and our anonymous source says excitedly "It beats 'Billie Jean'!" ashley kahn

Kool Jazz Sets Schedule

(continued from page 5)

Crew with Fred Frith & Tom Cora/Arto Lindsay's Ambitious Lovers (8 p.m., IP).

Friday, June 29: Jorge Dalto (5 p.m., CRH); Gladys Knight & The Pips/Ray Charles (7 p.m. & 11 p.m., AFH); Dizzy Gillespie, J.J. Johnson, Benny Carter, Ray Brown, Louie Bellson, Tommy Flanagan All-Star Sextet/Sun Ra Arkestra/Tommy Flanagan Trio (8 p.m., CH); Milford Graves/Don Moye, Andrew Cyrille Trio/Daniel Ponce & Yoru-Break/Samulnori Ensemble (8 p.m., IP); Koko Taylor & Her Blues Machine/Holmes Brothers Blues Band (8 p.m., PP).

Saturday, June 30: "Jazz On The Ferry" with James Cotton Blues Band/Dirty Dozen Brass Band (10:30 am, 1 p.m., and 3:30, Staten Island Ferry); Joe Bushkin (5:30, CRH); "Count Basie Alumni Party — A Party For The Count" with Basie, Joe

Williams, Harry "Sweets" Edison, others (8 p.m., CH); Sonny Rollins/Flora Purim & Airto (8 p.m., AFH); Test Dept. (10 p.m., IP); "Jazz Kaleidoscope Part I" with many bands (Noon-midnight, Saratoga Performing Arts Center); John Lee Hooker & The Coast To Coast Blues Band/Bobby Radcliff & The Homewreckers (8 p.m., PP).

Sunday, July 1: "El Festival Musical Kool" (2 p.m., Damrosch Shell); Mose Allison/Robert Cray Band (8 p.m., PP); "Jazz Kaleidoscope Part II" (Noon-midnight, SPAC).

In addition there will be Kool Festival programs at two Greenwich Village clubs, the Blue Note and Fat Tuesday's, and a jazz lecture series at NYU by Arnold Jay Smith will offer free tickets to two events.

For complete information write to P.O. Box 1169/Ansonia Station/New York, NY 10023.



CRUSADERS CONVERT L.A. — The Crusaders recently played to sold-out crowds at their recent Beverly Theatre appearances in support of "Ghetto Blaster" their 47th LP which is on MCA Records. Seen backstage are (l-r): Crusaders Ndugu Chancler and Joe Sample, actor James Coburn, and Crusader reedman Wilton Felder.

TOP 100 BLACK CONTEMPORARY SINGLES

April 28, 1984

	Weeks On 4/21 Chart			Weeks On 4/21 Chart	
1 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 818 384-7)	1	11	34 LIVIN' FOR YOUR LOVE MELBA MOORE (Capitol B-5308)	17	14
2 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 1715GF)	3	12	35 THERE'S NO EASY WAY JAMES INGRAM (Qwest/Warner Bros. 7-29316)	43	6
3 HELLO LIONEL RICHIE (Motown 1722MF)	5	8	36 STOP WHAT YOU'RE DOIN' THE CHI-LITES (Private I/CBS ZS4 04365)	38	6
4 LOVE HAS FINALLY COME AT LAST BOBBY WOMACK AND PATTI LABELLE (Beverly Glen BG-2012)	2	12	37 JAM ON IT NEWCLEUS (Sunnyview SUN 411)	44	6
5 WHITE HORSE LAID BACK (Sire 7-29346)	4	13	38 RIGHT OR WRONG SPINNERS (Atlantic 7-89689)	46	6
6 TONIGHT KOOL & THE GANG (De-Lite/PolyGram 818 226-7)	6	11	39 YOU'RE THE ONE EMOTIONS (Red Label RL SG-001)	41	9
7 SOMEBODY'S WATCHING ME ROCKWELL (Motown 1702MF)	7	14	40 ENCORE CHERYL LYNN (Columbia 38-04256)	18	21
8 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99785)	10	11	41 DON'T GO DREAMBOY (Qwest/Warner Bros. 7-29389)	28	18
9 BEAT BOX ART OF NOISE (Island 7-99782)	9	11	42 IT'S ALL YOURS STARPOINT (Elektra 7-69751)	22	11
10 LOVE ME IN A SPECIAL WAY DeBARGE (Gordy/Motown 1723GF)	12	9	43 LOVE ME LIKE THIS REAL TO REEL (Arista AS1-9192)	50	6
11 MISS ME BLIND CULTURE CLUB (Virgin/Epic 34-04388)	14	7	44 IT'S GONNA BE SPECIAL PATTI AUSTIN (Qwest/Warner Bros. 7-29373)	39	13
12 LET'S STAY TOGETHER TINA TURNER (Capitol B-5322)	11	14	45 ADULT EDUCATION DARYL HALL — JOHN GATES (RCA PB-13714)	47	8
13 DANCING IN THE SHEETS SHALAMAR (Columbia 38-04372)	15	10	46 IF ONLY YOU KNEW PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04208)	32	25
14 AUTOMATIC POINTER SISTERS (Planet/RCA YB-13730)	6	14	47 I SWEAT (GOING THROUGH THE MOTIONS) NONA HENDRYX (RCA PB-13759)	52	5
15 WE'RE GOING ALL THE WAY JEFFREY OSBORNE (A&M 2618)	20	7	48 YOU'RE THE REASON "D" TRAIN (Prelude PRL 8082)	55	7
16 TAXI J. BLACKFOOT (Sound Town/Allegiance ST-0004)	13	21	49 CHANGE OF HEART CHANGE (RFC/Atlantic 7-89684)	56	4
17 SHAKE DOWN EVELYN "CHAMPAGNE" KING (RCA PB-13749)	21	8	50 I WANNA MAKE YOU FEEL GOOD THE SYSTEM (Mirage/Atco 7-99786)	51	9
18 THRILLER MICHAEL JACKSON (Epic 34-04364)	16	12	51 JOYSTICK DAZZ BAND (Motown 1701MF)	48	23
19 DON'T WASTE YOUR TIME YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)	25	8	52 BREAKDANCE IRENE CARA (Network/Geffen 7-29328)	67	4
20 SUPERSTAR (DON'T YOU REMEMBER...) LUTHER VANDROSS (Epic 34-04441)	23	8	53 GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER (Portrait/CBS 37-04120)	66	5
21 MORE, MORE, MORE ATLANTIC STARR (A&M 2619)	19	12	54 NEW MOVES CRUSADERS (MCA-52365)	58	5
22 GIVE ME TONIGHT SHANNON (Emergency/Mirage 7-99775)	35	7	55 THEY ONLY COME OUT AT NIGHT PETER BROWN (Columbia 38-04381)	57	5
23 LADY YOU ARE ONE WAY (MCA-52348)	27	6	56 "DEAR MICHAEL" KIM FIELDS (Critique CRI 705)	62	5
24 FREAKSHOW ON THE DANCE FLOOR BAR-KAYS (Mercury/PolyGram 818 631-7)	29	5	57 SWOOP (I'M YOURS) DAZZ BAND (Motown 1725 MF)	69	3
25 HI, HOW YA DOIN'? KENNY G (Arista AS1-9105)	24	10	58 LOVE ME RIGHT MELBA MOORE (Capitol B-5343)	—	1
26 LOVE, NEED AND WANT YOU PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04399)	40	6	59 LOVE WON'T LET ME WAIT JOHNNY MATHIS (Duet with Deniece Williams) (Columbia 38-04379)	26	9
27 SAIL AWAY THE TEMPTATIONS (Gordy/Motown 1720GF)	34	9	60 EXTRAORDINARY GIRL THE O'JAYS (Philadelphia Int'l/CBS ZS4 04437)	75	2
28 LAST DANCE GEORGE CLINTON (Capitol B-5332)	30	9	61 GOTTA GIVE A LITTLE LOVE (TEN YEARS AFTER) TIMMY THOMAS (Gold Mountain/A&M GS-82004)	78	2
29 LOVELITE O'BRYAN (Capitol B-5329)	33	4	62 SERIOUS BILLY GRIFFIN (Columbia 38-04321)	49	13
30 JUST MY LUCK THE DEELE (Solar/Elektra 7-69749)	37	7	63 LEAVE THE BRIDGES STANDING SHIRLEY BROWN (Sound Town/Allegiance ST-0005)	72	4
31 NO PARKING (ON THE DANCE FLOOR) MIDNIGHT STAR (Solar/Elektra 7-69753)	31	9	64 THE SOUND OF MUSIC DAYTON (Capitol B-5237)	71	4
32 LOLLIPOP LUV BRYAN LOREN (Philly World/Atlantic 7-99760)	36	8	65 H-A-T-E (DON'T LIVE HERE ANYMORE) THE STAPLE SINGERS (Private I/CBS ZS4 04384)	74	3
33 LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia 38-04417)	54	3	66 YOU JUST CAN'T WALK AWAY THE DELLS (Private I/CBS ZS4 04343)	59	14

ALPHABETIZED TOP 100 R/C (INCLUDING PUBLISHERS AND LICENSEES)

Adult (Fust Buzza/Hot-Cha/Unichappell—BMI)45	H-A-T-E (Malaco—BMI)65	Lollipop Luv (Philly World/Whiz Kid—BMI)32	She's Strange (All Seeing Eye—ASCAP/Cameo Five—BMI)1
All Night Passion (Jackaroe/Baby/Raqueul/Starbo—ASCAP)78	Hello (Brockman—ASCAP)5	Love Has (ABKCO/Spaced Hands/Beverly Glen—BMI)4	Somebody's Watching (Jobete—ASCAP)7
Always (Not listed)88	Hi, How Ya (Music Corp. of America/New Music Group—BMI)25	Love Me In (Jobete—ASCAP)10	Sound Of Music (Vinewood—BMI)64
Automatic (Music Corp. of America/Fleedeedle—BMI/MCA—ASCAP)14	I Didn't Mean (Flyte Tyme Tunes/Avant Garde—ASCAP)82	Love Me Like (Richer/Chappell—ASCAP)43	Stop What You're (Amirful/Torin—ASCAP)36
Beat Box (Unforgettable Songs, adm. by Island—BMI)9	I Wanna Make (Science Lab/Green Star—ASCAP) 50	Love Me (Bush Burnin'—ASCAP)58	Street Dance (Can't Stop—BMI/Stop Light—ASCAP)89
Body Talk (Deele Reeite/Midstar/Hip Trip—BMI)97	If Only You Knew (Mighty Three—BMI)46	Love, Need (Mighty Three—BMI)26	Superstar (Teddy Jack/Del-Bon—BMI)20
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI)52	I'm Ready (Total Experience—BMI)91	Love Won't Let (Mighty Three/Friday's Child/WIMOT—BMI)59	Swoop (J. Regg—ASCAP/Hey Kimo—BMI)57
Change Of (Flyte Tyme—ASCAP)49	It's All Yours (Harrindur/Licyndiana, adm. by Ensign BMI)42	Lovelite (Big Train—ASCAP)29	Take It To (Coakley/Irving—BMI)81
Dancing (Famous—ASCAP/Ensign—ASCAP)13	It's Gonna Be (YellowBrick Road/MCA—ASCAP) 44	Miss Me Blind (Virgin—ASCAP)11	Taxi (Backlog—BMI)16
"Dear Michael" (Jobete—ASCAP)56	It's Time For (G.W. Jr Music/Cuternational/Cameron Murray—ASCAP)69	Moonwalk (Ninth/Robsac/Walkeran—BMI)79	There's (ATV Music/Mann & Weil Songs—BMI)35
Don't Go (Rashida—BMI)41	Jam On It (Wicked Stepmother/Wedot—ASCAP) 37	More, More, More (Irving/Ljesika—BMI)21	They Only Come (Minong—BMI)55
Don't Let (Val-je Joe/Felstar—BMI)84	Joystick (Three Go/Jobete—ASCAP)51	New Moves (Four Knights/Warner-Tamerlane/Blue Sky Rider—BMI)54	This Time (J. Flat/Koen—ASCAP)71
Don't Look Any (Vandorf Songs—ASCAP/Right-song/Franne Golde/Hitchings—BMI)2	Jump (Welbeck/S. Mitchell/Anidraks/Portchester—ASCAP)68	No Parking (Hip-Trip/Midstar—BMI)31	Thriller (Rodsongs (PRS), adm. by Almo—ASCAP)18
Don't Waste Your (Total Experience—BMI)19	Just My (Inner Rhythm/Avondale/Hip Trip—BMI) 30	Not Guilty (Gap Band/Mega/Warner Bros.—ASCAP)76	Time For Some (LTL—ASCAP)94
Eat It (Mijac, adm. by Warner—Tamerlane—BMI) 75	Lady You Are (Perk's Duchess—BMI)23	One For The Treble (Street Tuff/Davy D—ASCAP) 95	Tonight (Delightful—BMI)6
Encore (Tan Division/Flyte Tyme—ASCAP)40	Last Dance (Bridgport/Top Dog—BMI)28	Perfect (Bellboy—BMI/Gratitude Sky—ASCAP)8	Too Busy (Jobete/Stone Agate—ASCAP)72
Extraordinary (Mighty Three—BMI)60	Land Of (Eartrotic/Ackee—ASCAP)74	Plane (Overdue, adm. by Warner Music—ASCAP) 98	We're Going All (Dyad—ASCAP)15
Feel The Need (Bey Glen/Spaced Hands—BMI) 83	Last Dance (Bridgport/Top Dog—BMI)28	Ready (Bellboy—BMI/Gratitude Sky—ASCAP)85	White People (Ciarkisy/R. Hill—BMI)86
For Your Love (Flyte Tyme Tunes/Avant Garde, adm. by Almo—ASCAP)93	Leave The Bridges (Backlog—BMI)63	Rhythm Of (Gratitude Sky—ASCAP/Bell Boy/Pologrounds—BMI)73	Whatcha (Jobete/Black Bull—ASCAP)87
Freakshow (Warner-Tamerlane/Bar-Kays—BMI) 24	Leave The Message (Streetsounds—ASCAP)90	Right (Mr. Dapper/Seitu/Pride Fire—BMI)38	White Horse (Sing A Song, adm. by WB Music Corp.—ASCAP)5
Fresh (Protoons/Green Ogre—ASCAP/Promuse/Janion—BMI)96	Let The Music (Shapiro Bernstein & Co./Emergency—ASCAP)67	Rock Box (Protoons, Inc./Rush-Groove—ASCAP) 70	You Just Can't (Baby Love/Yancey Toons/Lindae—ASCAP)66
Girls Just (Heroic—ASCAP)53	Let This Dream (Jo Skin—BMI/P-Factor—ASCAP) 99	Running With (Brockman—ASCAP/Dyad—BMI) 100	You're The One (Red Writer/Lanise/Billy Osborne/Captain Z—ASCAP)39
Give Me Tonight (Shapiro Bernstein & Co./Emergency—ASCAP)22	Let's Hear (Ensign—BMI)33	Sail Away (Stone Diamond/Golden Touch—BMI) 27	You're The Reason (Trumar/Huamar/Diesel—BMI) 48
Gotta Give (Archer/Kee—BMI)61	Let's Stay (Irving/Al Green—BMI)12	Serious (Ramwave—ASCAP)62	
	Live Without (Torque—BMI)80	Shackles (Arrival/Alva—BMI)77	
	Livin' For Your (Music Corp. of America/New Music Group—BMI)34	Shake Down (Chappell/Richer—ASCAP/Unichappell/Mr. Dapper—BMI)17	

The System Speaks Out

(continued from page 9)

not understand or be able to conceive of that Mike has a very clear conception of. And in the instrumental section, there are some areas where I'm very clear on some of the instrumental aspects."

Both are adamant that when they first came together, they were not looking for any particular sound. Frank commented: "We were doing what came natural. We weren't shooting really for anything." And Murphy stated further: "I think we locked in on a sound from the very beginning . . . our records sound different from any other records, and not because we're trying to sound different." That quality Murphy sees as having helped them with their record deal. "That's been one exciting thing about our situation — we didn't start out taking a demo to companies . . . we took the completed 24-track master and said 'O.K., this is it. Either you like it or . . . and they liked it.'"

In comparison, the System had much more freedom when putting together its latest album. As Murphy remarked: "The first album we did in three weeks . . . the second album we had more time and more money to do the record." He pointed out, however, that choosing the tune to push from those on the LP took longer than they would have liked. "When it's time to pick a single, it takes six weeks — we picked the first single months ago, and they juggled it around and around and it ended up being the same single . . . with the first album there was no doubt that 'In My System' shined . . . on this one we had so many songs that two had to be dropped."

Looking back on the undesired competition on that hit "In My System," Frank talks matter-of-factly. "Yes, it could've been more of a first step, there's nothing we can really do about it now. But we take satisfaction knowing that we wrote a song a lot of people enjoyed, and it did quite well nevertheless." Frank also noted that the competition had a slight advantage. "If you look at 'In My System' it was song that could go both ways — rock or R&B — and no reason why it couldn't have with us doing it, but of course, with Robert Palmer releasing it as well, it was more tempting for everybody to go with his version because he was a known act and he was that much whiter than we are."

Not that the duo wishes to make anything of their inter-racial nature, but they are definitely conscious of the musical categories which they defy rather than fit. Regarding the selections on "X-Periment," Murphy commented, "It all depends on which direction you're trying to take the band, doesn't it? 'Get Jumpin' is a rock or disco song . . . but if we put it on MTV, it would be categorized as R&B since we're an R&B act." Frank saw it being just as arbitrary. "We have political

beliefs about ourselves and our music. Given the choice in any area, we should have the choice to choose how our music is perceived. And one way of showing that is by touring different dates — do some R&B dates, do some rock dates. We've constantly been offered to go on the radio and do R&B dates 'cause our single is doing well in a lot of markets even though we don't hear it here in New York, which is not always the best barometer . . . We did a lot of dates last year and we love it, but we just won't go out and play dates. We don't want to get stuck in a situation where not only are they promoting our records as R&B, but we're only promoting ourselves as R&B."

Both Murphy and Frank make much of the fact that they are always listening to new music that's coming out and are keeping their respective ears open. Who is it that impresses them the most? Frank admitted, "I like Trevor Horn and what he's been doing. But as far as saying that there's somebody we idolize . . . not really." When asked what he liked, Murphy responded by singing the chorus of the Four Season's "Let's Hang On" and added that he liked music that was "very melodic and happy . . . I like music that makes you smile and hits you right here. That's one of the things about 'In My System.' I used to always smile when the hook came in, even when we were making the music and we did the chorus and the strings came in, it used to always mess me up."

On an afterthought, Frank mentioned a producer that he is somewhat in awe of: "One person that I really admire from getting to know him is Arif Mardin, because I feel that he is a person that is really excited about everything . . . and he is not a know-it-all," Murphy carried on, "he's confident and he's still willing to learn and he's been here since the beginning of Atlantic."

As far as the two who comprise the 'system are concerned, Murphy feels that their relationship with the music business is a never ending education. "It's a school for both of us. Our thirst for knowledge and adventure keeps on going. What moves us is the fact that making a record, making an intangible like music tangible — into a record — is itself a refueling. We just recycle that energy again and again. When you have a record and then you go to a record company and get a deal, it charges you up again . . . it just keeps you going."

Chappell Expands

(continued from page 5)

successfully merchandised our own properties through the special projects department headed by Maxyne Lang," stated Chappell/Intersong president Irwin Robinson, who continued: "It has become evident that the next step should be a concentration and expansion of those efforts in order to aggressively pursue new markets and become a greater part of a growing multi-billion dollar merchandising industry." Ms. Lang herself added: "Since we have already developed a network of important contacts, the basis for our successful expansion is already in place."

Chappell/Intersong currently owns and markets the name and likeness rights for such merchandising characters as Frosty the Snowman and Peter Cottontail. Chappell/Intersong is best known for its leading and extensive catalog of popular music, as well as classic show, film and TV scores. Among the major writers it represents are the Bee Gees, Hall & Oates, Marvin Hamlisch and many others.



TRADING PLACES — The much ballyhooed single (no comedy, all funk) by Eddie Murphy with help from Rick James, "Party All The Time," is set for a May 2 release date. The disc was recorded in James' home/studio in Buffalo, N.Y. Murphy's "Comedian" LP of last year won a Grammy for Best Comedy Record.



GIRLS OF AMERICA — American Girls go over the final mixes for their new six-song mini LP. Pictured (l-r): D.B. Tressler, Louise Goffin, of the band; engineer John Holbrook; band members Brie Howard, Hilary Shapiro; and producer Mick Ronson.

Fairness Doctrine

(continued from page 5)

Several groups and individuals including FCC commissioner Henry Rivera have stated publicly that the issue is more appropriately Congress' area of domain. Andrew Jay Schwartzmann, head of Media Access Project, a public interest communications group which concentrates in the area of mass communications, has expressed concern that the commission's undertaking is a waste of time since Congress has the ultimate responsibility over any changes in the doctrine.

Whether or not any quick resolutions will be made by the commission remains to be seen. However, many feel that the undertaking alone will result in some sort of federal action by what is finally determined as the appropriate part of the Federal Government.

Music Minus One Restructures Under Chapter Eleven

(continued from page 9)

band Rhythmic Union, and Canadian flutist Alexander Zonjic, the latter in company with Bob James and Earl Klugh.

As part of their restructuring, MMO has moved from New York City to Irvington, in Westchester, reducing their office space from 21,000 to 8,500 square feet. Their staff currently is made up of nine people, down from a high of 29.

"At present, we are distributed almost entirely through our own facility, with David Kratka, my son, as my sales manager on the west coast, soliciting all accounts by phone across the country," says Kratka. "We are distributed by Richman Brothers out of Philadelphia as well, but this is the only independent distributor on line at this time. We have entered into discussion with others, but it remains to be seen if we go this route. The prime problem has been the wealth of Inner City/Classic Jazz product still in the market and the inevitable return picture which we must face when appointing distributors. They tend to become collectors of past releases in lieu of new sales."

Kratka is optimistic about the company's future. "It's been a heady six years," he says, "and now we begin again, planning a more varied approach to releasing LPs. In the new economic climate of our industry, choices must be made with greater attention to bottom line outlook."

Religious Broadcasts

(continued from page 5)

which sells its air time to various denominations, stated "there is bound to be some politicizing because you can only separate church and state so far." The PD added, "the only concept we are concerned with is being a vehicle for the espousing of whatever a particular doctrine is and to try to be as impartial as possible towards anybody. Naturally with anything that's a fine line." Hardyway said that before the station signs a contract with a particular group they are instructed on the guidelines of the station as well as on FCC regulations.

Jay Davis of KGER in Los Angeles, also a religious programmer, stated, "we don't editorialize. We are very much interested in protecting our listeners through the fairness doctrine. If our broadcasters editorialize on something that the commission refers to as a controversial issue of public importance, then it is most certainly our responsibility to seek out opposing views on the air. We don't try to circumvent that in any way."

Charles Kelley, head of the FCC's enforcement division claimed, "religious radio stations are governed by the same rules and regulations as every other broadcast station. They have the same obligation with regard to the fairness doctrine as anyone else." Kelley's claim cannot be disputed, but what is being questioned about the FCC's policy is the definition of what subject matter falls under the doctrine. Kelly remarked, "just because someone disagrees with something that is being said over the air does not necessarily make it a controversial issue of public importance. A controversial issue in some circles does not make it a national issue."

The FCC does not police broadcasters to ensure adherence to the fairness doctrine. According to the FCC's Gross, "we operate on a complaint basis. The stations do have an affirmative obligation to present contrasting views, but unless we get a complaint about it, we don't hear about it."

The fact that religious programmers often find themselves walking a thin line in determining whether their program content is what the FCC terms, "a controversial issue of public importance," is compounded with the confusion surrounding the FCC's decision to reevaluate the doctrine (see related story, this issue). How much any subsequent modification on the doctrine will effect religious programmers remains to be seen. As one FCC official remarked, the vagueness of the applicability of the doctrine is one of the reasons a re-evaluation has been undertaken.

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HUMOR

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ON JAZZ

(continued from page 16)

On," and **Carla White/Manny Duran's** "Andruline"; Elektra/Musician checks in with saxophonist **Bill Evans' "Living In The Crest Of A Wave," McCoy Tyner's "Dimensions,"** and **Steps Ahead's "Modern Times";** Gramavision sends **Bob Moses' "Visit With The Great Spirit";** Living Music has **Paul Winter's "Sun Singer";** Sea Breeze breezes in with **Woody James** leading the LA City College band through "Zinger," **Bert Ligon's "Dancing Bare,"** and the **Jazz Members Big Band's "May Day";** Zeus debuts with **Anita Moore's "The Lady";** Avocet advocates **Rich Halley's "Multnomah Rhythms";** and from Timeless (by way of Rounder) comes **"Darji Meets Hank Jones," "Arnett Cobb Live,"** the **Timeless All-Stars' "Timeless Heart," "Machito!!!," "Batida,"** and **Debbie Poyes' "Trio."** Anything else has been (or will be) reviewed or mentioned on this page, or listed next time. Keep things coming to me in NY for inclusion here.

lee jeske

WHAT'S IN-STORE

(continued from page 11)

mini-LP by The Untouchables. The band is recording the album at El Dorado Studios. The album is being produced by **Pat Foley** and **Chris Silagy.** The LP is scheduled to be released at the end of April. Twist Records was formed by **Dave Lumian** and **Philip Cramer** who are also the publishers of *Twist* magazine, the Los Angeles-based 'mod' magazine.

david adelson



BON JOVI HITS SEATTLE — Mercury/PolyGram recording artists Bon Jovi recently headlined a sold-out show at Seattle's Paramount Theater. Pictured backstage at a party after the show are (l-r): Calvin Lew, PolyGram northwest; David Rashbaum of the band; Sean Lynch, program director, KNBQ-FM, Tacoma, Washington; Richie Sambora of the band, Jon Bon Jovi, Alec Jon Such and Tico Torres of the band, and Beau Phillips, program consultant to northwest radio stations.

Band Leader Dies

NEW YORK — Frank Grillo, better known as Machito, the Cuban-born bandleader who for 40 years led one of the top Latin bands and was instrumental in the melding of Latin music with jazz, died of a stroke April 15 in London. He was 76.

Machito's band, the Afro-Cubans, first became popular in the '40s, thanks in large part to the arrangements of Mario Bauza, who blended Latin rhythms with the elements of big band jazz. While the band always played primarily Latin dance music, it also backed such innovative jazz musicians as Charlie Parker and Dizzy Gillespie. Machito was always particularly willing to bring his music into the jazz realm. During the '50s, the band became one of the major attractions at New York's Palomar Ballroom and since then has kept up an active touring and recording schedule, winning a Grammy Award in 1983 for "Machito And His Salsa Big Band 1982" (Timeless).

Machito is survived by his wife, Gilda, and five children, including Frank Grillo Jr., who has recently served as the band's music director.

Winterland Expands

LOS ANGELES — Winterland Productions of San Francisco, an entertainment industry leader in concert merchandise, is expanding its operation with the opening of offices in New York and London, according to Winterland president Del Furano.

In addition Furano stated that Stan Feig will manage the New York office which is scheduled for an April 16 opening, and longtime Winterland staffer Tom Miller will be in charge of the London branch.

JWP Records Formed

LOS ANGELES — A new recording, artist management and concert promotion company, John Walls Productions has been formed according to company head John Walls. Presently, the company has three artists in its stable, DeEtta Little West, Phase III and Llectric City. Walls added, "our first release, produced by H.B. Barnum, will be by Llectric City.

"We have just begun recording DeEtta Little West for a gospel LP," Walls continued. Phase III, a self-contained band will have product out within the next three months.

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CASH BOX

April 28, 1984

AROUND THE ROUTE

by Camille Compasio

Paul Jacobs, executive vice president of Exidy, is departing his post. "I am extremely proud of my recent association with Exidy," he told **Cash Box**. "I feel the company has reached new heights of visibility and acceptance in the market place and I am pleased to have been a part of that." Immediate plans have not been announced but Paul said he intends to remain in the coin machine business. **Lila Zinter**, vice president of special products, left the company a couple of weeks ago. She had been with Exidy since September of '78 and has an extensive coinbiz background so we assume that she, too, will stay in the industry.

AVMDA brass was in Chicago this past week to choose an executive director to succeed the retiring **Ed Doris**. Their choice is **Bob Bludred**, who is no stranger to coinbiz, having most recently headed up the IAAPA in Chicago and before that served in a similar capacity at AMOA (he was Fred Granger's predecessor years back). Welcome aboard, Bob.

Newest addition to the Cinematronics sales team is **Brad King**, formerly with

(continued on page 32)

Bally Midwest Suit Brings Favorable Ruling

CHICAGO — On Friday, April 13, pursuant to the complaint previously filed by Bally Midwest Division, Bally Distributing Corporation (**Cash Box**, 3/31/84), and various operators and location owners, the recently passed Game Room Ordinance of the City of Chicago was ruled unconstitutional.

The ordinance, as previously reported in **Cash Box**, required licenses for locations having between three and five coin-operated amusement machines (as opposed to the licensing of the arcades where six or more machines are located) with restrictions as to distances from schools, hospitals and churches without guidelines for licensing procedures.

Judge Richard Curry, judge of the Circuit Court of Cook County, Illinois, indicated in determining that said ordinance was unconstitutional, that the ordinance was not only vague and unclear but that, further, by reason of its discriminatory nature (distinguishing the three-to-five machine locations from other locations) constituted an abuse of the police powers of the city of Chicago.

The ruling by the Court was significant not only by reason of its impact upon the local location owners but also because the ordinance was originally proposed and "guided" through the City Council by Alderman Patrick Huels, a long time opponent of coin-operated amusement machines. It was Alderman Huels who previously proposed an ordinance containing age restrictions and similar prohibitions to that contained in the Mesquite, Texas ordinance, which ordinance

was never acted upon and ultimately disposed of in committee.

Charles Farmer, president of Bally Distributing Corp., and John Murnane, executive vice president of Bally Midwest, stated that the decision of the court not only confirmed their belief that this ordinance violated the constitutional rights of the operators and location owners but, also, reflected the interest of Bally Distributing and Bally Midwest in protecting the street locations of their customers.

(continued on page 32)

OMAA Focus On Video Lotteries

CHICAGO — A breakfast seminar, focusing on video lottery machines, will be among the highlights of the upcoming, May 3-5 Ohio Music & Amusement Association state convention and trade show, at the Hyatt Regency/Ohio Center in Columbus. This session, moderated by OMAA president Richard E. George and featuring panelists Herbert Beitel (managing director/legislative counsel-NCMI), Ted Nichols (executive director — Coin Operated Industries of Nebraska) and Michael Shaw (associate editor/Playmeter), will take place on Saturday morning, May 5.

This year's convention will again open with the annual Edward Shaffer Memorial Golf

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COIN MACHINE

INDUSTRY NEWS

IN REVIEW — Presented is a photograph lineup of some of the music and games equipment introduced by the various manufacturers and dated according to their exposure in *Cash Box*.



Crossbow

An interactive video adventure where the player escorts a cost of characters on a dangerous journey, using a Crossbow to protect them. Great color, high resolution graphics. (11/19/83)



Fax

Full question-and-answer video game. There are 3,700 questions in four different subject categories. Update kit provides new subjects & questions. (11/26/83)



Rat Race

Uniquely designed tilt-top playfield adds to the appeal of this game, as the player guides a ball through a maze of passages and flashing lights. Joystick controlled. (11/19/83)



V/MEC

This Video Music Entertainment Center is the first video jukebox produced by Rowe. It offers 160 audio and 40 video selections. Top-mounted monitor. Many service features. (11/19/83)



Star Rider

The factory's first laserdisc game, utilizing Williams' patented "discan system." Game theme focuses on a fast paced, high speed motorcycle race, realistically portrayed. (12/17/83)



Snake Pit

The much awaited product entry from Nolan Bushnell's new company. An interchangeable game system where ops can purchase 5 different game 'frames' and rent the adaptable cassettes. (12/24/83)

Track & Field

A very popular color raster scan game which focuses on six olympic events, vividly portrayed with all of the challenge and excitement of the real thing. (12/3/83)



NFL Football

The answer to the armchair quarterback's dream, an authentic portrayal of the popular sport, complete with actual NFL film footage to further enhance the play action. (12/31/83)



Radical Radial

A video driving game with a new twist in that the "vehicle" is a tire and not a car. The obstacle course (aliens, worms, a mushroom) adds to the flavor of play. (12/31/83)



Interstellar

A space adventure laser disc, abundant in innovative features, outstanding sound effects (even a body speaker under the seat), 3-D graphics, synthesized music and more. (1/21/84)



Spy Hunter

An action packed, high speed chase game involving a battle of spy versus spy. The incredible driving machine is equipped with an amazing arsenal of weapons. (1/21/84)



X's & O's

Pinball is back. This model offers plenty of the traditional scoring features for the seasoned and newcomer player plus a number of added challenges. (1/21/84)



V-Back Shuffleboard

Introduced by Coin Computer and later licensed by G.T.I. this uniquely designed game offers traditional shuffleboard play with a number of variations. (1/21/84)

AROUND THE ROUTE

(continued from page 30)

the Circle Int'l. San Diego branch and most recently with Int'l. Games. Good luck in your new post, Brad.

Wish we could devote more space in this column to hit-selling equipment but, unfortunately, there just isn't an abundance of it out there these days. With few exceptions, a number of the promising new pieces in release did not make the impact that was expected when they hit the market so distributors are finding themselves with heavy inventories and those ops who made new equipment purchases are not realizing a return on their investment. The doldrums are still hanging on as we go into the second quarter of '84 but take consolation in the fact that the industry has weathered tough times in the past and will surely survive this period. It just seems to be taking a little longer this time around.

What do you do to pep up business? You have a warehouse sale, such as the one Bally Midwest held on St. Pat's Day, the motto being "if the price is right, pieces will sell" — and indeed they did. A full assortment of good, used equipment was put on the block, at very attractive prices and ops bought 'em up like crazy! So, when's the next sale? . . . And speaking of Bally Midwest, Joe Eggner of the Green Bay branch, recently celebrated his 20th anniversary with the company. **Cash Box** felicitations, Joe — and here's to the next 20!

Elmer Schmitt of National Coin is doing nicely, thank you, following reconstructive knee surgery.

Loewen America is processing sample shipments of the Soundmaster Compact 160 — selection NSM jukebox, which is an upright configuration of the successful NSM wallbox. Introduced at the ASI convention, the model measures 31" wide, 20" deep and 68" high. Lo-

wewen prexy **Rus Strahan** told us a container is due in from Germany in May — and it's already sold out! Another of the new NSM jukeboxes introduced at ASI is "City II," with the see-through front, a la the noted "Prestige" unit.

Chatted briefly with **Bob LeBlanc**, general manager of Rowe-Dedham, who singled out some of the distributor's most outstanding pieces — including Nintendo's "Punch Out," Data East's "Tag Team Wrestling," Exidy's "Crossbow" (which is continuously back-ordered), Mylstar's "Jacks To Open" pin, and Zaccaria's "Devil Rider" pin. This is a good pin market which has been enjoying the resurgence of this product for many months.

Cash Box felicitations to **Richard Robbins** (Electronics, Inc.) and **Mary Carso** (Photo Vend) who were recently wed. Mary's new father-in-law is **Joe Robbins!**



Pictured with the NSM "City II" phonograph, which was featured in the Loewen America exhibit at ASI '84 are (l-r) Loewen director of sales Bob Lentz and Kirk McKennon of Hanson Distg. The new model is currently available for delivery in the U.S. market.

Correction. Referring to last week's edition of **Cash Box** (4/21/84) please correct the spelling of the name Beech to Beach Distributing Co., Inc. This newly-formed distributorship is located at 850 Decatur North in Golden Valley, Minnesota — and we wish them much success with their new company.

Bally Midwest Suit

(continued from page 30)

When questioned concerning the effect of the decision, Allen Fagel, Alvin Meyeres and Goen Keyser, counsel for Bally Midwest and the various operators and location owners that brought the suit, stated that they, also, had always believed that the ordinance was unenforceable and that it is unlikely that an

appeal will be taken from the decision.

Allen Fagel stated further, "I feel that it is quite significant to note that this is an example of where a distributor has done more than merely 'sell machines' to its customers. In fact, this is a situation where the locations so necessary to the business have been protected."

AGMA To Honor Don Osborne At Upcoming Awards Dinner

CHICAGO — The Amusement Game Manufacturers Association will hold its two-day annual meeting and Awards Dinner in Alexandria, Virginia during the period of May 31 and June 1. The Thursday evening Awards Dinner will pay tribute to the late Don Osborne of Atari, this year's special honoree. Event will be held in the private dining room of Landini Brothers Restaurant in Old Town Alexandria and AGMA has arranged to have Patty Osborne and her children Matthew and Wendy, in attendance as special guests of the association.

On Friday, June 1, the annual Membership Meeting will be held to elect new officers and directors of the association. There will also be a review of the association's programs and

accomplishments of the past year, including the recently held 1984 ASI convention, as well as plans, goals and directions for the coming year.

OMAA Convention

(continued from page 30)

Tourney at noon on May 3 at the Groveport Golf Club. A full agenda of business meetings and pertinent seminars will get underway on Friday morning (4) and continue through Saturday (5) noon. There will be an extensive equipment display, with exhibit hours from 3 to 6 p.m. on Friday and from 1:45 to 6 p.m. on Saturday, plus grand prize drawings on both days, various social activities and the annual banquet and show.

New Equipment

Striking New Shuffle Alley

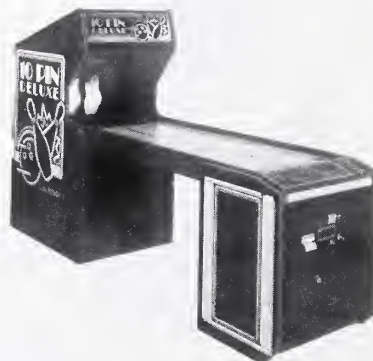
CHICAGO — "10 Deluxe," the new shuffle alley featured by Bally Midway at the recent ASI convention, reflects a high-tech approach to the popular bowling game concept with operational features to spare and no moving parts (with the exception of the puck).

The new model incorporates today's technology to generate increased earnings for the operator, provide longevity on location and a higher return on investment. The game's three-piece construction makes handling easy so that moving problems become a thing of the past, and the three-dimensional projected pins and electronic puck sensors add more excitement for the player and eliminate mechanical headaches for the operator.

Sophisticated programming provides book-keeping, test functions and adjustable difficulty settings. Optional features, such as a dollar bill acceptor and ticket dispenser, allow the operator to tailor "10 Pin Deluxe" to specific location needs. The unit offers four different games (including the new Super Flash) and has a six-player capability.

Updated cabinet design and neon-like graphics add to the attractive appearance of the game.

"10 Pin Deluxe" is available through factory distributors and further information may be obtained by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.



"10 Deluxe"

'Up 'N Down' Upright

CHICAGO — "Up 'N Down," a new video upright from Bally Midway, is another of the products featured by the factory at the February ASI convention. It is a joystick-controlled driving game where the player maneuvers along roads, picking up colored flags, the objective being to pick them all up during the course of play. To add flavor and challenge, there are an abundance of obstacles along the way, as well as adversary cars to make for an exciting play experience.

During a six-month location test period the model has realized average earnings of \$157 per week, as reported by Bally Midway. Later this year there will be two to five new followup kits available to extend the game's future earning power.

Up 'N Down is also available as a conversion kit for Sega "Zaxxon" and "Frogger."

Further information may be obtained through factory distributors or by contacting Bally Midway direct at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.



"Up 'N Down"

The NSM 'City II' Jukebox

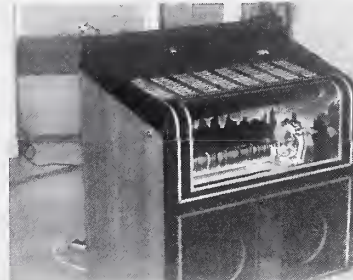
CHICAGO — "This is the year of the jukebox," proclaimed Bob Lentz, director of sales at Loewen America Inc., in announcing the upcoming delivery of the new NSM "City II," 160-selection phonograph. As he pointed out, operators are starting to update their jukebox routes and this has been translating into steadily increasing sales at Loewen America, indicating that 1984 will be an outstanding year in music.

Contemporary in design, the new City II, features attractive skyline art in the background of the see-through frontal area, and is patterned after the successful "Prestige" model with the same technology for reliability and easy maintenance. It is interchangeable with both the Prestige as well as the new "Soundmaster Compact," which was also shown at the ASI convention.

Containers of the new model were expected to arrive in the U.S. from Loewen's factory

in Germany this past week and will be available for immediate delivery.

Further information may be obtained through factory distributors or by contacting Loewen America, 9213 Park Lane, Franklin Park, Illinois 60131.



"City II"

IT ALL ADDS UP ON RCA

**RICK
SPRINGFIELD**



"Love Somebody"

CB **BB**
9 **6**

HIS TOP TEN SINGLE "LOVE SOMEBODY" FROM THE UNIVERSAL FILM "HARD TO HOLD" AT THEATRES ACROSS THE COUNTRY

**POINTER
SISTERS**



"Jump (For My Love)"

76 **62**

THE BRAND NEW HIT FROM THE ALBUM "BREAKOUT" ADDED AT OVER 75 CHR STATIONS THIS WEEK!

B104, WXKSFM, CKOI, WHTX, WFLY, WVSR, K104, WYCR, WTICFM, WPST, WTSN, WZYQ, OK100, 95XIL, 94Q, B97, WBBQ, WFMF, WBCY, WNOKFM, KITE, WRQK, WZYP, WSFL, WRVQ, WJAD, G104, KNOEFM, WAEV, WIXV, Z102, B96, WKTU, WKDD, KJ103, WRKR, KELI, KFYP, WSPT, KIISFM, KWOD, KQXR, KIKI, KHOP, KGOT, KCDQ, KOZE.

**YARBROUGH
&
PEOPLES**



"Don't Waste Your Time"

81 **75**

THEIR WINNING DEBUT SINGLE FROM THE ALBUM "BE A WINNER"

WXKSFM, WVSR, WKRFM, WGUY, Z93, WZLD, KSETFM, WOKI, WABBFM, KTFM, KROK, WISE, WJAD, KISR, WHOTFM, WAZYFM, XTRA, 13K, KQMQ, KLUC, KDZA.

**MR.
MISTER**



"Hunters of the Night"

FROM THEIR CURRENT ALBUM "I WEAR THE FACE" AND ADDED TO THESE STATION PLAYLISTS:

WXKSFM, WCAUFM, Q100, WYCR, WKEE, WSPK, WPST, WRCK, WKRFM, WHTF, WFBG, WGUY, WZON, WIKZ, WQCM, WKHI, 95XIL, WJBQ, WOMPFM, WSQV, KZZB, WJZR, WZLD, KITE, WANSFM, WOKI, WFMI, KRGV, WSFL, WRNO, KQIZFM, WISE, WCGQ, KISR, Q104, WFOX, WYKS, KILE, Q101, KNOEFM, WIXV, WHSL, WKAU, KLIK, KMGK, WJXQ, WVIC, KELI, WHOTFM, WBNQ, KCMQ, WAZYFM, 99KG, WSPT, KFMW, KIMN, Q103, KZZP, KWSS, KKFM, KQMQ, KLUC, KHOP, K96, KSKD, KDONFM, KHYT, KRQ, KGOT, KCDQ, KKAZ, KGHO, KDZA, KHTX, KBIM, KSLY, KZOZ

MENUDO



"If You're Not Here (By My Side)"

FROM THE ALBUM "REACHING OUT"

ALREADY ON: I-95, Y100, Z100, WKTU, WBLS

EURHYTHMICS



"Who's That Girl"

THEIR BRAND NEW SINGLE "WHO'S THAT GIRL" ON YOUR DESK THIS WEEK. THE SECOND SINGLE FROM THE CURRENT ALBUM "TOUCH."

... TO THE WINNING COMBINATION FOR YOU.

RCA
Records and Cassettes

THE JUKEBOX PROGRAMMER

*Indicates new entry

April 28, 1982

POP

- 1 **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**
PHIL COLLINS (Atlantic 7-89700)
- 2 **MISS ME BLIND**
CULTURE CLUB (Virgin/Epic 34-04388)
- 3 **FOOTLOOSE**
KENNY LOGGINS (Columbia 38-04310)
- 4 **YOU MIGHT THINK**
THE CARS (Elektra 7-69744)
- 5 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702)
- 6 **TOO ALL THE GIRLS I'VE LOVED BEFORE**
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)
- 7 **I WANT A NEW DRUG**
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)
- 8 **THEY DON'T KNOW**
TRACEY ULLMAN (MCA-52347)
- 9 **EAT IT**
WEIRD AL YANKOVIC (Rock 'n' Roll/CBS ZS4-04374)
- 10 **HELLO**
LIONEL RICHIE (Motown 1722MF)
- 11 **LOVE SOMEBODY**
RICK SPRINGFIELD (RCA PB-13738)
- 12 **HEAD OVER HEELS**
GO-GO'S (I.R.S./A&M IR-9926)
- 13 **GIRLS**
DWIGHT TWILLEY (EMI America B8196)
- 14 **HOLD ME NOW**
THOMPSON TWINS (Arista AS1-9164)
- 15 **ADULT EDUCATION**
DARYL HALL & JOHN OATES (RCA PB-13714)
- 16 **AUTHORITY SONG**
JOHN COUGAR MELLENCAMP (Riva/PolyGram R 216)
- 17 **OH SHERRIE**
STEVE PERRY (Columbia 38-04391)
- 18 **99 LUFTBALLONS**
NENA (Epic 34-04108)
- 19 **LET'S HEAR IT FOR THE BOY***
DENIECE WILLIAMS (Columbia 38-04417)
- 20 **ROCK YOU LIKE A HURRICANE**
SCORPIONS (Mercury/PolyGram 818 440-7)
- 21 **RADIO GA GA**
QUEEN (Capitol B-5317)
- 22 **TIME AFTER TIME**
CYNDI LAUPER (Portrait/CBS 37-04432)
- 23 **RUNAWAY**
BON JOVI (Mercury/PolyGram 818 309-7)
- 24 **I'M STEPPING OUT**
JOHN LENNON (Polydor/PolyGram 821107-7)
- 25 **THE REFLEX***
DURAN DURAN (Capitol B-5345)
- 26 **THE LONGEST TIME***
BILLY JOEL (Columbia 38-04400)
- 27 **THRILLER**
MICHAEL JACKSON (Epic 34-04364)
- 28 **KARMA CHAMELEON**
CULTURE CLUB (Virgin/Epic 34-04221)
- 29 **SISTER CHRISTIAN***
NIGHT RANGER (MCA-52350)
- 30 **AUTOMATIC**
POINTER SISTERS (Planat/RCA YB-13730)

COUNTRY

- 1 **RIGHT OR WRONG**
GEORGE STRAIT (MCA-52337)
- 2 **THE YELLOW ROSE**
JOHNNY LEE and LANE BRADY (Full Moon/Warnar Bros. 7-29375)
- 3 **I COULD'A HAD YOU**
LEON EVERETTE (RCA PB-13717)
- 4 **HAPPY BIRTHDAY DEAR HEARTACHE**
BARBARA MANDRELL (MCA-52340)
- 5 **SWEET COUNTRY MUSIC**
ATLANTA (MCA-52336)
- 6 **TO ALL THE GIRLS I'VE LOVED BEFORE**
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)
- 7 **CANDY MAN**
MICKEY GILLEY & CHARLY McCLAIN (Epic 34-04368)
- 8 **I MAY BE USED**
WAYLON JENNINGS (RCA PB-13720)
- 9 **AS LONG AS I'M ROCKIN' WITH YOU**
JOHN CONLEE (MCA-52351)
- 10 **HONEY (OPEN THAT DOOR)**
RICKY SKAGGS (Epic 34-04394)
- 11 **I DREAM OF WOMEN LIKE YOU**
RONNIE McDOWELL (Epic 34-04367)
- 12 **SOMEDAY WHEN THINGS ARE GOOD**
MERLE HAGGARD (Epic 34-04402)
- 13 **I GOT MEXICO**
EDDY RAVEN (RCA PB-13746)
- 14 **I GUESS IT NEVER HURTS TO HURT SOMETIMES**
OAK RIDGE BOYS (MCA-58862)
- 15 **I DON'T WANNA LOSE YOUR LOVE**
CRYSTAL GAYLE (Warnar Bros. 7-28826)
- 16 **YOU'VE STILL GOT A PLACE IN MY HEART**
GEORGE JONES (Epic 34-04413)
- 17 **THANK GOD FOR THE RADIO**
THE KENDALLS (Mercury/PolyGram 813 0587)
- 18 **MONA LISA LOST HER SMILE**
DAVID ALLAN COE (Columbia 38-04396)
- 19 **IN THE MIDNIGHT HOUR**
RAZZY BAILEY (RCA-PB-13718)
- 20 **LEFT SIDE OF THE BED**
MARK GRAY (Columbia 38-40324)
- 21 **JUST A LITTLE LOVE**
REBA McENTIRE (MCA-52349)
- 22 **DENVER**
LARRY GATLIN & THE GATLIN BROS. BAND (Columbia 38-04395)
- 23 **GOD MUST BE A COWBOY**
DAN SEALS (Liberty P-B-1515)
- 24 **I PASS**
GUS HARDIN (RCA PB-13751)
- 25 **WHY GOODBYE***
STEVE WARINER (RCA PB-13768)
- 26 **SOMEONE IS FALLING IN LOVE**
KATHY MATTEA (Mercury/PolyGram 818 289-7)
- 27 **I CAN TELL BY THE WAY YOU DANCE***
VERN GOSDIN (Complaat 122)
- 28 **I'M NOT THROUGH LOVING YOU YET***
LOUISE MANDRELL (RCA PB-13752)
- 29 **IN MY DREAMS***
EMMYLOU HARRIS (Warnar Bros. 7-29329)
- 30 **ROLL ON**
ALABAMA (RCA PB-13716)

BLACK CONTEMPORARY

- 1 **HELLO**
LIONEL RICHIE (Motown 1722MF)
- 2 **DON'T LOOK ANY FURTHER**
L'ENNIS EDWARDS (Motown 1715 GF)
- 3 **WHITE HORSE**
LAID BACK (Sira 7-29346)
- 4 **SHE'S STRANGE**
CAMEO (Atlanta Artists/PolyGram 818 384-7)
- 5 **TONIGHT**
KOOL & THE GANG (Da-Lita/PolyGram 818 226-7)
- 6 **PERFECT COMBINATION**
STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7997E5)
- 7 **LOVE HAS FINALLY COME AT LAST**
BOBBY WOMACK AND PATTI LaBELLE (Bavaryl Gian BG-2012)
- 8 **DANCING IN THE SHEETS**
SHALAMAR (Columbia 38-04372)
- 9 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702MF)
- 10 **SHAKE DOWN**
EVELYN "CHAMPAGNE" KING (RCA PB-13748)
- 11 **THRILLER**
MICHAEL JACKSON (Epic 34-04364)
- 12 **LAST DANCE**
GEORGE CLINTON (Capitol B-5332)
- 13 **SUPERSTAR (DON'T YOU REMEMBER)**
LUTHER VANDROSS (Epic 49-04969)
- 14 **LOVE ME IN A SPECIAL WAY**
DaBARGE (Gordy/Motown 1723GF)
- 15 **AUTOMATIC**
POINTER SISTERS (Planat/RCA YB-13730)
- 16 **FREAKSHOW ON THE DANCE FLOOR**
BAR-KAYS (Mercury/PolyGram 818 631-7)
- 17 **LADY YOU ARE**
ONE WAY (MCA-52348)
- 18 **TAXI**
J. BLACKFOOT (Sound Town/Allegianca ST004)
- 19 **RIGHT OR WRONG**
SPINNERS (Atlantic 7-89689)
- 20 **BEAT BOX**
ART OF NOISE (Island 799782)
- 21 **MISS ME BLIND**
CULTURE CLUB (Virgin/Epic 34-04388)
- 22 **IT'S GONNA BE SPECIAL**
PATTI AUSTIN (Qwest/Warnar Bros. 7-29373)
- 23 **LET'S STAY TOGETHER**
TINA TURNER (Capitol B-5322)
- 24 **THERE'S NO EASY WAY**
JAMES INGRAM (Qwest/Warnar Bros. 7-29316)
- 25 **GIVE ME TONIGHT***
SHANNON (Emergancy/Miraga 7-99775)
- 26 **LOVE, NEED AND WANT YOU***
PATTI LaBELLE (Philadelphia Int'l/CBS ZS4 04399)
- 27 **DON'T GO**
DREAMBOY (Qwest/Warnar Bros. 7-29389)
- 28 **LOVELITE***
O'BRYAN (Capitol B-5329)
- 29 **NEW MOVES**
CRUSADERS (MCA-52365)
- 30 **LET'S HEAR IT FOR THE BOY***
DENIECE WILLIAMS (Columbia 38-04417)

RECORDS TO WATCH

I DON'T WANT TO BE A MEMORY — Exile (Epic)
 BAND OF GOLD — Charly McClain (Epic)
 VICTIMS OF GOODBYE — Sylvia (RCA)
 FOREVER AGAIN — Gene Watson (MCA)
 TOGETHER AGAIN — Kenny Rogers & Dottie West (Liberty)
 SOMEONE IS FALLING IN LOVE — Kathy Mattea (Mercury/PolyGram)
 GIVE ME TONIGHT — Shannon (Emergancy/Mirage)

I'M READY (IF YOU'RE READY) — The Gap Band (Total Experience/PolyGram)
 I SWEAT (GOING THROUGH THE MOTIONS) — Nona Hendryx (RCA)
 I'LL WAIT — Van Halen (Warner Bros.)
 GIVE ME TONIGHT — Shannon (Emergancy/Mirage)
 TOGETHER AGAIN — Kenny Rogers & Dottie West (Liberty)
 WHEN WE MAKE LOVE — Alabama (RCA)

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After ten years and seventeen albums with Columbia Records, **David Allan Coe** keeps making new fans and friends.


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