

# CASHBOX

March 3, 1984

NEWSPAPER \$3.00

T.M.



**SPECIAL COUNTRY RADIO DIRECTORY INSERT**  
**WASHINGTON'S 50 DAY MUSIC SALES FESTIVE**  
**ASCAP REPORTS RECORD YEAR IN 1983**  
**CASH BOX INTERVIEW: RICK BLACKBURN**  
**CI, MCA ISSUE FINANCIAL REPORTS FOR '83**

**Music Country Radio Network's**  
**Charlie Douglas**

**1984 Country Radio Directory**  
**The Industry Guide To Country Radio**

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## EDITORIAL

### Protection

While the recent loss before the Supreme Court in the Betamax Case means that we will have to seek remedy in Congress, most observers agree that with 1984 an election year, legislators will be unwilling to pass a bill that forces the consumer to pay more. But if 1984 is not the best time to seek home taping legislation, there are other issues that require Congressional attention and that could not be construed as anti-consumer by the voters back home.

Chief among them may be the need for laws that address record bootlegging. Amendments to the Copyright Laws passed in 1982 offer us protection from counterfeiting of recordings, but say nothing about original recordings and

unauthorized live albums and other bootlegs. The recent bust in Phoenix, Arizona, which netted about 5,600 master tapes for bootlegs as well as high-speed duplicating equipment, points up the gap in the laws. Despite this trove of contraband, there is no specific law aimed at the recording and manufacture of bootleg recordings. Our only protection appears to be through broader, non-specific, and catch-all laws like mail fraud and interstate transportation of stolen property.

Copyright infringement has traditionally been viewed as a white collar crime, but the laws are too gentlemanly and too lax. It's time for us to seek new legislation that will give us protection.

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With only two short years behind them, the Music Country Radio Network (MCRN) has become one of the leading radio syndicators with over 85 affiliates throughout the continental United States and Hawaii. Formed by Nashville's WSM radio and the Associated Press, MCRN is broadcasting on AP's satellite Westar 3, and came under the leadership of operations manager Charlie Douglas last year.



The show is broadcast nightly from 10 pm to 6 am with Charlie Douglas hosting the popular 10 pm-2 am shift, which offers interviews and music from some of the top country music artists each night. The network also hosts a Trivia Night twice a month where listeners from throughout the country can call in trivia questions for the selected music industry panel to answer, and during the weekends an oldies show is offered. MCRN is planning to move to a new and larger facility at the Opryland Hotel in mid-March which will include enough space in the studio for five musicians.

Host Charlie Douglas joined the MCRN staff last year from WWL/New Orleans where he helped popularize trucking music with his nightly show "Charlie Douglas' Road Gang."

## TOP POP DEBUTS

### SINGLES

37 MISS ME BLIND — Culture Club — Virgin/Epic

### ALBUMS

168 MOTHER'S SPIRITUAL — Laura Nyro — Columbia

### POP SINGLE

**JUMP**  
Van Halen  
Warner Bros.

### B/C SINGLE

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

### COUNTRY SINGLE

### JAZZ

**BACKSTREET**  
David Sanborn  
Warner Bros.

## NUMBER ONES



Patti LaBelle

### POP ALBUM

**THRILLER**  
Michael Jackson  
Epic

### B/C ALBUM

**THRILLER**  
Michael Jackson  
Epic

### COUNTRY ALBUM

**ROLL ON**  
Alabama  
RCA

### GOSPEL

**WE SING PRAISES**  
Sandra Crouch  
Light

# CASH BOX TOP 100 SINGLES

March 3, 1984

	Weeks On Chart	2/25
1 JUMP	1	8
2 99 LUFTBALLONS	6	14
3 GIRLS JUST WANT TO HAVE FUN	4	13
4 KARMA CHAMELEON	2	14
5 THRILLER	9	5
6 NOBODY TOLD ME	7	7
7 JOANNA	3	17
8 LET THE MUSIC PLAY	10	16
9 SOMEBODY'S WATCHING ME	19	6
10 I WANT A NEW DRUG	15	7
11 WRAPPED AROUND YOUR FINGER	13	8
12 OWNER OF A LONELY HEART	5	18
13 TALKING IN YOUR SLEEP	8	22
14 NEW MOON ON MONDAY	17	8
15 HERE COMES THE RAIN	20	8
16 BREAK MY STRIDE	11	25
17 FOOTLOOSE	25	6
18 THINK OF LAURA	12	13
19 MIDDLE OF THE ROAD	16	12
20 GOT A HOLD ON ME	23	6
21 I GUESS THAT'S WHY THEY CALL IT THE BLUES	14	19
22 AN INNOCENT MAN	18	12
23 GIVE IT UP	26	11
24 BANG YOUR HEAD (METAL HEALTH)	24	8
25 AUTOMATIC	35	6
26 SEND ME AN ANGEL	22	15
27 THE POLITICS OF DANCING	30	14
28 THE LANGUAGE OF LOVE	38	5
29 ALMOST OVER YOU	32	13
30 ADULT EDUCATION	37	3
31 THIS WOMAN	34	8
32 THAT'S ALL	27	15
33 SO BAD	21	11
34 LET'S STAY TOGETHER	39	7

	Weeks On Chart	2/25
35 YAH MO B THERE	29	12
36 REBEL YELL	44	6
37 MISS ME BLIND	—	1
38 RUNNER	42	7
39 IF ONLY YOU KNEW	40	7
40 RADIO GA GA	52	3
41 BACK WHERE YOU BELONG	45	5
42 NEW SONG	46	7
43 LIVIN' IN DESPERATE TIMES	49	4
44 HOLD ME NOW	53	4
45 RUNNING WITH THE NIGHT	28	15
46 HOLIDAY	33	19
47 FOR A ROCKER	48	7
48 COME BACK AND STAY	56	5
49 THEY DON'T KNOW	86	2
50 RED RED WINE	55	5
51 LOOKS THAT KILL	58	6
52 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)	70	2
53 GIRLS	59	3
54 SHE WAS HOT	60	5
55 HELLO	—	1
56 DON'T LET GO	62	4
57 PINK HOUSES	31	13
58 I STILL CAN'T GET OVER LOVING YOU	43	17
59 SAY, SAY, SAY	38	21
60 STRIP	68	4
61 BABY I LIED	47	17
62 FIELDS OF FIRE	64	4
63 YOU MAKE MY HEART BEAT FASTER (AND THAT'S ALL THAT MATTERS)	65	5
64 TWIST OF FATE	41	18
65 THE KID'S AMERICAN	73	3
66 UNION OF THE SNAKE	50	18
67 LEAVE IT	—	1
68 TONIGHT	80	2

	Weeks On Chart	2/25
69 JOYSTICK	75	4
70 VITAMIN L	71	6
71 BREAKING UP IS HARD ON YOU	72	5
72 THE CURLY SHUFFLE	51	14
73 MAKE MY DAY	85	2
74 BODY TALK	63	6
75 HOLDING OUT FOR A HERO	88	2
76 ENCORE	78	4
77 ONE IN A MILLION	89	2
78 THIS COULD BE THE RIGHT ONE	79	3
79 BEAST OF BURDEN	81	3
80 TO ALL THE GIRLS I'VE LOVED BEFORE	—	1
81 TIME WILL REVEAL	54	20
82 DON'T ANSWER ME	—	1
83 A FINE, FINE DAY	—	1
84 ALL NIGHT LONG (ALL NIGHT)	74	25
85 NIGHTBIRD	57	12
86 RUNAWAY	—	1
87 YOU'RE LOOKING LIKE LOVE TO ME	67	11
88 LET'S PRETEND WE'RE MARRIED	77	12
89 WE'RE GOING ALL THE WAY	—	1
90 WALKING IN MY SLEEP	—	1
91 STAY WITH ME TONIGHT	78	19
92 ISLANDS IN THE STREAM	86	28
93 SAY IT ISN'T SO	69	19
94 LOOK AT THAT CADILLAC	84	4
95 LOVE IS A BATTLEFIELD	83	24
96 THE DREAM (HOLD ON TO YOUR DREAM)	61	13
97 LOVE HAS A MIND OF ITS OWN	91	7
98 SAVE THE LAST DANCE FOR ME	87	13
99 CUM ON FEEL THE NOIZE	94	25
100 SHE'S TROUBLE	82	10

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

A Fine Fine (Rockoko GmbH (Gema) — BMI) . . . . .	83
Adult Education (First Buzze/Hot-Cha/Unichappell — BMI) . . . . .	30
Against All Odds (1984 Golden Torch/Pun — ASCAP/Hit & Run — PRS) . . . . .	52
All Night Long (Brockman — ASCAP) . . . . .	84
Almost Over You (Michael H. Goldsman/Carloed of Us/Sweet Angel/Atlantic — ASCAP/BMI) . . . . .	29
An Innocent (Joel Songs — BMI) . . . . .	22
Automatic (Music Corp. of America/Fleadleedle — BMI/MCA — ASCAP) . . . . .	25
Baby I Lied (Posey/Unichappell/Venhoy — BMI/Chappell — ASCAP) . . . . .	61
Back Where You (April/Coteminetad Tunas — ASCAP) . . . . .	41
Bang Your Head (The Grand Pasha — BMI) . . . . .	24
Beast Of Burden (Colgams-EMI — BMI) . . . . .	79
Body Talk (Daala Raale/Midster/Hip Trip — BMI) . . . . .	74
Break My Stride (Straatwisa/Big Ears/No Eers — ASCAP) . . . . .	16
Breaking Up Is (Screan Gams/E.M.I. — BMI) . . . . .	71
Come Back (Rad Admiral — BMI) . . . . .	48
Cum On Faal (Barn — ASCAP) . . . . .	99
Curly Shuffla (Wisa Guy — BMI) . . . . .	72
Don't Answer Ma (Woolfsongs Ltd./Carraars — BMI) . . . . .	82
Don't Let Go (Chong, adm. by WB Music Group — ASCAP) . . . . .	56
Dream (Giorgio Moroder/Carub/Alcor — ASCAP) . . . . .	96
Encore (Tan Divison/Flyta Tyme — ASCAP) . . . . .	76
Fields Of Fira (Virgin — ASCAP) . . . . .	82
Footloose (Famous — ASCAP/Ensign — BMI) . . . . .	17
For A Rocker (Night Kitchen — ASCAP) . . . . .	47
Girls (Dionnio, adm. by Bug — ASCAP) . . . . .	53
Girls Just Want (Herolic — ASCAP) . . . . .	3
Give It Up (Alexandra/Shawn/Chanel — BMI) . . . . .	23
Got A Hold (Allmony — BMI/Camant Chicken — ASCAP) . . . . .	20
Hello (Brockman — ASCAP) . . . . .	55
Here Comes The Rain (Blua Network — ASCAP) . . . . .	15
Hold Ma Now (Zomba Ent. — ASCAP) . . . . .	44
Holding Out (Ensign — BMI) . . . . .	75
Holiday (House Of Fun/Pure Energy — BMI) . . . . .	46
I Guess That's Why (Intarsong — ASCAP) . . . . .	21
I Still Can't Get (Raydiola — ASCAP) . . . . .	58
I Want A New (Hueix, adm. by Rad Admiral — BMI) . . . . .	10
If Only You Knew (Mighty Threa — BMI) . . . . .	39
Islands In The Stream (Gibb Brothers/Unichappell — BMI) . . . . .	92
Joanna (Delightful — BMI) . . . . .	7
Joystick (Thraa Go/Jobeta — ASCAP) . . . . .	69
Jump (Van Halan — ASCAP) . . . . .	1
Karma Chamalaon (Virgin — ASCAP/Pandulum — adm. by Warner-Tamerlana-BMI) . . . . .	4
Kid's American (Straatwisa/Buchu — ASCAP) . . . . .	65
Language Of Love (Hickory Groove/April — ASCAP) . . . . .	28
Laava It (Affirmative — BMI/Unforgettable Songs — ASCAP) . . . . .	67
Let The Music Play (Shapiro Barnstein & Co./Emargancy — ASCAP) . . . . .	8
Let's Pretend (Controversy — ASCAP) . . . . .	88
Let's Stay Together (Irving/AI Graan — BMI) . . . . .	34
Livin' In Desperate (Snow/Hook & Lina — BMI/ASCAP) . . . . .	43
Look At That (Willasdan — BMI) . . . . .	94
Looks That Kill (Warner-Tamerlana/Motley Crua — BMI) . . . . .	51
Love Has A Mind (Sweet Summar Night/Sudano/Sae This House — ASCAP/BMI) . . . . .	97
Love Is A Battlefield (Chinnchap/Carraars — BMI/Makiki/Ariste — ASCAP) . . . . .	95
Maka My Day (Paso/Wellat — BMI) . . . . .	73
Middle Of The Road (Hynda House of Hits/Cilva Banks/ATV — (London) . . . . .	19
Miss Me Blind (Virgin — ASCAP) . . . . .	37
New Moon (Tritec Ltd. — BMI) . . . . .	14
New Song (Warner Bros. Ltd. — BMI) . . . . .	42
Nightbird (Welsh Witch — BMI/Sweet Talk/Thraa Hearts — ASCAP) . . . . .	85
99 Luftballons (April — ASCAP) . . . . .	2
Nobody Told Me (Ono — BMI) . . . . .	6
One In A Million (Forever Endeaavor/Romantics — ASCAP) . . . . .	77
Owner Of A (Affirmative/Warner-Tamarlane — BMI/Unforgettable — ASCAP) . . . . .	12
Pink Houses (Riva — ASCAP) . . . . .	57
Politics Of Dancing (Firsters — ASCAP) . . . . .	27
Radio Ga Ga (Ouaen/Screan Gams-EMI — BMI) . . . . .	40
Rebel Yell (Bonedol/Rock Steady/Rare Blue — ASCAP) . . . . .	36
Red Red Wine (Tallyrand — ASCAP) . . . . .	50
Runaway (Jamb/George Karekogiou/Simile — ASCAP) . . . . .	86
Runner (Mark Cain, publ. by Intersong, USA — ASCAP) . . . . .	38
Running With The (Brockman — ASCAP/Dyad — BMI) . . . . .	45
Sava The Last Dance (Rightsong — BMI) . . . . .	98
Say It Isn't So (Hot-Cha/Unichappell — BMI) . . . . .	93
Say Say Say (MPL Comm./Mjac — BMI) . . . . .	59
Send Me An (Austrelan Tumblewaad — BMI) . . . . .	26
She Was Hot (Colgams-EMI — ASCAP) . . . . .	54
She's Trouble (Chappell & Co./Sookloozy — ASCAP/Rightsong — BMI) . . . . .	100
So Bad (MPL Communications — ASCAP) . . . . .	33
Somebody's Watching (Jobata — ASCAP) . . . . .	9
Stay With Ma (Zabaldah — ASCAP) . . . . .	91
Strip (Colgams-EMI — ASCAP) . . . . .	60
Talking In Your (Foraver Endeaavor/Romantics — ASCAP) . . . . .	13
That's All (Pun/Warner Bros. — ASCAP) . . . . .	32
They Don't Know (Stiff — PRS) . . . . .	49
This Could Be (Northern Hoody Two-Tunas Ltd. — ASCAP/CAPAC) . . . . .	78
Thriller (Rodsongs (PRS), adm. by Almo—ASCAP) . . . . .	5
Think Of Laura (Another Paga — ASCAP) . . . . .	18
This Woman (Gibb Brothers/Unichappell — BMI) . . . . .	31
Time Will Revea (Jobata — ASCAP) . . . . .	81
To All The Girls (April/Cesa Devid — ASCAP) . . . . .	80
Tonight (Dalightful — BMI) . . . . .	68
Twist Of Fate (Stephen A. Kipner/April/Big Stick/Carraars — ASCAP/BMI) . . . . .	64
Union Of The Snake (Tritec Ltd.) . . . . .	66
Vitamin L (Bama, Div of Sweet Records — ASCAP) . . . . .	70
Walking In My (Avir — BMI) . . . . .	90
Wa'ra Golng All (Dyad — ASCAP) . . . . .	89
Wrapped Around (Magnatic/Reggatta/Illegal Songs — BMI) . . . . .	11
Yah Mo B There (Elsaman/Han-AI/ Kings Road — BMI/Geneviera/Rodsongs PRS/YellowBrick Road — ASCAP) . . . . .	35
You Make My (Moonwindow/Zomba Enterprises — ASCAP) . . . . .	63
You're Looking Like (All Seasons/Corbatta Music Plus/Haarts Dalight — ASCAP/BMI) . . . . .	87



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



**DURAN DURAN GLOWS PLATINUM** Members of Duran Duran joined Capitol execs at a pre-concert platinum presentation in LA honoring sales exceeding one million units for the recent *Seven And The Ragged Tiger* LP. Pictured (l-r) are: Jim Mazza, president, CRI; Roger Taylor, drummer; Andy Taylor, guitarist; Bhaskar Menon, chairman of the board, CRI; John Taylor, bassist; Simon Le Bon, lead singer; and Don Crieron, vice president, A&R.

## Washington's Birthday Sales Continue Strong 1st Quarter

by Jim Bessman

NEW YORK — Traditionally a strong retail sales period, the weekend capped by last Monday's Washington's Birthday observance proved festive for most record dealers surveyed by **Cash Box**. Not all singled out Washington's Birthday — also known as President's Day — for special promotion, especially those who reported Valentine's Day programs less than a week before. But most enjoyed associated sales figure increases, many of which were continuations of strong early-1984 business situations.

Reporting the biggest percentage increase in sales was David Blaine, vice president of the Washington, D.C.-based Waxie Maxie chain, who said that sales, thanks to Sunday and Monday being "just

killers," were up well over 20 percent. "One thing helped us a lot," said Blaine. "A half-page ad in the *Post* Friday for Beatles product. It was great looking, had great placement, and offered an unusually competitive price, and the stuff was literally running out of the store on legs of its own!" Sell-through was so good, added Blaine, that the stores even had to dip into inventory control copies.

Other strong Waxie sellers for the weekend were classical product, also being promoted, Michael Jackson, "which continues to be a boomer," and the new LPs by Eurythmics and Alabama.

Blaine also credited the weather with helping out. "It was almost too good, though. I'd like to have seen a little more rain so people wouldn't have been outside

(continued on page 9)

## ASCAP Reports Record Year In '83; David Discusses Seven Decades of Growth

LOS ANGELES — The American Society of Composers, Authors and Publishers (ASCAP) held its membership meeting and 70th anniversary celebration February 21 at the Sheraton Universal Hotel. The financial report was delivered by ASCAP's managing director Gloria Messinger and ASCAP president Hal David delivered the report entitled "ASCAP: Seven Decades of Growth."

The treasurer's report listed total receipts for the year 1983 as \$202,582,000. This includes \$166,730,000 from licensees (including symphonic and concert), \$4,199,000 from interest on investments, \$629,000 from membership dues and \$31,024,000 from foreign societies.

The report also stated that the salaries for the home and branch offices of ASCAP amounted to \$17,109,000. At year's end the society employed 785 persons of which 526 were at the home office and 259 were at the branch offices. Total office expenses were \$20,618,000.

The balance available for domestic distribution after the deduction of salaries and expenses was \$133,831,000. ASCAP quarterly distributed \$133,048,000 as follows: First quarter — \$26,500,000, second quarter — \$32,693,000, third quarter — \$32,500,000, fourth quarter — \$41,355,000. The second quarter distribution includes special pay TV payments.

The report also stated that the remainder of the funds available for

domestic distribution, \$783,000, consists mainly of interest earned which was included in the foreign distribution.

The society discontinued giving advances to its members last year. The report stated that total outstanding advances as of December 31, 1983 amounted to \$4,300,000.

The report broke down a July 11 foreign distribution of \$12,642,000 as follows:

England (1981) — \$6,866,000; France (1981) — \$2,909,000; Germany (1981) — \$1,752,000; Sweden (1981) — \$598,000; South Africa (1981) — \$351,000; all other countries — \$166,000. The report also stated that another foreign distribution totalling \$15,466,000 was made on December 15.

David's address focused on the history and growth of the licensing society. He

(continued on page 6)

## WCBS And KRLA Strike Gold

by David Adelson

LOS ANGELES — Playing hits of the past is nothing unique to radio stations in any market. However, there are only a handful that format oldies on a full time basis. Two of those stations are WCBS in New York and KRLA in Los Angeles. The two provide their markets with what WCBS terms "The Greatest Hits of All Time" and what KRLA calls "The Heart and Soul of Rock and Roll." Both have been formatting oldies since the mid-seventies, and both have experienced ratings success, particularly with their target demos.

Both stations seek the 25 to 54 audience. Eighty percent of WCBS' average quarter hour persons come from the 25-54 target demo. Seventy-three percent of KRLA's listeners come from that demo with the 35 to 54-year-olds

representing 49% of their audience. WCBS has been one of the top four stations, in New York with adults 25-54 for the last seven Arbitron rating periods. In addition, it has been ranked number one with men 25-49 and 25-54 the last four books. KRLA has also continued to post good numbers with these target demos: in the past Arbitrons they posted higher numbers in this demo than both leading all-news stations as well as various AC, CHR, and country outlets.

Both stations feel their strength with these target demos has increased their appeal to advertisers. According to Joe McCoy, program director at WCBS, "25-54 obviously is the best demographic to sell and if you have a demographic like we do then you will do alright sales wise."

Jim Pewter, program director at KRLA,

(continued on page 9)

## AZ. Bust Tags "Bootlegger," ... With What?

by Fred Goodman

NEW YORK — The largest bootleg cassette bust ever was carried out Feb. 7 in Glendale, Arizona, netting approximately 5,600 master audio tapes. But because the tapes are bootlegs — recordings made surreptitiously and not pirated from existing, legal recordings — the alleged bootlegger cannot be charged under the stiffer anti-copyright laws of 1982 that make copyright infringement of sound recordings a felony. At presstime, arrests have yet to be made in the case, despite the FBI having seized the tapes.

A federal search warrant, executed at the home of Jay and Susan Dolan, allegedly doing business under the name "Romanghi" at 5041 West Carol Ave. in Glendale, also yielded high-speed duplicating equipment and business records. The bootleg cassettes allegedly produced from the confiscated masters were marketed nationwide through mail-order catalogs entitled "Tapes" and "Sounds." Among the artists whose live performances were offered were Bruce Springsteen, Led Zepplin, The Who, and Stevie Nicks. Orders were directed to post office box numbers in Glendale and Phoenix.

Although Robert Weidner, Assistant

(continued on page 11)



**MOTOWN ROCKS MOROCCO STYLE** — Over 200 people were treated to a real Moroccan style rock and roll party at Dar Mahgreb restaurant in Hollywood for the launching of Motown's new rock/pop label, Morocco Records. Pictured at the bash in the first photo (l-r) are: Motown chairman Berry Gordy; Jay Lasker, president, Motown Records; Skip Miller, senior vice president, Motown Records; and Steve Barry, Motown's vice president of A&R. Pictured in the second photo (l-r) are: (top row) Morocco recording artists Paul Sabu of Kidd Glove, Rennee Armand of The Coyotes,



and Romeo "Breath" McCall of Tiggi Clay; (middle row) Jay Lasker, president of Motown Records; Howard Rosen, director of pop promotion for Motown; Tommy Hedges, program director for KLOS Radio; and Skip Miller, senior vice president of Motown Records; (front row) Berry Gordy, chairman of Motown Records; Morocco recording artist, Peter Wolf of Wolf & Wolf; Motown superstar Stevie Wonder and Moroccan songstress Fizzi Qwick of Tiggi Clay. In the third photo are (l-r): Lasker; Gordy; and George Albert, president and publisher of **Cash Box**.



## BUSINESS NOTES

### WCI Issues 4th Qtr. = 1983 Report

LOS ANGELES — Warner Communications (WCI) has reported a fourth quarter profit of \$6.9 million. The report could possibly signal a recovery for the company's financially troubled Atari consumer electronics division. The report stated WCI suffered a loss of net income of \$417.8 million for the year ended December 31, 1983. Warner posted a 1982 net income of \$257.8 million.

Warners' non-Atari divisions reported a 6 percent overall gain in operating income over the previous year; however, that increase was overridden by Atari's \$538.6 million loss for the full year. The industry is optimistic about Atari's recovery due to the relatively small \$2.2 million loss in the fourth quarter of 1983. The division's third quarter loss was \$180.3 million, its second quarter loss was \$310.5 million and the company reported first quarter losses of \$45.6 million. Warner chairman Steven J. Ross cited internal rebuilding at Atari as well as the increased stability of the video game industry as factors in the significantly reduced fourth quarter loss.

The New York-based company reduced its total debt from \$1.21 billion on September 30, 1983 to \$824 million at year's end. The shareholders' equity was \$960 million as of Dec. 31.

The company also cited "larger than expected losses from Warners' cable TV venture with American Express Co. The project which Warners initially expected to post approximately \$68 million posted losses exceeding \$80 million.

Warners' overall revenues fell 16 percent from \$4.1 billion in 1982 to this year's \$3.4 billion.

The report did cite record revenues in the film division which increased 27 percent to \$877 million. The company cited the success of the films, *Sudden Impact*, *Never Say Never Again*, *Risky Business*, *National Lampoon's Vacation* and *Superman III* as major contributors to the record gain.

Warners' recorded music and music publishing division posted slight increases. The recorded music division reported an operating income of \$765.9 million. The publishing division posted income of \$60.7 million.

### MCA Reports 1983 Financial Report

LOS ANGELES — As a result of the generally lower revenues of its Filmed Entertainment Division, MCA reported a substantially lower income in 1983 than the previous year. Lower profits over-all for MCA Films and an operating loss for MCA's Records and Publishing arm made the company's revenues for 1983 \$147,160,000 compared to \$176,198,000 for 1982. However, MCA's revenues for 1983 were the second best in its history, \$1.58 billion compared to \$1.59 billion for 1982.

Though after the phenomenal 1982 success of MCA's film *E.T.*, a drop was inevitable and MCA's other 1983 film earnings were also down — \$163,788,000 compared to \$213,101,000 in 1982. While the company's television income surged upward due to its continued success with various network shows, its Records and Publishing division reported a loss of \$7,974,000 compared to profits of \$24,226,000 in 1982.

### Academy Announces Oscar Nominees

LOS ANGELES — The Academy of Motion Picture Arts and Sciences has announced the nominees for the 56th annual Academy awards ceremony. Paramount Pictures' *Terms of Endearment* garnered 11 nominations, followed by The Ladd Co./Warner Bros.' production *The Right Stuff* which received eight.

Nominations for Original Score were given to Leonard Rosenman for *Cross Creek*; John Williams, *Return Of The Jedi*; Bill Conti, *The Right Stuff*; Michael Gore, *Terms Of Endearment*; and Jerry Goldsmith, *Under Fire*.

Nominated for Original Song Score or Adaptation Score were: Lalo Schifrin, *The Sting II*; Elmer Bernstein, *Trading Places*; Michel Legrand, Alan and Marilyn Bergman, *Yentl*.

Original Song nominations went to: "Flashdance . . . What A Feeling" from *Flashdance*, music by Giorgio Moroder, lyric by Keith Forsey and Irene Cara; "Maniac" from *Flashdance*, music and lyric by Michael Sembello and Dennis Matkosky; "Over You" from *Tender Mercies*, music and lyric by Austin Roberts and Bobby Hart; "Papa Can You Hear Me?" from *Yentl*, music by Michel Legrand, lyric by Alan and Marilyn Bergman; "The Way He Makes Me Feel" from *Yentl*, music by Michel Legrand, lyric by Alan and Marilyn Bergman.



**THICK OF ATLANTIC** — Atlantic Records will release a single by television personality Alan Thicke. The single is "Thicke Of The Night," which is the title theme song of Thicke's late-night variety show. It is backed with "Grandma." Pictured celebrating the forthcoming release are (l-r): Dave Glew, executive vice president/general manager, Atlantic Records; Ahmet M. Ertegun, chairman, Atlantic Records; Thicke; and Sheldon Vogel, vice chairman; Atlantic Records.

## EXECUTIVES ON THE MOVE



Puvogel

Dannheisser

Harper

Santavicca

**Warner Bros. Names Two** — Kenny Puvogel has been appointed national album promotion director and Dave Dannheisser has been named associate national promotion director for Warner Bros. Records. Puvogel began his career at Warner Bros. nine years ago as a local and regional promotion manager on the east coast. In 1981 he was named national album promotion coordinator and moved to Warner's Burbank home office where he continues to be based in his new position. Dannheisser has worked as a local and regional promotion manager for Warner Bros. in the Atlanta region for the past 11 years. Immediately prior to this week's appointment he served as southeast regional album promotion manager.

**Two Named At Indigo** — George A. Harper has been appointed the first executive vice president of Indigo Music Corp. He came to Nashville from Eugene, Ore. Since joining Indigo in 1982 he has become office manager and head of administration. Mike Kelly of Nashville has been named national promotion director for Indigo Music Corp. He has been national promotion director for Amherst and Cachet records and has served as sales and promotion director for Starday King, Dot Records, ABC Paramount, IBC Records and Beta Distributors.

**RCA Names Two** — Sylvia Santavicca and Jim Maenner have been appointed country marketing managers for RCA Records' national country sales. A native of Pittsburgh, Pa., Santavicca has been with RCA for the past two-and-one-half years as a field merchandiser and sales representative. Prior to joining RCA she was a store manager for Record Land in Cleveland. Maenner, who is originally from Houston, Tex., has been RCA's merchandising representative there for the past six years. He was also the general supervisor for Warehouse Records there and worked one year for Music Service Company, a rack and one-stop in Houston.

**Pike Named** — John S. Pike has been promoted to senior vice president, video programming for Paramount Video. He has been with Paramount for two years and has been responsible for the development and production of several original Pay TV programs.

**Changes At United Stations** — The United Stations has hired Sue Swenson to open a west coast sales branch. Swenson, vice president/west coast sales, will oversee the establishment of the branch, currently headquartered in the offices of Dick Clark Productions in Burbank. Prior to obtaining the vice president post with The United Stations, she served as the west coast sales manager for Mutual Broadcasting. Bob Biernacki has been named the director/sales services for The United Stations radio network. He was originally hired by the firm in February of 1983 to work in the Affiliate Relations department as a station clearance representative, a capacity he filled until the new promotion.

**Duffey Named At CMF** — The Country Music Foundation has announced the appointment of Robert D. Duffey as operations manager for RCA's Studio B which is operated by CMF in conjunction with the Country Music Hall of Fame and Museum. He will oversee the daily operation of Studio B, a fully operational recording studio featuring a computer animated exhibit depicting the colorful history of the Studio and Music Row.

**Word Appointed** — Jane Word has been named director of the Tennessee Film, Tape and Music Commission, which she has served since August 1982 as assistant director. She succeeds Patricia Ledford, who has resigned after more than three years as director to establish a private film and television consultant business based in Nashville.

## ASCAP Celebrates 70th Year

(continued from page 5)

began by saying, "Our 70th birthday seems the perfect occasion to stop and take a good look at how it all started. The story of ASCAP begins in 1913 with a songwriter, a publisher and a lawyer. Raymond Hubbell was a composer from Ohio. George Maxwell, the American sub-publisher of Italy's G. Ricordi; and Nathan Burkan, a New York lawyer. They had the idea of establishing a society so that writers and publishers would be paid for the performance of their music.

Since the first step was to convince the important writers and publishers that such an organization was necessary, Burkan suggested they find a prominent musical figure who could drum up interest in the new society. That man was Victor Herbert, and it was he who took the dream of ASCAP and made it a reality."

After tracing the society's beginning, David moved on to an event that proved very important to ASCAP; the advent of radio. He reflected, "Like the hotels and restaurants, radio resisted taking an ASCAP license. They had pages full of

reasons but the bottom line was they just didn't want to pay. This time the lower courts, guided by the Supreme Court decision, ruled that a radio performance was a public performance for profit and therefore a license was necessary.

The first station to come on board was right here in Los Angeles — station KFI. It was licensed by ASCAP on February 1, 1923. Other radio stations followed, and it wasn't long before radio became one of our most important sources of income. Today we license over 10,000 stations.

(Continued on page 9)

### Odegard Named To Projects Post

LOS ANGELES — Kevin Odegard has been appointed to the post of west coast projects director for AGAC/The Songwriter's Guild. He will be working in the Los Angeles office, coordinating the Ask-a-Pro seminars, Jack Segal's Songshop, editing the West Coast Wire newsletter and working in Public Relations and recruiting.

**bobby womack & patti labelle**

**“love has finally come at last”**

written and arranged by bobby womack

produced by bobby womack, andrew oldham & james e. gadson

**bobby womack**

direction:

**abkco** 1700 broadway new york, n.y. 10019

beverly glenn #2012

## POINTS WEST

**MUSICRAFTINESS** — Musicraft and Discovery Records recently issued its first batch of releases for 1984, and in between an oldie from a great conductor and an LP of seductive, lush jazz vocals by a sassy femme crooner is one of the most offbeat albums of the month. Boston Pops conductor **John Williams**, also known for his fantasy film scores to such flicks as *Star Wars* and *E.T.*, is featured in a 1957 jazz session on "Here's what I'm Here For," a program of **Harold Arlen** standards featuring masterful backup by a competent octet. And **Sandi Shoemake's** platter of warm vocals, "Slowly" spotlights backing by such fine musicians as **Tommy Flanagan, Terry Trotter** and **Clare Fischer**. But by far the hottest vinyl in the Discovery/Musicraft collection is "Boogie Woogie In Blue" by flamboyant



pianist **Harry "The Hinster" Gibson**. An accomplished member of the whole **Slim Gaillard-Mezz Mezzarow** viper school, Gibson is perhaps best known for his rendition of the **Dr. Demento** pick hit "Who Put The Benzadrene In Mrs. Murphy's Ovaltine." The re-release was first out in 1945, and has never before been available in the 33-1/3 LP configuration.

**RONSON RETURNS** — Veteran musician/producer **Mick Ronson** — perhaps **David Bowie's** favorite guitarist — has been slated to produce a six-song mini-LP for **Girls Next Door**, a new band from Los Angeles which recently signed a development deal with Columbia Pictures for a feature film starring group members. Managed by **Miles Copeland** and **Chris Lamson**,

Girls Next Door are comprised of **Louise Goffen, Brie Howard, Debbie Tressler** and **Hilary Shapiro**. Formed less than a year ago, the band has attracted a number of celebs to its shows, including **Mickey Rourke, Lauren Hutton, Beverly D'Angelo, Steve Forbert, The Go-Go's Kathy Valentine, The Motels' Guy Perry** and the **Peterson** sisters from **The Bangles**. Recording of the Ronson-assisted mini-album was scheduled to begin Feb. 24.

**SST STUFF** — SST Records, the most impressive hard-core labels in the West, recently announced the third in a series of SST Nights on Friday, March 9 at the Music Machine in West Los Angeles. Slated to be on stage are: **The Neat Puppets**, from Phoenix, Az.; **The Minutemen**, L.A. critic's darlings who are in the midst of recording a double album entitled "Double Nickels On The Dime;" **Saccharine Trust**, hailing from the peculiar South Bay area of the city of angels and celebrating the release of its second LP, "Surviving You . . . Always," due for the streets on March 21; and local heroes **WUBM**, which just wrapped up recording its debut appearance on wax called "Feast," cut in late spring. Each of the four bands also makes an appearance on SST's latest compilation album, "The Blasting Concept," and 100 of these discs will be given away to the first one hundred admissions to the show.

**ELVIS UPDATE** — Tickets haven't gone on sale yet, but fans of **Elvis Costello** can look forward to two different concerts by the bespelled artist during 1984, according to several reports. Word has it that Costello will make a mini-tour of the United States shortly by himself, sort of a one-man acoustic concert encompassing the entire scope of his prodigious career. Later on, probably the end of summer or mid-fall, he is expected to return to the States with his band **The Attractions** on the heels of the release of a new album.

**TV'S ROCKY VIEW OF ROCK** — Last week saw the network special *Super Night Of Rock And Roll* hit the airwaves, and although most of the live performances (with the exception of **James Brown**) failed to rally as much enthusiasm as was probably hoped, it was all those short snippets of the **Brian Jones-era Rolling Stones, The Exciters, and Sam Cooke** that made the program worthwhile. At times it appeared that the entire show was concocted with a leftover footage from the 1978 *Rolling Stone* magazine TV special and the sensational 1979 *Heroes Of Rock And Roll*, but even with all of its poorly scripted, slowly paced segues by WKRP's **Howard Hesseman** and dull live material, the two-hour rockfest was far superior to most prime time pop on the networks.

**RADIO TOKYO NEWS** — Venice, California's Radio Tokyo Recording Studio is starting off 1984 with a bang, and the studio's own label, Ear Movie Records, is gearing up for the March release of the debut EP from Orange County's **Psychobud** band. Ear Movie will also release the "Radio Tokyo Tapes Volume II" in March or early April, and the compilation disc will feature such esoteric bands as **Pleasure Mask, John Trubee, Chili Factor, Outer Circle Shelter** and **Shadow Minstrels**. Also due for spring release is an EP from **Choir Invisible**, produced by Radio Tokyo owner **Ethan James**. James is also involved with the production of a San Francisco heavy metal/girl group called **Rude Girl**. Last but not least, the studio is recording tracks for the planned summer release of the Freeway spoken-word album "Neighborhood Rhythms." Wordsmiths doing sessions for the last in the trilogy of L.A. street-poet series coordinated by **Harvey Kubernik** include **Harry Northup, Dave Alvin of the Blasters, Chuck Dukowski, Henry Rollins, and The Brat's Therese Covarrubias**.



**DICK ON TV** — **Keith Joe Dick** — the undisputed King of Neo-Schmaltz — and his *Dickettes* have just completed videotaping of his original song "Hungry Man," produced & directed by **Richard Noble**. It will air on the new program *Cheese Ball* on ON-TV Saturday, March 3rd, 10:00 p.m.

jeffrey resner

## NEW FACES TO WATCH



Kathy Mattea

Just one short year ago, Kathy Mattea was travelling a path familiar to many aspiring singers and actors. While trying to make a name for herself as a demo and session singer, Mattea was waitressing at a local restaurant to supplement her income. As the demo sessions increased and her reputation spread, she was finally able to quit waitressing and direct all of her energy toward her music career. As a result, she was signed to Mercury Records last June on her 24th birthday. Her first single for the label, "Street Talk," was released shortly thereafter on the country charts, forcing other labels to realize there was a new talent to be reckoned with.

While people in country music may just now be appreciating the talent Mattea is gifted with, her family realized it when she was a child and showed her off to their friends. Born in Cross Lanes, West Virginia, Mattea worked on her vocal skills in junior high and high school and church before becoming serious about music in college. While attending the University of West Virginia, she found herself doing well in both her school work and her music. As she puts it, "I felt like I was in the middle of a tug-of-war." Her final career decision was helped along when a member of a bluegrass band she was in at college decided to come to Nashville to pursue a music career. "I decided if he came here and got famous as a big songwriter and I was still in West Virginia going to school I'd be really upset, so I quit school." After receiving her parents' blessings, Mattea and her friend moved to Nashville in 1978. Mattea soon began taking her tapes around Nashville and singing at songwriters nights in such clubs as the famous *Exit/In*. During this time she had to make several adjustments. "My main priority was just being comfortable here. I just wanted to get used to my job and get used to living in a new town and not knowing anyone and I thought, 'I'm not going to worry about it if I don't tear them up in the first six months.'" She took a temporary job at the Country Music Hall of Fame as a tour guide, switched to another job when the tour talking started affecting her voice.

Mattea soon came to the attention of some Music Row executives and began cutting demo tapes for other artists. She recalls the experience she gained from the studio work as being invaluable to her now. "That was such an education for me, not just because of the hours in the studio. I got to sing lots of different styles of music and to interpret things in a lot of different ways. Some people wanted it sung exactly like they would sing it so that gets your technical style up by having to do what someone wants you to do. Other people would want me to sing it my way, so that got my style working and I was singing songs people hadn't done before so that also helped me develop my style."

After a year working on demos for such publishing firms as *Combine, ATV Music, Peer-Southern, Chappell, Welk* and *Cedarwood*, her talents came to the attention of *PolyGram's Frank Jones*. She had earlier set a five-year goal to evaluate where her musical career had gone at the point. However, six months before this would have occurred she was signed to *Mercury Records*.

Mattea's first step was to choose a producer. Her logical choice was *Byron Hill* of *ATV Music* and *PolyGram's Rick Peoples* since they had originally brought her to the attention of *Frank Jones*. The three of them combined forces for Mattea's first album. "We all had the same vision of this whole project." Out of the songs they cut, "Street Talk" was chosen for the first single. "I had sung a demo on 'Street Talk' and it was on my reel when I took a tape around. It was the one everyone liked and really picked up on, the one that stuck out. It was also logical because it was the most uptempo song." The song proved her capabilities as a songstress, and the label followed it up with her current single "Someone Is Falling" to show another side of her, her prowess at ballads. "I don't want to get into being just a ballad singer. I think my ballads are my strongest point, but I can do an uptempo song effectively too, and I'd rather not get pegged as one or the other. One of the things I really like about *Linda Ronstadt* is she can really belt out a song, yet she can also sing real sensitive ones. I'd like to develop into that kind of a singer."

Mattea is currently looking for a manager and starting to put a group together. One of the highlights of her young career will come at the *Country Radio Seminar* this March where she'll perform at the *New Faces Show*. "I'm so thrilled to be asked to do the show." Mattea has also been going out on the road a lot, visiting radio stations and promoting her singles. However, she isn't letting all her sudden success affect her too much. While some artists may jump the gun and start planning the next several years, Mattea is taking it one step at a time. "I just think about it one week at a time. I don't think about being famous or owning a bus. I just look at the past and up to the point I'm at now, otherwise it would just make me crazy!"

## Stevens Elected Pres. & CEO At Wm. Morris

LOS ANGELES — Lee Stevens has been unanimously elected president and chief executive officer of the William Morris Agency by its board of directors, effective June 1, 1984. Stevens will fill the post to be vacated by *Weisbord* who, together with *Stoller*, will be assuming the newly-created office of the chairman.

Stevens, currently executive vice president of the William Morris Agency, has been chief operating officer of the agency's New York office for the past four years. He has been a member of the agency's senior management board for the past 14 years, as well as a member of the board of directors since 1980.



# Washington's Birthday Sales Continue Strong 1st Quarter

(continued from page 5)  
washing their cars."

Nice weather was also noted at other chains, including Record Bar, which was up 10 percent store-to-store for the weekend, and Cavages in Buffalo, where vice president John Grandoni said that the warm but cloudy climate was "great for shopping." Grandoni added that "with everybody off on Monday," Cavages had pushed for big sales with a full-page print ad Saturday in the weekly *Buffalo News-Gusto* entertainment tabloid, backed up by some radio. Sales were thus up 15 percent, with Michael Jackson "once again" number one, followed by "exceptional" action from Culture Club and Van Halen and strong pickups from Cyndi Lauper, Eurythmics, and Rockwell.

But at Camelot Music, "the good weather played havoc with us," according to Dan Denino, the Canton, Ohio-based chain's director of retail operations. "Mall traffic was down considerably and we didn't generate what we expected," said Denino, this despite "a lot of things happening" there including advertising for the chain's month-long sports-related "Record Breaking Days" event promotion. Still, sales were roughly par with last year, with Van Halen starting to overtake Michael Jackson, though these were "the only two items out there in good quantity."

But Denino added that the new Kiss LP was "picking up where they left off" while Culture Club was still strong. Blank video, he added, was up considerably, which he attributed to home taping of the Olympics as well as a "buy 10 — get one free" sales ploy.

Blank video, along with Michael Jackson, was also cited by Music Plus president Lou Fogelman for a 13 percent increase at the Los Angeles chain, though his stores concentrated more on Valentine's Day by giving away Valentine's cards to purchasers of albums bearing the NARM Gift of Music heart stickers. Like Denino, Fogelman credited the Olympics for the increased video sales, together with the heavyweight network programming during the February "sweeps" period.

At the Sacramento-based Licorice Pizza headquarters, marketing vice president Lee Cohen spoke only of reported "brisk sales" since he hadn't yet seen sales reports. He said that video rentals had been highlighted during the holiday period and had done especially well. At the Miami Spec's Music chain, vice president, general manager Joe Andrules, noting that the 10-15 percent increase was maintaining the pace of the first two months of the year, mentioned his chain's success with small electronics product as a factor. He said that "nothing special" had been done to promote Washington's Birthday, though a Valentine's Day promotion awarded tickets to see Duran Duran in New Orleans.

At Turtles Records & Tapes in Atlanta, buyer Brian Poehner reported that a concurrent three-for-\$11.99 midline sale at the chain had helped last weekend's sales get over the post-Christmas sales lull. Meanwhile, Manhattan's Tower Records store, assistant to the manager James Ward said that sales "were going back to the holiday season — they were that good." A "WEA Month" promotion, which began on the preceding Wednesday and involved a \$5.99 sale price on all frontline product helped keep up the momentum following the conclusion of a Valentine's Day RCA soundtrack promotion which gave away 24 1-lb. boxes of Godiva chocolates.

Calvin Simpson, head of Detroit's Bad Records group, was the only dealer to

report a slowdown, which he attributed both to a lack of co-op advertising assistance and Detroit's "soft" economy. But Bill Berry, head of the New Orleans area Warehouse Records & Tapes stores, joined the rest of the retailers in reporting that the Washington's Birthday weekend had added to a rosy February sales picture, which in his case was up 10-15 points to an all-time February high. "Generally, this has been a better-than-expected first quarter," said Berry. "Of course, the product has been good so far this year, which isn't always the case for the first quarter."

## Oldies

(continued from page 5)

agrees. He points out the appeal of a "middle demographic station" is that it adds to the reach of advertising campaigns by supplying the younger portion of the "mature appeal" target audience, and the older segment of the "youth appeal" audience. A recent Katz Radio study concluded the 25-54 age bracket continued to dominate advertiser requests in 1983.

As for the format itself, the PDs feel jocks just can't indiscriminately play oldies. According to McCoy, "We feel with an oldies station that you always have to keep moving up a little year by year because your audience is going to get older." McCoy mixes in some current hits with oldies. He claims, "We take an all Top 40 approach, we're Top 40 playing a lot of oldies, and we're playing the oldies from the 50s right up until six months ago."

Pewter and KRLA take the same approach. He says, "a lot of the stations around the country are playing the hits over and over again. Of course we play some of the currents but they must fit into the sounds of the 50s and 60s." He points out the importance of a proper mix of songs stating, "stations probably look at an oldies format and say, 'we'll play a lot of old hits and mix it in with the currents' and they'll go from Van Halen to Jackie Young and The Innocents and it's not mixed well." Both PDs feel that the flow of the music is crucial to the success of the oldies format.

Both WCBS and KRLA place a great deal of emphasis on local programming. They play music for their market. According to McCoy, "We try to program WCBS for New York. We see what was played here in New York City. We ask what did the WORs, the WABCs and the WNEW-FMs play that the people will really appreciate and will really know." He adds, "A great deal of music we play is New York area artists. I think an oldies format can survive if you are creative and if you can appeal to your local audience. You must give it some local appeal."

KRLA follows the same practice. Pewter states, "We will play records that were west coast hits. Thee Midnights and the Penguins who do a song called 'Memoirs of El Monte' among others are being programmed." He says the station is "keeping in mind there is a lot of music that came out of this area. That gives us more of a local kind of a feel that people in who grew up in this area relate to."

WCBS and KRLA plan to continue to give the two coasts the music they grew up with. Neither PD plans any major format modification, and both look forward to increasing their audience share through what they see as the ever increasing popularity of the hits of yesteryear. New York and Los Angeles listeners still need only turn the dial to escape to the memories of the past.

## EAST COASTINGS

**UP 'N COMING** — With unseasonably warm weather hitting New York, the record labels are beginning to thaw out some of their spring releases. Set for release on Columbia is the label debut of Jamaican toaster **Yellowman**, produced by "Rockit" driving force **Material**, with simultaneous 12-inch and LP titles. Also coming from Columbia is a new **David Gilmour** LP featuring two compositions coauthored by **Pete Townshend** and a subsequent U.S. tour by Gilmour will feature guitarist **Mick Ralphs**; the debut of rockabilly outfit **The Leroi Brothers**, as well as LP's from **Scandal** and the now-three-piece **Psychedelic Furs** . . . Over at Atlantic, the normally black-oriented Mirage label has switched gears with its two most recent signings, **Robin Gibb** and **Toni Tennile**. The Gibb project, presently being recorded at Florida's Criterion Studios, is being helmed by **Mark Liggett** and **Chris Barbosa**, the team behind Shannon's "Let The Music Play." The Tennile disc is an LP of standards ala "What's New," with **Jeff Webber** producing and former **Count Basie** chartman **Sammy Nestico** handling the arrangements.

**PUTTIN' ON YER TALAS** — It's been said that in this life the only sure things are death and taxes. To that list, we might suggest the addition of heavy metal music. Regardless of pop trends, the rock form has weathered all changes in taste and fashion since the late sixties, and we're now witnessing a second generation of heavy metal outfits, populated by young musicians who grew up with **Led Zeppelin**, **Iron Butterfly**, **Deep Purple**, **Humble Pie**, and other distinctly loud and often nasty bands blaring through the Chevy's 8-track system. Despite the preponderance of crunch 'n grind sounds on major labels, public thirst for this most intoxicating and heady brew appears insatiable, and several indie labels have begun dispensing said elixir of youth. One of those outfits aggressively pursuing the market is Important Records, whose heavy metal priority these days is the Buffalo-based quartet, **Talas**. The band's first Important disc, "Sink Your Teeth Into It" on the Relativity label, helped establish the band outside its native region and charted in Great Britain, and the group's second disc via Important, "Live Speed On Ice" on Combat Records, has just been released. As the title indicates, "Live Speed" is a concert disc, cut at heavy metal mecca L'Amour in Brooklyn (the first live rock LP cut in Kings County since **Murray The K** was holding court at The Fox?), and the LP unveils Talas' new line-up in which bassist **Billy Sheehan** is the only holdover. "It's basically a new structure," Sheehan told us, "although Talas has been around since '72. We've made a lot of changes, and I'm the only one left from the original group. With the new changes, everyone's musical personalities fit towards the group goal, and everyone is interested in having a good, strong band. We're not really a leather-and-studs band. I worked with **UFO** as their bassist last year, and I think our direction is similar in terms of seeking a strong melodic direction. The musicians in the band are into more complex music although we play straight-ahead. I think the other things bleed through, though." The band's first recording was a local LP done in Buffalo and released in '79. After that, the band went hunting for a major deal armed with a commercially slick demo tape. While the tape succeeded in attracting interest, label representatives catching the band live were surprised to discover a no-holds-barred rock band. "We were just too heavy for them at the time," Sheehan observed. Now, with "Live Speed," heavy metal fans familiar with Talas are being introduced to a virtually new band. "We'd only played about 14 or 15 gigs before we went into L'Amour," Sheehan said. "We figured we'd either do it fast or blow it completely. I think we've pulled off a decent sounding record. We hope to get the budget for a studio album in the near future, but we did the live LP in order to sustain ourselves with the new band." And the reaction to the new band, which includes vocalist **Phil Naro**, guitarist **Mitch Perry**, and drummer **Mark Miller**, has been more than satisfactory. "Everywhere we've gone, people have said 'it's about time,'" Sheehan remarked. "The others just weren't into the band, and it showed. The reaction in Buffalo, which is our hometown, was typical. The first time we played with the new lineup, people didn't know what to do. But eventually, as they accepted



**SLICK PROMOTION** — RCA recording artist Grace Slick (l) was all eyes when she recently descended on New York radio station WNEW-FM to talk up her new solo album, "Software." Holding on for dear life is station jock Dennis Elsas.

(continued on page 28)

## ATTENTION MUSIC PUBLISHERS!

Song Connection, a tip sheet/newsletter that really works. Seventeen or more *legitimate* leads published every two weeks plus additional Music-related information. It has worked for others, let Song Connection work for you. Available only through subscription. For a free sample copy and information, fill out the coupon below and mail it today! Editor/Pub. Joe Reed

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## TOP 15 VIDEO GAMES

	Weeks On 2/25 Chart
1 Q-BERT Parker Brothers 5360	1 24
2 POLE POSITION Atari CX 2694	2 24
3 MS. PAC-MAN Atari CX 2675	3 48
4 POPEYE Parker Brothers 5370	4 11
5 CENTIPEDE Atari CX 2676	6 46
6 JOUST Atari CX 2691	7 11
7 KANGAROO Atari CX 2689	5 12
8 JUNGLE HUNT Atari CX 2688	8 28
9 DIG DUG Atari CX 2677	12 3
10 MR. DO! Coleco 2622	9 19
11 BURGER TIME Intellivision 4595	11 28
12 PITFALLI Activision AX 108	10 63
13 SPACE SHUTTLE Activision AX 033	13 6
14 RIVER RAID Activision AX 020	14 46
15 DECATHLON Activision AX030	15 24

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • National Tapa & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento, Seattle • Crazy Eddie — New York City • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City • Day Jay — Denver • Cavages — Buffalo • Tower — Sacramento, Seattle • Wherehouse — Los Angeles • Cemelot — Kansas City, Dayton, Cincinnati, St. Louis, Chicago, Indianapolis.

## TOP 15 MIDLINES

	Weeks On 2/25 Chart
1 THE ROMANTICS (Nemperor/CBS NJZ 36273)	1 15
2 THE PRETENDERS (Sire SRK 6083)	2 32
3 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	3 45
4 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 3415)	4 5
5 THE DOORS (Elektra EKS 74007)	6 56
6 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	7 29
7 SOUVENIRS Dan Fogelberg (Full Moon/Epic PI 33137)	8 5
8 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)	8 5
9 TAPESTRY Carole King (Epic PE 34946)	11 12
10 LOOK SHARPI Joe Jackson (A&M SP-4919)	9 76
11 ROCK 'N ROLL, VOL. II The Beatles (Capitol SN/16021)	14 2
12 ROCK 'N ROLL John Lennon (Capitol SK-3419)	12 2
13 AJA Steely Dan (MCA 1006)	10 10
14 PIANO MAN Billy Joel (Columbia PC 32455)	13 31
15 LED ZEPPELIN (IV) (Atlantic SD 19129)	15 53

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati • Charts — Phoenix • Gary's — Virginia • Sound Video, Unltd. — Chicago • Record Theatre — Cincinnati • Tower Records — Sacramento, Seattle • Disc-O-Mat — New York City • Massachusetts One-Stop — Boston.



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

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                   |                    |
|-------------------|--------------------|
| 1 DAN FOGELBERG   | 9 ACCEPT           |
| 2 FOOTLOOSE       | 10 TED NUGENT      |
| 3 ROCKWELL        | 11 REAL LIFE       |
| 4 CHRISTINE McVIE | 12 UTOPIA          |
| 5 SHANNON         | 13 POINTER SISTERS |
| 6 ALABAMA         | 14 DWIGHT TWILLEY  |
| 7 MANFRED MANN    | 15 MICHAEL JACKSON |
| 8 UB40            |                    |

### NORTHEAST 1.

- 1 ROCKWELL
- 2 CHRISTINE McVIE
- 3 FOOTLOOSE
- 4 DAN FOGELBERG
- 5 SHANNON
- 6 ALABAMA
- 7 POINTER SISTERS
- 8 REAL LIFE
- 9 UB40
- 10 ACCEPT

### SOUTHEAST 2.

- 1 DAN FOGELBERG
- 2 FOOTLOOSE
- 3 ALABAMA
- 4 SHANNON
- 5 ROCKWELL
- 6 CHRISTINE McVIE
- 7 ACCEPT
- 8 BON JOVI
- 9 REAL LIFE
- 10 UB40

### BALTIMORE/ WASHINGTON 3.

- 1 DAN FOGELBERG
- 2 FOOTLOOSE
- 3 ROCKWELL
- 4 POINTER SISTERS
- 5 SHANNON
- 6 CHRISTINE McVIE
- 7 UB40
- 8 ALABAMA
- 9 MANFRED MANN
- 10 TED NUGENT

### WEST 4.

- 1 DAN FOGELBERG
- 2 ROCKWELL
- 3 SHANNON
- 4 CHRISTINE McVIE
- 5 FOOTLOOSE
- 6 UB40
- 7 SIMPLE MINDS
- 8 TED NUGENT
- 9 ALABAMA
- 10 ACCEPT

### MIDWEST 5.

- 1 FOOTLOOSE
- 2 CHRISTINE McVIE
- 3 DAN FOGELBERG
- 4 ROCKWELL
- 5 SHANNON
- 6 ALABAMA
- 7 DWIGHT TWILLEY
- 8 MANFRED MANN
- 9 REAL LIFE
- 10 UTOPIA

### NORTH CENTRAL 6.

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

### DENVER/PHOENIX 7.

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

### SOUTH CENTRAL 8.

- 1 ALABAMA
- 2 DAN FOGELBERG
- 3 FOOTLOOSE
- 4 ROCKWELL
- 5 SHANNON
- 6 TED NUGENT
- 7 ACCEPT
- 8 MANFRED MANN
- 9 UB40
- 10 CHRISTINE McVIE

TOP 30

12" SINGLES

	Weeks On Chart	2/25 Chart		Weeks On Chart	2/25 Chart
<b>1 SOMEBODY'S WATCHING ME/4:57</b> ROCKWELL (Motown 4515-MG)	1	6	<b>16 PREPARE TO ENERGIZE/5:54</b> TORCH SONG (I.R.S. SP-70412)	18	3
<b>2 WHITE HORSE/5:50</b> LAID BACK (Sire 0-20178)	3	6	<b>17 HERE COMES THE RAIN/4:54</b> EURHYTHMICS (RCA JD 13711)	21	2
<b>3 LET THE MUSIC PLAY/A 5:49 &amp; B 6:10</b> SHANNON (Emergency/Mirage EMDS 6549)	2	6	<b>18 RENEGADES OF FUNK/7:40</b> AFRIKA BAMBATAA AND SOULSONIC FORCE (Tommy Boy TB 839)	26	2
<b>4 LET'S STAY TOGETHER/5:14</b> TINA TURNER (Capitol 2-8579)	6	5	<b>19 ON THE UPSIDE/A 5:53 &amp; B 5:22</b> XENA (Emergency 6451)	20	6
<b>5 ENCORE/8:18</b> CHERYL LYNN (Columbia 44-04257)	4	6	<b>20 99 LUFTBALLONS/3:32</b> NENA (Epic 49-04109)		1
<b>6 THRILLER/5:56</b> MICHAEL JACKSON (Epic AS 1805)	13	5	<b>21 IF ONLY YOU KNEW/4:45</b> PATTI LABELLE (Philadelphia Int'l/CBS 42017)	19	6
<b>7 OWNER OF A LONELY HEART/7:50</b> YES (Atco 96976)	8	6	<b>22 BODY TALK/5:37</b> DEELE (Solar/Elektra 0-66981)	25	6
<b>8 AUTOMATIC (REMIX)/6:06</b> POINTER SISTERS (Planet JD-13721)	10	5	<b>23 CRAZY CUTS/8:08</b> GRANDMIXER D.ST. (Island 096972)	24	6
<b>9 PLANE LOVE (REMIX)/7:40</b> JEFFREY OSBORNE (A&M SP-12089)	7	5	<b>24 WHITE LINES/9:54</b> GRANDMASTER FLASH AND MELLE MEL (Sugar Hill SH-32009)	16	6
<b>10 HARD TIMES/5:10</b> RUN D.M.C. (Profile 7036)	5	6	<b>25 TROUBLE IN PARADISE (REMIX)/7:54</b> SYLVESTER (Megatone MT-126)		1
<b>11 BEAT BOX/9:06</b> ART OF NOISE (Island 0-96974)	15	4	<b>26 SHARE THE NIGHT/7:20</b> WORLD PREMIERE (Easy Street EZS 7506-A)		1
<b>12 SOMETHING'S ON YOUR MIND/6:38</b> "D" TRAIN (Prelude D670)	14	6	<b>27 TALKING IN YOUR SLEEP/5:35</b> ROMANTICS (Nemperor AS 1767)	22	6
<b>13 REMEMBER WHAT YOU LIKE/7:00</b> JENNY BURTON (Atlantic DMD 686)	11	6	<b>28 ELECTRIC KINGDOM/6:44</b> TWILIGHT 22 (Vanguard SPV-68A)	23	6
<b>14 TROMMELTANZ (DIN DA DA)/6:20</b> GEORGE KRANZ (Personal P-49804)	12	6	<b>29 WHERE IS MY MAN/6:24</b> EARTHA KITT (Streetwise 2217)	17	6
<b>15 TOUR DE FRANCE/6:45</b> KRAFTWERK (Warner Bros. 020146)	9	6	<b>30 BREAK MY STRIDE/5:10</b> MATTHEW WILDER (Private I 429-04312)	27	6

**WHIRLIN' DISC HAS SOMETHING TO KICK ABOUT** — When New York's FM country station WKHK — commonly known as "Kick FM" — changed to WLTW and a "light music" format last month, the move had a big effect on **Whirlin' Disc Records** in Farmingdale, Long Island, which as co-owner **Vicki Blitenthal** puts it, "is #1 in the Island as far as country is concerned." These customers, by the way, come from all over the U.S. via a New York direct mail newsletter which got wind of the store's offerings and informed its readership thereof. Blitenthal, who runs the store with her husband Steve, says that country sales have remained strong at the store since that focus began in 1976 "before the Urban Cowboy craze." But she adds that the WKHK format change is still a big disappointment. "My customers have been coming in bitching and complaining. It's really the worst thing they could have done, since there's a zillion A/C stations but now there's no FM country." And since there's now no FM country station in the New York area, Whirlin' Disc has had to shift its advertising strategy in favor of Kick-FM's surviving country rival WHN-AM. Where the store had been advertising twice weekly on FM and once or twice a week every other week on AM, it is now supporting WHN's new Saturday night "Memory Machine" country oldies program every week. This highlights the store's heavy emphasis on oldies country product as well as current, and Blitenthal reports that "all kinds of sources" are used in obtaining both originals and reissued older product. But even with current country LPs and cassettes, she has found that local one-stops and distributors are often weak in procuring the complete catalog that her customers require, so she often deals with out-of-state suppliers in obtaining some fills. Blitenthal has also found that country cassettes are hard to come by, but figures that more titles will become available as country cassette sales continue to increase. Though the store's emphasis is country, Whirlin' Disc also stocks the Top 300 rock and pop LPs as well as oldies in these categories. Thus, Blitenthal likes bringing in oldie groups to do in-stores when they have new product, such as Ambient label artists **Jive Five** and **Harptones** and similar local groups.

**BAD IN THE CITY** — Detroit's **Bad Records** chain, according to president **Calvin Simpson**, has been "geared to the suburbs," with five of its six stores tapping the wider market skirting Detroit and only one inside the city proper. In two weeks, however, Simpson will open a first outlet in "inner city, black" Detroit. The new scaled-down outlet will be approximately 1,400-1,600 sq. ft. big, one-third the size of the usual 3,000-4,000 sq. ft. Bad stores. According to Simpson, this is because he won't have to carry an extensive inventory there. "In our suburban stores we carry all current pop and black product and catalog, but this one won't need as extensive a selection of current pop and catalog pop. The reason is that black buyers have limited funds and tend to buy the hits — they don't have the money to buy catalog. But though we'll stock less inventory, I expect to see a higher turnover since black product turns over faster." Simpson notes that his inner city entry results from his perceived "void in the city," caused by closings of several small stores. He says his biggest problem will be crime. "You need bars and bulletproof glass and on and on, but we'll simply staff with extra people and put a lot of bodies in a small space to control shrinkage." Although the new surroundings are admittedly "pretty rough," Simpson still finds the "demand for music" and is confident about the prospects of his new store.

**ROBBING THE SOUNDBANK** — The **Harmony Hut** chain is slated to go **Musicland** when Musicland Group's acquisition of the 24-store mid-Atlantic chain becomes official on Mar. 11. And gone with the Harmony Hut name will likely be Hut's patented "Soundbank" concept, whereby midlines were merchandised together in separate rack sections. Soundbank creator **Arthur Gelles**, the chain's merchandise manager who will be out with the rest of the Hut office staff on the date of the change, recalls that in the first three months of the units' existence following their October, 1983 inception, \$1 million more in midline sales were realized. "There could be 10 people in the store and eight would be around the Soundbank," says Gelles. "And no one ever bought just one record, but six and eight at a time." The average Soundbank contained 1,000 midline cassettes and 800 LPs, and Gelles adds that tapes amounted to 75 percent of the sales. "It was the first time we ever displayed loose tapes," he explains.

**WAREHOUSE WARES** — With the two-week Mardi Gras festivities to commence March 6, **Bill Berry**, president of the three New Orleans area **Warehouse Records & Tapes** stores is excited but not in a retail sense. "Our largest store, on Veterans Blvd. in the suburb of Metairie, is on the parade route for Jefferson Parish and there will be 15 parades on weekends and nights. You might think it's nice to have 10,000 people parked in front of your store, but they tie up traffic and exit instantly. It's really a dismal time for most retailers, unless you're selling junk or liquor in the corridor." Berry adds that the big Mardi Gras hit this year is "Are You Masking This Year," by **Oscar Bienville & The Lost Boys**, which was originally put out last year. Don't be fooled by the Cajun-sounding artist name, for according to Berry, the group is made up of doctors and lawyers who play music as a hobby. "It's one of the few Mardi Gras songs not done by black R&B singers, and while most Mardi Gras songs sell maybe 25 copies in each store, this one is selling 200-300." A recent promotion in support of **Genesis**, in conjunction with station WEZB, gave away a \$350 Genesis expandable telephone system provided by AT&T. The stores sold several hundred Genesis albums, thanks to some 75 station plugs during the "Genesis Blowout Weekend."

**ALL THINGS MUST PASS** — So, too must *What's In-Store*, at least as we have known it for the past two years. Space doesn't, nor could it allow me enough room to thank everyone whom I've been in contact with while in this column. Suffice it for me to say that as far as the retail end is concerned, our industry is in the best of hands.

Jim Bessman

Arizona Bust Tags "Bootlegger,"  
... But With Exactly What?

(Continued from page 5)

U.S. Attorney for Phoenix and the prosecutor assigned to the case was unavailable for comment on what charges if any would be leveled against the alleged bootleggers, Joel Schoenfeld, special counsel, anti-piracy for the Recording Industry Association of America (RIAA), suggested that other felony charges might be applied. "It's all totally up to the District Attorney," Schoenfeld said. "But there is the possibility of using Interstate Transportation of Stolen Property (ITSP), and Mail Fraud."

Under the amendments to the copyright law passed by Congress in '82, increased penalties for copyright infringement only cover motion picture and sound copyrights, i.e., already existing properties and not unauthorized production of new recordings. Therefore, the new felony penalties under the amended copyright Law do not cover bootlegs.

However, since ITSP and Mail Fraud have been argued successfully in piracy cases, most recently in Florida where a federal grand jury last week convicted another defendant, Lee Cash of Tampa, in an RIAA-assisted case. Schoenfeld was hopeful that the Arizona case could follow a similar path. Cash was found guilty on 12 separate counts of infringing the copyrights of songs, and one count of ITSP.

According to the federal search warrant for the Arizona case, filed in U.S. District Court on Feb. 6, RIAA anti-piracy personnel first became aware of the "Romanghi" operation more than a year ago when several companies including A&M, CBS, Chrysalis, RCA and Atlantic filed complaints regarding a Phoenix-based mail-order business that was offering concert cassettes for sale. CBS Records had sent a cease and desist letter to "S. Romanghi" demanding he stop reproducing cassettes

of performances by its artist, Bruce Springsteen.

In June 1982, the RIAA learned that a fan of the A&M group the Go Go's had been approached by an individual calling himself "Romanghi" in a Los Angeles record store. "Romanghi" had offered the fan Go Go's cassettes by mail order via a Glendale, Arizona post office box. And in November '82, the RIAA received information from a representative of the RCA group Jefferson Starship that a fan had been approached at a Los Angeles record store with an offer to buy live tapes of the band for \$15 each. The fan was also offered a catalog listing additional tapes for mail-order from "Romanghi" at a Glendale post office box.

In addition, RIAA personnel wrote for a "Tapes" catalog in November '82 at the Glendale box number, and subsequently received a 60-page catalog of titles. They also received a catalog labeled "Sounds" from a Phoenix box number, nearly identical to the "Tapes" listing. Representatives from the RIAA placed an order from the "Tapes" catalog, and in return, received bootleg cassettes with handwritten labels.

In an initial step to slow down California's flourishing bootleg recording business, Assembly Majority Leader Mike Roos (D-LA) introduced a bill last week that more effectively enables law enforcement officials to arrest those involved with the bootleg sales. The current legislation makes sales of the illegal recordings against the law but says nothing about possession; the authorities must catch someone in the act of selling for an arrest to be made. Bill AB3619 makes mere possession of a quantity of bootleg recordings with intent to sell cause for arrest. The bill calls for penalties of a \$5,000 fine and/or up to six months in jail.

Richie Guest of Honor At Dinner

**LOS ANGELES** — Lionel Richie will be one of the guests of honor at the United Negro College Fund's 40th anniversary dinner to be held at the Waldorf-Astoria Hotel in New York City on March 8, 1984. John R. Opel, chairman of the board of the IBM Corporation, will also be honored.

Richie is a graduate of Tuskegee Institute, one of the United Negro College Fund's 42 member institutions.

As a show of support for his alma mater, Richie will chair a Tuskegee program, Operation Discovery.

## AIRPLAY

**KNBQ WANTS MICHAEL** — In an effort to secure a **Michael Jackson and the Jacksons** concert date for the Pacific northwest, **KNBQ** in Tacoma, Washington has initiated a letter-writing campaign to convince the group to make the trip. The station has asked its listeners to send letters and postcards saying, "Yes, we want the Jacksons." They should be addressed to Michael Jackson c/o Tacoma Dome, Tacoma, Washington, 98421.

**THE ARMY'S BOSS JOCKS** — The "Army Information Radio Service" (A.I.R.S.) is located in the nation's capitol, and provides a contemporary program package to "Armed Forces Network" as well as to stateside posts and embassies. The service also provides "Soldier Salutes" which are taped messages sent from a station in the soldier's hometown and heard by those in need of a morale boost. Those interested in sending a salute can contact Ed Tooma at (202) 433-2404.

**FREE RATT** — **KLOS** in Los Angeles has hosted its second free concert of the year. This one was pure heavy metal featuring L.A.'s own **Ratt**, along with **Alcatraz** and **Sound Barrier**. The station gave away 4,000 tickets to the show, held at the Hollywood Palladium.

**NAMES IN THE NEWS** — **KSRR** in Houston has named afternoon air personality **Michael Stevens** music director. He will be replaced on the air by **Colonel St. James**. . . **The United Stations** has appointed **Sue Swenson** to open a west coast sales branch . . . **Bill Reid** has joined the air staff of **KJET** in Seattle, Washington. He will handle the 6 a.m. to noon shift . . . **Joe Heinz** has been named as an account executive at **WLS** in Chicago. He is formerly of **WLUP** in the same market . . . **Frank Cammarata** has been named manager, affiliate clearance for **RadioRadio** . . . **WPLJ** has appointed **Kathryn McLaughlin** national sales manager . . . **WRQX** in the nation's capital has announced that popular TV sportscaster **George Michael** will be joining their morning team to do two daily sports reports . . . **Torbet Radio** has announced the appointment of **Steve Hill** as Detroit regional manager, he is formerly of **WWWW** in Detroit.

**L.A.'S BEATLEMANIA** — The sounds of "The Beatles: A to Z" could be heard everywhere in Los Angeles over the holiday weekend. **KRTH** ran the special which covered every selection ever recorded by the fab four. According to **KRTH** staffers the response was nothing less than overwhelming.

**CBS WON'T PASS THE BUCK** — **CBS Radio Network Sports** has announced that veteran sportscaster **Jack Buck** will continue his association with the network and will continue to broadcast with former NFL coach **Hank Stram**. Buck had previously announced his intent to drop his CBS sports assignments.

**AROUND THE DIAL** — **Wolfman Jack Inc.** has appointed **Michael Hogan** to the company's newly established personal appearances division. He will coordinate all of the Wolfman's domestic bookings . . . **Westwood One** has secured the exclusive rights to broadcast Spanish-language coverage of the 1984 Summer Olympic games live via satellite from Los Angeles to Spanish-language stations across the U.S. . . "Odyssey File," the longtime southern California radio feature will be nationally syndicated by **Jim Brown Productions** in Venice, California . . . The **ABC-FM Radio Network** has added four new affiliates. Joining the network are: **WBMX-FM** in Chicago, **WBEN-FM** in Buffalo, **KQKQ-FM** in Omaha and **KQKY-FM** in Kearney, Nebraska . . . **Drake-Chenault** has added **KYA-FM** in San Francisco to the list of stations carrying, "The History Of Rock and Roll."

**OLYMPIC RADIO** — The Los Angeles Olympic Organizing Committee has named **KUSC** and its sister station **KCPB** the official stations of the Olympic Arts Festival. The stations will broadcast delayed tapings of 18 festival events. The LAOOC has forbidden the stations to broadcast live coverage of the events for fear it may hurt ticket sales.

**TREMBLING TRIBUTE** — **KNX Newsradio** in Los Angeles has been commended by the City of Los Angeles for its outstanding coverage of the events of Earthquake Preparedness Week. L.A. city councilman Hal Bernson praised the station for raising the consciousness of the community.

**COMMERCIALLY APPEALING JOCKS** — **WLS-FM** in Chicago's afternoon drive team of **Steve Dahl** and **Garry Meier**, who produced a radio commercial for a local automotive dealer, have been awarded the National Grand Award from the NADA/RAB Auto Dealer Creativity Awards. The commercial was judged number one in memorability, credibility, creative approach, consumer benefit and personality.

**WCAU'S PHILLIES** — **WCAU-AM** in Philadelphia has announced that it will broadcast the preseason games of the Philadelphia Phillies for the third consecutive year. The coverage begins Sunday, March 4, when the Phils take on Toronto. **Bill Campbell**, **Rich Ashburn**, and **Harry Kalas** will handle the broadcast.

**WPLJ'S BEST BARTENDER** — **WPLJ-FM** in New York and the Guinness Harp Corporation jointly sponsored the 2nd Annual Best Bartender Contest for the New York tri-state area. The contest raised more than \$60,000 to benefit the National Hemophilia Foundation. The event was opened to approximately 1,000 bars in the area with customers at those watering holes donating 25 cents per vote for their favorite bartender. **WPLJ** morning man **Jim Kerr** will present the awards to the winners.

**CARA CARES** — And speaking of **WPLJ** and **Jim Kerr**, both he and singer **Irene Cara** made a special Valentine's Day appearance at the ASPCA's Manhattan animal shelter to greet adopters and to appeal to potential pet owners to take in the hundreds of abandoned pets housed there.

**TRIVIA TIME** — The Loop's **John Landecker** (2:30-7 p.m.) brings the radio version of Trivial Pursuit, the hottest new boardgame in America, to the Loop FM 98 beginning the week of February 6th. Landecker pioneered *Trivial Pursuit, The Radio Game* at CFTR/Toronto, where he worked mornings till moving to the Loop in December 1983.

Each evening at 6 p.m., Landecker will take three callers who must answer correctly three trivia questions in order to win. The first caller may win, or no one may win, on any day. Prizes and consolation prizes will be awarded daily including John Landecker/Loopshirts, Trivial Pursuit games, trips, appliances, furniture, TV and stereo systems, jewelry, and cash.

Six thousand trivia questions makeup the game, one thousand of each categories. Landecker will begin on-air with the original Trivia Pursuit edition, *Genus*.  
david adelson



**INTERNATIONALLY SPEAKING** — The first International Radio Symposium was held recently in southern France, with **Westwood One** president **Norm Pattiz** representing the U.S. Pictured afterwards at the **Westwood One** hospitality suite are (l-r): entertainment attorney, **Jay Cooper**; author and radio fan **James Baldwin**; and **Pattiz**.

## KNAC Broadcasts Long Beach Marathon

LOS ANGELES — As the Official Radio Station of the Long Beach Marathon, **KNAC** (105.5 FM, Long Beach, CA) carried extensive live coverage of the annual 26.2 mile race on February 12th. In only its third year, the Long Beach Marathon attracted 3,115 entrants along with thousands of spectators lining the streets of the course through the city's harbor and shoreline area. Spectators were kept informed of the runners' progress by **KNAC** reporters in the pace car, at the timing station, and at the finish line.

In addition to its live reports throughout the race, the Long Beach radio station

also carried a daily series of Pre-Marathon reports for two weeks before the race. These special reports included interviews with Marathon officials and experts on such subjects as training, nutrition, injuries, and the intricacies of the Long Beach course.

Overall winner of the Long Beach Marathon was **Ron Cornell** of San Pedro, California with a time of 2:17:45. **Donna Chin** of San Diego, California won the women's division with a time of 2:51:15. **Jim Knaub** of Long Beach won the wheelchair division for the third year in a row in 2:08:38.

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# REVIEWS

## ALBUMS

### OUT OF THE BOX



**THE FLAT EARTH** — Thomas Dolby — Capitol ST-12309 — Producer Thomas Dolby — List: 8.98 — Bar Coded

This second LP from Thomas Dolby offers more of the synthesizer-laden electro-pop that marked his first release with just a bit more funk thrown in. The classic Dolby special effects are always evident and the vocals are as haunting as they are compelling. The single "Hyperactive," is especially high voltage and should prove popular to a wide variety of audiences. Other songs that could find their way to Pop, AOR and new music radio playlists are "White City" and "Screen Kiss." Dolby's old comrade Bruce Wooley (of Camera Club fame) makes a guest appearance on backing vocals for the cut "Mulu The Rain Forest."

### NEW AND DEVELOPING



**99 LUFTBALLONS** — Nena — Epic BFE — 39294 — Producers: Reinhold Heil & Manne Praeker — List: None — Bar Coded

After a false start late last year Germany's Nena finally scored big with an English language version of the LPs title cut. The album tracks backing up this hit single are, however, a veritable grab-bag of selections. Since Nena's first overseas release is over a year old now and the band's followup LP is currently resting firmly at the number one slot in the old country, what we get domestically is a half-and-half compilation, which is further halved by having side one in English and side two in German. Whew. But no matter, because sing it as you wish these guys and gal collectively are the most refreshing, original pop to wash up on these shores since Kraftwerk plugged in way back when.

## SINGLES

### OUT OF THE BOX



**GENESIS** (Atlantic 7-89698)  
**Illegal Alien** (5:12) (Pun Music Inc./Warner Bros. Music Inc. — ASCAP) (Genesis) (Producers: Genesis with Hugh Padgham)

This tune has already garnered plenty of radio exposure as an album cut and should debut high on the singles chart. It's the third release off the bands self-titled LP which continues to rest comfortably in the Top 10 on the album charts. The cut is more proof of Genesis' ability to be versatile and commercially successful at the same time. It's an upbeat, synthesizer-laden ballad about a person who believes "Over the border there lies the promised land." Genesis has established itself as a bona fide superstar act. Record buyers and radio programmers will take an active interest in this one.

### OUT OF THE BOX



**CULTURE CLUB** (Virgin 34-04388)  
**Miss Me Blind** (4:28) (Virgin Music — ASCAP) (O'Dowd-Moss-Hay-Craig) (Producer: Steve Levine)

Boy George's knack for finding the right beat for the right lyrics and singing them in the right way is well proven on this cut. Debuting this week at #37 with a bullet, this single is finding plenty of airplay on a variety of stations. The good Ol' Boy George's voice sounds as breezy as ever and is well complemented by an unflagging beat and soulful background vocals. Consumer reaction to this latest release will undoubtedly be sizzling, as it has been for the group over the past year. Expect top results from Top 40, Pop, AOR, A/C, B/C and practically every other format except Jazz and Country.

## FEATURE PICKS

**SNAKE CHARMER** — Jah Wobble, The Edge, Holger Czukay-Island 90151-1-B-Producer: Francois Kevorkain — List: 8.98 — Bar Coded

This collaboration by several of the world's most acclaimed experimental musicians is, in the words of producer Francois Kevorkain, "beyond category." Each cut offers a fusion of many diverse genres from jazz to funk to African music. U2's guitar player The Edge offers some innovative guitar work especially on "It was a Camel" and the title cut. Jah Wobble, the bass guitarist known for his work in the original Public Image Ltd., is equally innovative on "Sleazy." This waxing is not for those who crave conventional commercial music, but will appeal to those seeking a creative meeting of some of the finest minds in modern music.

**KIDD GLOVE** — Morocco 6056CL — Producers: Steve Barri & Tony Peluso — List: 8.98 — Bar Coded

Kidd Glove is really the latest incarnation and brainchild of former disco casualty Paul Sabu. The dance floor has sort of been forsaken here on this new label debut for a Foreigner cum Loverboy type of approach which seems tailor-made for America's more traditionally minded AOR outlets. With tracks like "Killer Instinct," "Street Angel" and "Hellzarockin'" the point seems easy enough to get. A good, solid, albeit derivative, rockin' debut. Ah, to have a piece of the black leather market these days. . . .

**OUT OF THE CELLAR** — Ratt — Atlantic 7 80143-1 — Producer: Beau Hill — List: 8.98 — Bar Coded

The first impulse is to wince and moan "more of same." From the wild kinda gal slinking across the front of the cover to the fine print on the back reserved for instrument endorsements. Inside, however, it's a different story altogether. Already having garnered a sizable amount of lip service via a home grown LP, it's time to go national now. These L.A. metal men could easily surprise 'em all with their penchant for hooky arrangements, and, yes, a careful, melodic approach that's evident on every track.

**LARRY ELGART AND HIS HOOKED ON SWING ORCHESTRA** — Larry Elgart and His Hooked On Swing Orchestra — RCA AFL1-4850 — Producer: Larry Elgart — List: 8.98 — Bar Coded

No one can take an old tune and give it new zip like Larry Elgart. By working with the song's original swing tempo and infusing a disco-like beat Elgart has produced a package of vintage tunes with wide-ranging present day appeal. The instrumentation is first rate and every cut offers a slightly different approach to the assorted Ellington, Berlin and Hyman compositions.

**CHANGING** — Lenny Williams — Rocshire XR9513 — Producer: Gary Davis — List: 8.98 — Bar Coded

If the word perfectionist can be used to describe any artist, it is Lenny Williams. Williams' debut album on Rocshire Records is dynamite. Williams is one of the few artist/producers willing to experiment to create a better product. He displays a perfectly-pitched voice which practically melts into total synchronization with the instrumental arrangements. The track "Love Soldier" is the best example of the controlled energy which has become Williams' trademark.

## FEATURE PICKS

**GOLDEN EARRING** (21 Records T1 112)

**When The Lady Smiles** (4:37) (Fever Music — ASCAP) (G. Kooymans-B. Hay) (Producer: Shell Schellekens)

This hard-driving rocker follows in the tradition of the band's past U.S. hits, "Radar Love" and "Twilight Zone." Barry Hay's rough-edged vocals are at their finest with the band pounding out a guitar-dominated background. The tune goes from sensual to high voltage with the band's trademark vocal harmonies shining through as strong as ever. The tune is most likely to be introduced to radio listeners over AOR, but could cross into the more traditional pop listener's library.

**TONY CAREY** (MCA-52343)

**A Fine Fine Day** (4:24) (Rockoko Music — BMI) (Toney Carey) (Producer: Peter Hauke)

This first single from the second LP by the former Rainbow and Planet P member debuts on the singles chart this week at #83 with a bullet. This is mainstream rock at its finest featuring strong vocals, a steady backbeat and Carey's first rate keyboards. Don't relegate this one exclusively to AOR playlists, it has the mass appeal potential to catch the ear of CHR programmers and record buyers.

**WEIRD AL YANKOVIC** (Rock n Roll/CBS Associated ZS4 04374)

**Eat It** (3:19) (Mijac Music — BMI) (M. Jackson-A. Yankovic) (Producer: Rick Derringer)

When Weird Al tells you to "have some more yogurt, have some more Spam" he means eat it! The latest release by the Dr. Demento cronie should not be dismissed as just another novelty song. Rick Derringer's production has remained true to the energy and appeal of Michael Jackson's original version, and the lyrics were not thrown together and put on vinyl, they are actually very funny. An examination of other "unique" tunes that have found commercial success should dispel the notion that Weird Al Yankovic belongs only in the realm of late Sunday night programming.

**LARRY ELGART AND HIS HOOKED ON SWING ORCHESTRA** (RCA JK-13733)

**Caravan** (2:59) (American Academy of Music Inc. — ASCAP) (Duke Ellington-Irving Mills-Juan Tizol) (Producer: Larry Elgart)

Elgart and company have taken this Ellington classic added a quick beat, some fancy guitar work, and a hot brass section. The result is a toe-tapper that sounds like it could have been penned yesterday. Dance audiences will be able to move while the more passive will be content with the fine instrumentation. This one should receive its fair share of airplay on several different radio formats including A/C, Jazz and Top 40.

**JEFFREY OSBORNE** (A&M AM-2618)

**We're Going All The Way** (4:15) (Dyad Music Ltd.) (Barry Mann-Cynthia Well) (Producer: George Duke)

This is the fourth single off the "Stay With Me Tonight" LP and it firmly establishes Osborne as a leader in the pop-R&B genre. Osborne's intimate, swaying voice combined with the lyrics of this romantic composition should hit big with his ever-increasing legion of fans. The tune is subtle yet seductive and is bound to make the playlists of B/C, CHR, and A/C stations.

## SOUNDVIEWS

**KEEFKO ACCOLADED** — Keefco's **John Weaver** has informed **Cash Box** that his company has picked up the British Pop and Rock Awards' honors in the Best Video category for Keefco's production of the **Paul McCartney** video "Pipes of Peace." The British Rock and Pop Awards are like the American Grammys except that the awards are based on an opinion poll of readers of the *Daily Mirror* and viewers of the English television show "Top of the Pops," (the Grammys are decided by members of the National Academy of Recording Arts and Sciences). Commenting on the award, Weaver said he was particularly happy about being recognized by the British public in this way because they are the same people that will determine the success of music videos once they become available on a wide scale for the video cassette market. "Pipes of Peace" was Keefco's 598th production.

**ROCK 'N AMERICA IS A WINNER** —

Picture Music International's "Rock 'N America" has been picked up by 30 television stations nationwide, **Lee Helper**, a spokesman for the company told Soundviews. Helper, who recently returned from the National Association of Television Program Executives (NAPTE) convention, added that PMI is in the midst of negotiating a deal with a major network to carry the show. **NEW MUSIC CASSETTE** — Music Media, the music video label of Media Home Entertainment, plans to release a new feature length music video in March entitled "That Was Rock: The T.A.M.I./T.N.T. Show." The video is largely a taping of the Teenage Music International (T.A.M.I.) concert held at the Santa Monica Civic Center in 1964. Among the artists represented are **Chuck Berry**, **Ray Charles**, **Marvin Gaye**, **The Supremes**, and other sensations of the 60s. Music media plans to continue its music-related releases into April with the release of **David Bowie's** "Serious Moonlight" concert video. The 90-minute cassette contains excerpts not included in the HBO special of the same name.

**MUSIC VIDEO CLIPS** — One Pass, Inc. the San Francisco-based film and video production company, has recently completed production on a new conceptual video for Morocco Records group **Twiggy Clay**. The clip accompanies the song "Flashes" and was directed by One Pass' vice president of operations, **Scott Ross**. The company has also just completed work on **Mary Buffet's** video, the artist's new version of "My Boyfriend's Back" from her new release on Moby Dick Records. One Pass has been involved with music productions for several years and among other projects produced **Eddie Money's** in concert video. Incidentally, One Pass is also the creator of "Dreams of Gold," (*Cash Box*, February 16) the three half-hour film segments of Olympic footage synchronized to music provided by Chicago-based **Ken Nordine**. "Dreams of Gold" has been licensed to the USA Network for cable TV audiences and to Pacific Arts Video Records for the home videocassette marketplace . . . Pacific Video reports that is has recently been selected by NPS International, Ltd. for the editing and 'sweetening' on 65 videos for Mediacom Industries. The videos are unique in that they represent some of the first conceptual videos dealing with original recordings from the 50s and 60s set to tunes by such artists as **Jan and Dean**, the **Beachboys**, **Little Richard**, **Ike and Tina Turner** and **Frankie Avalon**. The clips were shot on location. Western Avenue in Los Angeles, for example, was closed down and used for background scenery in connection with "Deadman's Curve." Other location shoots included Hollywood High and Malibu . . . The Maverick Group in New York, whose production credits include the **Manhattans'** "Crazy," "Juicy Fruit" by **Mtume**, **Stevie Ray Vaughn's** "Lovestruck Baby" and **Robert Hazard's** "Escalator of Life" and "Buffalo Girls" by **Malcolm McClaren** have recently wrapped up work on **Steve Arrington's** "Hump to the Bump" for Atlantic Records.



**SERIOUS SCREENING** — Seen above at the Los Angeles preview of the HBO special, "David Bowie—Serious Moonlight" are (l-r): **Anthony Eaton**, producer of the hour-long video; **Iris Dugow**, vice president of original programming, HBO and **Donald March**, senior vice president, HBO premiere films. The special has been airing on the pay TV channel throughout February.

**MCA PROMOTES NEWTON-JOHN'S "TWIST OF FATE" VIDEO EP IN A BIG WAY** —

In what is one of the biggest consumer level promotions ever to ballyhoo a music video compilation, MCA Home Video has begun airing numerous spots on MTV and WTBS' "Night Flight" featuring excerpts from the video EP which contains four songs from the platinum soundtrack to the movie "Twist of Fate" and two more clips from the "Olivia's Greatest Hits, Volume 2" LP. The video company has been using one radio station in each market where the commercials are being shown to cross-promote the product by giving away copies of the "Twist of Fate" video and other titles from Newton-John's catalog of LPs.

According to MCA's **Jerry Hartman**, vice president of marketing for the home video division, the advertising effort is "a major step forward" for his company because it represents the heaviest weight we've ever put behind a single title" and "our first step into television advertising." Hartman added that he is also "very excited about all of the record stores participating for the first time."

**AVA NOMINEES IMMINENT** — The American Video Association is scheduled to announce the nominees for its second annual American Video Awards on March 5. Stay tuned to *Soundviews* for a complete listing of the hopefuls.

marc sternberg



**LIGHTS, CAMERA, ACTION** — Pictured above on the set of Aldo Nova's new video "Hold Back the Night" are (l-r): director **Richard Casey** (behind the camera); camera assistant **Joy Cohen** and **Aldo Nova**. The clip was produced by **John Marsh** for Casey Films, which also oversaw production on Nova's "Fantasy" and "Monkey On Your Back" videos.

## TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
	2/25		2/25
<b>1 TOOTSIE</b> RCA/Columbia Home Video 10535	1	<b>16 EDDIE &amp; THE CRUISERS</b> Embassy Home Video 2066	13
<b>2 RAIDERS OF THE LOST ARK</b> Paramount Home Video 1376	2	<b>17 GANDHI</b> RCA/Columbia Pictures Home Video 10237	15
<b>3 RISKY BUSINESS</b> Warner Home Video 11323	3	<b>18 BREATHLESS</b> Vestron 5017	16
<b>4 MAKING OF MICHAEL JACKSON'S THRILLER</b> Vestron 1000	4	<b>19 JAWS 3</b> MCA Home Video 80044	17
<b>5 NATIONAL LAMPOON'S VACATION</b> Warner Home Video 11315	5	<b>20 NIGHTMARES</b> MCA Home Video 80037	22
<b>6 STAYING ALIVE</b> Paramount Home Video 1302	11	<b>21 THE SURVIVORS</b> RCA/Columbia Pictures Home Video 10521	18
<b>7 BRAINSTORM</b> MGM/UA Home Video MV-800314	6	<b>22 THE DARK CRYSTAL</b> Thorn/EMI 1966	20
<b>8 CUJO</b> Warner Home Video 11331	9	<b>23 48 HRS.</b> Paramount Home Video 1139	21
<b>9 TWILIGHT ZONE — THE MOVIE</b> Warner Home Video 11314	7	<b>24 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	23
<b>10 FLASHDANCE</b> Paramount Home Video 1454	8	<b>25 EDDIE MURPHY DELIRIOUS</b> Paramount Home Video 2323	25
<b>11 BLUE THUNDER</b> RCA/Columbia Pictures Home Video 10026	10	<b>26 10 TO MIDNIGHT</b> MGM/UA Home Video 800243	27
<b>12 CLASS</b> Vestron 5026	14	<b>27 SMOKEY AND THE BANDIT, III</b> MCA Home Video 80013	26
<b>13 SUPERMAN III</b> Warner Home Video 11320	12	<b>28 GREY FOX</b> Media 258	28
<b>14 MR. MOM</b> Vestron 5025	24	<b>29 MAX DUGAN RETURNS</b> CBS/Fox 1236	30
<b>15 PORKY'S II</b> CBS/Fox 1294	19	<b>30 PINK FLOYD THE WALL</b> MGM/UA Home video 400268	29

## Congress May Soon Revise "First Sale" Doctrine

by Earl B. Abrams

WASHINGTON — An inkling that Congress may look kindly at revising the first-sale doctrine in the copyright law to take care of record rental practices surfaced last week during a hearing before the House copyright subcommittee.

Members of the subcommittee asked witnesses whether there is a difference between audiovisual first-sale rights and videocassettes. The answer was that there is.

Prof. Leon Friedman of Hofstra law school agreed with one of the congressmen that the audio first-sale situation is different than the video aspect but declared that the rental of records at the present time is small and therefore there is no need to enact legislation doing away with the first-sale principle.

Members of the House panel, however, seemed to be sympathetic to the idea of helping record makers by moving on that particular bill.

The House hearing on H.R. 1029 dealing with video, came one day after a Senate copyright subcommittee failed to report out its video first-sale bill due to the lack of a quorum. The Senate already has passed the companion bill, revising the first-sale doctrine for audio rentals.

For both audio and video, the proposed legislation provides in essence that retailers may not rent prerecorded audio records or tapes or videocassettes or discs without the express permission of the copyright owners — both those who hold the original, underlying registration and those licensed. The present practice is for the retailer to purchase records or video programs, paying the copyright royalty in their payment, and do with them what he wishes — sell, rent, lease or give away.

Although the audio rental field is small

in the United States it is growing, according to record industry and music license sources. And if it continues growing at the present rate, industry sources have told Congress, it will destroy the recording industry.

During the House hearings, Friedman said the move to change the first sale principle is "unnecessary, ill-advised and has the potential for enormous mischief . . ." Speaking of the video bill, Friedman said that Hollywood has already benefited from the sale of prerecorded cassettes to the tune of \$1 billion in sales last year. Others opposing enactment were Jonathan Rose of Arizona State University law school, who declared that the bill "represents a mechanism for an industry to engage in significantly anticompetitive conduct, price fixing, suppression of competition from the rental market, and trying arrangements such as block booking or full-time forcing . . ." Mark Silbergeld, Consumers Union Washington director, told the congressmen that the bill, if enacted, would "increase the cost to consumers of home entertainment" and he added it places antitrust restrictions in the marketplace in the form of "resale price maintenance."

Proponents of the change in first-sale law included Jack Copeland, president of the National Educational Media, Inc., speaking for the Training Media Distributors Association, who said association members feel that enactment is vital for the future of their industry, and Owen Johnson, Washington lawyer.

The first-sale bills under consideration are H.R. 1027 and 1029, dealing with audio and video respectively, and S-32 and 33, also dealing with audio and video respectively. Both houses are still considering a companion measure that would impose a royalty fee on the purchase price of video cassette recorders and blank tapes for both audio and video.

## ON JAZZ

**MICHELE ROSEWOMAN GETS TO THE SOURCE** — One of the things that the late forties have always been remembered for is the infusion of Latin, and especially Cuban music, into the bebop movement. While that marriage produced some of the greatest recordings by bop luminaries including **Charlie Parker** and **Dizzy Gillespie**, the Afro-Cuban tradition slipped from the forefront during the following decades. But in more recent years, most notably as a result of the Cuban flotilla of the Carter era, the New York music scene has witnessed a revitalized Cuban input. Clubs like Soundscape and labels like American Clave and Enja have been presenting and recording Cuban musicians in both traditional and Latin jazz settings, making the last few years among

the most productive in the history of Afro-Cuban music. One American musician who has been particularly drawn to the fusion is jazz pianist **Michele Rosewoman**, who recently celebrated the affinity between jazz and the Yoruba tradition with a concert at New York's Public Theater. But the pianist traces her interest in Caribbean roots music back over some time. "I've been involved with Cuban music for about 12 or 13 years," she recently told us. "I got into it via the folkloric music, and aside from piano I play congas. I did a couple of records with **Los Kimy**, a congo group playing a contemporary Cuban rhythm music that has a lot of similarities to jazz." As a long-time observer of the Cuban/jazz scenes, Rosewoman is convinced that we're living in an important transitional

**GREETINGS, GATE** — Columbia recording artist and trumpeter **Wynton Marsalis** (r) recently performed at the Village Gate in New York. He is shown backstage with **Rick Morrison**, ASCAP membership representative.

period for music. "To me," she said, "this is a real historical period, because of the influx of players. We'll look back and see it when we have the vantage point of the future. Jazz by nature has an affinity with Cuban music, with Africa as the common source." Although Rosewoman notes that affinity, she also sees differences between this wave of Cuban players, and those who made their mark in the forties. "The Cuban musicians today seem overall to be experimentalists above all," she said. "They're not just playing jazz, but R&B as well. In Cuba, the music has gone in a certain direction: they experiment with jazz, combining it with elements of folklore and danceable musics." But Rosewoman feels that any fusion involving Cuban music has to be carefully considered. "You have to understand it, otherwise you'll destroy it," she said. "The bata drum, on which everything is built, has roots and definite rhythms and calls as well as transitions. If you don't understand it, you put the musicians in a place where they don't want to be. It goes beyond the religious significance of the drums to their essence. It's all addressed to the dieties. But something I've found is that the ancient chants, when you put harmony and more complex chord structure to them, come out like black American church hymns. It's almost uncanny." Rosewoman's own interests in jazz and ethnic musics can be traced to her childhood in Oakland, Calif. "I started playing when I was six," she recalled. "It was an artistic environment because my mother was a painter and my father was involved with music. They had a little record store, and my father turned me on to **Duke**, **Billie**, **Count Basie**, and all the greats. And I also have a brother who plays keyboards. We used to listen in depth to R&B vocalists, and my folks loved all ritual-type musics from around the world. When I was learning the basics of jazz I was listening to people like **Lee Morgan**, **Miles**, **Bobby Timmons**, **John Coltrane** and a lot of writers and arrangers like **Monk**, **Mingus**, **Duke**, **Gil Evans**, **Wayne Shorter** and **Cecil Taylor**. Plus Oakland has its own unique sound. Aside from commercial artists like **Tower of Power** and the **Pointer Sisters**, I was around pianist **Ed Kelly** quite a bit and he kept me open to music as sound. He brings the whole historical perspective into focus." While Rosewoman sees Kelly as a teacher and mentor, she cites another pianist as changing her conception of the piano. "There was a critic in the area who invited me to see Cecil Taylor when he played at the Keystone Korner," she recalled. "When I returned to the piano after seeing him, my approach had changed completely. It was definitely a turning point." Aside from Taylor, Rosewoman was coming into contact with members of the experimental St. Louis collective the Black Artists' Group (BAG) and Chicago's Association for the Advancement of Creative Music (AACM). "I met a lot of people from BAG and AACM during my last few years on the Coast," she said. "**Baikida Carroll** lived next door to me, and I ended up doing concerts with him and **Oliver Lake**. You could almost feel the energy as soon as they came into town. I realized that the people who were blowing my mind were in New York, so I came with a definite purpose." Part of that purpose, of course, is to perform, and Rosewoman will be performing her Cuban/jazz compositions this spring at New York's Intar Latin American Cultural Museum. In addition, her first LP as a leader, "The Source," on Soul Note Records, will ship in the next two months.

**HAIL & FAREWELL** — After three-plus years, this marks my last *On Jazz* column. Many thanks to the musicians and record people who have made working on the column a joy rather than a task. And a very special thank-you to my holy jazz trinity, **Bob Porter**, **Burt Korall**, and **Elliot Horne**, whose undying love for this music and their knowledge of it, made me look smart. Sometimes.

**fred goodman**

## Band Leader Ina Rae Hutton Dies

LOS ANGELES — Ina Curtis, known professionally as Ina Rae Hutton, has died in Ventura, California. She was 67. Hutton achieved fame as the leader of Ina Rae Hutton and Her All-Girl Band which performed throughout the 1940s and 1950s. She was one of the few female bandleaders performing professionally

throughout the world and she and her band were seen regularly on Los Angeles television shows in the late 1950s. Hutton had lived in Ventura for approximately three years following the death of her husband Jack Curtis. The official coroner's investigator has determined that the performer died of natural causes.

## TOP 30 ALBUMS

	Weeks On 2/25 Chart		Weeks On 2/25 Chart
<b>1 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	1 16	<b>15 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	16 5
<b>2 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	2 27	<b>16 G FORCE</b> KENNY G (Arista AL8-8192)	22 4
<b>3 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	3 64	<b>17 SCENARIO</b> AL DI MEOLA (Columbia FC 38944)	17 20
<b>4 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	4 13	<b>18 JARREAU</b> (Warner Bros. 9 23801-1)	9 47
<b>5 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	5 20	<b>19 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	24 3
<b>6 ON THE LINE</b> LEE RITENOUR (Musician/Elektra 9 60310-1)	11 6	<b>20 INDIVIDUAL CHOICE</b> JEAN-LUC PONTY (Atlantic 7 80098-1)	21 28
<b>7 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	8 47	<b>21 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	20 38
<b>8 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	6 22	<b>22 TARGET</b> TOM SCOTT (Atlantic 7 80106-1)	19 19
<b>9 SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	10 22	<b>23 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	18 19
<b>10 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	7 38	<b>24 OREGON</b> (ECM 23796-1)	26 20
<b>11 LYRIC SUITE FOR SEXTET</b> CHICK COREA & GARY BURTON (ECM 23797-1)	15 5	<b>25 FUTURE'S GOLD</b> RICKY FORD (Muse MR 5296)	27 3
<b>12 THINK ON ONE . . .</b> WYNTON MARSALIS (Columbia FC 38641)	12 36	<b>26 LIGHT IN YOUR EYES</b> ANDY NARELL (HipPocket/Windham Hill HP103)	29 2
<b>13 FILL UP THE NIGHT</b> SADAQ WATANABE (Musician/Elektra 9 60297-1)	14 15	<b>27 WAYFARER</b> JAN GARBAREK GROUP (ECM 23798-1)	28 2
<b>14 THE CLARKE/DUKE PROJECT II</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	13 16	<b>28 FLUTE JUICE</b> DAVE VALENTIN (GRP Records GRP-A-1004)	25 7
		<b>29 THIRD GENERATION</b> HIROSHIMA (Epic FE 38708)	23 30
		<b>30 PAST LIGHT</b> WILLIAM ACKERMAN (Windham Hill/A&M WH-1028)	— 1

## Society Gives L.A. The Blues

by David Adelson

LOS ANGELES — The 500-person capacity Music Machine in Los Angeles was sold out and the crowd enthusiastically cheered L.A. blues great Percy Mayfield as he stepped off the stage. Then, to the background of traditional eight bar blues John Lee Hooker confidently strutted into the crowd's view and the place went wild. Hooker hadn't said a word and he was bringing the house down. The blues were back in Los Angeles and the staff of the Southern California Blues Society, watching from the back of the club, appeared genuinely pleased.

Since its inception, The Southern California Blues Society has attempted to make it feasible for blues artists from around the country to book dates in the Los Angeles area. By having the relatively well-known acts headline the bill the Society then gives local blues artists the opportunity for exposure. The local acts range from the young and developing, to artists like Percy Mayfield who have been belting out the blues for over 40 years.

### Driving Forces

"It's basically a nonprofit organization. Any money we make we try to give back to the artists," says Jack Miller, who with his wife Betty are the driving forces behind the organization. The two spent years in Chicago running various clubs and when they moved to Los Angeles they noticed the obvious lack of blues shows, even though there was a wealth of old and new blues artists who reside in L.A. The couple got together with a number of people, including local air personalities who were formatting the blues on National Public Radio, and the society was formed.

Blues societies aren't unique to California. There are several throughout the state including the Santa Barbara Blues Society

which has existed since 1977, putting on a wide variety of blues shows, and utilizing an extensive promotion system. All the societies attempt to work together to provide a financially lucrative itinerary for the artists.

According to Bruce Iglauer, president of blues-oriented Alligator Records in Chicago which books many of its artists through the society, "Blues artists are travelling like bands used to travel. They do bread-and-butter tours. We can send an artist from Chicago to the east coast to play five or six juicy dates and they make a good amount of money. But to send someone to California we need a pretty tightly routed tour." He adds the blues society "has basically taken the weight of deciding who is credible and who can draw. If we called up the Music Machine a year and a half ago and said we have this artist named Lonnie Brooks, we would have had to introduce the management of the club to the artist. But when I called up Betty Miller and said that Lonnie Brooks was coming, I didn't have to explain to her who Lonnie Brooks was. She already had a good idea of who he was, how he might draw, and how to publicize his date."

Iglauer acknowledges, "in general among blues artists there is virtually zero tour support," and "none of the smaller labels are terribly well financially equipped to promote on the large scale the majors approach." Blues tours support themselves. They make their money on the road and from the road, and that is why the Southern California Blues Society is making it possible for artists to travel to Los Angeles to perform when it might not have been previously considered.

Jack Miller recounted the time he had

(continued on page 28)

Hailing from Cincinnati, Ohio, Rick Blackburn began his music career 17 years ago and to date it has taken him to every major music city, including Los Angeles and New York, before bringing him to Nashville where he has headed up CBS Records for the past two years. Blackburn has worked his way through the ranks of the business since beginning as an air personality in 1962 at WCPO/Cincinnati. Since that time, he has worked in promotion, distribution, sales and marketing at Supreme Distributors, Ode Records, Monument Records and CBS Records.

After arriving in Nashville in 1974 and taking a two year hiatus at Monument Records, he rejoined CBS where he structured the label's first Nashville marketing division. Blackburn was soon promoted to vice president/general manager, and in 1982 was tapped to run the Nashville operation. While at the helm of this office, he has had the unique opportunity to run both Columbia and Epic Records, which has afforded him the challenge of running two sister labels as separate entities. In his current position he is in charge of guiding the careers of such luminaries as George Jones, Willie Nelson, Merle Haggard, Johnny Cash, Ray Charles, Tammy Wynette and Carl Perkins.

In the following interview with Cash Box's Anita Wilson, Rick Blackburn discusses his thoughts on the future of country music in video, compact disc and prospects for the country artist.

**Cash Box:** In the past couple of years, CBS Records has been one of the fore-runners in the country video field, and probably the most successful video with "Pancho & Lefty."

**Blackburn:** Yes.

**Cash Box:** Do you think you'll be expanding further or are you still waiting to see how the country video field will develop?

**Blackburn:** No, we'll be expanding. I'm convinced video is ahead of us. In '76 we did some market research on buying habits, which we do every year, on why people don't buy, and there have been two types of buyers. The traditionalists want to keep it the way it was. They subscribe to the old Flatt and Scruggs sound or the old Bill Monroe sound, and the traditionalist buyer explains why the Ricky Skaggs phenomenon is going on today. They are real hard-core and some of them are pretty active as a group in what they purchase. The other class are converts, people that have grown up in rock and roll. They've grown up with a different sound and at age 30, 32, Led Zeppelin doesn't get it for them any more. They're married and they have a couple of kids and that music's annoying to them, but they like to hear rock, or they like Anne Murray, and Crystal Gayle. These more progressive artists attract these people to country music. And as they got involved with it, in radio, then they also liked the more traditional, like Hank Williams, Kenny Rogers and his people that brought in the former rock buyers. Now we're in 1984 and we have another kind of buyer I call mainstream. That buyer is a phenomenon. He or she will go out in any given week and buy Kenny Rogers, Willie Nelson, Luther Vandross, a classical album, and maybe a Bob James jazz album, all in one week, and you can't define him or her. We just call them mainstream and they are very oriented towards video . . . absolutely towards video. They're looking at MTV, they'll look at regional cable video shows, and they tend to lean more to groups, which is why



## Rick Blackburn CBS' Country Kingpin

I wanted a group, Exile, for example. And, of course, that explains Alabama's success. But the mainstream buyer, who is becoming our target, is group accumulated and the way to solidify that is through video. Once you can get an image in that buyer's mind, once you solidify that image in your buyer's mind, your chances of making a purchase are much, much better. Video makes it happen faster, so for that reason, video is ahead of us.

**Cash Box:** Will you be becoming more financially involved in backing the video?

**Blackburn:** We treat it like a record. In other words, as we record, CBS puts up the money, we advance money for a video; producing, I look at it the same way. You try to incorporate it just like you would a recording budget.

**Cash Box:** Another new medium coming out, especially in the pop and classical areas, is the compact disc. Do you think over the next few years CBS will become more involved in this production?

**Blackburn:** We have production problems here. We have to actually manufacture in Japan. And our plant in Terre Haute, Indiana, which is being converted for that purpose, may take several months to change over. Because of limited production, we're making everything in Japan, and they have to service the United States, Canada, and Europe.

**Cash Box:** How long do you think the CD is going to be in the country industry before it becomes a real viable effort? Around five years?

**Blackburn:** Probably. The key goes back to what I said before. It's the mainstream buyer. I'm really interested in this character. I don't quite know who he or she is, you know. The mainstreamer will be into this machine. And if I've got the repertoire, if I've got the product he or she likes, my chances of a sale will be pretty good. What I'm trying to select is the artist I think the mainstream will buy. In other words, I think he buys Ricky Skaggs for musician-ship. In fact, I know that. Willie Nelson, because it's Willie. Merle, because he's a legend. We will probably do one on Fricke. But those artists whom I have on the label

who are limited in their base and in their fans — who in my opinion are not into CD's — I think it would be a waste to release that one. So you have to kind of play it by ear.

**Cash Box:** Do you think with the cassettes and compact discs doing so well that singles will continue being a viable marketing commercial device?

**Blackburn:** If promoted, yes. Promotion is really what singles are. Singles as a product line per se are not very profitable. You don't look at them from a profit standpoint. You put a hundred people in a room and say "Who buys single records" and maybe one hand goes up and everybody else looks at him like he is crazy. But where would radio be without single records . . . that's just it, you send them an album, they'd have to pick out a cut. You've got to be kidding, they'd go out of business. I mean, send them an album and say take your pick. What would they do without your charts? We give them the same. It's really primarily a promotional device, but it serves a purpose.

**Cash Box:** Right Now CBS is still leaning more heavily on the traditional artists. You know, like Willie and Merle . . .

**Blackburn:** Yes.

**Cash Box:** Have you been looking at possible crossover potential when you are signing artists, like Exile or Mark Gray, who you recently signed?

**Blackburn:** Not necessarily. I don't think you can sign an act, you have to target it. I don't think you can sign an act and go in and make a record and say this is for crossover. We are in the country music business. That is why we are in Nashville, and as long as we are in Nashville, we have a responsibility of furthering the country music business. That is our primary goal. And I want to satisfy the country consumer. Now if it spills and goes into more adult contemporary format or a black format or what-have-you, that's fine, that's not necessarily the primary target. Otherwise, why base it here? You know, we are all in the country music business, but we do have artists that do spill over onto other charts.

**Cash Box:** What do you see as the artist of the future? Do you think the artist will be changing much?

**Blackburn:** There's going to be an emergence of the traditional artist. There's going to be some exciting things coming across in the next couple of years that you're going to shake your head and say 'Is that country music?' Much like they said three or four years ago on some of the stuff more progressive that we were cutting. Exile, five years ago, would have not played on country radio, or Mark Gray . . . you know your "Left Side Of The Bed" would not have been played on country radio and I think that segment will go on. I think rockabilly will take its place. If anything, there may be a reflection back into the 50s phase. That country consumer, you know, that 35-40-year-old grew up in the 50s and the early 60s with that rock sound and I think there will be reflections of that. There is now. I think it's going to be all over the place. And that's what's going to make country music grow.

**Cash Box:** What do you say when someone comes to you and says Exile isn't country, this is pop music. Why are you cutting it on a country label? I know with a lot of the music coming out lately, that people have been saying this is not country music.

**Blackburn:** Yeah, that's the traditionalists talking. That's the same person I would like to define country music because I really can't give you a definition and I don't think they can either. Again, it's that consumer profile I just presented that likes a lot of things. And that is a rapidly changing market as people come in, as people discover and rediscover country music that have come back to it from other forms, listening to other forms — they're open — they're not just hung up on traditionals. They're much more broad. I think that's being reflected now, certainly in the records we are putting out and also what's being broadcast in country radio.

**Cash Box:** Marketing has always been your really big forte and what you've been pushing a lot. You have the CBS School of Management that you send a lot of your managers to. How important do you think it is and how do you think that helps your people here?

**Blackburn:** We are a fairly good-sized outfit here. We've grown over the last 10 years. We're a lot bigger than a lot of record labels, just not the Nashville division. And we're all proud of that. But we've got 30 people now, and the biggest responsibility I have is to keep everything going in one direction. It's like a cop on a corner with a whistle, directing traffic. So I work off a system that is called 'management by objective,' which is drilled in your head by the Harvard Business School. It's reflected, for example, at CBS School of Management. The departments have to prepare goals on what they want to accomplish in a given year. We reevaluate it on a three-month basis and from that I compile division goals. Wherever we want this division goals and wherever we want that division to go, we all share in it, and at least it's a guarantee that everybody is going in one direction. CBS School of Management is a great tool to get that message down to where everybody understands that. I don't care how much education you have, I mean, you can have a Ph.D in physics or something, that doesn't necessarily mean you understand 'management by objective.' What it is is good business discipline, and I think CBS School of Management has done a real good job in educating.



# CASHBOX

March 3, 1984



Music Country Radio Network's  
Charlie Douglas



1984 Country Radio Directory  
The Industry Guide To Country Radio

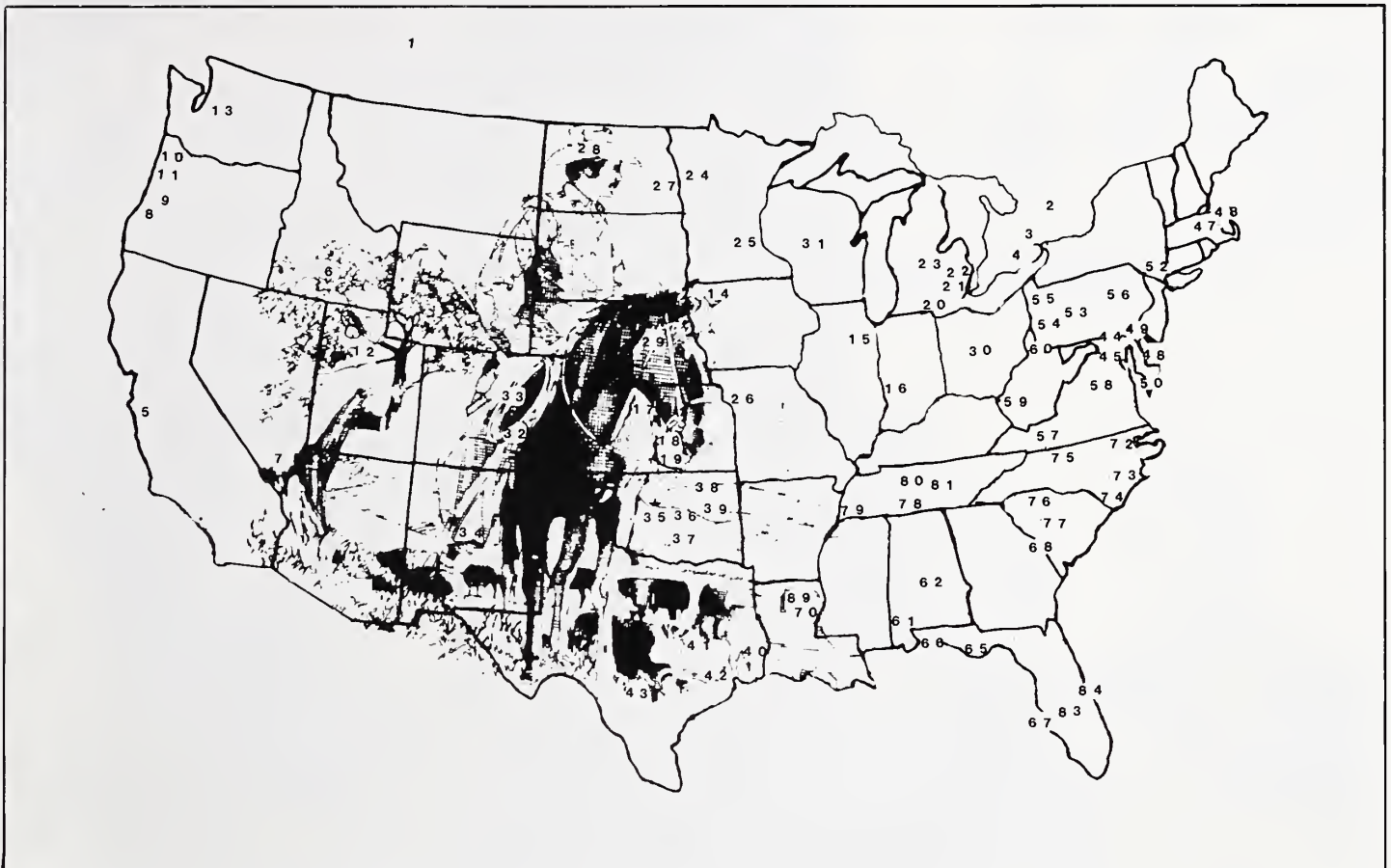


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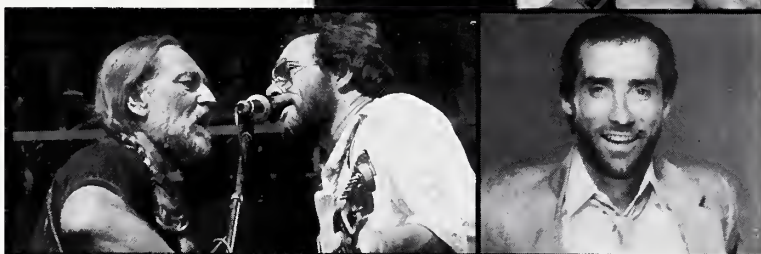
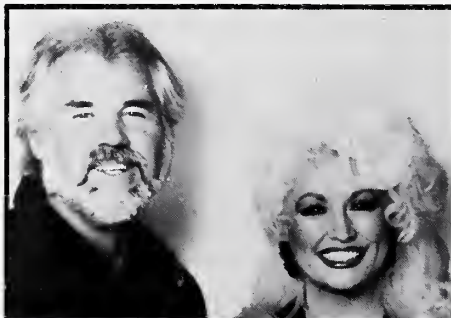


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| 4 CHOW • Welland, ON           | 44 WMZQ-FM • Washington, DC    |
| 5 KTOM • Salinas, CA           | 45 WPKX-FM • Washington, DC    |
| 6 KLIX • Twin Falls, ID        | 46 WDSO • Dover, DE            |
| 7 KVEG • Las Vegas, NV         | 47 WBOS-FM • Boston, MA        |
| 8 KEED • Eugene, OR            | 48 WDLW • Boston, MA           |
| 9 KUGN-FM • Eugene, OR         | 49 WPOC-FM • Baltimore, MD     |
| 10 KWJJ • Portland, OR         | 50 WDMV • Pocomoke, MD         |
| 11 KGAY • Salem, OR            | 52 WHN • New York, NY          |
| 12 KSOP • Salt Lake City, UT   | 53 WVAM • Altoona, PA          |
| 13 KRPM-FM • Tacoma, WA        | 54 WIXZ • McKeesport, PA       |
| 14 KICD-FM • Spencer, IA       | 56 WHUM • Reading, PA          |
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| 17 KFRM • Salinas, KS          | 59 WGNT • Huntington, WV       |
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| 19 KFH • Wichita, KS           | 61 WMML • Mobile, AL           |
| 20 KNWN-FM • Coldwater, MI     | 62 WLWI-FM • Montgomery, AL    |
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| 23 WKMF • Flint, MI            | 65 WPAP-FM • Panama City, FL   |
| 24 KVOX-FM • Moorhead, MN      | 66 WOWW-FM • Pensacola, FL     |
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| 28 KCJB • Minot, ND            | 70 KNOE • Monroe, LA           |
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| 30 WMNI • Columbus, OH         | 73 WLAS • Jacksonville, NC     |
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| 37 KXXY-FM • Oklahoma City, OK | 80 WSM • Nashville, TN         |
| 38 KVOO • Tulsa, OK            | 81 MCRN • Nashville, TN        |
| 39 KWEN • Tulsa, OK            |                                |
| 40 KAYD • Beaumont, TX         |                                |



## MALE

- 1 Lee Greenwood — MCA
- 2 Merle Haggard — Epic
- 3 John Anderson — Warner Bros.
- 4 George Strait — MCA
- 5 Earl Thomas Conley — RCA

## FEMALE

- 1 Janie Fricke — Columbia
- 2 Reba McEntire — MCA
- 3 Crystal Gayle — Warner Bros.
- 4 Barbara Mandrell — MCA
- 5 Shelly West — Viva/Warner Bros.

## GROUP

- 1 Alabama — RCA
- 2 Oak Ridge Boys — MCA
- 3 Statler Brothers — Mercury/PolyGram
- 4 Atlanta — MCA/MDJ
- 5 Whites — Warner Bros.

## DUO

- 1 Merle Haggard & Willie Nelson — Epic
- 2 Kenny Rogers & Dolly Parton — RCA
- 3 Mickey Gilley & Charly McClain — Epic
- 4 David Frizzell & Shelly West — Viva/Warner Bros.
- 5 Bellamy Brothers — Warner/Curb

## INSTRUMENTALIST

- 1 Chet Atkins — Columbia
- 2 Roy Clark — Churchill
- 3 Ricky Skaggs — Epic
- 4 Johnny Gimble — Columbia
- 5 Hargus "Pig" Robbins — Warner Bros.

## SINGLE

- 1 Islands In The Stream — Kenny Rogers & Dolly Parton — RCA
- 2 Swingin' — John Anderson — Warner Bros.
- 3 Pancho & Lefty — Merle Haggard & Willie Nelson — Epic
- 4 Dixieland Delight — Alabama — RCA
- 5 I Always Get Lucky With You — George-Jones — Epic

## ALBUM

- 1 The Closer You Get . . . — Alabama — RCA
- 2 Pancho & Lefty — Merle Haggard & Willie Nelson — Epic
- 3 Highways & Heartaches — Ricky Skaggs — Epic
- 4 Eyes That See In The Dark — Kenny Rogers — RCA
- 5 Right Or Wrong — George Strait — MCA

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- 3 WSM/Nashville

### PROGRAMMER

- 1 Barry Mardit (WVWW/Detroit)
- 2 Nina Ryder (WDLW/Boston)
- 3 Bob Cole (WMZQ/Washington, D.C.)

## MEDIUM MARKET

### STATION

- 1 KWEN/Tulsa (K-95FM)
- 2 WWVA/Wheeling
- 3 KVEG/Las Vegas

### PROGRAMMER

- 1 Mark Andrews (KWJJ/Portland)
- 2 Bill Corey (WOW/Omaha)
- 3 Scott Jeffries (KXXY/Oklahoma City)

## SMALL MARKET

### STATION

- 1 KCJB/Minot, ND
- 2 KTOM/Salinas, CA
- 3 WBXB/Edenton, NC

### PROGRAMMER

- 1 Randy Hooker (KFRM/Salina, KS)
- 2 Rene Cloukey (WFST/Caribou, ME)
- 3 Jack Seckel (WIXZ/McKeesport, PA)

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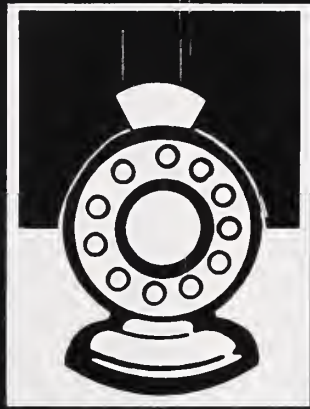


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 WDGY 10332 Bloomington Fwy. Minnaapolls 55402 (612) 338-1330  
 WLOL 730 Midwest Plaza Moorhead 56560 (218) 233-1522  
 KVDX-FM P.O. Box 97 Morris 56287 (612) 589-3131  
 KMRS P.O. Box 231 New Pragua 56071 (612) 758-2571  
 KCHK Rt. 2, Box 421 Ortonville 56278 (612) 839-2581  
 KDIO RR 1, Box 264 Park Rapids 56470 (218) 732-3306  
 KPRM P.O. Box 49 Pine City 55063 (612) 629-2525  
 WCMF-FM RR 2 Pipestone 56164 (507) 825-3367  
 KLOH P.O. Box 512 Praston 55965 (507) 765-3856  
 KFIL-FM P.O. Box 377 Praston 55965 (507) 765-3856  
 WOPM P.O. Box 188 Pricaton 55371 (612) 389-1300  
 WOPM-FM P.O. Box 188 Pricaton 55371 (612) 389-1300  
 KOLM 1 1/2 S. Broadway Rochester 55901 (507) 288-1971  
 WWJO-FM P.O. Box 220 Saint Cloud 56301 (612) 251-4422  
 KEY-FM 611 Frontanec Plaza Saint Paul 55104 (612) 645-7757  
 WMIN 1995 Cantury Ave. Saint Paul 55119 (612) 399-4433  
 WRHD 1370 Davern St. Saint Paul 55116 (612) 699-1330  
 WVLA P.O. Box 255 Sauk Rapids 56379 (612) 252-6200  
 KTRF P.O. Box 40 Thief Rivar Fall 56701 (218) 681-1230  
 KWMB P.O. Box 46 Wabasha 55981 (612) 565-4576  
 KWMB P.O. Box 551 Wadena 56482 (218) 631-1803  
 KAGE P.O. Box 767 Winona 55987 (507) 452-2867  
 KWDA P.O. Box 592 Worthington 56187 (507) 378-6165

**MISSISSIPPI**

WHAY-FM P.O. Box 98 Abardeen 39730 (601) 369-4561  
 WAMY P.O. Box 458 Amory 38821 (601) 256-9725  
 WBLE P.O. Box 73 Batavia 38606 (601) 563-7266  
 WXGR P.O. Box ZZ Bay Saint Louls 39520 (601) 467-5452  
 WVMI P.O. Box 4606 Biloxi 39531 (601) 388-2323  
 WRKN P.O. Box 145 Brandon 39042 (601) 825-5045  
 WCHJ 210 W Court St. Brookhaven 39601 (601) 833-6221  
 WJRL P.O. Box 598 Calhoun City 38916 (601) 628-5130  
 WZZB P.O. Box 310 Centravilla 39631 (601) 645-5311  
 WZZB-FM P.O. Box 310 Centravilla 39631 (601) 645-5311  
 WRDC Hwy. 61 N. Clevaland 38732 (601) 843-1400  
 WFFF P.O. Box 550 Columbia 39429 (601) 736-1360  
 WACR-FM P.O. Box 1078 columbus 39701 (601) 326-1050  
 WABC P.O. Box 707 Columbus 39701 (601) 328-1400  
 WADI-FM P.O. Box 664 Corinth 38834 (601) 287-3101  
 WCHA P.O. Box 471 Corinth 38834 (601) 286-5575  
 WBSJ-FM P.O. Drawar F Eillsvilla 39437 (601) 477-8526  
 WEPA P.O. Box 710 Eupora 39744 (601) 258-7170  
 WMAP P.O. Box 1539 Forest 39074 (601) 469-3701  
 WFMO P.O. Box 547 Fulton 38843 (601) 862-3191  
 WGVW P.O. Box 1438 Graanville 38701 (601) 334-4559  
 WNAV 407 Mound St. Granada 38901 (601) 226-1400  
 WGUF 1505 24th Ava. Gulfport 39501 (601) 863-1130  
 WBKH P.O. Box 1508 Hattiasburg 39402 (601) 582-8224  
 WFOS 2414 W 7th St. Hattiasburg 39401 (601) 544-1400  
 WJOS P.O. Box 22604 Jackson 39205 (601) 948-2401  
 KZOZ-FM P.O. Box A Kosciusko 39090 (601) 289-1050  
 WLAU P.O. Box 167 Laura 39440 (601) 849-1430  
 WLSM P.O. Box 111 Louisvlla 39339 (601) 773-3481  
 WRBE P.O. Box 827 Lucedale 39452 (601) 947-8151  
 WAKK P.O. Box 1143 McComb 39648 (601) 684-4116  
 WOKK P.O. Box 5797 Maridan 39301 (601) 693-2661  
 WGUD-FM P.O. Box 307 Moss Point 39567 (601) 475-2111  
 WMIS 20 E Franklin St. Natchaz 39120 (601) 442-2522  
 WKCM-FM P.O. Box 808 New Albany 38652 (601) 534-8133  
 WCIS P.O. Box 1789 Pascagoula 39567 (601) 762-1821  
 WRJW P.O. Box 849 Picayona 39166 (601) 798-4835  
 WSEL P.O. Box 240 Pontotoc 38863 (601) 489-1440  
 WKPO P.O. Box 445 Prantlss 39474 (601) 792-5972  
 WELO P.O. Box 410 Tupalo 38801 (601) 842-7658  
 WOBC P.O. Box 589 Vicksburg 39180 (601) 636-1108

WABO P.O. Box 507 39367 (801) 735-4331  
 WONA Rt. 3 Box 13 39887 (801) 283-1570  
 WJNS-FM P.O. Box 1048 Yazo City 39194 (801) 746-5921

**MISSOURI**

Aurora 85805 (417) 678-4131  
 Ava 85608 (417) 683-4191  
 Bolivar 85613 (417) 326-5257  
 Bolivar 85613 (417) 326-5257  
 Bowling Green 67334 (314) 324-2283  
 Bowling Green 83334 (314) 324-2283  
 Brookfield 84828 (816) 258-7477  
 Butler 64730 (816) 679-4191  
 Butler 84730 (816) 679-4191  
 Cabool 85889 (417) 962-4380  
 Capa Girardaa 83701 (314) 335-8291  
 Carrollton 64633 (618) 542-0404  
 Carrollton 84833 (618) 542-0404  
 Carutharaville 83830 (314) 333-1370  
 Columbia 85205 (314) 449-2433  
 Daxter 83841 (314) 824-3545  
 Doniphon 83935 (314) 996-3124  
 Doniphon 63935 (314) 996-3124  
 El Dorado Sprga 84744 (417) 878-2741  
 Farmington 63640 (314) 756-6476  
 Faatus 83028 (314) 937-7642  
 Fredericktown 83645 (314) 783-6461  
 Fulton 85251 (314) 642-3341  
 Hannibal 83401 (314) 221-3450  
 Houston 65483 (417) 967-3353  
 Houston 65483 (417) 967-3353  
 Ironton 63560 (314) 546-7473  
 Joplin 64801 (417) 623-1450  
 Kansas City 64108 (816) 753-4567  
 Kannatt 83857 (314) 888-4816  
 Labanon 85536 (417) 532-3981  
 Laxington 84067 (816) 258-2215  
 Lexington 64087 (816) 259-2215  
 Liberty 84068 (816) 781-6601  
 Macon 83552 (816) 385-2191  
 Marshall 85340 (816) 886-7422  
 Marshallfield 65706 (417) 468-4647  
 Mobarly 65270 (816) 263-1300  
 Mountain Grove 65711 (417) 926-4650  
 Pladmort 63957 (314) 223-4218  
 Poplar Bluff 63901 (314) 785-0881  
 Portagavilla 83873 (314) 379-5436  
 Potosi 63664 (314) 438-2136  
 Rolla 85401 (314) 364-2525  
 Saint Charles 83301 (314) 946-6600  
 Saint Joseph 84502 (816) 233-8681  
 Saint Joseph 64503 (816) 233-2577  
 Saint Louis 63101 (314) 436-1600  
 Saint Louis 63101 (314) 436-1600  
 Sainte Genaviave 83870 (314) 883-2980  
 Sadalla 65301 (816) 826-5005  
 Silkston 63801 (314) 471-1520  
 Springfield 65002 (417) 865-6614  
 Springfield 65802 (417) 865-6614  
 Springfield 65804 (417) 863-9000  
 Thayer 54791 (417) 284-7211  
 Warrenton 83383 (314) 456-3311  
 Warrenton 63383 (314) 456-3311  
 Waynaavilla 65583 (314) 338-3133  
 Waynasville 65583 (314) 338-4913  
 Waynesville 65583 (314) 338-4913  
 West Plains 65775 (417) 256-3131

**MONTANA**

Anaconda 59711 (406) 563-3473  
 Baker 59313 (406) 778-3381  
 Billings 59102 (406) 259-4586  
 Billings 59107 (406) 656-1410  
 Billings 59103 (406) 245-4177  
 Bozaman 59715 (406) 587-5188  
 Forsyth 59327 (406) 356-2711  
 Great Falls 59405 (406) 453-0336  
 Hamilton 59840 (406) 363-3010  
 Hardin 59034 (406) 865-1230  
 Haure 59501 (406) 265-7841  
 Kallapall 59901 (406) 755-6600  
 Libby 59923 (406) 293-6234  
 Missoula 59806 (406) 728-1450  
 Missoula 59801 (406) 728-9300  
 Poison 59860 (406) 883-5255  
 Scobay 59263 (406) 487-2293  
 Sidney 59270 (406) 482-2115

**NEBRASKA**

Baatrice 88310 (402) 228-5923  
 Chadron 69337 (308) 432-5545  
 Fairbury 68352 (402) 729-3382  
 Laxington 88850 (308) 324-2371  
 Laxington 68506 (402) 324-1530  
 Lincoln 83410 (402) 873-3348  
 Nabraaka City 88410 (402) 873-3348  
 Norfolk 88701 (402) 371-0780  
 Omaha 88141 (402) 392-1490  
 Omaha 88141 (402) 392-1490  
 O'Neill 88783 (402) 336-1612  
 Ord 88882 (308) 728-3283  
 Scottsbluff 89381 (308) 632-4119  
 Scottsbluff 69361 (308) 632-7121  
 Valiantina 69201 (402) 376-2400

**NEVADA**

Caroon City 89701 (702) 882-6263  
 Fallon 89406 (702) 423-2243  
 Las Vegas 89109 (702) 732-1363  
 Las Vegas 89108 (702) 732-7753  
 Rano 89510 (702) 322-1340  
 Reno 89505 (707) 329-9261

# 1984 COUNTRY RADIO DIRECTORY

## Country Music Stations

**NEW HAMPSHIRE**  
**Dover** 03820 (603) 742-7059  
 WOKO-FM P.O. Box 576

**NEW JERSEY**

WRDJ 1168 S. White Horse Pk. Hemminton 08037 (609) 561-1900  
 WRDR-FM 1168 S. White Horse Pk. Hemminton 08037 (609) 561-1900  
 WXL-FM P.O. Box 40 Newton 07860 (201) 383-3400  
 WKMB 1390 Vellay Rd. Strirling 07980 (201) 647-4400  
 WCRV P.O. Box 150 Weshington 07882 (201) 689-1580

**NEW MEXICO**

KPSA P.O. Box 720 Alamogordo 88310 (505) 437-1505  
 KDOO 4103 Montgomery NE Albuquerque 87109 (505) 881-5333  
 KRKE P.O. Box 737 Albuquerque 87103 (505) 765-5400  
 KRZY P.O. Box 3280 Albuquerque 87190 (505) 884-5833  
 KSVP 317 W. Quey Ave. Artesia 88210 (505) 746-2751  
 KCCC 1011 W. Mermod Cerisbed 88220 (505) 687-5521  
 KICA P.O. Drawer K Clovis 88101 (505) 763-5511  
 KWKA P.O. Box 1270 Clovis 88101 (505) 762-4411  
 KBOS-FM P.O. Box 870 Espanole 87533 (505) 753-2201  
 KGAK 401 E. Coel Ave. Gellup 87301 (505) 863-4444  
 KPER-FM P.O. Box 2276 Hobbs 88240 (505) 393-1551  
 KRGT P.O. Box 968 Le Cruces 88001 (505) 524-8588  
 KLEA P.O. Box 877 Lovington 88260 (505) 396-2244  
 KLEA-FM P.O. Box 877 Lovington 88260 (505) 396-2244  
 KENM P.O. Box 886 Portales 88130 (505) 356-6681  
 KRYS P.O. Box 1981 Roswell 88201 (505) 622-0290  
 KAFE P.O. Box 4097 Sente Fe 87502 (505) 471-2311  
 KNFT Hwy. 180 E Silver City 88061 (505) 388-1958  
 KINM P.O. Box 668 Tucumcerl 88401 (505) 461-0522  
 KTNM-FM P.O. Box 668 Tucumcerl 88401 (505) 461-0522

**NEW YORK**

WGNA-GM P.O. Box 1069 Albany 12201 (518) 283-4900  
 WOKO 1450 Western Ave. Albany 12203 (518) 449-1460  
 WPTN P.O. Box 12274 Albany 12212 (518) 456-1144  
 WKOL P.O. Box 3 Amsterdam 12010 (508) 843-1570  
 WSEN P.O. Box 1050 Beldwinsville 13027 (315) 635-3971  
 WSEN-FM P.O. Box 1050 Beldwinsville 13027 (315) 635-3971  
 WBTF-FM 438 E. Main Betevie 14020 (716) 344-1490  
 WKOP 32 W. State St. Binghamton 13902 (607) 722-3437  
 WYRK 500 Rand Bldg. Buffalo 14203 (716) 852-7444  
 WFLC-FM P.O. Box 155 Cenendelgue 14424 (716) 394-1550  
 WSCG 609A Palmer Ave. Corinth 12822 (518) 654-9058  
 WKRT 292 Tompkins St. Cortland 13045 (607) 756-2828  
 WBUZ 15 Weter St. Fredonie 14063 (716) 672-2157  
 WOIX-FM P.O. Box 288 Horseheads 14845 (607) 739-0771  
 WHUG-FM P.O. Box 1199 Jamestown 14701 (716) 664-2313  
 WXRL 5360 William St. Lencester 14086 (716) 681-1313  
 WHN 400 Park Ave. New York 10022 (212) 688-1000  
 SKHK-FM 140 W. 43rd St. New York, NY 10036 (212) 382-6000  
 WEBO 119 McMester St. Owego 13827 (607) 687-0371  
 WKDR 91 Mergeret St. Plettsburgh 12901 (518) 561-7600  
 WADR 9579 Main St. Remsen 13438 (315) 831-3941  
 WNYR 360 East Ave. Rochester 14604 (716) 232-3700  
 WSCP 9190 Main St. Sedy Creek 13145 (315) 387-3400  
 WUTO 288 Genesee St. Utice 13502 (315) 797-7292  
 WDLA P.O. Box 58 Welton 13856 (607) 865-4321  
 WDLA-FM P.O. Box 58 Welton 13856 (607) 865-4321  
 WNCO-FM P.O. Box 63 Weltertown 13601 (315) 788-2390

**NORTH CAROLINA**

WWNC P.O. Box 6447 Asheville 28806 (704) 253-3835  
 WPCM-FM P.O. Box 1119 Burlington 27215 (919) 584-0126  
 WPTL P.O. Box 471 Centon 28716 (704) 648-3576  
 WAME P.O. Box 1008 Chonon 28231 (704) 377-5916  
 WOCC 1402 E. Morehead St. Cherlotte 28204 (704) 372-1540  
 WSOC-FM P.O. Box 34665 Cherlotte 28212 (704) 372-0930  
 WCSL P.O. Box 367 Cherrynville 28021 (704) 435-3297  
 WHPY P.O. Box 828 Cleyton 27520 (919) 553-6136  
 WTIK P.O. Box 1571 Durham 27702 (919) 477-7351  
 WCBX P.O. Box A Edon 27288 (919) 623-3121  
 WBXB-FM P.O. Box O Edentown 27932 (919) 482-3200  
 WGHB P.O. Box 229 Ferrmville 27828 (919) 753-4122  
 WFAI P.O. Box 649 Feyetteville 28302 (919) 483-0393  
 WFNC P.O. Box 35297 Feyetteville 28303 (919) 867-3131  
 WBBO-FM W. Main St. Forest City 28043 (704) 245-4205  
 WFSC P.O. Box 470 Franklin 28734 (704) 524-4418  
 WAKS P.O. Box 588 Fuquay 27526 (919) 552-2263  
 WLTC P.O. Box 3927 Gestonie 28052 (704) 865-1280  
 WPMC P.O. Box 2006 Goldsboro 27530 (919) 734-4211  
 WSML P.O. Box 900 Grehem 27253 (919) 227-4254  
 WKJK P.O. Box 486 Grenite Fells 28630 (704) 396-3361  
 WKDX P.O. Box 826 Hemlet 28345 (919) 582-2653  
 WXNC-FM P.O. Box 1240 Henderson 27536 (919) 438-6111  
 WKIT-FM P.O. Box 2470 Hendersonville 28793 (704) 693-4193  
 WIRC P.O. Box 938 Hickory 28601 (704) 332-4130  
 WOKX P.O. Box 2808 High Point 27261 (919) 869-0101  
 WLAS P.O. Box 760 Jeksonville 28540 (919) 347-4111  
 WRCM-FM P.O. Box AJ Jacksonvill 28540 (919) 455-2202  
 WKTE P.O. Box 465 King 27021 (919) 883-3111  
 WKMT P.O. Box 669 Kings Mountein 28086 (704) 739-3671  
 WRNS-FM P.O. Box 609 Kinston 28501 (919) 522-1978  
 WBUX P.O. Box 668 Lexington 27292 (704) 241-2736  
 WJSK-FM P.O. Box 1056 Lumberton 28358 (919) 738-4771  
 WDSL P.O. Box 404 Mocksville 27028 (704) 634-2177  
 WIXE P.O. Box 1007 Monroe 28110 (704) 289-2525  
 WHIP P.O. Box 600 Mooresville 28115 (704) 664-5051  
 WMNC P.O. Box 969 Morgantown 28655 (704) 437-0521  
 WKRK Rt. 1 Box 22 Murphy 28906 (704) 837-6200  
 WAZZ-FM P.O. Box 2684 New Bern 28560 (919) 637-6144  
 WBIC P.O. Box 3436 New Bern 28560 (919) 633-0242  
 WKBC P.O. Box 938 North Wilkesboro 28659 (919) 667-2221  
 WKBO P.O. Box 1000 Releigh 27602 (919) 772-1000  
 WYNA P.O. Box 30099 Religh 27622 (919) 782-9233  
 WREW P.O. Box 1050 Reidsville 27320 (919) 349-2886  
 WPTM-FM P.O. Box 910 Roanoke Raplds 27870 (919) 836-3115  
 WFMA-FM P.O. Box 4005 Rocky Mount 27801 (919) 877-6810  
 WKRX-FM P.O. Box 1176 Roxboro 27573 (919) 589-0266  
 WRDX-FM P.O. Box 4157 Sellsbury 28144 (704) 636-3811

WWGP P.O. Drewer R Senford 27330 (919) 775-3525  
 WBZB P.O. Box 1 Selme 27576 (919) 965-3753  
 WDZD-FM P.O. Box 346 Shellotte 28459 (919) 754-8171  
 WVCB Main St. Shellotte 28459 (919) 754-4512  
 WOCB P.O. Box 1590 Shelby 28150 (704) 482-4510  
 WMPM P.O. Box 240 Smithfield 27577 (919) 934-2434  
 WCOK P.O. Box 637 Sperte 28675 (919) 372-8231  
 WDBM P.O. Box 1027 Statesville 28677 (704) 872-2455  
 WFMX-FM 1117 Radlo Rd Statesville 28677 (704) 872-6348  
 WNCR P.O. Box 26 St. Pauls 28384 (919) 865-3131  
 WKSM-FM P.O. Box 127 Tebor City 28463 (919) 653-2131  
 WKTC-FM P.O. Box 100 Terboro 27886 (919) 823-2191  
 WTLK P.O. Box 847 Teylorville 28681 (704) 632-4214  
 WETC P.O. Box 280 Wendell 27591 (919) 269-6113  
 WTXY P.O. Box 1038 Sperte 28472 (919) 642-8214  
 WKLM 118 Princess St. Wilmington 28401 (919) 763-4633  
 WWOO-FM P.O. Box 1889 Wilmington 28402 (919) 763-6363  
 WLLY 210 Beacon St. Wilson 27893 (919) 237-5171  
 WBTE P.O. Box 509 Windsor 27983 (919) 794-3131  
 WSMX P.O. Box 5197 Winston-Selem 27103 (919) 765-1551  
 WTOR-FM P.O. Box 3018 Winston-Selem 27102 (919) 727-8860  
 WYDK P.O. Box 998 Yedkinville 27055 (919) 679-2063  
 WYNC P.O. Box 686 Yenceyville 27379 (919) 694-9219

**NORTH DAKOTA**

Bismarck 58501 (701) 255-1234  
 Dickinson 58601 (701) 227-1959  
 Fargo 58108 (701) 237-5346  
 Hettinger 58639 (701) 567-2421  
 Jamestown 58401 (701) 252-3570  
 Langdon 58249 (701) 256-2146  
 Mayville 58257 (701) 786-2006  
 Mayville 58257 (701) 786-2006  
 Minot 58701 (701) 852-0361  
 Minot 58701 (701) 852-0361  
 Oakes 58474 (701) 342-2187  
 Tloge 58852 (701) 664-3322

**HAL KAT COUNTRY RECORDS**  
 PROUDLY PRESENTS  
**DAVID ROGERS** 61  
 "I'M A COUNTRY SONG" (HKK 2083)  
**HAL WAYNE**  
 "OVER AND OVER AGAIN"  
 (HKK 2082)  
**JOHNNY C. NEWMAN** 96  
 "I FOUND SOMEBODY" (HKK 2085)  
 NATIONAL PROMOTION COORDINATOR  
 BOB WITTE (615) 242-2548



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**EMH RECORDS**  
 CURRENT RELEASES

**JACK GREENE**  
 "I'd Do As Much For You" 0028

**RAY PENNINGTON**  
 "Drownin' My Troubles" 0029

WATCH FOR RELEASES THIS YEAR BY  
**JESSE SHOFNER — LOIS JOHNSON**

**GENE HENRY, President—ROY PERRY, National Promotions Director—LACY ELLIOTT, Marketing Director—LYNN PENNINGTON, Operations Director**

1300 Division St., Suite 304 Nashville, TN 37203 (615) 255-3009

1984 COUNTRY RADIO DIRECTORY

Country Music Stations

Table listing country music radio stations across various states including Ohio, Oklahoma, Oregon, Pennsylvania, South Carolina, South Dakota, Tennessee, and West Virginia. Each entry includes the station call letters, address, phone number, and broadcast details.



# Country Music Stations

WDNT	P.O. Box 290	Deyton	37321	(615) 775-2331
WDSG	P.O. Box 627	Dyersburg	38024	(901) 285-1294
WTRF	P.O. Box 100	Dyersburg	38024	(901) 285-1330
WIDD	604 1/2 E. Elk Ave.	Elizabethton	37643	(615) 543-3191
WCPI	P.O. Box "L"	Etowah	37331	(615) 263-5585
WMCC-FM	P.O. Box "L"	Etowah	37331	(615) 283-5585
WYCO	P.O. Box 757	Fayetteville	37334	(615) 433-2537
WIZO	P.O. Box 1380	Franklin	37064	(615) 794-4103
WAMG	P.O. Box 521	Gallatin	37066	(615) 452-3456
WOFM-FM	P.O. Box 243	Greeneville	37743	(615) 639-1831
WSMG	P.O. Box 737	Greeneville	37743	(615) 638-3188
WHBT	P.O. Box 221	Herriman	37718	(615) 882-1600
WHFM	P.O. Box 203	Henderson	38340	(901) 989-5980
WHMT	P.O. Box 1190	Humboldt	38343	(901) 784-1190
WIRJ	2606 E. End Dr.	Humboldt	38343	(901) 784-1740
WIRJ-FM	2606 E. End Dr.	Humboldt	38343	(901) 784-1740
WDXI	Radio Perk	Humboldt	38343	(901) 427-3611
WKIR-FM	P.O. Box 1119	Jackson	38301	(901) 427-3316
WDEB	P.O. Box 69	Jamestown	38556	(615) 679-8164
WDEB-FM	P.O. Box 69	Jamestown	38556	(615) 679-8164
WJFC	P.O. Box 271	Jefferson City	37760	(615) 475-3825
WJCW	P.O. Box "W"	Johnson City	37601	(615) 477-3127
WGOC	P.O. Box 1369	Kingsport	37662	(615) 247-7131
WRJZ	P.O. Box 3367	Knoxville	37917	(615) 546-6121
WVIK-FM	6711 Kingston Pk.	Knoxville	37919	(615) 588-6511
WDXE	120 1/2 N. Military Ave.	Lewrenceburg	38464	(615) 762-4411
WUSW-FM	P.O. Box 549	Lebanon	37087	(615) 444-0474
WPCT-FM	P.O. Box 4265	Lobelville	37097	(615) 593-2294
WZZI	Hwy 411 S.	Madisonville	37354	(615) 442-4567
WGAP	P.O. Box 607	Maryville	37801	(615) 983-4310
WGX-FM	5900 Poplar Ave.	Memphis	38119	(901) 767-6532
WLV-FM	6080 Mt. Moriah Ext.	Memphis	38138	(901) 365-2032
WMC	1960 Union Ave.	Memphis	38104	(901) 726-0555
WMPS	112 Union Ave.	Memphis	38103	(901) 529-4368
WKBJ	P.O. Box 230	Millen	38358	(901) 666-7481
WMTN	P.O. Box 70	Morristown	37814	(615) 586-7993
WMCT	1211 N. Church St.	Mountain City	37683	(615) 727-6701
WMTS	P.O. Box 860	Murfreesboro	37130	(615) 893-6611
WCRN	P.O. Box 88	Nashville	37202	(615) 889-6595
WKJZ	48 Music Sq. E.	Nashville	37203	(615) 244-7300
WKDA	1202 Stehman Bldg	Nashville	37201	(615) 254-1355
WSM-FM	441 Murfreesboro Rd.	Nashville	37210	(615) 259-2200
WSM	P.O. Box 100	Nashville	37202	(615) 794-2244
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WORL	114 Tulse Rd	Oak Ridge	37830	(615) 546-2861
WTPR-FM	P.O. Box 700	Peris	38242	(901) 642-2621
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WMGL-FM	P.O. Box 692	Pulaski	38478	(615) 363-6439
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WSMT	Rt. 8 Box 414	Sperte	38583	(615) 836-3714
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WBGY	Westside Dr.	Tullehome	37388	(615) 455-2607
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WYNE P.O. Box 1237	Appleton 54912	(414) 739-1158	CJNS P.O. Box 1660	Meedow Lake Sask.	S0M 1V0 (306) 236-6494
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WEMP 11800 W. Grenga Ave.	Heles Corners 53130	(414) 529-1250	CJGW P.O. Box 9400	Yorkton Sask.	S3N 1G2 (306) 782-2256
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WCCN Wisconsin Pevillion	Nellsville 54456	(715) 743-3333			
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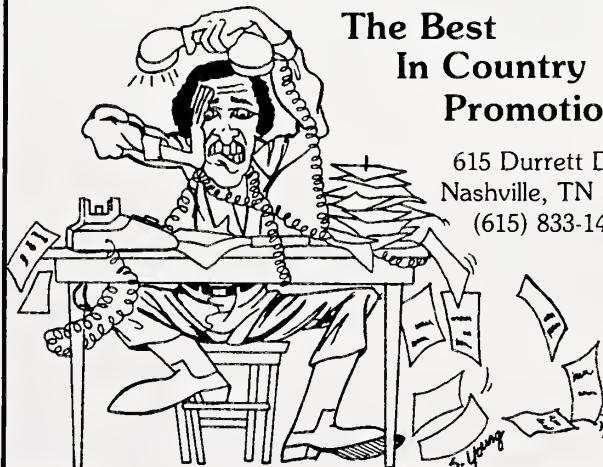
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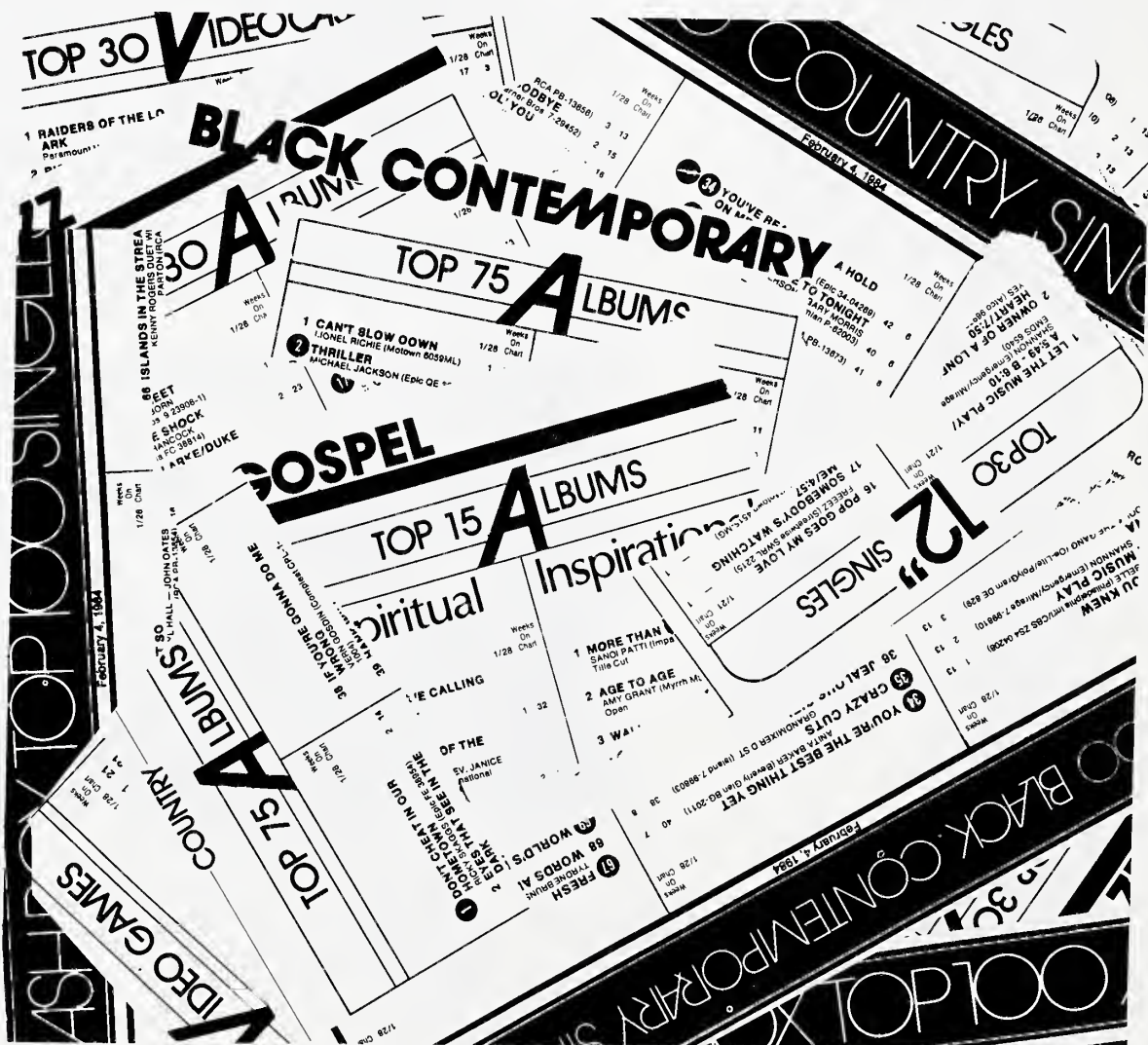
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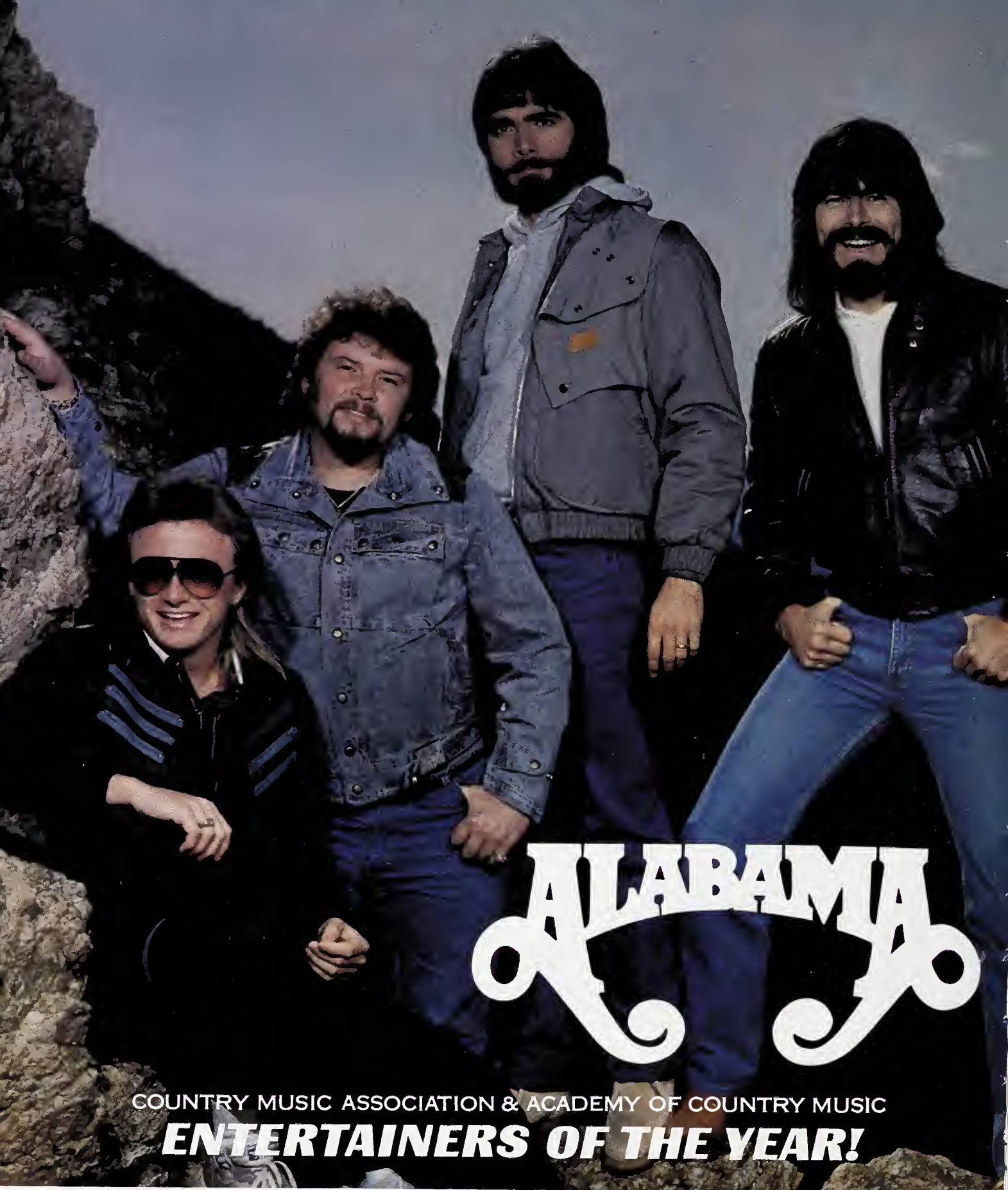
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## Country AM Stereo Upswing

by Anita M. Wilson

NASHVILLE — For several years, the radio community has toyed with the idea of AM stereo and over recent years this idea has taken form at four companies: Motorola, Magnavox, Harris and Kahn Corporations. The Federal Communications Commission (FCC) opened up competitions for a marketplace decision, leaving it up to broadcasters and the public to decide which company's system to use.

One of the four companies, Kahn Corporations, has been in the AM stereo business perhaps the longest. "We've been in the AM stereo business 20 years because we thought there would be a need for it," stated Leonard Kahn. "Radio has been the stepchild of the electronics industry and we thought it would have some usefulness and it's turning out great. It was nothing until the commission approved it one-and-a-half years ago."

Motorola has also been actively pursuing the AM stereo market for the past few years. "The AM stereo program in the industry has been going strong for 6-7 years; however, the selling aspect did not start until late 1982," stated Dick Harasak, manager of AM stereo broadcast. Motorola became interested when the FCC requested corporations to come up with an AM stereo system. "There were several systems that were proposed and our corporation staff scientist took a look and said we can do a better job than any of those out and that's what got us started," explained Harasak.

The FCC is letting the marketplace decide which company offers the superior system, which has caused confusion among several broadcasters and the public. However, at least one company, Kahn, supports the FCC stance. "They're letting the best qualified people, the broadcasters, decide and we're pleased about that," explained Leonard Kahn. "The other companies wanted the government to give them the monopoly."

Several country radio stations are taking the opportunity to explore the possibilities of an AM stereo system. One of the first stations to become involved in the competition was WIRE/Indianapolis which was approached by Delco Electronics, a division of General Electric, for help in deciding which system to put in its cars. Motorola, Magnavox and Harris tested their systems at the stations for the company. "We've had a unique situation because we got to try all three of the major

systems and had technical tests measuring tones and distortion and separation," recalled Alex Keddi, WIRE administrative assistant. The stations and Delco made a music tape of the same music playing in the same order for each system and played them in a Cadillac Seville equipped with an AM stereo radio and driven around the city by a test panel. Keddi explained, "It was subjective as well as purely technical and analytical. We got some songs transmitted with the three systems through the same facility and same radio, which was pretty good control." As a result of the test, Delco chose Motorola and the station backed the decision and went with that company.

Other stations also choosing the Motorola C-Quan System were WSM/Nashville and KOCY/Oklahoma. Tom Cassidy with WSM stated the main reason the station decided to purchase an AM stereo system was because, "In the public's eye AM is inferior to FM because it's not stereo. We chose to start early because it will only take a few years to saturate the market."

Both WSM and KOCY started out with the Harris Sta-Exciter 1, but switched to Motorola last fall when the FCC ordered all Harris stations to close down after there was a question concerning the exciters Harris was selling and whether they were the ones approved by the FCC. KPRE/Paris, TX., was also using a Harris system at the time, but decided to stick with the company and, thus, the station was shut down for approximately 30 days which affected promotions. Mike Rogers, program director for KPRE explained, "We were so happy with the system since we had had it that we decided to stick with it."

So far, most of the stations have received favorable responses to the change. "We receive reports from listeners who say they are getting better quality even on their mono radios, and we have given away some AM stereo radios and the people who won love them," exclaimed Rogers.

As the stereo companies battle over who will become the most successful, Motorola took a step forward when Delco and General Motors announced it would offer Motorola AM stereos in its Buicks this month. The system will also be available to retrofit earlier model GE cars. Other companies that have chosen the Motorola C-Quan system include Concord Electronics and Chrysler, which will

(continued on page 23)



**BACKSTAGE WITH EXILE** — Following their recent appearance at Billy Bob's Texas in support of their latest single, "Woke Up In Love," and first album for Epic Records, "Exile," the members of Exile met with Bill Mack, KLIF Radio's Morning Personality, and Mike McBride, Music Director, KPLX Radio, backstage. Pictured (l-r) are (front row): Jay Jensen, Country marketing manager, CBS Records Dallas; Exile member Sonny Lemaire, Mike McBride of KPLX; and Exile member Steve Goetzman, Pictured (back row): Exile member J.P. Pennington, Bill Mack of KLIF, and Exile members Les Taylor and Marlon Hargis.

## Country Radio Seminar Agenda

### March 1

- 11:00 a.m. - 9:00 p.m. Registration - Presidential Lobby, Opryland Hotel
- 2:00 p.m. Exhibit Hall Opens - Memphis Room
- 2:00 - 3:00 p.m. The Artist Development Team (MIPS Sessions) - Adams "A" Room
- 3:00 - 4:00 p.m. 16th And Madison Avenues - A Major Intersection - Adams "A" Room
- 7:00 p.m. Exhibit Hall Closes
- 7:30 - 10:30 p.m. Artist-Attendee Welcome Reception - Washington Room

### March 2

- 7:45 - 8:45 a.m. You & Agribusiness - Jefferson Room
- 7:45 - 8:45 a.m. It's 7:45 a.m. . . . Do You Know Where Your Engineer Is? - Adams "A" Room
- 9:00 - 10:00 a.m. Don't Tell Me It's Impossible Until After I've Done It - Jefferson Room
- 10:00 - 11:15 a.m. The Days Of "Country vs Country" May Be Over . . . Stand By For Country Against The World - Jefferson Room
- 11:15 a.m.-12:30 p.m. Management . . . Did You Do Your Homework? - Jefferson Room
- 11:15 a.m.-12:30 p.m. The Creative Process From A To Z (MIPS Session) - Adams "A" Room
- 12:30 - 1:00 p.m. Luncheon Presentation (CMA) - Jefferson Room
- 1:00 - 2:00 p.m. LUNCH - Washington Room
- 2:00 p.m. Exhibit Hall Open
- 2:00 - 3:00 p.m. Outside Programming: The Long & Short Of It - Jefferson Room
- 2:00 - 3:00 p.m. Pricing Your Station For Profit - Adams "A" Room
- 3:00 - 4:00 p.m. Inside Promotion . . . For Outside Results - Jefferson
- 3:00 - 4:00 p.m. Rep Rap - Adams "A" Room
- 4:40 - 6:00 p.m. Records '84: Shoot Out On Music Row - Jefferson Room
- 10:00 p.m. Exhibit Hall Closes

### March 3

- 8:00 - 9:30 a.m. How To Talk To The Press While Keeping Your Foot Out Of Your Mouth - Adams "A" Room
- 9:30 - 11:00 a.m. Smile . . . You're On Candid Focus Group - Jefferson Room
- 9:30 - 11:00 a.m. Selling It Through (MIPS Session) - Adams "A" Room
- 11:00 - 12:30 p.m. Strategies For Successful People Management - Jefferson Room
- 11:00 - 12:30 p.m. The Video Opportunity (MIPS Session) - Adams "A" Room
- 12:30 - 1:00 p.m. Pocket Big Bucks With Wrangler Co-Opportunity - Jefferson Room
- 1:00 - 2:00 p.m. Lunch - Washington
- 2:00 p.m. Exhibit Hall Opens - Memphis Room
- 2:00 - 3:00 p.m. She & He . . . A Management Workshop
- 2:00 - 3:00 p.m. Small Markets/Big Bucks - Adams "A" Room
- 3:00 - 4:00 p.m. Making A Spectacle Of Yourself - Jefferson Room
- 3:00 - 4:30 p.m. FCC/Legal - Adams "A" Room
- 4:30 - 5:30 p.m. The Programming Jungle - Jefferson
- 4:30 - 5:30 p.m. The Radio Sales Doctor
- 6:45 - 8:00 p.m. Cocktail Reception - Presidential & Congressional Lobbies
- 7:00 p.m. Exhibit Hall Closes
- 8:00 p.m. Banquet & "New Faces Show" - Washington/Adams Rooms



**MEETING MEDLEY** — RCA recording artist Bill Medley recently met several west coast country radio programmers at a luncheon to promote his latest single "Till Your Memory's Gone." Pictured above are (l-r): Charles Moran, KRST PD; Carson Schreiber, RCA Records west coast country promotion; Medley; Maryanne Schwartz, RCA Records promotion assistant; Johnny Steele, KVEG MD; and Charlie Cook, Country News.



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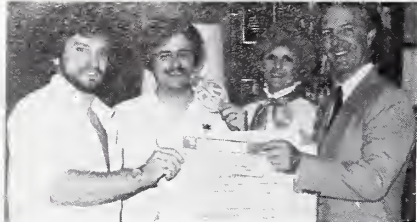
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## THE COUNTRY MIKE

**FREE BREAKFAST HELD** — WWVA/Wheeling held its fifth annual Free Breakfast at the Ohio Valley Mall in Wheeling on Feb. 25. The breakfast was held for all residents of the Ohio Valley region and was sponsored by the station and 16 other area merchants and manufacturers. Employees of area Rax restaurants aided the WWVA staff in preparing the food, while the Ohio Valley Jaycees helped with the cleanup. WWVA sales manager **Fred Gardini** expected a turnout of more than 10,000 people this year. In the past, participation had grown steadily with over 9,000 people in attendance for last year's event. Morning man **Bud Forte** and the rest of the WWVA staff were on hand giving away Bud Forte/WWVA travel coffee mugs to the first 500 people through the food lines, courtesy of Convenient Food



**Marts.**  
**THE MEMORY MACHINE** — WHN/New York will begin airing a new show every Saturday night entitled "The WHN Memory Machine." The show will air from 8-11 pm and was designed in response to audience requests for a program of music memorabilia. The format will be music from the 1940s to the present and will include such artists as **Marty Robbins, Hank Williams, Sr., Patsy Cline, Johnny Cash, Crystal Gayle, and George Jones.** **Jim Douglas** will be the host of the new show also sharing insights and interesting information about the songs and the artists on the program.  
**NASCAR ON RADIO** — WPLO/Atlanta will begin to broadcast the entire NASCAR racing season. This season includes 36 races between February and December with races held nationwide with such contests as the Daytona 500, Winston 500, Music City 500, Talladega 500, World 600 Grand National, and the NASCAR Winston Cup Series Awards Banquet in New York. **Mike Joy** will be supported by a team of racing experts to cover this year's races.

**STATION PROFILE** — KRPM/Tacoma is a 100,000 watt FM station situated in the western half of Washington state. The station lineup is **Tim Edwards**; 6 am-12 pm, **Johnny Clark**; 12-6 pm, **Tracy Steele**; 6 pm-12 am and **Ray Brown**; 12-6 am. The station is owned by **Ray and Cheri Court** under RPM Broadcasting, Inc. KRPM began in 1979 and has programmed country ever since then. Some of the special programs done by the station are, "Special Assignment" where the leading news stories are covered in depth, "Radio Feedback" is to interview local and area newsmakers and authors, and "Gisela's Original German Hour Show" which is one of the longest running radio shows in the Pacific Northwest. The station general manager is Ray Court, the sales manager is **Bob Brokman**, the music director is **Johnny Clark**, and the operations manager is **Jack McDonald**. One of the largest promotions the station does each year is their annual food drive each Christmas season. Last year the staff and Taco Time restaurants collected over two tons of food for the Pierce County Food Bank during the months of December and January.

by john lentz

## PROGRAMMERS PICKS

<b>Tim Rowe</b>	<b>WMNI/Columbus</b>	<b>Candy Man</b> — Mickey Gilley & Charly McClain — Epic
<b>Jim Sticklan</b>	<b>KBRQ/Denver</b>	<b>I May Be Used</b> — Waylon Jennings — RCA
<b>John Donabie</b>	<b>CFGM/Richmond Hill</b>	<b>Thank God For The Radio</b> — The Kendalls — Mercury/Polygram
<b>Bill Berg</b>	<b>WWVA/Wheeling</b>	<b>Happy Birthday Dear Heartache</b> — Barbara Mandrell — MCA
<b>Mark Andrews</b>	<b>KWJJ/Portland</b>	<b>Boys Like You</b> — Gail Davies — Warner Bros.
<b>Mark Thomas</b>	<b>WKMF/Flint</b>	<b>In The Midnight Hour</b> — Razy Bailey — RCA
<b>Kevin O'Neal</b>	<b>WPAP/Panama City</b>	<b>Anything For Your Love</b> — Brentwood — Hot Schatz
<b>Jay Davis</b>	<b>KCJB/Minot</b>	<b>Candy Man</b> — Mickey Gilley & Charly McClain — Epic
<b>Eddie Edwards</b>	<b>KGAY/Salem</b>	<b>I May Be Used</b> — Waylon Jennings — RCA
<b>Tex Bagshaw</b>	<b>CKLY/Lindsay</b>	<b>I'd Do As Much For You</b> — Jack Greene — E.M.H.
<b>Domn Roberts</b>	<b>KFGO/Fargo</b>	<b>Can You Fool</b> — Paulette Carlson — RCA
<b>Charles Moran</b>	<b>KRZY/Albuquerque</b>	<b>I May Be Used</b> — Waylon Jennings — RCA
<b>Todd Grimstead</b>	<b>WPOC/Baltimore</b>	<b>Victim Of Life's Circumstances</b> — Vince Gill — RCA

## SINGLES REVIEWS

### OUT OF THE BOX

**JULIO IGLESIAS & WILLIE NELSON** (Columbia 38-04217)

**To All The Girls I've Loved Before** (3:30) (April/Casa David — ASCAP) (A. Hammond, H. David) (Producer: R. Perry)

Two musical legends, Willie Nelson and Julio Iglesias teamed up to record "To All The Girls I've Loved Before" which they first performed on last year's Country Music Assn.'s Awards show. Nelson gives the tune his traditional Texas flavor, while Julio adds a sexy, Latin touch to the song. The pair dedicated the song to all the women in their past in a rich love ballad. Expect heavy country and A/C airplay.



### FEATURE PICKS

**WAYLON JENNINGS** (RCA PB-13729)

**I May Be Used** (2:57) (Hall-Clement — BMI) (B. McDill) (Producer: Waylon Jennings)

**REBA McENTIRE** (MCA-52349)

**Just A Little Love** (4:01) (Tom Collins/Dick James — BMI) (D. Morgan, S. Davis) (Producer: Norro Wilson)

**DAVID ALLEN COE** (Columbia 38-04396)

**Mona Lisa Lost Her Smile** (3:41) (Rocksmith/Lockhill-Selma — ASCAP) (J. Cunningham) (Producer: Billy Sherrill)

**MASON DIXON** (Texas 5556)

**I Never Had A Chance With You** (3:25) (Baray — BMI) (D. Mitchell) (Producer: Ron Schaffer, Rob Dixon)

**ED HUNNICUTT** (MCA-52353)

**In Real Life** (3:53) (Hall-Clement — BMI) (K. Robbins) (Producer: Dave Burgess)

**JOHN CONLEE** (MCA-52351)

**As Long As I'm Rockin' With You** (3:21) (Crosskeys — ASCAP/Old Friends — BMI) (K. Kane, B. Channel) (Producer: Bud Logan)

**PAULETTE CARLSON** (RCA PB-13745)

**Can You Fool** (3:16) (Royal Oak — ASCAP) (M. Smotherman) (Producer: Hank DeVito)

**DEBBIE DIERKS** (Nansa 618)

**Love's Easy Touch** (3:30) (Twinsong — BMI) (B. Ring) (Producer: Don Smith)

### NEW AND DEVELOPING



**BUTCH BAKER** (Mercury 818 379)

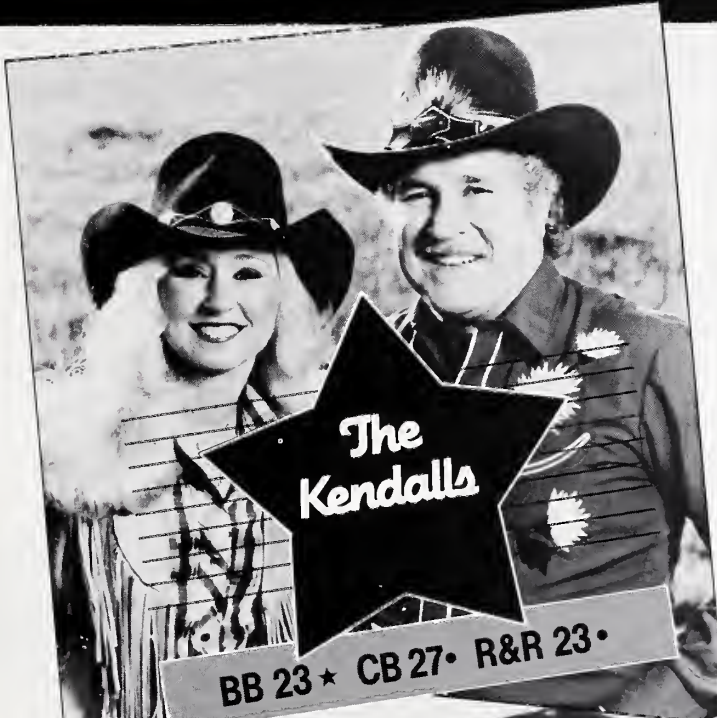
**Torture** (3:06) (Acuff-Rose — BMI) (J.D. Loudermilk) (Producer: D. Kastlo)

Newcomer Butch Baker offers the 1963 Chris Jensen hit "Torture" for his first Mercury release. The 25-year-old is aided by veteran songstress Emmylou Harris on backups. Baker's full, wavering vocals are rounded out with ever present drums and keyboards.



**VISITING BROTHERS** — The Osmond Brothers dropped by the Nashville Cash Box office recently to meet Jim Sharp (r), Nashville vice president and John Lentz, country chart manager. Pictured at the gathering are (l-r): Allen Osmond, Jay Osmond, Lentz, Wayne Osmond, Merrell Osmond and Sharp.

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**Steve Clark**

CB 81 • R&R 30 Sta.Rpt.



**Mac Davis**

BB 52 • CB 51 • R&R 70 Sta.Rpt.



**The Statler Brothers**

BB 4 • CB 3 • R&R 9 •



**Tom Jones**

BB 21 • CB 15 • R&R 27 •

TOP 75 ALBUMS

	Weeks On Chart	2/25
1 ROLL ON ALABAMA (RCA AHL 1-4939)	1	5
2 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	2	16
3 DON'T CHEAT IN OUR HOMETOWN RICKY SKAGGS (Epic FE 38954)	3	18
4 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	4	25
5 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5408)	5	48
6 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	6	34
7 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4679)	7	24
8 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1-8514)	10	16
9 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	9	15
10 DELIVER OAK RIDGE BOYS (MCA-5455)	11	17
11 EXILE (Epic FE 39154)	18	10
12 SLOW BURN T.G. SHEPPARD (Warner/Curb 9 23911-1)	12	17
13 MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	13	18
14 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9 23958-1)	14	15
15 DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1 M-1)	19	11
16 THE CLOSER YOU GET . . . ALABAMA (RCA AHL 1-4662)	8	51
17 GREATEST HITS, VOL. II EDDIE RABBITT (Warner Bros. 9 23925-1)	17	26
18 WHY LADY WHY GARY MORRIS (Warner Bros. 9 23738-1)	25	24
19 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	29	17
20 LOVE LIES JANIE FRICKE (Columbia FC-38730)	20	17
21 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	21	38
22 THE WOMAN IN ME CHARLY McCLAIN (Epic FE 39154)	22	10
23 THE GREAT PRETENDER DOLLY PARTON (RCA AHL 1-4940)	45	3
24 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	16	16
25 IN MY EYES JOHN CONLEE (MCA-5434)	15	24
26 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	26	21
27 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	23	104
28 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9 23912-1)	28	18
29 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	32	73
30 NIGHT GAMES CHARLEY PRIDE (RCA AHL1-4822)	30	23
31 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	31	18
32 GREATEST HITS DOLLY PARTON (RCA AFL-1-4422)	24	54
33 THE GREAT AMERICAN DREAM B.J. THOMAS (Cleveland Int'l/Columbia FC 39111)	33	11
34 KEYS UP RONNIE MILSAP (RCA AHL 1-4870)	46	46
35 WHITE SHOES EMMYLOU HARRIS (Warner Bros. 9 23961-1)	35	15
36 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL 1-4826)	34	16

	Weeks On Chart	2/25
37 RED HOT SHELLY WEST (Warner/Viva 9 23983-1)	37	15
38 YOU'VE REALLY GOT A HOLD ON ME MICKEY GILLEY (Epic FE 39000)	48	3
39 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	36	11
40 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	40	12
41 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	41	41
42 LITTLE BY LITTLE GENE WATSON (MCA-5440)	42	6
43 MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644)	43	6
44 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Compeat CPL-1-1004)	44	42
45 THE EPIC COLLECTION MERLE HAGGARD (Epic FE 39159)	27	11
46 YELLOW MOON DON WILLIAMS (MCA 5407)	38	5
47 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	47	154
48 THE HEART NEVER LIES MICHAEL MARTIN MURPHEY (Liberty LT-51150)	39	5
49 A LIFETIME OF SONG MARTY ROBBINS (Columbia KC2 38870)	49	23
50 HANGIN' UP MY HEART SISSY SPACEK (Atlantic America 7 90100-1)	50	21
51 LET'S GO NITTY GRITTY DIRT BAND (Liberty-LT-51146)	51	13
52 BEHIND THE SCENE REBA McENTIRE (Mercury/PolyGram 812 781-1 M-1)	55	11
53 GREATEST HITS JOHN CONLEE (MCA-5404)	53	46
54 WHAT CAN I SAY GAIL DAVIES (Warner Bros. 9 23972-1)	56	6
55 COUNTRY BOY'S HEART RONNIE McDOWELL (Epic FE 38981)	58	15
56 SNAPSHOT SYLVIA (RCA AHL 1-4672)	60	38
57 JONES COUNTRY GEORGE JONES (Epic FE 38978)	57	15
58 MIDNIGHT FIRE STEVE WARINER (RCA AHL 1-4859)	52	11
59 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	54	74
60 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	62	43
61 MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	63	22
62 CRYSTAL GAYLE'S GREATEST HITS (Columbia FC 38803)	59	24
63 MEMORY LANE JOE STAMPLEY (Epic FE 38964)	61	11
64 SHINE ON GEORGE JONES (Epic FE 38406)	64	45
65 THE JUDDS (RCA MHL1-8515)	—	1
66 SPUN GOLD BARBARA MANDRELL (MCA-5377)	85	29
67 TOO HOT TO SLEEP LOUISE MANDRELL (RCA AHL1-4820)	67	19
68 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	68	73
69 GREATEST HITS JOHNNY LEE (Warner Bros. 9 23967-1)	70	15
70 AMERICAN MADE OAK RIDGE BOYS (MCA-9390)	66	54
71 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	71	72
72 IT'S ABOUT TIME JOHN DENVER (RCA AFL 1-4683)	72	10
73 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	69	43
74 HEY BARTENDER JOHNNY LEE (Warner Bros. 9 23869-1)	74	6
75 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23967-1)	75	80

COUNTRY COLUMN

**COUNTRY OSCARS** — When the nominees for this year's Oscars were announced last week, country songwriters **Austin Roberts** and **Bobby Hart** were listed in the "Best Song" category for their hit "Over You," which was performed in the movie *Tender Mercies*. The song was a hit for **Lane Brody** last year; however, in the movie leading lady **Betty Buckley** performs the song. Roberts will be heading out for the awards April 9 in California for the second time within one month because in March he's planning to go to the Grammys where another song he wrote, "I.O.U.," is nominated for an award.

**EXHIBITING SUITES** — Several companies will host exhibition suites during the 15th Annual Country Radio Seminar, March 1-3 at Nashville's Opryland Hotel.



**WHO IS THAT MASKED LADY?** — MCA Recording artist **Barbara Mandrell** recently donned a different face to host the 114th edition of "Ringling Bros. and Barnum & Bailey Circus" special. The show will air March 3 on CBS-TV at 8 p.m. and feature Ms. Mandrell as a clown.

The companies and suite numbers are: **American Image Consultants**, Suites 2330-P; **BPI**, Suite 3144; **Country Music Assn.**, Suite 2130-P; **DIR Broadcasting**, Suite 1116; **Fair-West**, Suite 3427; **McGavren Guild Radio**, Suite 3327; **Media General**, Suite 3327; **Music Country Radio Network/Associated Press**, Suite 5544; **Mutual Radio**, Suite 4101-P; **Salem Concert Series** (R.J. Reynolds Tobacco Co.), Suite 2230-P; **TM Companies**, Suite 3227; **Transtar Radio Networks**, Suite 1130-P; **Tune In Publications**, Suite 3151; **Weedeck Corp.**, Suite 3244; **Wrangler Country Showdown**, Suite 4301-P; **The United Stations**, Suite 5500. These suites will be open from 5 pm to 1 am throughout the seminar.

**PIANO MAN DAZZLES** — The piano man, **Billy Joel**, dropped by Murphy Center in Murfreesboro, TN last week to put on one of the most dazzling and professional concerts to be seen around here in a while. An excellent sound and lighting system gave the show a nicely polished effect as Joel pleased the crowds with hit after hit, usually from behind his black piano. Joel had the crowds behind him scurrying for a better view as he ran back and forth around the back of the stage during some numbers. Sax man **Mark Riviera** was a show in himself as he displayed his vocal abilities and talents on the saxophone and other instruments, plus some fast footwork.

**ACME JOINS INN** — The world's largest bootmaker, **The Acme Boot Co.**, signed a long-term agreement with the **Nashville Network** to sponsor one weekend and two weekday shows. The action is Acme's largest and most extensive cable television advertising investment and includes the shows *Nashville Now*, *Dancin' U.S.A.* and *Stars of the Grand Ole Opry*. "The Nashville Network is delighted to add the Acme Boot Co. to its growing list of national advertisers," stated **E.W. Wendell**, president and chief executive officer of Opryland USA, "TNN's subscriber universe continues to expand at an unprecedented rate, and TNN has achieved an important position as a key advertising medium."

**LOOK OUT HOLLYWOOD** — **David Frizzell** has been selected for a recurring role in the WTBS-TV daytime soap *The Catlins*. Frizzell will have some speaking lines and be featured performing "The Lucky Seven," the show's local honky tonk. His first segments are expected to run between March 12 and April 6 on some 4,750 cable systems.

**ROGERS GOES DOWN UNDER** — RCA Recording artist **Kenny Rogers** is travelling in Australia and New Zealand on a 12-date concert tour, which started Feb. 13 in Perth, Australia. Rogers has never toured in Australia, and has not been to New Zealand since 1975 when he toured with the First Edition. A total of 113,000 seats are being offered at his shows in Perth, Adelaide, Sydney, Brisbane and Melbourne. On the way back to the mainland, Rogers will stop over in Hawaii for three concert appearances.

**THE JUDDS READY TO SING** — Mother/daughter duo **The Judds** are currently enjoying the success of their first RCA mini-LP "The Judds." **Wynonna** and **Naomi** have been in rehearsals recently with **Don Potter** and **Brent Maher** to prepare for a series of record-label-sponsored showcases, which will take them to Raleigh, Charlotte, San Antonio, Dallas, Amarillo, San Francisco, Los Angeles, and Atlanta during February and March.

**MOUSEKETEER GOES COUNTRY** — **Annette Funicello**, former Walt Disney Mouseketeer, was recently in Nashville recording her first country album which will be available as a collector's edition. The album "Annette Funicello Country Album" will be registered to the purchaser with the registration number being determined by the order in which the requests are received. A permanent record of all the registration numbers and owners will be kept at Starview Records in Bakersfield, Ca. The \$15.00 collector's edition LP will also be available through Starview Records and will have a purple label, instead of the usual gold label, in honor of Funicello's favorite color. "The response from the public has been so enthusiastic, that I wanted to do something really special for my long-time fans," stated Ms. Funicello. "I think this collectors edition Album will be a good way to say 'thanks for your support.'" The album will include her recent release "The Promised Land" and "Paper Roses," "Before The Next Teardrop Falls" and "Orange Blossom Special" among others.

**ANDERSON SIGNS WITH WORLD CLASS** — **Bill Anderson** has signed an exclusive booking agreement with World Class Talent. Over his past 20 years of songwriting and performing, he has been nominated for 50 BMI awards, Male Vocalist of the Year, Songwriter of the Year and Top Duet of the Year, as well as being inducted into the Country Music Songwriters Hall of Fame. Anderson will be joining **Barbara Mandrell**, **Louise Mandrell**, **Jeannie C. Riley**, **The Kendalls** and the **Cannons** who are already on the roster.

anita m. willson

## GMA Announces Dove Nominees

NASHVILLE — The Gospel Music Association's 15th annual Dove Awards presentation will be held on March 7th at 7:30 pm at the Tennessee Performing Arts Center. The final nominees are:

**FINAL NOMINEES**  
**Gospel Song of the Year**  
 BECAUSE OF WHO YOU ARE, Bob Farrell/Billy Smiley, Paragon Music Corp. (ASCAP); GREAT IS THE LORD, Deborah and Michael W. Smith, Meadowgreen Music (ASCAP); HE'S STILL WORKIN' ON ME, Joel Hemphill, Hemphill Music (BMI); HE WILL CARRY YOU, Scott Wesley Brown, Birdwing Music/Cherry Lane Music (ASCAP); I'M WALKIN', Bob Bailey/Marvin Morrow, Triune Music, Inc./April Music/Lexicon Music/Charlie Monk Music (ASCAP); MORE POWER TO YA, Bob Hartman, Dawn Treador (SESAC); MORE THAN WONDERFUL, Lanny Wolfe, Lanny Wolfe Music Co. (ASCAP); STEP INTO THE WATER, Kirk Talley, Homeward Bound Music (BMI); UPON THIS ROCK, Gloria Gaither/Dony McGuire, Gaither Music/It's-In-Me Music/Lexicon Music (ASCAP); WE WILL STAND, Russ and Tori Taff/James Holihan, Word Music/Norman Clayton Music Music, Inc. (ASCAP) (SESAC).

**Gospel Songwriter of the Year**  
 Scott Wesley Brown, Michael Card, Joel Hemphill, Michael W. Smith, Lanny Wolfe.

**Gospel Music Male Vocalist of the Year**  
 Johnny Hall, Leon Patillo, Michael W. Smith, Russ Taff, John Michael Talbot.

**Gospel Music Female of the Year**  
 Cynthia Clawson, Tanya Goodman, Amy Grant, Sandi Patti, Michele Piliar, Kelly Nelson Thompson.

**Gospel Music Album of the Year: Contemporary (Solo, Duo, Group, Choir)**  
 Dove Award to Artist — Producer  
 A CHRISTMAS ALBUM, Amy Grant, Myrrh Records, Exec. Producers — Gary Chapman, Dan Harrell, Mike Blanton, Brown Bannister, Producer; FOREVER, Cynthia Clawson, Priority Records, John Rosasco, Producer; SIDE BY SIDE, Imperials, Day Spring Records, Keith Thomas, Neal Joseph, Producers; WAR OF LOVE, Sheila Walsh, Sparrow Records, Cliff Richards, Craig Pruess, Producers; WHITE HEART, White Heart, Myrrh Records, Exec. Producer — Chris Christian, Dan Huff, Billy Smiley, Producers

**Gospel Music Album of the Year: Inspirational (Solo, Duo, Group, Choir)**  
 Dove Award to Artist — Producer  
 HER FATHER'S CHILD, Kelly Nelson, Canaan Records, Ken Harding, Producer; I EXALT THEE, Phil Driscoll, Sparrow Records, Phil Driscoll, Lari Goss, Producers; MORE THAN WONDERFUL, Sandi Patti, Impact Records, Exec. Producer — John Helvering, David Clydesdale, Greg Nelson, Sandi Patti Helvering, Producers; PASSIN' THE FAITH ALONG, New Gaither Vocal Band, Dayspring Records, Billy Smiley, Warren Peterson, Producers; THE GIFT GOES ON, Sandi Patti, Impact Records, Exec. Producer — John Helvering, Greg Nelson, Sandi Patti, David T. Clydesdale, Producers.

**Gospel Music Album of the Year: Traditional (Solo, Duo, Group, Choir)**  
 Dove Award to Artist — Producer  
 CATHEDRALS LIVE IN ATLANTA, Cathedral Quartet, Riversong Records, Exec. Directors — Glen Payne, George Younce, Bill Traylor, Producer, LIVE AT THE UNIVERSITY OF ALABAMA, The Kingsmen, Heartwarming Records, Wayne Hilton, Eldridge Fox, Jim Hamill, Producers; MEMORIES MADE NEW, The Rambos, Heartwarming Records, Dony McGuire, Buck Rambo, Producer; MORE THAN A DREAM, Tanya Goodman, Canaan Records, Exec. Producer — Aaron Brown, Andy Tolbird, Gary Chapman, Producers; WE SHALL BEHOLD THE KING, The Rex Nelson Singers, Canaan Records, Ken Harding, Producer.

**Gospel Music Album of the Year: Contemporary (Black) (Solo, Duo, Group, Choir)**  
 Dove Award to Artist — Producer  
 COME TOGETHER, Bobby Jones and New Life, Myrrh Records, Tony Brown, Producer; I'LL RISE AGAIN, Al Green, Myrrh Records, Al Green, Producer; LIVE IN NASHVILLE, New Orleans Gospel Soul Children, Onyx International Records, Gentry McCreary, Thomas Whitfield, Producers; LONG TIME COMIN', The Winans, Light Records, Bill Maxwell, Producer; SANCTUARY, Jessy Dixon, Power Discs & Cassettes, John Thompson, Randy Scruggs, Producers.

**Gospel Music Album of the Year: Design**  
 Dove Award to Photographer, Graphic Artist, Designer  
 A CHRISTMAS ALBUM, Amy Grant, Photography — Bill Farrell, Michael Borum, Art Direction — Dennis Hill, LOUISIANA LIVE, The Hemphills, Photography — Bill & Matt Barnes, Graphics — Barnes & Co., Design & Illustration — Randy Martin; MORE POWER TO YA, Petra, Art Direction — T & T Designs, Illustration — Randy Rogers, Layout — Lisa Williams; MORE THAN WONDERFUL, Sandi Patti, Photography — Bill Barnes, John Blair, Rich Voorhees; SONGS FOR WORSHIP VOL. 1, John Michael Talbot, Photography — Edd Anthony, Cover Design — Peter Nomura, Backliner — John Michael Talbot.

**Gospel Music Album of the Year By A Secular Artist/Artists**  
 BEST OF B.J. #2, B.J. Thomas, Word Records, Ken Harding, Producer; DRASTIC MEASURES, Kansas, CBS Records, Kansas, Neil Kernon, Producers, LOVE SHINES, B.J. Thomas, Priority Records, Pete Drake, Producer; SUNDAY SCHOOL SONGS FOR CHILDREN OF ALL AGES, Tennessee Ernie Ford, Word Records, Michael Lloyd, Producer; SURRENDER, Debbie Boone, Lamb and Lion Records, Brown Bannister, Producer.

### Gospel Music Artist of the Year: Group or Individual

Amy Grant, Dino Kartsonakis, Sandi Patti, Petra, John Michael Talbot.

**Gospel Music Album of the Year: Traditional (Black) (Solo, Duo, Group, Choir)**  
 Dove Award to Artist — Producer  
 I AM DETERMINED, Tremaine Hawkins, Light Records, Walter Hawkins, Producer; JESUS I LOVE CALLING YOUR NAME, Shirley Caesar, Myrrh Records, Exec. Producer — Ken Harding, Tony Brown, Producer; PEACE BE STILL, Vanessa Bell Armstrong, Onyx International Records, Exec. Producer — Gentry McCreary, Thomas Whitfield, Producer, WE SING PRAISES, Sandra Crouch, Light Records, Sandra Crouch, Producer, WHITE CHRISTMAS, Al Green, Myrrh Records, Moses Dillard, Producer.

**Gospel Music Album of the Year: Instrumental Artist(s)**  
 Dove Award to Artist — Producer  
 Phil Driscoll, Dino Kartsonakis, Koinonia, Michael W. Smith, Keith Thomas.

**Gospel Music Album of the Year: Worship and Praise**  
 Dove Award to Artist — Producer — Record Company  
 CELEBRATE THE JOY, Impact Records, David T. Clydesdale, Producer, GRACE UPON GRACE, Day Spring Records, Bruce Koplish, Producer, GREAT IS THY FAITHFULNESS, Impact Records, Don Marsh, Producer, PSALMS ALIVE, Maranatha Music, Skip Konte, Producer, RESTORATION, Word Records, Pelle Karlsson, Producer.

**Gospel Music Album of the Year: Musical**  
 Dove Award to Producer — Record Company  
 DREAMER, Cam Floria, Producer, Christian Artists Records, JESUS NEVER FAILS, Exec. Producer — Dennis Worley, John Rosasco, John Lee, Producers; Priority Records, CBS Records; SING THE MIGHTY POWER OF GOD, Ron Griffin, Producer; Paragon Records; SONG OF THANKSGIVING, Ronn Huff, Producer, Word Records, WE ARE CALLED, Phil Perkins, Producer; Birdwing Records.

**Gospel Music Album of the Year: Children's Music**  
 Dove Award to Producer — Record Company  
 ADVENTURES IN AGAPELAND, Tony Salerno, Producer, Birdwing Records; BACK AT THE CREEK BANK, Ron Griffin, Producer, Impact Records; MUSIC MACHINE II, Fletch Wiley, Tony Salerno, Ron Kreuger, Producers, Birdwing Records; THE LATE GREAT POTENTATE, Greg Nelson, Producer, Brentwood Records; WORD BIRDS, Bob Farnsworth, Producer, Word Records.

## Stereo AM Starts To Hit Country Field

(continued from page 17)  
 also put them in its cars. McIntosh will offer a hifi system while Sherwood Electronics will use the Motorola system in cars.

With the change to AM stereo, many broadcasters are hoping the market will increase as a result of the improved sound. "Most of the AM country stations will get a boost in the arm," stated Rogers. "It's an added promotional tool and the fact that you can say you have a stereo might take any negative attitudes away from AM stations that might have been there before."

Other stations report that formats will be changing from talk, religion and sports shows to more music-oriented formats as a result of the improved fidelity. Numerous stations have already gone on the AM stereo system and others feel the majority of the markets will switch to AM stereo within five years.

While most people have been very optimistic about AM stereo, there have been problems. Some broadcasters feel the major problem is the FCC's decision not to choose one system. "In some cities you have Motorola, Harris, Kahn or Magnavox, and you may run into the situation where, if the receiver doesn't switch automatically, then you have to have a receiver with a multi-mode decoder or some people will have to know which station is in what system and flip the switch," explained Keddi. He went on to say "there's no standardization and that's a problem that's slowing things down."

Others, such as Tom Cassidy, feel the main problem is getting receivers out that offer both AM & FM stereos in bulk fashion. "The same thing happened with FM stereo," stated Cassidy. "It wasn't an overnight success and we'll have the same growing pains with AM stereo."

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	2/25
<b>1 WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	1	20
<b>2 THIS TOO WILL PASS</b> JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	3	19
<b>3 SING AND SHOUT</b> THE MIGHTY CLOUDS OF JOY (Myrrh/Word SPCN 7-01-676706-X) "He's My Rooftop"	4	6
<b>4 ROUGH SIDE OF THE MOUNTAIN</b> R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	3	44
<b>5 I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	5	26
<b>6 PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	8	47
<b>7 MAKE ME AN INSTRUMENT</b> CANDI STATION (Beracah-1001) "God Can Make Something Out Of Nothing"	7	31
<b>8 JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	6	36
<b>9 I FEEL LIKE GOIN' ON</b> KEITH PRINGLE (Hope Song HS-2001) Title Cut	9	12
<b>10 TAKE IT TO THE LORD IN PRAYER</b> TRUTHETTES (Malaco -4386) Open	11	4
<b>11 LONG TIME COMING</b> WINANS (Light 5826) Open	10	22
<b>12 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	12	24
<b>13 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	13	48
<b>14 YES HE CAN</b> GEORGIA MASS CHOIR (Savoy - 7082) Open	15	4
<b>15 LEAD ME</b> THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	—	1

### Inspirational

	Weeks On Chart	2/25
<b>1 WALL OF GLASS</b> RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	1	29
<b>2 MORE THAN WONDERFUL</b> SANDI PATTI (Impact R3818)	2	37
<b>3 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) Open	3	97
<b>4 SIDE BY SIDE</b> IMPERIALS (Dayspring/Word 701411215) "Wait Upon The Lord"	4	22
<b>5 NOT OF THIS WORLD</b> PETRA (Star Song SPCN 7-102-05088-0) Open	7	14
<b>6 COUNT THE COST</b> DAVID MEECE (Myrrh MSB-6744) Open	5	30
<b>7 MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	6	59
<b>8 SIGNAL</b> DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	9	18
<b>9 MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	8	38
<b>10 SINGER SOWER</b> 2nd CHAPTER OF ACTS (Sparrow SPR 1071) "Takin' The Easy Way"	12	6
<b>11 PRESS ON</b> JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	10	23
<b>12 NO LESS THAN ALL</b> GLAD (Greentree R003951) "Maker Of My Heart"	13	13
<b>13 A CALL TO US ALL</b> TERI DESARIO (Day Spring 7014113011) Open	14	4
<b>14 STRAIGHT AHEAD</b> AMY GRANT (Myrrh SPCN 7-01-675706-4) "Angels"	—	1
<b>15 LEGACY</b> MICHAEL CARD (Milk & Honey MH1045) Open	—	1

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.



**HOSTING THE DOVE** — Glen Campbell has been named host of the 15th Annual Dove Awards which will be telecast from the Andrew Jackson Hall of the Tennessee Performing Arts Center on March 7. Gathered at the announcement are (l-r): Don Butler, executive director of the Gospel Music Assn., Campbell, and Joe Moscheo, chairman of the Dove Awards.



**CLINTON AND COLLINS TOGETHER AGAIN** — Bootsie Collins and George Clinton are working together again, this time on Collins new album to be distributed by Warner Brothers. Currently recording in Philadelphia at Alpha International Recording Studios, they've completed two tracks from the forthcoming LP, produced and mixed by Nick Martinelli. Pictured above are (l-r): Nick Martinelli, George Clinton, Bootsie Collins, and Doc, a long time friend of Collins.

## THE RHYTHM SECTION

Solar recording artists **The Deele** have found out the hard way that traveling can be a big deal. Last month, while traveling on an ice-covered highway, their tour bus hit a truck that had jack-knifed on the road. A few weeks later, while only 55 miles outside of El Paso, Texas, their bus had a flat tire. To make things worse, while stranded in the desert and surrounded only by ice, a semi-truck hit the bus, shattering all of the bus' windows. A couple of days later in Amarillo the group met another roadblock — a very bad blizzard, which forced them to abandon the vehicle in favor of a snow-chained cab to get them to the airport for a flight to Tulsa, Oklahoma . . . **Rodney Franklin** on Columbia Records has really done a good job on his latest 12-inch single, "Stay On In The Groove." Franklin is at his best and it's a straightforward groove that is very relaxing. Also on the Columbia label are two very interesting artists. First there's **Damaris Carbaugh** with "What About My Love" from her "Once Again" album. On the album she does a beautiful job in a duet with **David Simmons**, called "Giving Up On Love." And from the Caribbean comes an artist by the name of **Yellowman**, with a tune called "Strong Me Strong" from his "King Yellowman" album. The Jamaican singer, known as the king of Jamaican rap, has a strong following because of his songs and his publicized romantic activities. Finally, **Weather Report** will set a first for the group. Their upcoming "Domino Theory" album will include the group's first vocal track, "Can It Be Done," sung by **Carl Anderson** . . . **Isaac Hayes** has turned producer once again, this time producing the **Bronner Brothers (Bernard and Nate)** on Neighbor Records. The album is a collection of easy listening, medium tempo songs with several ballads. "Self Conscious," "I'm Not That Bad Of A Man" and "Make Me Feel Like A Man" seem to be sure hits. The group is led by two vocalists, **Nate Bronner** and **Chris Favors** . . . In the singles section, watch out for a new remix of the **Rolling Stones** "Too Much Blood" for ATCO. It's being mixed by **John Morales** and **Sergio Munzibai**. Warner Bros. has a potentially hot item on its hands with **China Crisis'** "Working with Fire and Steel" EP. . . This week's pick hits are really hot. Topping the list is **Peter Brown** on Columbia Records with "They Only Come Out At Night." This should become an immediate hit, especially with D.J.s who are familiar with Brown's previous material from the disco action days. This is without a doubt one of his best yet. Next comes **Vanguard's Alisha** with "All Night Passion." This single has two things going for it, a very well mixed instrumental track and an extremely talented 15-year-old singer, Alisha, who has the vocal range of a well-trained 25-year-old. Hopefully we'll be hearing more from this promising young singer. Last, but not least, one of my favorites on the Chrysalis label is **Huey Lewis and The News** with "I Want A New Drug" which effectively mixes R&B with a rock sound for a dazzling song from beginning to end

skip harris



**AIN'T THAT PECULIAR** — Joe Giaco of New York-based Pro Motion, took Atlantic Records artist Stevie Woods by New York's urban-contemporary WBLS recently for an on-air interview with the station's Frankie Crocker. Seen after the interview are (l-r): Giaco; Woods and Crocker.

## TOP 75 ALBUMS

		Weeks On Chart	2/25	Weeks On Chart
1	<b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	1	63	
2	<b>CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059ML)	2	17	
3	<b>I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	3	11	
4	<b>BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	4	11	
5	<b>IN THE HEART</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8508)	6	13	
6	<b>NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	5	36	
7	<b>IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6161GL)	7	20	
8	<b>SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML)	15	4	
9	<b>PREPPIE</b> CHERYL LYNN (Columbia FC 38961)	11	11	
10	<b>STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	9	30	
11	<b>IT'S YOUR NIGHT</b> JAMES INGRAM (Owest/Warner Bros. 9 23970-1)	8	17	
12	<b>JOYSTICK</b> DAZZ BAND (Motown 6084ML)	10	12	
13	<b>STREET BEAT</b> THE DEELE (Solar/Elektra 9 60285-1)	12	12	
14	<b>LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1)	27	4	
15	<b>THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE-13004)	13	25	
16	<b>FEVER</b> CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	14	16	
17	<b>ROBBERY</b> TEENA MARIE (Epic FE 38882)	19	18	
18	<b>HEAVEN ONLY KNOWS</b> TEDDY PENDERGRASS (Philadelphia Int'l/CBS FZ 38646)	20	16	
19	<b>NEVER SAY NEVER</b> MELBA MOORE (Capitol ST-12305)	22	13	
20	<b>CITY SLICKER</b> J. BLACKFOOT (Sound Town/Allegiance ST-8002)	24	8	
21	<b>IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	21	13	
22	<b>YOURS FOREVER</b> ATLANTIC STARR (A&M SP-4948)	18	17	
23	<b>BREAK OUT</b> POINTER SISTERS (Planet/RCA BXL 1-4705)	28	15	
24	<b>WOMAN OUT OF CONTROL</b> RAY PARKER, JR. (Arista AL8-8087)	17	15	
25	<b>ELECTRIC UNIVERSE</b> EARTH, WIND & FIRE (Columbia OC 38980)	28	14	
26	<b>COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005)	16	16	
27	<b>COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39107)	30	7	
28	<b>FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	29	12	
29	<b>POSITIVE POWER</b> STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	34	4	
30	<b>YOU SHOULDN'T-NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308)	25	10	
31	<b>TEASER</b> ANGELA BOFILL (Arista AL8-8198)	23	16	
32	<b>DREAMBOY</b> (Owest/Warner Bros. 9 23988-1)	32	14	
33	<b>I'M A BLUES MAN</b> Z.Z. HILL (Malaco 7415)	35	14	
34	<b>CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	31	34	
35	<b>THE SONGSTRESS</b> ANITA BAKER (Beverly Glen BG 10002)	37	35	
36	<b>DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL)	45	3	
37	<b>MADONNA</b> (Sire 9 23867-1)	38	23	
38	<b>FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	40	27	
39	<b>MARY JANE GIRLS</b> (Gordy/Motown 6040GL)	39	43	
40	<b>FEEL MY SOUL</b> JENNIFER HOLLIDAY (Geffen GHS 4014)	36	20	
41	<b>BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	42	30	
42	<b>D'YA LIKE SCRATCHIN'</b> MALCOLM McLAREN (Island/Atco 7 90124-1-B)	44	6	
43	<b>G FORCE</b> KENNY G (Arista AL8-8192)	51	5	
44	<b>IN BLACK AND WHITE</b> JENNY BURTON (Atlantic 7 80122-1)	50	3	
45	<b>BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	41	15	
46	<b>SOMETHING GOOD</b> TYRONE DAVIS (Ocean Front OF/101)	46	15	
47	<b>COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL)	33	27	
48	<b>ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	49	20	
49	<b>VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	52	42	
50	<b>URBAN DANCE FLOOR GUERRILLAS</b> P. FUNK ALL-STARS (Uncle Jam/CBS RFZ 39168)	43	10	
51	<b>TRULY BAD</b> RON BANKS (CBS Associated FZ 39148)	53	7	
52	<b>NEW DIMENSION</b> IMAGINATION (Elektra 9 60316-1)	60	2	
53	<b>STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	48	27	
54	<b>I AM GLORIA GAYNOR</b> GLORIA GAYNOR (Silver Blue/CBS FZ 39267)	54	3	
55	<b>ON THE RISE</b> THE S.O.S. BAND (Tabu/CBS FZ 38697)	47	32	
56	<b>D.C. CAB</b> ORIGINAL SOUNDTRACK (MCA 6128)	59	3	
57	<b>WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	58	43	
58	<b>1999</b> PRINCE (Warner Bros. 9 23720-1F)	57	68	
59	<b>ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA CPL 1-4858)	56	8	
60	<b>MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	—	1	
61	<b>MERCILESS</b> STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	55	28	
62	<b>PRIVATE PARTY</b> BOBBY NUNN (Motown 6051ML)	84	4	
63	<b>CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725)	62	26	
64	<b>WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021)	63	6	
65	<b>HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK (Arista AL8-8104)	66	20	
66	<b>LIONEL RICHIE</b> (Motown 6007ML)	70	73	
67	<b>PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	—	1	
68	<b>THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML)	67	17	
69	<b>THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239)	72	31	
70	<b>ZAPP III</b> ZAPP (Warner Bros. 9 23875-1)	61	27	
71	<b>WITH LOVE</b> FATBACK (Spring SPR-33-6741)	74	11	
72	<b>HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282)	68	26	
73	<b>RESPECT</b> BILLY GRIFFIN (Columbia FC 38924)	—	1	
74	<b>UTOPIA</b> ENCHANTMENT (Columbia FC 38959)	69	7	
75	<b>DIFFERENT STYLE!</b> MUSICAL YOUTH (MCA-5454)	65	5	





# CASH BOX TOP 100 ALBUMS

March 3, 1984

Title, Artist, Label, Number, Distributor	Weeks On Chart	2/25	Weeks On Chart	2/25	Weeks On Chart	2/25
<b>1 THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	63	1	63	1	63	1
<b>2 1984</b> VAN HALEN (Warner Bros. 9 23985-1) WEA	6	3	6	3	6	3
<b>3 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic OE 39107) CBS	18	2	18	2	18	2
<b>4 LEARNING TO CRAWL</b> THE PRETENDERS (Sire 9 23980-1) WEA	5	5	5	5	5	5
<b>5 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6050ML) MCA	17	4	17	4	17	4
<b>6 SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	36	6	36	6	36	6
<b>7 AN INNOCENT MAN</b> BILLY JOEL (Columbia OC 38873) CBS	29	7	29	7	29	7
<b>8 90125</b> YES (Atco 7 90125-1) WEA	14	8	14	8	14	8
<b>9 MILK AND HONEY</b> JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y-1) POL	4	10	4	10	4	10
<b>10 GENESIS</b> (Atlantic 7 80116-1) WEA	19	9	19	9	19	9
<b>11 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	22	12	22	12	22	12
<b>12 UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	18	14	18	14	18	14
<b>13 ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA APL 1-4858) RCA	17	11	17	11	17	11
<b>14 TOUCH</b> EURYTHMICS (RCA AFL1-4917) RCA	5	17	5	17	5	17
<b>15 SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	21	16	21	16	21	16
<b>16 SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait BFR 38930) CBS	10	19	10	19	10	19
<b>17 SEVEN AND THE RAGGED TIGER</b> DURAN DURAN (Capitol ST-12310) CAP	14	15	14	15	14	15
<b>18 DEFENDERS OF THE FAITH</b> JUDAS PRIEST (Columbia FC 39219) CBS	5	21	5	21	5	21
<b>19 ELIMINATOR</b> ZZ TOP (Werner Bros. 9 23774-1) WEA	47	13	47	13	47	13
<b>20 WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60280-1) WEA	23	18	23	18	23	18
<b>21 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	20	22	20	22	20	22
<b>22 TOO LOW FOR ZERO</b> ELTON JOHN (Geffen GHS 4006) WEA	39	20	39	20	39	20
<b>23 ROLL ON</b> ALABAMA (RCA AHL1-4939) RCA	5	27	5	27	5	27
<b>24 IN HEAT</b> THE ROMANTICS (Namporor B6Z 3880) CBS	20	23	20	23	20	23
<b>25 WINDOWS AND WALLS</b> DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	3	33	3	33	3	33
<b>26 METAL HEALTH</b> QUIET RIOT (Peshe VFZ 38442) CBS	48	24	48	24	48	24
<b>27 UNDER A BLOOD RED SKY</b> U2 (Island/Atco 7 90127-1-B) WEA	14	25	14	25	14	25
<b>28 CHRISTINE McVIE</b> (Werner Bros. 9 25059-1) WEA	4	35	4	35	4	35
<b>29 REBEL YELL</b> BILLY IDOL (Chrysalis FV 41450) CBS	14	30	14	30	14	30
<b>30 TOUR DE FORCE</b> 38 S' ECIA' (A&M SP-4971) RCA	14	26	14	26	14	26
<b>31 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	30	32	30	32	30	32
<b>32 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196) CBS	11	28	11	28	11	28
<b>33 IN THE HEART</b> KOOL & THE GANG (De-Lite DSR 8505) POL	13	34	13	34	13	34
<b>34 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 8052ML) MCA	3	46	3	46	3	46
<b>35 PYROMANIA</b> DEF LEPPARD (Mercury 810 308-1 M-1) POL	56	29	56	29	56	29
<b>36 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Soler/Elektra 9 60241) WEA	35	36	35	36	35	36
<b>37 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	11	37	11	37	11	37
<b>38 BARK AT THE MOON</b> OZZY OSBOURNE (CBS Associated QZ 38987) CBS	13	31	13	31	13	31
<b>39 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1) WEA	4	53	4	53	4	53
<b>40 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Cesblance 811 492-1 M-1) POL	45	39	45	39	45	39
<b>41 IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Werner Bros. 9 23970-1) WEA	17	41	17	41	17	41
<b>42 BARBRA STREISAND — YENTL</b> ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	15	38	15	38	15	38
<b>43 MADONNA</b> (Sire 9 23867-1) WEA	23	45	23	45	23	45
<b>44 PIPES OF PEACE</b> PAUL McCARTNEY (Columbia OC 39149) CBS	16	40	16	40	16	40
<b>45 IN A SPECIAL WAY</b> DaBARGE (Gordy/Motown 6061GL) MCA	19	43	19	43	19	43
<b>46 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL1-4696) RCA	25	42	25	42	25	42
<b>47 FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	3	98	3	98	3	98
<b>48 GREATEST HITS</b> AIR SUPPLY (Arista AL8-8024) RCA	29	47	29	47	29	47
<b>49 TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152) CAP	16	50	16	50	16	50
<b>50 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic QRE 38398) CBS	61	49	61	49	61	49
<b>51 UNDERCOVER</b> ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA	15	44	15	44	15	44
<b>52 1999</b> PRINCE (Werner Bros. 9 23720-1) WEA	70	51	70	51	70	51
<b>53 LIVE FROM EARTH</b> PAT BENATAR (Chrysalis FV 41444) CBS	21	52	21	52	21	52
<b>54 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4633) RCA	51	54	51	54	51	54
<b>55 LET'S DANCE</b> DAVID BOWIE (EMI America SO-18102) CAP	46	57	46	57	46	57
<b>56 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005) CBS	16	59	16	59	16	59
<b>57 BREAK OUT</b> POINTER SISTERS (Planet BXL 1-4705) RCA	15	60	15	60	15	60
<b>58 THE CROSSING</b> BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	24	56	24	56	24	56
<b>59 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	93	55	93	55	93	55
<b>60 GREATEST HITS VOL. II</b> BARRY MANILOW (Arista AL8-8102) RCA	15	58	15	58	15	58
<b>61 MIDNIGHT MADNESS</b> NIGHT RANGER (MCA-5457) MCA	18	82	18	82	18	82
<b>62 BALLS TO THE WALL</b> ACCEPT (Portrait BFR 39241) CBS	5	71	5	71	5	71
<b>63 TWO OF A KIND</b> ORIGINAL SOUNDTRACK (MCA-8127) MCA	13	48	13	48	13	48
<b>64 LICK IT UP</b> KISS (Mercury 422-814 297-1 M-1) POL	22	65	22	65	22	65
<b>65 FRONTIERS</b> JOURNEY (Columbia QX 38504) CBS	55	63	55	63	55	63
<b>66 WOMAN OUT OF CONTROL</b> RAY PARKER, JR. (Arista AL8-8087) RCA	17	61	17	61	17	61
<b>67 SWEET DREAMS (ARE MADE OF THIS)</b> EURYTHMICS (RCA AFL1-4881) RCA	38	67	38	67	38	67
<b>68 INFIDELS</b> BOB DYLAN (Columbia QC 38819) CBS	15	64	15	64	15	64
<b>69 AEROBIC SHAPE-UP III</b> JOANIE GREGGAINS (Paredo/Petar Pan PAN 112) IND	19	66	19	66	19	66
<b>70 STRIP</b> ADAM ANT (Epic FE 39108) CBS	13	73	13	73	13	73
<b>71 LABOUR OF LOVE</b> UB40 (Virgin/A&M SP-6-4980) RCA	18	87	18	87	18	87
<b>72 TRUE</b> SPANDAU BALLET (Chrysalis B6V 41403) CBS	26	70	26	70	26	70
<b>73 THE WILD HEART</b> STEVIE NICKS (Modern/Atco 90084-1) WEA	36	69	36	69	36	69
<b>74 THE PRINCIPLE OF MOMENTS</b> ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	30	68	30	68	30	68
<b>75 WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021) WEA	13	74	13	74	13	74
<b>76 LIONEL RICHIE</b> (Motown 6007ML) MCA	72	72	72	72	72	72
<b>77 LITTLE ROBBERS</b> THE MOTELS (Capitol ST-1288) CAP	22	76	22	76	22	76
<b>78 BACKSTREET</b> DAVID SANBORN (Werner Bros. 9 23906-1) WEA	16	77	16	77	16	77
<b>79 OFF THE WALL</b> MICHAEL JACKSON (Epic FE-35745) CBS	7	104	7	104	7	104
<b>80 COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL) MCA	27	78	27	78	27	78
<b>81 JOYSTICK</b> DAZZ BAND (Motown 6084ML) MCA	12	83	12	83	12	83
<b>82 I DON'T SPEAK THE LANGUAGE</b> MATTHEW WILDER (Private I BFZ 39112) CBS	8	85	8	85	8	85
<b>83 HEARTLAND</b> REAL LIFE (Curb/MCA-5459) MCA	7	102	7	102	7	102
<b>84 BEAUTY STAB</b> ABC (Mercury 814 661-1-M-1) POL	13	75	13	75	13	75
<b>85 WHAT IS BEAT?</b> THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA	12	86	12	86	12	86
<b>86 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	27	80	27	80	27	80
<b>87 STREET BEAT</b> THE DEELE (Soler/Elektra 60285-1) WEA	10	89	10	89	10	89
<b>88 SPEAKING IN TONGUES</b> TALKING HEADS (Sire 9 23882-1) WEA	37	81	37	81	37	81
<b>89 ALIVE, SHE CRIED</b> THE DOORS (Elektra 9 80269-1) WEA	18	79	18	79	18	79
<b>90 YOU SHOULDN'T — NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308) CAP	10	91	10	91	10	91
<b>91 THE POLITICS OF DANCING</b> RE-FLEX (Capitol ST-12314) CAP	10	95	10	95	10	95
<b>92 LIVING IN OZ</b> RICK SPRINGFIELD (RCA AFL 1-4680) RCA	40	94	40	94	40	94
<b>93 PENETRATOR</b> TED NUGENT (Atlantic 7 80125-1) WEA	4	119	4	119	4	119
<b>94 SOMEWHERE IN AFRIKA</b> MANFRED MANN'S EARTH BAND (Arista AL88194) RCA	7	122	7	122	7	122
<b>95 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	14	96	14	96	14	96
<b>96 HEART PLAY — UNFINISHED DIALOGUE</b> JOHN LENNON and YOKO ONO (Polydor 817 238-1 Y-1) POL	10	92	10	92	10	92
<b>97 OBLIVION</b> UTOPIA (Pessport PB 6029) IND	5	116	5	116	5	116
<b>98 BEST KEPT SECRET</b> SHEENA EASTON (EMI America ST-17101) CAP	25	101	25	101	25	101
<b>99 RAPPIN' RODNEY</b> RODNEY DANGERFIELD (RCA AFL1-4869) RCA	17	84	17	84	17	84
<b>100 TEASER</b> ANGELA BOFILL (Arista AL8-9198) RCA	16	103	16	103	16	103



# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

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

## Classified Ads Close WEDNESDAY

### COIN MACHINES

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

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

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

**FOR SALE:** Pole Position Sit-down \$2395, Pole Position Upright \$1995, Star Wars Sit-down \$1595, Star Wars Upright \$1195, Crystal Castle Cocktail Table \$1375, Crystal Castle Upright \$1295, Discs of Tron (Total Environment Cabinet) \$2195, Discs of Tron Upright \$1595, Ms Pec Men \$895, Mini Ms Pac Man \$875, Dregon's Lair \$2975, Elevator Action \$1475, Change Lenes \$1295, Donkey Kong, 3 \$1095, Mario Bros (2 Pl) \$845, Chempion Baseball \$1195, Turbo Sit-down \$1095, Fax Elegante (2 Pl) \$1195, Fax Upright \$1050, Motorece, USA \$1295, Rack Em Up Flipper \$995, Show Model Moppet Videos — Leprechaun/Desert Race/Tugboat/Noeh's Ark \$1095 each, Slightly used Moppet Videos — Pirete Treasure/Leprechaun \$895 each. Call or write New Orleans Novelty Co., 3030 No. Arnoult Rd., Metairie, LA 70002. Telex: (504) 888-3500.

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

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

### HUMOR

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

### RECORDS-MUSIC

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

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

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

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

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

### SERVICES COIN MACHINE

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

## ASCAP Reports Record Year In '83; David Discusses Seven Decades of Growth

(continued from page 9)

The address also focused on the issues facing the society in the present. David cited recent court cases. "Early on, the CBS lawsuit was concluded in our favor," he said. "However, the euphoria all of us at ASCAP experienced was short lived. Because just as that problem ended, another one began: The Buffalo Broad-casting lawsuit. As you know, we lost that case in the lower courts before Judge Gagliardi. This past November, we argued our appeal and we are still awaiting the court's decision which could come at any time."

The past years have also been filled with other legal and Congressional challenges for ASCAP with religious broadcasters, veterans and fraternal organizations, colleges and universities, public radio and television, wired music, home taping, record and video rentals, and so on.

Right now we are deeply involved in the jukebox problem. You've gotten mail from me asking you to send letters to your senators and congressmen expressing your opposition to these bills. I feel so pleased to report to you that your response has been overwhelming. To those of you who haven't written, we urge you to do so.

Over the past few months, we have been walking the halls of Congress meeting with congressmen and senators, and I believe our efforts will make a difference."

The president then spoke of the recent and future efforts by the society. He commented, "while we travel the legisla-tive route, we go on with all the other business of ASCAP as well.

We continue to work at licensing the new music vehicles of the 80s. At this point we have licensed HBO and we are in serious negotiations with all the other pay as well as non-pay users, and that includes MTV — which is the hottest music phenomonon of the 80s.

We are confident that no matter what shape or form the new technologies take, our music will always be in demand — because we have the greatest repertory in the world."

David then appealed to the audience for their active participation in ASCAP affairs, saying, "it's up to you not only to keep

writing — but to keep informed about what's happening in the music industry from both a creative and business stand-point. I urge you to be involved in the activities of ASCAP, because it is your society. We need your talent and your energy to grow.

We've come a long way from that first meeting in 1914. As the industry has expanded, so have we. Today, we have over 40,000 members and we expect to earn over \$200 million this year.

The president expressed satisfaction over the achievements of ASCAP members in light of the recent Oscar and Grammy nominations, claiming, "we continue to achieve new milestones. For example, at the end of '83, ASCAP songs made up a full 70 percent of the year-end pop singles charts in the trades."

## EAST COASTINGS

(continued from page 9)

the change, they went with the flow. Personally, I've never been happier. I'm kind of a perfectionist. I'm also very pleased about our relationship with Important. They're behind us 1,000 percent, and whatever the future brings, I hope they're in it. Things are rosy."

**COASTING ALONG INTO THE SUNSET —** Since this is my last *East Coastings*, many thanks to all of the folks who have been informative and supportive. I look forward to dealing with all of you again in the future. Special apology to David Salidor for not getting in that last plug about Mark Bego's party at Panache hosted by Frankie Crocker on March 7 to celebrate the release of Bego's book on Michael Jackson.

fred goodman

## Society Gives L.A. The Blues

(continued from page 6)

booked a date for Eddie "Cleanhead" Vinson. He said, "we talked to Eddie's wife, and she said Eddie didn't want to come because he felt no one would be there. For some reason they're supported very well in Europe and I guess they make decent money and Betty and I thought 'Isn't that ridiculous' when we have them living right here in L.A."

The Millers and the all-volunteer staff of the blues society do more than just book shows. They paste up and print flyers, compile an extensive mailing list, and accomodate the artists in any way they can. The Millers have developed a rapport with many of the performers and often offer them lodging at their house rather than hotels.

Things have not always run so smoothly for the Society. During the first months it was not uncommon to operate in the red. At one point the Society was about to disband, but the Millers decided to give it one last try. Using their personal finances they booked Clifton Chenier at the Music Machine and the show proved to be an overwhelming success. The Millers give a lot of credit to Music Machine owner Leon McNabb, who they claim gave them a needed break even if it cost the club money. McNabb gave the blues Society Friday and Saturday nights even though other types of music might have drawn better. It was McNabb who was instrumental in arranging the Chenier show which turned the situation around for the society.

McNabb took a gamble on the society and won. He claims it was the drive and motivation of the Millers that led him to help. He states, "What can you say to people like them? They put in the amount of effort for the society other people put in during a normal work week. It took two shows. I saw the sweat and effort of those two shows and I said let's go with it." As a result the Music Machine is slowly establishing itself as one of the more respected venues in Los Angeles for top name blues.

The Southern California Blues Society is now flourishing. Its membership is on the steady increase, and it no longer worries about inability to meet salary demands and club costs. Los Angeles has thee blues again and by all indications it's here to stay.



**BMI'S SONGWRITER SHOWCASE —** Nearly 200 music industry producers, publishers, songwriters, label executives and other professionals joined in celebrating the Los Angeles Songwriters Showcase recently moved to the El Privado room at Carlos 'n Charlie's on Feb. 15. The party was held from 5-7 pm and sponsored by Broadcast Music, Inc. and Carlos 'n Charlie's. The regularly scheduled Songwriters Showcase followed the cocktail party and featured producer Greg Mathieson as the interview guest, Flip Black from Lou Levy Music critiquing tapes

in Cassette Roulette, Richard Fagan in the live showcase spotlight and Atlantic Records' Keith Cowan screening material for ABBA's Frida's upcoming solo album. Pictured here (l-r) are: Lorraine Rebidas, national director, creative services, Peer Southern Organization; Ron Fair, west coast A&R director, Chrysalis, and Linda Blum, professional manager, Careers Music; BMI writer Marty Panzer; Greg Rader; Ron Anton; BMI songwriters Jeff Barry and Baron Longfellow.

# CASH BOX

March 3, 1984

## AROUND THE ROUTE

by Camille Compasio

How do you determine the success of a trade convention? Quality is surely a factor — and numbers, of course; plus the opportunity it provides for making contacts, evaluating new products, gaining knowledge — and doing business. Putting aside numbers for the moment, and with all of the other elements in mind, ASI '84, the first annual Amusement Showcase International (2/17-19, Expocenter/Chicago) was a successful initial effort. As one veteran showgoer commented, "I was able to conduct more business here (at ASI) than at any other show I've attended." Granted, ASI did not attract wall to wall traffic and operator attendance (at an approximate total of 3,440) did not reach record-breaking proportions, but this was not unexpected, taking into consideration the current economic situation in the industry and the fact that this was a first time event. The important thing is there was an abundance of products here, including a number of new pieces, and a full schedule of educational seminars offered to further enhance the format. One manufacturer told Cash Box he was "favorably surprised" to find a "stronger attendance" than he expected. The opening day's reg-

(continued on page 30)

## Bally Dist. Acquires Banner

CHICAGO — Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corp. announced the acquisition of Banner Specialty Company, a prominent distributor of coin-operated equipment.

Banner maintains headquarters in Jenkintown, Pennsylvania and full facilities in Philadelphia, Pittsburg and Baltimore, Maryland. These offices will be merged into Bally Distributing Corporation, bringing the total nationwide number of Bally distributing offices to 19.

Bally Distributing Corp. is a full-line distributor carrying major manufacturers' equipment of coin-operated products including amusement games, vending equipment and other related products.

Banner Specialty Company, known in the industry as the "operator's distributor," was established in 1917 and is among the industry's most renowned distributorships.

In commenting on the acquisition Banner chairman Al Rodstein expressed his delight and stated that, "this relationship provides us with greater strength to better serve our operators in our three marketing areas."

Charles Farmer, president of Bally Distributing Corp., said, "We are very pleased to have Al Rodstein on board. He is among the most respected and admired persons in the coin machine industry. We are looking forward to a close relationship with him and Banner."

## Taito Founder Kogen Dies

CHICAGO — Michael "Mike" Kogan, founder and president of Taito Corporation, was born in Odessa (U.S.S.R.), raised in Harbin, Manchuria and, upon completion of high school, traveled to Japan for further studies in economics at Waseda University (Tokyo).

In 1944, toward the end of World War II, he returned to China, embarking first on a career in foreign trade and ultimately establishing his own trading firm in Tientsin which handled a diverse line of products ranging from wool and carpets to canned Carnation milk. In 1950, however, with the takeover of the communist regime in China, he liquidated this operation and returned to Japan with his wife Asya, whom he had married in 1947, and two children, Rita and Abba, to settle down in Tokyo as a citizen of Israel.

In order to continue his activities in foreign trade, Mr. Kogan immediately set up a company in Tokyo named Taito Yoko, from which emerged Taito Trading Co., Ltd. three years later and by 1972 Taito Corporation became the name of the company with Mr. Kogan actively serving as president until his untimely death on February 5

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# COIN MACHINE



## INDUSTRY NEWS



**'TAPPER'MATCH** — As the Olympics were in progress in Sarajevo, a very heated competition was taking place at Harry's Cafe in Chicago under the aegis of Bally Midway Mfg. Co. and Anheuser Busch. The event, a championship match between noted sportscaster Harry Caray and Hall of Fame baseball great Don Drysdale, focused on the new "Tapper" video game and, while the scores were neck in neck for the first two periods, Harry Caray rallied in the final round to take the gold medal! The match was held on Thursday, February 16, one day prior to the opening of the Amusement Showcase International convention as part of Bally's "Tapper" promotion

and it attracted not only members of the trade but a full turnout of press reps from all levels of the mass media, resulting in extensive exposure in print and on TV. Pictured in the above photos are: (top row l-r): Robert Merz of Anheuser Busch with Bally execs Bill Peltier and Tom Nieman; Don Drysdale, Bally's Carol Porth, Harry Caray and Bill Peltier; Drysdale, C.A. Robinson's Leah Bettelman, Nieman and Caray; (bottom row l-r) Rowe's Terry Moss, Bally's Paul Calamari and Rowe's Jerry Gordon; Nieman with Betson's Joe Cirillo; AGMA's Glenn Braswell with Drysdale; the two contenders in action; and the winner is . . .

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The Track & Field® video game in the upright and cocktail table models is manufactured under license from Konami Industry Company, Ltd., and sold in the United States, Canada, Central and South America, exclusively by Centuri, Inc.

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### AROUND THE ROUTE

(continued from page 29)

istration at 2,416 included 1,188 operators. Show management was still tallying the count when we were preparing this column so we don't have a complete breakdown but the total attendance figure given was 4,440. The many tradesters queried by **Cash Box** over the three-day period unanimously agreed that the show was well organized and smooth running; and the convention site ideally suited. There was a lot of equipment to see including pins, videos, lasers, shuffle alleys, jukeboxes (video and traditional), pool tables, conversions, interchangeable units, quite a number of card games, various accessories, slots, kiddie games — you name it. The color and flash, so synonymous with a coinbiz trade show, was very much in evidence and the booth decorations, complete with greenery, other embellishments and in some cases various creatures of nature (Sente had a python) added to the flavor. Among celebrities on hand were sportscaster **Harry Caray** in the Bally Midway exhibit (promoting "Tapper"); boxer **Larry Holmes** in the Nintendo booth (promoting "Punch Out") and Olympic great **Bruce Jenner** in the Stern exhibit (promoting "Gold Medal!"). . . Just about every major distributor was represented at ASI — thus the reference "distributors show," which was often mentioned, but the content and substance was total industry oriented, to satisfy the needs of all levels of the trade. . . **Cash Box** will feature ASI photo coverage, a rundown of the seminars and other convention related editorial material in next week's edition.

### Taito Founder Kogen Dies

(continued from page 29)

of this year. Under his energetic leadership Taito Corporation grew from a small company of three employees to become one of the world's largest manufacturers, distributors and operators of amusement machines, with over 100 branches in Japan, nine overseas subsidiaries, and 12,000 employees. In addition to amusement devices, Taito has during the course of its growth handled products as diverse as vending machines, semi-precious stones, ivory and coral and, most recently, "instant" film-processing equipment.

Beyond the immediate perimeters of the already sizeable Taito organization, Michael Kogan further exerted his efforts to ensure the growth and enhance the reputation of the entire amusement industry. In this regard he persistently fought for copyright protection for games, insisting that Taito act as a pioneer in the battle in order to set a conspicuous example. His efforts were rewarded on December 6, 1982 when the landmark decision providing copyright protection for Taito's legendary "Space Invaders" game was passed by the Tokyo District Court, thus setting a legal precedent that would benefit the entire industry. He was still a member of the International Copyright Committee at the time of his death.



**KOGAN ON CAMERA** — The above picture is a rare photo of the late Michael Kogan. It was taken at the 1981 AMOA convention in Chicago when he was being interviewed by an NBC-TV news reporter about the creation of the historic "Space Invaders" video game.

# THE JUKEBOX PROGRAMMER

March 3, 1984

\*Indicates new entry

## POP

- 1 **KARMA CHAMELEON**  
CULTURE CLUB (Virgin/Epic 34-04221)
- 2 **GIRLS JUST WANT TO HAVE FUN**  
CYNDI LAUPER (Portrait/CBS 37-04120)
- 3 **99 LUFTBALLONS**  
NENA (Epic 34-04108)
- 4 **OWNER OF A LONELY HEART**  
YES (Atco 7-99817)
- 5 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702MF)
- 6 **MIDDLE OF THE ROAD**  
PRETENDERS (Sira 7-2944)
- 7 **NOBODY TOLD ME**  
JOHN LENNON (Polydor/PolyGram 817 254-7)
- 8 **THRILLER**  
MICHAEL JACKSON (Epic 34-04364)
- 9 **I WANT A NEW DRUG**  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)
- 10 **HERE COMES THE RAIN**  
EURHYTHMICS (RCA PB-13725)
- 11 **JUMP**  
VAN HALEN (Warner Bros. 7-29384)
- 12 **WRAPPED AROUND YOUR FINGER**  
THE POLICE (A&M 2614)
- 13 **LET THE MUSIC PLAY**  
SHANNON (Emergency/Miraga 7-99810)
- 14 **I GUESS THAT'S WHY THEY CALL IT THE BLUES**  
ELTON JOHN (Gaffan 7-29460)
- 15 **THAT'S ALL**  
GENESIS (Atlantic 7-89724)
- 16 **THE POLITICS OF DANCING**  
RE-FLEX (Capitol B-5301)
- 17 **NEW MOON ON MONDAY**  
DURAN DURAN (Capitol B-5309)
- 18 **JOANNA**  
KOOL & THE GANG (Da-Lita/PolyGram DE 829)
- 19 **THE LANGUAGE OF LOVE**  
DAN FOGELBERG (Full Moon/Epic 34-04314)
- 20 **FOOTLOOSE**  
KENNY LOGGINS (Columbia 38-04310)
- 21 **REBEL YELL**  
BILLY IDOL (Chrysalis VS4-42762)
- 22 **ADULT EDUCATION**  
DARYL HALL & JOHN OATES (RCA PB-13714)
- 23 **GOT A HOLD ON ME**  
CHRISTINE McVIE (Warner Bros. 7-29372)
- 24 **BREAK MY STRIDE**  
MATTHEW WILDER (Private I/CBS ZS4-04113)
- 25 **IF ONLY YOU KNEW**  
PATTI LABELLE (Philadelphia Int'l./CBS ZS4 04248)
- 26 **GIVE IT UP\***  
K.C. (Maca S-1001)
- 27 **MISS ME BLIND\***  
CULTURE CLUB (Virgin/Epic 34-04388)
- 28 **UNION OF THE SNAKE**  
DURAN DURAN (Capitol B-5290)
- 29 **PINK HOUSES**  
JOHN COUGAR MELLENCAMP (Riva/PolyGram B-815)
- 30 **RUNNING WITH THE NIGHT**  
LIONEL RICHIE (Motown 1710MF)

## COUNTRY

- 1 **ROLL ON**  
ALABAMA (RCA PB-13716)
- 2 **I NEVER QUITE GOT BACK**  
SYLVIA (RCA PB-13689)
- 3 **STAY YOUNG**  
DON WILLIAMS (MCA-52310)
- 4 **ELIZABETH**  
THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)
- 5 **LONELY WOMEN MAKE GOOD LOVER**  
STEVE WARINER (RCA PB-13691)
- 6 **BURIED TREASURE**  
KENNY ROGERS (RCA PB-13713)
- 7 **WE DIDN'T SEE A THING**  
RAY CHARLES & GEORGE JONES (Columbia 38-04297)
- 8 **WOKE UP IN LOVE**  
EXILE (Epic 34-04247)
- 9 **GOING, GOING, GONE**  
LEE GREENWOOD (MCA-52322)
- 10 **THERE AIN'T NO FUTURE IN THIS**  
REBA McENTIRE (Mercury/PolyGram 814 629-7)
- 11 **SAVE THE LAST DANCE FOR ME**  
DOLLY PARTON (RCA PB-13703)
- 12 **HAD A DREAM**  
THE JUDDS (RCA PB-13673)
- 13 **I'VE BEEN RAINED ON TOO**  
TOM JONES (Mercury/PolyGram 814 820-7)
- 14 **WITHOUT A SONG**  
WILLIE NELSON (Columbia 38-04263)
- 15 **IF I CAN JUST GET THROUGH THE NIGHT**  
SISSY SPACEK (Atlantic America 7-99801)
- 16 **TWO CAR GARAGE**  
B.J. THOMAS (Columbia 38-04237)
- 17 **BUILDING BRIDGES**  
LARRY WILLOUGHBY (Atlantic America 7-99797)
- 18 **LET'S STOP TALKING ABOUT IT**  
JANIE FRICKE (Columbia 38-04317)
- 19 **DON'T MAKE IT EASY FOR ME**  
EARL THOMAS CONLEY (RCA PB-13702)
- 20 **YOU'VE REALLY GOT A HOLD ON ME**  
MICKEY GILLEY (Epic 34-04269)
- 21 **DON'T CHEAT IN OUR HOMETOWN**  
RICKY SKAGGS (Epic 34-04245)
- 22 **THANK GOD FOR THE RADIO**  
THE KENDALLS (Mercury/PolyGram 818 0567)
- 23 **I'VE BEEN WRONG BEFORE**  
DEBORAH ALLEN (RCA PB-13692)
- 24 **IF I COULD ONLY DANCE WITH YOU**  
JIM GLASER (Noble Vision 104)
- 25 **I COULD'A HAD YOU\***  
LEON EVERETTE (RCA PB-13717)
- 26 **LET SOMEBODY ELSE DRIVE\***  
JOHN ANDERSON (Warner Bros. 7- 29385)
- 27 **YOU'RE WELCOME TO TONIGHT**  
LYNN ANDERSON & GARY MORRIS (Parliam P-82003)
- 28 **DANCIN' WITH THE DEVIL**  
STEPHANIE WINSLOW (MCA-52327)
- 29 **THAT'S THE WAY LOVE GOES**  
MERLE HAGGARD (Epic 34-04226)
- 30 **BAD NIGHT FOR GOOD GIRLS\***  
JAN GRAY (Jamax 45-012)

## BLACK CONTEMPORARY

- 1 **IF ONLY YOU KNEW**  
PATTI LABELLE (Philadelphia Int'l./CBS ZS4-04176)
- 2 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702MF)
- 3 **ENCORE**  
CHERYL LYNN (Columbia 38-04256)
- 4 **TAXI**  
J. BLACKFOOT (Sound Town/Allaglanca ST-004)
- 5 **LET THE MUSIC PLAY**  
SHANNON (Emergency/Miraga 7-99810)
- 6 **JOYSTICK**  
DAZZ BAND (Motown 1701MF)
- 7 **RUNNING WITH THE NIGHT**  
LIONEL RICHIE (Motown 1710MF)
- 8 **JOANNA**  
KOOL & THE GANG (Da-Lita/PolyGram DE 829)
- 9 **ACTION**  
EVELYN "CHAMPAGNE" KING (RCA PB-13682)
- 10 **YAH MO BE THERE**  
JAMES INGRAM (with MICHAEL McDONALD) (Owest/Warner Bros. 7-29394)
- 11 **AUTOMATIC**  
POINTER SISTERS (Planet/RCA YB-13730)
- 12 **LET'S STAY TOGETHER**  
TINA TURNER (Capitol B-5322)
- 13 **THRILLER**  
MICHAEL JACKSON (Epic 34-04364)
- 14 **HARD TIMES**  
RUN D.M.C. (Profile PRO 7036)
- 15 **LIVIN' FOR YOUR LOVE**  
MELBA MOORE (Capitol B-5308)
- 16 **REMEMBER WHAT YOU LIKE**  
JENNY BURTON (Atlantic 789748)
- 17 **HUMP TO THE BUMP**  
STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)
- 18 **SOMETHING'S ON YOUR MIND**  
"D" TRAIN (Preluda PRL 596)
- 19 **BODY TALK**  
THE DEELE (Solar/Elaktra 7-69785)
- 20 **PLANE LOVE**  
JEFFREY OSBORNE (A&M SP-12089)
- 21 **KARMA CHAMELEON\***  
CULTURE CLUB (Virgin/Epic 34-04221)
- 22 **LOVE HAS FINALLY COME AT LAST**  
BOBBY WOMACK AND PATTI LABELLE (Bavaryl Glan BG-2012)
- 23 **DON'T GO\***  
DREAMBOY (Qwest/Warner Bros. 7-29389)
- 24 **TIME WILL REVEAL**  
DeBARGE (Motown 1705)
- 25 **SHE'S STRANGE**  
CAMEO (Atlanta Artists/PolyGram 818 384-7)
- 26 **TOUCH\***  
EARTH, WIND & FIRE (Columbia 38-04329)
- 27 **DEADLINE U.S.A.\***  
SHALAMAR (MCA-52335)
- 28 **BABY, I'M HOOKED**  
CON FUNK SHUN (Mercury/PolyGram 814 5817)
- 29 **MORE, MORE, MORE\***  
ATLANTIC STARR (A&M 2619)
- 30 **EBONY EYES**  
RICK JAMES AND SMOKEY ROBINSON (Gordy/Motown 1714GF)

## RECORDS TO WATCH

A FINE, FINE DAY — Tony Carey (MCA)  
HELLO — Lionel Richie (Motown)  
IF I COULD ONLY DANCE WITH YOU — Jim Glaser (Noble Vision)  
I'M YOUR CANDY GIRL — Clockwork (Private I/CBS)  
LEAVE IT — Yes (Atco)  
LOVE ME IN A SPECIAL WAY — DeBARGE (Gordy/Motown)

LOVE WON'T LET ME WAIT — Johnny Mathis (Duet with Deniece Williams) (Columbia)  
RIGHT OR WRONG — George Strait (MCA)  
RUNAWAY — Bon Jovi (Mercury/PolyGram)  
SWEET COUNTRY MUSIC — Atlanta (MCA)  
TOO LATE TO GO HOME — Johnny Rodriguez (Epic)  
WALKING IN MY SLEEP — Roger Daltrey (Atlantic)

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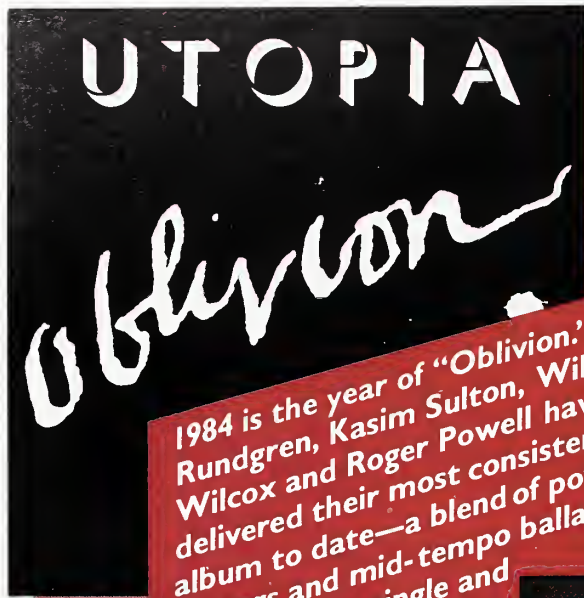
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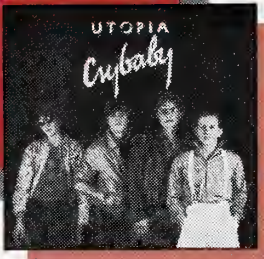
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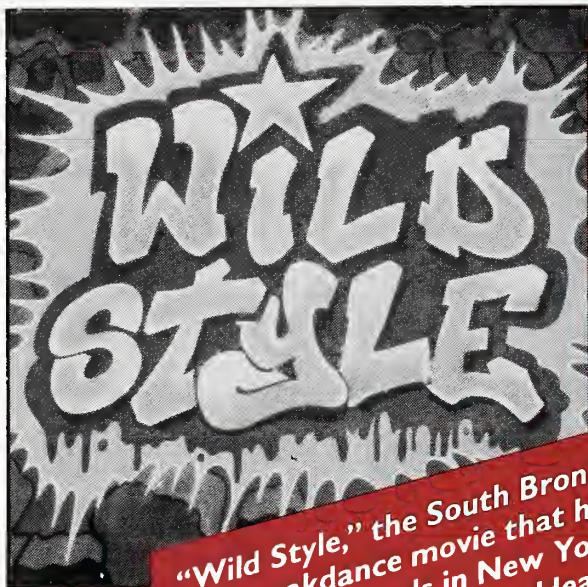
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