

CASHBOX

March 24, 1984

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Centuri Vice Chairman Marty Altman, President Arnold Kaminkow, Chairman Milton Koffman and Konami/Centuri's Track & Field



LABEL EXECs EXPECT BOOM YEAR
'84 NARM AGENDA FOCUSES ON VIDEO
WCI, POLYGRAM AGREE TO POSTPONE MERGER
BOGUS TAPES TARGET OF RIAA ATTACK
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THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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An Important Message To The Industry by George Albert

The many valuable contributions of the jukebox industry have long been neglected and warrant a close re-examination by the music industry as a whole. For too long the music industry has been overlooking one of the most vital factors in the development and exposure of its artists. It is time to take a step back and recognize and embrace this facet of our industry that has served us well and continues to add to the overall well being of music today.

When one of the many thousands of jukeboxes begins to play anywhere in this country, a captured audience is then exposed to a diversified selection of music which might otherwise not be heard via individual selection of radio stations or other outlets such as stereo or video in the home. The value of the jukebox cannot be gauged by sales or ratings; we must look at the health and well being of our industry today and recognize the jukebox operator as a major contributor to that status.

The fact that operators are responsible for incremental increases in the sales of all recorded music should be

equally emphasized. These sales have not been limited to one type of music, they have spanned the scope of everything our industry has to offer.

I am proud to say that **Cash Box** has served and stood by the jukebox manufacturers and operators since the very beginning. We continue to be the only publication that has provided extensive coverage and programming assistance to this industry. Our decades of experience have given us the insight and the knowledge of its valuable contributions that perhaps has been dimmed in the minds of others given the many rapid changes that have occurred.

It is not too late to rectify the current status of the jukebox industry. We must take immediate action to recognize this important tool for the stimulation of sales and the development and exposure of all artists.

An industry as great and dignified as ours should not forget or neglect one of the elements that helped establish its standard of excellence. **Cash Box** looks forward to serving a healthy and well respected jukebox community for many years to come.

CONTENTS

DEPARTMENTS

Black Contemporary	32
Classifieds	36
Coin Machine	37
Country	26
Jazz	15
Merchandising	12, 13
Radio	20
Video	14

FEATURES

East Coastings	11
Editorial	3
Executives On The Move	6
New Faces To Watch	10
Points West	10

CHARTS

Top 100 Singles	4
Top 200 Albums	22, 23
Black Contemporary Albums	32
Black Contemporary Singles	33
Country Albums	29
Country Singles	27
Gospel Albums	30
Jazz Albums	15
Jukebox Programmer	41
Top 15 Midlines	12
Top 15 Video Games	12
Top 30 12 Inch Chart	13
Videocassettes	14

REVIEWS

Albums And Singles	8
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The winning combination of a popular theme and an appealing play concept have produced one of the current bestselling, hit video games "Track & Field," licensed by Centuri, Inc. of Hialeah, Florida from Konami of Japan.

This exciting color raster scan game features six popular events: 100-Meter Dash, Long Jump, Javelin, 110-Meter Hurdles, Hammer Throw and High Jump. It can be played by one player or as many as four and each event carries with it all of the realism and challenge of actual competition plus the enhancement of voice synthesis announcing the starts, fouls and qualifying times.

In the play process, the player must qualify against a pre-determined time or distance in order to proceed to the next event; otherwise, the competition is over before the completion of all of the sequences.

The elements of speed and challenge have created a broad player base for "Track & Field" in that it appeals to the athlete and the sports minded individual as well as the game players who are looking to test their skills and agility.



TOP POP DEBUTS

SINGLES

66

THE LONGEST TIME — Billy Joel — Columbia

ALBUMS

73

AGAINST ALL ODDS — Original Soundtrack — Atlantic

POP SINGLE

GIRLS JUST WANT TO HAVE FUN

Cyndi Lauper
Portrait/CBS

B/C SINGLE

SOMEBODY'S WATCHING ME

Rockwell
Motown

COUNTRY SINGLE

ROLL ON (EIGHTEEN WHEELER)

Alabama
RCA

JAZZ

IMAGINE THIS

Pieces of A Dream
Elektra

NUMBER ONES



Rockwell

POP ALBUM

THRILLER
Michael Jackson
Epic

B/C ALBUM

THRILLER
Michael Jackson
Epic

COUNTRY ALBUM

ROLL ON
Alabama
RCA

GOSPEL

THIS TOO WILL PASS
James Cleveland And The
Charles Fold Choir
Savoy

CASH BOX TOP 100 SINGLES

March 24, 1984

Weeks
On
3/17 Chart

Weeks
On
3/17 Chart

Weeks
On
3/17 Chart

1 GIRLS JUST WANT TO HAVE FUN

- 2 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702MF) 3 9
- 3 **FOOTLOOSE**
KENNY LOGGINS (Columbia 38-04310) 6 9
- 4 **99 LUFTBALLONS**
NENA (Epic 34-04108) 2 17
- 5 **JUMP**
VAN HALEN (Warner Bros. 7-29384) 5 11
- 6 **I WANT A NEW DRUG**
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766) 7 10
- 7 **HERE COMES THE RAIN**
EURYTHMICS (RCA PB-13725) 8 9
- 8 **THRILLER**
MICHAEL JACKSON (Epic 34-04364) 4 8
- 9 **AUTOMATIC**
POINTER SISTERS (Planet/RCA YB-13730) 12 9
- 10 **NEW MOON ON MONDAY**
DURAN DURAN (Capitol B-5309) 10 11
- 11 **NOBODY TOLD ME**
JOHN LENNON (Polydor/PolyGram 817 254-7) 9 10
- 12 **GOT A HOLD ON ME**
CHRISTINE McVIE (Warner Bros. 7-29372) 14 9
- 13 **KARMA CHAMELEON**
CULTURE CLUB (Virgin/Epic 34-04221) 11 17
- 14 **ADULT EDUCATION**
DARYL HALL — JOHN OATES (RCA PB-13714) 19 8
- 15 **THE LANGUAGE OF LOVE**
DAN FOGELBERG (Full Moon/Epic 34-04314) 17 8
- 16 **MISS ME BLIND**
CULTURE CLUB (Virgin/Epic 34-04388) 21 4
- 17 **GIVE IT UP**
K.C. (Meca S-1001) 18 14
- 18 **HOLD ME NOW**
THOMPSON TWINS (Arista AS1-9164) 25 7
- 19 **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**
PHIL COLLINS (Atlantic 7-89700) 27 5
- 20 **LET THE MUSIC PLAY**
SHANNON (Emergency/Mirage 7-99810) 15 19
- 21 **EAT IT**
WEIRD AL YANKOVIC (Rock 'N' Roll/CBS ZS4 04374) 38 3
- 22 **WRAPPED AROUND YOUR FINGER**
THE POLICE (A&M 2614) 13 11
- 23 **ALMOST OVER YOU**
SHEENA EASTON (EMI America B-8186) 24 18
- 24 **RADIO GA GA**
QUEEN (Capitol B-5317) 29 6
- 25 **HELLO**
LIONEL RICHIE (Motown 1722MF) 36 4
- 26 **LET'S STAY TOGETHER**
TINA TURNER (Capitol B-5322) 28 10
- 27 **RUNNER**
MANFRED MANN'S EARTH BAND (Arista AS1-9143) 31 10
- 28 **THEY DON'T KNOW**
TRACEY ULLMAN (MCA-52347) 32 5
- 29 **REBEL YELL**
BILLY IDOL (Chrysalis VS4 42764) 30 9
- 30 **LIVIN' IN DESPERATE TIMES**
OLIVIA NEWTON-JOHN (MCA-52341) 33 7
- 31 **NEW SONG**
HOWARD JONES (Elektra 7-69768) 34 10
- 32 **BACK WHERE YOU BELONG**
38 SPECIAL (A&M 2615) 35 8
- 33 **THE POLITICS OF DANCING**
RE-FLEX (Capitol B-5301) 23 17
- 34 **LOVE SOMEBODY**
RICK SPRINGFIELD (RCA PB-13738) 41 3

35 GIRLS

- 36 **COME BACK AND STAY**
PAUL YOUNG (Columbia 38-04313) 39 8
- 37 **JOANNA**
KOOL & THE GANG (De-Lite/PolyGram DE 829) 16 20
- 38 **OWNER OF A LONELY HEART**
YES (Atco 7-99817) 20 21
- 39 **RED RED WINE**
UB40 (A&M 2600) 42 8
- 40 **TONIGHT**
KOOL & THE GANG (De-Lite/PolyGram 818 226-7) 46 5
- 41 **TALKING IN YOUR SLEEP**
THE ROMANTICS (Nemperor/CBS ZS4 04135) 22 25
- 42 **LEAVE IT**
YES (Atco 7-99787) 48 4
- 43 **STRIP**
ADAM ANT (Epic 34-04337) 47 7
- 44 **YOU MIGHT THINK**
THE CARS (Elektra 7-69744) 50 3
- 45 **DON'T ANSWER ME**
THE ALAN PARSONS PROJECT (Arista AS1-9160) 56 4
- 46 **BREAK MY STRIDE**
MATTHEW WILDER (Private I/CBS ZS4 04113) 26 28
- 47 **THE KID'S AMERICAN**
MATTHEW WILDER (Private I/CBS ZS4 04363) 51 8
- 48 **DON'T LET GO**
WANG CHUNG (Geffen 7-29377) 49 7
- 49 **TO ALL THE GIRLS I'VE LOVED BEFORE**
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217) 59 4
- 50 **AN INNOCENT MAN**
BILLY JOEL (Columbia 38-04259) 43 15
- 51 **HOLDING OUT FOR A HERO**
BONNIE TYLER (Columbia 38-04370) 58 5
- 52 **ONE IN A MILLION**
THE ROMANTICS (Nemperor/CBS ZS4 04373) 57 5
- 53 **NO MORE WORDS**
BERLIN (Geffen 7-29360) 61 2
- 54 **HEAD OVER HEELS**
GO-GO'S (I.R.S./A&M IR-9926) 67 2
- 55 **THINK OF LAURA**
CHRISTOPHER CROSS (Warner Bros. 7-29658) 37 16
- 56 **AUTHORITY SONG**
JOHN COUGAR MELLENCAMP (Riva/PolyGram R 218) 71 2
- 57 **A FINE, FINE DAY**
TONY CAREY (MCA-52343) 65 4
- 58 **MIDDLE OF THE ROAD**
THE PRETENDERS (Sire 7-29444) 45 15
- 59 **JOYSTICK**
DAZZ BAND (Motown 1701MF) 60 7
- 60 **RUNAWAY**
BON JOVI (Mercury/PolyGram 818 309-7) 68 4
- 61 **THAT'S ALL**
GENESIS (Atlantic 7-89724) 52 18
- 62 **SHOW ME**
THE PRETENDERS (Sire 7-29317) 77 2
- 63 **YAH MO BE THERE**
JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Warner Bros. 7-29394) 54 15
- 64 **THIS WOMAN**
KENNY ROGERS (RCA PB-13654) 44 11
- 65 **WE'RE GOING ALL THE WAY**
JEFFREY OSBORNE (A&M 2618) 72 4
- 66 **THE LONGEST TIME**
BILLY JOEL (Columbia 38-04400) — 1
- 67 **BORDERLINE**
MADONNA (Sire 7-29354) 76 3

68 HYPERACTIVE

- 69 **LOOKS THAT KILL**
MOTLEY CRUE (Elektra 7-69764) 63 9
- 70 **MAKE MY DAY**
T.G. SHEPPARD with CLINT EASTWOOD (Warner Bros. 7-29343) 62 5
- 71 **DANCING IN THE SHEETS**
SHALAMAR (Columbia 38-04372) 81 3
- 72 **SISTER CHRISTIAN**
NIGHT RANGER (MCA-52350) 80 2
- 73 **I GUESS THAT'S WHY THEY CALL IT THE BLUES**
ELTON JOHN (Geffen 7-29480) 53 22
- 74 **BREAKDANCE**
IRENE CARA (Network/Geffen 7-29328) — 1
- 75 **ILLEGAL ALIEN**
GENESIS (Atlantic 7-89698) 84 2
- 76 **WALKING IN MY SLEEP**
ROGER DALTRY (Atlantic 7-89704) 79 4
- 77 **CLUB MICHELLE**
EDDIE MONEY (Columbia 38-04378) 78 3
- 78 **WHITE HORSE**
LAID BACK (Sire 7-29346) 87 2
- 79 **IF ONLY YOU KNEW**
PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04248) 64 10
- 80 **BANG YOUR HEAD (METAL HEALTH)**
QUIET RIOT (Pasha/CBS ZS4 04267) 55 11
- 81 **BABy COME BACK**
BILLY RANKIN (A&M 2613) 89 2
- 82 **SAY, SAY, SAY**
PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168) 73 24
- 83 **SEND ME AN ANGEL**
REAL LIFE (Curb/MCA-52287) 66 18
- 84 **HOLIDAY**
MADONNA (Sire 7-29478) 75 22
- 85 **CATCH ME I'M FALLING**
REAL LIFE (Curb/MCA-52362) — 1
- 86 **RUNNING WITH THE NIGHT**
LIONEL RICHIE (Motown 1710MF) 70 18
- 87 **LOVE ME IN A SPECIAL WAY**
DeBARGE (Gordy/Motown 1723GF) — 1
- 88 **SHE WAS HOT**
ROLLING STONES (Rolling Stones/Atco ST-RS 45937) 69 8
- 89 **HUNTERS OF THE NIGHT**
MR. MISTER (RCA PB-13741) — 1
- 90 **IT'S MY LIFE**
TALK TALK (EMI America B-8195) — 1
- 91 **ENCORE**
CHERYL LYNN (Columbia 38-04256) 83 7
- 92 **DO YOU LOVE ME**
ANDY FRASER (Island 7-99784) 88 3
- 93 **SO BAD**
PAUL McCARTNEY (Columbia 38-04298) 82 14
- 94 **BODY TALK**
THE DEELE (Solar/Elektra 7-69785) 92 9
- 95 **BABY I LIED**
DEBORAH ALLEN (RCA PB-13600) 85 20
- 96 **FOR A ROCKER**
JACKSON BROWNE (Asylum 7-69764) 90 10
- 97 **PINK HOUSES**
JOHN COUGAR MELLENCAMP (Riva/PolyGram R 215) 86 16
- 98 **YOU'RE LOOKING LIKE LOVE TO ME**
PEABO BRYSON/ROBERTA FLACK (Capitol B-5307) 93 14
- 99 **TWIST OF FATE**
OLIVIA NEWTON-JOHN (MCA 52284) 95 21
- 100 **FIELDS OF FIRE**
BIG COUNTRY (Mercury/PolyGram 811 4507) 91 7

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Fine Fine (Rockoko GmbH (Gema)—BMI)57	Encore (Tan Division/Flyte Tyme—ASCAP)91	gemy—ASCAP)20	BMI)86
Adult Education (First Buzza/Hot-Cha/Unichappell BMI)14	Fields of Fire (Virgin—ASCAP)100	Let's Stay Together (Irving/AI Green—BMI)26	Say Say Say (MPL Comm./Mijac—BMI)82
Against All Odds (1984 Golden Torch/Pun—ASCAP/Hit & Run—PRS)19	Footloose (Famous—ASCAP/Ensign—BMI)3	Livin' In Desperate (Snow/Hook & Line—BMI/ASCAP)30	Send Me An (Australian Tumbleweed—BMI)83
Almost Over You (Michael H. Golden/Carload of Us/Sweet Angel/Atlantic—ASCAP/BMI)23	For A Rocker (Night Kitchen—ASCAP)96	Longest Time (Joel—BMI)36	She Was Hot (Colgems—EMI—ASCAP)88
An Innocent (Joel Songs—BMI)50	Girls Just Want (Heroic—ASCAP)1	Looks That Kill (Warner-Tamerlane/Motley Crue—BMI)69	Show Me (Hynde House of Hits/Clive Banks/ATV (London))62
Authority Song (Riva—ASCAP)56	Give It Up (Alexanders/Shawn/Chanel—BMI)17	Love Me In A (Jobete—ASCAP)87	Sister Christian (Kid Bird/Rough Play—BMI)72
Automatic (Music Corp. of America/Fleedeedle—BMI/MCA—ASCAP)9	Got A Hold (Alimony—BMI/Cement Chicken—ASCAP)12	Love Somebody (Vogue—BMI)34	So Bad (MPL Communications—ASCAP)93
Baby Come Back (Irving/Money For Music—BMI)81	Head Over Heels (Daaddy Oh/Some other—ASCAP)54	Make My Day (Peso/Wallet—BMI)70	Sombody's Watching (Jobete—ASCAP)2
Baby I Lied (Posey/Unichappell/Vanhoj—BMI/Chappell—ASCAP)95	Hello (Brockman—ASCAP)25	Middle Of The Road (Hynde House of Hits/Clive Banks/ATV—London)58	Strip (Colgems—EMI—ASCAP)43
Back Where You (April/Contaminated Tunes—ASCAP)32	Here Comes The Rain (Blue Network—ASCAP)7	Miss Me Blind (Virgin—ASCAP)16	Talking In Your (Forever Endeavor/Romantics—ASCAP)41
Bang Your Head (The Grand Pasha—BMI)80	Hold Me Now (Zomba Ent.—ASCAP)18	New Moon (Tritec Ltd.)10	That's All (Pun/Warner Bros.—ASCAP)61
Body Talk (Deele Reele/Midstar/Hip Trip—BMI)94	Holding Out (Ensign—BMI)51	New Song (Warner Bros. Ltd.—BMI)31	They Don't Know (Stiff—PRS)28
Borderline (Likasa—BMI)67	Holiday (House of Fun/Pure Energy—BMI)84	99 Luftballons (April—ASCAP)4	Think Of Laura (Anthony Page—ASCAP)55
Break My Stride (Streetwise/Big Ears/No Ears—ASCAP)46	Hunters of The (Warner-Tamerlane/Entente—BMI)89	No More Words (Berlin Era—BMI)53	This Woman (Gibb Brothers/Unichappell—BMI)64
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI)74	Hyperactive (Participation—ASCAP)68	Nobody Told Me (Ono—BMI)11	Thriller (Rodsongs (PRS), adm. by Almo—ASCAP)8
Catch Me (Australian Tumbleweed—BMI)85	I Guess That's Why (Intersong—ASCAP)73	One In A Million (Forever Endeavor/Romantics—ASCAP)52	To All The Girls (April/Casa David—ASCAP)49
Club Michelle (Cashola—BMI/Wyoming Flesh (pending)—ASCAP)77	I Want A New (Hulex, adm. by Red Admiral—BMI)6	Owner Of A Affirmative/Warner-Tamerlane—BMI/Unforgettable—ASCAP)38	Tonight (Delightful—BMI)40
Come Back (Red Admiral—BMI)36	If Only You Knew (Mighty Three—BMI)79	Pink Houses (Riva—ASCAP)37	Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers—ASCAP/BMI)99
Dancing In The (Famous—ASCAP/Ensign—BMI)71	Illegal Alien (Pun/Warner Bros.—ASCAP)75	Politics of Dancing (Firstars—ASCAP)93	Walking In My (Avir—BMI)76
Do You Love Me (Jobete—ASCAP)92	It's My Life (Island/Zomba—BMI/ASCAP)90	Radio Ga Ga (Queen/Screen Gems—EMI—BMI)24	We're Going All (Dyad—ASCAP)65
Don't Answer Me (Woolfsongs Ltd./Careers—BMI)45	Joanna (Delightful—BMI)37	Rebel Yell (Bonedidol/Rock Steady/Rare Blue—ASCAP)29	White Horse (Sing A Song—BMI)78
Don't Let Go (Chong, adm. by WB Music Group—ASCAP)48	Joystick (Three Go/Jobete—ASCAP)59	Red Red Wine (Tallyrand—ASCAP)39	Wrapped Around (Magnetic/Reggatta/Illegal Songs—BMI)22
Eat It (Mijac, adm. by Warner-Tamerlane—BMI)21	Jump (Van Halen—ASCAP)5	Runaway (Jamb/George Karakoglou/Simile—ASCAP)60	Yah Mo Be There (Eiseman/Hen-AI/Kings Road—BMI/Genevieve/Rodsongs PRS/Yellow Brick Road—ASCAP)63
	Karma Chameleon (Virgin—ASCAP/Pendulum—adm. by Warner-Tamerlane—BMI)13	Runner (Mark Cain, publ. by Intersong, USA—ASCAP)27	You Might Think (Ric Ocacek, adm. by Lido—ASCAP)44
	Kid's American (Streetwise/Buchu—ASCAP)47	Running With The (Brockman—ASCAP/Dyad—ASCAP)27	You're Looking Like (All Seasons/Corbetta Music Plus/Hearts Delight—ASCAP/BMI)98
	Language of Love (Hickory Groove/April—ASCAP)15		
	Leave It (Affirmative—BMI/Unforgettable Songs—ASCAP)42		
	Let The Music Play (Shapiro Bernstein & Co./Emer-		

⚡ = Exceptionally heavy radio activity this week

⚡ = Exceptionally heavy sales activity this week



ANNE MURRAY CELEBRATES — Capitol executives gathered around Anne Murray at a recent party hosted by Capitol Records honoring Anne's 15th anniversary with the company. The celebration, following Anne's recent appearance at L.A.'s Universal Amphitheater, revolved around the presentation of a plaque commemorating Anne's five gold albums and two platinum during the course of her label history. Currently in the midst of a cross-country tour in support of her latest release, "A Little Good News," Anne spotlighted such classic Murray gems as "You Needed Me," "Somebody's Always Saying Goodbye," and her current hit, "A Little Good News." Pictured are (l-r): Don Grierson, vice president of A&R; Sam Citro, vice president of sales; Bhaskar Menon, chairman, CRI; Anne Murray; Don Zimmerman, chief operating officer, CRI; Walter Lee, senior vice president, marketing/promotion; Kirk Van Hengel, vice president, international division; Bob Young, vice president business affairs; Pete Goyak, vice president, administration.

Labels Expect A Super '84 Post-Recession Sales Boom

by Lee Jeske

NEW YORK — From "rosy" to "extremely bright" to "dynamite" — in a spot survey of several major record companies as to their outlooks for 1984, optimism and enthusiasm were the theme songs. Vince Pelligrino, vice president, merchandising sales for Chrysalis, summed things up when he stated, "The economy has turned around, the arcades and the video games, which were a big thing, have gone away, the unemployment rate is down, and people are out spending money. Of course, there will be people out there who will always say that business could be better, but we feel nothing but upbeat at this time."

This feeling was echoed in conversations with executives at Columbia, PolyGram, MCA, A&M, Warner Brothers, and RCA, with the latter's Jose Menendez, division executive vice president, operations, tempering that tone only slightly, commenting "I think we're all fortunate that we have a growth industry on our hands and we ought to be very careful to keep it that way by giving consumers value."

One of the specific areas discussed was the growth of video. "Video is important," said Michael Leon, vice president of East Coast operations for A&M, "but I think there is a danger in going out and making a video for every artist you sign... We're still in the music business and we have to market our records and market our artists in a musical context. And that means taking them to the retailers and developing some kind of plan there, getting that record on the radio stations, and really working it at that level."

Bob Merlis, vice president, director of publicity at Warner Brothers, agreed: "Just to make a video for the sake of saying, 'We made a video,' is not a wise business decision. You have to think about how will a video be a tool to market a record. There are artists who probably have made 14 albums who shouldn't bother making videos, and there are artists who have made, at most, a maxi-single who should get right on it. Videos should not be considered what the Sunset Strip billboards used to be — a vanity

thing."

"We at Chrysalis always take a high profile with videos because of the image that we have for the artists that we represent," said Pelligrino. "I don't think you see any release that comes out on Chrysalis without the support of a video. From our standpoint, 90-95 percent of the albums that we put out has a video to support that album. Even new artists — it's just as important, or more important, with a new artist."

Various companies spoke of other uses for videos. "I think you're going to see two things happen," said Menendez, "one: a very aggressive posture (for RCA) in the form of long-form videos — somewhere between 60 minutes and an hour-and-a-half; two: you're going to see an aggressive posture in the form of video compilations of hit artists. All the research we've done indicates long-form videos is where the market is headed. And it has to be good, solid quality and primarily concept, rather than concert, footage."

Larry Solters, MCA vice president, A&R, said, "Video will continue to explode and grow; as much as it did in '83, I expect '84 to even be more important — through video jukeboxes and movie theatres showing trailers of recording artists, and the continual growth of MTV and other video outlets."

Another area discussed was the coming importance of compact discs. "We're very pleased, of course, at the state of CD acceptance up til now," said Harry Losk, senior vice president, marketing at PolyGram. "We're beginning to see now, as the proliferation of machines expands, very meaningful kinds of sales in this area. We're planning to release a lot of CDs this year — both reissues and new product. We're going to try and coordinate as many simultaneous releases as possible into this configuration."

Merlis concurred "We're striving to come to the point where many of our major releases will have simultaneous compact and analog releases. That's the object of our whole compact planning at the moment. In every release we do there will be one or two or more editions to

(continued on page 36)

NARM Agenda To Focus On Expanding Video Arena

by Peter Holden

LOS ANGELES — The 26th NARM convention will be held March 23-26 at the Diplomat Hotel in Hollywood, Florida. This marks the 26th annual meeting between music retailers, manufacturers, one-stops, rack-jobbers, and other music industry insiders. Some changes are in store for attendees of this year's convention both in the actual format planned and in the overall spirit of the meeting. Joe Cohen, executive director of NARM, described the proposed mood as "carnival-like in its nature, to help foster an exchange of product and ideas."

Clearly, this has not been the overall mood at NARM or anywhere in the record business for the last few years, and it represents a distinct change. Cohen explained, "This convention represents the industry's upswing, it represents the turnaround situation that the record industry is in today, and the vast opportunity it has for tomorrow."

"The convention will do two things," Cohen said, "It will confirm and solidify the fact we are stronger as an industry sales-wise, and more importantly, that we have some significant opportunities for the future, namely, Compact Disc, home video, and music video. Specifically, this convention will show a departure from the last conventions because we have cut in half the business sessions which previously lasted two to three hours. This will allow each manufacturer more time to meet with their customers and smaller groups of people. Each manufacturer will meet with two groups of retailers and one group each of one-stops and rack jobbers. This will allow the manufacturer to tailor his presentation to meet the needs of each of the groups."

"I think the most important seminars are those that relate to the viability of selling video music. There are a number of different people who will be speaking on that subject, including Sony's John O'Donnell and Thomas Kuhn of RCA. I think if we can add to an already growing business with a whole new line — video music — we're going to experience a much accelerated growth pattern as an

industry. All we need to do is to cut the red tape at the negotiating and contractual levels, let the product find its way to the marketplace, and we will have an industry that ties together the music and home video businesses."

As noted in a recent **Cash Box** article, for the first time in NARM history independent labels and distributors will be hosting the opening cocktail reception. Banded together through NARM's Independent Advisory Committee, the independents will also function as a major in the meetings with retailers, one-stops, and rack jobbers.

In relation to Cohen's comments and NARM's emphasis on new products, compact disc and video manufacturers/distributors will also meet with each of the retail groups. Cohen stated, "on the second day of the convention, we will spend the entire morning session exclusively on home video. In the past year we've seen more and more record and tape retailers go into the video business, and we feel that's a very important part of the meeting. Some key questions will be addressed such as: Can I handle this new product within my existing store? Should I open a purely video location? If I stay in my old store, how do I merchandise video and video related products? How do I re-create my image in the marketplace now that I'm an entertainment center and not simply a record and tape store? We'll also be delving into computer software, and its development and possibilities for merchandising in a home entertainment center."

Though Cohen could offer no specifics, he also noted NARM's Gift Of Music program would be discussed "before, during, and after" the convention. "We need a resolution one way or another, but we just have to wait and see," he remarked. On a lighter note, the convention's entertainment will also be modified. Instead of four or five groups playing at various convention functions, NARM has concentrated its funds and will have two "super-artists." Linda Ronstadt will perform at the NARM Scholarship Night, in which scholarships are given to young

(continued on page 14)



NEW MCA EDITION — New Edition has been signed to an exclusive longterm recording contract with MCA Records. The group's members — who are 15 and 16 years old — had previous several hits including "Candy Girl" and "Popcorn Love." New Edition's forthcoming album is slated for a late spring/early summer release. Shown above shortly after the signing are: (kneeling, l-r): Robert Brown, Ralph Tresvant, Ricardo Bell, Michael Bivins, and Ronald DeVoe of New Edition. (Standing, l-r): Steven Machat, New Edition's attorney; Myron Roth, executive vice president, MCA Records Group; Louil Silas, MCA Records' west coast regional R&B promotion manager; Rick Smith, manager of New Edition; John Burns, senior vice president of MCA Distributing; Jheryl Busby, vice president of black music, MCA Records; Bill Dean, manager of New Edition.

BUSINESS NOTES



THICKE IN AN INVISIBLE ZOO — Alan Thicke from TV's *Thicke of The Night* is seen here with Vanity Records artists Invisible Zoo at an autograph/album signing benefit for the Leukemia Society of America. The group has just released a single from their new album "Nobody's Girl." Shown (l-r) are: Invisible Zoo members Doug Lynner and Andy Robinson; Thicke; and band member Bill Boydston.

WCI, PolyGram Agree To Postpone Merger

NEW YORK — Warner Communications Inc. and PolyGram Records Inc. have agreed to postpone their proposed merger until April 15, in order to give them time to answer the Federal Trade Commission's motion challenging the merger, according to the FTC. The FTC filed for a preliminary injunction March 8 in Los Angeles Central District Court; the case was assigned to Judge Consuela Marshall. Warner Communications filed a letter on March 9 announcing its intention to not go ahead with the merger until April 15.

According to the FTC, if a merger is about to occur and there's no time for the court to rule on it — to hear both sides on a preliminary injunction — the government will ask for a temporary restraining order, which is designed to preserve the status quo until the court can rule on the preliminary injunction. The FTC did ask for a temporary restraining order, but Warner Communications' lodging of the letter indicating a delay in their merger proceedings until April 15 caused the FTC not to press its request for the temporary restraining order, to allow time for the court to act on the motion for a preliminary injunction.

If the injunction is granted, the FTC would initiate an administrative proceeding to decide the legality of the merger and if that results in an order against the merger, the merger would be voided; if the Commission dismisses the charges the injunction would be dissolved and the merger could occur, according to the FTC. If the injunction is not granted the parties are free to merge, but the FTC could still have an administrative proceeding that could result in divestiture. The FTC has not yet initiated an administrative proceeding, but it can do so at any time.

At a CBS financial analysts meeting held March 13, CBS chairman and chief executive officer, Thomas H. Wyman, brought up the fact that nobody at the meeting had asked for the CBS reaction to the FTC challenge of the merger, which threatens CBS' position as the world's largest distributor of recorded music. "We were not disappointed by the decision," said Wyman, eliciting a hearty laugh from the gathering.

CBS/Records Group Forms New Music Video Programming Unit

NEW YORK — The CBS/Record Group has announced the formation of its music video programming unit, CBS Video Enterprises. It will be headed by Jerry Durkin, who has been named vice president, business affairs, east coast, CBS Records.

CBS Video Enterprises, which will operate as part of the CBS/Records Group, has worldwide responsibility for the commercial exploitation of short and long-form music videos. The unit will license music video programming to all delivery systems including basic and pay cable, independent broadcast stations and major television networks. In addition, video programming will be marketed generally through CBS/Fox Video on videocassette and videodisc. In addition, the new video unit will create original music video properties. According to Durkin, CBS Video Enterprises plans to complete at least five long-form videos during 1984. Currently in the works is a one-hour program by Herbie Hancock being produced in England, as well as three compilations of video clips in the pop, country and urban contemporary music formats.

Sweet Rage Productions Formed

LOS ANGELES — V.W. Enterprises, a diversified corporation out of Palm Springs, Calif. and Scottsdale, Az. has introduced its new subsidiary, "Sweet Rage Productions." The new video production company's creative force is longtime industry producer/arranger Ruth Strachborneo. Focusing on new artists in a variety of musical areas, "Sweet Rage" has just released its first 'mini-movie' called "Man Collector." Featuring "Sweet Rage" artists Penny Tyler and Ken McDaniel, this track is also available as a 12".

Miller Continues 'Rock Network'

NEW YORK — The Miller Brewing Company is sponsoring its second season of "Rock Network," a program designed to introduce audiences nationwide to "some of the fastest rising attractions in the music industry." Miller will support tours of the band through radio and print advertising and promotional merchandise. 15 bands are on slate for this year — including the Fabulous Thunderbirds, Zebra, the Skip Castro Band, John Kurzweig and the Night, and Stompers — and, aside from the promotional sponsorship from Miller, they will be receiving mikes, speakers, and other equipment from participants Audio-Technica, Gauss, MXR, and QSC Audio.

MCA/Nashville Restructures Staff, Hinton Named Senior V.P./G.M.

by Anita M. Wilson

NASHVILLE — Bruce Hinton has been named senior vice president/general manager of MCA Records/Nashville according to Irving Azoff, president of MCA Records Group. Hinton will be responsible for directing day to day activities of the office. Hinton assumed his new position March 14.

"I have known and worked with Bruce Hinton for many years and I have the utmost respect and admiration for his insights into and understanding of artists," stated Azoff. "It is a banner day for MCA to announce the addition of Bruce Hinton to our team."

In conjunction with the announcement came an almost total dismissal of the current MCA/Nashville office staff on Tuesday, March 13. Jim Foglesong, MCA



Bruce Hinton

president/Nashville was notified of the immediate changes directly effecting the reorganization of the MCA Nashville

(continued on page 26)

EXECUTIVES ON THE MOVE

Durkin Appointed — Jerry Durkin has been appointed vice president, business affairs, east coast for CBS Records. He will head up the newly formed CBS Video Enterprises music video programming unit. He joined CBS Records in 1969 as financial analyst and since 1981 he has been vice president, A&R administration, CBS Records.

Bither Named — David L. Bither has been named manager of corporate communications for Warner Communications Inc. He succeeds Peter D. Graves, who is joining Armand Hammer Productions in Los Angeles. Bither joined WCI in 1981.

Meca Names Costello — Meca Records has announced the promotion of Mark Costello from vice president to executive vice president and his transfer to the company's studio and offices in Miami, Florida. Costello has been employed by Meca in various responsibilities for the past eight years.

Military At WB — Frank Military, executive vice president and general manager of Warner Bros. Publications, will now head the New York professional staff for Warner Bros. Music in addition to his current responsibilities. He has been charged with pursuing additional opportunities for the company's catalog with New York based film and television production companies, Broadway musicals, advertising agencies and recording artists.

Changes At Capitol — Capitol Records Industries — EMI, Inc. has announced that Allen Harford, corporate vice president, human resources and administration, has joined the Capitol Industries — EMI, Inc. executive management board. John Patrick, currently general manager, EMI Records (U.K.) will join Capitol Records, Inc. as general manager, classical division, reporting directly to Don Zimmermann, chief operating officer, CRI. And Renny Martini is appointed national sales manager, classical product and will report to Sam Citro, vice president sales, Capitol Records/EMI America. Renny, a 27-year Capitol veteran, has held a number of key sales and marketing positions in the field as well as in the Capitol Tower.

Changes At Vestron — M. Jason Zelin has been named vice president, west coast film acquisitions for Vestron Video. He comes to Vestron from Warner Brothers Television, where he was director, business affairs. Previously, he was in private entertainment law practice. Also David Pierce has been named midwest regional sales director for Vestron Video. He comes to Vestron from MGM/UA Home Video, where he served as regional sales manager (midwest). Previously, he worked as a video sales specialist for MCA Home Video, Chicago.

VCA Appoints McCorkindale — The appointment of Stuart McCorkindale as manager of Computer Diskette Services has been announced by VCA Duplicating Corporation. He has been with VCA since 1974, most recently as operations manager for the company's east coast videocassette duplicating company.

Makris Appointed — Chrysalis Music has announced the appointment of Tina Makris to publishing assistant. She was previously international coordinator at Intersong, and worked with entertainment attorney Michael Sukin.

Waters Named — At the Shorty Lavender Talent Agency, Debbie Waters has joined the staff as executive assistant.

Changes At Moon Shine — Moon Shine Records has promoted Larry Dale to vice president, promotion; David Haley joins the company as promotion assistant. Prior to accepting the position with Moon Shine, Haley was music director at WJQS in Jackson, Mississippi.

Changes At Nationwide — Nationwide Sound Distributors has named Ray Copeland junior vice president promotion; David Durard has joined the staff as administrative assistant.

Humes Added — At Aristo Music Associates, Dee Ann Humes has joined the staff as executive secretary.

Changes At Activision — Joseph Avery, Jr. has been named vice president manufacturing and distribution for Activision, Inc. He had been manufacturing manager for the Data Systems Division of Hewlett Packard Company. Byron Turner has been named director of creative development for Europe. He had been development director for Thorn EMI Video for 11 years. Activision International has named Geoffrey Heath managing director of Activision, Ltd. in the U.K. He comes to Activision from Heath Levy Music Co. Ltd., a British publishing company for songwriters and recording artists.

Turner Named — The appointment of Carl R. Turner as division vice president and general manager of the RCA Solid State Division, Somerville, N.J. has been announced. Previously, he had been staff vice president, planning, for RCA Electronic Products and Laboratories.

WHAT A FEELING!



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REVIEWS

ALBUMS

OUT OF THE BOX



MISSING PERSONS
RHYME & REASON
RHYME & REASON — Missing Persons — Capitol ST 12315 — Producers: Terry Bozzio, Bruce Swedien and Missing Persons — List: \$8.98 — Bar Coded

Highlighted by the hit single "Give," — reviewed here last week — Missing Person's new LP displays a knack for unique musical and lyric phrasing that lifts the band beyond its merely quirky style. Though "Give" is a real winner, other tunes show more adventurousness like "Clandestine People" — probably the only song to ever use the word 'surreptitious' in its lyric — and "Racing Against Time," both pieces of pointed criticism penned by band leaders Terry Bozzio and Warren Cuccurullo. "Right Now" is another clean and polished potential hit while "Now Is The Time For Love" coupled with "Waiting For A Million Years" make up a pair of nicely varied aural landscapes.

NEW AND DEVELOPING



IT'S MY LIFE — Talk Talk — EMI ST 17113 — Producer: Tim Friese-Green — List: \$8.98 — Bar Coded

From the makers of last year's modern music smash "Talk Talk," comes this new album by the band of the same name, "It's My Life" surrounds the listener in thick synthesized sounds and layers of vocals. The LP's opening track has the commercial viability of "Talk Talk" at a slower tempo and the title track "It's My Life" is also strong, but the second side is considerably more listenable than the first. "Call In The Night Boy," with its haunting piano riff and "Does Caroline Know," which is propelled by an infectious reggae/funk rhythm, are the LP's best tunes. Vocalist/songwriter Mark Hollis' cinematic vision is in fine form as is the band which includes guitarist Robbie McIntosh in his pre-Pretender days.

SINGLES

OUT OF THE BOX



SHANNON (Mirage 90134)
Give Me Tonight (3:52) (Shapiro Bernstein & Co./Emergency Music/Green Star Music — ASCAP) (Barbosa & Chisolm) (Producers: Liggett & Barbosa)

This followup to the wildly popular "Let The Music Play" showcases Shannon's powerfully seductive voice against an irresistible drum track and a chewing gum synth-bass line. "Give Me Tonight," which tells the 'I found love on the dance floor' story, has the mass appeal needed to cross it from the B/C and dance charts to the Top 40 like "Let The Music Play." This singles should establish the newly discovered New York artist among the most popular and unique of the many female vocalists on the charts this week. See if this one doesn't turn on your dancing shoes!

NEW AND DEVELOPING



FRANKIE GOES TO HOLLYWOOD (Island 7-99805)

Relax (3:02) (Copyright Control) (Gill/Johnson/O'Toole) (Producer: Trevor Horn)

This U.K. chartopper that was banned by some stations for its suggestive lyrics is now being set loose on the U.S. It's a very danceable cut and already a hit in the new wave dance clubs. Heavy bass and bass drum provide the backdrop for Frankie's pleading lyric and Frank Sintraesque soaring vocal. Accentuated by a myriad of thundering sonic effects, "Relax" will make you do anything but that, and you'll probably be hearing it soon on your local new music radio station.

FEATURE PICKS

SPINAL TAP — Original Motion Picture Soundtrack — Polydor 846-1-Producers: Christopher Guest, Michael McKean, and Harry Shearer — List: \$8.98 — Bar Coded

This zany soundtrack from the satiric rockumentary film "This Is Spinal Tap," literally taps into every single heavy metal cliché ever and puts them all to good use! From the rummaging keyboard solo and double-flam drum crescendo of "Tonight I'm Gonna Rock You Tonight" to the slow blues (!?) a la Cream of "Heavy Duty," Spinal Tap plays and mocks the dinosaurs of the past and present, achieving the authentic garage band sound admirably. Virtually all of the songs are hilarious, especially "Big Bottom," "Sex Farm," and "Gimme Some Money."

ROCKY HORROR AUDIENCE PARTICIPATION ALBUM — Jem ODE 1032 — Producers: Lous Adler & Howard Frank — List: 12.98

Just like the title says, this double LP is the full soundtrack (dialogue and music) from the fantastically successful cult film, peppered with the ritualistic cries of a real live audience at a New York movie house. Sing with the crowd as it warbles "Time Warp" or shout out your favorite responses to the screen action. For die-hard fans as well as *Rocky Horror* dilettante.

FRIEND OF A FRIEND — Amanda Homi & Brian Jarvis — GRP-A-1005 — Producers: Dave Grusin & Larry Rosen — List: 8.98

This refreshing LP by newcomers Amanda Homi and Brian Jarvis is a source of beautiful vocalizing. Helping out on the Dave Grusin produced album are David Sanborn, Lee Ritenour, Steve Khan and a host of other session pros. Homi and Jarvis stand out particularly on their slick hit "I'm In Love Again." Sharing many of the writing credits, the couple also blend nicely on "Love's Taking Over," and "It Didn't Work Out That Way." Ritenour and Harvey Mason also contribute a nice piece of jazz-funk on "If You See Him."

X-PERIMENT — The System — Mirage 90146 — Producers: Mic Murphy and David Franks — List: 8.98 — Bar Coded

This three piece electro-funk group had a big hit—that Robert Palmer shared — with last year's "You're In My System." Adopting some of the same sonic tools that characterize the Prince and Michael Jackson mood, on this album The System creates some very hot dance tracks. Using a wide array of electronic instruments to achieve a busy, energized syncopation, "X-periment" offers a number of possible hits. The LP's opener "I Wanna Make You Feel Good" has the most obvious potential and could easily cross the dance, B/C and pop charts, while the beautiful slow tune "Promises Can Break" could also be a monster cut.

SEMI-CONDUCTOR — Synergy — Passport/Jem 11002 — Producer: Larry Fast — List: 10.98

"Semi-Conductor" is a Synergy anthology album by *Contemporary Keyboard's* #1 synthesizer player Larry Fast. Having played with the likes of Peter Gabriel, the pioneer/virtuoso here demonstrates the scope of electronic music with novelty experimental pieces like "Slaughter On Tenth Avenue" and "Classical Gas" from the mid-70s, and more, thickly orchestrated new material like "Lunch At Dawn." The (music) landscapes Fast conjures up range from peaceful and soothing to majestic and on some pieces modernly chaotic. This two-record set is a must for any electronic student or enthusiast.

FEATURE PICKS

UTOPIA (Passport PB 6029)
Crybaby (3:39) (Unearthly Music/Fiction Music (BMI)/Terrestrial Music/Fourth Floor Music (ASCAP) (Utopia) (Producers: Todd Rundgren and Utopia)

This first single off of Utopia's debut LP is a classic bit of Rundgren technopop hitmaking. Though the cut is filled with sophistication, in both the performance and the sheer sound, the core is a great hook that spotlights the backing vocals of the band. Recalling the blue-eyed soul of Hall & Oates, "Crybaby" captures a timeless melody in a 1980's context.

FOUR TOPS (Motown 6066ML)
Make Yourself Right At Home (4:00) (Good Live & Beau-di-o-do Music — BMI) (Holland, Dozier & Holland) (Producers: Holland, Dozier & Holland)

In this, the 30-year anniversary of the Four Tops original formation, the vocal band has again adapted to the times with a driving techno-funk single that fits 1984 perfectly. Lead vocalist Levi Stubbs turns in his usual authoritative performance, and the other Tops spin a smooth and seamless backdrop for their leader. Highlighted by some inspired synthesizer work, "Make Yourself Right At Home" articulates what the Four Tops have always done in the music business, and here they do it with typical verve and energy.

DOMINIQUE (Atlantic 46125)
Changes Of Heart (3:50) (Southern Music/Julann Music/Jump Start Music — ASCAP) (Blatte/Gottlieb) (Producer: Ahmet Ertegun & Doug Morris)

This tightly produced gem by new face Dominique shows immediately once the drama she is capable of, and the spectrum of emotions that she can produce. Ranging from sultry lows to urgent highs, Dominique is a vocalist to be reckoned with. While the single is a definite for the A/C charts by virtue of its strong melody line and production polish, it should also be a hit on the club floor with a big drum sound and a gritty guitar backing.

JUMP 'N THE SADDLE (Atlantic 80141)
It Should've Been Me (3:05) (Progressive Publishing — BMI) (Memphis Curtis) (Producers: Furlong, Schwartz and Rasfeld)

This is the second single from the Chicago-based Jump 'N The Saddle Band's first LP, which gave us the recent Top 10 novelty hit "Curly Shuffle." "It Shou'da Been Me" is a good natured rollicking rock & boogie cut that pleads: "It shou'da been me driving that DynaFlow!" as well as other humorous laments. Robust vocally and musically, Jump 'N The Saddle Band successfully crosses a number of musical and comedic lines and the band has come up with a strong second contender for Top 10 status. Fans of the Blasters and 50s music bands should enjoy this.

12 INCH REVIEW

GWEN McCRAE (Black Jack BJ 0021)
Do You Know What I Mean? (6:15) (Labrea/Sattwa Music) (Lee Michaels) (Producer: Wayne Kobham)

This is Gwen McCrae's first single since her 1975 hit "Rockin' Chair," which went Top 10 on both the B/C and pop charts. Her revamped 12-inch cover of Lee Michaels' classic "Do You Know What I Mean?" is sure to be another big seller for the sorely missed vocalist. Opening with swirling guitars jungle drums, the song settles into a tight dance track complete with production number horns and gospel backing vocals.

**NO STRANGER
IN OUR HOUSE**



**ASCAP
CONGRATULATES MIKE REID
ON HIS GRAMMY TRIUMPH**

**BEST NEW COUNTRY SONG
"A STRANGER IN MY HOUSE"**



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POINTS WEST

MORE MANZAREK — For those of you whose "Carmina Burana" records are beginning to wear out, read on. Former **Doors** keyboardist and current **X** mentor **Ray Manzarek** has begun work on his next A&M album, and Philip Glass will again collaborate on much of the material. The LP is set to be predominately instrumental, with Manzarek attempting to capture the "carnival" type sound of the early **Doors** records. According to the keyboardist's manager, **Danny Sugerman**, the LP will contain the first original material by the artist in over a decade.

SPRINGSTEEN STUFF — Rumors have been buzzing over the past few weeks about the release of a new **Bruce Springsteen** album soon. But the, again, we heard those same rumors in early '83. In any case, here's the scoop, MTV has reported that Springsteen's long-awaited LP is indeed near completion and will be called "Made In America." However, we've also picked up word that the album



ANGELYNE ON HAND — Famous pin-up poseur Angelyne is seen here doing her thing at last month's Grammy awards with an unknown male escort.

may be titled "Murder, Incorporated." In any case, sources indicate the disc could be in stores within the next two months, and the **Freehold**, New Jersey rock poet may go on the road for two years following the record's release.

SWEET SANDRA SPARKS THE PALACE — Though she doesn't have a recording contract (yet), she's only been in one feature film (so far), and she hasn't been in L.A. for a while, performer **Sandra Bernhard** packed the **Palace** recently with her compelling stage show. Her *King of Comedy* director **Martin Scorsese** was in the crowd, while fan **Warren Beatty** watched from a secluded point. After the gig, Sandra rapped with **Points West** about her hot streak and her concert appearances. "I'm not doing

comedy clubs," she said. "I'm doing all rock and roll venues around the country and colleges, because I kind of bridge the gap between doing my act and doing music. I'm much more a rock and roll act than I am a comedy act. It's a very eclectic show — it's humor, but it's also pathos and very emotional. It's more of a theatre piece than comedy. I go in and out of attitudes. Some labels have expressed interest in putting Bernhard's unique act on vinyl, and she fully expects an album to be released later this year. In addition, HBO is considering capturing Sandra on stage for a special, and she has written a film script (*It Came From Poland*) under development for Warner Bros. Pictures. She describes the pic as "a small, personal film, a relationship film between two women . . . and there's also a love relationship. It's about a European woman who shows up at my doorstep and how the two women change each other. It's funny, but it's also intimate. My career really seems to be moving, with a lot of things snaking in and out of each other, which I love."

SHORT CUTS — **King Crimson** percussionist **Bill Bruford** and **Moody Blues** keyboardist **Patrick Moraz** have teamed up to record a new album entitled "Music For Piano And Drums" for Editions EG. According to Bruford, the disc is "improvised dialogue" between the two instruments, but should not be considered jazz . . . On March 9, **The Pretenders** held a press conference at a picnic held on the Warner Bros. Records building patio in Burbank, and also received a gold album for sales of the group's "Learning To Crawl" LP.

During the press meet, leader **Chrissie Hynde** dealt openly with questions about how the deaths of **James Honeyman-Scott** and **Pete Dinklage** resulted in severe emotional trauma. The band recently performed a series of sold-out shows at the Universal Amphitheatre with opening acts **The Alarm** and **Icicle Works** . . . The First Airborne Rock & Roll Division, consisting of members from **Kansas**, **Cheap Trick**, **Pablo Cruise** and **LeRoux** plus **Doobie Bros.** alumnus **Patrick Simmons**, departed L.A. on March 10 for an overseas concert tour on behalf of the USO that will last through April 8 . . . **Slash's Green On Red** teamed up with Enigma recording act **Rain Parade** for a gig on St. Patrick's Day at The Palace in Hollywood . . . Freeway Records and SST Records have joined forces in the formation of the new Freeway/SST label. The first release under the production agreement is a spoken word/instrumental album by hardcore heroes **Black Flag** entitled "Family Man," due for the streets in early May. One side of the disc will feature spoken word efforts by **Black Flag's** lead vocalist **Henry Rollins**, while the flip will include instrumental performances by the band. According to **Flag** waver **Greg Ginn**, "Our goal with **Black Flag** is to stress substance over form and in the process maybe open some minds including ours." . . . McCabe's Concerts in Santa Monica is celebrating its 15th year, and the club's new schedule was just announced last week. Among the artists performing at the intimate venue are **John Hiatt** and **The Bobs** on April 13th and 14th; **Tom Paxton** on May 5; and **Los Lobos** with **The Baltimores** on May 13. For more info call either **Nancy Covey** or **Tracy Stann** at 213/828-8037 . . . Sexy, sultry **Nona Hendryx** was feted by RCA at the swanky Le Dome restaurant last week to celebrate her forthcoming "The Art of Defense" album.

HELLO GOODBYE — Since this will be my final Points West column, I'd just like to take the opportunity to thank all the artists, street folk, label people, promo persons, and sundry other music fans who helped make this spot swing from week to week. Hopefully, we'll all be crossing paths again in the very near future.

jeffrey resner



FILM SUMMIT — Included in this meeting over the score for upcoming film "Maria's Lovers" — starring **Nastassja Kinski**, **Robert Mitchum**, **John Savage** and **John Carradine** — (l-r) are: composer **Gary Remal**; **Carradine**; and Soviet director **Andrei Kanchalovsky** at **Russian Hill Recording Studio** in San Francisco.

NEW FACES TO WATCH



Marcia Ball

Marcia Ball has a lot going for her. She's long and lean and from Texas and if that wasn't enough, she has a new album — her first blues/R&B disc ("blues is what I know and do naturally,") — just released on Rounder. It's called "Soulful Dress" and features an exciting brand of blues/soul that had a critic raving: "Her phrasing is sophisticated but unaffected, her inflections mature yet raw, and her tones alternate between a rocky earthiness and a fluid soulfulness." The LP offers a fine sampling of both Marcia's vocal talents as well as her powerful boogie piano work in a collection of tunes reflecting the type of live shows she's been doing in and around Austin for years. "The material and the sound is very live," she remarked recently, "the rhythm section just went in and put it down."

Coming out of the same Texas bar and juke-joint circuit which spawned such blues-blasting bands as **Stevie Ray Vaughan** and **Double Trouble**, the **Fabulous Thunderbirds** and the **LeRoi Brothers**, Marcia has a lot of pride in the rich, musical heritage of her home state, and sees that tradition playing an important role in the current popularity of those aforementioned artists. "So much has always come out of Texas . . . I mean how far back do you wanna go? I think there's always been a certain amount of conceit about Texas and that translates into a pride and effort to do more and do better."

However, asked to list a few musicians who have helped shape her style, she reveals she has tapped into more than just the Lone Star school of blues. Vocally, she's currently into the sixties recordings of New Orleans songstress **Irma Thomas**, as well as **Lady Soul** herself, **Aretha Franklin**. Marcia's piano playing, as she readily admits, looks to **Professor Longhair** and the whole **Crescent City** family of keyboardists for inspiration.

As dedicated as she is now about recording her own blend of blues styles, Marcia hasn't always been a blues singer. As she told *Wavelength*, the heterogeneous New Orleans music magazine that gave her the cover of its latest issue, she started out in 1968 in a **Baton Rouge** rock band called **Gum**, and by 1979 had gravitated over to a countrified sound. During that year she recorded her first album, "Circuit Queen," for **Capitol**, but would rather turn her back on that past effort today. "It was at the time when all the labels were kinda dabbling in progressive country — when **Jerry Jeff Walker** and **Asleep at the Wheel** were doing their thing. I went to **Nashville** and kinda got produced which was not my intention but just what happened.

I got into the machine."

After returning to more local and live pursuits in Austin, Marcia's repertoire began to expand in different directions, according to what past experience her new band members were bringing to her ensemble. Guitarist **Kenny Ray** brought more of a straight-ahead blues punch, and saxman **Mark Kazanoff** added a swinging jazz feel. Throw in a **Fats Domino** groove and a lot of gospelly soul, and there's the type of sound **Rounder** execs heard on a cassette of a live gig sent by Marcia's management. Intrigued but unconvinced, **Rounder** finally pulled out the pen and paper when they caught a live double bill down in Texas headlined by their label's own **Marshall Chapman**, for whom Marcia was *not*, incidentally, opening.

The album offers a nice overview of what musical areas Marcia's tapping into these days. There's the tear-jerking treatment of **Etta James'** soul ballad "I'd Rather Go Blind," her own knockout rocker "Eugene" and the push n' pull funkiness of **Dave Bartholomew's** "Jailbird." Ball definitely has a knack for singing just behind the beat, holding onto a "babe" there, all enough to generate some of the old tension-and-release that crowns her "Queen of the Blues in the Lone Star State" (**Bob Claypool** of the *Houston Post* penned that.) **Denny Bruce**, whose past production credits include work with the **Thunderbirds** and **T. Bone Burnett**, took care of the producing this time around as well, going after the same front-and-center live sound that has thrilled experienced blues audiences at the **New Orleans Jazz Heritage Festival**, **Houston's Juneteenth Blues Festival** and **ChicagoFest**. In all, the album is a fine example of pretentionless fun and roots-based music that brings to mind the recordings of **Los Angeles' The Blasters**, as well as that crazed, rockabilly-gone-haywire group, **NRBQ**.

Appearing with Marcia on the album, whose own keyboard expertise is thankfully given ample room to ring out, is an extremely tight outfit. **Ray**, on guitar, adds some tasteful **T. Bone Walker/Wayne Bennett** runs where most appropriate (check him out on **Bobby Bland's** "Don't Want No Man.") **Kazanoff** takes charge on both alto and tenor (sometimes playing them simultaneously!) with a hearty tone and **King Curtis**-like sense of rhythm, chugging right along with bassman **Don Bennett** and drummer **Wes Starr**. Guitar hero **Stevie Ray Vaughan** makes a guest appearance, contributing some tasty picking on the title track, as does another, as-yet-unsung Austin guitarist, **David Murray**. Augmenting the more soulful cuts is one of Texas' favorite horn ensembles: the **Mighty Big Horns**.

One more thing: any bluesy bar band worth their cover charge knows they have got to know not only how to rock but also how to bring it down — way down — so all the dancing couples get a chance to get close — real close.

Marcia and her band are getting set to tour the West and then the East Coasts in support of "Soulful Dress," but what she really looks forward to is a chance to go to Europe. "I love to play live, I'm an applusaholic . . . hopefully the record will open more doors and we'll be able to play places that are worthwhile. But I want to go to Europe. I mean there are places that you pay to go and places that pay you to go . . ."

Cashbox Profile

Brian Eno On Synths, CDs, and Spiritual Gospel Music

by Jeffrey Ressler

LOS ANGELES — Like a character out of a Thomas Pynchon novel, Brian Eno is a paradoxical figure. Although revered by many modern pop, avant-garde and experimental musicians as one of the most creative composers in the world today, he cannot read music and doesn't claim to be a musician in the usual sense of the word; in fact, he'd rather be referred to as a "systems manipulator." He has produced and influenced such superstar performers as David Bowie, Devo, Talking Heads and Ultravox, yet his own albums sell primarily to a small, faithful following. He began his professional career in music during the early 1970s by helping to form the iconoclastic art-rock group Roxy Music, but in recent years has become more renowned for his pioneering work with "ambient music," best described as an aural soundscape designed to relax and calm listeners. According to the liner notes for the 1975 initial ambient release, "Discreet Music," Eno said he attempted to "make a piece that could be listened to and yet could be ignored . . . perhaps in the spirit of Satie who wanted to make music that could 'mingle with the sound of knives and forks at dinner.'"

Although his name may not be a household word, Eno has dramatically altered the way most contemporary rock and pop audiences hear music. His prowess on the synthesizer — which he uses as a "tool" to create a spectrum of "tonal colorations" — as well as his philosophy about the recording studio environment, has had a profound effect on techno-pop, new wave, avant-classical, modern jazz and numerous other genres.

Recently, Eno has turned his attention toward video and, like everything the artist does, his attitude toward the field is anything but conventional. Late last year he debuted two large video exhibits one in the Far East and another in Boston. Commenting on these shows, "In Japan I used 36 monitors — single monitors showing pieces I've done or groups of monitors which worked as one piece," he explained. "For instance, one piece was nine monitors synched together. Another piece had five, another one had four and so on. Those weren't so technically difficult to arrange although there was a tremendous amount of work in putting that stuff together. With the Boston exhibit I realized a TV monitor is actually the most accurately programmable light source we have. So, instead of using it to project pictures, I used it to project light into sculptures I built on top of the monitors. The monitor sits face upwards on top of a little building, rather like a crystal structure or a vertical-type building. The light from the monitor — instead of being looked at directly — is viewed in terms of its effect on the structure that sits on top of it. It's hard to describe what these things look like because I really haven't seen anything like them before. But it's rather like looking at a crystal which has four or five bands of color within in, all of which are changing independently. The whole crystal form is continually radiating a different light pattern."

Not exactly your typical lip-synched, girl-meets-boy, girl-loses-boy, girl-gets-boy video you'd see on MTV or Night Tracks . . .

But Eno does enjoy working with video technology and sees himself getting more involved with the form over the next few years. Another field he would like to



Eno

pursue is film scoring. Although he has been approached for a number of movie soundtracks, including the Disney fantasy film *Tron*, he has turned down many offers. In July of last year he completed work on a documentary film about the Apollo space flights entitled *Apollo* and an accompanying album called "Apollo, Atmospheres, and Soundtracks." The film was compiled from over six million feet of NASA's own archive footage and Eno found it contained "a set of moods, a unique mixture of feelings that quite possibly no human had ever experienced before." The film, which has yet to be picked up for major distributing, is further testament to Eno's eclectic choice of projects. Still, he views the movie soundtrack form as a viable medium for his sonic expression.

"I love the idea of doing film music," he said. "I've always been a big fan of soundtracks and have plenty of records by Nina Rota — who did all the Fellini soundtracks — and Ennio Morricone, who did the Sergio Leone spaghetti westerns. Those two guys are great writers. I like their music quite separate from the films, Rota in particular. I also listen to Koro Takamitsu, the Japanese composer who's done about 70-80 movies now, soundtrack-wise. I like his material."

What interests me about film music is that it's almost music minus one because since the film is the focal point the music is much more atmospheric than music might normally be. It's not so focused around a central instrument and it has a certain sort of license to be just *atmosphere*. This, of course, is very close to my heart since my own music has been drifting more that way. I would really like to do some film soundtracks, but so far I've been offered quite a few films and honestly felt my stuff wouldn't be very suitable for them. It would take a certain type of film to use my music. This isn't a kind of arrogance on my part, but it's just really saying I think I know the limits of what I can do and within those limits I think I can do well but outside of them, I'm not so sure."

That last statement epitomizes Eno's humility about his talents; indeed, while he has been critically praised for his contributions to modern music he is reluctant to crow about his achievements. Commenting on his media as the first synthesizer virtuoso and a consummate studio craftsman, Eno said, "You know, I'm obviously flattered to be credited for things but the mistake is to think that it all started with me, which is often the impression that people seem to come up with. I got it somewhere just as well and

(continued on page 25)

EAST COASTINGS

BLUESWATCH — The Blues is one form of music that is (and should be) most widely known as the foundation of most popular music today, and now, due mostly to the efforts of producer, arranger and bassist **Willie Dixon**, there's a foundation for the blues. It's called "Blues Heaven," and is a non-profit, tax-exempt and Chicago-based (for now) organization dedicated to promoting an awareness of the history of the music, as well as keeping the tradition alive. "Hopefully we'll be able to set up a section with the professionals supporting the foundation to help some of those bluesmen go out and find where some of the royalties are that they've had coming for years," commented Dixon's personal manager Scott Cameron. Among the activities the foundation plans to support and/or generate are: a music scholarship program providing blues-related audio and visual materials to schools as well as musical instruments for underprivileged children. "We have received a good amount of interest and donations already without soliciting them," Cameron continued naming some of the artists who have committed themselves to lending moral support and their names to the roster of honorary members: **Eric Clapton, Dan Aykroyd, John Lee Hooker, George Thorogood, Johnny Winter, Stephen Stills, Levon Helm** and the estate of the late **Muddy Waters**. On the working board of the foundation will be such Windy City VIPs as **Gene Barge, Billy Boy Arnold** and **Mighty Joe Young**. "We're trying to crawl before we walk," Cameron stated; "the real activity of Blues Heaven will begin to be seen in early June, which will stem from a couple of situations which we're working on now but which I just can't talk about yet. . . ." Stay tuned for further details regarding the foundation, as well as Dixon's soon-to-be-released LP "Mighty Earthquake and Hurricane" (his first album since 1976, and containing previously unreleased tunes) on Pausa Records.



TATTOO WHO? — Guitarman **Johnny Winter** reveals more than just his blues roots while getting together his forthcoming Alligator LP "Guitar Slinger." Pictured in between takes are (l-r): drummer **Casey Jones**; Winter; keyboardist **Ken Sajdak**; and bassist **Johnny B. Gayden**.

WELCOME BACK, MAC — **Mac Rebennack**, known at times to respond to the name "Dr. John," is keeping kinda busy these days. Just released is a 12-inch rap single on Streetwise Records: "Jet Set," co-produced by **Ed Fletcher**, who worked on **Grand Master Flash's** "The Message." Also out is a complete LP of easy-rolling and irresistible solo piano blues and boogie: "The Brightest Smile In Town" on Clean Cuts Records, his second effort for that label. Asked how he came to record in two somewhat disparate styles, Rebennack responded: "they're parts of the same person, Y'know . . . like two peas in the same pod." Just back from journeys to Europe, Minnesota and New Orleans (Mardi Gras, of course), Rebennack is looking forward to the release of a video in support of "Jet Set:" "I haven't seen the final version, but it's about me being in the city and wanting to be in other places . . . like not really being where y'at."

WATCH YOUR HEAD — As construction workers wandered around, stepping over video cables and bumping photographers, the New York City edition of the famed, London-based **Hard Rock Cafe** opened its doors last week to a flurry of press activity. Co-owners **Isaac Tigrett** and **Dan Aykroyd** entertained questions regarding the new eatery as preparations were completed for the official opening on Monday night. Aykroyd wryly commented: "this is definitely the classiest operation I've been associated with," and dubbed it a "guitar bar," referring to the rock-related paraphernalia adorning the walls, which includes Stratocasters donated by **Jeff Beck** and **Eric Clapton**, **Ringo Starr's** snare drum, **Carl Perkin's** blue suede shoes, and a true gem: **Elvis Presley's** Tennessee driver's license (marked "5" — "motorcycle also."). "In Pittsburgh, there's bars for steel industry workers and now in New York there's a place for the music industry," remarked Aykroyd. "Deals will be made here, stars will be signed, stars will be dropped . . . there's a lot of tongue-in-cheek in this place." Indeed. The venue employs the rear end of a 1960 Cadillac as its front door awning, and off in one corner of the ground floor is a shrine to that seventies phenomenon — the quaalude — which flashes in neon the ironic message "Victims Wanted." The **Hard Rock** will offer its famed American fare of charcoal broiled burgers, barbecued ribs and chicken, giant milkshakes and good ol' pecan pie, seven days a week from 11 AM to 4 AM.



THESE DAYS (HE RARELY COMES BY) — The New York metropolitan area gets a rare dose of high n' lonesome when **George Jones**, the man touted as being the greatest voice in country music (*Tammy Wynette said that*) comes to the **Ritz Theatre in Elizabeth, New Jersey** on Sunday, March 25. Opening will be at tri-state favorite, **Six Gun**. See you there, y'all!

demanding musical palates were satisfied.

THEY STILL DON'T HAVE A BAND — For those who delight in the unencumbered sound of the human voice, sans instrumentation, Brooklyn's St. Ann's Church will be the site of a three-day a cappella festival. Running from Friday, March 23 to Sunday, March 25, "A Cappella" will feature performances by **Rounder artists The Persuasions**, Flying Fish artists **Sweet Honey In The Rock**, and **David Hykes and the Harmonic Choir**.

ashley kahn

MERCHANDISING

TOP 15 VIDEO GAMES

	Weeks On 3/24 Chart
1 Q-BERT Parker Brothers 5360	1 27
2 POLE POSITION Atari CX 2694	2 27
3 MS. PAC-MAN Atari CX 2675	3 51
4 JOUST Atari CS 2691	5 15
5 DIG DUG Atari CX 2677	4 6
6 POPEYE Parker Brothers 5370	6 14
7 MR. DO! Coleco 2622	7 22
8 CENTIPEDE Atari CX 2676	8 49
9 PITFALLI Activision AX 108	9 66
10 SPACE SHUTTLE Activision AX033	12 19
11 JUNGLE HUNT Atari CX 2688	10 31
12 RIVER RAID Activision AX 020	13 49
13 KANGAROO Atari CX 2689	11 15
14 ENDURO Activision AX 026	15 2
15 CONGO BONGO Sega 006	— 1

TOP 15 MIDLINES

	Weeks On 3/24 Chart
1 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 3415)	3 8
2 THE ROMANTICS Nemperor/CBS NJZ 36273)	1 18
3 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	2 48
4 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)	5 8
5 THE PRETENDERS (Sire SRK 6083)	4 35
6 ROCK 'N ROLL, VOL. II The Beatles (Capitol SN/16021)	6 5
7 TAPESTRY Carole King (Epic PE 34946)	8 15
8 ROCK 'N ROLL John Lennon (Capitol SR-3419)	9 5
9 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	10 8
10 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	7 32
11 LOOK SHARPI Joe Jackson (A&M SP-4919)	12 79
12 AJA Steely Dan (MCA 1006)	14 13
13 THE DOORS (Elektra EKS 74007)	13 59
14 LED ZEPPELIN (IV) (Atlantic SD 19129)	15 56
15 PIANO MAN Billy Joel (Columbia PC 32455)	11 34



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 SCORPIONS | 9 THOMAS DOLBY |
| 2 NENA | 10 FLASHDANCE |
| 3 ALAN PARSONS PROJECT | 11 MANFRED MANN |
| 4 QUEEN | 12 THE ALARM |
| 5 THOMPSON TWINS | 13 DAVID GILMOUR |
| 6 AGAINST ALL ODDS | 14 UB40 |
| 7 CAMEO | 15 MICHAEL JACKSON (WALL) |
| 8 WEIRD AL YANKOVIC | |

NORTHEAST 1.

- 1 THOMPSON TWINS
- 2 THOMAS DOLBY
- 3 NENA
- 4 SCORPIONS
- 5 QUEEN
- 6 MICHAEL JACKSON (WALL)
- 7 ALAN PARSONS PROJECT
- 8 UB40
- 9 CAMEO
- 10 THE ALARM

SOUTHEAST 2.

- 1 ALAN PARSONS PROJECT
- 2 CAMEO
- 3 FLASHDANCE
- 4 SCORPIONS
- 5 NENA
- 6 WEIRD AL YANKOVIC
- 7 QUEEN
- 8 THOMPSON TWINS
- 9 POINTER SISTERS
- 10 AGAINST ALL ODDS

BALTIMORE/ WASHINGTON 3.

- 1 SCORPIONS
- 2 CAMEO
- 3 ALAN PARSONS PROJECT
- 4 THOMPSON TWINS
- 5 THE ALARM
- 6 QUEEN
- 7 NENA
- 8 THOMAS DOLBY
- 9 AGAINST ALL ODDS
- 10 UB40

WEST 4.

- 1 SCORPIONS
- 2 THOMPSON TWINS
- 3 ALAN PARSONS PROJECT
- 4 THE ALARM
- 5 LAURIE ANDERSON
- 6 QUEEN
- 7 NENA
- 8 THOMAS DOLBY
- 9 DAVID GILMOUR
- 10 AGAINST ALL ODDS

MIDWEST 5.

- 1 QUEEN
- 2 ALAN PARSONS PROJECT
- 3 SCORPIONS
- 4 AGAINST ALL ODDS
- 5 WEIRD AL YANKOVIC
- 6 DAVID GILMOUR
- 7 NENA
- 8 FLASHDANCE
- 9 THOMPSON TWINS
- 10 MANFRED MANN

NORTH CENTRAL 6.

- 1 SCORPIONS
- 2 FLASHDANCE
- 3 MANFRED MANN
- 4 ALAN PARSONS PROJECT
- 5 HERBIE HANCOCK
- 6 DWIGHT TWILLEY
- 7 NENA
- 8 THOMPSON TWINS
- 9 MICHAEL JACKSON (WALL)
- 10 QUEEN

DENVER/PHOENIX 7.

- 1 SCORPIONS
- 2 NENA
- 3 APRIL WINE
- 4 THOMAS DOLBY
- 5 DAVID GILMOUR
- 6 MANFRED MANN
- 7 CAMEO
- 8 LAURIE ANDERSON
- 9 AGAINST ALL ODDS
- 10 WEIRD AL YANKOVIC

SOUTH CENTRAL 8.

- 1 SCORPIONS
- 2 NENA
- 3 FLASHDANCE
- 4 WEIRD AL YANKOVIC
- 5 ALAN PARSONS PROJECT
- 6 CAMEO
- 7 QUEEN
- 8 MANFRED MANN
- 9 UB40
- 10 POINTER SISTERS

TOP30

12" SINGLES

	Weeks On Chart	3/17 Chart		Weeks On Chart	3/17 Chart
1 SOMEBODY'S WATCHING ME/4:57 ROCKWELL (Motown 4515-MG)	1	9	17 COMING OUT OF HIDING/6:09 PAMELA STANLEY (TSR TSR830)	—	1
2 WHITE HORSE/5:30 LAID BACK (Sire 0-20178)	2	9	18 EVERGREEN/JEALOUS LOVE/7:40/8:30 HAZELL DEAN (Ouality OUS 057)	24	2
3 LET'S STAY TOGETHER/5:14 TINA TURNER (Capitol 2-8579)	4	8	19 DO YOU WANNA LOVER/6:24 HOT BOX (Polydor 817 414-1)	17	3
4 BEAT BOX/9:06 ART OF NOISE (Island 0-96974)	10	7	20 RELAX/7:20 FRANKIE GOES TO HOLLYWOOD (Island 0-96975)	16	2
5 THRILLER/5:56 MICHAEL JACKSON (Epic AS 1805)	3	8	21 DANCING IN THE SHEETS/6:17 SHALAMAR (Columbia 44-04949)	14	3
6 GIRLS JUST WANT TO HAVE FUN (REMIX)/6:08 CYNDI LAUPER (Portrait 4R9-04971)	12	2	22 ALL NIGHT PASSION/6:45 ALISHA (Vanguard SPV 72-A)	—	1
7 AUTOMATIC (REMIX)/6:06 POINTER SISTERS (Planet JD13721)	5	8	23 TOUR DE FRANCE/6:45 KRAFTWERK (Warner Bros. 0-20146)	21	9
8 ENCORE/8:18 CHERYL LYNN (Columbia 44-04257)	7	9	24 ON THE UPSIDE/A 5:53 & B 5:22 XENA (Emergency 6451)	20	9
9 HERE COMES THE RAIN/4:54 EURHYTHMICS (RCA JD 13711)	11	5	25 SOMETHING'S ON YOUR MIND/6:38 "D" TRAIN (Prelude D670)	25	9
10 RENEGADES OF FUNK/7:40 AFRIKA BAMBAATAA AND SOULSONIC FORCE (Tommy Boy TB 839)	13	5	26 REMEMBER WHAT YOU LIKE/7:00 JENNY BURTON (Atlantic DMD 686)	19	9
12 OWNER OF A LONELY HEART/7:50 YES (Atco 96976)	8	9	27 TALKING IN YOUR SLEEP/5:35 ROMANTICS (Nemperor AS 1767)	23	9
13 99 LUFTBALLONS/3:32 NENA (Epic 49-04109)	18	4	28 FRESH (SCRATCH MIX)/5:35 TYRONNE BRUNSON (B.I.A.D. 429-04951)	—	1
14 HYPERACTIVE/7:58 THOMAS DOLBY (Capitol V-8576)	—	1	29 SHARE THE NIGHT/7:20 WORLD PREMIERE (Daunteless/Allegiance D-2102)	22	4
15 HARD TIMES/5:10 RUN D.M.C. (Profile 7036)	9	9	30 TROUBLE IN PARADISE (REMIX)/7:54 SYLVESTER (Megatone MT-126)	26	4
16 PLANE LOVE (REMIX)/7:40 JEFFREY OSBORNE (A&M SP-12089)	15	8			

Counterfeit Cassette Plague Now Under New Attack By RIAA Unit

LOS ANGELES — The Record Industry Association of America's Anti-Piracy Unit is mounting a new offensive against the increasing number of counterfeit cassettes being imported to and distributed throughout the United States. Joel Schoenfeld, the Anti-Piracy Unit's head, told **Cash Box** though "the counterfeit cassettes are primarily being found in the southeast and southwest, the distribution of these cassettes is to all parts of the U.S." To help slow down and halt these illegal taping and distribution operations, Schoenfeld is calling for consumer and retail store support and information through a toll-free number to help identify the tapes being made available and their sources.

The cassettes copied illegally and sold in the U.S. are generally strong selling LP-length tapes by well known, highly salable artists. Ranging from new and popular albums like Robert Plant's "Pictures at Eleven," to classics like The Beatles' "Rubber Soul," the packaging and sound quality are often very good. Though the RIAA has constantly kept tabs on bogus music manufacturers in order to protect the record industry, recent counterfeiting operations have become more sophisticated and thus harder to track down and identify.

In a release from Schoenfeld's unit, three primary areas are being blanketed heavily with these illegal tapes. In the first area listed, Texas and Oklahoma, the cassettes listed are mostly country releases such as those by Merle Haggard, Mickey Gilley, and George Jones, though popular rock albums by Journey and The Stray Cats are also included. Often the graphics on these tapes are blurred or obviously altered. Kentucky is the second region listed, and the majority of the counterfeit tapes going into that state are also country with tapes by rock artists like Led Zeppelin and Neil Young often included. Alabama is also noted by Schoenfeld as a prime area for bogus tapes that are distinctive by their lack of shrinkwrap packaging and the absence of any information on the cassette beside the artist's name.

Any information concerning counterfeit cassettes should be referred to Schoenfeld's toll free hotline: (800) 223-2328.

The following cassettes are being manufactured in Saudi Arabia and distributed into the United States. The cassettes are not shrink wrapped, and are contained in standard Norelco-style library boxes. The insert cards are hand folded in the standard "J" fold and are of lightweight cardboard. In most cases, insert graphics are very good, absent of the usual blurring, bleeding and smeared appearance. The cassettes are of the 5-screw variety, light gray, and all were manufactured with tabs-in. The program information was fairly evenly distributed between white paper labels and direct on-cassette printing. All tape leaders were clear and appeared to be machine spliced. The vast majority (approximately 98 percent) identify the record company as "747."

"Special Forces" 38 Special (A&M); "Kilroy Was Here" Styx (A&M); "The Best of Times" The Animals (Accord); "The Turn of A Friendly Card" Alan Parsons Project (Arista); "Eye In The Sky"; The Alan Parsons Project (Arista); "Changes" Tanya Tucker (Arista); "Reckoning" Grateful Dead (Arista); "Hold Out" Jackson Browne (Asylum); "The Best of Black Oak Arkansas" Black Oak Arkansas (Atco/Antalnic); "Pictures At Eleven" Robert Plant (Swan Song/Antalnic); "Physical Graffiti" Led Zeppelin (Swan Song/Antalnic); "Presence" Led Zeppelin (Swan Song/Antalnic); "Houses of the Holy" Led

Zeppelin (Atlantic); "Led Zeppelin II" Led Zeppelin (Atlantic); "Back In Black" AC/DC (Atlantic); "Highway To Hell" AC/DC (Atlantic); "Break of Dawn" Firefall (Atlantic); "Daylight Again" Crosby, Stills & Nash (Atlantic); "Replay" Crosby, Stills & Nash (Atlantic); "Classics" Neil Diamond (Columbia/CBS); "Business As Usual" Men At Work (Columbia/CBS); "Cargo" Men At Work (Columbia/CBS); "Journey Captured" Journey (Columbia/CBS); "Departure" Journey (Columbia/CBS); "Bob Dylan at Budokan Vol. 1" Bob Dylan (Columbia/CBS); "Bob Dylan at Budokan Vol. 2" Bob Dylan (Columbia/CBS); "The Times They Are Changin'" Bob Dylan (Columbia/CBS); "The Final Cut" Pink Floyd (Columbia/CBS); "Animals" Pink Floyd (Columbia/CBS); "Nebraska" Bruce Springsteen (Columbia/CBS); "The Best of Dave Mason" Dave Mason (Columbia/CBS); "British Steel" Judas Priest (Columbia/CBS); "Hydra" Toto (Columbia/CBS); "To Lefty From Willie" Willie Nelson (Columbia/CBS); "Tougher Than Leather" Willie Nelson (Columbia/CBS); "The Byrds" The Byrds (Columbia/CBS); "Looking Back" Barbara Mandrell (Columbia/CBS); "The Nylon Curtain" Billy Joel (Columbia/CBS); "R.E.O. T.W.O." R.E.O. Speedwagon (Epic/CBS); "Poncho & Lefty" Merle Haggard & Willie Nelson (Epic/CBS); "Going Where The Lonely Go" Merle Haggard (Epic/CBS); "One on One" Cheap Trick (Epic/CBS); "Greatest Hits/Live" Heart (Epic/CBS); "Private Audition" Heart (Epic/CBS); "Gypsy" Johnny Rodriguez (Epic/CBS); "Biggest Hits" Johnny Rodriguez (Epic/CBS); "Fool For Your Love" Mickey Gilley (Epic/CBS); "Put Your Dreams Away" Mickey Gilley (Epic/CBS); "Diary of A Mad Man" Ozzy Osbourne (Jet/CBS); "Audio-Visions" Kansas (Kirschner c/o CBS); "Vinyl Confession" Kansas (Kirschner c/o CBS); "Big City" Merle Haggard (CBS); "Full Circle" Dottie West (Liberty/Capitol); "20 Greatest Hits" The Beatles (Capitol); "Rock & Roll Music, Vol. 2" The Beatles (Capitol); "Rubber Soul" The Beatles (Capitol); "Share Your Love" Kenny Rogers (Liberty/Capitol).

Compact Disc Display Descends On Daytona

by Ashley Kahn

NEW YORK — Daytona Beach, always the site to draw thousands of vacationing college students during spring break, will also host "MusicFest '84," where music industry representatives will join to promote the latest in music technology, the Compact Disc.

In order to attract an estimated 300,000 breakers hitting the Daytona Beach area soon, "MusicFest '84" will run for four days (March 22-26) at the Holiday Inn on the boardwalk. To be set up right on the beach will be the main attraction: a 40x60-foot tent housing merchandising displays dealing with both the hardware (Sony, Bose) and software (PolyGram, CBS and Warner-Elektra-Antalnic) associated with Compact Discs.

According to Emiel Petrone, senior vice-president for Compact Disc marketing at PolyGram Records, "the coordination of efforts between hardware and software manufacturers will bring consumer awareness to the highest level."

Activities that will take place during "MusicFest '84" include the giveaway of a deluxe Compact Disc system and live broadcasts from the tent area during key hours of the day on WDIZ-Orlando.

WHAT'S IN-STORE

NOW THAT'S SHARING — Edward Spalding, manager of the Cross Creek Mall Record Bar in Fayetteville, NC, recently received the largest profit share in the company's 23-year history. The check was presented to Spalding by Record Bar president Ron Cruikshank and Ralph King, senior vice president of marketing. They made a special flight from Record Bar headquarters in Durham, NC to Fayetteville to present the check and congratulate Spalding on his accomplishment. Spalding's profit share for fiscal year 1983 totaled \$3,700. A nine-year veteran with Record Bar, Spalding has managed the Cross Creek outlet for seven years. In 1982 at Record Bar's annual convention at Hilton Head, SC, Spalding was presented with the company's annual "Store of the Year" award.

ARTISTIC ENDEAVOR — Album Art Inc., is a new company that allows you to display your favorite record album covers in what they describe as an easy, inexpensive manner. The company is the creation of George DeSantis, an industrial designer, and Dominick Antolino, a tax attorney, both Cleveland-based business professionals. The product is a clear plastic frame made by an injection molded process to the exact size of a standard album cover. A frosted border accents and highlights any album being displayed; the company claims no matting is needed. The removal of a clip at the top of the frame allows for removal and replacement of any record album. That same clip also allows for hanging and centering of the frame. The product is now available through mail order. The price is \$14.95 for a four-pack set, plus \$1 postage and handling. The company says it will soon be available at local record stores and college bookstores. For complete information, contact George DeSantis or Dominick Antolino at Album Art, Inc., P.O. Box 39426, Cleveland, Ohio 44139.

CAMELOT CELEBRATION — Camelot Music, Inc., has announced the Grand Opening of its 150th store on March 21, 1984. The store, to be located in the Parmatown Mall, Cleveland, Ohio, is the national chain's 19th Ohio location. Grand opening festivities will center around the theme "The Legend Lives On," and a chainwide celebration will feature special sales and promotions from March 15 through April 9. This year marks Camelot's 28th anniversary as a music retailer. Founded as a one-man rack-jobbing operation in Stark County, Ohio, Camelot Enterprises has grown to be the second-largest record, tape, and video retailer in the nation, with outlets in 28 states.

david adelson



TOP BRASS AT TURTLES — Members of the Kennesaw College Brass Trio serenade customers during Turtle's recent 30 percent off classics sale. In addition to the trio's recital of selected works, Turtle's sponsored continuous compact disc demonstrations throughout the sale weekend.

TOP 30 VIDEOCASSETTES

	Weeks On 3/17 Chart		Weeks On 3/17 Chart
1 TOOSIE RCA/Columbia Home Video 10535	1 7	16 BLUE THUNDER RCA/Columbia Pictures Home Video 11026	11 19
2 RAIDERS OF THE LOST ARK Paramount Home Video 1376	2 15	17 TWILIGHT ZONE — THE MOVIE Warner Home Video 113314	14 14
3 MR. MOM Vestron 5025	4 5	18 EDDIE & THE CRUISERS Embassy Home Video 2066	15 7
4 RISKY BUSINESS Warner Home Video 11323	3 14	19 SUPERMAN III Warner Home Video 11320	16 14
5 STAYING ALIVE Paramount Home Video 1302	5 5	20 STAR CHAMBER CBS/Fox 1295	25 2
6 MAKING OF MICHAEL JACKSON'S THRILLER Vestron 1000	6 13	21 FLASHDANCE Paramount Home Video 1454	17 27
7 NEVER SAY NEVER Warner Home Video 11337	9 3	22 48 HRS. Paramount Home Video 1139	21 39
8 BRAINSTORM MGV/UA Home Video MV-800314	7 8	23 TRADING PLACES Paramount Home Video 1551	— 1
9 CUJO Warner Home Video 11331	10 9	24 KRULL RCA/Columbia BE 10364	23 2
10 NATIONAL LAMPOON'S VACATION Warner Home Video 11315	8 17	25 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	22 89
11 CLASS Vestron 5026	12 6	26 TWIST OF FATE MCA Home Video 80066	— 1
12 EASY MONEY Vestron 2B 5029	18 2	27 EDDIE MURPHY DELIRIOUS Paramount Home Video 2323	27 17
13 WAR GAMES CBS/Fox 4714	— 1	28 THE SURVIVORS RCA/Columbia Pictures Home Video 10521	28 15
14 DEAL OF THE CENTURY Warner Home Video 11339	20 2	29 GREY FOX Media 258	24 13
15 PORKY'S II CBS/Fox 1294	13 6	30 GANDHI RCA/Columbia Pictures Home Video 10237	19 23

NARM To Focus On Video

(continued from page 5)

musicians and music industry business students, and Johnny Mathis will honor the annual awards banquet.

Cohen told **Cash Box** the pre-registration count is over 1,000 with an expected 1,200 to 1,400 attendees, at least a 20 percent increase over last year.

The convention will commence on Friday, March 23, with all day registration starting at 9 a.m. The regular members' meeting at 4 p.m. will be followed by the welcoming cocktail reception held from 7 p.m. to 8:30 p.m. The cocktail reception will be hosted by the independent labels/manufacturers.

The opening business session will take place Saturday in the Convention Hall starting at 9 a.m., and will feature a variety of speakers including the Convention Chairman's welcome by Roy Imber of Elroy Enterprises and the 1983-84 NARM President's Report from Lou Fogelman of Show Industries. Other industry figures will discuss compact discs, music videos, and video programming. At staggered sessions from 10:30 a.m. to 2 p.m., retailers, rack jobbers, and one-stops will meet with record manufacturers — CBS, Capitol, MCA, PolyGram, RCA and A&M, and WEA Corporation — as well as with the Independent Distributors, Compact Disc Group and a group of video software independent distributors, Compact Disc Group and a group of video software manufacturers. The afternoon will offer many activities, including visiting the convention's exhibit area. One of the convention's entertainment highlights will take place at Saturday night's NARM Scholarship Foundation Dinner. After the presentation of the scholarships, Linda Ronstadt will perform with the backing of Nelson Riddle and his Orchestra.

Sunday, March 25, will open with another business session that will focus exclusively on video products and the future of video in the music industry. Product presentations and merchandiser meetings will again be held during mid-

day between manufacturers and retailers, rack jobbers, and one-stops. For spouses, friends or other attendees, there will also be a 10:30 a.m. seminar entitled "The Personal Computer In Your Life." The afternoon and evening are free for leisure activities.

Monday, March 26, will kick off with an early breakfast meeting focusing on the role of computer software in music retail outlets. Monday also features the last day of product presentations and merchandise meetings as well as the last chance to see the convention's exhibits. The NARM Best Seller Awards will be held Monday evening at 8 p.m. in the Convention Hall and will feature the presentation of the 1983 awards and entertainment provided by crooner Johnny Mathis.

Editing Unit Bows

NEW YORK — The Montage Computer Corporation, in conjunction with one of the nation's largest video production houses, Video Corporation of America (VCA), unveiled its new Montage Picture Processor computer editing system. Declaring it a breakthrough in computer editing, VCA chairman of the board George Gould stated "Montage is to pictures what word processing is to words. It provides that sort of freedom."

VCA is the first video facility to receive shipment of the picture processor, having met the \$226,000 price tag for the complete system. Eleven other systems are currently on back order to other production houses across the country.

The Montage Picture Processor was conceived and designed by Ronald C. Barker, president of Montage Computer Corporation. "Creative video requires three things," Barker pointed out, "the ability to browse, iterate and print hard copy. The Montage does all three. It's like giving the brushes, pallet and canvas back to the artist — in this case, the video editor."

Country Video Use by Radio Deemed Hot Topic At OCRB

by Anita M. Wilson

NASHVILLE — One of the best attended and most informative sessions during the Country Radio Seminar March 1-3, was a Music Industry Professional Seminar (MIPS) which dealt with the encroachment of the video business into radio sectors. Moderated by Jerry Flowers of the Jim Halsey Co., "The Video Opportunity — Taking Advantage of the Music Video" showed numerous ways radio stations can take advantage of music videos to promote their station and provide listeners with a new medium for country music.

After a brief introduction by Richard Sterban of The Oak Ridge Boys, Flowers spoke on the growth of MTV and other cable units over the past couple of years to their present popularity and the way they have helped numerous artists gain recognition who previously had trouble breaking into the music industry. To visually display the radio opportunities for stations, a montage of video clips was run. Included in the showing were clips from WTHI/Terre Haute's Video 99, WAXX/Eau Claire video clips, segments of WDEF/Chattanooga's Playback, HBO's music clips and The Nashville Network with parts of its two new music video shows, "New Country" and "Country Clips." Through these clips, radio stations were shown how to collaborate with a sister television station to put on a video show that can promote both stations. The clips also showed how stations can televise sections of music videos to advertise the type of music the station plays, while forming a station image in the viewer's mind.

Paul Corbin with The Nashville Network, one of the major new country cable outlets, credited new, advanced technology to the increased popularity of country music videos. "Now with the advent of video being in a camera the size of two cigarette cartons, including the video tape, you can do an awful lot with video, and video is now out where it needs to be, out of the studio and into the countryside," stated Corbin. "I think we have seen some beautiful developments in the impressionistic videos that have been produced, and I'm excited about what technology has made available to us, and now I think it needs to tap more creative people to see if we can find the next Norman Lear and make the next step."

Video progression by the record labels was the topic discussed by Randy Goodman of RCA Records. Most uses of video in earlier years were confined to in-house promotional uses. "The primary reason we did videos early on was for the acts like Dolly Parton, Alabama and The Oak Ridge Boys — where you're going to do television advertising, and you need to generate video that you could control," explained Goodman. He stated that since that time RCA Records has developed new uses for video and it is currently a major force in artist development; however, he also stated videos will probably continue as a promotional medium to help sell records.

The impact and value of video in the country music scene was a topic addressed by Jim Fogelsong from MCA Records. He explained that the record business has always been insecure and with the emergence of MTV, a panic set into the business which has just now started to settle down. "I think video music, video clips, cable broadcasting, and satellite programming are some of the most exciting developments to occur in

the record industry if not the most exciting thing since stereo sound or even since the industry switched from recording on disc to tape," stated Fogelsong. He went on to say video will play a major force in the future of country music.

Empty TV air space, as the result of too-long or too-short motion pictures, will always provide a market for video clips, according to Lisa Tumbleson of HBO. A recent survey of its specials show that country music gets a 50 percent more tune-in share than rock music. Tumbleson also stated, "A benefit of HBO, as an exhibition place for a music clip, is at least in part that you are getting an audience that would not hear the music."

Availability of country music clips was also a hot topic, as labels stated they can't find enough outlets for all their clips, while outlets and TV video shows say the can't get hold of enough videos to make more than a half-hour show feasible. David Carroll/WDEF who hosts a video show called "Playback" said he knew he would run into availability problems when he first began the show last year and, therefore, has had to play a few rock videos with the country clips. WTBS tried airing an hour show and ran into so many problems getting enough videos that the show was cancelled. Carroll also mentioned the immediate outlook is not very positive for an increase in videos, but hopefully will be shortly.

From an artist's view, William Lee Golden stated videos have an immense effect on viewers. He explained he has found people who see a video and then hear a song have "flashbacks" from the video.

Randy Goodman then explained that RCA is trying to become more conceptual with its videos to "show a different dimension of the song." Lisa Tumbleson disagreed about the importance of conceptual over performance videos on the basis true talent shows through in a performance, while conceptual videos may be used to mask an artist's performance abilities.

Other topics brought up during the two-hour show were legal problems and the visual quality of videos. Jerry Flowers explained some of the legal restrictions labels put on video use such as blank tape restrictions, favored nations payment clauses, and maintaining broadcast logs.

The panel wrapped up its discussion with a look into the future of country video. Most speakers agreed video will continue expanding, but may never grow beyond MTV or half-hour shows. The group also agreed country music videos will continue to be a hot promotional medium if not the total answer to promo problems.



VID NOMINEES PRESENTED — The nominees for the upcoming American Video Awards were presented last March 5 in Los Angeles. Pictured are (seated l-r) presenters: Martha Davis of the Motels; Toni Basil; LaToya Jackson; and (standing) the show's host and associate producer, Casey Kasem.

ON JAZZ

SONNY, ONE — This is the first of a two part interview with the world's greatest living jazz soloist. (Part two will appear next month.) But **Sonny Rollins** would not agree he is the "world's greatest" anything. An infamous perfectionist, he has been known to climb off the stage after a particularly galvanizing tenor sax performance and pronounce his playing "okay," at best. No matter that the audience — as was the case two weeks ago at Lehman College — may be on its feet cheering at the power, the inventiveness, the humor, the sheer brilliance of the performance; no matter Sonny Rollins — already considered a giant 25 years ago, when jazz giants were easier to come by — has continued to develop and expand his ability to his current unshakable position; no matter that this "world's greatest" tag has been hung on him by jazz critics from here to Timbuktu; when he's asked about his own playing, that furry, aged-in-the-wood voice replies, "There's a long, long gap between what I would like to be doing and what I'm doing now." It's a safe bet that Sonny Rollins will never be satisfied with his own work. I doubt that he has ever been satisfied with his work of the moment



REAL McCoy — Jazz piano great McCoy Tyner (l) inking an exclusive agreement with Elektra/Musician. "Dimensions," Tyner's first LP for the label — a self-produced set by his working band (John Blake, violin; John Lee, bass; Gary Bartz, alto sax; Wilby Fletcher, drums; Tyner, piano) — is due out momentarily. Pictured with him here is Elektra/Musician president, Bruce Lundvall.

— his classic LPs for Prestige, Riverside, RCA, and others; his recording sessions with **Thelonious Monk**, **Charlie Parker**, **Miles Davis** and **John Coltrane** (the spine-tingling "Tenor Madness"); his superlative concert performances of the past dozen years. "Well, the thing is," said Rollins, "there are certain physical impediments that have begun to hamper me in playing — I'm having a lot of dental work done and all of this stuff. I think, mentally, I'm beginning to learn more about music and synthesize a lot of things I've been working on, because I consider myself a self-taught musician and I'm always learning. In a way, I think I'm learning more, but I also feel I'm not always able to play what I know, because of all the other things that come up from time to time. I've always considered music to be like a circle, an unbroken circle — or you can say like a spiral, which is an ascending circle. The point being there really should be no break in the continuity, rhythm, the harmonic feeling, and the melodic feeling. I always think of a song as beginning at one point, and from that point on — until we end it — it should be one circular, continual thing going around. If I ever reach the point I'd like to reach, I would be able to play in a way that would transcend all current styles and ways of playing so my music would be free of all restrictions yet would be a part of everything that's happening." When asked if he ever has moments on stage when he feels it's all coming together, Sonny thought for a second and responded, "Yeah, there are moments when I'm playing when I feel that things are happening right, and there are certain nights when I might sound better over all, but I haven't got it to the point where it's a lasting thing, and I haven't really perfected it to the point where I can really play across stylistic lines and still be vital and still have something positive and recognizable to say. That's sort of my goal, to have a singular style which is not a part of styles — sort of outside of styles, yet in the styles. It's sort of a hard thing to explain." Does he feel he'll ever reach that point? "I don't think so," he said, "unless I'm very lucky — and I doubt whether it's going to happen. But I think I can do enough things that would suggest this particular style where it might feel better, or at least feel that I'm along the way. No, I don't think that I'll ever achieve this — at least it seems that way, because I haven't done it up to this point. But I think that there's a lot of room for improvements that can be made, and that I can get a lot closer to what I'm thinking about. And if I keep going in this way, I'm sure that the phenomena of the breakthrough may come, when all of a sudden you get a lot of knowledge that you never knew was there; you reach a certain point where you make a jump. There are possibilities for strides to be made, but I'm realistic enough to know that it takes time and that a lot of other things intervene — health things and all of this stuff." About the current state of jazz, Sonny Rollins is, typically, less-than-upbeat. "I recognize and realize that instrumental music, per se, is a very, very difficult music to become universally accepted. People like to hear singers and things of that sort. So playing instrumental music is hard — it's hard to think about it as one day going to be accepted. And playing difficult instrumental music like jazz — advanced jazz, whatever you want to call it — it's even more difficult. Couple that with a lot of the stigmas and misconceptions that jazz still has around it, and the downplay that it usually gets from the media — probably because it doesn't have a great commercial potential; I'm not putting the media down. Knowing all of those things, I don't really expect jazz to be a very popular culture thing, I really don't. Very recently someone asked me about my favorite period in jazz, when I was playing. And I mentioned the time of people like Charlie Parker and John Coltrane, because I know that at that time a lot of the guys were really very much into music for music's sake — the commercial possibilities were not very much at that time and there were some great people around. I don't see a lot of guys (like that) around today, but I think that's because they just haven't got the chance or the opportunity. Guys are going into rock and R&B and singing and all of this stuff, which is where it's at. I think the seed of the music is there, but there's just not the opportunity for the young guys to do it. That's why **Wynton Marsalis** is so encouraging. But this is what's a drag — there's always one person and no one else can, sort of, come in. I'm also encouraged that jazz is being taught in a lot of schools — colleges — and this might in some way at least make it a viable and recognizable part of music in this country, something that the young kids might be able to get into and pursue. As to my own career, I think I am doing better than I was before. I can look back and say, 'Times were harder then and now times are a little better.' In my case, I've been going on an upward cycle — with some dips perhaps —

(continued on page 36)

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
1 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	1 16	16 SHADOWDANCE SHADOWFAX (Windham Hill/A&M WH-1029)	15 25
2 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	2 19	17 LYRIC SUITE FOR SEXTET CHICK COREA & GARY BURTON (ECM 23791-1)	11 8
3 G FORCE KENNY G (Arista AL8-8192)	4 7	18 IN THE HEAT OF THE NIGHT JEFF LORBER (Arista AL8-8025)	23 2
4 WISHFUL THINKING EARL KLUGH (Capitol ST-12323)	9 3	19 PARA LOS AMIGOS GATO BARBIERI (Doctor Jazz W2X39204)	— 1
5 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	5 30	20 TRAVELS PAT METHENY GROUP (ECM 23791-1)	20 41
6 ON THE LINE LEE RITENOUR (Musician/Elektra 9 60310-1)	3 9	21 THE CLARKE/DUKE PROJECT II STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	17 19
7 MARATHON RODNEY FRANKLIN (Columbia FC 38953)	8 6	22 THE JAZZ SINGERS VARIOUS ARTISTS (Prestige P-24113)	— 1
8 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38641)	10 39	23 INDIVIDUAL CHOICE JEAN-LUC PONTY (Atlantic 7 80090-1)	19 31
9 PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23962-1)	6 23	24 WINTER INTO SPRING GEORGE WINSTON (Windham Hill/A&M WH-1019)	22 8
10 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	7 67	25 FILL UP THE NIGHT SADAO WATANABE (Musician/Elektra 9 60297-1)	21 18
11 DOMINO THEORY WEATHER REPORT (Columbia FC 39147)	18 2	26 WAYFARER JAN GARBAREK GROUP (ECM 23798-1)	27 5
12 LOVE EXPLOSION TANIA MARIA (Concord Jazz Picante CJP-230)	16 3	27 SCENARIO AL DI MEOLA (Columbia FC 38944)	29 23
13 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	12 50	28 PAST LIGHT WILLIAM ACKERMAN (Windham Hill/A&M WH-1028)	28 4
14 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	13 41	29 JARREAU (Warner Bros. 9 23801-1)	26 50
15 FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801)	14 25	30 LIGHT IN YOUR EYES ANDY NARELL (Hip Pocket/Windham Hill HP 103)	25 5

FEATURE PICKS

DOUBLE, DOUBLE YOU — Kenny Wheeler — Producer: Manfred Eicher — ECM 25000-1E — List: 9.98 — Bar Coded

ECM sound? Balderdash — this is fiery free-bop virtuosity. Trumpeter Wheeler, and, particularly, tenor saxophonist Mike Brecker, have never sounded better as they let loose on a handful of the leader's originals. Wheeler may have a reputation for soft melodicism, but the pots are on this time around.

WISHFUL THINKING — Earl Klugh — Producer: Earl Klugh — Capitol ST-12323 — List: 8.98 — Bar Coded

Another pretty, flowing effort from the fleet-fingered acoustic guitarist. Klugh wrote it, produced it, and gathered such heavyweight friends as Ron Carter, Eric Gale, and David Sanborn to play on it, but it's his satiny playing that tugs at the heartstrings, especially on the title track.

JUST FRIENDS — Red Norvo — Producer: Bernard Brightman — Stash ST 230 — List: 8.98

The Grand Old Man of the jazz mallets — Norvo was playing xylophone when Lionel Hampton was still a drummer — turns in a tidy set of standards, ably backed by guitarist Bucky Pizzarelli's drumless trio. Red "poop-poops" along with elegance; especially enticing are moments when the rhythm falls out and the vibes and Russ Kasso's piano interweave a capella, as they do enchantingly on "All Of Me."

Students Compete To Perform At June Playboy Jazz Festival

LOS ANGELES — A selection of the top school jazz ensembles — from Elementary School to Four-Year Colleges — will be invited to participate in the 1984 Playboy Jazz Festival program of events via an association with the 13th Annual Chaffey Community College Jazz Festival. The winners in the "Heavy" classification of the High School division at Chaffey — one of the largest school-sponsored jazz competitions in the nation attracting entrants from throughout the Western United States — will open the second day of the 1984 Playboy Jazz Festival, set for June 16-17 at the Hollywood Bowl in Los Angeles.

In addition, along with the "Heavy" High School winners, the top ensembles in the Elementary School, Junior High School, Two-Year College and Four-Year College

divisions will be invited to perform May 27 at the Hermosa Beach (Calif.) Chamber of Commerce's Fiesta De Las Artes, the free concert being the first of this year's Playboy Jazz Festival community events to be announced. The concert, one of the highlights of the three-day Fiesta that last year drew 40,000 people, will be broadcast live from 1-5 p.m. on KKKO Radio, the official station of the 1984 Playboy Jazz Festival.

Overall, there will be 12 divisions in the Chaffey competition, with a grand total of more than 90 bands, and 1,500 musicians and singers.

Chaffey Community College is located at 5885 Haven St., Alta Loma, Calif. The festival will be free except for a noon concert by the Lannie Morgan Quartet.

Syndicating In The 80s: A Cash Box Survey

by David Adelson

To say the nature of syndicated radio has changed over the past few years would undoubtedly be understating the case. With the constant influx of new technology that has drastically altered the delivery system of radio syndicators, added to increased competition and the ever-fluctuating national advertising budgets of many companies, syndicating in the 80s has become a skill unto itself. Given the ever-enlarging scope of syndicated radio, **Cash Box** surveyed syndicators, program suppliers and networks from all facets of the industry to find out what their major concerns are and how they differ according to function, target audience and advertiser base.

Westwood One's operations encompass the functions of a program supplier, syndicator and according to several syndicators, a network. Norm Pattiz and company have been responsible for many of the changes in the industry over the past few years and undoubtedly will attempt to maintain their rapid pace of growth. Pattiz believes there are two main concerns of Westwood One. "Affiliates and advertisers are of equal importance," he claimed, adding the company must continue "to sustain our relationships with radio stations and increase the number of radio stations we do business with, as well as maintaining and increasing our market share of advertisers relative to the advertising dollar. There is more and more competition among the syndicators and the networks for that advertising dollar which is basically where we get all of our support."

Pattiz keeps a good perspective about which are the strongest and weakest formats and markets in terms of programming, but maintained that "we are equally committed to providing programs in all formats because our ability to be successful is in direct relationship to our ability to be able to respond to the direction in which radio goes."

As to what an advertiser looks for, the Westwood One president feels, "the advertiser is of course looking for program quality, audience delivery, environment and the one thing that is really a must, and is the one thing that has contributed greatly to making us successful with advertisers, credibility. It is not enough just to have a good program idea. You also have to have the credibility with an advertiser that only comes from directing a good portion of your resources toward the kind of reporting and follow-up with radio stations that is absolutely mandatory."

Frank Cody, program director of NBC's Young Adult Radio Network, The Source, cited "it is a little different for a syndicator than a network." He commented, "for a network I would say there is a great concern to provide top quality programming and secondly to figure out ways of maximizing the new technology. The only thing radio has to sell is sound and we obviously had to embrace the latest

technologies of distribution." Cody was enthusiastic about the network's work regarding increased fidelity and digital satellite systems adding, as far as technology is concerned, "the limitations are only your imagination."

Cody did not let his emphasis on quality programming and technology overshadow the network's commitment to its affiliates, saying, "we have to know exactly what is going to satisfy the affiliates. Then we can sell programs that are tailor made to them."

The programming chief echoed the sentiment there is no single format that is the most successful in terms of programming direction, and claimed the advertising dollar would obviously fall into place depending on the target of the advertiser. Cody also believed credibility is what advertisers sought when shopping for a syndicated program, stating, "there is a level of trust with the networks in terms of it being a solid business that will be here tomorrow."

Venice Beach, Calif. is a long way from Rockefeller Center and Jim Brown Productions, syndicator of "Coors Country News," "Toyota Country Top Ten" and "The Odyssey Files," is quite different from NBC. The small, yet successful company first entered the syndication field with "Earth News" in 1970, which is now being handled by Westwood One. Their two country shows can be heard on over 1,000 stations across the country. Pete Howard, vice president and general manager of the company, acknowledged his concerns are somewhat different than a Westwood One or a major network. He cited what he calls the "trend toward more music and less clutter." He added, "the concern we have is that that's what some of the program directors want on their stations and generally speaking with a syndicated show we have to offer them more than just records and music because they already have that."

Howard also voiced his concern as a smaller company over "the increased competition from the networks." He remarked, "the networks used to supply little more than just newscasts and an occasional special. Now every network has features to offer their affiliates and the affiliates are more inclined to take them."

Howard said Jim Brown Productions puts equal emphasis on affiliate and sponsor satisfaction, claiming, "obviously if we lose one or the other, we don't have a show." He said *trust* was the essential ingredient in sponsor syndicator relations, remarking, "for a sponsor to sponsor a show they have to trust you. Credibility and reputation play more than a fairly large role."

P.G. Productions has been involved with many aspects of the television and

radio industry. They currently produce "Captured Live," "Live In Concert" and the new "Live From The Record Plant." Pat Griffith, president of the company, emphasized his role is strictly a program supplier, and leaves RKO the duties of station clearance and other related functions. As a program supplier, Griffith said his major concern is "giving the program directors what they want. We can come up with these wonderful

ideas in Hollywood but it doesn't mean too much unless people want to hear it and the stations want to program it. The station is the conduit to the audience, the conduit we have to get to."

Griffith, whose radio roots are in AOR, is now starting to program shows like "Live From The Record Plant" toward a CHR audience. He says, "I'm looking at the shrinking number of affiliates for AOR concerts, I'm looking at the number of competitors in AOR and who is in CHR and I found it was a relatively open field.

At this point there is far less competition in CHR. He remarked as a program supplier he "just listens to the networks and the stations. If they want oranges, they get oranges."

As a supplier of black programming, Bob Dockery of Burbank, California's Syndicate It Inc. feels "the biggest problem is getting the program cleared." He remarked, "there are sponsors out there who want to advertise on black radio. For black syndication that is less of a problem than making sure you get good solid affiliates and station clearance." Dockery puts the greatest emphasis on station relations and "being able to maintain a good station profile and to get all the affidavits in. Once that is taken care of the listener will also be taken care of."

Syndicate It produces several series including "The Music Of Black America" and "Radio Robics" with Jayne Kennedy.

(continued on page 18)



Cody



Griffith



Dockery



Pattiz



Howard

Syndicating in the 80s: The Advertiser's View

by Peter Holden and David Adelson

The main goal of syndicated radio advertisers is to reach as much of their target audience in the most cost efficient manner. They are also deeply concerned with the editorial content that they will be identified with and which markets they will be exposed in. But what else does an advertiser look for in a syndicator? Agencies and advertising departments are bombarded daily with requests for sponsorship but only a select few obtain it. What qualities must a syndicator have to be considered by a sponsor? **Cash Box** surveyed a number of advertisers to find out what they look for in a syndicator beyond their ability to deliver the right target audience.

Sunny Ritter of The Adolph Coors Company, which advertises extensively with several syndicators believes after a syndicator delivers the right audience they must be very "aggressive in clearing new markets for us." She acknowledged Coors gets "pitched by syndicators all the time." She added that Coors believes that "professionalism and track record are very important." She believed that for a syndicator to maintain a good working relationship with the company it must display a "willingness to go along with our requests in terms of efficiencies, rating guarantees, cost ceilings, long term contracts and a lot of the things that go into the actual nuts and bolts negotiations." She added "You find a lot of syndicators who are perhaps not quite as professional and have a difficult time accommodating those types of requests. So primarily what we look for is the willingness on the part of the syndicator to provide for our needs and desires." Ritter

concluded by saying, "I have been pitched by several syndicators who have said 'here it is, take it or leave it' and 90 percent of the time we'll leave it."

Fran Weinberg of the Ted Bates agency, which handles the advertising for Warner-Lambert, likes to advertise on syndicated programs because she finds they are usually "much more efficient than going in on a market by market basis." She cited since Warner-Lambert "is very cost efficient, certain national programs are ideal for the company's advertising needs." Weinberg said all syndicated programs used by the company must be "very good quality shows" and looks for a large established company where "they can really cut the costs." Weinberg also said "there are a lot of syndicators out there and at Warner-Lambert we saw everyone." The company also handles advertising for Snickers, Trident gum, Roloids, Bubblicious gum and the U.S. Navy.

Paul Green of McCann-Erickson, which handles such accounts as Coca-Cola, Gilette, Shearson-American Express and others, remarked, "we look for a firm that has a good relationship with the stations, a great relationship with the talent and delivers what they promise, which is something you don't always get." Green also believes "with syndicated radio you get more of an identification with the band or the show than you do with live radio spots." He pointed out that some advertisers believe that "you get more identification through frequency and advertising spin-offs such as billboards and written exposure." Green claimed the company gears its radio syndication advertising towards the bigger companies or the networks but also stated "independent syndicated shows are viable to us also

(continued on page 18)



Productions Inc.

produces for the RKO Radio Networks...

CAPTURED LIVE!

The greatest groups recorded live.

LIVE IN CONCERT!

Live via satellite. Enjoy the excitement of live broadcasting.

"LIVE FROM THE

RECORD PLANT

Studios, LA."

Puts your listeners in touch with the hottest talent.

RUTH ROBINSON'S

WHAT'S HOT IN HOLLYWOOD

Hear the latest on what's news...

PATRICK GRIFFITH PRODUCTIONS

16661 VENTURA BLVD.

SUITE 504

ENCINO, CA 91436

(818) 981-3331

Syndicating in the 80s: A Programmer's View

by David Adelson

It is the program director's job to decide what syndicated features and series will supplement the station's own programming. Network affiliates often exercise their option on various feeds and freely acquire productions by other syndicators depending on the programmer's perception of the audience's needs. What do PD's want in their syndicated programming? When they are faced with the choice of more than one program, what are the factors that help them decide? **Cash Box** contacted a number of PDs from various stations and formats around the country and found that most look for quality before considering other factors.

Alan Sneed, program director of WKLS, Atlanta's AOR outlet stated, "the overriding thing we are looking for is consistent quality in terms of groups who are featured. What you see with some of the syndicators in terms of the live stuff and the interviews is very sporadic in terms of major artists. From the standpoint of mass appeal interests they have a lot of secondary acts." Sneed also cited the reputability and quality of the host of the show as being one of the deciding factors in his final decision.

Sneed didn't believe it was always necessary for a syndicator to be in direct contact with its affiliates. "It depends on the nature of the beast. Sometimes I think that radio station input on some types of things is a key to their success so they have their hand on the pulse of what's breaking and what is over with real fast." The PD also believed some "syndicators need to understand you can't take everything. They need to understand if a station's needs have been met and they have to respect a programmer's judgement in that area."

Pat Paxton, of "adult appeal CHR" KWSL in Sioux City, Iowa said their station also "looks for the quality," and are most attracted to "the ones that are interesting, the ones that communicate and can hold an audience's attention span." Paxton did not see a syndicator's reputation as a factor in his station's decision. He remarked, "Sure we'll go with a company we never heard of before if the show will appeal to the audience. We are not that interested in the company's track record as much as we are in the content so we have no aversion to taking a gamble on a newcomer as long as we think it sounds good." (continued on page 20)

Cash Box Survey

(continued from page 16)

The critically acclaimed "King: A Musical Tribute" continues to be updated and aired by stations all over the country. Dockery acknowledged establishing credibility as a syndicator was his first goal when he started the company. He recollected more than one sponsor asked him, "Who is Syndicate It and how do we know you are going to be around next year?" Dockery remarked, "the first thing an advertiser looks for is reliability. Before they start talking about the show, before they mention your station list, they want to know if you are going to be reliable and are you going to do what you say you are going to do and are you going to do it consistently."

The company president feels black radio is highly competitive, but "lucrative if you can provide the stations with good quality programs the PDs want." He added, "I think that a lot of would-be entrepreneurs make mistakes in thinking they can come up with any type of show." Dockery plans to expand his company and "do in the general market what we have done in the ethnic market."

Ted LeVan's Narwood Productions has been syndicating shows for the last three decades. The three shows currently in production are, "Country Closeup," "Minding Your Business" and "The Music Makers." LeVan now programs to an older audience explaining, "There has been an awareness of advertisers over the past few years of what some people call the 'graying of America' set, the 45-plus demographic who have really been ignored for probably 25 years because most advertisers felt all they had to do was reach a young person and he would grow up with buying habits to last him all his life."

Because of the company's target audience, LeVan feels advertiser support is Narwood's greatest concern, maintaining after that is secured, "affiliate relations fall in line very nicely." He cited the slumping economy of the past few years contributing to the reluctance of advertiser to spend. He said, "they're playing their budgets very close to the belt and waiting for the last minute to decide. In some cases they are even skipping the first quarter of '84 to find out. They're not sure about this economy and they're waiting to see."

LeVan echoes sentiments of most others in assessing the qualities of a syndicator by the advertiser. He said, "first of all, you better have a very good product, you also better have a very good station clearance, and you better have a good reputation. Many advertisers have been burned in the past where the syndicator

just didn't have the backup and in the final analysis didn't have the quality, and wasn't able to produce what he professed to be able to."

The Hollywood Entertainment Radio Network produces a number of information oriented series also designed to entertain. Their shows include "Today's Woman," "Front Page," and "Small Business Update," among others. Due to its role as informer and educator, the company feels its main concern is the listener's interests. According to Denise Fondo, who hosts "Today's Woman" as well as performing other administrative duties, "I wouldn't do a program if I didn't feel I was informing the public about certain things that are important to them."

Fondo felt "every format can find our programs applicable" but she noted smaller markets are more likely to find their types of shows the most appealing, stating, "they don't have the staff, the time, or the people to come in and talk to you with the expertise you need for these types of shows. I think we are really important for smaller and medium size markets."

The company feels their programming is also appealing to advertisers. According to Raymond Jackson, director of marketing, the programming — especially the business oriented programs are an advantage to the advertiser "because our programming appeals to people in the higher socioeconomic position."

Regardless of the size or function of the various companies, each basically agreed credibility and reliability remain the dominant characteristics demanded by advertisers once the target audience is delivered. Syndication in the 1980's will continue to change and diversify and each of the companies surveyed plans to stay in step with those changes and are prepared to shift their concerns accordingly. The state of syndicated radio is healthy and there are no indicators to suggest a turn for the worse in the next few years.

Advertiser's View

(continued from page 16)

depending on their clearances, the type of promotion we can get off it and the impact it's going to have in the radio market."

Toyota Motor Company's Sylvia Voegelé fell in line with the views of other advertisers, stating, "though we will take a gamble on a new company as we have in the past, we primarily look for reputation and credibility." Like Coors Voegelé stated "flexibility in a syndicator" was important and believed an effective working relationship depended on that flexibility. Toyota advertises with a number of different companies over various formats.

In general most advertisers agreed after their target audiences are reached, they look for reliability and credibility. The majority of companies claimed they preferred to go with an established syndicator but no one would totally rule out the possibility on gambling on the right newcomer. The expectations of advertisers also concurred with what syndicators themselves perceived those expectations to be (see "Syndicating In The 80's: A Cash Box Survey" in this issue.) Advertisers seemed generally happy in their relationships with radio syndicators and gave no indications of any change in future promotional policies.



LeVan

BE A
STEP AHEAD
OF THE
COMPETITION...

SYNDICATE IT offers a daily two minute radio program featuring Olympic hopefuls from this year's Games in Los Angeles

OLYMPIC DREAMS

For Market Exclusivity
CALL TONI JONES AT (412) 391-3000

SYNDICATE IT, INC.

HOLLYWOOD ENTERTAINMENT RADIO NETWORK

Syndicator of National Radio Shows since 1976

Insightful, Informative, Entertaining programs including:

THE NATIONAL VOICE
YESTERDAY IN THE NEWS
TODAY'S WOMAN
SMALL BUSINESS UPDATE

H.E.R. Network
6430 Sunset Blvd. Suite 1201
Hollywood, CA 90028
(213) 856-0777



KIISFM

102.7



Represented Nationally by


MCGAVREN GUILD RADIO
Tuned-in to tomorrow...today



HARRY LANGDON PHOTOGRAPHY © 1983

Rick Dees in the Morning

AIRPLAY

TECHNOLOGY IN THE 80'S — In a major move in satellite distribution, **Westwood One**, the nation's biggest producer and distributor of national radio programs, concerts and specials, agreed to a \$6.7 million, multi-year deal to lease four digital audio channels on RCA's SATCOM 1-R communications satellite. Westwood One thus becomes the first independent radio program producer and distributor to lease digital audio channels on the network satellite, and the only company to uplink out of RCA's new west coast facility in Los Angeles, scheduled to begin operations in July. Currently, NBC, ABC, CBS and RKO are the other radio networks using SATCOM 1-R. RCA estimates that more than 2,600 U.S. radio stations have antennas directed at the satellite, and that the number is increasing as more stations access the satellite to receive programming. Commenting on the agreement, Westwood One president **Norman Pattiz** said: "This represents the next logical step in the evolution of our company. We can now deliver live simultaneous programming to any station looking at the 'network bird.'" In welcoming Westwood One to SATCOM 1-R, RCA American vice president/Audio Services Harold W. Rice said: "These plans further strengthen the concept that digital audio transmission technology is the preferred method of network radio distribution in the United States. We're pleased that Westwood One has selected the SATCOM system and look forward to working closely with them in helping them to increase their impact in national radio." Westwood One has also announced its intention to sell its excess capacity on an available basis to other program suppliers and networks, which makes the company the only user of the satellite to do so. "This not only assures our access to SATCOM 1-R," Pattiz noted, "but opens the door to other producers and suppliers of radio programming who've been denied access by ABC, NBC, CBS and RKO's refusal to make excess capacity available to others."



THREE OF A KIND — Cindy Tollin (l) producer of Rockline and the new Powercuts and Rachel Perkoff (r) newly appointed general manager of the Global Satellite Network, clown around with Ozzy Osbourne during a recent Rockline broadcast.

CHANGES IN BOSTON — **WMRE**, Mariner Broadcasting's 50,000-watt station in Boston, has switched to a TM Communications' format, **TM-O-R**, effective March 1, 1984. The station previously aired Taft Broadcasting's nostalgia format, "Prime-Time." **TM-O-R** consists of the best MOR and POP music from the past 40 years, including artists such as Kenny Rogers, Barbra Streisand and Barry Manilow. Presently, 30 stations air the TM format and in the past six months, 14 stations have been signed to the format.

david adelson

Programmer's View

(continued from page 18)

KTRY in Bastrop, Louisiana which features predominantly black programming, also will take a gamble on a new company if the show's content is appealing. According to program director Jimmy Warren, "everyone needs a chance." Warren also termed contact between the syndicator and its affiliates, "very important." Citing the ability for a syndicator to best serve its listener through communication with the stations, Warren said his most popular syndicated features come from companies that maintain good affiliate relations.

WASH-FM in Washington D.C. is a popular CHR station that carries a number of syndicated features. PD Bill Tanner stated, "I look for something that is different, something that will stand out and something considerably and noticeably better or beyond my local means to produce." He added, "I'm looking for a star I wouldn't have access to locally. I'm locally looking for an ability to put my listeners in touch with an artist live. I am not looking for someone who is an also-ran disc jockey to countdown a list of records when I could basically have my own disc jockeys do the same thing or better."

Tanner believes in some cases it is not that important for a syndicator to stay in contact with his affiliates. He claimed, "I believe, in general, it's good to hear what the affiliates have to say so the syndicator will know fairly well if they have a general consensus and if they're pretty much on the right track." However, the PD also believed

in some cases, "if the program is good, let them do what they do. You are buying entertainment and you don't buy an entertainment pack and tell them how to entertain."

Carl Becker, program director at Morgantown West Virginia's **WVAQ-FM**, feels a company's track record is important in some cases. He claimed, "you don't want to put a show on the air and in a year or six months they decide they can't cut it economically so they pull out and you are left hanging without a show." Becker feels strongly about the maintenance of strong syndicator-affiliate relations. He said, "I think it is important a syndicator stay in contact with the station, they seek feedback on the shows and ask us for our input and what we would like to have on the show and so forth. That's one of the reasons we do a lot of syndicated material."

The program directors contacted shared their overall opinion that quality of the show overrides the track record of the syndicator and most were willing to take a show by a newcomer as long as it was a quality production. The PDs also felt contact between the syndicator and the affiliate was generally important, though some programmers would accept the absence of that contact as long as the programming quality was consistently high. Overall the PDs expressed the views that the syndicators surveyed (see 'Syndicating in the 80s: A Cash Box Survey,' in this issue) perceived them to hold, and few could claim they weren't being served adequately by the syndicated radio community.

Ninth Nymrad's Presented

by Ashley Kahn

NEW YORK — The ninth annual Big Apple Radio Awards were presented March 14, at Manhattan's Sheraton Centre. The awards ceremony, sponsored by the New York Market Radio Broadcasters Association (NYMRAD) and now in its ninth consecutive year, is the country's oldest-competition for excellence in radio commercials and public service announcements, and one of the few that is limited to the medium of radio.

Over 700 of the radio and advertising industry's top-echelon leaders joined to salute dozens of writers, producers, musical directors and others who create the advertising which epitomizes the quality and effectiveness of radio. Any commercial or public service announcement broadcast between September, 1982 and November, 1983 in the New York metropolitan/tri-state area was deemed eligible for the 11 top awards being presented. A total of 114 finalists, representing 49 agencies and production companies, vied for the awards in both national and local categories, for best musical, open/talk, new advertiser, humorous, and public service spots. The 11th category, open only on the local level, was presented for station-produced spots. Bob Biernacki, vice president and general manager of **WOR-AM**, served as this year's judging chairman.

Top winners included Ogilvy & Mather Partners, who earned two first place awards in the Local Musical and Local Humorous categories, and the production house of New Sounds, Inc., garnering five awards total, of which two were first place. Among the other winners were: Backer and Spielvogel, Inc., winning the National Music Award for their "Welcome To Miller Time" ad featuring Southside Johnny and the Asbury Jukes; and **WGSM-Radio**, collecting the best Station Produced Award for their "Complete Business Computer" commercial produced for ABC Computer Center.

The list of leaders who were chosen to participate in the awards presentation reads like a Who's Who of the regional radio industry: Jim Arcara, executive vice president, Capital Cities Communications, Inc. (**WPAT AM & FM**); Jim Champlin, president, Beck Ross Communications (**WBLI**); Michael Eskridge, president, NBC Radio (**WNBC & WYNY**); Norman Feuer, president, Viacom Radio Division (**WTLW**); Richard Harris, president, Group W Radio Group (**WINS**); Ben Hoberman, president, ABC Radio (**WABC & WPLJ**); William Hogan, executive vice president, RKO Radio (**WOR & WRKS**); Robert Hosking, president, CBS Radio Division (**WCBS AM/FM**); Herb McCord, group vice president-radio, Greater Media, Inc.; Gary Stevens, president, Doubleday Broadcasting Co., Inc.

(**WAPP**); Percy Sutton, chairman of the board, Inner City Broadcasting (**WBLS & WLIB**).

Master of ceremonies for the afternoon was Gordon Jump, possibly the nation's best-known radio station general manager owing to his portrayal of Arthur Carlson in the television sitcom *WKRP In Cincinnati*. Joseph Paris, vice president and general manager of **WPLJ-FM**, and all in attendance were greeted by Mayor Ed Koch, who heralded New York City as "the radio capital of the world... and I know we're all proud of that."

The Big Apple Radio Awards were inaugurated by NYMRAD in 1975, and are held every spring in New York City. Beside the annual awards ceremony, NYMRAD is also involved in the production of a sales seminar every year, a soon-to-be conducted major marketing campaign, as well as the region's largest media related event, the NYMRAD Radio Festival, which draws an average of 1700 visitors in a four-hour period. Commenting on the purpose of NYMRAD's various activities, executive director Maurie Webster remarked "several years ago this organization was only putting on the awards ceremony and that's when I came in... since we're all interested in making radio work as a commercial medium in New York, it's essential that we work together." Webster went on to state: "NYMRAD is currently the biggest moving force in radio in the region today." NYMRAD's membership includes: ABC Radio Network, CBS Radio Network, Mutual Broadcasting System, NBC Radio Network, RKO Radio Network, The United Stations, Satellite Music Network, and over 60 individual commercial stations.

The complete list of award winners follows: Local Open/Talk: "Two Cops," Patrolmen's Benevolent Association, New Sounds, Inc.; National Open/Talk: "Bar," Martlet Importing Co., Rumrill-Hoyt, Inc.; Local Musical: "Animals Christmas," Steuben Glass, Ogilvy & Mather Partners; National Musical: "Welcome Party Southside Johnny," Miller Brewing Co., Backer & Spielvogel, Inc.; Local New Advertisers: "Interview," Twice Around The Park, Lawrence Weiner & Associates -tie- "Shocked," Uniformed Firefighters, New Sounds, Inc.; National New Advertisers: "Commuters," Muzak, Slater, Hanft, Martin, Inc.; Local Public Service: "Nell Carter/60 Sweet & Sassy," Breast Exam Center of Harlem, Dancer Fitzgerald Sample, Inc.; National Public Service: "Jason Robards," National Council on Alcoholism, N.W. Ayer, Inc.; Local Station Produced: "The Complete Business Computer," ABM Computer Center, **WGSM Radio**; National Humorous: "Call to Action," Callard & Bowser, Lord, Geller, Federico, Einstein, Inc.



MORE SYNDICATING IN THE 80s — Westwood One has used some of the most up to date recording technology in their efforts to provide top quality nationally sponsored shows. Pictured (l-r): Westwood One's first mobile recording studio, the west coast-based *Concertmaster I (The Truck)*, which was launched in 1982; and the company's newest mobile recording studio, the Cleveland-based *Concertmaster II*, which began operations in February 1984.

VOTED BEST RADIO SPECIAL OF '83



In a nationwide survey of rock program directors and music directors conducted by *The Album Network*, WESTWOOD ONE's 12-hour "US Festival Concert Special" was overwhelmingly selected Best National Radio Special of 1983. It

was a one-of-a-kind concert event that deserved unprecedented coverage in the tradition of big event programming you've come to expect from WESTWOOD ONE... events like Barbra Streisand in her only national radio inter-

view of the decade, Asia in concert live from Tokyo, major satellite simulcasts with HBO, Showtime and MTV, plus more than 500 concerts and specials a year designed for every major radio format.

For the biggest events in radio, it's WESTWOOD ONE... and only! Phone: (213) 204-5000 Telex: 4720374



New York • Los Angeles • London

CASHBOX TOP 100 ALBUMS

March 24, 1984

Title, Artist, Label, Number, Distributor	Weeks On 3/24 Chart	Weeks On 3/24 Chart	Weeks On 3/24 Chart
1 THRILLER MICHAEL JACKSON (Epic OE 38112) CBS	1	66	
2 1984 VAN HALEN (Warner Bros. 9 23985-1) WEA	2	9	8.98
3 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic OE 39107) CBS	3	21	
4 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	5	50	8.98
5 LEARNING TO CRAWL THE PRETENDERS (Sire 9 23980-1) WEA	4	8	8.98
6 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412)	7	25	
7 SYNCHRONICITY THE POLICE (A&M SP-3735) RCA	6	39	8.98
8 FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	15	6	
9 TOUCH EURYTHMICS (RCA AFL1-4917) RCA	10	8	8.98
10 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait BFR 38930) CBS	11	13	
11 AN INNOCENT MAN BILLY JOEL (Columbia OC 38873) CBS	9	32	
12 MILK AND HONEY JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y-1) POL	8	7	8.98
13 90125 YES (Atco 7 90125-1) WEA	13	17	9.98
14 GENESIS (Atlantic 7 80116-1) WEA	14	22	9.98
15 SEVEN AND THE RAGGED TIGER DURAN DURAN (Capitol ST-12310) CAP	16	17	8.98
16 UH-HUH JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	12	21	8.98
17 WINDOWS AND WALLS DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	17	6	
18 SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML) MCA	23	6	8.98
19 SHOUT AT THE DEVIL MOTLEY CRUE (Eaktra 9 60289-1) WEA	18	24	8.98
20 ELIMINATOR ZZ TOP (Warner Bros. 9 23774-1) WEA	21	50	8.98
21 CHRISTINE McVIE (Warner Bros. 25059-1) WEA	22	7	8.98
22 ROLL ON ALABAMA (RCA AHL1-4939) RCA	19	8	8.98
23 DEFENDERS OF THE FAITH JUDAS PRIEST (Columbia FC 39219) CBS	20	8	
24 WHAT'S NEW LINDA RONSTADT (Asylum 9 60280-1) WEA	25	26	8.98
25 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	29	48	9.98
26 TOUR DE FORCE 38 SPECIAL (A&M SP-497) RCA	27	17	8.98
27 LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1) WEA	28	7	8.98
28 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	26	23	8.98
29 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA APL 1-4858) RCA	24	18	9.98
30 THE FLAT EARTH THOMAS DOLBY (Capitol ST-12309) CAP	39	3	8.98
31 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940) RCA	31	33	8.98
32 LOVE AT FIRST STING SCORPIONS (Mercury 814 981-1 M-1) POL	53	2	8.98
33 UNDER A BLOOD RED SKY U2 (Island/Atco 7 90127-1-B) WEA	30	17	5.98
34 REBEL YELL BILLY IDOL (Chrysalis FV 41450) CBS	32	17	
35 BUSY BODY LUTHER VANDROSS (Epic FE 39196) CBS	36	14	
36 AMMONIA AVENUE THE ALAN PARSONS PROJECT (Arista AL8-8204) RCA	59	2	8.98
37 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elaktra 9 60241) WEA	37	38	8.98
38 LABOUR OF LOVE UB40 (Virgin/A&M SP-6-4980) RCA	50	21	6.98
39 THE WORKS QUEEN (Capitol ST-12322) CAP	65	2	8.98
40 BREAK OUT POINTER SISTERS (Planet BXL 14705) RCA	48	18	8.98
41 99 LUFTBALLONS NENA (Epic BFE 39294) CBS	63	2	
42 METAL HEALTH QUIET RIOT (Pasha VFZ 38422) CBS	33	51	
43 OFF THE WALL MICHAEL JACKSON (Epic FE-35745) CBS	55	10	
44 INTO THE GAP THOMPSON TWINS (Arista AL8-8200) RCA	68	2	8.98
45 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Intl. FZ 38539) CBS	40	14	
46 IN THE HEART KOOL & THE GANG (Da-Lita DSR 8505) POL	34	16	8.98
47 IN A SPECIAL WAY DaBARGE (Gordy/Motown 6061GL) MCA	44	22	8.98
48 IN HEAT THE ROMANTICS (Nemperor B6Z 3880) CBS	35	23	
49 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic QRE 38398) CBS	47	64	
50 COMEDIAN EDDIE MURPHY (Columbia FC 39005) CBS	51	19	
51 TOO LOW FOR ZERO ELTON JOHN (Gaffan GHS 4006) WEA	38	42	8.98
52 THE CLOSER YOU GET . . . ALABAMA (RCA AHL1-4633) RCA	49	54	8.98
53 IT'S YOUR NIGHT JAMES INGRAM (Owest/Warner Bros. 9 23970-1) WEA	41	20	8.98
54 IN 3-D WEIRD AL YANKOVIC (Rock 'n' Roll/Scotti Bros. BFZ 39221) CBS	123	2	8.98
55 PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL	45	59	8.98
56 MADONNA (Sire 9 23867-1) WEA	46	26	8.98
57 SOMEWHERE IN AFRIKA MANFRED MANN'S EARTH BAND (Arista AL8-8194) RCA	70	10	8.98
58 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL1-4696) RCA	42	28	8.98
59 BARK AT THE MOON OZZY OSBOURNE (CBS Associated QZ 38987) CBS	43	16	
60 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814) CBS	72	30	
61 GREATEST HITS AIR SUPPLY (Arista AL8-8024) RCA	58	32	8.98
62 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	56	96	
63 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152) CAP	54	19	9.98
64 LET'S DANCE DAVID BOWIE (EMI America SO-18102) CAP	52	49	8.98
65 ABOUT FACE DAVID GILMOUR (Columbia FC 39296) CBS	89	2	
66 MIDNIGHT MADNESS NIGHT RANGER (MCA-5457) MCA	62	19	8.98
67 PENETRATOR TED NUGENT (Atlantic 7 80125-1) WEA	74	7	8.98
68 BALLS TO THE WALL ACCEPT (Portrait BFR 39241) CBS	66	8	
69 1999 PRINCE (Warner Bros. 9 23720-1) WEA	60	73	10.98
70 DECLARATION THE ALARM (I.R.S./A&M SP-70608) RCA	91	3	6.98
71 BARBRA STREISAND — YENTL ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	57	18	
72 HEARTLAND REAL LIFE (Curb/MCA-5459) MCA	76	10	8.98
73 AGAINST ALL ODDS ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	—	1	8.98
74 JOYSTICK DAZZ BAND (Motown 6084ML) MCA	78	15	8.98
75 MISTER HEARTBREAK LAURIE ANDERSON (Warner Bros. 9 25077-1) WEA	87	3	8.98
76 SHE'S STRANGE CAMEO (Atlanta Artists 814 984-1 M-1) POL	107	2	8.98
77 STRIP ADAM ANT (Epic FE 39108) CBS	69	16	
78 I DON'T SPEAK THE LANGUAGE MATTHEW WILDER (Private I BFZ 39112) CBS	79	11	
79 STREET BEAT THE DEELE (Solar/Elaktra 60285-1) WEA	83	13	8.98
80 AEROBIC SHAPE-UP III JOANIE GREGGAINS (Parade/Peter Pan PAN 112) IND	77	22	8.98
81 THE CROSSING BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	67	27	8.98
82 THE POLITICS OF DANCING RE-FLEX (Capitol ST-12314) CAP	86	13	8.98
83 OBLIVION UTOPIA (Passport PB 6029) IND	85	8	8.98
84 JUNGLE DWIGHT TWILLEY (EMI America ST-17107) CAP	98	6	8.98
85 LIVE FROM EARTH PAT BENATAR (Chrysalis FV 41444) CBS	64	24	
86 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1) WEA	81	19	8.98
87 PIPES OF PEACE PAUL McCARTNEY (Columbia OC 39149) CBS	61	19	
88 WHAT A FEELIN' IRENE CARA (Network/Gaffan GHS 4021) WEA	82	16	8.98
89 SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA AFL1-4681) RCA	80	41	8.98
90 UNDERCOVER ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA	75	18	9.98
91 LIONEL RICHIE (Motown 6007ML) MCA	88	75	8.98
92 FRONTIERS JOURNEY (Columbia OX 38504) CBS	84	58	
93 GREATEST HITS VOL. II BARRY MANILOW (Arista AL8-8102) RCA	73	18	8.98
94 TWO OF A KIND ORIGINAL SOUNDTRACK (MCA-6127) MCA	71	16	8.98
95 WOMAN OUT OF CONTROL RAY PARKER JR. (Arista AL8-8087) RCA	94	20	8.98
96 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	95	17	8.98
97 SPARKLE IN THE RAIN SIMPLE MINDS (Virgin/A&M SP-6-4981) RCA	99	6	6.98
98 SPEAKING IN TONGUES TALKING HEADS (Sire 9 23882-1) WEA	96	40	8.98
99 ROBBERY TEENA MARIE (Epic FE 38882) CBS	100	21	
100 WHAT IS BEAT? THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA	92	15	8.98

Cash Box Top Albums/101 to 200

March 24, 1984

	Weeks On	3/24 Chart
101 THE WILD HEART STEVIE NICKS (Modern/Atco 90084-1) WEA	8.98	93 39
102 LICK IT UP KISS (Mercury 422-814 297-1 M-1) POL	8.98	90 25
103 ANIMAL GRACE APRIL WINE (Capitol ST-12311) CAP	8.98	128 3
104 BON JOVI (Mercury 814 982-1 M-1) POL	8.98	116 5
105 DURAN DURAN (Capitol ST-12158) CAP	8.98	106 41
106 TEASER ANGELA BOFILL (Ariste AL8-9198) RCA	8.98	103 19
107 YOU SHOULDN'T — NUF BIT FISH GEORGE CLINTON (Capitol ST-12308) CAP	8.98	101 13
108 BEST KEPT SECRET SHEENA EASTON (EMI America ST-17101) CAP	8.98	102 28
109 KEEP MOVING MADNESS (Geffen GHS 4022) WEA	8.98	120 3
110 FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL1-4725) RCA	8.98	110 14
111 THE PRINCIPLE OF MOMENTS ROBERT PLANT (Es Perenze/Atlantic 7 90101-1) WEA	8.98	105 33
112 LIVING IN OZ RICK SPRINGFIELD (RCA AFL 1-4660) RCA	8.98	108 43
113 INFIDELS BOB DYLAN (Columbia QC 38819) CBS	—	97 18
114 TRUE SPANDAU BALLET (Chryselis B6V 41403) CBS	—	104 29
115 JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	—	117 53
116 HEART PLAY — UNFINISHED DIALOGUE JOHN LENNON end YOKO ONO (Polydor 817 238-1 Y-1) POL	5.00	109 13
117 WISHFUL THINKING EARL KLUGH (Capitol ST-12323) CAP	8.98	130 2
118 MUMMER XTC (Virgin/Geffen GHS 4027) WEA	8.98	121 6
119 ELECTRIC UNIVERSE EARTH, WIND & FIRE (Columbia OZ 38980) CBS	—	114 17
120 PREPPIE CHERYL LYNN (Columbia FC38961) CBS	—	136 6
121 CARGO MEN AT WORK (Columbia OC 38660) CBS	—	119 47
122 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience TE-1-3004) POL	8.98	113 28
123 YOU BROKE MY HEART IN 17 PLACES TRACEY ULLMAN (MCA-5471) MCA	8.98	138 2
124 THE BEST OF THE ALAN PARSONS PROJECT (Ariste AL8-8193) RCA	8.98	126 19
125 ALIVE, SHE CRIED THE DOORS (Elektra 9 80269-1) WEA	8.98	111 21
126 HEAVEN ONLY KNOWS TEDDY PENDERGRASS (Philedelphie Intl. FZ 38646) CBS	—	122 19
127 LITTLE ROBBERS THE MOTELS (Capitol ST-1288) CAP	8.98	118 25
128 RICOCHET DAYS MODERN ENGLISH (Sire 9 25066-1) WEA	8.98	144 3
129 PATTI AUSTIN (Owest/Werner Bros. 9 23974-1) WEA	8.98	— 1
130 RAPPIN' RODNEY RODNEY DANGERFIELD (RCA AFL1-4869) RCA	8.98	115 20
131 THE GREAT PRETENDER DOLLY PARTON (RCA AHL1-4940) RCA	8.98	133 5
132 PARTING SHOULD BE PAINLESS ROGER DALTRY (Atlantic 7 80128-1) WEA	8.98	146 3
133 POSITIVE POWER STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1) WEA	8.98	135 7

	Weeks On	3/24 Chart
134 REACHING OUT MENUDO (RCA AFL1-4993) RCA	8.98	149 2
135 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110) CBS	—	127 19
136 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	129 78
137 KEEP IT UP LOVERBOY (Columbia AC 38701) CBS	8.98	125 39
138 MOTHER'S SPIRITUAL LAURA NYRO (Columbia FC 39215) CBS	—	140 4
139 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL) MCA	8.98	112 30
140 FASTER THAN THE SPEED OF NIGHT BONNIE TYLER (Columbia BFC 38710) CBS	8.98	131 33
141 WAR U2 (Island/Atco 7 90067) WEA	8.98	134 54
142 STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA	11.98	132 30
143 YOURS FOREVER ATLANTIC STARR (A&M SP-4948) RCA	8.98	141 20
144 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1-8514) RCA	6.98	139 15
145 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	8.98	162 4
146 BEAUTY STAB ABC (Mercury 814 661-1M-1) POL	8.98	124 16
147 THE POET II BOBBY WOMACK (Beverly Glen BG 10003) IND	8.98	— 1
148 A SPECIAL PART OF ME JOHNNY MATHIS (Columbia FC 38718) CBS	—	150 4
149 FEVER CON FUNK SHUN (Mercury 814 447-1 M-1) POL	8.98	148 21
150 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37987) CBS	—	142 100
151 REACH THE BEACH THE FIXX (MCA 39001) MCA	6.98	137 45
152 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301) CAP	8.98	143 23
153 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1) WEA	8.98	156 11
154 TOO FAST FOR LOVE MOTLEY CRUE (Elektra 9 60174-1 Y) WEA	6.98	158 9
155 TRACK RECORD JOAN ARMATRADING (A&M SP-4987) RCA	8.98	147 14
156 POINTS ON THE CURVE WANG CHUNG (Geffen GHS 40004) WEA	8.98	168 5
157 ALCATRAZZ (Rocshlre XR 22016) MCA	8.98	154 11
158 MOUNTAIN MUSIC ALABAMA (RCA AFL1-4229) RCA	8.98	152 108
159 WHERE'S THE PARTY? EDDIE MONEY (Columbia FC 38862) CBS	—	155 21
160 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury 812 265-1 M-1) POL	8.98	157 37
161 HEARTS AND BONES PAUL SIMON (Warner Bros. 9 23942-1) WEA	8.98	145 19
162 HUMAN'S LIB HOWARD JONES (Elektra 9 60346-1) WEA	8.98	— 1
163 REUNION CONCERT THE EVERLY BROTHERS (Pessport PB 11001) IND	13.98	166 6
164 ON THE RISE THE S.O.S. BAND (Tabu FZ 38697) CBS	—	160 35
165 IN A CHAMBER WIRE TRAIN (Columbia BFC 38998) CBS	—	161 7
166 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	8.98	153 32
167 THE REVOLUTION BY NIGHT BLUE OYSTER CULT (Columbia FC 38947) CBS	—	151 13
168 G FORCE KENNY G (Ariste AL8-8192) RCA	8.98	172 8

	Weeks On	3/24 Chart
169 FRESH TYRONE BRUNSON (Believe In A Dream FZ 39197) CBS	—	— 1
170 OUT OF THE CELLAR RATT (Atlantic 7 80143-1) WEA	8.98	177 2
171 HOLY DIVER DIO (Warner Bros. 9 23836-1) WEA	8.98	165 40
172 CITY SLICKER J. BLACKFOOT (Sound Town/Allegiance ST-8002) IND	8.98	175 6
173 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion 7 90136-1) WEA	8.98	— 1
174 DREAMBOY (Owest/Warner Bros. 9 23988-1) WEA	5.99	176 5
175 X-PERIMENT THE SYSTEM (Mirege/Atco 7 90146-1) WEA	8.98	— 1
176 STARE AT THE SUN THE JON BUTCHER AXIS (Polydor 817 493-1 Y-1) POL	8.98	179 2
177 20 GREATEST HITS THE BEATLES (Capitol SV-12245) CAP	9.98	181 4
178 1962-1966 THE BEATLES (Capitol SKBO-3403) CAP	14.98	180 4
179 IN BLACK AND WHITE JENNY BURTON (Atlantic 7 80122-1) WEA	8.98	182 5
180 SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES (Capitol SMAS-2653) CAP	8.98	183 4
181 D'YA LIKE SCRATCHIN' MALCOLM McLAREN (Island/Atco 7 901241-B) WEA	5.98	184 6
182 RIGHT OR WRONG GEORGE STRAIT (MCA-5450) MCA	8.98	— 1
183 1967-1970 THE BEATLES (Capitol SKBO-3404) CAP	14.98	185 4
184 CRUSADER SAXON (Cereere BFZ 39284) CBS	—	— 1
185 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	8.98	167 45
186 CANDY GIRL NEW EDITION (Streetwise SWRL 3301) IND	8.98	169 38
187 ANOTHER PAGE CHRISTOPHER CROSS (Warner Bros. 9 23757-1) WEA	8.98	164 11
188 FEARLESS NINA HAGEN (Columbia BFC 39214) CBS	—	163 13
189 RANT N' RAVE WITH THE STRAY CATS STRAY CATS (EMI America AO-17102) CAP	8.98	170 28
190 D.C. CAB ORIGINAL SOUNDTRACK (MCA 6128) MCA	8.98	174 10
191 JAPANESE WHISPERS: THE SINGLES THE CURE (Sire 9 250676-1) WEA	8.98	178 8
192 ERROR IN THE SYSTEM PETER SCHILLING (Elektra 9 60065-1) WEA	8.98	159 27
193 BUILT TO DESTROY THE MICHAEL SCHENKER GROUP (Chryselis FV4 1441) CBS	—	173 7
194 DELIVER OAK RIDGE BOYS (MCA-5455) MCA	8.98	171 18
195 H2O DARYL HALL & JOHN OATES (RCA AFL 1-4383) RCA	8.98	186 74
196 HERE AND NOW RICHARD PRYOR (Warner Bros. 9 23981-1) WEA	8.98	188 21
197 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 MIDNIGHT OIL (Columbia BFC 38996) CBS	—	196 9
198 HOW MANY TIMES CAN WE SAY GOODBYE DIONNE WARWICK (Ariste AL8-8104) RCA	8.98	194 23
199 TEXAS FLOOD STEVIE RAY VAUGHAN (Epic BFE 38734) CBS	—	193 39
200 MEMORIES BARBRA STREISAND (Columbia TC 37678) CBS	—	198 82

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	146	Cross, Christopher	117	Hancock, Herbie	60	McVie, Christine	21	Prince	69	38 Special	26
Accept	68	Culture Club	3,49	Idol, Billy	34	Men At Work	121,150	Pryor, Richard	196	Thompson Twins	44
Air Supply	61	Cure	191	Iglesias, Julio	115	Menudo	134	Queen	39	Tilley, Dwight	84
Alabama	22,52,158	Daltrey, Roger	132	Ingram, James	53	Midnight Oil	197	Quiet Riot	42	Tyler, Bonnie	140
Alarm	70	Dangerfield, Rodney	130	Jackson, Michael	1,43	Midnight Star	37	Ratt	170	UB40	38
Alcatraz	157	Dazz Band	74	James, Rick	139	Modern English	128	Real Life	72	Ullman, Tracey	123
Allen, Deborah	144	DeBarge	47	Joni, Billy	11	Money, Eddie	159	Re-Flex	82	Utopia	83
Anderson, Laurie	75	Dee	79	John, Elton	51	Motels	127	Richie, Lionel	14,91	U2	33,141
Ant, Adam	77	Def Leppard	55	Jones, Howard	162	Motley, Crue	19,154	Rockwell	18	Van Halen	2
April Wine	103	Dio	171	Journey	92	Murphy, Eddie	50	Rogers, Kenny	58,163	Vandross, Luther	35
Armatrading, Joan	155	Dolby, Thomas	30	Judas Priest	23	Murray, Anne	152	Rolling Stones	90	Vaughan, Stevie Ray	199
Arrington, Steve	133	Doors	133	King, "Champagne" Evelyn	110	Nelson, Willie	135	Romantics	48	Wang, Chung	156
Atlantic Starr	143	Dreamboy	174	Kiss	102	Nena	41	Ronstadt, Linda	24	Warwick, Dionne	198
Austin, Patti	129	Duran Duran	15,105	Lough, Earl	117	New Edition	186	Rufus & Chaka Khan	142	Wilder, Matthew	78
Beatles	177,178,180,183	Dylan, Bob	113	night, Gladys	185	Newton-John, Olivia	136	Sandborn, David	86	Winston, George	96
Benatar, Pat	85	Earth, Wind & Fire	119	Kool & The Gang	34	Nicks, Stevie	101	Saxon	184	Wire Train	165
Big Country	81	Easton, Sheena	108	Labelle, Patti	45	Night Ranger	66	S.O.S. Band	164	Womack, Bobby	147
Blackfoot, J.	172	English Beat	100	Luttsaw & Gill	173	Nugent, Ted	67	Schenker, Michael	193	XTC	118
Blue Oyster Cult	167	Edwards, Dennis	145	Lauper, Cyndi	10	Nyro, Laura	138	Schilling, Peter	192	Yankovic, Wierd Al	54
Bowie, David	64	Eurythmics	9,89	Lewis, Huey & News	6	Oak Ridge Boys	194	Scorpions	32	Yes	13
Bon Jovi	104	Everly Bros.	163	Loverboy	137	Osborne, Jeffrey	31	Shannon	27	ZZ Top	20
Brunson, Tyrone	169	Fixx	151	Lynn, Cheryl	130	Osbourne, Ozzy	59	Simon, Paul	161		
Bryson & Flack	166	Fogelberg, Dan	17	Madness	56	Parker, Ray Jr.	95	Simple Minds	97		
Burton, Jenny	179	Fonda, Jane	62	Madonna	109	Parsons, Alan Project	36,124	Spandau Ballet	114		
Butcher, Jon	176	G. Kenny	168	Manilow, Barry	93	Parton, Dolly	131	Springfield, Rick	112		
Cameo	107	Gap Band	122	Mann, Manfred	57	Pendergrass, Teddy	126	Strait, George	182		
Cara, Irene	88	Genesis	14	Mann, Manfred	57	Pieces of a Dream	153	Stray Cats	189		
Clinton, George	107	Gilmour, David	65	Marie, Teena	99	Plant, Robert	111	Streisand, Barbra	200		
Con Funk Shun	149	Greggains, Joanie	80	Mathis, Johnny	148	Pointer Sisters	40	Summer, Donna	160		
Cougar, John	16	Hagen, Nina	188	McCartney, Paul	87	Police	7	System	175		
		Hall & Oates	29,195	McLaren, Malcom	181	Pretenders	5	Talking Heads	98		

CASH BOX ROCK ALBUM RADIO REPORT



— SLADE • KEEP YOUR HANDS OFF MY POWER SUPPLY • CBS
ADDS: WOUR, WNEW, KMET, KSHE, WMMS, KEZY. **HOTS:** WMMS. **MEDIUMS:** KMET, WKLS. **PREFERRED TRACKS:** My, Dry, Run.
SALES: Just shipped.



2 VAN HALEN • 1984 • WARNER BROS.
ADDS: None. **HOTS:** WKLS, KEZY, WBLM, WMMS, WCCC, KYYX, KSHE, KMET, WNEW, WSKS, WOUR. **MEDIUMS:** None. **PREFERRED TRACKS:** Jump.
SALES: Good in all regions.

MOST ADDED

LP Chart Position

- 72 **AGAINST ALL ODDS • SOUNDTRACK • ATLANTIC**
ADDS: KSHE, WBLM. **HOTS:** WMMS, WCCC, KMET, WSKS. **MEDIUMS:** KNAC, WHFS. **PREFERRED TRACKS:** Title.
SALES: Major breakouts in all regions.
- 70 **THE ALARM • DECLARATION • I.R.S.**
ADDS: None. **HOTS:** KNAC, WHFS. **MEDIUMS:** WKLS, WBLM, WMMS, KSHE, KMET, WNEW, WOUR. **PREFERRED TRACKS:** Guns.
SALES: Good to moderate in all regions.
- 103 **APRIL WINE • ANIMAL GRACE • CAPITOL**
ADDS: None. **HOTS:** WMMS, WCCC, KSHE. **MEDIUMS:** WKLS, WBLM, WSKS, WOUR. **PREFERRED TRACKS:** This.
SALES: Moderate in all regions.
- **BERLIN • LOVE LIFE • GEFEN**
ADDS: WOUR, KNAC, WMMS. **HOTS:** WMMS, KMET. **MEDIUMS:** KEZY, KYYX. **PREFERRED TRACKS:** No More.
SALES: Just shipped.
- 104 **BON JOVI • MERCURY**
ADDS: KMET. **HOTS:** WMMS, WCCC. **MEDIUMS:** WKLS, WBLM, KSHE, WSKS, WOUR. **PREFERRED TRACKS:** Runaway.
SALES: Moderate in all regions.
- **TONY CAREY • SOME TOUGH GUY • MCA**
ADDS: WSKS, KSHE, KYYX, WMMS, KEZY. **HOTS:** WMMS, KEZY. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Fine.
SALES: Just shipped.
- 132 **ROGER DALTRY • PARTING SHOULD BE PAINLESS • ATLANTIC**
ADDS: None. **HOTS:** WMMS, WCCC, WNEW. **MEDIUMS:** WKLS, WBLM, KSHE. **PREFERRED TRACKS:** Walking.
SALES: Moderate to fair in all regions.
- 30 **THOMAS DOLBY • THE FLAT EARTH • CAPITOL**
ADDS: WBLM. **HOTS:** KNAC, KYYX, WHFS, WOUR. **MEDIUMS:** WKLS, WCCC, WNEW. **PREFERRED TRACKS:** Hyperactive.
SALES: Good to moderate in all regions.
- 9 **EURHYTHMICS • TOUCH • RCA**
ADDS: None. **HOTS:** WMMS, KNAC, KYYX, WHFS, WNEW, WOUR. **MEDIUMS:** KEZY, WBLM. **PREFERRED TRACKS:** Rain.
SALES: Good in all regions.
- 17 **DAN FOGELBERG • WINDOWS AND WALLS • FULL MOON**
ADDS: None. **HOTS:** WKLS, KEZY, WCCC, KYYX, KSHE, KMET, WNEW, WSKS, WOUR. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Language.
SALES: Good to moderate in all regions.
- 8 **FOOTLOOSE • SOUNDTRACK • COLUMBIA**
ADDS: None. **HOTS:** WKLS, KEZY, WBLM, WMMS, WCCC, KYYX, KSHE, KMET, WNEW, WSKS, WOUR. **MEDIUMS:** None. **PREFERRED TRACKS:** Title.
SALES: Good in all regions.
- 14 **GENESIS • ATLANTIC**
ADDS: None. **HOTS:** KNAC, KSHE, KMET, WOUR. **MEDIUMS:** WKLS, WBLM, WMMS, WCCC, WSKS. **PREFERRED TRACKS:** Allen, That's.
SALES: Moderate in all regions.

LP Chart Position

- 65 **DAVID GILMOUR • ABOUT FACE • COLUMBIA**
ADDS: None. **HOTS:** WKLS, WMMS. **MEDIUMS:** WBLM, WCCC, KSHE, WHFS, WNEW, WSKS, WOUR. **PREFERRED TRACKS:** Blue.
SALES: Moderate in all regions.
- **HAGAR, SCHON, AARONSON, SHRIEVE • THROUGH THE FIRE • GEFEN**
ADDS: WNEW, KMET, WMMS, WBLM, WKLS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.
- 34 **BILLY IDOL • REBEL YELL • CHRYSALIS**
ADDS: None. **HOTS:** KNAC, WHFS, KMET. **MEDIUMS:** KYYX, KSHE. **PREFERRED TRACKS:** Title.
SALES: Moderate to fair in all regions.
- 162 **HOWARD JONES • HUMANS LIB • ELEKTRA**
ADDS: None. **HOTS:** KNAC, KYYX, WOUR. **MEDIUMS:** KEZY, WBLM, KMET. **PREFERRED TRACKS:** New.
SALES: Moderate in all regions.
- 23 **JUDAS PRIEST • DEFENDERS OF THE FAITH • COLUMBIA**
ADDS: None. **HOTS:** WBLM. **MEDIUMS:** WKLS, WMMS, WCCC, KMET, WNEW, WOUR. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions.
- 10 **CYNDI LAUPER • SHE'S SO UNUSUAL • PORTRAIT**
ADDS: None. **HOTS:** WMMS, KNAC, KYYX. **MEDIUMS:** WCCC, WSKS, WOUR. **PREFERRED TRACKS:** Girls.
SALES: Good in all regions.
- 12 **JOHN LENNON & YOKO ONO • MILK & HONEY • POLYDOR**
ADDS: None. **HOTS:** WBLM, KYYX, KMET. **MEDIUMS:** WCCC, KSHE. **PREFERRED TRACKS:** Stepping, Nobody.
SALES: Moderate in all regions.
- 6 **HUEY LEWIS & THE NEWS • SPORTS • CHRYSALIS**
ADDS: WNEW. **HOTS:** WMMS, KYYX, KSHE, KMET, WSKS. **MEDIUMS:** WKLS, KEZY, WBLM, WCCC, WOUR. **PREFERRED TRACKS:** Drug.
SALES: Good in all regions.
- 57 **MANFRED MANN'S EARTH BAND • SOMEWHERE IN AFRIKA • ARISTA**
ADDS: None. **HOTS:** WKLS, WBLM, WMMS, WCCC, KYYX, KSHE, WNEW, WSKS, WOUR. **MEDIUMS:** KEZY, KMET. **PREFERRED TRACKS:** Runner.
SALES: Moderate to fair in all regions.
- 21 **CHRISTINE McVIE • WARNER BROS.**
ADDS: None. **HOTS:** WBLM, WMMS, WCCC, KYYX, KSHE, KMET, WNEW, WSKS, WOUR. **MEDIUMS:** WKLS, KEZY. **PREFERRED TRACKS:** Got.
SALES: Moderate in all regions.
- 16 **JOHN COUGAR MELLENCAMP • UH-HUH • RIVA**
ADDS: None. **HOTS:** None. **MEDIUMS:** KEXY, WBLM, WCCC, KYYX, KSHE, KMET, WNEW. **PREFERRED TRACKS:** Authority, Pink.
SALES: Moderate in all regions.
- **MR. MISTER • I WEAR THE FACE • RCA**
ADDS: KMET, WCCC, WKLS. **HOTS:** WOUR. **MEDIUMS:** WMMS. **PREFERRED TRACKS:** Open.
SALES: Just shipped.
- 128 **MODERN ENGLISH • RICOCHET DAYS • SIRE**
ADDS: None. **HOTS:** KNAC, WHFS. **MEDIUMS:** WCCC, KYYX, WOUR. **PREFERRED TRACKS:** Chapter, Hands.
SALES: Moderate to fair in all regions.

MOST ACTIVE

LP Chart Position

- 19 **MOTLEY CRUE • SHOUT AT THE DEVIL • ELEKTRA**
ADDS: None. **HOTS:** None. **MEDIUMS:** WKLS, WMMS, KSHE, KMET, WSKS. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions.
- 41 **NENA • 99 LUFTBALLONS • EPIC**
ADDS: None. **HOTS:** WMMS, WHFS, KMET. **MEDIUMS:** WBLM, KNAC, WCCC, WOUR. **PREFERRED TRACKS:** Title, Leuchtturm.
SALES: Good to moderate in all regions.
- 36 **THE ALAN PARSONS PROJECT • AMMONIA AVENUE • ARISTA**
ADDS: KSHE, KYYX. **HOTS:** WKLS, KEZY, WMMS, WNEW. **MEDIUMS:** WBLM, WCCC, KMET, WSKS, WOUR. **PREFERRED TRACKS:** Don't.
SALES: Good in all regions.
- 5 **THE PRETENDERS • LEARNING TO CRAWL • SIRE**
ADDS: None. **HOTS:** WKLS, WBLM, WMMS, KNAC, WCCC, KYYX, WHFS, KMET, WNEW, WOUR. **MEDIUMS:** KEZY, KSHE, WSKS. **PREFERRED TRACKS:** Middle, Show, Thin.
SALES: Good in all regions.
- 39 **QUEEN • THE WORKS • CAPITOL**
ADDS: None. **HOTS:** KEZY, WMMS, KYYX. **MEDIUMS:** WKLS, WBLM, WCCC, KSHE, KMET, WNEW, WSKS, WOUR. **PREFERRED TRACKS:** Radio, Hammer.
SALES: Good to moderate in all regions.
- **BILLY RANKIN • GROWIN' UP TOO FAST • A&M**
ADDS: None. **HOTS:** WMMS, WOUR. **MEDIUMS:** WKLS, KEZY, WCCC, KSHE, WSKS. **PREFERRED TRACKS:** Open.
SALES: Fair in all regions.
- 48 **THE ROMANTICS • IN HEAT • NEMPEROR**
ADDS: WNEW. **HOTS:** WKLS, KEZY. **MEDIUMS:** WBLM, WMMS, KYYX, KSHE, KMET, WSKS. **PREFERRED TRACKS:** Talking, Million.
SALES: Moderate in all regions.
- 32 **SCORPIONS • LOVE AT FIRST STING • MERCURY**
ADDS: None. **HOTS:** WMMS, KSHE, KMET, WSKS, WOUR. **MEDIUMS:** WKLS, WBLM, WCCC, KYYX, WNEW. **PREFERRED TRACKS:** Hurricane.
SALES: Good to moderate in all regions.
- 26 **38 SPECIAL • TOUR DE FORCE • A&M**
ADDS: None. **HOTS:** WKLS, WBLM, KYYX, KSHE, WNEW, WSKS. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Back.
SALES: Moderate in all regions.
- 44 **THOMPSON TWINS • INTO THE GAP • ARISTA**
ADDS: WSKS. **HOTS:** KEXY, KNAC, KYYX, WHFS, KMET, WOUR. **MEDIUMS:** WBLM, WMMS, WNEW. **PREFERRED TRACKS:** Hold, Doctor.
SALES: Good to moderate in all regions.
- 84 **DWIGHT TWILLEY • JUNGLE • EMI AMERICA**
ADDS: None. **HOTS:** WKLS, KEZY, WMMS, WCCC, KYYX, KSHE, WNEW, WOUR. **MEDIUMS:** WBLM, KNAC, KMET, WSKS. **PREFERRED TRACKS:** Girls.
SALES: Moderate to fair in all regions.
- 54 **WEIRD AL YANKOVIC • IN 3-D • ROCK & ROLL**
ADDS: WBLM, WKLS, KSHE. **HOTS:** WCCC, WHFS. **MEDIUMS:** WMMS, KYYX, WNEW. **PREFERRED TRACKS:** Eat.
SALES: Good in all regions.
- 13 **YES • 90125 • ATCO**
ADDS: None. **HOTS:** WKLS, WBLM, WMMS, KSHE, WNEW, WSKS, WOUR. **MEDIUMS:** WCCC, KYYX, KMET. **PREFERRED TRACKS:** Leave, Owner.
SALES: Good to moderate in all regions.

Brian Eno On Synths, CDs And Spiritual Gospel Music

(continued from page 11)

when I do interviews I'm always saying I've picked up from so and so. If I had to isolate contributions I made it's a particular relationship to instruments and technology. When I first started recording, people very much regarded the recording studio as a place that was an almost a passive transmitter of what you were doing. So you'd go in and play and you might fiddle with it a little bit, like put a little echo on it or double track the voices or something like that, but essentially the music was made before it ever reached the studio. Well, the first thing I noticed about recording studios was that it was a very powerful instrument and it could make music you couldn't conceive of outside the studio. I stress taking advantage of the studio and really regarding it as a creative tool and not shying away from that. Again, when I started there was a strict distinction — there were musicians, producers, engineers and none of them really knew what the others were doing. Well, I thought then and I think now that that distinction doesn't necessarily have to exist. You can be all three things or you can split between them or you can be a bit of each and I think it all really profits the music if you are capable of understanding the different areas. It's not that complicated either. It's not a question of reading thousands of manuals about how recording consoles work. It's a question of just sitting at one and starting to play with it and seeing what happens.

"The other thing was my feeling about synthesizers. Again, when I started synthesizers were devices for making 'funny' noises on records, sort of gimmicks. In the early sixties when Del Shannon was bringing out his hits, every hit song he had would have a solo on a funny-sounding instrument in the middle like a kazoo or something like that, and this was the way the synthesizer was being used — more as a kind of glitter to pep the record up. Well, first of all, I thought the

synthesizer was really only part of the story of electronics. It's the purest form of electronic instruments, and it isn't that far from an electric guitar or any other part of the electronic contemporary recording. And so I thought it was a good idea to start looking closely at the synthesizer — it sounds stupid to say now because it's so obvious — but looking at it as a real instrument and finding a real relationship with that instrument in the way the guitar player would make a relationship with his instrument or a violin player with his instrument. The first thing I noticed was that every synthesizer was different. Even 23 mini-moogs, each one would be a little different from the others and most people hadn't noticed that at the time. They thought that a synthesizer was a synthesizer — it goes 'weee,' and that's it. So I started having my own synthesizers modified a little, working on them, making a rapport with them and treating it like I really felt something for it. Now at the time this was fairly new.

The synthesizer was still, even among musicians, not a serious instrument. It was something that the keyboard player would have as an effect. The synthesizer was always linked to keyboards... Now, I wasn't a keyboard player and I probably still am not. So I started using the synthesizer in conjunction with other instruments and making something that was quasi-real instrument/quasi-synthesizer, creating new sounds that hadn't really been heard before. But it was part of a general attitude I have towards tools which is there really aren't rules for them. These new tools exist. Nobody has written a rule book for them, so just experiment with them and find your own way into them, really."

Currently, Eno is excited about another high-tech product — the Compact Disc (CD). He believes the new configuration may eventually have a major impact on the content of the music as well as the

systems of delivery.

"The thing about the Compact Disc that excites me (or course, I'm excited by the increase in quality and so on and the smallness of it) but what I'm really excited about is the idea you can put 70 minutes of music — 70 uninterrupted minutes — on it," he remarked. "That's very interesting to me. I'm sure in time that will expand and I like very much the idea of making pieces of music that can last for two or four hours. It fits in very well with the idea I've been nurturing for a few years about the continuous idea of music. For example, several of my own records like "Discreet Music" could just as easily have been four hours long as a half-hour long, "Music for Airports" could be much longer. The only limitation on length is the length of the record — the length of whatever you're putting the thing out on. With Compact Discs, the music could go on for a long time and I like that idea. People aren't going to be thinking in terms of maximums of 20 minutes any more. They'll be thinking of longer periods. Of course, as soon as you do that, that in turn will tend to produce a different kind of music. It's not going to be just rock music. You won't just hear a four-hour version of "Hey Jude" or something like that. If you're speaking in terms of a long time frame like that, your whole approach to how you pace the music internally is going to be different."

And exactly what kind of music is on the sound wizard's turntable these days? Believe it or not, Eno's been listening to a lot of Gospel music, which he feels is the purest form of emotional vocalizing around. He claims gospel may be on the verge of a major breakthrough soon due to its honesty and spiritual power.

"I like the number of traditional artists like Mahalia Jackson, Golden Gate Jubilee Quartet, and older, more established people like that," Eno stated. "Then I've also been very impressed with Rev. Mayfield with the Christian Tabernacle

Choir. I like a lot of the things James Cleveland has done. What strikes me most of all is it's music that's done with a kind of sincerity and unselfconsciousness that is very, very refreshing to hear nowadays. It's very hard to find any record that is so hot as one of those records. They're complete failures in every sense technically usually — they have bizarre covers, the records pop and crackle, the recordings aren't very good — but they absolutely vibrate with life for me. And that's what I want from music. I don't really care about whether the noise level is 80 db below the signal level or whatever, what I want is something that really moves me in some way. And this music *moves* me.

"I think that gospel records generally suffer from one or two problems that annoy me. One is the problem that used to beset pop albums — the idea that if you have a slow song you must follow it with a fast one. My inclination would be to build up a whole mood over one side of a record or longer, so I would tend to think in terms of longer time sequences. The other thing of course, is that most gospel songs are edited a tremendous amount before they get on record, so quite often you hear a song that's just starting to take off and it fades out. That's sort of annoying as well. I suppose what I would be inclined to do is to make something that's more true to the experience of being at a gospel service, which is you get a sustained, lengthy mood — one type of mood — rather than a lot of little bits and pieces. My feeling about gospel is that it's about time there was a music that actually moved you enough to make you shed tears again. That hasn't happened in a long time. It's because the whole process of making a record nowadays has become so precious. I was reading an interview with the guys who made the original Tamla records — the bass player and the drummer and it was very interesting. What was really fascinat-

(continued on page 36)

NARM Exhibit Hours & Events

Friday, March 23 9:00 a.m.-5:00 p.m. Tower Lobby	REGISTRATION	Sunday, March 25 Registration will be open in the Tower Lobby from 8:00 a.m. - 10:00 a.m.
4:00 p.m. Capitol Room, 32nd Fl., Tower	REGULAR MEMBERS MEETING	8:00 a.m.-9:00 a.m. Regency Room North
7:00 p.m.-8:30 p.m. Convention Hall	WELCOMING COCKTAIL RECEPTION Host: The Independent Distributors	9:00 a.m. Convention Hall
8:00 a.m. Regency Room North	Registration will be open in the Tower Lobby from 8:00 a.m.-10:00 a.m. BREAKFAST	9:00 a.m. Convention Hall
9:00 a.m. Convention Hall	OPENING BUSINESS SESSION	Chairman of the Day: Noel Gimbel, Sound Video Unlimited. Keynote Speaker: Jon Peisinger, Vestron Video. Panel Discussion: "Video Software: The Time for Decision." Music retailers who have successfully accepted the challenge of Video, discuss its opportunities and implications. Moderator: William Gallagher, MGM/UA Home Entertainment. Panelists: Ann Lief, Spec's Music; Jack Messer, the Video Store and Record Center; Mitchell Perliss, Show Industries; Carl Rosenbaum, The Flip Side; Russ Solomon, Tower Records.
10:30 a.m.-11:30 a.m.	PRODUCT PRESENTATIONS AND MERCHANDISER MEETINGS	10:30 a.m.-11:30 a.m. PRODUCT PRESENTATIONS AND MERCHANDISER MEETINGS Luncheon will be served.
11:45 a.m.-12:45 p.m.	MERCHANDISER MEETINGS	11:45 a.m.-12:45 p.m.
1:00 p.m.-2:00 p.m.		1:00 p.m.-2:00 p.m.
2:00 p.m.-6:00 p.m. Poolside, Diplomat East	POOLSIDE CABANA/EXHIBIT VISITING	10:30 a.m. Capitol Room, 32nd Fl., Tower
8:00 p.m. Convention Hall	NARM SCHOLARSHIP FOUNDATION DINNER	"The Personal Computer In Your Life." To take the mystery out of home computers, for novices of all ages! See the IBM PC and Adam II in action. Lose your inhibitions, and join the home electronics revolution. Speakers: William O'Brien, Professor of Computer Sciences, Florida International University and Robert Rizzi, Jr., Teen Age "Computer Virtuoso."
8:00 p.m. Convention Hall	Presentation of the annual NARM Scholarships. Entertainment: Linda Ronstadt with Nelson Riddle and his Orchestra. Courtesy of Elektra/Asylum Records.	2:00 p.m.-6:00 p.m. Poolside Diplomat East
		Monday, March 26 Registration will be open in the Tower Lobby 8:00 a.m.-10:00 a.m. BREAKFAST MEETING
		8:00 a.m. Convention Hall
		"Home Computer Software Is It Part of Your Future?" Moderator: Faye Zuckerman, Billboard. Panelists: Nick Apostoleris, Alpha Dist. Co.; Sterling Lanier, Record Factory; James Levy, Activision.
		9:00 a.m.-10:30 a.m. PRODUCT PRESENTATIONS AND MERCHANDISER MEETINGS
		10:45 a.m.-11:45 a.m. 12:00 Noon-1:00 p.m.
		1:00 p.m.-2:00 p.m. Poolside Diplomat East
		1:00 p.m.-5:00 p.m. Poolside Diplomat East
		8:00 p.m. Convention Hall
		NARM BEST SELLER AWARDS BANQUET
		Presentation of the 1983 Awards. Entertainment: Johnny Mathis. Courtesy of Columbia Records.

MCA/Nashville Restructures Staff

(continued from page 6)
office.

Prior to this appointment, Hinton was a partner in Hinton/Svendsen, a national independent promotion company. Hinton was also in partnership with Jimmy Bowen in Amos Productions where he worked with such artists as Kim Carnes, Kenny Rogers and Shiloh, and he has been a partner with Jim Ed Norman at Hinton/Jen where he produced such acts as Mickey Gilley and Johnny Lee.

Hinton's appointment was the second made by Azoff in as many weeks. Azoff had earlier added former independent promoter Gene Hughes to the staff as vice president of promotion/MCA Records, Nashville. (**Cash Box**, March 17) Hughes previously headed his own independent promotion company, Gene Hughes Promotion, Inc. for the past six years.

At press time it was uncertain what position Foglesong will hold in the restructured office. Both he and Ron Chancey, vice president, marketing,

currently have contracts with MCA. "They've told us they will honor our contracts, so technically we're still employed, but we will be off the premises" stated Foglesong. He added that they will be working out of their homes. "We're in negotiation with the company right now as to what my future with the company will be," he explained.

Foglesong has held the position of Nashville MCA president since March 1979. He assumed that title when MCA absorbed ABC Records in 1974 where he served as president. Earlier, he was president of Dot Records before it merged with ABC in 1973.

Only four staffers will remain at the local office including Foglesong's administrative assistant, Katy Gillon and vice president of sales, Chic Doherty. In addition, Diane Cash, publicity assistant and J.L. Allison, mail clerk, will remain, however it is uncertain whether they will continue in their previous positions, or assume new ones.

Main Street Sets Push For Box Car LPs

NASHVILLE — An extensive sales and marketing campaign for the four-album Box Car Willie catalogue has been planned by Main Street Records according to label general manager Bert Bogash.

The March campaign will capitalize on the chart success of the artist's first LP released under the recent MCA distribution agreement, (**Cash Box**, Nov. 26, 1983), "...Not The Man I Used To Be," in an effort to increase catalog sales and visibility for the artist. The remaining three albums, "King Of The Road," "Last Train To Heaven" and "Best Of Box Car-Vol. 1" were previously distributed under Main Street's agreement with Capitol Records. All have been recalled and refurbished at

MCA's production facilities.

The marketing campaign will also include an increased amount of national T.V. spots which will be funded by Main Street, in addition to regional and local co-op spots sponsored by MCA Distributing for the album, "...Not The Man I Used To Be." In-store exposure will be sought via posters and flats of the LP.

The national advertising campaign will run in conjunction with a five percent and 30-day extra dating discount program on the three \$8.98 LPs "...Not The Man I Used To Be," "Best Of Box Car-Vol.1," and "Last Train To Heaven" and a 30-day extra dating discount of the \$5.98 list "King Of The Road" LP.

"Holding Her And Loving You," Top NSAI Song For Henley/Silbar

NASHVILLE — Jeff Silbar and Larry Henley received one of the top songwriting awards, "Songwriter of the Year," while their "Holding Her And Loving You" garnered the other top award for "Song of the Year" at the 17th Annual Nashville Songwriters Assn. International (NSAI) at the Hyatt-Regency Hotel, March 10.

Silbar and Henley took the Songwriter of the Year award after already receiving two awards for their songs "He's A Heartache" and "The Wind Beneath My Wings." Rory Bourke, Kerry Chater, Randy Owen and Townes Van Zandt were also finalists for the award.

Other writers who were nominated include: Charlie Black, Tommy Rocco, Rory Bourke, "A Little Good News," Deborah Allen, Rory Bourke, Rafe Van-Hoy, "Baby I Lied;" Jeff Silbar, Larry Henley, "He's A Heartache;" Walt Aldridge, Tommy Brasfield, "Holding Her And Loving You;" Kerry Chater, Austin Roberts, "I.O.U.;" Vern Gosdin, Max D. Barnes, "If You're Gonna Do Me Wrong;" Barry Gibb, Robin Gibb, Maurice Gibb, "Islands In The Stream;" Randy Owen, "Lady Down On Love;" Mike Reid, "Stranger In My House;" Lionel Delmore, John David Anderson, "Swingin';" Dennis Linde, Bob Morrison, "The Love She Found In Me;" Amanda McBroom, "The Rose;" Jeff Silbar, Larry Henley, "The Wind Beneath My Wings;" Lewis Anderson, "Whatever Happened To Old Fashioned Love;" Rory Bourke, Glenn Ballard, Kerry Chater, "You Look So Good In Love."

The Saturday night awards show culminated the two-day NSAI Songwriter Symposium, which includes panel discussions and a songwriters showcase on Friday night. Hosted by journalists Sandy

Neese and Robert K. Oermann, the showcase featured some of the top country songwriters and the songs that were popular over the past year.

Marlboro To Host 1984 Country Tour

NASHVILLE — Ronnie Milsap, Merle Haggard, Ricky Skaggs, Eddie Rabbitt, T.G. Sheppard and Louise Mandrell will each headline a series of concerts as part of the 1984 Marlboro Country Music Tour. The Spring tour will include a 10-city sweep in May and June, and will include shows in Omaha, Wichita, Minneapolis, Milwaukee, San Antonio, Lakeland, Jacksonville, Baltimore, Norfolk and Houston. A 10-city Fall tour will be announced later.

Video Screens

The tour will feature three giant video screens to offer optimal viewing for the fans, as was done during last year's concert series. Roving cameramen film the artists on stage, giving viewers in the back of the hall an upfront view of the concert. The shows will also offer pyrotechnics and huge sliding sets to a full, wrap-around proscenium curtain.

Prior to each concert, Marlboro Country Music will once again conduct a talent competition in a local nightclub with the winners receiving a cash prize of \$5,000 and a chance to perform at the concert. The second and third place winners are awarded \$1,000 and \$5000 respectively.

Tickets for the shows are priced at \$10 and \$12, which includes souvenir posters and programs.



COUNTRY RADIO SEMINAR HIGHLIGHTS — Over 750 country radio personalities and music industry representatives attended the 15th annual Country Radio Seminar at the Opryland Hotel, March 1-3, which offered a variety of panels sponsored by the seminar and the Country Music Assn. (CMA), a New Faces Show, an artist-attendee cocktail party and an exhibition hall. Pictured in the **top row** at panel meetings are (l-r): Ray Sasser, WTQR/Winston-Salem; Beth Sheahan, WPLO/Atlanta, Tim Wilson, WAXX/Eau Claire; Michael Bader, Haley, Bader & Potts at the "Management... Did

You Do Your Homework" panel; Ron Luciano, former major league umpire/NBC sportscaster; Bob Cole, WMZQ/Washington, D.C.; Norro Wilson, RCA Records; Keith Stegall, Blackwood Music, CBS, at "The Creative Process From A to Z: Will Radio Play It... Will Listeners Buy It" panel. Pictured in the **bottom row** (l-r) at the New Faces Show are: Exile members Les Taylor, J.P. Pennington, and Sonny Lemaire; Kathy Mattea; Bandana members Lon Wilson, Jerry Fox and Tim Menzies; and Jim Glaser.

TOP 100 COUNTRY SINGLES

March 24, 1984

	Weeks On Chart	3/17 Chart
1 ROLL ON (EIGHTEEN WHEELER)	1	10
2 SAVE THE LAST DANCE FOR ME	3	14
3 YOU'VE REALLY GOT A HOLD ON ME	7	13
4 LET'S STOP TALKIN' ABOUT IT	9	11
5 BURIED TREASURE	8	14
6 WE DIDN'T SEE A THING	6	15
7 DON'T MAKE IT EASY FOR ME	13	11
8 YOU'RE WELCOME TO TONIGHT	15	15
9 THANK GOD FOR THE RADIO	17	11
10 I'VE BEEN RAINED ON TOO	11	16
11 LET SOMEBODY ELSE DRIVE	16	11
12 I'VE BEEN WRONG BEFORE	19	9
13 THREE TIMES A LADY	14	14
14 WILL IT BE LOVE BY MORNING	20	9
15 LONELY WOMEN MAKE GOOD LOVERS	2	16
16 RIGHT OR WRONG	21	6
17 HAPPY BIRTHDAY DEAR HEARTACHE	25	6
18 THE YELLOW ROSE	28	7
19 WOKE UP IN LOVE	4	17
20 I COULD'A HAD YOU	22	8
21 IF I COULD ONLY DANCE WITH YOU	24	9
22 I NEVER QUITE GOT BACK	5	19
23 TOO LATE TO GO HOME	26	7
24 SWEET COUNTRY MUSIC	29	5
25 SILENT PARTNERS	27	8
26 WITHOUT A SONG	10	15
27 I GUESS IT NEVER HURTS TO HURT SOMETIMES	32	5
28 LEFT SIDE OF THE BED	31	9
29 MAN OF STEEL	33	6
30 CANDY MAN	35	6
31 BROWN-EYED GIRL	36	7
32 MAKE MY DAY	38	6
33 I DON'T WANNA LOSE YOUR LOVE	40	5
34 ELIZABETH	12	16

	Weeks On Chart	3/17 Chart
35 VICTIM OF LIFE'S CIRCUMSTANCES	37	7
36 HAD A DREAM	18	15
37 MOST OF ALL	39	7
38 IT TOOK A LOT OF DRINKIN'	43	6
39 IN THE MIDNIGHT HOUR	46	5
40 I DREAM OF WOMEN LIKE YOU	49	5
41 TO ALL THE GIRLS I'VE LOVED BEFORE	54	3
42 I MAY BE USED	50	4
43 I BET YOU NEVER THOUGHT I'D GO THIS FAR	45	6
44 BOYS LIKE YOU	48	5
45 LADY IN WAITING	47	6
46 GOING, GOING, GONE	23	15
47 GOD MUST BE A COWBOY	52	5
48 SOMEONE IS FALLING IN LOVE	51	6
49 AS LONG AS I'M ROCKIN' WITH YOU	56	3
50 THERE AIN'T NO FUTURE IN THIS	30	17
51 REPEAT AFTER ME	60	4
52 GIVE ME BACK THAT OLD FAMILIAR FEELING	34	15
53 I'M A COUNTRY SONG	53	7
54 THAT'S NOT THE WAY	41	7
55 THAT IT'S ALL OVER FEELING	59	4
56 I GOT MEXICO	69	2
57 WHERE'D THAT WOMAN GO	67	3
58 DEEP IN THE ARMS OF TEXAS	62	4
59 SOMEDAY WHEN THINGS ARE GOOD	—	1
60 BREAK MY HEART	66	4
61 NOW I LAY ME DOWN TO CHEAT	73	3
62 AFRAID TO LOVE AGAIN	63	4
63 BRANDED MAN	70	3
64 HONEY (OPEN THAT DOOR)	—	1
65 YOU CAN'T KEEP A GOOD MAN DOWN	65	5
66 JUST A LITTLE LOVE	—	1
67 MONA LISA LOST HER SMILE	78	2

	Weeks On Chart	3/17 Chart
68 CALIFORNIA DREAMS	72	5
69 I PASS	76	2
70 DEDICATE	77	2
71 ANYTHING FOR YOUR LOVE	71	5
72 DENVER	—	1
73 IF I HAD IT TO DO OVER	74	6
74 TWO CAR GARAGE	42	16
75 WHO'S COUNTING	83	2
76 BAD NIGHT FOR GOOD GIRLS	44	10
77 IN REAL LIFE	88	2
78 JUKEBOX CHARLIE	81	6
79 HEARTACHES	79	5
80 IN MY DREAMS	—	1
81 YOU LAY SO EASY ON MY MIND	—	1
82 CAN YOU FOOL	86	3
83 I'D DO AS MUCH FOR YOU	84	3
84 DON'T GO CHANGING	87	2
85 HAPPY BIRTHDAY DARLING	85	3
86 I'M NOT THROUGH LOVING YOU YET	—	1
87 I WANT TO BE THE LIGHT	89	2
88 TOGETHER AGAIN	—	1
89 A THING CALLED LOVE	91	2
90 UP THE WALL	92	2
91 YOU'RE NOT GONNA HURT ME AGAIN	94	2
92 HONKY TONK WOMEN MAKE HONKY TONK MEN	—	1
93 SWEET ROSANNA	—	1
94 I'D TRADE MY ROOM FULL OF ROSES	—	1
95 EXCEPT FOR YOU AND ME	—	1
96 DROWNIN' MY TROUBLES	—	1
97 ALMOST SATURDAY NIGHT	57	10
98 WHERE DOES AN ANGEL GO WHEN SHE CRIES	58	10
99 IF I CAN JUST GET THROUGH THE NIGHT	61	11
100 STAY YOUNG	64	19

ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

A Thing Callad Love (Paw — BMI)	89	Happy Birthday (Kenwall — ASCAP)	85	I've Been Rained (Pulleybone/Love — ASCAP)	10	Stay Young (Irving — BMI)	100
Afraid To Love Again (Four-T — ASCAP)	62	Heartaches (Leeds — ASCAP)	79	I've Been Wrong (Posey/VanHoy/Unichappell — BMI/Cross Keys — ASCAP)	12	Sweet Country Music (Texas Tunes/Hat Band/Dwain Rose/Peer Int. — BMI)	24
Almost Saturday (Greasy King — ASCAP)	97	Honey (Open That Door (Cedarwood — BMI)	64	Jukebox Charlie (Dream City — BMI)	78	Sweet Rosanna (Tapadero — BMI)	93
Anything For (Shobi/Blackwood — BMI)	71	Honky Tonk Women (Tree/Cross Keys — BMI/ASCAP)	92	Just A Little (Tom Collins/Dick James — BMI)	66	Thank God For The Radio (Bue Lake — BMI)	9
As Long As I'm (Crosskeys — ASCAP/Old Friends — BMI)	49	I Bet You Never (Somebody's Music — SESAC)	43	Let Somebody Else (Tree/John Anderson — BMI)	11	That It's All (Music City — ASCAP)	55
Bad Night (Welbeck/King Cole — ASCAP)	76	I Could'a Had You (April/Swallowfork — ASCAP)	20	Let's Stop Talkin' (Unichappell/Van Hoy/Posey — BMI/Chappell — ASCAP)	4	That's Not The Way (Nonpareil/Kazzoom — ASCAP)	54
Boys Like You (Little Chickadee — BMI/Black Note — ASCAP)	44	I Don't Wanna (Sixty-Nine-St. — BMI)	33	Let's Stop Talkin' (Unichappell/Van Hoy/Posey — BMI/Chappell — ASCAP)	4	There Ain't No Future (Swallowfork/April — ASCAP)	50
Buried Treasure (Gibb Bros./Unichappell — BMI)	5	I Dream Of Women (WB/Two Sons — ASCAP)	40	Lonely Women (Young World — BMI)	15	Three Times A Lady (Jobete/Libren — ASCAP)	13
California Dreams (Dream City — BMI)	68	I Got Mexico (RavenSong — ASCAP)	56	Make My Day (Pezo/Wallet — BMI)	32	To All The Girls (April/Cesa Devid — ASCAP)	41
Can You Fool (Royal Oak — ASCAP)	82	I Guess It Never (Terra Form/Forth Floor — ASCAP)	27	Man Of Steel (Bocephus — BMI)	29	Together Again (Central Songs — BMI)	88
Candy Man (Unichappell — BMI)	30	I May Be Used (Hall-Clement — BMI)	42	Mona Lisa Lost (Rocksmith/Lockhill-Selma-ASCAP)	67	Too Late To Go Home (Music City — ASCAP)	23
Dedicate (Kieran Kane/Litom-ASCAP)	70	I Never Quite Got (Collins Court/Lodge Hall — ASCAP)	22	Most Of All (Songpainter/Tree — BMI)	37	Two Car Garage (Music City — BMI)	74
Deep In The (Me And Same — ASCAP)	58	I Pass (Tree/O'Lyric — BMI)	69	Now I Lay Me (MCA/Chriswald/Hopi Sound/Senor/Cibie — ASCAP)	61	Up The Wall (Atllor/Windy Isle-PROCAN)	90
Denver (Larry Gatlin — BMI)	72	I Want To Be (Wylie Waze — ASCAP/Skyborne — BMI)	87	Repeat After Me (Sunbury — CAPAC)	51	Victim Of Life's (Music Co. Of America — BMI)	35
Don't Go Changing (Golden Bridge/Big Heart/Satsuma — ASCAP/BMI)	84	I'd Do As Much For You (Tree — BMI)	83	Right Or Wrong (Edwin H.Morris & Co./MPL — ASCAP)	16	We Didn't See A Thing (Algee — BMI)	6
Don't Make It (Blue Moon/April — ASCAP/Full Armor — BMI)	7	I'd Trade My (Dream City — BMI)	94	Roll On (Leeds/Patchwork — ASCAP)	1	Where'd That Woman Go (Tree/Big Chip — BMI)	57
Drownin' My Troubles (Almarla — BMI)	96	If I Can Just (Home Grown — BMI)	99	Save The Last (Rightsong — BMI)	2	Where Does An Angel Go (Bipo — ASCAP/Vogue — BMI)	98
Elizabeth (American Cowboy — BMI)	34	If I Could Only (Music City — ASCAP)	21	Silent Partners (Vogue — BMI/Bibo/Chriswald/Hopi/MCA — ASCAP)	25	Who's Counting (Tom Collins — BMI)	75
Except For You And Me (Peter Edwards — BMI)	95	If I Had It (Dream City — BMI)	73	Some Day (Shade Tree — BMI)	59	Will It Be Love (Old Friends — BMI)	14
Give Me Back That (Allanwood — BMI)	52	I'm A Country Song (Movieville — BMI)	53	Someone Is (Atlantic/Boquillas Canyon/Criterion/Space Case — BMI/ASCAP)	48	Without A Song (Miller/Intersong — ASCAP)	26
God Must Be A Cowboy (Pink Pig — BMI)	47	I'm Not Through (Tree/O'Lyric/Blackwood — BMI)	86			Woke Up In Love (Pacific Island — BMI)	19
Going, Going, Gone (Unichappell/Jan Crutchfield — BMI)	46	In My Dreams (Irving — BMI)	80			Yellow Rose (WB — ASCAP/Elektra-Asylum — BMI)	18
Had A Dream (Combine — BMI)	36	In The Midnight (Irving/Cotillion — BMI)	39			You Can't Keep (Kennestar — BMI)	65
Happy Birthday (Collins Court — ASCAP)	17	In Real Life (Hall-Clement — BMI)	77			You Lay So Easy (Americus — ASCAP)	81
		It Took A Lot (Dejamus/G.I.D. — ASCAP/Royalhaven — BMI)	38			You're Not Gonna (Judith — BMI)	91
						You're Welcome To (Warner House of Gold — BMI)	8
						You've Really Got (Jobete — BMI)	3

⚡ = Exceptionally heavy radio activity this week

💰 = Exceptionally heavy sales activity this week

THE COUNTRY MIKE

STUDENTS AT SEMINAR — College students studying the music business recently had the opportunity to work with the Country Music Assn. (CMA) and broadcasters from throughout the nation at the 15th Country Radio Seminar held in Nashville March 1-3. Members of the Assn. of Recording Management Students (ARMS) at Middle Tennessee State University (MTSU) aided in many facets of the seminar including registration, research, artist escort, light security, audio and production. ARMS is a professional organization composed of students majoring in Recording Industry Management, a four-year course of study which provides concentrated instruction in all areas of the music business including an internship program with many Nashville industry related companies.



WILLS GETS ARMED — RCA recording artist David Willis recently took some time out to discuss his debut LP "New Beginnings" with Harry Newman (r) of American Forces Radio.

MCRN TOP FIVE — This week's top five records (based on requests) according to the Music Country Radio Network are 1. "Roll On" — **Alabama**, (RCA); 2. "Make My Day" — **T.G. Sheppard & Clint Eastwood**, (Warner Bros.); 3. "Happy Birthday Dear Heartache" — **Barbara Mandrell** (MCA); 4. "Radio Lover" — **George Jones**, (Epic); 5. (tie) "Save The Last Dance For Me" — **Dolly Parton** —RCA); "I Guess It Never Hurts To Hurt Sometimes" — **Oak Ridge Boys** (MCA).

STATION CHANGES — **WMC**/Memphis has announced the appointment of **Steve Thomas** as news director for the station. He will assume his position immediately in addition to his duties as afternoon news anchor. Thomas has been at WMC for the past eight

years and has worked in radio since 1969. Former news director **Kathy Thurmond** resigned her post to pursue a career in television. **Julie Clark**, who began at WMC as an intern in the news department, is now the morning news anchor at the station. Clark has worked as a traffic reporter and anchor/reporter for the station for the past two and a half years. . . **WKLR** (K-100)/Toledo general manager **Clyde Roberts** announced that the station has joined the ABC entertainment network. Also joining the lineup will be nationally known news personality **Paul Harvey** with his *News And Comments* and *The Rest of the Story* radio shows. . . **WSM-FM**/Nashville is now airing a daily celebrity column hosted and produced by **Kris Bradley**. *Star Check*, a one-minute capsule of artist birthdays, interesting bits of information, and special happenings in the lives of country music personalities, will air twice daily Monday through Sunday.

SYNDICATORS IN THE NEWS — **Bob Ardrey** has retired from Drake-Chenault as vice president of sales after seven years and a multimillion dollar sales career. He was honored for his achievement of nearly \$6 million in sales during his tenure at Drake-Chenault. Ardrey formerly worked with the Merv Griffin Group as group manager, a position he held for 11 years. He also constructed seven FM stations and was instrumental in introducing country music to the FM dial. . . **Debbie Primo**, Drake-Chenault regional manager has announced that **CHSF**/St. John has become the first Canadian station to use Drake-Chenault's live consulting service. **Jay Albright**, country music consultant for the company, will provide the expertise to the 10,000-watt AM station.

john lentz

PROGRAMMERS PICKS

Lynn Waggoner	KEBC/Oklahoma City	Honey — Ricky Skaggs — Epic
Pete Adlam	WDSB/Dover	Someday When Things Are Good — Merle Haggard — Epic
Jack Seckle	WIXZ/McKeesport	Lost And Found — Larry Lee Jones — Memory Machine
Scott Jeffries	KYYX/Oklahoma City	I May Be Used — Waylon Jennings — RCA
John Donabie	CFGM/Richmond Hill	Denver — Larry Gatlin & The Gatlin Bros. Band — Columbia
Keith Montgomery	KCAN/EI Reno	Honky Tonk Women Make Honkey Tonk Men — Craig Dillingham — MCA
Bob Cole	WMZQ/Washington	Just A Little Love — Reba McEntire — MCA
Wade Jessen	KSOP/Salt Lake City	Midnight Love — Billie Joe Spears — Parliament
Dean James	WBOS/Boston	Honey — Ricky Skaggs — Epic

SINGLES REVIEWS

OUT OF THE BOX

STEVE WARINER (RCA PB-13768)
Why Goodbye (3:33) (Unart/Land of Music — BMI/United Artist/Lion Hearted Music — ASCAP) (M. Wright, R. Leigh) (Producers: N. Wilson, T. Brown)

The combined efforts of producers Tony Brown and Norro Wilson coupled with Wariner's talents result in a more mature and polished sound for the RCA artist. The song utilizes harmonies to top off Wariner's richer vocals. A ripping sax joins some bass riffs to give the tune an even better chance to crossover onto the A/C charts.



FEATURE PICKS

DOLLY PARTON (RCA PB-13756)
Downtown (MCA Music — ASCAP) (T. Hatch) (Producer: Val Garay)

GENE WATSON (MCA-52356)
Forever Again (2:25) (Tree/Cross Keys — BMI/ASCAP) (W. Robb, D. Kirby) (Producer: Russ Reeder, Gene Watson)

SYLVIA (RCA PB-13755)
Victims of Goodbye (3:01) (Tom Collin — BMI/Collins Court — ASCAP) (D.W. Morgan, D. Phrimmer) (Producer: Tom Collins)

RAY CHARLES (Columbia 38-04420)
Do I Ever Cross Your Mind (3:12) (Song Of Koppelman-Bandier/Seventh Son/If Eyes/Garbo/Dorsey — ASCAP) (M. Smotherman, B. Burnette) (Producer: Ray Charles)

GARY MORRIS (Warner Bros. 7-29321)
Between Two Fires (3:59) (Warner-Tamerlane/Duck Songs/Music Corp of America — BMI/WB Music/Bob Montgomery — ASCAP) (J. Buchingham, S. Lorber, J.D. Martin) (Producer: Jim Ed Norman)

BIG AL DOWNING (Team 1008)
There'll Never Be A Better Night For Bein' Wrong (3:34) (Baray — BMI) (M. Kellum, D. Mitchell, L. Cheshier) (Producer: Ray Baker)

BILL ANDERSON (Southern Tracks 1026)
Your Eyes (2:53) (Mersey Bros./Stallion/Rocky Bell — BMI) (T. Carisse) (Producer: Bill Anderson, Mike Johnson)

RANDY WRIGHT (MCA-52358)
If You're Serious About Cheating (2:58) (Warner-Tamerlane/Jack And Bill — BMI/ASCAP) (R.C. Bannon, J. Schweers) (Producer: Eddie Kilroy)

PENNY DeHAVEN (Main Street 93019)
Friendly Game Of Hearts (2:44) (Tree/Cross Keys — BMI/ASCAP) (C. Putnam, D. Cook, R. Hellard) (Producer: Mark Sherrill)

NEW AND DEVELOPING



VICKI DAWN (Boundary 1018)
Red Roses (3:20) (Gold Line/N2D Pub. — ASCAP) (J. Hinson, D. Murphy) (Producer: W. Stewart)

Former Alaskan gold miner Vicki Dawn makes her country debut with "Red Roses" penned by veteran songwriter Jimbeau Hinson and newcomer David Murphy. The ballad offers some flowing strings and recurring piano melody backing Dawn's high, clear vocals. The tune is the first release from the newly formed Boundary Records which was evolved around the talents of the songstress.



STAMPLEY WELCOMES REGISTRANTS — Epic recording artist Joe Stampley attended the Country Radio Seminar Artist-Attendee Welcome Reception at Nashville's Opryland Hotel where he met Kris Robbins, program director, WNOE-FM/New Orleans and Elizabeth Burns of Burns Media. The three-day seminar proved a prime opportunity for Stampley to promote his latest LP "Memory Lane." Pictured are (l-r): Robbins, Stampley and Burns.

TOP 75 ALBUMS

	Weeks On 3/17 Chart		Weeks On 3/17 Chart
1 ROLL ON ALABAMA (RCA AHL 1-4939)	1	37 JONES COUNTRY GEORGE JONES (Epic FE 38978)	41
2 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	2	38 THE BEST OF DON WILLIAMS, VOL. III DON WILLIAMS (MCA-5465)	39
3 DON'T CHEAT IN OUR HOMETOWN RICKY SKAGGS (Epic FE 38954)	3	39 GREATEST HITS JOHN CONLEE (MCA-5404)	43
4 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5408)	4	40 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	31
5 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	5	41 RED HOT SHELLY WEST (Warner/Viva 9 23983-1)	38
6 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	10	42 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	42
7 THE GREAT PRETENDER DOLLY PARTON (RCA AHL 1-4940)	8	43 KEYS UP RONNIE MILSAP (RCA AHL 1-4670)	33
8 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4879)	7	44 THE EPIC COLLECTION MERLE HAGGARD (Epic FE 39150)	44
9 DELIVER OAK RIDGE BOYS (MCA-5455)	9	45 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	45
10 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	6	46 GREATEST HITS DOLLY PARTON (RCA AFL-1-4422)	46
11 DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1 M-1)	13	47 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	47
12 WHY LADY WHY GARY MORRIS (Warner Bros. 9 23738-1)	12	48 BEHIND THE SCENE REBA McENTIRE (Mercury/PolyGram 812 781-1 M-1)	49
13 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	14	49 IN SESSION FRIZZELL & WEST (Viva 9 23907-1)	—
14 THE WOMAN IN ME CHARLY McCLAIN (Epic FE 39154)	15	50 NIGHT GAMES CHARLEY PRIDE (RCA AHL1-4822)	50
15 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1-8514)	11	51 WHITE SHOES EMMYLOU HARRIS (Warner Bros. 9 23961-1)	51
16 LOVE LIES JANIE FRICKE (Columbia FC-38730)	17	52 SNAPSHOT SYLVIA (RCA AHL 1-4672)	53
17 EXILE (Epic FE 39154)	16	53 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	40
18 THE CLOSER YOU GET . . . ALABAMA (RCA AHL 1-4662)	18	54 STRAIT FROM THE HEART GEORGE STRAIT (MCA-5320)	—
19 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9 23912-1)	22	55 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	56
20 YOU'VE REALLY GOT A HOLD ON ME MICKEY GILLEY (Epic FE 39000)	20	56 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	58
21 MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	21	57 COUNTRY BOY'S HEART RONNIE McDOWELL (Epic FE 38981)	57
22 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	24	58 LET'S GO NITTY GRITTY DIRT BAND (Liberty-LT-51146)	59
23 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	19	59 OLD FAMILIAR FEELING THE WHITES (Warner/Curb 9 23872-1)	62
24 IN MY EYES JOHN CONLEE (MCA-5434)	25	60 A LIFETIME OF SONG MARTY ROBBINS (Columbia KC2 38870)	60
25 LITTLE BY LITTLE GENE WATSON (MCA-5440)	27	61 MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644)	52
26 SLOW BURN T.G. SHEPPARD (Warner/Curb 9 23911-1)	26	62 WHAT CAN I SAY GAIL DAVIES (Warner Bros. 9 23972-1)	54
27 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9 23958-1)	23	63 HEY BARTENDER JOHNNY LEE (Warner Bros. 9 23889-1)	67
28 THE GREAT AMERICAN DREAM B.J. THOMAS (Cleveland Int'l/Columbia FC 39111)	29	64 HANGIN' UP MY HEART SISSY SPACEK (Atlantic America 7 90100-1)	55
29 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	30	65 BILL MONROE & FRIENDS (MCA - 5435)	68
30 MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	48	66 GREATEST HITS JOHNNY LEE (Warner Bros. 9 23967-1)	65
31 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	28	67 SHINE ON GEORGE JONES (Epic FE 38406)	61
32 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL 1-4826)	36	68 TOO HOT TO SLEEP LOUISE MANDRELL (RCA AHL1-4820)	63
33 THE JUDDS (RCA MHL1-8515)	34	69 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	73
34 THE HEART NEVER LIES MICHAEL MARTIN MURPHEY (Liberty LT-51150)	37	70 MEMORY LANE JOE STAMPLEY (Epic FE 38964)	69
35 GREATEST HITS, VOL. II EDDIE RABBITT (Warner Bros. 9 23925-1)	32	71 SPUN GOLD BARBARA MANDRELL (MCA-5377)	71
36 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	35	72 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	72
		73 MIDNIGHT FIRE STEVE WARINER (RCA AHL 1-4859)	64
		74 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	74
		75 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Compleat CPL-1-1004)	75

COUNTRY COLUMN

OAKS REHEARSE FOR FRIENDS — Over 1,100 family members and friends of The Oak Ridge Boys gathered at Nashville's Municipal Auditorium on March 7 for a special rehearsal concert by the group to premiere its 1984 Deliver tour show. The group rented the hall for three days prior to the concert to rehearse with a new lighting system which was designed by Allen Branton who has formerly worked with The Rolling Stones, David Bowie and Diana Ross. The new show featured a host of old favorite tunes put together in a series of medleys and some of the new songs off the "Deliver" LP. Throughout the night the electronic lighting system displayed a spectacular array of violet, green and blue lights in a manner similar to the more sophisticated rock concerts. Earlier in the evening family members and the Nashville press were treated to a dinner at the auditorium and a chance to watch the quartet warm up prior to the concert. The group will be taking the show to 125 cities including Las Vegas and Atlantic City.



GRAY AND MORRIS HOST BENEFIT — Dobie Gray and Gary Morris performed at a benefit concert March 8 in Nashville at the Polk Theater of the Tennessee Performing Arts Center for Outlook Nashville. The United Way member organization offers physical therapy and special education programs for toddlers, and adult day care which features education and training for adults with multiple disabilities. Over 800 people filled the hall as Gray and Morris performed hour-long sets of their hits.

WHERE'S DONNY? — Several artists associated with The Jim Halsey Company stopped by its suite at the Opryland Hotel during last week's Country Radio Seminar. Pictured are (l-r): William Lee Golden of the Oak Ridge boys, Marie Osmond and Lee Greenwood.

STARS FASHION CLOTHES — Rosanne Cash and Paulette Carlson displayed their modeling abilities last week during a fashion show sponsored by hair and make-up designer Rique who has now opened a fashion boutique in his salon. Centre d'Image will offer clothes by such designers as Fiorucci, Amanda du Back Camardo of Three Wishes, Maria Miniachiello, Julia J. Argenti and Julie St. Anne. In addition to Cash and Carlson, Rique has worked with Alabama, Earl Thomas Conley, Waylon Jennings and Hank Williams Jr. on music videos as a make-up artist. Rique will also offer an image consultant service for recording artists

NEW ADDITION TO THE SKAGGS-WHITE FAMILY — Ricky Skaggs and wife (continued on page 36)



Photo Credit: Doris Harris

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Patti Wins Three At Dove Awards

NASHVILLE — Gospel recording artist Sandi Patti walked away with three Dove Awards at the 15th annual Dove Awards ceremony, including the top award of the evening for Gospel Music Artist Of The Year. Patti was also tabbed for her third Gospel Music Female Vocalist Of The Year Award and Gospel Music Album Of The Year for "More Than Wonderful" at the event held March 7 at the Tennessee Performing Arts Center.

Lanny Wolfe also received multiple awards, including one for his tune "More Than Wonderful" which won Gospel Song Of The Year. In addition he took home the award for Gospel Songwriter Of The Year.

The entire list of winners for this year's awards ceremony includes: Gospel Music Artist Of The Year — Sandi Patti; Gospel Song Of The Year — "More Than Wonderful" — Lanny Wolfe, Lanny Wolfe Music Co. — ASCAP; Gospel Songwriter Of The Year — Lanny Wolfe; Gospel Music Male Vocalist Of The Year — Russ Taff; Gospel Music Female Vocalist Of The Year — Sandi Patti; Gospel Music Album Of The Year (Contemporary — solo, duo, group, choir) — Imperials; Day Spring Records; producers: Keith Thomas, Neal Joseph; Gospel Music Album Of The Year (Inspirational — Solo, Duo, Group, Choir) — "More Than Wonderful"; Sandi Patti; Impact Records; executive producer: John Helvering; producer: David Clydesdale, Greg Nelson, Sandi Patti Helvering.

Gospel Music Album Of The Year (Traditional — Solo, Duo, Group, Choir) — "We Shall Behold The King"; The Rex Nelon Singers; Canaan Records; producer: Ken Harding.

Gospel Music Album Of The Year (Contemporary — Black, Solo, Duo, Group, Choir) — "Come Together"; Bobby Jones and New Life; Myrrh Records; producer: Tony Brown.

Gospel Music Album Of The Year (Traditional — Black, Solo, Duo, Group, Choir) — "We Sing Praises"; Sandra Crouch; Light Records; producer: Sandra Crouch.

Gospel Music Album Of The Year (Instrumental — Artist(s), Phil Driscoll.

Gospel Music Album Of The Year (Worship and Praise) — "Celebrate The Joy"; Impact Records; producer: David T. Clydesdale.

Gospel Music Album Of The Year (Musical) — "Dreamer"; producer: Cam Florida; Christian Artists Records.

Gospel Music Album Of The Year (Children's Music) — "Music Machine II"; producers: Fletch Wiley, Tony Salerno, Ron Kreuger; Birdwing Records

Gospel Music Album Of The Year (Design) — "A Christmas Album"; Amy Grant; photographer: Bill Farrell, Michael,

Borum; art direction: Dennis Hill.

Gospel Music Album Of The Year By A Secular Artist/Artists — "Surrender"; Debbie Boone, Lamb and Lion Records.

'More For '84' Theme For NGRS

NASHVILLE — "Reaching More For '84" was the theme for the 12th annual National Gospel Radio Seminar (NGRS) held March 4-7 at the Nashville Radisson Plaza Hotel.

For the second year, the NGRS was held in conjunction with the Gospel Music Assn.'s (GMA) Week '84. The three-day event allowed registrants to attend a reception honoring radio broadcasters and recording artists, workshops, "Gospel Music Spectaculars" and the annual Dove Awards Show and Dinner.

"Our agenda this year listed the largest number of participants ever scheduled in the history of this event," stated Jim Black, vice president, SESAC, Inc. and chairman of the NGRS. Guest speakers for the event included Dr. Robert Schuller, "Hour of Power," Myron Rush, Time Management Specialists; Dr. Tom Dufey, chairman, communications department, Oral Roberts University; Frank Reed, NBC Radio New York; Tony Rufo, Domain Agency; and Brad Burkhardt, Abram, Michaels, Douglas Inc.

Some of the panels offered during the seminar were "Biblical Principles For Management & Planning," "Creating A Productive Work Environment," "The Eleven Commandments of Better Broadcasting," "Building Your Audience and Bottom Line Through Concert Promotions," and "Super Sales Through Programming."

Teifer Named To Head ATV Music/Nashville

NASHVILLE — After the recent departure of Byron Hill, ATV Music Group Nashville general manager, the company has undergone a reorganization of its Nashville office according to Sam Trust, president of ATV Music Group.

The first announced appointment is the transfer of Gerald Teifer from New York to head the Nashville office. Teifer has been in Nashville the past month preparing for the position. It was also announced that Ron Cornelius, formerly with Drake Music, has been named professional manager of the Nashville office.

Future plans for the New York office will be announced shortly.

TOP 15 ALBUMS

Spiritual

	Weeks On 3/17 Chart	
1 THIS TOO WILL PASS JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	1	22
2 ROUGH SIDE OF THE MOUNTAIN R. C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	2	47
3 SING AND SHOUT THE MIGHTY CLOUDS OF JOY (Myrrh/Word SPCN 7-01-676706-X) "He's My Rooftop"	3	9
4 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	4	23
5 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	6	39
6 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	5	50
7 I'LL RISE AGAIN AL GREEN (Myrrh MSB-6747) Open	7	29
8 TAKE IT TO THE LORD IN PRAYER TRUTHETTES (Malaco - 4386) Open	8	7
9 YES HE CAN GEORGIA MASS CHOIR (Savoy - 7082) Open	11	7
10 LONG TIME COMING WINANS (Light 5826) Open	18	25
11 MAKE ME AN INSTRUMENT CANDI STATON (Beracah-1001) "God Can Make Something Out Of Nothing"	9	34
12 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	12	27
13 DON'T GIVE UP THE O'NEIL TWINS (Savoy 14727) "Give It Up"	13	3
14 HALLELUJAH ANYHOW THOMAS WHITFIELD (Sound Of Gospel SOG 140) Open	14	2
15 YOU ARE MY MIRACLE MYRNA SUMMERS (Savoy 14616) "Have Faith In God"	15	2

Inspirational

	Weeks On 3/17 Chart	
1 NOT OF THIS WORLD PETRA (Star-Song SPCN 7-102-05088-0) Open	1	17
2 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	2	40
3 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	3	100
4 SIGNAL DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	5	21
5 WALL OF GLASS RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	4	32
6 STRAIGHT AHEAD AMY GRANT (Myrrh SPCN 7-01-675706-4) "Angels"	9	4
7 SINGER SOWER 2nd CHAPTER OF ACTS (Sparrow SPR 1071) "Takin' The Easy Way"	7	9
8 COUNT THE COST DAVID MEECE (Myrrh MSB-6744) Open	6	33
9 SIDE BY SIDE IMPERIALS (Dayspring/Word 701411215) "Wait Upon The Lord"	8	25
10 MORE POWER TO YA PETRA (Star Song SSR0045) Open	10	62
11 MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	11	41
12 NO LESS THAN ALL GLAD (Greentree R003951) "Maker Of My Heart"	12	16
13 SURRENDER DEBBY BOONE (Lamb & Lion LLR 3001) "Keep The Flame Burning"	13	3
14 A CALL TO US ALL TERI DESARIO (Day Spring 7014113011) Open	14	7
15 LEGACY MICHAEL CARD (Milk & Honey MH1045) Open	15	4

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.



GOSPEL CELEBRATES WITH GM WEEK — Over 500 gospel music representatives attended the 15th annual Gospel Music Week and National Gospel Radio Seminar March 4-7 at the Nashville Radisson Plaza Hotel. Registrants were treated to luncheons, the Dove Awards and workshops during the three-day event. Pictured above are (l-r): John Sturdivant, ASCAP director of membership and public relations; Gary Petty, April Music; Elwyn Raymer, Triune Music; Ralph Carmichael, Lexicon Music; Bob Bailey; Charlie Monk, Charlie Monk Music; Marvin Morrow and Connie Bradley, ASCAP

southern regional director at the ASCAP luncheon honoring their Dove Award Nominees; Jim Black, chairman of the National Gospel Radio Seminar; Dennis Willard, WITA/Knoxville; Andrae Crouch; Jim Myers; Brock Speer; Frances Preston, BMI vice president; Jerry Goff; Billy Ray Hearn, chairman of the board for GMA; Ralph Carmichael, president, GMA; Don Butler, executive director, GMA, at the BMI luncheon honoring the GMA's 20th Anniversary.

BMI congratulates its Dove Award winners.



Gospel Music
Female Vocalist of the Year
Sandi Patti



Gospel Music Artist of the Year
Sandi Patti



Inspirational Gospel
Album of the Year
"More Than Wonderful"
Sandi Patti



Traditional Gospel
Album of the Year
"We Shall Behold The King"
The Rex Nelon Singers



Gospel Music Hall of Fame
Cleavant Derricks



Wherever there's music,
there's BMI.

TOP 75 ALBUMS

	Weeks On	Chart		Weeks On	Chart
	3/17			3/17	
1 THRILLER MICHAEL JACKSON (Epic OE 38112)	1	66	37 I'M A BLUES MAN Z.Z. HILL (Malaco 7415)	38	17
2 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	2	20	38 THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	39	38
3 BUSY BODY LUTHER VANDROSS (Epic FE 39196)	3	14	39 MARATHON RODNEY FRANKLIN (Columbia FC 38953)	47	4
4 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	4	14	40 D'YA LIKE SCRATCHIN' MALCOLM McLAREN (Island/Atco 7 90124-1-B)	37	9
5 SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML)	5	7	41 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	42	18
6 IN THE HEART KOOL & THE GANG (De-Lite/PolyGram DSR 8508)	6	16	42 ELECTRIC UNIVERSE EARTH, WIND & FIRE (Columbia OC 38980)	31	18
7 LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1)	8	7	43 THE POET II BOBBY WOMACK (Beverly Glen BG 10003)	—	1
8 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6161GL)	7	23	44 CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	43	37
9 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	9	39	45 MADONNA (Sire 9 23867-1)	46	26
10 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	10	33	46 TEASER ANGELA BOFILL (Arista AL8-8198)	41	19
11 IT'S YOUR NIGHT JAMES INGRAM (Owest/Warner Bros. 9 23970-1)	12	20	47 URBAN DANCE FLOOR GUERRILLAS P. FUNK ALL-STARS (Uncle Jam/CBS RFZ 39168)	48	13
12 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	23	2	48 PATTI AUSTIN (Owest/Warner Bros. 9 23974-1)	—	1
13 CITY SLICKER J. BLACKFOOT (Sound Town/Allegiance ST-8002)	13	11	49 SOMETHING GOOD TYRONE DAVIS (Ocean Front OF/101)	52	18
14 PREPPIE CHERYL LYNN (Columbia FC 38961)	11	14	50 FRESH TYRONE BRUNSON (Believe In A Dream/CBS FZ 39197)	58	2
15 NEVER SAY NEVER MELBA MOORE (Capitol ST-12305)	15	16	51 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	45	45
16 BREAK OUT POINTER SISTERS (Planet/RCA BXL 1-4705)	16	18	52 NEW DIMENSION IMAGINATION (Elektra 9 60316-1)	44	5
17 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic OE 39107)	19	10	53 D.C. CAB ORIGINAL SOUNDTRACK (MCA 6128)	54	6
18 JOYSTICK DAZZ BAND (Motown 6084ML)	14	15	54 MARY JANE GIRLS (Gordy/Motown 6040GL)	50	46
19 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GK)	25	6	55 WHAT A FEELIN' IRENE CARA (Network/Geffen GHS 4021)	55	9
20 ROBBERY TEENA MARIE (Epic FE 38882)	18	21	56 TRULY BAD RON BANKS (CBS Associated FZ 39148)	49	10
21 YOURS FOREVER ATLANTIC STARR (A&M SP-4948)	22	20	57 STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	57	30
22 STREET BEAT THE DEELE (Solar/Elektra 9 60285-1)	17	15	58 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	62	33
23 FEVER CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	21	19	59 PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23962-1)	60	4
24 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	24	16	60 X-PERIMENT THE SYSTEM (Mirage/Atco 7 90146-1)	—	1
25 HEAVEN ONLY KNOWS TEDDY PENDERGRASS (Philadelphia Int'l/CBS FZ 38646)	20	19	61 RESPECT BILLY GRIFFIN (Columbia FC 38924)	65	4
26 G FORCE KENNY G (Arista AL8-8192)	29	8	62 ROCKIN' RADIO TOM BROWNE (Arista AL8-8107)	59	23
27 FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	27	15	63 WILD STYLE ORIGINAL SOUNDTRACK (Animal/Jem APE 6005)	63	3
28 YOU SHOULDN'T-NUF BIT FISH GEORGE CLINTON (Capitol ST-12308)	28	13	64 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA CPL 1-4858)	53	11
29 DREAMBOY (Owest/Warner Bros. 9 23988-1)	30	17	65 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	67	46
30 POSITIVE POWER STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	26	7	66 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML)	66	20
31 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	40	3	67 WISHFUL THINKING EARL KLUGH (Capitol ST-12323)	—	1
32 IN BLACK AND WHITE JENNY BURTON (Atlantic 7 80122-1)	32	6	68 OFF THE WALL MICHAEL JACKSON (Epic FE-35745)	71	2
33 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience/PolyGram TE-13004)	33	28	69 1999 PRINCE (Warner Bros. 9 23729-1F)	64	71
34 COMEDIAN EDDIE MURPHY (Columbia FC 39005)	34	19	70 FEEL MY SOUL JENNIFER HOLLIDAY (Geffen GHS 4014)	51	23
35 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	35	30	71 ON THE RISE THE S.O.S. BAND (Tabu/CBS FZ 38697)	61	35
36 WOMAN OUT OF CONTROL RAY PARKER, JR. (Arista AL8-8087)	36	18	72 LIONEL RICHIE (Motown 6007ML)	69	76
			73 WITH LOVE FATBACK (Spring SPR-33-6741)	68	14
			74 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL)	56	30
			75 THE LOOK SHALAMAR (Solar/Elektra 9 60239)	74	34



SEQUENCER SESSION — Brad LeBeau and Joe Giaco of the New York-based Pro Motion firm took Columbia artist Al DiMeola on a tour of urban contemporary stations and dance clubs to support his recently released 12-inch "Sequencer." Pictured (l-r) are: DiMeola, LeBeau, Giaco.

THE RHYTHM SECTION

SPIDO SIZZLER — Spido Records has released "The Word" by Robert White, produced by Ralph Johnson of Earth, Wind & Fire. Though directed toward a contemporary gospel sound, it is proving to be an R&B crossover success. White's voice is superb and assisted by nicely orchestrated background music. . .

STREET SMARTS — Streetwise recently signed female artist Zenobia to its label. Her first release on Streetwise is titled "In the Night."

DISC NOTES — Capitol recording artist Earl Klugh is departing for Holland soon to attend the Edison Awards. The Edisons, to be held on May 1, are similar to our Grammy Award ceremonies. Klugh has been nominated for Best Instrumental for the LP "Low Ride." In addition, he will also perform two songs from the album, one of which will be "Central Park." . . . Congratulations go out to Qwest recording artist Patti Austin on her self-titled debut album. It is doing quite well around the country in the few weeks since its release. Much continued success to Ms. Austin. . . Easy Street seems to have two hot items on its label. The first is a six-member Jamaican group called Monyata. The single it now has is "Reggaematic Funk" a vibrant and explosive song which has successfully joined classic reggae rhythms with contemporary R&B and rock. Having been on tour with well-known artists Black Uhuru, Burning Spears and The Might Diamonds, Monyata should become a group in demand as reggae's influence on dance and pop music continues. The second artist on Easy Street is Laurie Hudson with "Automatic Lover." The song has a good sound to it, accomplished by the tight background instrumentals. Hudson's voice is as smooth as it is clear, which makes this a very enjoyable record.

HIGHLY EMOTIONAL — The Emotions, former CBS act, is once again back on the recording trail. This time it's joined Straight-Life Productions out of Chicago under the Red Label Records banner formed by Lee Young Sr. a music industry veteran formerly with the creative department at Motown. The new single for the female trio is entitled "You're The One" from the upcoming album "Sincerely." As you will recall, the Emotions are best known for its platinum album and single "Rejoice" and "Best Of My Love" respectively. . .

HIT PICKS OF THE WEEK — Coming off of its hot single "Tonight," Kool & The Gang just released a very nice ballad called "Home is Where the Heart Is" on Delight Records. James "J.T." Taylor uses his vocals to their maximum potential. . . While we're on ballads, Cheryl Lynn, coming off of the successful single "Encore," is about to release the single "This Time." Irene Cara's "Breakdance" (Extended Dub) on Geffen Records is a killer, but there is another tie for top song this week. First, on the Atlantic label The Spinners with "Right Or Wrong" then "Street Dance" by Break Machine on Sire Records. "Street Dance" has the potential to be a hit straight out of the box. skip harris



STRANGERS IN THE STUDIO — Producer Mark Berry completed a special 12" dance mix of Cameo's current charter "She's Strange," last week at Manhattan's Secret Sound Studios. Cameo's Larry Blackmon visited the session as well. Seen (l-r) are: Blackmon, Polydor's Jerome Gaspar, and Berry.

TOP 100 BLACK CONTEMPORARY SINGLES

March 24, 1984

	Weeks On 3/17 Chart		Weeks On 3/17 Chart		Weeks On 3/17 Chart
1 SOMEBODY'S WATCHING ME ROCKWELL (Motown 1702MF)	1	34 LOVE ME IN A SPECIAL WAY DaBARGE (Gordy/Motown 1723GF)	47	66 I WANNA MAKE YOU FEEL GOOD THE SYSTEM (Miraga/Atco 7-99786)	72
2 AUTOMATIC POINTER SISTERS (Planat/RCA YB-13730)	4	35 ONE MILLION KISSES RUFUS AND CHAKA KHAN (Warnar Bros. 7-29406)	35	67 ADULT EDUCATION DARYL HALL & JOHN OATES (RCA PB-13714)	73
3 TAXI J. BLACKFOOT (Sound Town/Allegianca ST-0004)	2	36 IT'S ALL YOURS STARPOINT (Elektra 7-69751)	41	68 TIME FOR SOME FUN CENTRAL LINE (Mercury/PolyGram 814 749-7)	74
4 LOVE HAS FINNALLY COME AT LAST BOBBY WOMACK AND PATTI LABELLE (Beverly Glen BG-2012)	7	37 TIME WILL REVEAL DaBARGE (Gordy/Motown 1705GF)	23	69 (I'M JUST A) SUCKER FOR A PRETTY FACE WEST PHILLIPS (Quality QUS 053)	75
5 THRILLER MICHAEL JACKSON (Epic 34-04364)	6	38 DANCING IN THE SHEETS SHALAMAR (Columbia 38-04372)	48	70 LOLLIPOP LUV BRYAN LOREN (Philly World PWR 2015)	77
6 LET'S STAY TOGETHER TINA TURNER (Capitol B-5322)	8	39 SUPERSTAR/UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO) LUTHER VANDROSS (Epic 49-04969)	51	71 ONE FOR THE TREBLE (FRESH) DAVY DMX (Tuff City/CBS ZS4 04355)	79
7 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 818 384-7)	10	40 DON'T LET YOUR LOVE GROW COLD CON FUNK SHUN (Mercury/PolyGram 818 369-7)	45	72 LET THIS DREAM BE REAL HOWARD JOHNSON (A&M 2611)	—
8 ENCORE CHERYL LYNN (Columbia 38-04256)	3	41 LOVE WON'T LET ME WAIT JOHNNY MATHIS (Duet with Danleca Williams) (Columbia 38-04379)	46	73 GIVE ME TONIGHT SHANNON (Emergancy/Miraga 7-99775)	87
9 IF ONLY YOU KNEW PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04208)	5	42 LET ME BE YOUR PACIFIER TYRONE DAVIS (Ocean-Front OF 2004)	44	74 LOVE, NEED AND WANT YOU PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04399)	—
10 WHITE HORSE LAID BACK (Sira 7-29346)	16	43 HI, HOW YA DOIN'? KENNY G (Arista AS1-9105)	53	75 HARD TIMES RUN D.M.C. (Profile PRO 7036)	33
11 LIVIN' FOR YOUR LOVE MELBA MOORE (Capitol B-5308)	13	44 FOR YOUR LOVE THE S.O.S. BAND (Tabu/CBS ZS4 04348)	49	80 RIGHT OR WRONG SPINNERS (Atlantic 7-89689)	—
12 LET THE MUSIC PLAY SHANNON (Emergancy/Miraga 7-99810)	9	45 I'M YOUR CANDY GIRL CLOCKWORK (Private I/CBS ZS4 04375)	50	81 HOLIDAY MADONNA (Sira 7-29478)	43
13 DON'T GO DREAMBOY (Qwest/Warnar Bros. 7-29389)	14	46 DON'T WASTE YOUR TIME YARBROUGH & PEOPLES (Total Exparianca/RCA TES1-2400)	—	82 10 X 10 MARILYN SCOTT (Mercury/PolyGram 814 959-7)	90
14 JOYSTICK DAZZ BAND (Motown 1701MF)	11	47 HUMP TO THE BUMP STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)	25	83 THERE'S NO EASY WAY JAMES INGRAM (Qwest/Warnar Bros. 7-29316)	—
15 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 1715GF)	22	48 TOUCH EARTH, WIND & FIRE (Columbia 38-04329)	30	84 LOVE ME LIKE THIS REAL TO REEL (Arista AS1-9192)	—
16 PLANE LOVE JEFFREY OSBORNE (A&M SP-12089)	17	49 WE'RE GOING ALL THE WAY JEFFREY OSBORNE (A&M 2618)	65	85 DEADLINE U.S.A. SHALAMAR (MCA-52335)	38
17 RUNNING WITH THE NIGHT LIONEL RICHIE (Motown 1701MF)	12	50 SHAKE DOWN EVELYN "CHAMPAGNE" KING (RCA PB-13748)	66	86 SPECIAL DELIVERY ANGELA BOFILL (Arista AS1-9156)	—
18 YAH MO BE THERE JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Warnar Bros. 7-29394)	18	51 DO YOU WANNA LOVER HOTBOX (Polydor/PolyGram 817 034-7)	56	87 SAY SAY SAY PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	55
19 REMEMBER WHAT YOU LIKE JENNY BURTON (Atlantic 7-89748)	15	52 STOP WHAT YOU'RE DOIN' THE CHI-LITES (Private I/CBS ZS4 04365)	63	88 JUMP VAN HALEN (Warnar Bros. 7-29384)	—
20 JOANNA KOOL & THE GANG (De-Lita/PolyGram DE 829)	19	53 LAST DANCE GEORGE CLINTON (Capitol B-5332)	61	89 STAY ON IN THE GROOVE RODNEY FRANKLIN (Columbia 38-04390)	—
21 MORE, MORE, MORE ATLANTIC STARR (A&M 2619)	27	54 RENEGADES OF FUNK AFRIKA BAMBATAA & SOULSONIC FORCE (Tommy Boy 839-7)	60	90 IT'S TIME FOR LOVE PIECES OF A DREAM (Elektra 7-69750)	—
22 TONIGHT KOOL & THE GANG (De-Lita/PolyGram 818 226-7)	31	55 YOU'RE THE ONE EMOTIONS (Rad Label RL SG-001)	62	91 WE ARE ALL ONE JIMMY CLIFF (Columbia 38-04335)	76
23 FRESH TYRONE BRUNSON (Ballava In A Dream/CBS ZS4 04330)	24	56 D.C. CAB PEABO BRYSON (MCA-52328)	57	92 YOU'RE THE BEST THING YET ANITA BAKER (Beverly Glen BG-2011)	52
24 YOU JUST CAN'T WALK AWAY THE DELLS (Private I/CBS ZS4 04343)	26	57 ACTION EVELYN "CHAMPAGNE" KING (RCA PB-13682)	42	93 ANOTHER MAN BARBARA MASON (West End 22164)	58
25 IT'S GONNA BE SPECIAL PATTI AUSTIN (Qwest/Warnar Bros. 7-29373)	29	58 WHEN YOU'RE FAR AWAY GLADYS KNIGHT & THE PIPS (Columbia 38-04369)	64	94 JEALOUSY MARY JANE GIRLS (Gordy/Motown 1721GF)	96
26 BODY TALK THE DEELE (Solar/Elektra 7-69785)	20	59 NO PARKING (ON THE DANCE FLOOR) MIDNIGHT STAR (Solar/Elektra 7-69753)	69	95 FREESTYLE EXPRESS FREESTYLE (Sunnyview MSI 102)	67
27 BEAT BOX ART OF NOISE (Island 7-99782)	36	60 BABY, I'M HOOKED (RIGHT INTO YOUR LOVE) CON FUNK SHUN (Mercury/PolyGram 814 581-7)	32	96 ON THE UPSIDE XENA (Emergancy 6451)	71
28 SOMETHING'S ON YOUR MIND "D" TRAIN (PreLuda PRL 598)	21	61 LADY YOU ARE ONE WAY (MCA-52348)	—	97 FO-FI-FO PIECES OF A DREAM (Elektra 7-69771)	81
29 KARMA CHAMELEON CULTURE CLUB (Virgin/Epic 34-04221)	28	62 MISS BE BLIND CULTURE CLUB (Virgin/Epic 34-04388)	82	98 I STILL CAN'T GET OVER LOVING YOU RAY PARKER, JR. (Arista AS 1-9116)	54
30 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99785)	37	63 SAIL AWAY THE TEMPTATIONS (Gordy/Motown 1720GF)	70	99 I'LL LET YOU SLIDE LUTHER VANDROSS (Epic 34-04231)	88
31 SERIOUS BILLY GRIFFIN (Columbia 38-04321)	39	64 SHARE THE NIGHT WORLD PREMIERE (Dauntless/Allegianca D-1011)	68	100 ELECTRIC KINGDOM TWILIGHT 22 (Vanguard VSD35241)	91
32 THIS MEANS WAR (SHOOBEDOODAH DABBA DOOBEE) IMAGINATION (Elektra 7-69783)	34	65 JUST MY LUCK THE DEELE (Solar/Elektra 7-69749)	78		
33 HELLO LIONEL RICHIE (Motown 1722MF)	40				

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

Action (Chappel/Richer—ASCAP)57	Give Me Tonight (Shapiro Bernstein—ASCAP)73	Live! For Your (Music Corp. of America/New Music Group—BMI)11	*Something's On (Trumar/Huemar/Diesel—BMI)28
Adult (Fust Buzza/Hot-Cha/Unichappell—BMI)67	Hard Times (Protoons/Rush-Groove/Mofunk—ASCAP)75	Lollipop Luv (Philly World/Whiz Kid—BMI)70	Special Delivery (Gratitude Sky—ASCAP/Pologrounds/Bellboy—BMI)86
Another Man (Sugar Biscuit—ASCAP/Family Prod—BMI)93	Hello (Brockman—ASCAP)33	Love Has (ABKCO/Spaced Hands/Beverly Glen—BMI)4	Stay On In (Pure Love—ASCAP/Maicaboom—BMI)89
Automatic (Music Corp. of America/Fleedleedle—BMI/MCA—ASCAP)2	Hi, How Ya (Music Corp. of America/New Music Group—BMI)43	Love Me In (Jobete—ASCAP)34	Stop What You're (Amirful/Torin—ASCAP)52
Baby, I'm Hooked (Carollon/Van Ross Redding/Platinum Gold—ASCAP)60	Holiday (House Of Fun/Pure Energy—BMI)81	Love Me Like (Richer/Shellton—ASCAP)84	Sucker For A (Brandye—ASCAP)69
Be Yourself (Graham-O-Tunes—BMI/Almo/IPM Pub.—ASCAP)79	Hump To The (Konglathia—BMI)47	Love, Need (Mighty Three—BMI)74	Superstar (Teddy Jack/Del-Bon—BMI/Black Bull/Jobete/Sawandi—ASCAP)39
Beat Box (Unforgettable Songs, adm. by Island—BMI)27	I Still Can't Get (Raydiola—ASCAP)98	Love Won't Let (Mighty Three/Friday's Child/WIMOT—BMI)41	Taxi (Backlog—BMI)3
Body Talk (Deele Reele/Midstar/Hip Trip—BMI)26	I Wanna Make (Science Lab/Green Star—ASCAP)66	Miss Me Blind (Virgin—ASCAP)62	10 x 10 (Poke Fun—ASCAP)82
D.C. Cab (On Backstreet—ASCAP)56	If Only You Knew (Mighty Three—BMI)9	More, More, More (Irving/Ljesika—BMI)21	There's (ATV Music/Mann & Weil Songs—BMI)83
Dancing In The (Famous—ASCAP/Ensign—ASCAP)38	I'll Let You (April/Uncle Ronnie's Thriller Miller (Adm. by MCA)—ASCAP)99	No Parking (Hip-Trip/Midstar—BMI)59	This Means War (MCA—ASCAP)32
Deadline (Off Backstreet/On Backstreet—BMI/ASCAP)85	I'm Your Candy (Larry-Lou/Clock-Work—BMI)45	On The Upside (not listed)96	Thriller (Rodsongs (PRS), adm. by Almo—ASCAP)5
Do You Wanna (Baby Raquael/Starbo—ASCAP)51	It's All Yours (Harrindur/Licyndiana, adm. by Ensign BMI)36	One For The Treble (Street Tuff/Davy D—ASCAP)71	Time For Some (LTL—ASCAP)68
Don't Go (Rashida—BMI)13	It's Gonna Be (YellowBrick Road/MCA—ASCAP)25	One Million Kisses (Almo/March 0—ASCAP)35	Tonight (Delightful—BMI)22
Don't Let (Val-ie Joe/Felstar—BMI)40	It's Time For (G.W. Jr Music/Outernational/Cameron Murray—ASCAP)90	Owner Of A (Affirmative/Warner-Tamerlane—BMI/Unforgittable—ASCAP)76	Touch (Sagifire/Zomba—ASCAP/Ninth/Deer Track/Charleville—BMI)48
Don't Look Any (Vandorf Songs—ASCAP/Rightsong/Franne Golde/Hitchings—BMI)15	Jam On It (Wicked Stepmother/Wedot—ASCAP)78	Perfect (Bellboy—BMI/Gratitude Sky—ASCAP)30	We All One (Miracle/Hu-Har/Bayyan Inter—BMI)91
Don't Waste Your (Total Experience—BMI)46	Jealousy (Stone City—ASCAP)94	Plane (Overdue, adm. by Warner Music—ASCAP)16	We're Going All (Dyad—ASCAP)49
Electric Kingdom (Jackaroo/Bahary Songs—ASCAP)100	Joanna (Delightful—BMI)20	Remember What You Like (STM/Indulgent—BMI)19	When You're Far (Mr. Dapper/Unichappell—BMI)58
Encore (Tan Division/Flyte Tyme—ASCAP)8	Joystick (Three Go/Jobete—ASCAP)14	Renegades Of (Shakin' Baker/Tee Girl—BMI)54	White Horse (Sing A Song, adm. by WB Music Corp.—ASCAP)10
Fo-Fi-Fo (G.W.Je/Cindex—ASCAP)97	Jump (Van Halen—ASCAP)88	Right Or Wrong (Mr. Dapper/Seitu/Pride Fire—BMI)80	Yah Mo B (Eiseman/Hen-AI/Kings Road—BMI/Gen-eveie/Rodsogns PRS/YellowBrick Road—ASCAP)18
For Your Love (Flyte Tyme Tunes/Avant Garde, adm. by Almo—ASCAP)44	Just My (Inner Rhythm/Avondale Hip Trip—BMI)65	Running With (Brockman—ASCAP/Dyad—BMI)17	You Just (Baby Love/Yancie Toons/Lindee ASCAP)24
Freestyle (In The Mix—BMI)95	Karma (Virgin—ASCAP/Pendulum, adm. by Warner-Tamerlane—BMI)29	Sail Away (Stone Diamond/Golden Touch—BMI)63	You're The Best (Beverly Glen/Spaced Hands—BMI)92
Fresh (Heaven's Gate—ASCAP/Band of Angels—BMI)23	Last Dance (Bridgeport/Top Dog—BMI)53	Say Say Say (MPL Comm.—ASCAP/Miljac/BMI)87	You're The One (Red Writer/Lanlee/Billy Osborne/Captain Z—ASCAP)55
	Lady You Are (Perk's Duchess—BMI)61	Serious (Ramwave—ASCAP)31	You're The Reason (Trumar/Huemar/Diesel—BMI)77
	Let Me Be Your (Burton/Content/Tyronza—BMI)42	Shake Down (Satellite III/Richer—ASCAP/Dapper—50 song—ASCAP)64	
	Let The Music (Shapiro Bernstein—ASCAP)12	Share The Night (Musical Properties/Rasaan/Inter-song—ASCAP)64	
	Let This Dream (Jo Skin—BMI/P-Factor—ASCAP)72	She's Strange (All Seeing Eye—ASCAP/Cameo Five—BMI)7	
	Let's Stay (Irving/AI Green—BMI)6	Somebody's Watching (Jobete—ASCAP)1	

MOST ADDED SINGLES

- DON'T WASTE YOUR TIME — YARBROUGH & PEOPLES — TOTAL EXPERIENCE/RCA**
WILD, WCIN, WJLB, WPEG, WRKS, KSOL, KOKA, WWDM, WBMX, WXYV, WLLE, WZAK, WTLC, WQKS, WATV, WEDR, WUFO, WNOV
- RIGHT OR WRONG — SPINNERS — ATLANTIC**
WDAO, WRBD, KPRS, V103, WQKS, WTLC, WZAK, WLLE, WXYV, KGFJ, WPEG, WCIN, WOKB, WQMG
- THERE'S NO EASY EASY WAY — JAMES INGRAM — QUEST/WARNER BROS.**
WOKB, WCIN, WDRQ, WSCI, WYLD, WLLE, WPLZ, WATV, KPRS, WRBD, WDAO
- LADY YOU ARE — ONE WAY — MCA**
WDAO, WUFO, WEDR, WATV, WDAS, WXYU, WAOK, KDAY, WJLB, WCIN
- WE'RE GOING ALL THE WAY — JEFFREY OSBORNE — A&M**
WLOU, KDAY, WCIN, WJLB, KNKQ, WWDM, WRBD, WUFO
- LET THIS DREAM BE REAL — HOWARD JOHNSON — A&M**
WUFO, WENN, WPLZ, WTLC, WNHC, WDIA, WBMX, WRAP, WCIN

RETAIL BREAKOUTS

- HELLO — LIONEL RICHIE — MOTOWN**
- LOVE ME IN A SPECIAL WAY — DeBARGE — GORDY/MOTOWN**
- NO PARKING (ON THE DANCE FLOOR) — MIDNIGHT STAR — SOLAR/ELECTRA**
- HI, HOW YA DOIN' — KENNY G. — ARISTA**
- DANCING IN THE SHEETS — SHALAMAR — COLUMBIA**
- STOP WHAT YOU'RE DOIN' — THE CHI-LITES — PRIVATE I**
- LAST DANCE — GEORGE CLINTON — CAPITOL**

BLACK RADIO HIGHLIGHTS

WAKO — ATLANTA — LARRY TINSLEY, PD — #1 — ROCKWELL

HOTS: T. Turner, B. Womack/P. LaBelle, Michael Jackson, Pointer Sisters, Cameo, Temptations, M. Moore, Shalamar, S. Lattisaw & J. Gill, Kool & The Gang, J. Mathis & D. Williams, G. Clinton, Con Funk Shun, Art Of Noise, Chi-Lites, J. Osborne, Yarbrough & Peoples, D. Edwards, Peter Brown. ADDS: L. Richie, The Deele, One Way, Hotbox, The System, Kenny G, Gap Band, Fresh 3MC's. LP ADD: B. Womack.

WXYV — BALTIMORE — MARK WILLIAMS, MD

HOTS: Kool & The Gang, S. Lattisaw & J. Gill, C. Lynn, B. Womack/P. LaBelle, M. Moore, Pointer Sisters, T. Turner, J. Blackfoot, Rockwell, Dreamboy, Atlantic Starr, Imagination, G. Benson, J. Osborne, Rufus & C. Khan. ADDS: Gap Band, Xena, Mary Jane Girls, Kenny G, S.O.S. Band, Yarbrough & Peoples, Warp 9, Newcleus, Central Line, Soulsonic, Force, Peter Brown, Caspar, One Way, Spinners, D. Sanborn.

WENN — BIRMINGHAM — MYCHAEL STARR, MD — #1 — ATLANTIC STARR

HOTS: M. Moore, Pointer Sisters, Rockwell, Laid Back, Michael Jackson, Zapp, B. Womack/P. LaBelle, T. Brunson, Cameo, Kool & The Gang, D. Edwards, Shalamar, B. Griffin, Dreamboy, G. Knight & The Pips, J. Burton, The Dells, T. Turner, Freestyle. ADDS: K. Fields, Culture Club, Kwick, Yarbrough & Peoples, The System, Davy DMX, H. Johnson, S. Clarke, Soulsonic Force. LP ADDS: B. Womack, Kleer, S. Lattisaw & J. Gill, T. Brunson.

WILD — BOSTON — ELROY SMITH, MD — #1 — POINTER SISTERS

JUMPS: 8 To 5 — Dreamboy, 9 To 6 — B. Womack/P. LaBelle, 12 To 8 — Enchantment, 13 To 9 — M. Moore, 16 To 12 — D. Edwards, 17 To 13 — Con Funk Shun, 22 To 18 — Cameo, 23 To 19 — L. Wu, 26 To 22 — Kool & The Gang, 28 To 25 — DeBarge, Ex To 27 — J. Mathis & D. Williams, Ex To 30 — P. Wynne. ADDS: Chi-Lites, Atlantic Starr, Yarbrough & Peoples, P. LaBelle, Art Of Noise.

WUFO — BUFFALO — MARK BANN, MD — #1 — POINTER SISTERS

HOTS: M. Moore, Rockwell, Atlantic Starr, Earth, Wind & Fire, Michael Jackson, Dayton, D. Edwards, B. Womack/P. LaBelle, E. Rogers, G. Knight & The Pips, C. Lynn, Dreamboy, G.T., Police, Kenny G, P. Austin, Shalamar, Mary Jane Girls, Clockwork, The System. ADDS: J. Osborne, Yarbrough & Peoples, R. McNeir, T-Connection, Davy DMX, C. Lauper, One Way, H. Johnson, Citispeak, Laid Back.

WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — POINTER SISTERS

HOTS: P. Austin, The Dells, Shalamar, Clockwork, Michael Jackson, T. Turner, B. Griffin, Rockwell, Atlantic Starr, B. Womack/P. LaBelle, Freestyle, Kool & The Gang, Laid Back, M. Moore, Cameo, S. Lattisaw & J. Gill. ADDS: S. Arrington, J. Holliday, "D" Train, Pieces Of A Dream. LP ADDS: Kleer, S. Arrington, Cameo.

WPEG — CHARLOTTE — MIKE ROSSI, MD

HOTS: Rockwell, Pointer Sisters, D. Edwards, B. Womack/P. LaBelle, Michael Jackson, J. Osborne, Kool & The Gang, P. Austin, Dreamboy, Cameo, M. Moore, Laid Back, S.O.S. Band, The Dells, Art Of Noise. ADDS: Kleer, Emotions, Spinners, Yarbrough & Peoples, S. Clarke, C. Anderson, Damaris, Tara, Soulsonic Force, C. Hairston, Richell, J. Cliff. LP ADDS: Cameo, H. Johnson, Kleer.

WGCI — CHICAGO — GRAHAM ARMSTRONG, PD

HOTS: Laid Back, G. Knight & The Pips, P. Austin, Rockwell, Kenny G., Michael Jackson, Imagination, J. Osborne, Pointer Sisters, G. Clinton, Freez, B. Womack/P. LaBelle, B. Griffin, D. Edwards, Atlantic Starr, P. Wynne, B. Loren, L. Vandross, The Dells, Cameo, Run DMC, Earth, Wind & Fire, T. Turner, Chi-Lites, H. Johnson. ADDS: K.C., Shalamar, The Deele, J. Ingram, L. Farrakhan, Shannon, L. Williams. LP ADD: J. McDuff.

WCIN — CINCINNATI — SID KENNEDY, MD — #1 — POINTER SISTERS

HOTS: C. Lynn, Rockwell, J. Blackfoot, Imagination, T. Turner, Cameo, B. Womack/P. LaBelle, S. Lattisaw & J. Gill, S.O.S. Band, J. Mathis & D. Williams, Kool & The Gang, J. Burton, G. Knight & The Pips. ADDS: Yarbrough & Peoples, Fresh 3MC's, D. John, J. Osborne, Shannon, "D" Train, Spinners, P. Brown, E. King, One Way, J. Ingram, Real To Reel, R. Cason, Art Of Noise, H. Johnson. LP ADDS: Cameo, Rockwell, The Human Body, E. Klugh, Dazz Band.

WDMT — CLEVELAND — JEFF KELLY, PD — #1 — ART OF NOISE

HOTS: Pointer Sisters, Cameo, T. Turner, E. King, DeBarge, B. Loren, B. Womack/P. LaBelle, Laid Back, D. Edwards, Kool & The Gang, Rockwell, J. Blackfoot, Kenny G, Culture Club, P. Austin, G. Knight & The Pips, T. Brunson, Starpoint, Pumpkin, Atlantic Starr. ADDS: J. Mathis & D. Williams, S. Arrington, Dayton, Emotions, "D" Train, T. Davis.

WJLB — DETROIT — J. MICHAEL MCKAY, MD

HOTS: Rockwell, Planet Patrol, DeBarge, B. Loren, Xena, Felix & Jarvis, L. Vandross, L. Richie, Run D.M.C., P. LaBelle, Culture Club. ADDS: J. Osborne, Art Of Noise, Yarbrough & Peoples, One Way.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — C. LYNN

JUMPS: 8 To 5 — Earth, Wind & Fire, 9 To 6 — Pointer Sisters, 12 To 8 — S. Lattisaw & J. Gill, 13 To 9 — M. Mitchell, 17 To 11 — Freestyle, 16 To 13 — M. Moore, 19 To 14 — Pretty Tony, Ex To 15 — B. Womack/P. LaBelle, 22 To 16 — Kool & The Gang, 20 To 17 — P. Bryson, 23 To 18 — Laid Back, 27 To 19 — Maze, 28 To 18 — Kleer, 26 To 22 — Starpoint, 30 To 23 — Shannon, 31 To 24 — Cameo, 29 To 25 — P. Austin, 33 To 26 — Hall & Oates, 34 To 27 — Newcleus, 36 To 28 — S.O.S. Band, 32 To 29 — I.R.T., Ex To 30 — D. Edwards, 37 To 31 — Dayton, 41 To 32 — E. King, 42 To 33 — Shalamar, 39 To 34 — Atlantic Starr, 40 To 35 — Art Of Noise, 43 To 37 — Central Line, 50 To 38 — Temptations, 49 To 39 — L. Vandross, 48 To 40 — Alisha, 45 To 41 — G. Clinton, 46 To 43 — C. Anderson, Ex To 45 — Pieces Of A Dream, Ex To 46 — Clockwork, Ex To 47 — Hotbox. ADDS: J. Ingram, Spinners, T-Connection, J. Osborne, The Deele, Time Zone, Dr. John, Caspar, West Phillips. LP ADDS: P. Austin, Kleer.

KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — RUN D.M.C.

HOTS: Yes, Michael Jackson, M. Moore, Real To Reel, Pointer Sisters, Starpoint, The Deele, L. Richie, L. Vandross. ADDS: DeBarge, L. Richie, Bar-Kays.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — DREAMBOY

HOTS: Pointer Sisters, T. Brunson, B. Womack/P. LaBelle, T. Turner, M. Moore, P. Austin, The Dells, D. Edwards, New World, Cameo, S.O.S. Band, Kool & The Gang, A. Silas, Major Harris, Kenny G, West Phillips, Maze, Rockers Revenge, Clockwork, S. Lattisaw & J. Gill. ADDS: E. King, Yarbrough & Peoples, "D" Train, Spinners, The Deele, H. Johnson, Dr. John, Lambchop, Gap Band.

KGFJ — LOS ANGELES — LIDIA NICOLE, MD — #1 — B. WOMACK & PATTI LABELLE

HOTS: Kenny G, Rockwell, Eurythmics, L. Vandross, T. Turner, M. Moore, G.L.O.B.E. & The White Kids, L. Richie, S.O.S. Band, R. White, Kool & The Gang, Imagination, P. Austin, Shalamar, S. Lattisaw & J. Gill, The System, The Dells, Starpoint, D. Edwards, Central Line. ADDS: P. LaBelle, Spinners, Nona Hendryx, DeBarge, Chi-Lites. LP ADDS: B. Womack, P. Austin, The System.

WDIA — MEMPHIS — BOBBY O'JAY, PD

HOTS: Laid Back, Cameo, B. Womack/P. LaBelle, D. Edwards, Rockwell, M. Moore, DeBarge, T. Turner, Zapp, Dreamboy, T. Davis, L. Vandross, Kwick, P. Austin, J. Osborne, Kool & The Gang, S. Lattisaw & J. Gill, J. Burton, The Dells, The Deele. ADDS: H. Johnson, M. Scott, Inner Life, R. Franklin, J. Thorne, A. Silas.

WEDR — MIAMI — GEORGE JONES, PD — #1 — P. WYNNE

HOTS: C. Lynn, B. Nunn, T. Turner, B. Loren, Musical Youth, Freestyle, Rockwell, Pointer Sisters, Shalamar, B. Womack/P. LaBelle, Sylvester, P. Austin, D. Warwick, Sun, Cameo, Kleer, P. Bryson, S.O.S. Band, Soulsonic Force, M. Scott. ADDS: Planet Patrol, Davy DMX, G. Clinton, Art Of Noise, Alisha, L. Hudson, Caspar, Col. Abrams, Utopia, Con Funk Shun, One Way, LP ADDS: Steel Pulse, Kleer, L. Wil, ams, Cameo, Dee Warwick, R. McNeir.

WLUM-FM — MILWAUKEE — SUSIE AUSTIN, PD

HOTS: Pointer Sisters, Van Halen, Rockwell, Dazz Band, C. Lauper, DeBarge, T. Turner, Laid Back, Culture Club, Dreamboy, Cameo. ADDS: P. Collins, G. Clinton.

WNOV — MILWAUKEE — STEVE HEGWOOD, PD

HOTS: Art Of Noise, Laid Back, Run D.M.C., Pumpkin, Dreamboy, Shannon, Dazz Band, Michael Jackson, C. Lynn, Rockwell, P. LaBelle, J. Blackfoot, Soulsonic Force, "D" Train, C. Lauper, DeBarge, Cameo, Weird Al Yankovic, Pointer Sisters, T. Davis. ADDS: Yarbrough & Peoples, The System, Adam Ant.

WYLD — NEW ORLEANS — BRUTE BAILEY, PD

HOTS: Rockwell, B. Griffin, J. Osborne, Atlantic Starr, Cameo, D. Edwards, T. Turner, The Dells, Pointer Sisters, B. Womack/P. LaBelle, M. McLaren, Dreamboy, Numonics, B. Mitchell, P. Austin, Starpoint, M. Moore, Ashford & Simpson, L. Vandross, Emotions, Clockwork. ADDS: World Premiere, Joyce Thorne, Wrecking Crew, J. Osborne, J. Ingram, R. Franklin, L. Richie, J. Lorber.

WRKS — NEW YORK CITY — BARRY MAYO, PD — #1 — ART OF NOISE

JUMPS: 7 To 4 — B. Womack/P. LaBelle, 14 To 6 — J. Blackfoot, 9 To 7 — Fresh 3MC's, 10 To 10 — Lillo, 19 To 12 — DeBarge, 23 To 20 — Cameo, 26 To 21 — Shannon, Ex To 22 — L. Vandross, 30 To 23 — Davy DMX, 28 To 25 — L. Richie. ADDS: Z. Dejonay, The Divine Sound, Yarbrough & Peoples.

WRAP — NORFOLK — CHESTER BENSON, PD

HOTS: Rockwell, Rufus & C. Khan, J. Osborne, Dreamboy, T. Davis, T. Brunson, Imagination, Pointer Sisters, P. Austin, B. Womack/P. LaBelle, T. Turner, Kool & The Gang, Cameo, Atlantic Starr, S. Lattisaw & J. Gill, Freestyle, G.M.F., Laid Back, Clockwork, Art Of Noise. ADDS: J. Johnson, Van Halen, M. Scott, Central Line, J. Holliday, Penn Avenue, B. Loren.

KDIA — OAKLAND — IMOGENE HERRING, MD

HOTS: B. Womack/P. LaBelle, Cameo, Rockwell, Laid Back, Pointer Sisters, Eurythmics, Kraftwerk, P. Austin, The System, T. Turner, S.O.S. Band, L. Richie, Midnight Star, Starpoint, Clockwork, Shalamar, Central Line, Hall & Oates, G. Knight & The Pips, Davy DMX, Con Funk Shun. ADDS: Soulsonic Force, Culture Club, Peter Brown, E. King. LP ADDS: Cameo, P. Austin, S. Lattisaw & J. Gill.

WOKB — ORLANDO — BILLYE LOVE, MD

HOTS: Rockwell, T. Turner, Pointer Sisters, Cameo, Michael Jackson, K.C., Laid Back, Atlantic Starr, L. Vandross, Pieces Of A Dream, B. Womack/P. LaBelle, T. Brunson, J. Osborne, Con Funk Shun, Earth, Wind & Fire. ADDS: J. Ingram, Col. Abrams, Spinners, Numonics, The Deele, G.M.F. & M. Mel, E. King, B. Nunn, Davy DMX, Sylvester. LP ADDS: P. Austin, Kleer, Crash Crew, S. Watanabe.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — D. EDWARDS

HOTS: Cameo, Laid Back, B. Womack/P. LaBelle, Michael Jackson, T. Turner, Rockwell, P. Austin, Shannon, Pointer Sisters, C. Lynn, Starpoint, Shalamar, S. Lattisaw & J. Gill, The System, DeBarge, Art Of Noise, The Dells, M. Moore, B. Loren, G. Clinton. ADDS: One Way, Pieces Of A Dream, Clockwork Real To Reel, N. Hendryx, P. LaBelle, S. Arrington, L. Williams, Steel Pulse, Zena Dejonay.

WAMO — PITTSBURGH — J.C. FLOYD, PD

HOTS: Rockwell, DeBarge, S. Lattisaw & J. Gill, P. Austin, D. Edwards, The Deele, E. King, P. Bryson, Kenny G. ADDS: L. Richie, Shalamar, Chaz, D. Sanborn, Dr. John, Temptations.

KHYS-FM — PORT ARTHUR — MARK PETRY, MD — #1 — T. BRUNSON

HOTS: Rockwell, Laid Back, Hall & Oates, Con Funk Shun, Pointer Sisters, S.O.S. Band, J. Osborne, Hotbox, Kool & The Gang, Shalamar, Michael Jackson, J. Burton, Shannon, Kenny G, Chi-Lites, E. King, B. Womack/P. LaBelle, Earth, Wind & Fire, L. Vandross, M. Moore, DeBarge, Atlantic Starr, T. Turner, C. Lynn, Cameo, L. Richie, S. Lattisaw & G. Gill, Dreamboy. ADD: G. Knight & The Pips.

WLLE — RALEIGH — DOC HOLLIDAE, PD

HOTS: B. Griffin, D. Edwards, Rockwell, J. Osborne, Culture Club, Atlantic Starr, DeBarge, Kool & The Gang, B. Womack/P. LaBelle, Cameo, L. Richie, T. Browne, Laid Back, Van Halen, Hall & Oates. ADDS: Yarbrough & Peoples, B. Mitchell, Chi-Lites, P. Bryson, J. Ingram, Doc Young, S. Arrington, C.L. Blast, B. Nunn, Kenny G., Shalamar, Spinners, K.C., Wrecking Crew, Magic Morris, Kraftwerk. LP ADDS: P. Scott & Jo Jo Benson, Imagination, Greens III, The System, Art Of Noise.

WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — J. INGRAM

HOTS: Cameo, Rockwell, C. Lynn, Earth, Wind & Fire, T. Turner, D. Edwards, T. Brunson, Pointer Sisters, S. Lattisaw & J. Gill, Dreamboy, Midnight Star, P. Austin, Imagination, P. Bryson, M. Moore, Atlantic Starr, Laid Back, L. Vandross, Kool & The Gang. ADDS: P. LaBelle, J. Ingram, H. Johnson, Kenny G, A. Bofill, Emotions, L. Wu, Chi-Lites, Culture Club. LP ADD: P. Austin.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — ROCKWELL

HOTS: T. Turner, Imagination, C. Lynn, Pointer Sisters, Dreamboy, Kool & The Gang, D. Edwards, P. Austin, M. Moore, Dazz Band, The Dells, Atlantic Starr, Hotbox, Hall & Oates, B. Womack/P. LaBelle, B. Griffin, Cameo, Run D.M.C., Van Halen, L. Richie. ADDS: E. King, Midnight Star, R. McNeir, Yarbrough & Peoples, The Deele, A. Bofill, Numonics, B. Mitchell, Newcleus, L. Richie, Real To Reel, Temptations.

WQKS — WILLIAMSBURG — STEVE CRUMBLY, MD — #1 — ROCKWELL

HOTS: Michael Jackson, B. Womack/P. LaBelle, Pointer Sisters, C. Lynn, Dreamboy, T. Turner, Cameo, Eurythmics, Van Halen, Laid Back, Hall & Oates, M. Moore, J. Osborne, The Deele, Kool & The Gang, H. Jones, T. Brunson, P. Austin, Atlantic Starr, J. Ingram, D. Edwards, Culture Club. ADDS: Queen, Yarbrough & Peoples, Clockwork, Shannon, Spinners, Yes, B. Nunn, K. Fields. LP ADDS: P. Austin, Cameo, T. Brunson.

INTERNATIONAL DATELINE

Canada

TORONTO — Following a lengthy trial, a Toronto man has been found guilty of manufacturing and distributing counterfeit records. He was fined \$3,500 and placed on probation for 18 months. The action against Paul Falerio began in 1982 following a joint investigation by the Canadian Recording Industry Association and the Metropolitan Toronto Police Department. Approximately five tons of records and related manufacturing equipment and material were seized at the time, including recordings by Rod Stewart. Falerio was found guilty of one count of criminal fraud under the provisions of the criminal code . . . Michael Jackson led the list of the Canadian Recording Industry Association's certifications for 1983. *Thriller* was the lone Diamond Album Award for sales of 1 million units or more. There were six Quintuple Platinum Album Awards (500,000 units), 10 Quadruple Platinum Album Awards (400,000 units), 11 Triple Platinum Album Awards (300,000 units), 28 Double Platinum Album Awards (200,000 units), 76 Platinum Album Awards (100,000 units), and 132 Gold Album Awards. There was a total of 336 certifications in 1983 reflecting a 20 percent increase over the 1982 figure. However total certifications by Canadian artists were down slightly for 1983 with 51, or 15 percent of the overall total. That's a decrease of 12 from 1982. CRIA president, Brian Robertson said the 1983 figures "reflect the generally positive upbeat climate of the industry" . . . John Ford, vice president and general manager for RCA Records Canada, and Michael Levy, chairman of Magnet Records Ltd., jointly announced that RCA Records will be Magnet's exclusive licensee for Canada and will represent the Magnet label on a long-term basis. All product will be released in Canada on the Magnet label. The first scheduled release will be Chris Rea's hit "I Can Hear Your Heartbeat," from the upcoming album "Water Sign." At the same time, Jack Feeney, president of Sunbury/Dunbar Music, and Michael Levy announced the signing of a new long-term sub-publishing deal between Magnet Music Ltd. and Sunbury/Dunbar for Canada . . . David Bowie is scheduled to shoot a pay-TV movie in Toronto sometime in the middle of March. He will play the part of the Pied Piper in a segment of Shelley Duvall's *Faerie Tale Theatre*, a series of movies for children . . . The Nylons are looking for a hit with their new single "Stepping Stone," penned for them by Lamont Dozier of Motown's famed songwriting team, Holland-Dozier-Holland. While maintaining their rich a cappella stylings the quartet has been experimenting with computer drums to come up with a more urban contemporary

sound . . . Cherie Camp is getting lots of attention with her first album for WEA Music Canada . . . Mary Ann Price, formerly one of Dan Hicks' Lickettes, drew rave reviews following a weeklong stint at Toronto's Albert's Hall. She was more than ably backed up by local session piano man John Sheard and The Cuban Fence Climbers.

jan plater

Italy

MILAN — Carosello presented a new picture disc midline called "Spot Disco," with a group of six albums — including releases by Italian artists as Domenico Modugno, Giorgio Gaber and Toto Cutugno, and foreign artists for Bill Haley and Little Richard — which will rise to 15 during this year.

Adelfo Forni, formerly responsible for the foreign department at CGD, was named international professional manager at Sugarmusic publishing group . . . Virgin Dischi announced Mauro Cauchi and Mariangela Roveda have joined its staff. Cauchi (formerly at Dischi Ricordi) is the new head of the video department and Roveda (previously at Sugarmusic) is responsible for Virgin music publishing company.

Many Records, the dance music-oriented label connected to the wholesale and import company Non Stop, announced an agreement with the British label Music For Nations for the distribution on the Italian market of recordings by heavy metal groups like Manowar, Metallica and Virgin Steel.

A new record company was born in Naples, directed by Luciano Cuosta. Among the recording artists are Eduardo Diodato, Nancy Rosati and the Metro group.

Singer/songwriter Peppino De Capri joined Baby Records. He formerly recorded on his own label Splash, distributed by Panarecord . . . CGD announced the Pooh — Italian leading pop group renewed its contract with the company for another three years . . . Singer Bruno Venturini signed with Duck Records.

Mario De Luigi

Japan

TOKYO — MGM/UA Home Video, one of the big video software manufacturers of the USA under the umbrella of MGM/UA, has entered into the video-software-field in Japan. According to K.K. Herald-Pony (one of the big video software sales companies of Japan), the company has contracted an agreement with MGM/UA Home Video recently by which the former has acquired an exclusive right to sell and rent video software of the latter in this country. The agreement will be effective on April 5, 1984 and the main titles



MOTELS STEAL GOLD — Capitol Records recording artists recently received gold records for sales of its "Little Robbers" LP in Canada. The Motels is pictured here with Capitol Records of Canada president Dave Evans. The top row shows (l-r): Scott Thurston; Martha Davis; Evans; Marty Jourard; and Guy Perry. The bottom row depicts: David Platshow; Brian Glascock; and Michael Goodroe.

included with the first sales items will be "Gone With The Wind," "Space Odyssey in 2001," and "Dr. Zhivago."

JASRAC (Japan's Association of Rights of Authors And Composers) has announced a fare-rate for rental record dealers. According to this, JASRAC is expecting to collect money from rental record dealers when copyright owners permit rental record practices. The rate for the rental record is as follows. LP (one copy, once): 70 yen (30 cents), 45: 20 yen (9 cents), CD: 90 yen (39 cents).

kozo otsuka

U.K. Boilermakers Complain About WCI/Poly Merger

by Chrissey Iley

LONDON — The General Municipal Boilermakers Union (GMB) has expressed disquiet about the proposed merger between PolyGram and Warner Bros. The trade union has sent a three-page letter of complaint to the secretary of state for trade and industry, Norman Tebbit.

The letter questions the effects of the proposed merger on the jobs of the 400 union members employed at the WEA distribution center based in Alperton, as well as PolyGram's Chadwell Heath depot.

The letter asks the trade secretary to refer the proposed merger to the Monopolies Commission — a step which had previously been ruled as unnecessary by Tebbit "on the information at present before him, and in accordance with the recommendation of the director general of Fair Trading."

GMB regional official Tony Lusby points out that when WEA closed its West Drayton pressing plant in 1982, it transferred 50 percent of its work to its West German facility and subcontracted the rest to U.K. manufacturers.

Should a merger take place, it is likely that WEA's distribution centre at Alperton or PolyGram's Chadwell depot will be at risk.

Drop In UK Home Video Piracy

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

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

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 *Dolce Vita* — Ryan Paris — Music Hall
 - 2 *No Tengo Dinero* — Rigeira — CBS
 - 3 *Ya Nunca Mas* — Luis Miguel — EMI
 - 4 *A Esa* — Pimpinela — CBS
 - 5 *Mentiras* — Daniela Romo — Music Hall
 - 6 *No Me Puedo Quejar* — Angela Carrasco — Microfon
 - 7 *Decidete* — Luis Miguel — EMI
 - 8 *Mi Mundo Tu* — Camilo Sesto — Microfon
 - 9 *Amor Infiel* — Trocha Angosta — Microfon
 - 10 *Olvida* — Los Locos de Amor — EMI

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

—Prensario

Italy

- TOP TEN 45s**
- 1 *Radio Ga Ga* — Queen — EMI
 - 2 *Love Of The Common People* — Paul Young — CBS
 - 3 *Ci Sara* — Al Bano e Romina Power — Baby
 - 4 *Victims* — Culture Club — Virgin
 - 5 *Non Voglio Mica La Luna* — Fiordaliso — Durium
 - 6 *Serenata* — Toto Cutugno — Baby
 - 7 *Cara* — Christian — PolyGram/Philips
 - 8 *On Va S'Amier* — Gilbert Montagne — Baby
 - 9 *All Night Long* — Lionel Richie — Ricordi/Motown
 - 10 *Say Say Say* — P. McCartney & M. Jackson — EMI/Parlophone

- TOP TEN LPs**
- 1 *Speciale Sanremo '84* — Various Artists — CBS
 - 2 *No Parlez* — Paul Young — CBS
 - 3 *Festival '84* — Various Artists — CGD
 - 4 *Voulez Vous Danser* — Ricchi e Poveri — Baby
 - 5 *La Donna Cannone* — Francesco De Gregori — RCA
 - 6 *I Grandi Successi Di Claudio Baglioni* — Claudio Baglioni — Siglaquattro
 - 7 *Le Volte Che Adriano E' Stato Primo* — Adriano Celentano — CGD/Clan
 - 8 *P.S. I Love You* — Beatles — EMI
 - 9 *Sincerita* — Riccardo Cocciante — Virgin
 - 10 *Classico/Romantico* — James Last — PolyGram

—Musica d Dischi

Japan

- TOP TEN 45s**
- 1 *Rock'N Rouge* — Seiko Matsuda — CBS Sony
 - 2 *Moshimo Ashitaga* — Warabe — For Life
 - 3 *Charistone Niwa Madahayayi* — Toshihiko Tawara — Canyon
 - 4 *Hoshizora No Distance* — Alphy — Canyon
 - 5 *Kita Wing* — Akina Nakamori — Warner Pioneer
 - 6 *Wine Red No Kokoro* — Anzenchitayi — Kitty
 - 7 *Kanashimiga Tomaranayi* — Anri — For Life
 - 8 *Ohisashiburine* — Rumiko Koyanagi — SMS
 - 9 *Mezame* — Hidemi Ishikawa — RVC
 - 10 *Donzoko* — Kenji Sawada — Polydor

- TOP 10 LPs**
- 1 *Timely* — Anri — For Life
 - 2 *Thriller* — Michael Jackson — Epic Sony
 - 3 *Hoyo* — Satin Rose — Shinji Tanimura — Polystar
 - 4 *1984* — Van Halen — Warner Pioneer
 - 5 *Memoir* — Akina Nakamori — Warner Pioneer
 - 6 *Kokinshu* — Hiroko Yakushimaru — Toshiba EMI
 - 7 *Voyager* — Yumi Matsutoya — Toshiba EMI
 - 8 *Uruse Yatsura II* — Beautiful Dreamer — Kitty
 - 9 *The Border* — Eikichi Yazawa — Warner Pioneer
 - 10 *Seven & The Ragged Tiger* — Duran Duran — Toshiba EMI

—Cash Box of Japan

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Classified Ads Close WEDNESDAY

COIN MACHINES

FOR SALE: One panny falls like new \$4,000.00, Usad 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.

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PROFESSIONAL

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Labels Expect A Super '84 Sales Boom

(continued from page 5)

compact disc catalog."

Mickey Eichner, vice president, A&R at Columbia Records, remarked "I think it's an area that's going to become important as time goes on. I assume, as the hardware prices start to become more in line, that you'll see more people getting involved with it."

RCA's Menendez predicted a major impact from compact disc in '84, "just not in the cards."

"I think we're looking at compact discs — outside of the rhetoric around them — as a wonderful delivery system for the 80s, but not for the early part of the '80s. Before that happens, we need to have a player in the \$300-\$400 category, but equally, or more important than that, to have the software around the \$9-to-\$10 range. I think before it becomes a mass consumer medium, you have to wait for lower prices both on the hardware side and on the disc side. And we won't really see that until the latter part of the 80s."

On the subject of LP pricing, only

Menendez would talk in terms of a \$9.98 list. "I think you're going to see, in 1984, a continuation of what began in '83, and by 1985 I think we will firmly be, for hit product, at \$9.98; for new product introduced to the marketplace for the first time, \$6.98; and for the catalog, the \$5.98-\$6.98 deep discount," he said.

"I don't see a \$9.98 list at this point," said Pelligrino. "We'll look at it, but I don't envision anything at this point."

Solters agreed: "We expect the prices to stay as they are. But I think we are going to continue to be vigorous and active in the midlines."

The other executives **Cash Box** interviewed either wouldn't, or couldn't comment on prices, but several indicated a growth in midline pricing. "An increase in midlines is quite likely in light of the fact that when we lowered the price on a whole lot of our catalog we got some good sales out of it, and that goes for all of WEA," said Merlis.

In some areas of A&R, a word that label execs used again and again was

"aggressive."

"What we're doing is having a lot of our A&R people out doing what an A&R person normally does — listening to new artists, covering the club scene and every area where new artists are appearing. In addition to that, we're sending our people out all over the country and to different parts of the world as well," said Eichner of Columbia.

Most of the companies spoke enthusiastically about the new artists on their rosters — the general feeling seeming to be that this is a particularly fruitful time for breaking new acts.

"You can be a very hot record company in one year," said Pelligrino, "but it you're not preparing for the followup years you can get very cold. I know our A&R department is always out there looking for new talent. Both domestically and abroad."

"Abroad" is a key word, with England and Australia being mentioned repeatedly as breeding grounds for new acts; but there also seems to be a movement toward continental acts — with Germany, Denmark and other European countries being combed for next year's hot groups. Yet, according to Menendez, "I believe that in terms of new artists, America will regain its position and will begin to generate increasingly more new artists. This is too big a country, and too wealthy, not to."

All in all, the outlook for 1984 seems to be upbeat. At a CBS financial analysts meeting, chairman Thomas H. Wyman declared the first quarter of 1984 should "exceed the record first quarter of last year," for the CBS Records group. CBS Records president Walter Yetnikoff said, "There's a new vibrancy present in the industry, a new freshness, a new sound." As Larry Solters put it, "(The record industry) is a growing giant." (Elektra Records declined to comment for this piece; Motown, Epic, Capitol/EMI and Atlantic were unavailable for comment.)

Eno Speaks!

(continued from page 25)

ing about it was the actual playing the thing was so spontaneous and exciting and thrilling, it wasn't this kind of cold feeling you get in the studio now. I want to reach the situation where, when I put something onto that tape, I'm on the line when I do it, I'm not just piddling around, passing time in the studio. And gospel records are almost the only records where I still feel that is happening — the sense that these people don't have another take. They're going to do it now. They don't care about little mistakes like if someone starts clapping in the wrong place or the chorus comes in early or something like that. It doesn't matter. It's part of the price you pay for getting a performance that is really fresh and exciting. And when you listen to those records those things that seem like mistakes start to become more and more interesting and intriguing, like with jazz records. "Kind of Blue," for example, has quite a few cracked notes in it. After a while you start to appreciate those cracked notes. They stand as some kind of sign that the thing was really happening for these people, it wasn't just a cold exercise for them. . .

"Gospel is about gaining an understanding that you don't really matter that much, that you don't have to constantly be worrying about things and trying to console the world. You can relax and things will carry you along to some extent. There is some correlation between the generosity with which you lead your life.

"One of the things gospel is about for various reasons (some of them to do with low income status of the people who like gospel generally) is much more to do with a sense of trusting the world, trust in things, just trust. Trust and things will turn out well in the end. Well, it's a simple sentiment but I really tend to believe that."

COUNTRY COLUMN

(continued from page 29)

Sharon White of The Whites became the proud parents of a baby daughter March 8 at Nashville's Memorial Hospital. **Molly Kate** weighed in at 7 lbs. 9 oz. at 9:15 p.m.; she is the first child for the singing couple. Skaggs has also been busy working on a new video for "Honey (Open That Door)" off the Epic LP, "Don't Cheat In Our Hometown." He will be working with director **Martin Kahan** who has recently completed videos for heavy metal artists **KISS** and R&B group **Kool & The Gang**. 1984 will also find Skaggs touring with labelmate **Exile** and RCA recording artist **Steve Wariner**.

BACK WITH ANDY — The **Osmond Brothers** will reunite professionally this week with performer **Andy Williams** who first gave them their big start in 1962 when he featured them on his NBC-TV show as regulars. The St. Louis engagement at the Fox Theatre marks the first time they have all performed together in 15 years.

MURPHEY LEADS THE PARADE — **Michael Martin Murphey** was chosen Grand Marshal of the Fort Worth St. Patrick's Day Parade which was held over the weekend. During the three-day Irish celebration, Murphey headlined a St. Patrick's Day concert at Billy Bob's Club in Ft. Worth. "It's a great honor," said Murphey who shared his parade duties with Fort Worth **Mayor Bob Bolen**, "and for a good cause as the St. Patrick's Day events, benefits the Fort Worth Girls Club, and its after school, weekend and summer programs." For the parade Michael wore an authentic Murphey clan kilt.

BILL MONROE MUSEUM OPENS — The **Bill Monroe Bluegrass Hall of Fame And Museum** will become one of Nashville's newest tourist attractions in April and will serve as a center for the preservation and promotion of Bluegrass music. The museum will feature several specialized rooms including the "Bill Monroe Room" containing many of his prized possessions and treasured momentos; the "Country Music Stars Room" with contributions from several country artists; and the "Hall Of Fame Room" which will honor 10 members who will be inducted into the Bluegrass Hall of Fame this year. Other features in the museum will be a Bluegrass Boys Wall and a Walkway of Stars.

anita m. wilson

ON JAZZ

(continued from page 15)

in my career in so far as making money and so forth. But I don't know whether I can say a lot of other guys are who, I'm sure, are just as deserving as I am." Next month, Sonny'll talk about his views on recording (and his new Fantasy LP, due in the spring), his new band (and why Wynton Marsalis had an effect on it), touring, and other things. In the meantime, Rollins' classic "Tour De Force" will be out soon as an OJC midline reissue and he'll be on the road at Cuyahoga Community College, Cleveland (4/14), the University of Chicago (4/15), the University of Northern Colorado, Greeley (4/27), and the New Orleans Jazz & Heritage Festival (5/3).

lee jeske

CASH BOX

March 24, 1984

AROUND THE ROUTE

by Camille Compasio

Betson Pacific will be hosting the first west coast showing of the exciting, new Rowe V/MEC video jukebox, on Tuesday, March 20, between the hours of 2 p.m. and 7 p.m., at the distrib's Los Angeles headquarters (2444 W. Pico Blvd.). Needless to say they're expecting a full house turnout for the big event. As Betson's **John Lotz** noted, "We look at this model as a whole new type of entertainment that will go into lounges and other locations, generating renewed interest in the jukebox . . . even augmenting live entertainment in some cases." He said the machine's been testing out extremely well and has been ranking among the top money earners in arcades . . . yes, arcades! Makes sense that this type of phonograph would excel in places that attract the video music fans — which are fast growing in numbers!

Dateline Redmond, WA, home of Nintendo of America, where we spoke with **Bill Gillam**, marketing director-commercial products. Main topic of discussion, of course, was "Punch Out," which was a real crowd pleaser at ASI where it was initially introduced by the factory. Distribs were more enthusiastic about the new piece, as Bill told us; test

(continued on page 38)

Franco Discusses Role Of Distrib At ASI Seminar

CHICAGO — The distributor, who is the "middleman" or "buffer" between the manufacturer and the operator, serves as the "eyes and ears of the factory; gathering information from operators on the one hand and, on the other hand, observing trends in the marketplace," relating not only to sales but to service and new developments as well, according to **Rubin Franco**, president of Franco Distributing Co. in Montgomery, Alabama, who conducted a seminar on "The Role of The Distributor" at the recent ASI convention (2/17-19).

A good distributor maintains centralized facilities that are "easily and comfortably accessible" to operators for viewing equipment and obtaining parts and service. This is especially accommodating, he noted, for those who cannot always attend national trade conventions and must rely upon their distributor to show the new equipment and keep them abreast of current market trends. "Twenty-five to 30 percent of an operation's funds goes into equipment purchases . . . the key being to buy the right equipment in order to realize the best return on investment." Here again the distributor plays a vital role by gathering and disseminating pertinent data relative to the disposition of equipment to locations ("placing the right piece in the right spot"), demographics ("which are much more complex in today's market"), the availability of equipment, parts and services, and so forth. Some distributors provide newsletters and service bulletins to circulate this information.



Rubin Franco

Franco expanded on the multi-faceted function of today's distributor, who must be knowledgeable and well versed in the areas of finance, accounting and depreciation in order to fully address the operator's requirements. "Most distributor offices, whether they are factory branches or independents, serve a 200-300 mile radius, which brings them closer to their individual customers and helps foster a more intimate awareness of operators' financing problems." In this regard the distributor either furnishes financing ("if the customer is credit worthy") or helps the operator secure bank financing.

Expediting parts delivery and service is a very significant factor in the distributing structure, the objective being to reduce down

(continued on page 38)

CONTENTS

Industry News	38
Jukebox Programmer	41
Manufacturer's List	42

COIN MACHINE



INDUSTRY NEWS

Franco Talks About Distributions

(continued from page 37)

time for the operator by providing needed parts as quickly as possible.

Franco feels the longstanding manufacturer to distributor to operator system will continue to prevail in the industry, at least, in the "foreseeable future." The growing number of factory owned distributor branches is not necessarily a deterrent to this trend, since these operations function in the same manner as independents and in many instances "give more financial strength to distribution."

The Future?

Where is the industry going and what effect will its direction have on distributing functions to operators in the future? Franco addressed the changing course of the industry, taking into consideration technological advancements, the resurgence of pinball games and other 'comeback' equipment, conversion kits and other factors geared to enhance the entertainment aspect which is of prime importance and sustain the industry during trying times. "Lasers came in like a lion, and there are some good ones out there," he said, "but these machines are expensive and it is difficult for operators to use them and make money unless they are in an arcade where the operator realizes a better profit on his investment." He referred to the laser phenomenon as "problematical" but in the case of a "Dragon's Lair," which has generated tremendous earnings, he feels these machines cannot be ruled out; operators just have to be very selective in buying them.

Kits and conversions are becoming a major factor in the industry. "There's a lot of good hardware out there which is creating a tremendous potential for conversions and kits over the next few years." It is the responsibility of the distributor to initially show the operator how to make the conversion so that he can ultimately do this on his own.

"We're seeing some different games on the market . . . different concepts . . . diversification of product," he noted, which are all contributing elements to the health of the industry.

AROUND THE ROUTE

(continued from page 37)

results were "beyond our expectations" and the feeling at Nintendo is this will ultimately rank as "one of the great games of all times!" Model is currently in full production.

Attention jukebox ops: Tommy Boy Records has a new single which is being promoted for jukebox programming. Title is "It Wouldn't Have Made Any Difference" by Planet Patrol — a soulful rendition of the Todd Rundgren ballad. Jukebox promo copies are available by contacting Tommy Boy Records, 1747 First Ave., New York, NY 10128 or phoning the label's Monica Lynch at 212-722-2211.

As a followup to their highly successful "Chexx" hockey game, I.C.E. has come up with an electromechanical game called "Fire Escape," which was being unveiled by the firm at the AOE '84 convention in Chicago. Sales and marketing veepee Steve Bernstein tells us it should be in delivery around the end of April — so watch for it! Besides its play appeal — which Steve says it has plenty of — "Fire Escape" will sport a very attractive, economic price tag, which is another plus feature!

Large Turnout Expected At NAMA Western Confab

CHICAGO — The record number of exhibitors at the 1983 NAMA Western Convention is expected to be equaled or exceeded at this year's event, which is being held April 6-8 at the Anaheim, California Convention Center. Additionally, NAMA anticipates that some 3,000 vending industry managers will be in attendance at the 1984 show.

Jack Rielley, NAMA director of sales,

reports that exhibitor interest is enthusiastic, and space reservations from nearly 130 exhibitors at press time lead him to expect about 135 participants this year.

The three-day educational program sessions will feature computer applications to vending and foodservice accountability on April 6, including roundtable discussions, an operator panel and a supplier panel, as well as a

keynote speech by NAMA chairman Kenneth J. Nowak, president of Variety Vendors (Warren, MI). "Synergy and Change" is the convention theme.

The Friday program will begin with a presentation on merchandising vended coffee by Coffee Development Group Director Michael Levin of Washington, D.C., who will

(continued on page 39)



AMUSEMENT SHOWCASE INTERNATIONAL

says

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the Amusement & Vending Machine Distributors Association
and Show Management wish to express their sincerest
gratitude to all those who made it possible for this
exciting new marketplace to make such an impressive
and memorable debut!**

INDUSTRY NEWS

NAMA

(continued from page 38)

also show the film "Coffee — A Love Story." The featured Friday speaker is B.J. Thompson, financial consultant, who will cover corporate and personal finances in an open forum.

The Sunday program will deal with the art of negotiation and lobbying for industry causes. The speakers will be California Consultant Kare Anderson, NAMA Western Counsel Donald G. Newman, and a panel of operator members.

A new social event will bring the "Kitchens of the World" to convention participants at a gala event in the Marriott Hotel on Saturday

evening, plus entertainment and prizes, according to G.H. Tansey, NAMA director of conventions and education. At \$25 per person, guests can sample special menus from various continents and cuisines. Convention exhibitors will participate as sponsors.

Further information may be obtained by contacting NAMA at 7 S. Dearborn St., Chicago, Illinois 60603 or phoning the association at 312-346-0370.

PAO Show Mgt. To Offer Attendees Bargain Rates

CHICAGO — A special reduced registration fee is being offered by Pacific Amusement Operators Show management to persons attending this year's annual convention. One registration fee allows both entrance to the exhibition and admittance to all of the seminars and the breakdown is as follows: advance registration fee for one person is \$7, two persons for \$10; regular registration fee (at the show) is \$10 for one person, \$15 for two persons. Since PAO is being held during the same period as the NAMA Western Convention, registrants who present a NAMA Western Convention badge will be charged the reduced rate of \$45 per person for a PAO badge.

"By keeping the price low, we want to make it easier for the operator to attend," explained Terence Cunningham, director of PAO. "So far, the response has been phenomenal. The substantial increase in the volume of operator attendees creates even greater exposure for the exhibitors to the vast and rich western market." Dates of the second annual PAO show are April 6-8 at the Disneyland Hotel in Anaheim, California.

The convention's seminar program will be held on Saturday and Sunday and the topics being covered will include game conversions, operation management, location analysis, electronic troubleshooting, non-video game operating, inventory maintenance, tokens for street and arcade, marketing and promotion, video card game operating, public relations and the future of coin amusement.

As Cunningham pointed out, a plus feature of the PAO show is the fact that it is being held during the same weekend as the NAMA Western Convention. The latter generally draws "over 3,500 attendees," he noted, and it is estimated that 80-90 percent of those attendees also operate amusement games.

We also want to extend congratulations to the following "special" ASI winners:

VIDEO GAME WINNERS

Game Plan Sharpshooter II Pinball

Gregory S. Baker, Coyote Amusements
Nick A. Alleruzzo, Play It Again, Inc.

Digital Controls Little Casino II Tabletop

Pamela Fischer, Foto's Copies, Inc.
Francois A. Ramey, AA Ramey Co.

Atari Crystal Castle Upright

David Belghle, JBB Corp.
Jeffrey Neumann, Play It Again Video

Exidy, Inc. Fax II Elegante

M. Paisley, M&M Vending
George Pappas, D. C. Amusement

Taito America Exerion Kit

Jack Zuckerman, Games People Play

Taito America Elevator Action Kit

Dennis R. Atkinson, Memory Lane Arcade

Bally Goldball Pinball

James Pittro, Wood County Amusements

Bally Discs/of Tron Environmental Cabinet

Nance Panzke, Hi-Fi Music Co.

Stern Electronics Great Guns Upright

Dorothy Ableman, Instrumentation Services, Inc.

Stern Electronics Goal to Go Upright

Mark Carter, Micro Electronics Service

Centuri Track & Field Upright

Jerry Johnson, H.A. Franz

Centuri Circus Charlie Upright

Derek Bilcliffe, Western Automatic Amusements

HAWAII TOUR WINNER

Two free round trip airline tickets to Hawaii
Isabel Birdsall, Scandia Sports, Inc.



SHOW PACKAGE WINNER

Transportation to show, hotel accommodations,
and show and seminar admission
Roger Schimm, Video Vend, Inc.

GRAND PRIZE WINNER

1984 Chrysler LeBaron Town & Country Convertible
Curtis Zimmerman, Schaumburg, IL

ASI Grand Prize winner Curtis Zimmerman (center) is presented with the keys to a brand new Chrysler LeBaron by Glenn Braswell (left), executive director of AGMA, and Joe Robbins, president of AGMA.

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CALENDAR

Apr. 4-6; NAMA Western Convention;
Anahelm Convention Center;
Anahelm, CA.

April 6-8; Pacific Amusement Operators
Show (PAO); The Disneyland Hotel;
Anahelm, California; nat'l trade
show.

April 6-8; NAMA Western Convention,
Anahelm Convention Center;
Anahelm, California; vending show.

May 3-5; Ohlo Music & Amusement
Assn.; Hyatt Regency/Ohlo Center;
Columbus; State Conv.

May 11-12; North Dakota Coin Machine
Operators Assn. Meeting. New
Sheraton Hotel, Bismarck.

May 11-13; Wisconsin Amusement &
Music Operators Annual Trade
Show. Americana Resort, Lake
Geneva.

June 15-17; Illinois Coin Machine
Operators Assn.; Carson Inn/Nordic
Hills; Itasca, IL, state conv.

Oct. 11-14; NAMA National Convention;
Georgia World Congress Center;
Atlanta, GA.

Oct. 24-27; AMOA International Conv.;
Chicago Hyatt Regency; Chicago.

Nov. 15-17; IAAPA National Conv.
Market Hall; Dallas, TX.

INDUSTRY NEWS



ASI IN FOCUS — Pictured here at the recent ASI show are (l-r): Ed Wiler, Rowe's marketing veepée with Joel Kleiman, prexy of Pioneer Sales & Service at the factory's "V/MEC" jukebox; Rock-Ola's Bette Lockhart and Frank Schulz with the 490 "Super Sound" jukebox in the Rock-Ola exhibit; the "M.A.C.H. 3" laser, a highlight of the

Mylstar exhibit with the firm's John von Leesen; Atari's Jerry Marcus and C.A. Robinson's Ira Bettelman in the "Firefox" section of the Atari exhibit; Centuri prexy Arnold Kaminkow at "Circus Charlie" with Konami chairman Hishikawa and models at the Centuri exhibit.

Game Rooms Discussed At ASI

by Peter Holden

LOS ANGELES — Among the 20 seminars presented at the Amusement Showcase International's convention held February 17-19 at Chicago's Expocenter was one pertinent to all arcade owners called "Game Rooms Of The 80's." Conducted by Bally's Aladdin's Castle executives Bob Fliday and John Menzer, the seminar was a positive education for game room owners in the face of declining revenues.

Speaking first was Bally senior vice president John Menzer who outlined and defined the meeting and its objectives. "In many game rooms across the country revenues were down from 40 percent to 50 percent in 1983. We're currently in what is called by many game magazines as the "shake-up" phase. It was easy to run the business when revenues were exploding. Anyone could open up a game room and make money, 'Pac-Man' would pay for itself in four weeks. But lower revenues and a lack of management skills are causing the industry shake-up." Covering "Financial Strategy," Menzer elaborated on the topic's most essential points.

"The key words are 'asset management,'" he said. "Games purchases and related depreciation are a location's highest cost, normally exceeding rent and salary normally by one or two times over. Asset management relates to optimization of equipment mix and qualities." Menzer went on to outline a number of steps involved in determining optimum asset management. Among these were determining customer base, and choosing the appropriate games for that demographic. "Which video games are most popular with the base age group?" he asked. "Also, what non-video games would appeal to your customers? I think there has been a resurgence of non-video games; skeeball, pinball, and air hockey are prime examples."

Menzer's fundamental theme was cost efficiency. "Treat each game individually and look at profit, not revenue," he stated. One of the pitfalls I've seen recently is laser games. Revenues are high on laser games, but so are costs. Certainly laser games are necessary to draw customers, but add some filler and maximize the life of your product by switching games between locations and within one location."

Sight selection was discussed next by Bally director of real estate Ray Bewley.

"I want to focus primarily on mall locations, because malls provide the essential ingredient to any successful game room-people," he said. "Amusement centers have gotten a reputation over the years as the mall's babysitting service. And I think it's something to be proud of because parents are confident enough in our operation to give the kids a few bucks and leave them there for a few hours. We're providing a service to the mall, the parents, and the kids." Bewley summarized the desirability of a mall location, saying, "the mall provides the necessary and desirable traffic that it takes to run a successful game room."

Bob Fliday began a discussion on the most important part of the game room equipment selection. "The life and earning power of games has diminished greatly in the last two years, while at the same time, cost has escalated dramatically. Maximum game life is now around two years, and in some cases less than that. With these thoughts in mind, some of the principles in buying equipment are first, you must have the most sophisticated equipment or customers will not come into your room. Second, the games have to be fun, exciting to play, and difficult to master. Though the new laser games are very popular and have partially breathed new life into the industry, we don't know if they have the staying power to make them cost efficient. More attractive are the conventional video games, and especially those that come with conversion kits. A good example of this is the "Pole Position II."

"An essential to creating a successful game room is creating excitement by putting the most sophisticated games near the front so they are visible to walking traffic. You can enhance this with monitors. Monitors increase excitement and quickly draw a crowd around whichever game is being shown. Also, test new equipment for a week or two. See if the piece is popular, and ask if it has enhancement or conversion kits? Try it in different stores. Talk to the customers who play it and see if they would play it again. Finally, keep a good-looking store with games that are well maintained."

"Most of all, it's up to us to find out what the people want, what they're bored with, and to let the manufacturers know so they can help supply the demands we are meeting." Fliday's overview offered common sense rules for both game selection and general business practices.

Menzer then turned the podium over to John Flackne, Bally vice president of marketing, whose topic was Marketing Practices. "Adapt or perish," he commented. "That's a maxim for all living things and businesses. If we are going to survive we will have to make the changes are asking us to make. We are in a maturing industry where costs are rising and the days of an easy profit are over. Now we must apply professional marketing/management techniques. We need to know more about our customers, and we need much more help and cooperation with the manufacturers and also cooperation with other retailers. We must present, as an industry, a positive public image, and a cohesive one that shows us as a beneficial service and an asset to the community at large."

"Right now we don't need to focus on games of the future. By the end of the decade all of our rooms will be filled with games that haven't even been invented yet. What we need to concentrate on is finding ways to expand our customer base. We can't simply do it by price-cutting, that's a desperation move. What you want to do is to make your product worth what you are charging."

Williams Announces First Conversions

"Mystic Marathon" and "Blaster" are the first two conversion games being introduced by Williams Electronics, Inc. and they are capable of converting all Williams horizontal monitor games, including "Defender," "Stargate," "Robotron 2084," "Joust" and "Bubbles," quickly and easily.

Each kit contains a new set of electronics, presented as one simple unit that bolts easily into the cabinet; a complete control panel assembly with all artwork and controls (and on "Blaster," Williams' exclusive Power Grip flight stick); the authentic, brilliantly-colored marquee; a new CRT glass; and crisp, bright side decals.

Clever graphics, lively animation and challenging play features enhance the "Mystic Marathon" model. The game abounds in whimsical creatures such as feet-stomping ogres, apple-tossing trees, sleeping dragons, helping hands, gnomes that can shrink you and sea horses that can ride you over the water.

The mystic map displays the position of the runner and the island configuration as the player controls the joystick and jump button in a race to finish in the top three and go on to the next challenge. If the player can collect the crystals, pearls and golden mushrooms for bonus points, evade the unfriendly creatures and wisely use the magic of the 'friendly,' he can make good time, which is another important play factor.

Mystic Marathon, with its whimsical, storybook theme, is available only as a conversion kit; while Blaster, which offers an action-filled, outer space combat adventure, is still earning strong as a dedicated game.

Further information about the two models may be obtained through factory distributors or by contacting Williams direct at 3401 N. California Ave., Chicago, Illinois 60618.



Mystic Marathon



Blaster

COINCO Moves Into Its New Building

CHICAGO — Coin Acceptors, Inc. (COINCO), noted manufacturer of coin handling equipment and electronic data retrieval systems for the vending and soft drink industries, recently moved its general offices into the firm's own, new world headquarters building, located in Clayton, Missouri (a suburb of St. Louis, where the firm was formerly headquartered). COINCO also manufactures a complete line of coin doors, switches and related items for the coin-operated amusement machine industry.

The world headquarters building will be named in honor of founder and first president, R. Claude Trieman, who organized the company in 1959. Prior to the move, the firm's general offices and St. Louis branch service center were located on Daggett Avenue in St. Louis. The St. Louis branch service center will remain at that location.

The R.C. Trieman Building, designed in contemporary style, was built on a prime 7½ acre tract of land, overlooking the skyline of Clayton. It is three stories high and occupies a total of 96,000 sq. ft. of space. The new address is 300 Hunter Ave., St. Louis, MO 63105.



Coinco HQ

THE JUKEBOX PROGRAMMER

*Indicates new entry

POP

- 1 **99 LUFTBALLONS**
NENA (Epic 34-04108)
- 2 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702)
- 3 **THRILLER**
MICHAEL JACKSON (Epic 34-04364)
- 4 **KARMA CHAMELEON**
CULTURE CLUB (Virgin/Epic 34-04221)
- 5 **I WANT A NEW DRUG**
HUEY LEWIS AND THE NEWS (Chrysell's VS4 42786)
- 6 **OWNER OF A LONELY HEART**
YES (Atco 7-99817)
- 7 **HERE COMES THE RAIN**
EURHYTHMICS (RCA PB-13725)
- 8 **FOOTLOOSE**
KENNY LOGGINS (Columbia 38-04310)
- 9 **GIRLS JUST WANT TO HAVE FUN**
CYNDI LAUPER (Portrait/CBS 37-04120)
- 10 **THE LANGUAGE OF LOVE**
DAN FOGELBERG (Full Moon/Epic 34-04314)
- 11 **NOBODY TOLD ME**
JOHN LENNON (Polydor/PolyGram 817 254-7)
- 12 **NEW MOON ON MONDAY**
DURAN DURAN (Capitol B-5309)
- 13 **WRAPPED AROUND YOUR FINGER**
THE POLICE (A&M 2814)
- 14 **ADULT EDUCATION**
DARYL HALL & JOHN OATES (RCA PB-13714)
- 15 **JUMP**
VAN HALEN (Werner Bros. 7-29384)
- 16 **MIDDLE OF THE ROAD**
PRETENDERS (Sire 7-2944)
- 17 **REBEL YELL**
BILLY IDOL (Chrysell's VS4-42762)
- 18 **GOT A HOLD ON ME**
CHRISTINE McVIE (Werner Bros. 7-29372)
- 19 **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**
PHIL COLLINS (Atlantic 7-89700)
- 20 **LET THE MUSIC PLAY**
SHANNON (Emergency/Mirage 7-99810)
- 21 **GIVE IT UP**
K.C. (Meca S-1001)
- 22 **ALMOST OVER YOU**
SHEENA EASTON (EMI America B-8188)
- 23 **RADIO GA GA**
QUEEN (Capitol B-5317)
- 24 **THE POLITICS OF DANCING**
RE-FLEX (Capitol B-5301)
- 25 **MISS ME BLIND**
CULTURE CLUB (Virgin/Epic 34-04388)
- 26 **AUTOMATIC**
POINTER SISTERS (Planet/RCA YB-13730)
- 27 **LET'S STAY TOGETHER**
TINA TURNER (Capitol B-5322)
- 28 **THAT'S ALL**
GENESIS (Atlantic 7-89724)
- 29 **EAT IT***
WEIRD AL YANKOVIC (Rock 'n' Roll/CBS ZS4-04374)
- 30 **THEY DON'T KNOW**
TRACEY ULLMAN (MCA-52347)

COUNTRY

- 1 **ROLL ON**
ALABAMA (RCA PB-13716)
- 2 **BURIED TREASURE**
KENNY ROGERS (RCA PB-13713)
- 3 **SAVE THE LAST DANCE FOR ME**
DOLLY PARTON (RCA PB-13703)
- 4 **LET'S STOP TALKING ABOUT IT**
JANIE FRICKE (Columbia 38-04317)
- 5 **YOU'VE REALLY GOT A HOLD ON ME**
MICKEY GILLEY (Epic 34-04269)
- 6 **THANK GOD FOR THE RADIO**
THE KENDALLS (Mercury/PolyGram 818 0567)
- 7 **DON'T MAKE IT EASY FOR ME**
EARL THOMAS CONLEY (RCA PB-13702)
- 8 **ELIZABETH**
THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)
- 9 **YOU'RE WELCOME TO TONIGHT**
LYNN ANDERSON & GARY MORRIS (Perman P-82003)
- 10 **IF I COULD ONLY DANCE WITH YOU**
JIM GLASER (Noble Vision 104)
- 11 **I COULDA HAD YOU**
LEON EVERETTE (RCA PB-13717)
- 12 **RIGHT OR WRONG**
GEORGE STRAIT (MCA-52337)
- 13 **LET SOMEBODY ELSE DRIVE**
JOHN ANDERSON (Werner Bros. 7-29385)
- 14 **HAPPY BIRTHDAY DEAR HEARTACHE***
BARBARA MANDRELL (MCA-52340)
- 15 **I NEVER QUITE GOT BACK**
SYLVIA (RCA PB-13689)
- 16 **THE YELLOW ROSE**
JOHNNY LEE (Full Moon/Werner Bros. 7-29375)
- 17 **SWEET COUNTRY MUSIC**
ATLANTA (MCA-52336)
- 18 **CANDY MAN**
MICKEY GILLEY & CHARLY McCLAIN (Epic 34-04368)
- 19 **SILENT PARTNERS**
FRIZZELL & WEST (Viva 7-29404)
- 20 **LONELY WOMEN MAKE GOOD LOVERS**
STEVE WARINER (RCA PB-13691)
- 21 **WE DIDN'T SEE A THING**
RAY CHARLES & GEORGE JONES (Columbia 38-04297)
- 22 **BROWN-EYED GIRL**
JOE STAMPLEY (Epic 34-04366)
- 23 **I DREAM OF WOMEN LIKE YOU***
RONNIE McDOWELL (Epic 34-04367)
- 24 **VICTIM OF LIFE'S CIRCUMSTANCES***
VINCE GILL (RCA PB-13731)
- 25 **HAD A DREAM**
THE JUDDS (RCA PB-13673)
- 26 **LEFT SIDE OF THE BED**
MARK GRAY (Columbia 38-40324)
- 27 **MOST OF ALL***
MAC DAVIS (Casablanca/PolyGram 818 168-7)
- 28 **I'VE BEEN RAINED ON TOO**
TOM JONES (Mercury/PolyGram 814 820-7)
- 29 **WOKE UP IN LOVE**
EXILE (Epic 34-04247)
- 30 **IF I CAN JUST GET THROUGH THE NIGHT**
SISSY SPACEK (Atlantic America 7-99801)

BLACK CONTEMPORARY

- 1 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702MF)
- 2 **THRILLER**
MICHAEL JACKSON (Epic 34-04364)
- 3 **TAXI**
J. BLACKFOOT (Sound Town/Allegiance ST-004)
- 4 **ENCORE**
CHERYL LYNN (Columbia 38-04256)
- 5 **AUTOMATIC**
POINTER SISTERS (Planet/RCA YB-13730)
- 6 **IF ONLY YOU KNEW**
PATTI LABELLE (Philadelphia In'l./CBS ZS4 04176)
- 7 **LET'S STAY TOGETHER**
TINA TURNER (Capitol B-5322)
- 8 **LET THE MUSIC PLAY**
SHANNON (Emergency/Mirage 7-99810)
- 9 **JOYSTICK**
DAZZ BAND (Motown 1701MF)
- 10 **LOVE HAS FINALLY COME AT LAST**
BOBBY WOMACK AND PATTI LABELLE (Beverly Glen BG-2012)
- 11 **LIVIN' FOR YOUR LOVE**
MELBA MOORE (Capitol B-5308)
- 12 **REMEMBER WHAT YOU LIKE**
JENNY BURTON (Atlantic 789748)
- 13 **DON'T GO**
DREAMBOY (Owest/Warner Bros. 7-29389)
- 14 **YAH MO BE THERE**
JAMES INGRAM (with MICHAEL McDONALD) (Owest/Warner Bros. 7-29394)
- 15 **SHE'S STRANGE**
CAMEO (Atlanta Artists/PolyGram 818 384-7)
- 16 **PLANE LOVE**
JEFFREY OSBORNE (AIM SP-12089)
- 17 **HARD TIMES**
RUN D.M.C. (Profile PRO 7036)
- 18 **KARMA CHAMELEON**
CULTURE CLUB (Virgin/Epic 34-04221)
- 19 **WHITE HORSE**
LAID BACK (Sire 7-29346)
- 20 **MORE, MORE, MORE**
ATLANTIC STARR (A&M 2619)
- 21 **RUNNING WITH THE NIGHT**
LIONEL RICHIE (Motown 1710MF)
- 22 **TOUCH**
EARTH, WIND & FIRE (Columbia 38-04329)
- 23 **SOMETHING'S ON YOUR MIND**
"D" TRAIN (Prelude PRL 596)
- 24 **FRESH**
TYRONE BRUNSON (Believe In A Dream/CBS ZS4 04330)
- 25 **I WANNA MAKE YOU FEEL GOOD**
THE SYSTEM (Mirage/Atco 7-99786)
- 26 **DON'T LOOK ANY FURTHER**
DENNIS EDWARDS (Motown 1715 GF)
- 27 **ACTION**
EVELYN "CHAMPAGNE" KING (RCA PB-13682)
- 28 **IT'S GONNA BE SPECIAL**
PATTI AUSTIN (Qwest/Warner Bros. 7-29373)
- 29 **JOANNA**
KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 30 **HUMP TO THE BUMP**
STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)

RECORDS TO WATCH

BE YOURSELF — Alfie Silas (RCA)
 BORDERLINE — Madonna (Sire)
 HYPERACTIVE — Thomas Dolby (Capitol)
 LOLLIPOP LUV — Bryan Loren (Philly World)
 LOVE SOMEBODY — Rick Springfield (RCA)
 SHAKEDOWN — Evelyn "Champagne" King (RCA)
 STOP WHAT YOU'RE DOIN' — The Chi-Lites (Private I/CBS)
 SUPERSTAR/UNTIL YOU COME BACK TO ME
 (THAT'S WHAT I'M GONNA DO) — Luther Vandross (Epic)
 TIME FOR SOME FUN — Central Line (Mercury/PolyGram)

I GUESS IT NEVER HURTS TO HURT SOMETIMES — Oak Ridge Boys (MCA)
 I DON'T WANNA LOSE YOUR LOVE — Crystal Gayle (Warner Bros.)
 ILLEGAL ALIEN — Genesis (Atlantic)
 TO ALL THE GIRLS I'VE LOVED BEFORE — Julio Iglesias & Willie Nelson (Columbia)
 AS LONG AS I'M ROCKIN' WITH YOU — John Conlee (MCA)
 IN THE MIDNIGHT HOUR — Razyzy Balley (RCA)
 I BET YOU NEVER THOUGHT I'D GO THIS FAR — Micki Fuhrman (MCA)
 I MAY BE USED — Waylon Jennings (RCA)

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PINBALL MACHINES

BALLY

Mr. & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (8/82)
Speakeasy, 2-pl. (9/82)
Grand Slam (4/83)
Goldball (7/83)
X's and O's (9/83)

GOTTLIEB (see MYLSTAR)

GAME PLAN

Sharp Shooter II (10/83)

MYLSTAR

Devil's Dare (4/82)
Caveman Pin/Video (5/82)
Rocky (8/82)
Spirit (9/82)
Punk (11/82)
Q*bert's Quest (2/83)
Super Orbit (4/83)
Royal Flush Deluxe (4/83)
Amazon Hunt (5/83)
Rack 'Em Up (7/83)
Ready, Aim, Fire (8/83)

STERN

Orbitor I (4/82)

WILLIAMS

Cosmic Gunfighter (7/82)
Defender (2/83)
Warlok (2/83)
Joust, 2-pl. (3/83)
Time Fantasy (4/83)
Firepower II (8/83)

ZACCARIA

Soccer King

VIDEO GAMES (upright)

ATARI

Dig Dug (4/82)
Dig Dug Cabaret (4/82)
Kid Kangaroo (6/82)
Gravitar (8/82)
Pole Position (12/82)
Millipede (12/82)
Liberator (12/82)
Quantum (12/82)
Xevious (2/83)
Food Fight (4/83)
Crystal Castles (6/83)
Star Wars (7/83)
Firefox, laserdisc (1/84)
Major Havoc (1/84)
TX-1 (3/84)

BALLY/MIDWAY

Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Domino Man (12/82)
Baby Pac-Man, Pin/Vid (12/82)
Bump 'N Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs of Tron (9/83)
Granny & The Gator (10/83)
Astron Belt, Laserdisc (10/83)
NFL Football (12/83)
Spy Hunter (1/84)
Tapper (2/84)
Root Beer Tapper (2/84)

BHUZAC INT'L

Love Meter (9/83)

CENTURI

The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)
Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)
Gyruss (5/83)
Konami/Centuri Track & Field (11/83)

CINEMATRONICS

Jack The Giantkiller (4/82)

MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

Naughty Boy (5/82)
Cosmic Chasm (4/83)
Dragon's Lair, Laserdisc (7/83)

DATA EAST

Explorer (9/82)
Burger Time (11/82)
Bump 'N Jump (2/83)
Destiny, Non-Video Game (9/83)
Bega's Battle, Laserdisc (9/83)
Tag Team Wrestling (3/84)

EXIDY

Victory (2/82)
Pepper II (6/82)
Hardhat (12/82)
Fax (5/83)
Crossbow (10/83)

GAME PLAN

Pot Of Gold (2/82)
Hold 'Em Poker (3/83)

GAMETECNIKS

Tri-Pool (1/82)

GDI

Slither (8/82)

GOTTLIEB (see MYLSTAR)

INTERLOGIC, INC.

Roc 'N Rope (6/83)

INTREPID MARKETING

Beezer (1/83)

MYLSTAR

Reactor (7/82)
Q*bert (12/82)
Mad Planets (3/83)
Krull (5-83)
Juno First (7/83)
M.A.C.H. 3, Laserdisc (10/83)

NAMCO AMERICA

Sweet Licks (4/82)

NICHIBUTSU USA

Rug Rats (3/83)
Crazy Climber ('81)
Radical Radial (10/83)
Skelagon (10/83)

NINTENDO

Donkey Kong Jr. (8/82)
Popeye (12/82)
Mario Bros. (6/83)
Donkey Kong III (11/83)

ROCK-OLA

Eyes (7/82)
Nibbler (11/82)
Rocket Racer (3/83)

SEGA/GREMLIN

Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (2/83)
Star Trek, cockpit (2/83)
Champion Baseball (6/83)

SENTE

Sente Arcade Computer (SAC)

SIGMA ENTERPRISES

Stinger (12/83)

STERN

Jungler (2/82)
Frenzy (5/82)
Tazz-mania (5/82)
Tutankham (7/82)
Dark Planet (11/82)
Lost Tomb (2/83)
Bag Man (2/8)
Mazer Blazer (3/83)
Cliff Hanger, Laserdisc (9/83)

Goal To Go, Laserdisc (1/84)
Great Guns (1/84)

TAITO AMERICA

Qix (10/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/82)
Jungle King (9/82)
Jungle Hunt (11/82)
Front Line (12/82)
Zoo Keeper (4/83)
Elevator Action (7/83)
Change Lanes (7/83)
Ice Cold Beer (11/83)
Laser Grand Prix, Laserdisc (11/83)
The Tin Star (3/84)
Zeke's Peak (3/84)

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)
Holey Moley (9/82)

WILLIAMS

Robotron 2084 (3/82)
Moon Patrol (8/82)
Joust (10/82)
Sinistar (3/83)
Sinistar, Cockpit (3/83)
Bubbles (3/83)
Bubbles-Mini-Upright (3/83)
Motorace USA (7/83)
Blaster (10/83)
Star Rider, Laserdisc (11/83)

ZACCARIA

Money Money (7/83)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Tempest (10/81)
Dig Dug (4/82)

BALLY/MIDWAY

Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)
Tron (8/82)
Solar Fox (8/82)
Blueprint (11/82)
Swimmer (10/82)
Gyruss (5/83)
Konami/Centuri Track & Field (11/83)

ELCON

Diversions booth size (9/81)

EXIDY

Fax (10/83)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

The Thief (4/82)
Slither (8/82)

GOTTLIEB (see MYLSTAR)

MYLSTAR

Q*bert (6/83)

SEGA/GREMLIN

Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)
Zaxxon (5/82)
Pengo (1/83)
Champion (6/83)

STERN

Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA

Crazy Climber (5/81)

Zarzon (5/81)
Qix (10/81)

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)

WILLIAMS

Joust (10/82)
Bubbles (3/83)
Motorace USA (7/83)

PHONOGRAPHS

Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM 240-1
Lowen-NSM Satellite 200
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 488 (10/82)
Rock-Ola 476, Furniture Model
Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10/82)
Rowe R-88 (9/83)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Phoenix (12/80)
Star Gaze, Video Jukebox
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
VMI Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL, SHUFFLE, TABLE GAMES, ETC.

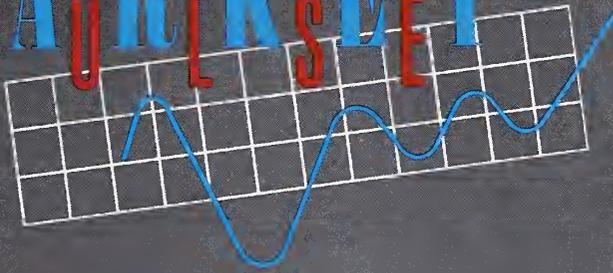
Coin Computer, V-Back Shuffleboard
Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament Foosball (5/82)
Dynamo Big D Pool Table (9/83)
Exidy Whirly Bucket (11/82)
Exidy Tidal Wave (10/83)
I.C.E., Chexx
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley (11/83)

CONVERSION KITS

(including interchangeable games & enhancement kits)
Atari Pole Position II (11/83)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (12/83)
Bally Midway, Ups & Downs
Centuri, Guzzler
Cinematronics, Brix (1/83)
Computer Kinetics, You-Pick-It
Intrepid Marketing, Encore
Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump 'N Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Buster (7/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (9/83)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retrofit
Konami, Gyruss
Konami, Time Pilot
Konami, Time Pilot '84
Mylstar/Gottlieb, Royal Flush Deluxe (5/83)
Interlogic Roc 'N Rope (6/83)
Rock-Ola, Levers (3/83)
Rock-Ola, Nibbler
Rock-Ola, Eyes
Rock-Ola, Survival
Rock-Ola, Mermaid
Nichibutsu, Rug Rats (3/83)
Nichibutsu, Radical Radial (10/83)
Nichibutsu, Skelagon (10/83)
Sega, Tac/Scan (9/82)
Sega, Monster Bash (11/82)
Sega, Super Zaxxon (1/83)
Stern, Lost Tomb (2/83)
Stern, Pop Flamer (3/83)
Stern, Super Draw (7/83)
Stern, Fast Draw (7/83)
Stern, Goal To Go (1/84)
Taito America, Elevator Action (7/83)
Taito America, Exerion
Universal, Lady Bug
Universal, Mr. Do
Universal, Mr. Do's Castle (11/83)

Bally MIDWAY T.M.

MARKET



TAPPER™

Designed from the start as a street location video game, TAPPER is bringing beer-pouring, mug-sliding fun to thousands of locations across the country. TAPPER's brass bar rail and mug holders, mini beer taps and "stained glass" header are the setting for great game play. Four unique screens, bonus racks, cartoons and even dance-hall girls attract players and repeat plays. Give your street location a real street location game—TAPPER.

ROOT BEER TAPPER™

Responding to your need for a non-adult version of TAPPER, Bally Midway delivers ROOT BEER TAPPER. With ice-cream parlor cabinet graphics and a root-beer pouring soda-jerk, ROOT BEER TAPPER makes mug-sliding fun available for arcades, convenience stores and other non-adult locations. Quench your thirst for a hot new game with ROOT BEER TAPPER.

GALAXY RANGER™

A street location laser-disc game, GALAXY RANGER is the value-priced solution for street location and player demand for high-technology equipment. Newly introduced, GALAXY RANGER makes high tech coin-operated entertainment available for more locations. See your Bally Midway distributor today for more details.

SPY HUNTER™

REPLAY says it. PLAYMETER says it. GAMES PEOPLE says it. Talk to the operators that have it. SPY HUNTER is number one. Compelling controls, superb sound, and action-packed driving excitement make it a player's game. Top cashbox collections week after week make it an operator's game. For 1984, there is only one driving game—SPY HUNTER.

Bally Midway Responds with Location-Tailored Games.

Terms of Endearment xxx

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