

CASHBOX

March 31 1984

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PUBLISHERS PICK "EVERY BREATH YOU TAKE" AS SONG OF THE YEAR
CASH BOX INTERVIEW: JIM MAZZA
CASH BOX DEBUTS MUSIC VIDEOS CHART
CASH BOX CONTINUES TO BREAK NEW GROUND—EDITORIAL

Included — The Cash Box 1984
Music Video Sourcebook
12" Records — A Cash Box Special Issue

Thomas Dolby

BAR-KAYS

DANGEROUS

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CASH BOX

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CASH BOX

GEORGE ALBERT
President and Publisher

MARK ALBERT
Vice President and General Manager

J.B. CARMICHALE
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Marketing
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HOWARD DRUCKER, East Coast

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Research
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KEITH ALBERT
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Editorial
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PETER HOLDEN
LEE JESKE
ASHLEY KAHN

Nashville Editorial/Research
ANITA WILSON
JOHN LENTZ
BRENNAN DAVENPORT-LEIGH

Art Director
TONY D'AGOSTINO

PUBLICATION OFFICES
NEW YORK
330 W. 58th Street, (Suite 5D)
New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Telex: 666123
Circulation
HELEN LAYDEN, Manager

HOLLYWOOD
6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO
CAMILLE COMPASIO, Coin Machine, Mgr.
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.,
Arlington VA 22207
Phone: (703) 243-5664

GENERAL COUNSEL
GITTLER & WEXLER
GREGG J. GITTLER
GARY A. WEXLER

MIGUEL SMIRNOFF
Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
Lavalle 1569, Pliso 4, Of. 405
1048 Buenos Aires, Argentina
Phone: 45-6948

AUSTRALIA — ALLAN WEBSTER
37 Shelley Street
Elwood, PH: 0305315026 Australia

BRAZIL — CHRISTOPHER PICKARD
Av. Borges de Medeiros, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brazil
Phone: 294-8197

CANADA — JAN PLATER
98 Geoffrey Street
Toronto, Ontario, Canada, M6R 1P3
Phone: (416) 537-1137

ITALY — MARIO DE LUIGI
"Musica e Dischi" Via De Amicis, 47
20123 Milan, Italy
Phone: (02) 839-18-37/832-79-37

JAPAN — Adv. Mgr., SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

NETHERLANDS — CONSTANT MEIJERS
P.O. Box 1807
1200 BV Hilversum
Phone: 035-19841

SPAIN — ANGEL ALVAREZ
Lopez de Hoyos 178, 5 CD
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Phone: 415 23 98

UNITED KINGDOM — CHRISSEY ILEY
54A Cambridge Gardens
London W10 England
Phone: 01-960-2736
HILARY BRIGHT
Flat 3, 162 Bethune Road
London N16 5DS England
Phone: 01-809-1067

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Cash Box Continues To Break New Ground

On Jan. 28, 1984 **Cash Box** debuted the industry's first 12" Singles chart. Recognizing the importance of this sales and promotional vehicle and realizing the need of the industry to monitor this configuration, we have devoted the same intensive research and scrutiny to the 12" single as we have to the standard configurations that have been covered extensively for decades.

This week's 12" single focus firmly establishes **Cash Box's** total commitment to furthering the well being of our industry by servicing all facets of manufacturing and merchandising, not just the traditional and standard aspects. This is not the first time we have broken new ground in the music industry and by no means does it signify the last.

This week also marks the debut of **Cash Box's** Music Videos chart which will spotlight weekly the Top 15 music videos in the country based on airplay. Once again we have not limited our research to one source exclusively. Our information is derived from various and diverse sources from all parts of the industry. By doing this we feel we can more adequately provide

an overall view of this most important area.

The renewed health of the music business is in direct correlation to the constant influx of new ideas and technology.

The 12" single services a consumer who heretofore remained an untapped market. The popularity of the 12" single has proved that it has a legitimate place alongside the LP, 45, cassette and other popular configurations. The importance and the impact of the music video is obvious. It has proved not only a staple in this industry but an essential ingredient for sales, promotion, artist development, etc.

Both the merchandiser and the manufacturer will find our 12" single and video coverage equally useful. We have responded directly to the needs of the industry by adding these new dimensions to our coverage and we will continue to monitor the response of the industry to this coverage via the close relationships that have developed over many years.

We are as proud of these new additions as we are of the industry they service and we hope that our contribution will further the growth of the music business in general.

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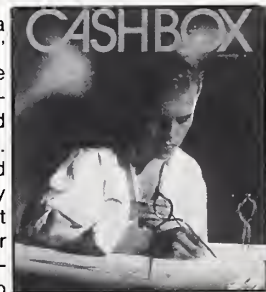
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ON THE COVER

Capitol's Thomas Dolby is a prime example of the 'new music' movement that evolved in the wake of London's mid-70s punk revolution. Dolby was originally teamed up with a diverse group of U.K. artists and musicians that included Lene Lovich among others. Dolby went on to write Lovich's smash hit of two years ago "New Toy." After working with Lovich on other projects, Dolby released his first solo LP "The Golden Age Of Wireless." The album spawned the immensely popular single "She Blinded Me With Science," which pushed the LP into **Cash Box's** Top 20. The cut combined an irresistible synthesized dance beat and humorous lyrics which took America by storm in the spring of 1983.

Coming on the heels of this success story is Dolby's new LP called "The Flat Earth." The album features Dolby's image as a mad scientist with a penchant for dance hits, and the first single "Hyperactive" is proof positive. The special effects on this cut and throughout the LP are inventive and often hilarious, and the former art student's vocal delivery is superior.



TOP POP DEBUTS

SINGLES	57	HEARTBREAK CITY — The Cars — Elektra
ALBUMS	84	ROCK YOU LIKE A HURRICANE — Scorpions — Mercury/PolyGram

POP SINGLE
FOOTLOOSE Kenny Loggins Columbia
B/C SINGLE
SOMEBODY'S WATCHING ME Rockwell Motown
COUNTRY SINGLE
LET'S STOP TALKIN' ABOUT IT Janie Fricke Columbia
JAZZ
BACKSTREET David Sandborn Warner Bros.

NUMBER ONES

Janie Fricke

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 31, 1984

Weeks On
3/24 Chart

1	FOOTLOOSE KENNY LOGGINS (Columbia 38-04310)	3	10
2	SOMEBODY'S WATCHING ME ROCKWELL (Motown 1702MF)	2	10
3	GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER (Portrait/CBS 37-04120)	1	17
4	JUMP VAN HALEN (Warner Bros. 7-29384)	5	12
5	I WANT A NEW DRUG HUEY LEWIS AND THE NEWS (Chrysalis VS 4 42766)	6	11
6	HERE COMES THE RAIN EURYTHMICS (RCA PB-13725)	7	10
7	99 LUFTBALLONS NENA (Epic 34-04108)	4	18
8	AUTOMATIC POINTER SISTERS (Planet/RCA YB-13730)	9	10
9	EAT IT WEIRD AL YANKOVIC (Rock 'N' Roll/CBS ZS4 04374)	21	4
10	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) PHIL COLLINS (Atlantic 7-89700)	19	6
11	GOT A HOLD ON ME CHRISTINE MCVIE (Warner Bros. 7-29372)	12	10
12	ADULT EDUCATION DARYL HALL — JOHN OATES (RCA PB-13714)	14	7
13	HOLD ME NOW THOMPSON TWINS (Arista AS1-9164)	18	8
14	MISS ME BLIND CULTURE CLUB (Virgin/Epic 34-04388)	16	5
15	THE LANGUAGE OF LOVE DAN FOGELBERG (Full Moon/Epic 34-04314)	15	9
16	THRILLER MICHAEL JACKSON (Epic 34-04364)	8	9
17	NEW MOON ON MONDAY DURAN DURAN (Capitol B-5309)	10	12
18	HELLO LIONEL RICHIE (Motown 1722MF)	25	5
19	KARMA CHAMELEON CULTURE CLUB (Virgin/Epic 34-04221)	13	18
20	RADIO GA GA QUEEN (Capitol B-5317)	24	7
21	GIVE IT UP K.C. (Meca S-1001)	17	15
22	NOBODY TOLD ME JOHN LENNON (Polydor/PolyGram 817 254-7)	11	11
23	LET THE MUSIC PLAY SHANNON (Emergency/Mirage 7-99810)	20	20
24	THEY DON'T KNOW TRACEY ULLMAN (MCA-52347)	28	6
25	LET'S STAY TOGETHER TINA TURNER (Capitol B-5322)	26	11
26	RUNNER MANFRED MANN'S EARTH BAND (Arista AS1-9143)	27	11
27	GIRLS DWIGHT TWILLEY (EMI America B-8196)	35	7
28	LOVE SOMEBODY RICK SPRINGFIELD (RCA PB-13738)	34	4
29	LIVIN' IN DESPERATE TIMES OLIVIA NEWTON-JOHN (MCA-52341)	30	8
30	NEW SONG HOWARD JONES (Elektra 7-69766)	31	11
31	BACK WHERE YOU BELONG 38 SPECIAL (A&M 2615)	32	9
32	YOU MIGHT THINK THE CARS (Elektra 7-69744)	44	4
33	COME BACK AND STAY PAUL YOUNG (Columbia 38-04313)	36	9
34	ALMOST OVER YOU SHEENA EASTON (EMI America B-8186)	23	17
35	TONIGHT KOOL & THE GANG (De-Lite/PolyGram 818 226-7)	40	6

36	DON'T ANSWER ME THE ALAN PARSONS PROJECT (Arista AS1-9160)	45	5
37	RED RED WINE UB40 (A&M 2600)	39	9
38	LEAVE IT YES (Atco 7-99787)	42	5
39	TO ALL THE GIRLS I'VE LOVED BEFORE JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)	49	5
40	REBEL YELL BILLY IDOL (Chrysalis VS4 42764)	29	10
41	STRIP ADAM ANT (Epic 34-04337)	43	8
42	HEAD OVER HEELS GO-GO'S (I.R.S./A&M IR-9926)	54	3
43	THE KID'S AMERICAN MATTHEW WILDER (Private I/CBS ZS4 04370)	47	7
44	HOLDING OUT FOR A HERO BONNIE TYLER (Columbia 38-04370)	51	6
45	NO MORE WORDS BERLIN (Geffen 7-29360)	53	3
46	WRAPPED AROUND YOUR FINGER THE POLICE (A&M 2614)	22	12
47	AUTHORITY SONG JOHN COUGAR MELLENCAMP (Riva/PolyGram R 216)	56	3
48	ONE IN A MILLION THE ROMANTICS (Nemperor/CBS ZS4 04373)	52	6
49	THE POLITICS OF DANCING RE-FLEX (Capitol B-5301)	33	18
50	A FINE, FINE DAY TONY CAREY (MCA-52343)	57	5
51	OWNER OF A LONELY HEART YES (Atco 7-99817)	38	22
52	RUNAWAY BON JOVI (Mercury/PolyGram 818 309-7)	60	5
53	THE LONGEST TIME BILLY JOEL (Columbia 38-04400)	66	2
54	SHOW ME THE PRETENDERS (Sire 7-29317)	62	3
55	JOANNA KOOL & THE GANG (De-Lite/PolyGram DE 829)	37	21
56	DON'T LET GO WANG CHUNG (Geffen 7-29377)	48	8
57	TALKING IN YOUR SLEEP THE ROMANTICS (Nemperor/CBS ZS4 04135)	41	26
58	WE'RE GOING ALL THE WAY JEFFREY OSBORNE (A&M 2618)	65	5
59	BORDERLINE MADONNA (Sire 7-29354)	67	4
60	DANCING IN THE SHEETS SHALAMAR (Columbia 38-04372)	71	4
61	BREAKDANCE IRENE CARA (Network/Geffen 7-29328)	74	2
62	SISTER CHRISTIAN NIGHT RANGER (MCA-52350)	72	3
63	BREAK MY STRIDE MATTHEW WILDER (Private I/CBS ZS4 04113)	46	29
64	JOYSTICK DAZZ BAND (Motown 1701MF)	59	8
65	HYPERACTIVE THOMAS DOLBY (Capitol B-5321)	68	4
66	ILLEGAL ALIEN GENESIS (Atlantic 7-89698)	75	3
67	WHITE HORSE LAID BACK (Sire 7-29346)	78	3
68	AN INNOCENT MAN BILLY JOEL (Columbia 38-04259)	50	18

Weeks On
3/24 Chart

69	MIDDLE OF THE ROAD THE PRETENDERS (Sire 7-29444)	58	16
70	THAT'S ALL GENESIS (Atlantic 7-89724)	61	19
71	YAH MO BE THERE JAMES INGRAM (with MICHAEL McDONALD) (West/Warner Bros. 7-29394)	63	16
72	THINK OF LAURA CHRISTOPHER CROSS (Warner Bros. 7-29658)	55	17
73	WALKING IN MY SLEEP ROGER DALTREY (Atlantic 7-89704)	76	5
74	BABY COME BACK BILLY RANKIN (A&M 2813)	81	3
75	IT'S MY LIFE TALK TALK (EMI America B-8195)	90	2
76	CATCH ME I'M FALLING REAL LIFE (Curb/MCA-52362)	65	2
77	CLUB MICHELLE EDDIE MONEY (Columbia 38-04376)	77	4
78	LOVE ME IN A SPECIAL WAY DeBARGE (Gordy/Motown 1723GF)	87	2
79	LOOKS THAT KILL MOTLEY CRUE (Elektra 7-69764)	69	10
80	MAKE MY DAY T.G. SHEPPARD with CLINT EASTWOOD (Warner Bros. 7-29343)	70	6
81	HUNTERS OF THE NIGHT MR. MISTER (RCA PB-13741)	89	2
82	THIS WOMAN KENNY ROGERS (RCA PB-13741)	64	12
83	I GUESS THAT'S WHY THEY CALL IT THE BLUES ELTON JOHN (Geffen 7-29460)	73	23
84	ROCK YOU LIKE A HURRICANE SCORPIONS (Mercury/PolyGram 818 440-7)	—	1
85	IF ONLY YOU KNEW PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04248)	79	11
86	I'M STEPPING OUT JOHN LENNON (Polydor/PolyGram 821 107-7)	—	1
87	SAY, SAY, SAY PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	82	25
88	BANG YOUR HEAD (METAL HEALTH) QUIET RIOT (Pasha/CBS ZS 4 04267)	80	12
89	GIVE ME TONIGHT SHANNON (Emergency/Mirage 7-99775)	—	1
90	LOVE HAS FINALLY COME AT LAST BOBBY WOMACK and PATTI LABELLE (Beverly Glen BG-2012)	—	1
91	HOLIDAY MADONNA (Sire 7-29478)	84	23
92	RUNNING WITH THE NIGHT LIONEL RICHIE (Motown 1710MF)	86	19
93	SEND ME AN ANGEL REAL LIFE (Curb/MCA-52287)	83	19
94	ENCORE CHERYL LYNN (Columbia 38-04256)	91	8
95	SHE WAS HOT ROLLING STONES (Rolling Stones/Atco ST-RS 45937)	86	9
96	DO YOU LOVE ME ANDY FRASER (Island 7-99784)	92	4
97	BODY TALK THE DEELE (Solar/Elektra 7-69785)	94	10
98	SO BAD PAUL McCARTNEY (Columbia 38-04298)	93	15
99	BABY I LIED DEBORAH ALLEN (RCA PB-13600)	95	21
100	YOU'RE LOOKING LIKE LOVE TO ME PEABO BRYSON/ROBERTA FLACK (Capitol B-5307)	98	15

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Fine Fine (Rockoko GmbH (Gema)—BMI)	50	Footloose (Famous—ASCAP/Ensign—BMI)	1	Let The Music Play (Shapiro Bernstein & Co./Emergency—ASCAP)	23	Runaway (Jamb/George Karakoglou/Simile—ASCAP)	52
Adult Education (First Buzza/Hot-Cha/Unichappell BMI)	12	Girls (Dionnio, adm. by Bug—ASCAP)	27	Let's Stay Together (Irving/Al Green—BMI)	25	Runner (Mark Cain, publ. by Intersong, USA—ASCAP)	26
Against All Odds (HJit and Run, adm. by Warner Bros. & Golden Torch—ASCAP)	10	Girls Just Want (Heroic—ASCAP)	3	Livin' In Desperate (Snow/Hook & Line—BMI/ASCAP)	29	Running With The (Brockman—ASCAP/Dyad—BMI)	92
Almost Over You (Michael H. Golden/Carload of Us/Sweet Angel/Atlantic—ASCAP/BMI)	34	Give It Up (Alexanders/Shawn/Chanel—BMI)	21	Longest Time (Joel—BMI)	53	Say Say Say (MPL Comm./Mijac—BMI)	87
An Innocent (Joel Songs—BMI)	68	Give Me (Shapiro Bernstein & Co./Emergency/Green Star—ASCAP)	89	Looks That Kill (Warner-Tamerlane/Motley Crue—BMI)	79	Send Me An (Australian Tumbleweed—BMI)	93
Authority Song (Riva—ASCAP)	47	Got A Hold (Alimony—BMI/Cement Chicken—ASCAP)	11	Love Has Finally (ABKCO/Spaced Hands/Beverly Glen—BMI)	90	She Was Hot (Colgems-EMI—ASCAP)	95
Automatic (Musica Corp. of America/Fleedleedle—BMI/MCA—ASCAP)	8	Head Over Heels (Daaddy Oh/Some Other—ASCAP)	42	Love Me In A (Jobete—ASCAP)	78	Show Me (Hynde House of Hits/Clive Banks/ATV (London))	54
Baby Come Back (Irving/Money For Music—BMI) 74		Hello (Brockman—ASCAP)	18	Love Me In A (Jobete—ASCAP)	78	Sister Christian (Kid Bird/Rough Play—BMI)	62
Body Talk (Deele Reele/Midstar/Hip Trip—BMI)	97	Here Comes The Rain (Blue Network—ASCAP)	6	Love Somebody (Vogue—BMI)	28	So Bad (MPL Communications—ASCAP)	98
Borderline (Likasa—BMI)	59	Hold Me Now (Zomba Ent.—ASCAP)	13	Make My Day (Peso/Wallet—BMI)	80	Somebody's Watching (Jobete—ASCAP)	2
Break My Stride (Streetwise/Big Ears/No Ears—ASCAP)	63	Holding Out (Ensign—BMI)	44	Middle Of The Road (Hynde House of Hits/Clive Banks/ATV—London)	69	Strip (Colgems—EMI—ASCAP)	41
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI)	61	Holiday (House of Fun/Pure Energy—BMI)	91	Miss Me Blind (Virgin—ASCAP)	14	Talking In Your (Forever Endeavor/Romantics—ASCAP)	57
Catch Me (Australian Tumbleweed—BMI)	76	Hunters Of The (Warner-Tamerlane/Entente—BMI) 81		New Moon (Tritec Ltd.)	17	That's All (Pun/Warner Bros.—ASCAP)	70
Club Michelle (Cashola—BMI/Wyoming Flesh (pending)—ASCAP)	77	Hyperactive (Participation—ASCAP)	65	New Song (Warner Bros. Ltd.—BMI)	30	The Don't Know (Stiff—PRS)	24
Come Back (Red Admiral—BMI)	33	I Guess That's Why (Intersong—ASCAP)	83	99 Luftballons (April—ASCAP)	7	Think Of Laura (Another Page—ASCAP)	72
Dancing In The (Famous—ASCAP/Ensign—BMI) 60		I Want A New (Hulex, adm. by Red Admiral—BMI) 5		No More (Berlin Era, adm. by Warner—Tamerlane—BMI)	45	Tonight (Delightful—BMI)	35
Do You Love Me (Jobete—ASCAP)	96	If Only You Knew (Mighty Three—BMI)	85	Nobody Told Me (Ono—BMI)	22	Walking In My (Avir—BMI)	73
Don't Answer Me (Woolfson/Ltd./Careers—BMI) 36		Illegal Alien (Pun, adm. by Warner Bros.—ASCAP) 86		One In A Million (Forever Endeavor/Romantics—ASCAP)	48	We're Going All (Dyad—ASCAP)	57
Don't Let Go (Chong, adm. by WB Music Group—ASCAP)	56	I'm Stepping (Ono—BMI)	86	Owner Of A Affirmative/Warner-Tamerlane—BMI/Unforgettable—ASCAP)	51	White Horse (Sing A Song—ASCAP)	68
Eat It (Mijac, adm. by Warner-Tamerlane—BMI)	9	It's My Life (Island/Zomba—BMI/ASCAP)	75	Politics Of Dancing (Firstars—ASCAP)	49	White Horse (Sing A Song—ASCAP)	68
Encore (Tan Division/Flyte Tyme—ASCAP)	94	Joanna (Delightful—BMI)	55	Radio Ga Ga (Queen/Screen Gems-EMI—BMI)	20	Wrapped (Magnetic/Reggatta/Illegal Songs—BMI) 46	
		Joystick (Three Go/Jobete—ASCAP)	64	Rebel Yell (Boneido/Rock Steady/Rare Blue—ASCAP)	40	Yah Mo Be There (Eiseman/Hen-Al/Kings Road—BMI/Genevieve/Rodsons PRS/Yellow Brick Road—ASCAP)	71
		Jump (Van Halen—ASCAP)	4	Red Red Wine (Tallyrand—ASCAP)	37	You Might (Ric Ocacek, adm. by Lido—ASCAP)	32
		Karma Chameleon (Virgin—ASCAP/Pendulum—adm. by Warner-Tamerlane—BMI)	19	Rock You (Summer Breeze—ASCAP)	84	You're Looking Like (All Seasons/Corbetta Music Plus/Hearts Delight—ASCAP/BMI)	100
		Kid's American (Streetwise/Buchu—ASCAP)	43				
		Language Of Love (Hickory Groove/April—ASCAP) 15					
		Leave It (Affirmative—BMI/Unforgettable Songs—ASCAP)	38				

⚡ = Exceptionally heavy radio activity this week

💰 = Exceptionally heavy sales activity this week

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WHERE THE
STRAY CATS STRUT
THEIR STUFF.**

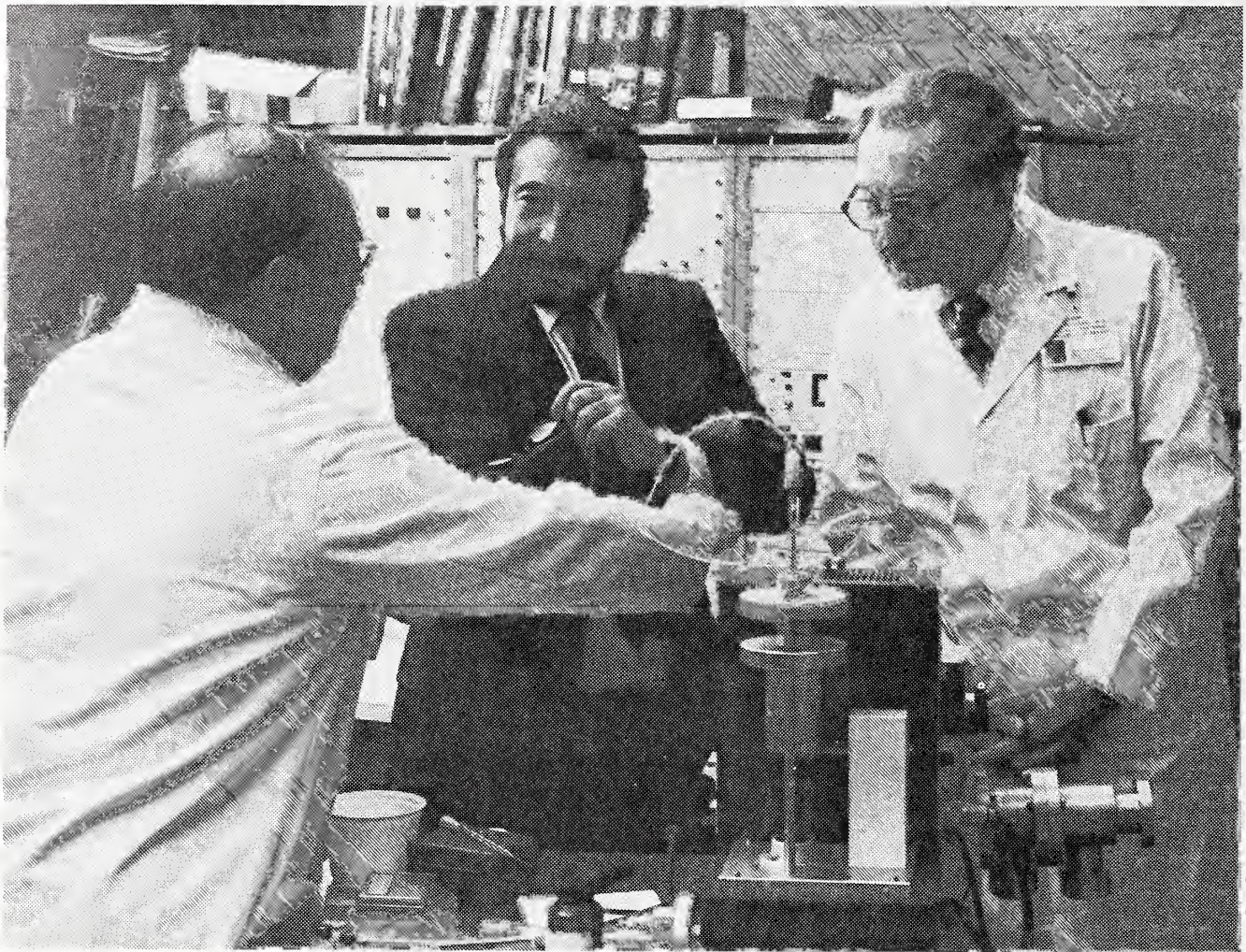


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PHOTOGRAPH: DAVID GAHR

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Both research centers are supported solely by the entertainment industry. And you're invited to participate at the annual T.J. Martell Foundation Humanitarian Award dinner in honor of CBS/Records Group President Walter R. Yetnikoff, on Saturday, April 14, 1984, at The New York Hilton.

A contribution of \$10,000 makes you a Foundation Patron. A contribution of \$5,000 makes you a Walter R. Yetnikoff Fellowship Sponsor. Since less than 3% of all monies raised is a direct fund-raising expense, any contribution makes you a lifesaver.

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◆ IT OFFERS MORE THAN HOPE. ◆



MAKING MODERN LOVE — PMI director Jim Yukich is seen above (far right, hands extended) on the set of the Bowie video "Modern Love." The video was shot during the artist's "Serious Moonlight" tour last summer.

Cash Box Profile

PMI's Creative Development Director, Jim Yukich

When Jim Yukich began working in the video department of Capitol Records nearly three years ago, MTV was still in its formative stages and Yukich's responsibilities consisted primarily of editing television commercials and presentation material for the label. But just as music video has exploded over the past few years so has Yukich's career to the point where he is now one of the most sought after directors of music videos in the industry. His credits have also earned him the title of director, creative development for Picture Music International (PMI), the music video production arm of Capitol.

Yukich first began showing signs of creativity and directorial promise while still at Capitol when he was called upon to supervise a shoot featuring Canadian group Red Ryder. The video was so well received that it was nominated for the Canadian Juno award. It was also the first clip produced in-house by Capitol.

Shortly after, Yukich was summoned by Capitol president Jim Mazza to do a video of the Kenny Rogers/Sheena Easton duet, "We've Got Tonight." This was Yukich's first opportunity to work with superstar talent and his first chance to direct an artist in a studio setting. It, too, was widely accepted and received airplay on shows like *Solid Gold*. More importantly, however, it served as a stepping stone for the director's next big break — David Bowie's "Modern Love."

"Modern Love," is the video which really propelled Yukich into the limelight and for which the director made a name for himself. Originally, Bowie was to have received credit for the shoot which took place over two nights and one afternoon during the "Serious Moonlight" tour last summer. After watching Yukich work and take control of the situation, however, Bowie quickly admitted that Yukich should carry the title of director for the video. In fact, the artist liked the clip so much that it does not appear on the HBO *Serious Moonlight* concert special; instead it will appear as a separate release only.

After seeing his work with Bowie, another English group requested Yukich to film them in concert. This time, however, the group was one of the director's

all-time favorites — Genesis. "I knew every beat to every song that they do, so I knew where I wanted the cameras to be at all times." In all, 47 hours of film was shot of Genesis in concert. To make sure he wouldn't miss a shot, Yukich scored the entire concert before the filming, alerting each of the cameramen as to where they should be after each and every lyric. In addition, each cameraman was notified over their headsets as to when the best time to change rolls of film would be in case they had a take coming up.

Yukich feels that his success as a director is due primarily to his philosophy of "giving the artist exactly what he wants, it's their song. I experiment to a certain extent, but also try to give the artist a good marketing tool so that he can sell more albums and get greater song recognition," said Yukich.

"So often the crew comes and says, 'This is what we're going to do; and so on and so forth, and the band just kind of gets pulled along. I like to involve the band from the start to the finish of it (the video) and if they're not happy about something we can talk about it and change things as we go along," Yukich added.

The director also feels that his strong background in editing has contributed greatly to his success. "Editors end up being such good music video directors," said Yukich, "because they can see the final product. If you've been an editor, you see so many peoples' mistakes and what they miss."

As far as the medium he has been so much a part of over the past three years, Yukich is confident that "in the future, music videos will be just like the records of today. I have nephews and know kids that identify with songs only by the video, like 'The one where the guy takes a sledgehammer and puts it through a window,' for instance. There's a whole new generation of kids out there that I don't think will be able to listen to music without seeing it, and I definitely think their kids won't be able to. There's a major change happening now. I think in the future, people are going to have a laser disc player like they have a record player

(continued on page 24)

Publishers Pick "Every Breath" As Best Song Of The Year

by Peter Holden

LOS ANGELES — The fifth annual National Music Publishers Association Song Awards were held March 20 at the Beverly Hilton in Beverly Hills, California, and the gala event saw Sting's "Every Breath You Take" walk away with the prestigious "Song Of The Year" award. Superstar artist-turned-record executive Smokey Robinson and NMPA chairman Salvatore Chiantia announced the voting results for the nine categories which included Easy Listening, Pop, Country, R&B, Gospel, Latin as well as the Song Of The Year. Best Broadway Song and Best Song from a Motion Picture rounded out the entries.

The music publishers, whose sole business is picking and marketing songs, also handed Sting's smash single the best Easy Listening award. The Grammy winning "Every Breath You Take" was written by Sting, a.k.a. Gordon Sumner, and was published by Magnetic Ltd., Reggatta and Illegal Songs Inc. Michael Jackson's "Billie Jean," in another face-off with Lionel Richie's "All Night Long," tied for best pop entry. The tie was unique, but was widely applauded by the attending music publishers and entertainment industry executives.

Best Broadway Song was "Memory"

from the show "Cats," which was written by Andrew Lloyd Webber, Trevor Nunn and T.S. Eliot. The song was published in the U.S. by Koppelman-Bandier Music Corp. and Deco Music. Another strong fight was expected for best song in a motion picture. "Flashdance... What A Feeling" won out over "Maniac" in the same battle that took place at the Grammys with "Flashdance" winning that award also. "Flashdance" was written by Giorgio Moroder, Irene Cara and Keith Forsey, and was published by Famous Music Corp. and Giorgio Moroder Music Publishing.

In the Country category, the brothers Gibb — Barry, Robin and Maurice — took the honors with "Islands In The Stream" published by Gibb Bros. Music. NMPA members across the nation chose "He Set My Life To Music" as the top Gospel song. The tune was written by Rhonda Fleming and Dennis Morgan and was published by Nashville's Tom Collins Music Corporation.

The top Latin song award went to "Amor" created by Gabriel Ruiz and Ricardo Lopez Mendez and published by Peer International Corporation. "Amor" beat out a number of strong contenders including Jose Feliciano's "Paso La Vida Pensando," and Oscar D'Leon's "La Calculadora."

NMPA president Leonard Feist noted that chart position in the trade press control the eligibility of the Easy Listening, Country, R&B and Pop entries, while the Gospel, Latin, Broadway and motion picture works were nominated by members of the trade association. Feist added, "In accord with our board's policy of rotating the awards among the major music centers, we were in Nashville last year, and next year we will be back in New York." The NMPA board of directors met on the following day at the Beverly Wilshire Hotel with senior executives from New York, Nashville, Atlanta and Los Angeles assembling.

Among the celebrity presenters in addition to Smokey Robinson, were such music figures as Herb Alpert, Janis Ian, Little Richard, plus award-winning composers Bill Conti and Sammy Fain.

Island Continues Suit Against Sunsplash

NEW YORK — Island Music, the publishing arm of Island Records, Inc., announced last week that it has withdrawn a lawsuit against Jem Records. The suit involved a copyright infringement claim against Sunsplash Records and six other defendants arising from the Sunsplash release of a live 1982 recording of Island artists Toots and the Maytals entitled "Live at Reggae Sunsplash." Island Music had mistakenly believed that Jem Records was one of the distributors of the album and expressed its regret for the mistake.

The copyright infringement claim concerns the six songs which comprise the Toots and the Maytals LP. "We have to get damages for use without proper permission having been granted by Island Music, the copyright owner," stated Island Music's attorney, Mel Wulf, "the claim concerns the songs, not the album..." Concerning the mistaken naming of Jem Records in the initial lawsuit, Wulf admitted "we made a mistake about who Sunsplash's distributor was for New York, that's all. And we are gentlemen and we admit our mistakes." Wulf maintained that Island is no longer concerned with the distribution of the album, but with Sunsplash Records and the organization that records and produces the Sunsplash reggae festival in Jamaica each year, Synergy Productions Limited.

Sunsplash Records is a Maryland corporation formed in 1983 for the express purpose of releasing a record of over 25 hours worth of music recorded at the 1982 Sunsplash reggae festival. Sunsplash maintains the position that an agreement signed between Toots Hibbert and Synergy Productions prior to the latter's 1982 performance includes publishing guarantees allowing for the release of any song which was recorded and that he has written or controls, and that upon release of any records of those Sunsplash performances licenses would and should be issued automatically upon request. Besides the Toots and the Maytals album, Sunsplash has also released seven other titles, and up to thirty albums are planned for release altogether.



CARA WINS AN OTTO — Grammy Award winning singer/songwriter Irene Cara was awarded the prestigious "Otto Award" as "Most Popular Female Singer of 1983" by Bravo Magazine and its four million readers in Germany, Switzerland, Austria and Holland. The statuette was presented to Cara in Los Angeles recently by Bravo reader Stefan Lindemann, who was selected in a special contest and flown to meet the superstar.

BUSINESS NOTES

EMI America Changes Name

LOS ANGELES — Effective April 1, 1984, EMI America will become the sole name of the company heretofore known as EMI America/Liberty Records, according to label president Rupert Perry. The name change simplifies the identity of EMI America Records which was formed in 1978 and merged with United Artists Records in February, 1979. Liberty Records and Blue Note Records will continue to be EMI America subsidiary labels.

Warner Com Buys Out Murdoch

LOS ANGELES — Warner Communications is set to buy out Australian newspaper mogul Rupert Murdoch's seven percent share for \$180 million, ending a seven-month corporate financial battle. Warners reported that it would pay Murdoch \$108 million in cash which is to be borrowed, and \$72 million raised through new stock to be offered to its current stockholders.

Murdoch will receive \$31 for his nearly 5.6 million shares. Warners will also pay Murdoch \$8 million to cover his legal and banking expenses. Even though Warner Communications reported losses of over \$417 million last year, it was reported that this was a necessary expenditure, and would not deplete the corporation's financial resources.

HBO And Showtime Join Forces

LOS ANGELES — In a consolidation of unlikely partners, Home Box Office and Showtime/The Movie Channel have joined forces on the new British pay-cable Premiere venture that launches June 1. The two domestic cable-TV rivals have teamed up with three other U.S. majors and two U.K. entertainment companies for a cable network that will start in England but has possibilities for other overseas locales. Premiere's managing partner, Thorn EMI Screen Entertainment, reduces its previous 51 percent share to 41 percent. The six other partners — Columbia, Twentieth Century-Fox, Warner Bros., Goldcrest, HBO and Showtime/TMC — each will hold 9.8 percent. Controlling interest of the cable network will still remain British as Thorn EMI and Goldcrest interest combined create a majority.

MPAA's Valenti To Speak At CCC

LOS ANGELES — Motion Picture Assn. of America president Jack Valenti will speak at the April 5 meeting of the California Copyright Conference (CCC) at the Sportsmen's Lodge. Valenti will speak on the "Crisis In Copyright: The Music And Film Connection" addressing erosion of copyright and its effect on musicians, songwriters, record companies, publishers, managers, attorneys and motion picture studios.

The dais will include record and music industry executives, including Stan Cornyn, senior vice president, Warner Communications Record Group; Jules Chaikin, secretary/treasurer of the National Assn. of Recording Arts and Sciences; Don Butler, executive director of the Gospel Music Assn.; Evan Medow, president of the Assn. of Independent Music Publishers; Patricia McQueenie, president of the Council of Personal Managers; Ralph Peer II, chairman of the board of the Country Music Assn.

The program will begin with cocktails at 6:30 pm and dinner at 7:30 pm at the Sportsmen's Lodge, 4234 Coldwater Canyon, Studio City. For reservations, call (818) 980-3357.

Paramount Increases Vid Prod Slate

LOS ANGELES — Finding success with Showtime's "Rock Of The 80s," Paramount Video has scheduled greatly increased production for a number of new video projects. Having just received four more orders for the popular "Rock" show, Par Video will have a total of nine "Rock" programs that it hopes can be marketed to a variety of venues. Also underway are two specials that would focus on a single band as opposed to the usual four.

With this widening interest, Paramount is putting together the largest video production package ever by a major video company or an independent. Along with the modern music specials will be numerous dramatic and comedy shows, including a 90-minute pilot from Henry Winkler's Fair Dinkum Production's called "Family Business," and a pilot for a police series called "Black And Blue." Among the comedy projects is one pegged for the same audience as "Rock Of The 80's" pulls in.

Music Licensing Orgs., Jukebox Industry Urged To Settle Differences

WASHINGTON, D.C. — The jukebox industry began looking toward hearings by the Senate Copyright Subcommittee following the March 19 session of informal talks in Washington with music licensing organizations. No date has been set, coin machine sources said, but assurances have been given the hearing will take place.

At the same time, staff members of the House Copyright Subcommittee plan to report on the issues dividing the principals. Rep. Robert W. Kastenmeier (D-Wis.), chairman of the Subcommittee will decide what to do. It was at the behest of Rep. Kastenmeier that the meeting between the two sides began earlier this year. He warned that Congress might not

be amenable to undertake long and controversial hearings since this is an election year. He urged them to try to compromise their differences.

Supporting legislation (HR 3858 and S 1734) is the coin machine industry with music licensing organizations in opposition. The purpose of the bill is to impose a one time fee of \$50 on each new machine, and a maximum of \$25 on each existing machine.

The move for Congressional relief follows the failure of the jukebox industry to persuade the Court, including the U.S. Supreme Court, to overturn a decision of the Copyright Royalty Tribunal raising the jukebox from \$8 per year per box to the current \$50 per year per box.

EXECUTIVES ON THE MOVE

Rebich Named — Laurence E. Rebich former director of consumer and trade advertising for The Nashville Network (TNN), has been promoted to vice president, marketing and sales promotion, for TNN replacing Sara Levinson who has accepted a position in the corporate development division at Viacom International.

Walsh Joins Prism — Prism Entertainment Corporation has announced the appointment of Edward F. Walsh as vice president sales and marketing. He joins the firm after three years as vice president marketing, CBS/Fox Video, successor company to Magnetic Video.

Grossman Promoted — Joe Grossman has been promoted to director, national promotion at PolyGram Records. Grossman, who has been with the company for over six years, was formerly director, national secondary promotion.

Zack Appointed — Howard M. Zack has been named director of marketing for Warner Software Inc. He joins Warner Software after 10 years with Random House where he served as marketing manager for educational software.

Changes At Columbia — Wayne Edwards has been appointed marketing director, west coast, for Columbia Records. Since 1980, he has been product manager, west coast, Columbia Records. And John A. Fagot Jr., has been appointed national director, singles promotion. He joined CBS in 1978 in the Atlanta Branch and was inventory specialist and merchandiser. In 1980 he was named Columbia local promotion manager for the Carolinas. Suzanne A. Landry has been appointed director, general and copyright administration, CBS Songs. Since 1972 she has been director, business affairs, administration and copyright administration, Frank Music Corp.

Liebenson Named — The appointment of Jeffrey M. Liebenson as counsel, law department, RCA Records, has been announced. He comes to RCA from the New York City law firm of Colton, Weissberg, Hartnick, Yamin & Sheresky, where he specialized in the areas of entertainment and copyright.

CALLNER AND SHAPIRO PACT WITH MTV — The independent team of Marty Callner and Mickey Shapiro have reached an agreement to direct and produce 10, hour-long conceptual concert programs for exhibition over on MTV over the next two years. Each program to be telecast as a Saturday evening concert special, will incorporate both live and conceptual material, said Chip Rachlin, director of acquisitions for MTV. Callner is the director behind such previous HBO concert presentations as Pat Benatar, Stevie Nicks, Hall & Oates and Diana Ross. Attorney/manager Shapiro has produced video packages for MTV, HBO, and Showtime utilizing such artists as Eurythmics, Fleetwood Mac, Bob Welch and others.

DE LELLIS JOINS CBS/FOX VIDEO — Robert De Lellis has joined CBS/Fox Video as vice president of sales for the home video concern.

A&M TO ENTER HOME VIDEO MARKET — Rumors are circulating in Hollywood that A&M Records is about to enter into the mass marketing of music videos, probably via a joint distribution agreement with RCA which already distributes its prerecorded music product. No official statement, however, has been made yet by the company. RCA recently said it would actively pursue the music video market with the establishment of RCA Video Productions, based out of New York and headed up by Thomas Kuhn.

Embassy Promotes Three — Embassy Home Entertainment has announced the promotion of three executives. Alan Kaupe has been promoted to president, Embassy Home Entertainment Europe, William Mooney has been promoted to executive vice president and chief financial officer, Embassy Home Entertainment and Robert Cook has been promoted to vice president, general manager strategic business development.

Kaupe, who has been senior vice president, Europe for Embassy Home Entertainment since July 1982, will continue to oversee all European operations. Mooney has been vice president, finance and administration for Embassy Home Entertainment since 1981. Cook has been vice president, sales and marketing for Embassy Home Entertainment.

Grower Joins VCA — Ed Grower has been hired as director of production sales by VCA Teletronics. Currently treasurer of the Videotape Production Association (VPA) he comes to VCA Teletronics from Reeves Teletape, where he was sales vice president.

Two Named At 3M — Frank J. Caravitis and Robert R. Boatman have been named eastern and western regional sales managers for Consumer Markets for the Consumer Products sector of 3M's Magnetic Audio/Video Products Division. Caravitis was formerly the eastern national accounts manager for the Magnetic Audio/Video Division (Consumer Products) of 3M. Boatman has held numerous positions in sales and sales management at 3M during 27 years with the company. He was formerly the national accounts manager, western region, for consumer markets within the consumer products sector of the division.

RIAA Names Two — The RIAA has announced two promotions. Kenneth A. Giel has been named deputy director, Anti-Piracy Operations and Steven J. D'Onofrio has been appointed coordinator of Investigative/Legal Services. Giel came to the RIAA Anti-Piracy Unit in 1980 as chief of investigations, after 10 years as a covert operations agent with the FBI. D'Onofrio joined the RIAA Anti-Piracy Unit as assistant special counsel in September 1980 and was named associate special counsel in February 1983.

Arguero To Fill CRT Vacancy

WASHINGTON, D.C. — Consideration by a Senate committee of the nomination of Mario S. Arguero, New York Latin entrepreneur, to be a commissioner of the Copyright Royal Tribunal (CRT) is expected within the next two weeks. And Capital Hill sources say, a hearing may not be necessary.

Arguero, a New Yorker of Cuban ancestry, was nominated by President Reagan to complete the term of the late Mary Lou Burg, who died of a stroke last Fall. That

term expires the end of September this year.

Arguero has been the owner of the Havana East Restaurant in New York for the last 12 years. Before that, he was a producer with various Latin music and entertainment organizations.

Still awaiting filling is the CRT vacancy that occurred last fall when the President appointed then-commissioner Katherine D. Ortega to be Treasurer of the United States. The vacant CRT term runs to September 1989.

REVIEWS

ALBUMS

OUT OF THE BOX



HARD TO HOLD — Original Motion Picture Soundtrack — Rick Springfield and various artists — RCA ABL1-4935 — Producers: Rick Springfield & Bill Drescher; Graham Parker & Harvey Goldberg; Tom Scott; Peter Gabriel & Peter Walsh — List: \$8.98 — Bar Coded.

This original soundtrack — mostly of Rick Springfield — from the film *Hard To Hold*, has already yielded Springfield one single with "Love Somebody," this week at #28 with a bullet. "Bop Til You Drop" is a strong pop/funk number that echoes Springfield's mounting talent with very tasty production. Calling on a number of friends to help fill out the LP, Springfield does a beautiful duet ballad with Randy Crawford. Graham Parker contributes with "When The Lights Go Down," while Nona Hendryx adds "Heart Of A Woman," and Peter Gabriel performs "I Go Swimming."

OUT OF THE BOX



CROSS FIRE — The Spinners — Atlantic 80150 — Producers: Dana Meyers, William Zimmerman, Leon Sylvers III and James Sylvers — List: \$8.98 — Bar Coded

While "Right Or Wrong" is already shooting up the charts, "Cross Fire" holds a number of B/C and pop chestnuts. "Two Of A Kind" is the next obvious choice for airplay. John Edwards turns in a fine vocal effort, and the whole song is flawlessly arranged and produced. The title track features a smoking bass line and a sizzling guitar solo by Horace "Bokie" Coleman. "Keep On Keepin' On" is sure to become a dance floor staple, while "All Your Love" and "Secrets" are two of the Spinners most satisfying melodic and vocal masterpieces. A solid comeback LP full of good original material and typically smooth Spinners interpretations.

SINGLES

OUT OF THE BOX



JOHN LENNON (Polydor 821 107-7) **I'm Stepping Out** (3:33) (Ono Music/BMI) (J. Lennon) (Producer: none)

"I'm Stepping Out" was a celebration for Lennon — to escape from the mundane lifestyle of a house-husband — and it is also a musical celebration for the listener which exhibits Lennon's innate talent for articulating universal emotions on three-and-a-half minutes of vinyl. The single has immediately accessible lyrics and a tight chorus that Lennon sings with abandon. The witty side of Lennon is evident on the tunes prologue and at its end when Lennon promises to be home "before one...or two...maybe three." As the second single from the posthumously released LP "Milk & Honey," Lennon clearly had some of his best work ahead of him.

NEW AND DEVELOPING



O'BRYAN (Capitol B-5329) **Lovelite** (3:56) (Big Train Music-ASCAP) (O. Burnette-D. Cornelius) (Producers: O'Bryan & Friendship)

This single off of B/C singer O'Bryan's upcoming LP — his third — taps into the popular funk groove with special energy and flair. Wrapping his flexible voice around the seductive melody line of "Lovelite," O'Bryan at times sounds uncannily like Stevie Wonder. This hot track is centered around an unstoppable chorus hook and a hopping rhythm track that will have you on your feet in seconds flat. Should do very well on the B/C and dance charts and has crossover potential.

FEATURE PICKS

TWO-FACED — Freida Parton — Bearsville 23999 — Producer: Mark Andersen — List: \$7.98 — Bar Coded

This debut by Freida Parton in no way attempts to capture part of her sister Dolly's established country/pop audience. Rather, this Parton takes off in the new wave/hard rock vein with impressive success for a newcomer. "Hit And Run Love" proves she is capable of penning a choice pop hook, while "If Love Don't Come To Me" and "Fire In The Night" show off the vocalist's different voices. Parton is effective on Bonny Tyleresque ballads, and on AC/DC hard rockers. Side two's "Midnight" is definite hit material and features Parton's strong band.

THREE OF A PERFECT PAIR — King Crimson — EG 25071-1 — Producers: King Crimson — List: \$8.98 — Bar Coded

The new King Crimson LP, "Three Of A Perfect Pair," holds all of the Crimson signature traits — ultra-sophisticated instrumentation, highly complex rhythms and times, and ethereal lyrics and vocals from modernistic guitar hero Adrian Belew. On "Sleepless" and "Industry," Fripp is able to amply explore the strangest sounds ever produced by man and technology, while Levin and Bruford build a percussive beehive. Yet songs like "Model Man," "Man With An Open Heart" and "Dig Me" prove that the Crimson is capable and appealing songwriters that know where the heart is at as well as the brain. Should satisfy modern music fans and could play strongly on the LP charts.

KIDD GLOVE — Kidd Glove — Morocco 6056CL — Producers: Steve Barri and Tony Peluso — List: \$8.98 — Bar Coded

The first single off of "Kidd Glove" is "Good Clean Fun" and was reviewed here two weeks ago. This opening cut sets up the listener for the varied and melodic hard rock tone of the album. Unlike many hard rockers, Kidd Glove know how to use subtlety and texture to make its music more sophisticated. This aspect of the band is displayed nicely on "Killer Instinct" and "Somewhere In A Song" which features bandleader Paul Sabu's controlled vocals and tasty guitar work. "Spirit Of The Night" and "Fade To Black" are also strong tracks while side two's "Secrets" has a very slick pop hook that could make it another potential hit.

TRANS-ATLANTIC — Jon St. James — EMI ST-17110 — Producer: Jon St. James — List: \$8.98 — Bar Coded

While this artist already has a strong pop to B/C crossover hit with "Oogity Boogity," the album only adds to the attraction. The diverse sounding songs include a nice rendition of the Moody Blues classic "Nights In White Satin" as well as a number of straight rock 'n' roll cuts. St. James is able to blend the best of the British synth-rock bands with the bouncability of U.S. funk.

ECSTASY — White Animals — Dread Beat DBLP 1984 — Producers: Timothy Coats & Kevin Gray — List: \$7.98

This debut LP from White Animals on Nashville label Dread Beat is a real surprise with its quality songwriting and tasty instrumentation. Essentially a guitar-rock oriented band, White Animals place a lot of value on a true 'live' sound as is evidenced on the LP's potential hit "Ecstasy." Other strong cuts are "Don't Care" and "This Girl Of Mine" which features some smooth background vocalizing. The band's cover of "Gloria" is a real rave-up and captures some down and dirty guitar work by lead player Rich Parks.

FEATURE PICKS

THE EARONS (Island IL 46135)

Lands Of Hunger (4:20) (Earotronic Music/Ackee Music — ASCAP) (The Earons) (Producers: The Earons)

This self-produced debut single from The Earons merges casiotone robot-reggae with a humanist social perspective that makes for a refreshing sounding cut that is very fun to dance to. Accented by a deep organ backing and rasta-chant lyrics, the vocals sound similar to Sting's, but with a different and appealing twist. Definitely a band to watch, hope to see an LP from the band soon along with some club dates to support this just arrived prospect.

MENUDO (RCA PB 13771)

If You're Not Here (By My Side) (4:27) (Copyright Pending) (Villa-Monroy-Diaz-Pagen) (Producer: Edgar Diaz)

Now that the mega-popular Latino, teeny-bop, vocal quintet Menudo has begun to go for the english-speaking market, they have also begun to look at past youth groups for a method of success. "If You're Not Here" contains a classic pop melody sung by a young, high and exceptionally clear male voice set against the backdrop of one-hundred-and-one strings. This teary-eyed ballad recalls a number of Michael Jackson's early love laments, and something of the same success should come to Menudo as it did for the Jacksons.

NONA HENDRYX (RCA PB 13759)

I Sweat (Going Through The Motions) (3:59) (Eat Your Heart Our Music — BMI) (Nona Hendryx) (Producers: Nona Hendryx and Material)

When Nona Hendryx appeared for the first time in the public eye singing back-up for the Talking Heads, it was clear that she had the voice and the personality to go solo. This single from her upcoming second album again proves that Hendryx needs to back up no one. "I Sweat" is a relentless dance cut that features Hendryx's powerful voice as she bumps and grinds her way through the song. Picking up on the David Byrne school of instrumentation, i.e. disparate noises from who knows where, Hendryx is also able to inject a touch of humour when she wails, "I sweat for the money!" Hendryx has a sure dance hit with this single that should work its way up the B/C charts.

12" REVIEW

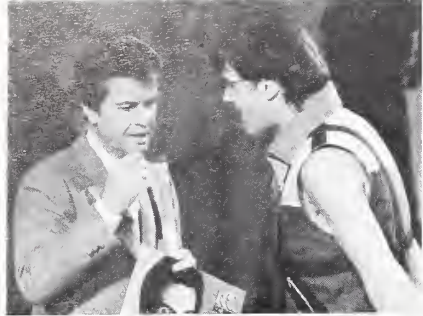
PENNY TYLER (Tide 7811)

Man Collector (3:57) (Cepha Music-BMI) (Stretchborneo-Saunders-Johnson) (Producer: Ruth Stretchborneo)

This 12" from the new "Sweet Rage" production house is a great debut that fits the current groove of upwardly mobile funk-dance music. Featuring new singer Penny Tyler and vocalist Ken McDaniel, "Man Collector" is the story of an unbridled woman's passion for men. Bouncing on a dominant bass groove, the single takes us through the land of jungle drums, vocal call and response, and finally the broken heart love affair. Tyler is especially strong on the cut which should establish her as a much sought after young vocalist.

POINTS WEST

ST. PATRICK'S DAY WITH LOS (O') LOBOS — This past St. Patrick's Day weekend saw a host of top bands swing through the Southland . . . among them were L.A.'s own **Los Lobos** in typical celebratory form at the Music Machine for a weekend gig. They were helped out on Friday by the San Diego area's **Beat Farmers** who put on a great show (love the name guys) and the **Long Ryders**; and on Saturday by L.A. faves **Top (Mc) Jimmy & The Rhythm (O') Pigs**. Los Lobos is gaining more and more of a following due to its sizzling live shows and recent Grammy Award for Best Mexican/American Performance with "Anselma." The band will also be on the road starting March 24 in, of all places, Scandinavia! Starting off the mini-tour with dates in Norway, Sweden and the Netherlands, they will finish with gigs in London before heading home. It's much warmer up there in the spring fellas . . . other Slash recording artists **Rank & File** and **The Violent Femmes** have new vinyl set for May 14 release.



K.C.'s Bandstand — American Bandstand host Dick Clark (l) chats with K.C. about his new album "KC Ten" on the March 31 edition of "Bandstand." On the program, K.C. performs his current top 20 hit "Give It Up."

incarnation includes nine members with keyboardist **Joe Sample**, saxman **Wilton Felder**, and Mr. Soul, guitarist **David T. Walker** still intact from the band's original membership. The group's newest LP is called "GhettoBlaster" and is set for April 6 shipping. This album is number 47 for The Crusaders who will be touring more extensively to back the disc after Sample returns from a solo tour of Japan starting next week.

MORE IRISH STUFF — McCabe's music store, the only place to see a show while scanning the walls for your next guitar buy, has been presenting a very high quality of live performers recently. Starting with a rare performance by guitarist **Sandy Bull**, who is famous for his Isley Brother's covers played on the Oud, and leading through a solo two-night gig by **David Lindley**, the music shop has most recently presented famed songwriter **Van Dyke Parks**. As mentioned in last week's *Points West* listing of the venue's upcoming events, McCabe's doesn't play it safe in their bookings. Not mentioned with upcoming shows by **John Hiatt**, **Tom Paxton**, **The Bobs** and **Los Lobos**, was a poetry reading sponsored by Freeway Records which includes appearances by **The Blasters'** vocalist and lead guitarist **Dave Alvin** and **Black Flag/Wurm** vocalist **Chuck Dukowski**. A host of other L.A. poets will be on hand to contribute.

SPOCK FACES THE MUSIC — "Star Trek III: The Search For Spock," the long awaited and final (maybe) sequel of the long running TV and now film series has found someone to orchestrate the return of it's pointy-eared hero. **James Horner**, who had the good fortune to back up Spock's spectacular disappearance in "Star Trek II: The Wrath Of Khan" has been pegged by Paramount for the job. **Leonard Nimoy** has directed the sequel which is skedded for a June 1 release and features a special appearance by **Dame Judith Anderson**.

ENTERTAINMENT INDUSTRY AGAINST DRUGS — Top entertainment industry leaders will meet April 1 at The Burbank Studios to plan an action program to combat drug and alcohol abuse within the industry's own workforce. Former First Lady **Betty Ford** and actor/director/producer **Ralph Waite** will be special guest speakers at the morning-long conference. Insurance industry leader **Jack Kemper** will present facts indicating how such programs pay off by reducing costs and increasing worker productivity. The conference is being cosponsored by the National Institute on Drug Abuse, The Scott Newman Foundation, and Burbank, Columbia and Warner Bros. Studios.

SHORT CUTS — Blue-eyed soul singing duo **Hall & Oates** recently did a European/Japanese Tour, and brought cameras along to help document their travels. This music-video travelogue is to premiere on Cinemax on April 27 at 9:30 pm. The half-hour show will have concert footage as well as behind-the-scenes interviews and on the road clips of foreign locales. The pair crooned their way through France, Germany, Belgium and Japan. . . San Francisco's heavy metal kings **Y & T** are in the studio with metal wizard, producer **Tom Allom** who's calling the shots. Allom notes, "I think that this is going to be an even heavier sound for Y & T." The upcoming LP's theme is "Rock 'n' Roll Will Save The World." Lead guitarist **Dave Meniketti** comments, "Everybody else in the world is so screwed up, so Y & T has come up with Plan B to straighten out what the politicians haven't been capable of. Rock is not destructive, it's the final saviour of the world." Amen? . . . L.A. record producer **Peter Tevis** and club owner **Val Messmer** have joined forces to form Money Tree Records, a jazz oriented label that will be geared toward recording artists who live and work in the Los Angeles area. Tevis said that only digital equipment will be used and that the company will produce audiophile LPs now while leaving open the possibility of compact discs for the future. Tevis went on to explain the motivation for the label. "There is a lot of unacknowledged jazz talent in L.A., but because they don't tour or record LPs, nobody outside of L.A. knows who they are. We hope to change that by giving exposure to artists whom we feel reflect some of the best of what's available in local jazz." Good luck! . . . Famed Reggae rap-man **Yellowman** hit the Palace this past Thursday in his first California appearance. Let's see if the L.A. audiences can pick up on this disco-reggae. You've got to hip-hop on the upbeat! . . . Also coming up around town is **Big Country** March 31 at the Palladium and the **Gun Club** at Club Lingerie March 24.

peter holden

CASH BOX FOCUS

Influence Grows For Dance Dept.

What started as an isolated department responding to the current trend of disco music five years ago, has now grown into an integral breeding ground for contemporary music artists who will influence tomorrow's music scene. The Dance/Contemporary Music Dept. of Warner Bros. Records is in many ways a unique attempt to keep a finger on the pulse of the ever-changing tastes of club-goers in America and in Europe. Through a network of representatives headed up in Los Angeles by Warner's Craig Kostich, the unit is able to isolate potential artists and singles well before they every hit new music radio stations.

After finding new artists, Kostich's department is able to utilize a broad based group of radio stations and clubs that will help to break new acts. "We work in conjunction with the AOR division as far as setting aside a certain set goal of new music and key college radio stations to lock up," explained Kostich. "These stations along with key rock clubs around the country help influence sales. From the response at these venues we can then decide how hard and in which direction to push these acts, whether it be AOR, Pop or R&B."

A large part of dance music is the 12" configuration, and naturally the success

and expansion of the 12" is central to any dance or contemporary music department. Kostich feels that along with the importance of promotion in clubs and radio, club record/video pools and more extensive merchandising efforts will help the overall sales of 12" singles not only in large chains, but also in smaller "mom and pop" retail outlets. Kostich mentioned one change in the marketing of 12"s that could make the extended play single more of a viable product, and that is the inclusion of cover art. "You've got more of a chance of developing an artist or an image with artwork on the cover. The individual art distinguishes an artist and maybe creates a vision of what that artist is trying to do."

Kostich's department also does a large selection of "testing" of import singles in domestic clubs. Kostich elaborated, "We get many releases from our English company, or from our French or German companies, and through our A&R people we are able to get a buzz on a record to see if it could generate some interest here." Naturally, this method of testing takes a lot of time and footwork by many people, but Warners obviously feels that this "farm for new music" is very fertile, and is worth keeping cultivated.

Warner/PolyGram: Limits On Mergers

LOS ANGELES — The FTC's March 6 announcement of an injunction against the proposed merger between Warner Communications and PolyGram Records established and defined new limits on major record company mergers. The consolidation of the second and sixth largest record manufacturers in the industry would control an estimated 26% of the U.S. market. Though this would certainly establish a majority of the market over the other major U.S. competitors — CBS, Inc., RCA, Capitol/EMI and MCA Corp. — the FTC complaint also noted that the consolidation would increase the possibility of collusion between the majors through price-fixing and the manipulation of the number of new record releases.

The susceptibility of the industry to collusion and the difficulties facing a new firm wishing to enter the industry played prominent roles in the agency's examination of the merger. Warner and PolyGram agreed to postpone the merger's scheduled date from March 12 to April 15.



PRESTON SIGNS WITH MEGATONE — Legendary keyboardist Billy Preston has just signed a two album record exclusive with San Francisco based Megatone Records, with the first release scheduled for April. Preston (right front) is seen here with Megatone execs standing (l-r): Gaylon Senogles, Marty Blecman, Michael Rosen, Ralph Benator, and seated next to Preston is Ken Kessie.

EAST COASTINGS

HONING THE EDGE — Practically (and too-badly) the sole outlet for any and all alternative music on video channels today happens only once a month. It all starts with a little blue ball dropping into a champagne glass filled with water and a fish, and then a firm and trustworthy voice announcing: "This is... The Cutting Edge."

The *Cutting Edge*, an hour-long video program featuring musical performances, interviews, poetry and commercials (real and sorta-real), airs on MTV the last Sunday evening of every month. The program was initiated early last year when Miles Copeland, president of I.R.S. Records, struck a verbal agreement with MTV to produce and deliver an alternative music program. According to Carl Grasso, I.R.S. creative director and talent coordinator, though produced and partly funded by I.R.S., "the intent was never to make it just an I.R.S. show... it really depends on what acts are in town — the show is L.A.-based — and whatever videos we have coming up..."



FRASER FROLICS — *Island Records* is releasing the video of Andy Fraser's (formerly of *Free*) debut solo single, "Do You Love Me." *Shakin' it out in the scene pictured here are Fraser and two girl dancers from the video.*

In the past year, musicians and groups who have edged their way onto the show include **The Police** and **The English Beat** (both of whom chose to premiere their videos on the program), **UB40**, **R.E.M.** and **Mutabaruka**. Of extra-special note was the educational "as-such" segment taped with **Grand Master Flash**: "How To Do Your Own Break Mix."

East Coastings was present at a special screening of the March 25 edition of *The Cutting Edge* (air time:

8:30 PM PST, 11:30 PM EST) held in New York last week, introduced by the show's regular host Peter "Have We Got A Trend For You" **Zarombel**, lead singer of the **Fleshtones**. This installment began with some music and words from the folk-rock group **The Alarm** introduced as ("four guys from England who came to cause trouble,") followed by a New Music countdown compiled from college radio airplay (the **Eurythmics** made number one this month) and a truly enlightening visit to the suburban home and neighborhood of the **Blasters** in Downey, California (home of the very first McDonald's.) Next came the **Tom Tom Club's** latest video "As Above, So Below," live footage of **Black Uhuru** performing "Shine Eye Gal," and a tea party and conversation with one of England's most outre returns to glitter rock, **The Specimen** ("How many influences can you count"? Also featured was the world premiere of **Madonna's** sultry dance video "Star Light.")

Only an hour long, Grasso confirms that I.R.S. is pushing for more airtime. "No question... the show's growing and developing and right now we're at the point where we're confident it's a great show. Whereas other video programs looking to expand are often caught in a budgetary squeeze, where they dump a lot of money into it and are forced into a situation where it has to work and now, we have an advantage where our budget is less than most videos are." Besides I.R.S. Records, *The Cutting Edge* also relies on advertising revenue from spots broadcast during the program.

Another segment solicits letters from viewers, and Grasso commented that "response has been very, very, very good... we've gotten letters where people have actually said 'I never heard of a 'Let's Active' or whomever and went out and bought the record and liked it.'" Recently, Rock Box, the 24-hour over-the-phone record mart that advertises during normal MTV programming, experimented to determine viewer response during the *Cutting Edge*. According to Rock Box's Rick Zeff "The response was phenomenal. Not only did we do really well with the music that was featured in our spot — Echo and the Bunnymen and the Buzzcocks — but also with a similar type of music. Many people now realize that we carry not only the hits, but everything." Zeff underlined the *Cutting Edge's* ability to sell artists whose records are not found in many record stores, as well as providing the strength to break new artists. Needless to say, Rock Box plans to continue advertising on the *Cutting Edge*.

DURAN GETS ROYAL HELP — From a field of at least twenty possibilities, New York's seven-piece funk outfit **Prince Charles and The City Beat Band** have been chosen to open for **Duran Duran** on their just-begun, fourteen-city American tour. Originally from Boston, Prince Charles had performed on one previous occasion with the British quintet over in the U.K. Prince Charles is currently signed to Reach Out International Records, who have released their as-yet only domestically available piece of vinyl — oops! — rather, tape: the cassette "Stone Killers." The title has also been leased to Virgin Records, to whom Prince Charles is licensed worldwide.

FOUR MORE ON ROIR FOR '84 — Three new cassette titles (and one more by early June) have been added to Reach Out International's ever-expanding catalog of new wave, punk, hardcore and other elusive styles of music. Spawned in San Francisco, the controversial group **Flipper** recorded a live set at New York's CBGB's this past November and ROIR is now offering it as "Blow N' Chunks." U.K.'s **Sex Gang Children** also recorded a live set in N.Y.C., this one at Danceteria in December, and the result is called "Ecstasy and Vendetta Over New York." And after digging in the vaults, Neil "They Laughed When I Said Cassette-Only Albums" **Cooper**, president, ROIR, has managed to get his hands on a classic of the Nuevo-Wavo scene. Titled "Tales From The Crypt," it's those famous studio basement tapes recorded in 1979 by the earliest incarnation of **Joe "King" Carrasco and the Crowns**. Cooper calls it "Tex-Mex at its garage-sound best." Also just signed to ROIR is the German avant-garde ensemble **Einsturzende Neubaten** (in english, that's **Collapsing Buildings**.) whose first tape will be out by June 15 in connection with ROIR's third anniversary celebration.

TUFF ENUFF — One of New York's more refreshingly adventurous street labels, Tuff City, hosted a full night of hip-hop activity at Manhattan's Danceteria last

(continued on page 35)

ViRAs Awarded In N.Y.

by Lee Jeske

NEW YORK — *Video Review Magazine* awarded the fourth annual Video Review Awards (ViRAs) at a ceremony at the Savoy Theatre, March 15. Hosted by comedian Robert Klein, the awards are given for outstanding programming in video cassettes and video discs and video games and are selected by the editors and critics of *Video Review*, including Clive Barnes, Rex Reed, Andrew Sarris, Leonard Maltin, Al Goldstein, Janet Maslin and Arthur Schlesinger, Jr.

In addition, David Hajdu, editor of *Video Review*, announced the formation of the National Academy of Video Arts and Sciences, stating, "Home video is growing faster than any phenomena in the history of popular entertainment — so it's becoming increasingly difficult for the industry and for consumers to understand and keep track of what is happening. Now the Academy of Video Arts and Sciences will function as an umbrella organization to coordinate and service the needs and demands of the industry and consumers." After petitioning specific suggestions from the industry and press on what the functions, responsibilities, and authority of the academy should entail, one of the academy's first steps will be to establish the ViRA as an independent, industry-wide effort and representation.

Awards were given in over two dozen categories, including several for movies (classic, new or recent release, foreign language). Presenters included Clive Barnes, folksinger Dave Van Ronk, and High Society publisher Gloria Leonard. Among the celebrity accepters were Jack Palance (Best Vintage TV Program, *Requiem For A Heavyweight*), Fred Hellerman of the Weavers (Best Documentary, *The Weavers: Wasn't That A Time*), two members of DEVO (Best Music Program, *We're All DEVO* — beating out *The Making Of Thriller*), and three members of Utopia (Best Short-Form Program, *Utopia*.)

The complete list of ViRAs winners is as follows:

Best Interactive Program — *Gardening At Home*, disc (Xerox); Best Movie, New Or Recent Release — *Tootsie*, tape (RCA/Columbia); Best Movie, Classic — *A Hard Day's Night*, tape (MPI); Best Movie, Foreign — *Fanny And Alexander*, tape (Embassy); Best Music Program — *We're All DEVO*, tape (Sony); Best Opera Program — *Pavarotti In London*, disc

(Pioneer); Best Dance Program — *Flashdance*, tape (Paramount); Best Documentary — *The Weavers: Wasn't That A Time*, tape (MGM/UA); Best Animated Program — *The Monkey King*, tape (Sun Video); Best Kid-Vid Program — *The Frog Prince*, tape (Muppet); Best Sports Program — *The Boys Of Summer*, tape (VidAmerica); Best How-To Program — *Up 'n' Coming*, disc (Creative Image Video); Best Compilation Program — *A Night At The Movies: 1961*, tape (Warner); Best Special Set — *Ballet Dictionary*, tape (TransMedia); Best Short-Form Program — *Utopia*, tape single (Sony); Best Technical Achievement — National Captioning Institute; Best Director — Les Blank; Best Cartridge Game — "M.U.L.E."; Best Computer Game — "Beam Rider"; Best Software Designer — Steven Meretsky.

FOR THE RECORD

In the March 17 issue, **Cash Box** erroneously named Graham Nash, Grace Slick and Greg Kihn as co-producers of the Seventh Annual Bay Area Music Awards. In fact, they were the co-hosts. The show was produced by BAM Magazine.

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| <input type="checkbox"/> One Stops | <input type="checkbox"/> Record Manufacturers |
| <input type="checkbox"/> Overstock Suppliers | <input type="checkbox"/> Record Pressers |
| <input type="checkbox"/> Personal Managers | <input type="checkbox"/> Recording Studios |
| <input type="checkbox"/> Pre-recorded Video Suppliers | <input type="checkbox"/> Other |

TOP 15 VIDEO GAMES

	Weeks On 3/24 Chart
1 Q-BERT Parker Brothers 5360	1 28
2 POLE POSITION Atari CX 2694	2 28
3 MS. PAC-MAN Atari CX 2675	3 52
4 JOUST Atari CS 2691	4 16
5 BIG DUG Atari CX 2677	5 7
6 MR. DOI Coleco 2622	7 23
7 POPEYE Parker Brothers 5370	6 15
8 SPACE SHUTTLE Activision AX033	10 20
9 PITFALLI Activision AX 108	9 57
10 CENTIPEDE Atari CX 2676	8 50
11 CONGO BONGO Sega 006	15 2
12 ENDURO Activision AX 026	14 3
13 RIVER RAID Activision AX 020	12 50
14 JUNGLE HUNT Atari CX 2688	11 32
15 KANGAROO Atari CX 2689	13 16

TOP 15 MIDLINES

	Weeks On 3/24 Chart
1 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 3415)	1 9
2 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)	4 9
3 THE PRETENDERS (Sire SRK 6083)	5 36
4 ROCK 'N ROLL, VOL. II The Beatles (Capitol SN/16021)	6 6
5 THE ROMANTICS (Nemperor/CBS NJZ 36273)	2 19
6 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowle (RCA AYL 1-3843)	3 49
7 ROCK 'N ROLL John Lennon (Capitol SR-3419)	8 6
8 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	9 9
9 TAPESTRY Carole King (Epic PE 34946)	7 16
10 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	10 33
11 FAIR WARNING Van Halen (Warner Bros. BSK 3540)	— 1
12 AJA Steely Dan (MCA 1006)	12 14
13 LOOK SHARPI Joe Jackson (A&M SP-4919)	11 80
14 ABACAB Genesis (Atlantic SD 19313)	—
15 THE DOORS (Elektra EKS 74007)	13 60



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 NENA | 9 CAMEO |
| 2 ALAN PARSONS PROJECT | 10 DAVID GILMOUR |
| 3 THOMPSON TWINS | 11 MISSING PERSONS |
| 4 WEIRD AL YANKOVIC | 12 BERLIN |
| 5 THE CARS | 13 LAURIE ANDERSON |
| 6 AGAINST ALL ODDS | 14 APRIL WINE |
| 7 QUEEN | 15 BOBBY WOMACK |
| 8 THOMAS DOLBY | |

NORTHEAST 1.

- 1 NENA
- 2 THOMPSON TWINS
- 3 THOMAS DOLBY
- 4 QUEEN
- 5 ALAN PARSONS PROJECT
- 6 CAMEO
- 7 AGAINST ALL ODDS
- 8 WEIRD AL YANKOVIC
- 9 LAURIE ANDERSON
- 10 DAVID GILMOUR

SOUTHEAST 2.

- 1 NENA
- 2 ALAN PARSONS PROJECT
- 3 CAMEO
- 4 THOMPSON TWINS
- 5 WEIRD AL YANKOVIC
- 6 THE CARS
- 7 MISSING PERSONS
- 8 AGAINST ALL ODDS
- 9 BOBBY WOMACK
- 10 BERLIN

BALTIMORE/WASHINGTON 3.

- 1 THE CARS
- 2 BOBBY WOMACK
- 3 NENA
- 4 THOMAS DOLBY
- 5 AGAINST ALL ODDS
- 6 PATTI AUSTIN
- 7 CAMEO
- 8 THOMPSON TWINS
- 9 ALARM
- 10 DAVID GILMOUR

WEST 4.

- 1 BERLIN
- 2 THOMPSON TWINS
- 3 THE CARS
- 4 ALAN PARSONS PROJECT
- 5 LAURIE ANDERSON
- 6 NENA
- 7 MISSING PERSONS
- 8 AGAINST ALL ODDS
- 9 WEIRD AL YANKOVIC
- 10 THOMAS DOLBY

MIDWEST 5.

- 1 THE CARS
- 2 QUEEN
- 3 ALAN PARSONS PROJECT
- 4 AGAINST ALL ODDS
- 5 NENA
- 6 WEIRD AL YANKOVIC
- 7 THOMPSON TWINS
- 8 DAVID GILMOUR
- 9 BERLIN
- 10 LAURIE ANDERSON

NORTH CENTRAL 6.

- 1 NENA
- 2 QUEEN
- 3 APRIL WINE
- 4 HERBIE HANCOCK
- 5 ALAN PARSONS PROJECT
- 6 MANFRED MANN
- 7 DWIGHT TWILLEY
- 8 DON WILLIAMS
- 9 MICHAEL JACKSON (WALL)
- 10 WEIRD AL YANKOVIC

DENVER/PHOENIX 7.

- 1 NENA
- 2 QUEEN
- 3 THE CARS
- 4 WEIRD AL YANKOVIC
- 5 THOMAS DOLBY
- 6 MISSING PERSONS
- 7 APRIL WINE
- 8 DAVID GILMOUR
- 9 ALAN PARSONS PROJECT
- 10 THOMPSON TWINS

SOUTH CENTRAL 8.

- 1 NENA
- 2 ALAN PARSONS PROJECT
- 3 THE CARS
- 4 WEIRD AL YANKOVIC
- 5 QUEEN
- 6 CAMEO
- 7 AGAINST ALL ODDS
- 8 THOMPSON TWINS
- 9 HAGAR, SCHON, AARONSON, SHRIEVE
- 10 MISSING PERSONS

the CASH BOX *interviews*

Jim Mazza is a familiar name to anyone associated with the music industry. He has been involved with the industry since 1960 when he worked for a company that placed and serviced jukeboxes in Miami.

Mazza left Miami after a year to pursue his own musical interests, ending up in Los Angeles and forming his own band. The group found steady work on the LA club circuit before disbanding in 1963.

From 1963 to 1965 Mazza managed the 4,000-square-foot Wallach's Music City in Hollywood. In 1965 after deciding to pursue a career in the recording industry he joined Capitol Records as a sales and promotion representative, covering the territory of Southern California.

In 1968 he was appointed district sales manager of Capitol's San Francisco branch office before moving back to Los Angeles to assume the position of Los Angeles district sales manager.

In 1973 Mazza was promoted to director of international marketing where he led many successful campaigns. Two years later he was appointed vice president of marketing, international and domestic.

In 1977 EMI America was formed. Designed to operate as a separate organization to be distributed by Capitol, EMI America quickly garnered an impressive roster of new and established artists under the leadership of its new president, Jim Mazza.

When Capitol acquired United Artists Records and merged it with EMI America, Mazza was named president of the new company. Under Mazza, EMI America/United Artist Records experienced tremendous success with such artists as Kenny Rogers, Kim Carnes, the J. Geils Band, Stray Cats, Sheena Easton, Cliff Richard and George Thorogood.

In September United Artists was replaced with the company's original name, Liberty Records and Mazza as president continued to steer it on a successful course of growth.

In December 1982 Mazza was appointed to his current position as president, Capitol Records and chairman, EMI/Liberty Records. He also currently is a member of the board of directors of EMI Music Worldwide, Capitol Records and EMI America/Liberty Records.

He recently spoke to David Adelson about the role of the music video, the relationship of the manufacturer to the merchandiser, and the general status of the music industry.

Cash Box: The advent of the music video has drastically altered the music business. How do you view this new phenomena?

Mazza: Music videos are not only a valid promotional vehicle but essential to the ultimate success of any musical property in this business. You really can't look at the video business with a narrow short-term view because it has all sorts of long term implications to it. When you create visual support for music, the image is established and almost impossible to change!

Cash Box: Once that initial visual image is established does the record company then work to further that image?

Mazza: If you make that kind of visual investment into something, then the ensuing promotional activity that goes forward after that should incorporate that investment.

Cash Box: Is this identification with a particular image a major departure from what occurred in the business before the popularity of videos?

Mazza: Before, an image was developed



Jim Mazza

over a longer time span. Today with video it's almost immediate. In the past, people became very familiar with the music long before any visual image was established and in most cases had created a visual image of their own prior to actually having seen the artist either in live performance, print, television, etc.

Cash Box: Have music videos then provided commercial success to artists who might not have achieved it had there been no video exposure?

Mazza: If you look at Stray Cats, for example, you might say that video helped expedite the process, but I do believe that true art ultimately seeks its own level of success. So, if you start from the premise that Stray Cats are artists of highest caliber and that videos enhanced, supported and expedited their growth, I ultimately think Stray Cats would have found the same level of success though it probably would have taken a longer period of time. When you get right down to it, it's the music. Visualizing the music through videos is a media process that has enhanced the music overall.

Cash Box: What do you feel are some of the other areas where the music video has made an impact?

Mazza: Music videos have made an impact in two specific areas. First, it has brought music into the home through another vehicle other than radio and packaged them in a form that television audiences had yet to experience. Secondly, it provided an opportunity for young, fresh, new and distinctively different talent when conventional vehicles were unavailable.

Cash Box: Such as radio?

Mazza: Yes. Because of shifts in demographics, radio had been targeting a major portion of their programming for the upper demos. They were playing music that was recorded during the 60s and early

70s when that particular demo was younger and was familiar with the music. From a music industry standpoint, that was detrimental to the life blood of the business which depends on the development of current contemporary music. Consequently when MTV began the programming process of giving new talent an opportunity and a vehicle for exposure, this caused radio to recognize once again that it was necessary to put some energy and excitement back into the medium and to have their programming reflect the current day culture.

Cash Box: How do you see radio today?

Mazza: Radio today is much more imaginative and exciting that it has been in some time. For the record manufacturers and the people who live and thrive in this industry, it's a tremendous feeling now to be in a position to work with radio in a positive and optimistic manner. When you turn on the radio today something needs to happen, there needs to be energy in its exchange with the audience and in that process that's entertainment. Radio is now exciting and filled with new music. Not just new music by young artists, but new music by established ones. The important thing is that it is new. Radio today must properly reflect what's going on. The listener turns on the radio to be turned on, to be inspired. Radio today is reflecting what's new and what's going forward.

Cash Box: So do you attribute the resurgence and current good health of the industry to this shift in media exposure?

Mazza: Yes, I believe it is caused both by the visualization of the music and by radio responding to the musical needs of the public. There were periods when people said the record companies weren't signing new acts and that's why there was a lull in the music. That's not actually true. The

culture was creating music in the dull periods as it was in the high periods; it was simply a matter of media exposure that caused any sort of a lull in terms of the new acts you heard or how much new talent there was around. There were Culture Clubs around all the time, it's just that they weren't exposed.

Cash Box: So Capitol has been following the same path all along, and it's just the media that has changed.

Mazza: We've been making music for many years, music by superstars, developing artists and new talent. As it relates to new talent, qualitatively and quantitatively, there's been no change, but there have been definite changes in the manner by which music finds its ultimate audience.

Cash Box: What do you feel are the most important issues facing the music merchandiser today?

Mazza: I think there is a need in this industry for merchants of all types to ensure their dedication to music as an art form and not to be so quick to displace music with whatever new gimmick happens to come along that could show some short term result. In the long run these items may ultimately work to disassociate our customers from music exclusively. You will find that Tower Records among other prominent chains is dedicated to all music in the sense of broad exposure to classical, jazz, latin, country, rock, you name it. It doesn't make a difference what it is, they will have it all and they will have it in depth. All of us in this business should have that kind of respect for the music or we should get into other businesses.

Cash Box: How do you view the current status of manufacturer-merchandiser relations?

Mazza: Speaking on behalf of Capitol, our relationship has always been and will always be great. Our distribution and sales arm is a service organization dedicated to providing the best service that we possibly can to the retail community. We don't let any adversarial problems enter into the picture because all problems are solved quickly and we then move forward. What we do is service the industry and in that regard we have always maintained a very high standard.

Cash Box: What do you see in the future for the music industry in general?

Mazza: I think that we are going to see one thing that is really very positive and that is a marriage that is taking place between the film and music industries. There are all sorts of signs that these two businesses will come closer together. There are so many similarities in terms of how they function and operate that it is in both industries best interests to be cohesive and to begin to collaborate more frequently and develop films that have music as well as developing music that has film. We are now evolving toward that point. It is definitely an evolutionary process.

Cash Box: During those periods when the industry was not in such good health did you ever have any doubt about its recovery?

Mazza: There are ups and downs in this business as there are in any business. There is a cyclical process that you observe and you have to weather those ups and downs and maintain that dedication to the cause. The cause is pure and simple: music. I have never had anything but the highest expectations for this

(continued on page 22)

The 12" Single: A Historical Overview

by Skip Harris

The word "single" has drastically changed meaning since the days when spotlighted cuts were pressed onto 45s. Today's single is most likely a re-mixed, re-dubbed extended danceable selection that garners its commercial exposure from radio airplay and the world of the dance clubs where thousands of people weekly get a chance to listen to some of the highest quality fidelity recordings pressed on 12" configurations. These singles are not simply reissues pressed on a 45. These are extended, elaborately engineered, technically superior recordings that have found their niche as both viable promotional and sales vehicles.

In the 1970s the advent of disco music helped change a portion of the social structure of America. It was not only a shift in popular consciousness but it changed people's needs for recorded music. Disco could be heard on radio 24 hours a day across the country. At one point at least 10,000 discos were in operation with new ones opening up at a rate of 20 a week. With this new form of music came a need for fresh new marketing techniques to adequately meet the needs of this large group of consumers.

One of the most influential merchandising tools for this new genre was the 12" single. Originally introduced by Salsoul records with "Ten Percent" by Double Exposure in May 1976, 12" singles were readily embraced by the dance clubs.

To the unsuspecting eye, the 12" single could easily be confused with a regular LP. What consumers were slowly realizing was that this configuration was markedly different than most anything previously available at the retail level. Although varying in length, one side of the single was usually vocal while the other side was usually instrumental.

Today there are several different types of 12" releases that are not LPs. The maxi-single may include three or four cuts, usually extended versions. In addition, the mix of a particular song may vary from radio mix, club mix, straight cut or dub mix. Singles are gauged by beats per minute (BPM), which becomes important when defining what type of record it is and where it is to be played. Fast tempo songs begin at approximately 135 BPM and can go as high as 200. Mid-tempo tunes will range from 124 to 132 and slow tempo cuts range from 95 to 110 BPM.

The consumer did not embrace this new concept as quickly and thoroughly as the club disc-jockey. Lack of knowledge led initially to poor sales. Most customers only knew that the 12" single version of a tune was longer but most did not realize the difference in recording technology and context.

In the meantime, most club disc-jockeys were overwhelmed with the introduction of the new configuration. Most far preferred the excellent fidelity caused by the wider spaced grooves in the record, which also added more bass response. The DJ's also liked the better equalized recording that lent itself to undistorted amplification at extremely high levels. In addition, the 12" provided the jocks with long breaks which were custom-made for overlays. While initial consumer response was sluggish, the disc-jockeys in dance clubs around the country were ecstatic.

Around 1980, a new urban sound, the sound of the streets, was slowly gaining attention. These were called rap songs and they were slowly capturing the attention of club audiences as well as their firmly established street following. Led by Grandmaster Flash and the Furious Five, rap songs began garnering both air and club play.

At the same time rap music was developing, another urban sound was developing and was ready to break the urban boundaries. It was called beat box and it was simply an electronic drum of which the beats can be varied. The first display of this unique sound was shown on the Dazz Band's "Let It Whip" release in 1983. This was complemented by what could best be called hip hop, a form of beat box combined with synthesized music set to an uptempo pace. The 12" captured the excitement of this new music with its new innovations. Club exposure and slowly increasing airplay began establishing the 12" as a viable sales vehicle for merchandisers and promotional tool for manufacturers.

At this point the 12" single has transcended the realm of dance music and is now being released in such diverse genres as heavy metal, R&B and pop. However it is still the needs of the dance audience: extended versions, higher fidelity, and longer breaks, etc., that propel radio programmers to air them and motivate consumers to buy them. People will always want to dance. The beat will last forever.

Manufacturers See Bright Future For 12" Singles

by Peter Holden

Even though record manufacturers have been putting out 12" promotional singles for many years, the question being asked in the industry is: Is there a strong and independent market for the commercial success of extended play singles? **Cash Box** recently spoke to a number of industry insiders about this pressing question and other aspects of the 12" single. Is there a possibility of a maxi-single cassette becoming a commercially viable venue? Is the 12" single the 45 of today? The opportunity for record manufacturer success with the 12" is at hand, but what is the best way to market and merchandise the new product? These and other queries drew a variety of responses from the manufacturers contacted.

The original function of the 12" single was promotional, yet many execs have found that this purpose has not been lost but that it is now working on a commercial/consumer level via club exposure and radio airplay. Steve Streight of Warner Bros. Records stated, "the 12" single helps break new and developing artists. The consumer will hear a new song on the radio, like it, and though they won't buy the full LP, they will buy a long version of the song they like. I would then hope that the 12" would stimulate interest in the artist and also stimulate LP sales."

While these longer and often remixed singles do stimulate LP sales, they have also begun to come into their own as a sales force. Endless Records' Jack Witherby commented, "The 12" is a promotional tool but right now it has its own momentum, audience and market. For the consumer, the advantages are that it is a good buy; it is less expensive, the sound quality is better, and it is usually a different and better mix than what is on the album." He added, "the quality and sound clarity of a 12" is much better than that of an LP or a 45; there is a totally different theory and science to the 12". They try to idealistically spread the grooves, and make them deeper. You can then achieve the best reproduction for new singles and new artists, it is the smartest way to go."

Miller London, vice president for sales & marketing at Motown cited a different reason consumers would be attracted to the extended play single. "The 12" gives the consumer an additional item by their favorite acts. If an artist such as Michael Jackson, Lionel Richie, or now Rockwell comes out with many versions of a song, a buyer would buy all of the configurations: Compact Disc, LP, 45, or a 12". Also, you are getting a lot of people who are collecting 12" records just as people collected 45's in the past. A lot of times 12" singles are only limited editions,

released only for a short amount of time, so people will go out and buy them immediately to make sure they have them."

Will 12" tracks replace the classic 45 configuration in the singles marketplace? Warner's Streight thought not. He said, "it won't ever replace the 45 because it's for a different audience. Forty-fives are for kids and older people, whereas the 12" is for the dance, club, and R&B audiences." London offered a different look at the issue stating, "With the way that things have been going in the music industry, we may soon price ourselves out of the 45 market. Even now a consumer can get a longer version of a single for not much more than the price of a 45. If the increasing price trend doesn't change, we may see the 12" become what the single was years ago."

To identify the commercial potential of the 12" single the industry must look at who exactly is buying these records. As Steve Tipp also of Warner Bros. Records noted, "there is a lot of controversy as to whether the 12" audience is the same as the LP, and the possibility that they might be hurting album sales." Bobbie Ghossen, Island Records dance promotion coordinator felt that "12"s do hurt LP sales. If someone has enough money to buy either one LP or two 12" singles, they will probably buy the two singles because they know the songs already."

Yet John Burns of MCA's distribution arm, which handles Motown and Sugarhill, cited that "it's very difficult for us to identify the exact buying audience, but for the most part we've found that it is a separate audience than those that buy LPs. There is not much overlap." Epic's T.C. Tompkins, admitted that "at a certain point, 12" singles can hurt LP sales" but added, "there is a special and separate market available."

While all of the industry people noted clubs as being the initial and primary source of 12" single popularity, they also believed that its popularity has now spread tremendously. RCA's Steve Stoff noted, "The audience is now more than just people who go to dance clubs. The 12" singles are now big with dance artists, so if the consumer really wants to taste these new artists like Talk Talk or Eurythmics, they are going to go out and buy a couple of 12" versions of the songs they've heard." Endless' Witherby added, "while the consumer of these singles is part of the dance audience, that audience is very diverse these days. There is a wide variety of buyers that range from conventional rock fans to black dance fans and disco people."

The audience that is going to buy a 12" is also more varied as a result of its increased radio airplay. Radio is apt to play such singles because of their enormous popularity in the clubs and the presence of "extended programming" space available on evening and late night radio. Witherby explains, "A few years ago it would not have been financially sane to go and service radio stations with a 12", but a lot of new music stations don't hesitate to play the extended version even though it may be twice as long. At night on the extended programming shows, radio is ready to play the longer cut." Island's Ghossen remarked, "In specific areas, the clubs give the input to the radio

(continued on page 18)

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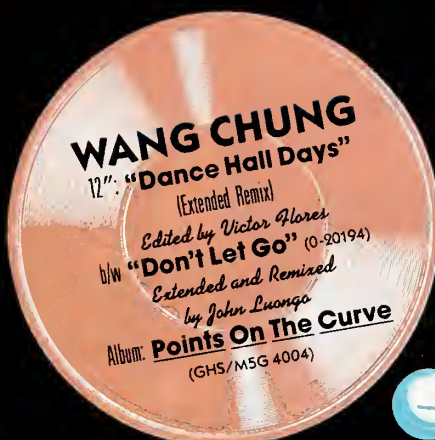
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Measuring Up At Clubs, Radio and Retail

DANCE AND CONTEMPORARY MUSIC



TOP30

12" SINGLES

	Weeks On Chart		Weeks On Chart
1 GIRLS JUST WANT TO HAVE FUN (REMIX)/6:06 CYNDI LAUPER (Portrait 49-04971)	6 3	16 HYPERACTIVE/7:58 THOMAS DOLBY (Capitol V-8576)	14 2
2 WHITE HORSE/5:30 LAID BACK (Sire 0-20178)	2 10	17 I WANT A NEW DRUG (DANCE REMIX)/5:32 HUEY LEWIS and the NEWS (Chrysalis 4V9-42779)	— 1
3 SOMEBODY'S WATCHING ME/4:57 ROCKWELL (Motown 4515-MG)	1 10	18 HARD TIMES/5:10 RUN D.M.C. (Profile 7036)	15 10
4 THRILLER/5:56 MICHAEL JACKSON (Epic AS 1805)	5 9	19 OWNER OF A LONELY HEART/7:50 YES (Atco 96976)	12 10
5 LET'S STAY TOGETHER/5:14 TINA TURNER (Capitol 2-8579)	3 9	20 DANCING IN THE SHEETS/6:17 SHALAMAR (Columbia 44-04949)	21 4
6 BEAT BOX/9:06 ART OF NOISE (Island 0-96974)a008	4 9	21 99 LUFTBALLONS/3:32 NENA (Epic 49-04109)	13 5
7 AUTOMATIC (REMIX)/6:06 POINTIER SISTERS (Planet JD 13721)	7 7	22 ALL NIGHT PASSION/6:45 ALISHA (Vanguard SPV 72-A)	22 2
8 HERE COMES THE RAIN/4:54 EURYTHMICS (RCA JD 13711)	9 6	23 PLANE LOVE (REMIX)/7:40 JEFFREY OSBORNE (A&M SP-12089)	16 9
9 ENCORE/8:18 CHERYL LYNN (Columbia 44-04257)	8 10	24 FRESH (SCRATCH MIX)/5:35 TYRONNE BRUNSON (B.I.A.D. 429-04951)	28 2
10 RENEGADES OF FUNK/7:40 AFRIKA BAMBAATAA & SOULSONIC FORCE (Tommy Boy TB 839)	10 6	25 TOUR DE FRANCE/6:45 KRAFTWERK (Warner Bros. 0-20148)	23 10
11 EVERGREEN/JEALOUS LOVE (7:40/8:30) HAZELL DEAN (Quality QUS 057)	18 3	26 LET THE MUSIC PLAY/A 5:49 & 6:10 SHANNON (Emergency/Mirage EMDS 6549)	11 10
12 GIVE ME TONIGHT/A 6:08 & B (DUB) 6:12 SHANNON (Emergency/Mirage EMDS-8542)	— 1	27 ON THE UPSIDE/A 5:53 & B 5:22 XENA (Emergency 6451)	24 10
13 THEY ONLY COME OUT AT NIGHT/6:15 PETER BROWN (Columbia 44-4957)	— 1	28 DO YOU WANNA LOVER/6:24 HOTBOX (Polydor 817 414-1)	19 4
14 COMING OUT OF HIDING/8:09 PAMELA STANLEY (TSR-TSR830)	17 2	29 RELAX/7:20 FRANKIE GOES TO HOLLYWOOD (Island 0-96975)	20 3
15 MISS ME BLIND/IT'S A MIRACLE/9:08 CULTURE CLUB (Epic 49-04977)	— 1	30 TALKING IN YOUR SLEEP/5:35 ROMANTICS (Nemperor AS 1787)	27 10

12" Singles Are A Hit With Merchants

by David Adelson

Perhaps the group who can best gauge the success of the 12" single is the record merchandiser who must decide his volume of purchases as well as merchandising and promotional strategies. How successful are 12" singles? What can the manufacturers do to further stimulate sales and what does the future hold for the 12"? Cash Box surveyed a cross section of merchandisers to find out how this important facet of the industry views this popular configuration.

Wilma Nealy, singles and 12" buyer for Music Plus believes the 12" "is a very viable sales vehicle. We carry over 300 titles and every week we add new ones." She remarked that the chain was "very happy with sales" adding, "the dance music sells the best." The buyer felt that the consumer was motivated to purchase the product by both club exposure and radio airplay. She felt that even if a cut was not plugged by a disc jockey as being a special 12" version that, "the radio listener would know that it is longer than a regular cut" and want to acquire that version. Nealy envisions a healthy future for the 12" single stating that "the people want them more and more." On the topic of cassette singles the buyer claimed the company would "buy a few and see what happens. Right now we are going to test it out and wait."

Tower Records' division manager Stan Goman also looked favorably at the 12" single. He stated, "we sell a lot of them and we think they're great. My experience is that everybody buys them." Goman believed that the dominant form on consumer exposure varies from market to

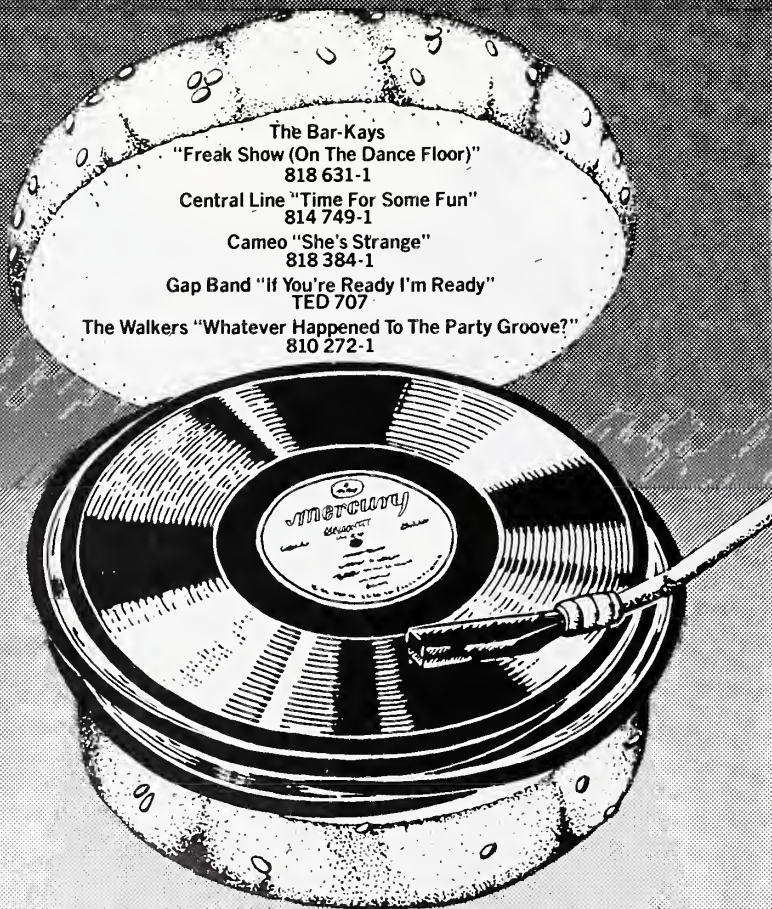
market. He remarked "in New York the club exposure is greater and that acts like another radio station. In California I think they hear the thing on the radio and then they buy it." He added, "I doubt the average consumer can distinguish between a 12" and a regular single when they listen to it on the radio and I don't think that's a factor. It's the time that they want, the length of the cut and the 12" is going to give it to them."

Goman claimed that the future of the configuration "is really tied to the future of dance music and how the radio play goes." He remarked that, "the future would be a little rosier if the manufacturers would get rid of the generic packaging." He related tales of mishaps due to the packaging remarking, "the way it works in the stores is that there are two artists from the same label in front and back of each other and sometimes the customer will think they have the record that they saw and they won't actually realize they don't have it until they get home." He also stated that the company "hasn't run a lot of sales or promotions because there is really not a whole lot of support from the manufacturers."

David Coleman, 12" and singles buyer for Atlanta's Turtles Records, stated that "the 12" singles are definitely selling well." He claimed that consumer exposure to the 12" started with the dance clubs but "it's more radio down here." Coleman said that a perfect example was the Yes 12" which was presumed "dead" until one of Atlanta's black contemporary stations began playing it. Now according to the buyer, "I'm selling like 100 a week." He added

(continued on page 21)

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Central Line "Time For Some Fun"
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- DAVID GILMOUR
- NINA HAGEN
- HERBIE HANCOCK
- BILLY JOEL
- GLADYS KNIGHT & THE PIPS
- CHERYL LYNN
- THE MANHATTANS
- PAUL McCARTNEY AND MICHAEL JACKSON
- MEN AT WORK
- MIDNIGHT OIL
- EDDIE MONEY
- THE PSYCHEDELIC FURS
- RED ROCKERS
- SHALAMAR (FROM THE "FOOTLOOSE" SOUNDTRACK)
- THIRD WORLD
- THE WEATHER GIRLS
- WHAM! U.K.
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Columbia thanks all the artists, dj's, clubs and record pools who have made our commitment to the 12-inch format such a success!

12" AND BEYOND

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The Manufacturer And The 12" Single

(continued from page 14)

stations, so the popularity of the 12" stems from a mixture of club popularity and radio airplay."

As for other possibilities for the 12" configuration, two are being explored by many record companies today. One of these is the maxi-single cassette. And though they have been experimented with for the last few years, "mini-cassettes" have not caught on as yet. Burns of MCA said, "we have done two 12" cassettes, and the problem right now is how to market and merchandise it in the stores. You can't merchandise it with the regular cassettes, it has to be with the 12" singles."

Another possibility that has met with more success is the use of the 12" by "new music" artists. RCA's Stoff stated, "the big thing now for the 12" is the new music artists. I think record companies should try to market it so that new music artists have a chance to develop." Witherby added, "the 12" now is going to every area of the music spectrum; from funk to rock to pop and even heavy metal."

Clearly the potential for the success of

the 12" configuration is there; the focus for manufacturers now must be on marketing and merchandising, Stoff claimed, "I think as a manufacturer we have to educate our sales department on how to market and sell these 12". We're trying to emphasize getting picture sleeves on them, but that usually only happens for an artist with something of a track record. They need to be marketed much in the same way as an EP, with stickers and special extended dance mixes. We are also going to try and get involved in more point of purchase displays. The 12" singles does generate quite a bit of sales for us, Stoff concluded, "I think you're going to see us marketing quite a few more 12"s in the near future."

That feeling was almost universal among the record companies contacted, and even though the current 12" popularity may be attributed to 'trend,' or 'fad,' these extended play singles are having a concrete effect on manufacturers, retailers and listeners alike. Small independent labels deal almost exclusively in 12" singles, while almost all of the majors are mounting drives to keep up with the new found popularity of the "people's single."



THE POLITICS OF RE-FLEX — U.K. band Re-Flex is seen here partying with Capitol Records execs after the band's recent L.A. appearance at The Palace. The group has just finished a 25-date tour of the U.S. to promote their single "The Politics of Dancing." Pictured (l-r) are: Joe McFadden, manager, national sales; Ray Tusken, Capitol v.p.; Bill Bartlett, manager, national AOR promotion; Roland Kerridge, Re-Flex drummer; Walter Lee, senior v.p., marketing/promotion, Nigel Ross-Scott, Re-Flex bass player and vocalist; Paul Fishman, Re-Flex keyboardist and vocalist; Baxter, Re-Flex guitarist and lead vocalist; Don Grierson, v.p. of A&R; and Bill Burks, v.p., creative services and merchandising.



CHART CLIMBERS — Among the artists who have climbed *Cash Box's* 12" singles chart are Michael Jackson (l) and Matthew Wilder. The two represent the diverse appeal of the configuration.

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1 GIRLS JUST WANT TO
HAVE FUN (REMIX)/Cyndi Lauper

PORTRAIT 4R9-04971

4 THRILLER/Michael Jackson

EPIC AS 1805

15 MISS ME BLIND/IT'S A MIRACLE
Culture Club

EPIC 49-04977

MAKING THE 12" CHARTS "DANCE"



21 99 LUFTBALLONS/
Nena

EPIC 49-04109

24 FRESH (SCRATCH MIX)/
Tyrone Brunson

BIAD 429-04951

30 TALKING IN YOUR SLEEP/
Romantics

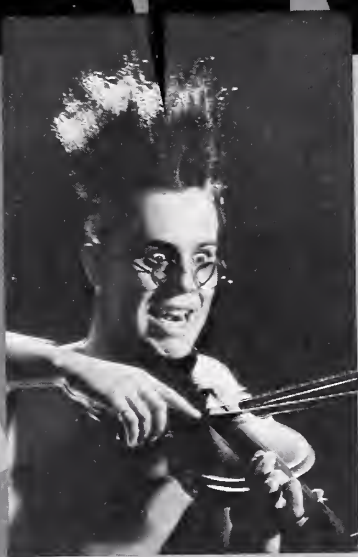
NEMPEROR AS-1767

12"

GRAMMYS



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RADIO GA GA
(Available on Cassette Single)



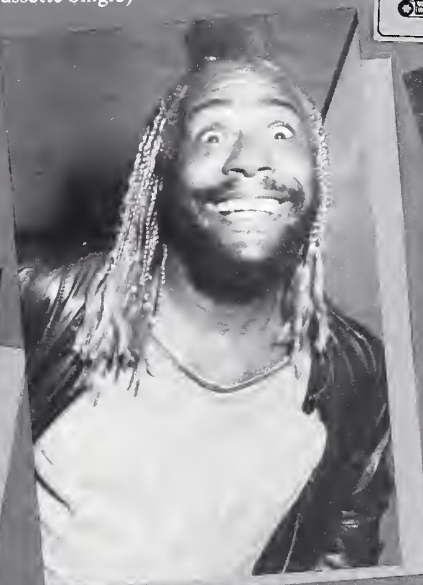
THOMAS DOLBY
HYPERACTIVE
(Available on Cassette Single)



MISSING PERSONS
GIVE
(Available on Cassette Single)



RE-FLEX
THE POLITICS OF DANCING



GEORGE CLINTON
LAST DANCE



TINA TURNER
LET'S STAY TOGETHER
(Available on Cassette Single)



AND COMING SOON:

DURAN DURAN
THE REFLEX
(DANCE MIX)
(Available on Cassette Single)

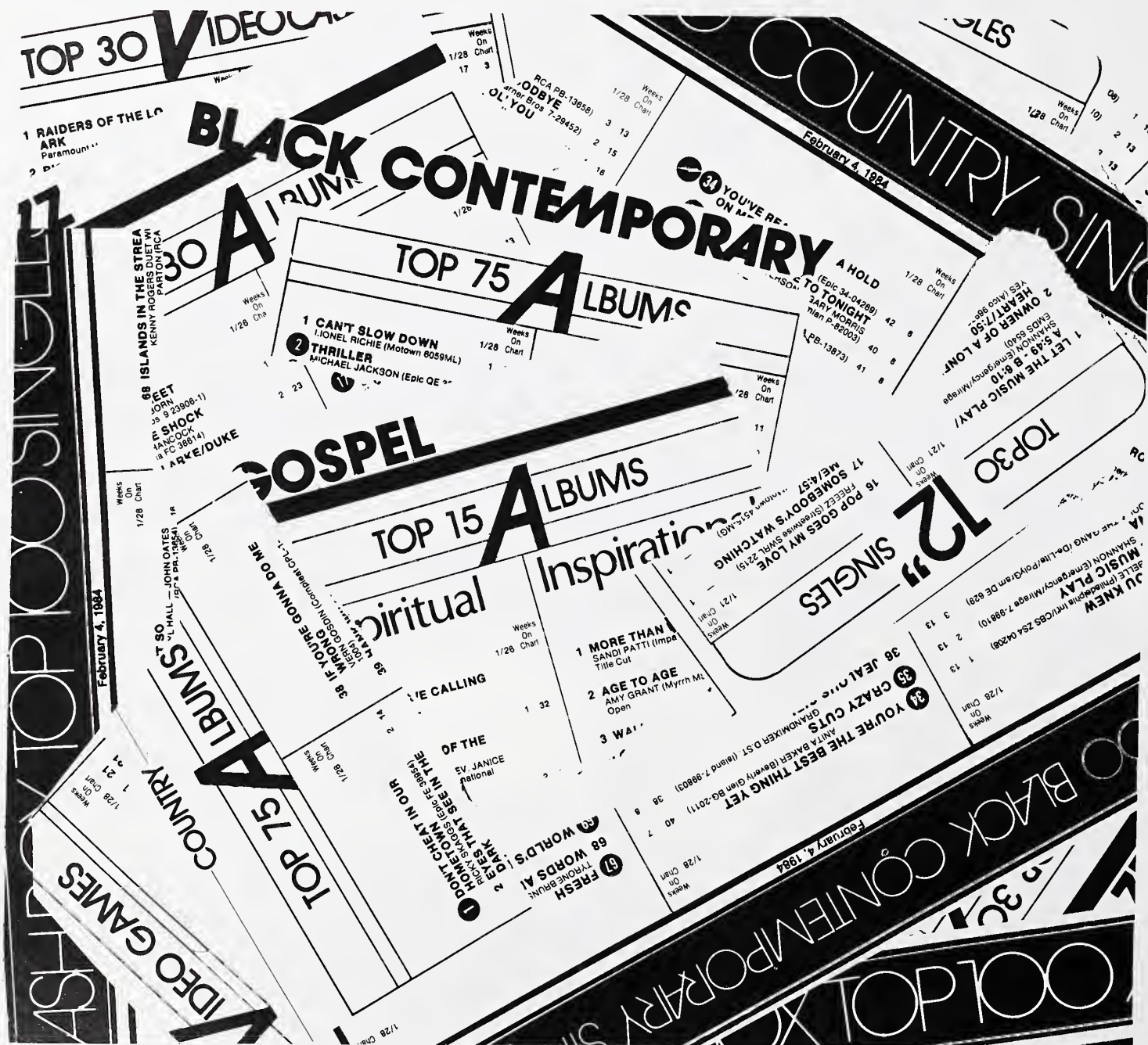


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So it's your option... after all, it's your business.

Merchandisers And The 12" Single

(continued from page 16)

"the jocks do plug them as 12" but believe me the customer knows."

While Coleman acknowledged that 12" sales "are up approximately 100 percent over last year" he remarked that "what the manufacturer needs to do to attract more attention at a store level is to either have a sticker to let the consumer know what it is or a picture sleeve so it stands out. The generic sleeves just don't hack it." The buyer said that the generic sleeves "not only make merchandising tougher but it is bad for inventories too. Not only does it confuse the customer, it confuses the employee as well." Coleman also noted the need for an intensified effort "to get more CHR and AOR stations to play their 12" and plug them as such. Right now the only stations that really do that are the urban and black contemporary ones."

Coleman claimed that 12" singles are here to stay," reasoning, "if you were the average customer and you heard The Gap Band on the radio and you liked it, would you want to spend \$9 on the album for one cut or would you want to spend \$5 on the 12" for the song you want to hear anyway."

Lilly Bassett of Oklahoma City, Oklahoma's Sound Warehouse said the company is "noticing an increase in sales." She sees consumer exposure to the configuration as coming "mostly from the dance clubs or the reputation of the artist." She played down the importance of radio exposure

but did acknowledge it as a contributing factor.

The buyer felt that "the 12" is kind of like a stepchild" to the manufacturer. She claimed, "first they get their albums out there and then their top 45s and then their 12" singles." She noted that the manufacturer needed "to promote the 12" a little more extensively." She also felt that "there should be more cover art. I think that would increase sales." As to the future of the configuration, the buyer stated plainly, "I think they're here to stay."

Henry Peck, owner of Vinyl Fetish, a single outlet located in L.A.'s fashionable Melrose district finds that consumer exposure is a result "of a combination of everything." He noted that "we find there are a lot of collectors who want to own every version released by a particular artist." He claimed that the addition of cover art would most likely increase the volume of 12" sales, stating, "for our store picture sleeves are pretty important for people. They really want that additional visual to the vinyl."

Kenny Dobin 12" buyer for Waxie Maxie in Washington D.C. claimed, "you have a wide range of people buying 12" singles." He said, "a lot of things stimulate 12" sales. You have a lot of them that never get on the air that sell because they are in the clubs and some may go off as a result of intense airplay."

The buyer stated that "sales are as strong as they probably have ever been."

He like others believed that cover "artwork is very significant. Almost everything sells that has artwork." Dobin cited that with artwork, "the customer feels like he is getting new LP product even though he knows it's a 12" single." Dobin concluded, "I see the future as continuing to be strong. I don't see any let up."

Merchandisers from all over the country seem to feel the 12" single is a viable sales vehicle that will continue to be strong for the foreseeable future. The general consensus among those surveyed was that the manufacturers need to bolster their point of purchase promotional efforts via stickers or cover art. Those contacted believed that once both consumer and employee confusion due to the generic packaging is alleviated, sales will increase incrementally and the 12" single will become even more of a staple in the inventories of music merchandisers.



12" POWER — Motown recording artist Rockwell has consistently remained high on Cash Box's 12" singles chart. His "Somebody's Watching Me" has proved popular with fans of all types of music.

RIAA Certifications

NEW YORK — According to the Recording Industry Assn. of America (RIAA), there have been, to date, four 12" singles which have received the gold certification (one million units sold.) They are:

- 1982 — Afrika Bambaataa and the Soul Sonic Force/Planet Rock (Tommy Boy);
- 1981 — Frankie Smith/Double Dutch Bus (WMOT);
- 1980 — Kurtis Blow/The Breaks (PolyGram);
- 1980 — Donna Summer/Enough Is Enough (Casablanca).

Frankie Smith's "Double Dutch Bus" bears the singular distinction — so far — of being the only single to receive gold certification in both the 7" and 12" categories.

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CAMEO
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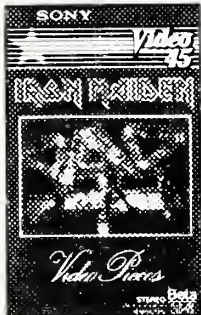
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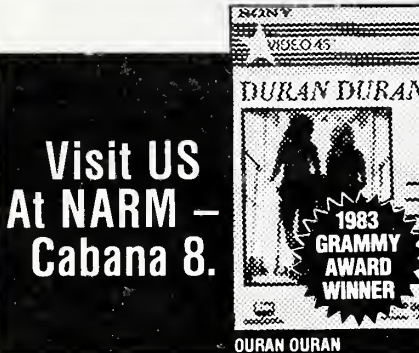
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Mazza Interview

(continued from page 13)

business. What occurred during the down period was a shift in demographics caused principally by the baby boom. What happened was that we lost a major portion of the music industry's main target audience, the 12-to-24-year old and that audience was not replenished. Today the market has expanded and people have to recognize that and expand their target audience to encompass the bulge of the population which happens to be 25 to 40. What the music business has to recognize is that the 25-to-40-year old audience is 70 million strong and represents one-third of the total population. This demo must feel comfortable with the music and the environment or they won't purchase as frequently as they have. A lot of the successes of the past year have been aimed at this upper demo, such as the Rolling Stones, Yes, Flashdance and, of course, Michael Jackson and Lionel Richie.

Cash Box: What are some of the current and upcoming projects at Capitol and EMI/Liberty?

Mazza: We have an extensive Queen program that we are really excited about. Their new album is brilliant. People haven't recognized it yet but ultimately they will get into it and find out what it's all about. The first single is doing quite well but that is only the beginning. In addition, the new Thomas Dolby album is incredible. There is one store here in Los Angeles where that album has been number one in sales for the last two weeks. Once that happens then the whole world can be number one. In addition we have finally broken through with Dwight Twilley, and the new Missing Persons album is exploding. It's only Missing Persons' second release and it's so strong, it sounds like their seventh. We also just released a new single by Talk Talk that is one of the most added songs in the country, as well as a new release by April Wine. EMI America had Jason and The Scorchers, Great White and all sorts of great new talent.

Cash Box: You believe very strongly in your company's long term commitment to an artist. Could you elaborate?

Mazza: There has to be a commitment. Whatever happens along the way with one single or one album is not the end result. Ultimately you are dedicated to the long haul and you maintain that commitment. If the artists themselves have that commitment and the record company has the dedication, ultimate success is inevitable.

Multimedia Bows Musical Fantasy

NASHVILLE — Multimedia has completed production of a new variety special featuring artists from the country, pop and rock fields. *Story, Songs & Stars* will air in April and offer concert and acting performances by Amy Grant, America, DeBarge, Crystal Gayle, Tom Wopat, Tommy Tutone and Paul Williams.

Filmed in greater Miami, the show follows a young secretary, Amy Grant, who dreams of being a singer. Grant is aided in her quest by the magical Dr. Dreamcoat, Paul Williams, who helps her get into a concert where she gets to see musical dramatizations of current hit records performed by America, DeBarge and Crystal Gayle.

The story line continues with Dr. Dreamcoat taking her to a concert wrap party where she gets her chance at stardom by singing with Tom Wopat in a duet, "Listen To The Music."

The hour-long show is sponsored by Seven-Up.

TOP 15 MUSIC VIDEOS

	Weeks On Chart
1 SOMEBODY'S WATCHING ME Rockwell (Motown)	1
2 ADULT EDUCATION Daryl Hall & John Oates (RCA)	1
3 EAT IT Weird Al Yankovic (Rock 'N' Roll/CBS)	1
4 HELLO Lionel Richie (Motown)	1
5 NEW MOON ON MONDAY Duran Duran (Capitol)	1
6 I WANT A NEW DRUG Huey Lewis & The News (Chrysalis)	1
7 HERE COMES THE RAIN Eurythmics (RCA)	1
8 REBEL YELL Billy Idol (Chrysalis)	1
9 GIRLS JUST WANT TO HAVE FUN Cyndi Lauper (Portrait/CBS)	1
10 LIVIN' IN DESPERATE TIMES Olivia Newton-John (MCA)	1
11 LET'S STAY TOGETHER Tina Turner (Capitol)	1
12 LOVE SOMEBODY Rick Springfield (RCA)	1
13 99 LUFTBALLONS Nena (Epic)	1
14 RADIO GA GA Queen (Capitol)	1
15 SHE'S STRANGE Cameo (Atlanta Artists/PolyGram)	1

WHAT'S IN-STORE

BACK TO THE ISLANDS — Durham North Carolina's **Record Bar** has scheduled its 10th annual convention for Sept. 9 through 13 at the Marriott's Hilton Head Resort in Hilton Head, South Carolina. Last year's convention was held in Durham for the first time. Past conventions have taken place in Atlanta, Nashville, Los Angeles, and most frequently on Hilton Head. According to **Ralph King**, senior vice president of marketing, the return to Hilton Head is "a reflection of the extra effort our people have achieved during the past year." He added, "while we'll be there to enjoy fun in the sun, this convention will be a continuation of the business meetings that were conducted at last year's convention." The company will offer its employees the chance to hear and meet some top entertainers who have yet to be announced. Past guest artists have included Lionel Richie, Alabama, Stevie Ray Vaughn, Marshall Crenshaw, Chuck Mangione and James Galway. The chain will be marking its 24th anniversary in September.

WEA AND TURTLES CAP COSTS — Warner/Elektra/Atlantic Corp., has announced



the implementation of a cross promotion with **Turtles Records and Tapes** of Atlanta at 36 of its retail outlets in the metropolitan Atlanta area to run April 16 through May 1, 1984. The announcement was made by **Jack Klotz**, Atlanta regional sales manager for WEA. The promotion, entitled "Turtles Caps the Cost of Music" offers the following benefits to its clientele for the two weeks: Two dollars off list price of any WEA album or cassette. In addition with each WEA album or cassette purchase the customer may buy a cloth "rock painter's hat" with embroidered "Turtles/96" logo for 39¢. In addition to promoting the entire WEA catalog, 26 new releases will be featured in an intensive advertising and in-store merchandising campaign.

NAVARE NEWS — **Eric Paulson**, president of **Navarre Corporation**, has announced the formation of Navarre's Chicago Branch. In doing so, Navarre brings to the Milwaukee, Chicago, Gary and Indianapolis markets a full service one-stop in records, tapes, and accessories, as well as complete independent distribution. The Branch office is headed by **Judd Siegal**, formerly of **Arista Records**, as director of sales, with **Gus Redmond** handling promotion. On staff will be two field sales people, as well as one additional field promotion person. In April, Paulson will be moving Navarre's Computer Division people into the marketplace where they will be the exclusive distributor for **Commodore** in the Midwest, as well as all major third party software. Paulson states that "this growth is consistent with our business plan and the course that has been set for Navarre. Navarre is a multi-division company with their Music Division being the largest independent distributor in the Upper Midwest and their Computer Division the exclusive Commodore distributor, as well as a full service distributor for all third party software."

ALARMING IN STORE — On March 8 fans filled Tower Records Hollywood store on Sunset Blvd. for a chance to meet the band **The Alarm**. Fans submitted ballots with guesses as to what time the actual store alarm would sound. Other prizes awarded included tickets to the bands show that night at the Universal amphitheater as well as a record run sponsored by local radio station KROQ.

david adelson

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Tucson, AZ 85711

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(405) 848-0100

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(213) 462-6252

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New York, NY 10019

ROCKVISION

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Aspen, CO 81611

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Austin, TX 78703

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Hurricane, W VA 25526

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Los Angeles, CA 90028
(213) 460-5955

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DON CORNELIUS PRODUCTIONS
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(213) 858-8232
Los Angeles, CA 90069

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WNYC-TV
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New York, NY 10007
(212) 669-7800

TAKE FIVE

SHOWTIME
1633 Broadway
New York, NY 10019
(212) 708-1681

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C/O METRO-ACCESS STUDIOS
110 E 23rd St.
New York, NY 10010

TV 61

COMMUNITY TV NETWORK
7509 North 35th Ave.
Phoenix, AZ 85021
(602) 841-2822

VALLEY CABLE TV

5435 Balboa Blvd. #202
Encino, CA 91316

VIDEO BEAT

BLADEROCKER PRODUCTIONS
9000 Sunset Blvd., Ste. 406
Los Angeles, CA 90069
(213) 274-9940

THE VIDEO CAFE

Southfield, MI 48076
(313) 827-1111

VIDEO MUSIC MARATHON

Y-100
2741 North 29th Ave.
Hollywood, FL 33020
(305) 925-7117

VIDEO RADIO

VIACOM CABLEVISION OF WISCONSIN-WQFM
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Greenfield, WI 53220
(414) 421-4600

VIDEO JUKEBOX

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New York, NY 10020
(212) 484-1000

VIDEO JUKEBOX

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Fort Devens, MA 01433

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Atlanta, GA 30309
(404) 874-0223

VIDEO MUSIC MARATHON

Y-100 WHYS FM
2741 N 29th Ave. Ste. 300
Hollywood, FL 33020

VIDEO ROCK

BLUE RIDGE PUBLIC TV
PO Box 13246
Roanoke, VA 24032

WJET-TV

1635 Ash St.
Erie, PA 16503

THE VIDEO SHOW

4MN Productions
12862 Garden Grove Blvd. "G"
Garden Grove, CA 92643

VIDEO SHOWDOWN

SHOWTIME
1633 Broadway
New York, NY 10019
(212) 708-1681

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BLACK ENTERTAINMENT TV
1050 31st St. NW 2nd Fl
Washington, DC 20007

WAVELENGTH

WAVE
383- E. Heatherbrae Dr.
Phoenix, AZ 85021

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CBS VIDEO ENTERPRISES

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New York, NY 10019
(212) 975-4321

CBS/FOX VIDEO

1211 Ave. of the Americas, 2nd Fl.
New York, NY 10036
(212) 819-3200

FAMILY HOME

ENTERTAINMENT
7920 Alabama Ave. Canoga Park,
CA 91304
(213) 888-3040

I.R.S. VIDEO

633 North LaBrea
Los Angeles, CA 90036
(213) 938-2272

MCA HOME VIDEO

70 Universal City Plaza
Universal City, CA 91608
(818) 985-4321

MGM/UA HOME

ENTERTAINMENT
1350 Ave. of the Americas
New York, NY 10019
(212) 408-0600

MEDIA HOME ENTERTAINMENT

116 N. Robertson Blvd. Ste. 909
Los Angeles, CA 90048
(213) 855-1611

PACIFIC ARTS VIDEO RECORDS

PO Box 22770
Carmel, CA 93922
(408) 624-4704

PARAMOUNT HOME VIDEO

5555 Melrose Avenue
Hollywood, CA 90038
(213) 468-5000

PIONEER VIDEO INC.

200 West Grand Ave.
Montvale, NJ 07645
(201) 573-1122

PRISM ENTERTAINMENT

1875 Century Park East
Los Angeles, CA 90067
(213) 277-3270

RCA/COLUMBIA PICTURES

HOME VIDEO
2901 West Alameda Ave.
Burbank, CA 91505
(213) 954-4950

RCA VIDEO PRODUCTIONS

1133 Ave. of the Americas, 7th fl.
New York, NY 10036
(212) 930-4774

RKO HOME VIDEO

4105 Radford Ave.
Studio City, CA 91604
(213) 506-6688

SONY CORPORATION OF

AMERICA

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New York, NY 10019
(212) 371-5800

THORN-EMI HOME VIDEO

1370 Ave. of the Americas
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(212) 977-8990

VESTRON

911 Hope Street
Stamford, CT 06907
(203) 968-0000

VIDAMERICA

235 East 55th Street
New York, NY 10022
(212) 355-1600

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1750 N. Vine St.
Hollywood, CA 90028
(213) 462-6252
Bob Hart

CHRYSALIS MUSIC GROUP

645 Madison Ave.
New York, NY 10022
(212) 758-3555
Daniel Glass

EMI/AMERICA/LIBERTY

6920 Sunset Blvd.
Los Angeles, CA 90028
(213) 461-9141
Clay Baxter

ELEKTRA/ASYLUM/NONESUCH

665 5th Ave.
New York, NY 10022
(212) 355-7610
Brin Bridenthal

GEFFEN RECORDS

9130 Sunset Blvd.
Los Angeles, CA 90069
(213) 278-9010
John Kolodner

MCA RECORDS

70 Universal City Plaza
Universal City, CA 91608
(213) 508-4028
Elizabeth Heller

MOTOWN RECORDS

6255 Sunset Blvd.
Los Angeles, CA 90028
(213) 468-3500
Bob Jones

POLYGRAM RECORDS

8335 Sunset Blvd.
Los Angeles, CA 90069
(213) 656-3003
Len Epand

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1133 Sixth Ave.
New York, NY 10036
(212) 930-4000
Mike Vallone

SOLAR RECORDS

9044 Melrose Ave.
Los Angeles, CA 90069
(213) 859-1717
Karolyn Ali

WARNER BROS. RECORDS

2300 Burbank Blvd.
Los Angeles, CA 91501
(213) 846-9090
Jo Bergman

MUSIC VIDEO PROMOTERS

NEW IMAGE

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9000 Sunset Blvd., Ste. 406
Los Angeles, CA 90069
(213) 274-9940

VIDEO MUSIC CONSULTANTS

(212) 877-9538

VIDEO JUKEBOX MANUFACTURERS

ROWE INTERNATIONAL, INC.

75 Troy Hill Road
Whippany, NJ 07981
(201) 887-0400

VIDEO MUSIC INTERNATIONAL, INC.

8265 Sunset Blvd., Ste. 108
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(213) 656-8890

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(213) 841-7440

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Compton, CA 90220
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231 E. 55th St.
New York, NY 10022
(212) 355-1600

VCA DUPLICATING CORPORATION

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Des Plaines, IL 60018
(312) 298-7700

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4131 Directors Row
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(713) 682-8600

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Leonia, NJ 07605
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Atlanta, GA 30305
(404) 261-4056
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(212) 475-5791 Mr. Ed Steinberg

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Los Angeles, CA 90069
(213) 659-5292

ROCKWORLD MARKETING CORP.

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Albany, NY 12205
(518) 456-3847

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729 North Highland Ave.
Hollywood, CA 90038
(213) 931-1821

THE EDITEL GROUP

301 East Erie
Chicago, IL 60611
(312) 440-2360

GROUP W CABLE

2939 Nebraska Ave.
Santa Monica, CA 90404
(213) 829-2676

MOTION PICTURE LABORATORIES

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Memphis, TN 38101
(901) 774-4944

OSMOND ENTERPRISES

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Orem, Utah 84059
(800) 453-1068
(801) 224-3900

THE POST GROUP

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Los Angeles, CA 90028
(213) 462-2300

TRANSAMERICAN VIDEO

1541 North Vine Street
Los Angeles, CA 90068
(213) 460-2190 or 466-2141

UNITEL VIDEO

515 West 57th Street
New York, NY 10019
(212) 265-3600
Mr. Peter Valasiadis
Production Co.
555 Madison Ave.
New York, NY 10022
(212) 758-2600

VCA TELETRONICS

231 East 55th Street
New York, NY 10022
(212) 355-1600

THE VILLAGE

1616 Butler Ave.
West Los Angeles, CA 90025
(213) 478-8227

POST PRODUCTION HOUSES (EDITING, SPECIAL EFFECTS, SOUND DUBBING, ETC.)

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3501 Cahuenga Blvd. West
Los Angeles, CA 90068
(213) 876-8008

CFI VIDEO

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Hollywood, CA 90038
(213) 462-3161

CHARLEX

2 West 45th Street
New York, NY 10036
(212) 719-4600

EFX SYSTEMS

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Burbank, CA 91502
(213) 842-3954

FOTO-KEM INDUSTRIES

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Burbank, CA 91505
(213) 846-9350

PACIFIC VIDEO

809 North Cahuenga Blvd.
(213) 462-6266

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RolandCorp US	America
Neville Marriner and The Academy of St. Martin In The Field	Sony Corporation of America
Elektra/Asylum Records	Thompson Twins
Sheena Easton	Ashford & Simpson
Pioneer Artists	Mark Gray
Dave Gilmour	Missing Persons
Anne Murray	Duran Duran
Kenny Rogers	Billy Idol
Josie Cotten	Maze
	Playboy

X



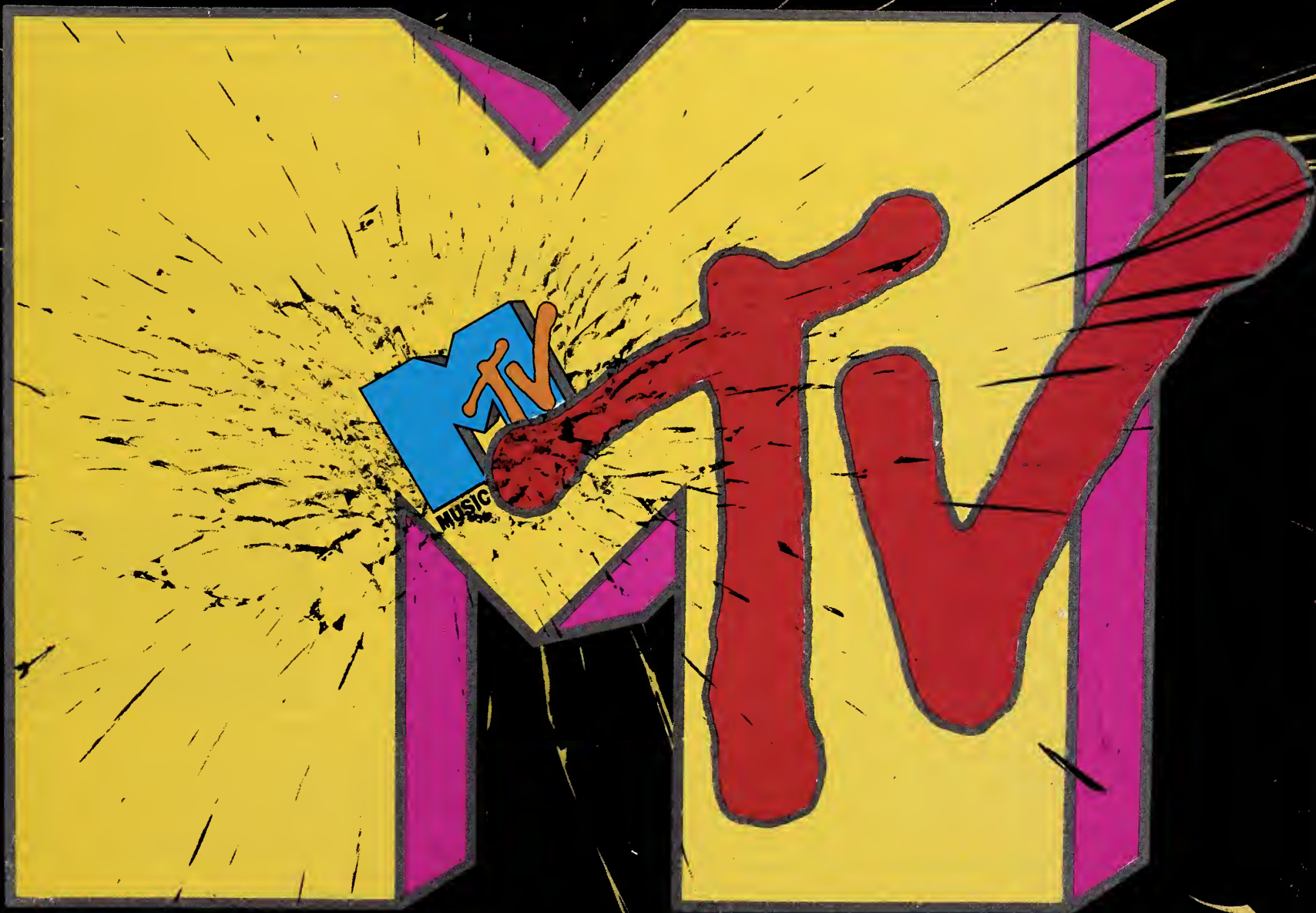
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TOP 30 VIDEO CASSETTES

	Weeks On 3/24 Chart		Weeks On 3/24 Chart
1 TOOTSIE RCA/Columbia Pictures Home Video 10535	1 8	16 DEAL OF THE CENTURY Warner Home Video 11339	14 3
2 MR. MOM Vestron 5025	3 6	17 PORKY'S II CBS/Fox 1294	15 7
3 NEVER SAY NEVER Warner Home Video 11337	7 14	18 KRULL RCA/Columbia Pictures Home Video 10364	24 3
4 RAIDERS OF THE LOST ARK Paramount Home Video 1376	2 16	19 BLUE THUNDER RCA/Columbia Pictures Home Video 11026	18 20
5 RISKY BUSINESS Warner Home Video 11323	14 15	20 FLASHDANCE Paramount Home Video 1454	21 28
6 WAR GAMES CBS/Fox 4714	13 2	21 SUPERMAN III Warner Home Video 11320	21 15
7 MAKING OF MICHAEL JACKSON'S THRILLER Vestron 1000	6 14	22 TWILIGHT ZONE — THE MOVIE Warner Home Video 11314	17 15
8 STAYING ALIVE Paramount Home Video 1302	5 6	23 EDDIE & THE CRUISERS Embassy Home Video 2066	18 8
9 BRAINSTORM MGV/UA Home Video MV-800314	8 9	24 48 HRS. Paramount Home Video 1139	22 40
10 EASY MONEY Vestron 2B 5029	12 3	25 TWIST OF FATE MCA Home Video 80066	26 2
11 CUJO Warner Home Video 11331	9 10	26 EDDIE MURPHY DELIRIOUS Paramount Home Video 2323	27 18
12 NATIONAL LAMPOON'S VACATION Warner Home Video 11315	10 18	27 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	25 90
13 CLASS Vestron 5026	11 7	28 GREY FOX Media 258	29 14
14 TRADING PLACES Paramount Home Video 1551	23 2	29 GANDHI RCA/Columbia Pictures Home Video 10237	30 24
15 STAR CHAMBER CBS/Fox 1295	20 3	30 THE SURVIVORS RCA/Columbia Pictures Home Video 10521	28 16

SOUND/IEWS

MTV DRAFTS CALLNER/SHAPIRO — MTV has enlisted industry veterans **Marty Callner** and **Mickey Shapiro** to direct and produce ten hour-long conceptual concert videos over the next two years which will be licensed for exhibition over the cable network. According to **Chip Rachlin**, director of acquisitions for the video music channel, each program will be promoted as a Saturday evening concert special. Callner's directing credits include several HBO concert specials including those featuring **Pat Benatar**, **Stevie Nicks**, **Hall & Oates**, and **Diana Ross**. Attorney/manager Shapiro has most recently produced features for the **Eurythmics**, **Fleetwood Mac**, **Christine McVie**, and **Bob Welch**, which have aired on MTV, HBO, and Showtime.

VIDEO SHACK ANNOUNCES 1983 AWARDS — Video Shack, the nation's first and largest retailer of video cassettes recently held its annual "Consumers' Choice Awards" at a party at Sardi's restaurant in New York. The "Number One Seller" for 1983 in each of the three categories — Video Cassette, Laser Video Discs and CED Video Disc was, as expected, claimed by Paramount's "Raiders Of The Lost Ark." Behind "Raiders" in the video cassette arena was "Jane Fonda's Workout" (which placed first in 1982 and is the industry's all-time best-seller), "An Officer And A Gentleman," "Flashdance," "48 Hours," "Blade Runner," "Road Warrior," "Rocky III," "Star Trek II: The Wrath Of Kahn," and "First Blood." The runners up in the CED Video Disc division were "An Officer And A Gentleman," "Flashdance," "Poltergeist," "48 Hours," "Superman II," "First Blood," "Rocky III," "War Games," and "Blade Runner." Also behind "Raiders" in the Laser Video Disc category were "48 Hours," followed by "Flashdance," "Star Wars," "An Officer And A Gentleman," "Superman II," "The Wizard Of Oz," "Appocalypse Now," "Blade Runner" and "Rocky III."



IT'S KOOL "TONIGHT" — Pictured above is the cast from *Kool and the Gang's* latest video, "Tonight" which depicts the group's lead singer, **James Taylor**, growing from adolescence to manhood with the help of the sultry **Wendy Edmead**, borrowed from Broadway's "Cats." The video was directed by **Martin Kahan** whose other credits include videos for *Loverboy*, *Kiss* and *Eddie Money*.

PARAMOUNT TAPS THEATERS TO SELL PRODUCT — Paramount Home Video has entered into an agreement with the 150-screen San Francisco based Syufy Enterprises theater chain to sell video cassettes of Paramount films. The program is currently testing at Syufy's Century 22 triplex in San Jose, Calif. Many Paramount titles are reportedly selling well especially such popular product as "Raiders," "Officer" and "Flashdance," all of which are available for \$39.95.

MUSIC VIDEO PROMOTERS — With the rapidly growing quantity of music videos being produced these days, a new animal has recently emerged in the music industry — the music video promoter. The purpose of these promoters who are usually contracted by independent record companies or management is to obtain airplay for particular videos on as many music video shows as possible. Music video promoters also work to get videos played in clubs, too, especially if the artist's music is dance oriented. According to **Julie Ball**, an account executive for **New Image Public Relations**, which is involved in music video promotion, more and more groups are beginning to look toward independent promoters because record companies don't necessarily have the time to service and select all the music video outlets available to them. Unlike radio promotion firms, said Ball, her firm is retained strictly by the week or month, and is not payed just on the basis of airplay.

AVA AWARDS PRESENTERS ANNOUNCED — With its April 5 telecast approaching, the American Video Association said that it expects to have **Deborah Allen**, **Toni Basil**, **Kevin Cronin**, **Martha Davis**, **Herbie Hancock**, **Grace Slick**, **Little Richard**, **Ozzy Osbourne**, **Patti LaBelle**, **Paul Williams**, and **Moon Zappa**, among others on hand to "open the envelope" at its annual awards ceremony highlighting the best videos of the year. The presentation which will be held at Los Angeles' **Wilshire Ebell Theater** will be hosted by **Casey Kasem** and in addition to music videos will feature several production numbers and a piece on the history of music videos.



NEW VIDEO SHOW IS "HOT" — A new music video show entitled simply "Hot" will go into syndication beginning in June, said the show's producers, **Group W Productions** and **Bob Banner and Associates**. The half-hour-long show is scheduled to appear five days a week and spotlight the top 20 videos of the week according to a viewer poll, from number 20 on Monday to number one on Friday.

ROCK WORLD CATERS TO COLLEGE CAMPUSES — Reaching yet another nook in the music video marketplace is two-year-old, Albany-based **Rock World**, which distributes pre-recorded one-hour music video compilations to over 400 college campuses around the country. There is no cost to the schools for this service, however, they must guarantee to play the tapes for at least 15 hours a week; the cost for this service is underwritten by national advertisers such as **Wrigley's** and **American Express** which pay up to \$10,000 for a 30-second spot which airs over the entire network. **Rock World** guarantees its advertisers a potential reach of between 3.5 million and four million students.

NEW VIDEO CHART — With this week's issue, **Cash Box** introduces its very own video clip chart, highlighting the most popular music videos nationwide. The chart will appear weekly and will be based strictly on airplay. For more information on this new chart, please contact **Skip Harris** at 213-464-8241.

marc sternberg

Group W Tests Music Video Waters

LOS ANGELES — Group W Cable of Santa Monica, Calif. has recently unveiled a plan to both produce and distribute music videos to the public at large, first to the over 120,000 homes it services in the greater Los Angeles area and eventually to over 2 million households Group W Cable reaches nationwide.

According to **Greg Tolston**, program operations manager for Group W Cable of Santa Monica, the cable network is proposing "a way to revolutionize what most musical groups want to do when they make a music video. Using our state-of-the-art production facilities and extensive satellite-served network, a group can go from the studio into the homes of millions virtually overnight."

Tolston intends to test the program at first via Group W's Santa Monica based Channel 10, particularly because this system reaches the homes of so many people involved in the southern California music community. This exposure, he feels, will create the necessary excitement to get the project off the ground on a national basis.

The Santa Monica station is completely equipped with a production studio and soundstage used for taping videos. It is currently available for rent to music video producers.

Tolston also said he has approached several record companies about using his facilities to produce a music video/music industry talk show featuring that label's acts. The company would then lease time on Channel 10 to air the show, building both a viewing audience and, at the same time, exposing new acts.

Tolston is also particularly keen on using Channel 10 as a vehicle to air less commonly seen videos, particularly those which might be produced by country, black, jazz or even gospel acts. Whereas other music video networks have been limiting in their playlists, this programmer sees the need for a channel which will make all kinds of music available to the

public and all different types of markets.

Taking advantage of Group W's satellite network and production capabilities to bring American music to all corners of the world is another area that Tolston is also actively exploring. "Global transmission of music videos, mini-concerts and other events are just a few of the possibilities open to us now that the new technology is in place," said Tolston.

EFX Enhances Music Video Productions

LOS ANGELES — As music videos have evolved from mere concert shoots to elaborate production numbers, they have become increasingly sophisticated. Now more than ever, especially in conceptual videos, the emphasis is on merging the music with the picture to produce what is already being called "picture music."

An expert in this field is **George Johnson**, whose Burbank, Calif.-based company, **EFX Systems**, specializes in film and video post production with a special emphasis on sound effects. Using an array of advanced audio equipment, Johnson adds and highlights various sounds and noises in the video to help "make them stand up and stand out," bringing the picture to life, adding a new dimension to the music, and increasing viewer recognition of the video. "Sound effects are more of a bonding agent than anything else — they make the pictures hang on

(continued on page 35)

PMI's Yukich

(continued from page 7)

now, and a videocassette player like they have a cassette deck."

As far as the future of his career Yukich would like to continue to make inroads in the field of music video as well as direct more television commercials and eventually feature films somewhere down the road.

TOP 30 ALBUMS

	Weeks On	Chart		Weeks On	Chart
1 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	2	20	16 PARA LOS AMIGO GATO BARBIERI (Doctor Jazz W2X39204)	19	2
2 WISHFUL THINKING EARL KLUGH (Capitol ST-12323)	4	4	17 LYRIC SUITE FOR SEXTET CHICK COREA & GARY BURTON (ECM 23797-1)	17	9
3 G FORCE KENNY G (Arista AL8-8192)	3	8	18 TRAVELS PAT METHENY GROUP (ECM 23791-1)	20	42
4 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	1	17	19 THE JAZZ SINGERS VARIOUS ARTISTS (Prestige P-24113)	22	2
5 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38841)	8	40	20 SHADOWDANCE SHADOWFAX (Windham Hill/A&M WH-1029)	16	26
6 ON THE LINE LEE RITENOUR (Musician/Elektra 9 60310-1)	8	10	21 FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801)	15	26
7 DOMINO THEORY WEATHER REPORT (Columbia FC 39147)	11	3	22 WINTER INTO SPRING GEORGE WINSTON (Windham Hill/A&M WH-1019)	24	9
8 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	5	31	23 THE CLARKE/DUKE PROJECT II STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	21	20
9 LOVE EXPLOSION TANIA MARIA (Concord Jazz Picante CJP-230)	12	4	24 MAN IN THE MIRROR PASSPORT (Atlantic 7 80144-1)	—	1
10 MARATHON RODNEY FRANKLIN (Columbia FC 38953)	7	7	25 INDIVIDUAL CHOICE JEAN-LUC PONTY (Atlantic 7 80090-1)	23	32
11 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	10	68	26 FILL UP THE NIGHT SADAO WATANABE (Musician/Elektra 9 80297-1)	25	19
12 IN THE HEAT OF THE NIGHT JEFF LORBER (Arista AL8-8025)	18	3	27 WAYFARER JAN GARBAREK GROUP (ECM 23798-1)	28	6
13 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	13	51	28 PAST LIGHT WILLIAM ACKERMAN (Windham Hill/A&M WH-1028)	28	5
14 PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23982-1)	9	24	29 LIGHT IN YOUR EYES ANDY NARELL (Hip Pocket/Windham Hill HP 103)	30	6
15 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	14	42	30 JARREAU (Warner Bros. 9 23801-1)	29	51

ON JAZZ

LATIN IN MANHATTAN — The blending of latin music with jazz is nothing new. Hell, as far back as **Jelly Roll Morton** (and perhaps even farther), jazz musicians were figuring out ways of incorporating latin rhythms into their compositions. **Machito**, **Mario Bauza**, **Dizzy Gillespie**, **Chano Pozo**, and others made serious inroads into combining the two forms in the '40s. Well, the past few years have seen this blending blossom with new gusto, thanks to a steady stream of young musicians who are fluent in both idioms. There seems to be an ever-growing group of players who play in each other's bands, lead their own bands, and jam with each other whenever the occasion arises. A number of clubs and theaters in New York are getting increasingly hipper and it seems these players are getting the



VALENTIN's RAY — Pictured above are **Ray Barretto** (l) and **Dave Valentin** (r) jamming it up at the **Blue Note**. They'll be swinging the **Village Gate's "Salsa Meets Jazz" Series** on Monday, April 16.

attention and work that their hot musical olio deserves. Many of the top players in this category are getting together for a concert at the **Beacon Theatre** March 31 that should be a corker. Put on by **Orana Productions**, who put on (and recorded, and videotaped — call 'em at 212-316-4017 for info) a similar concert in Puerto Rico in January, the "Salsa Samba All Stars Ensemble" consists of Brazilians **Flora Purim** (vocals), **Airto Moreira** (percussion), **Claudio Roditi** (trumpet), and **Sergio Brandao** (bass); Cubans **Paquito D'Rivera** (alto sax), and **Carlos "Patato" Valdez** (perc.); Puerto Ricans **Dave Valentin** (flute) and **Manolo Baldrena** (perc.); Dominican **Mario Rivera** (sax); New York Latinos **Jerry Gonzalez** (perc., trumpet), and **Nicky Marrero** (perc.); Argentinian **Jorge Dalto** (piano); and, from Pennsylvania by way of Florida, **Jaco Pastorius** (bass). If it doesn't burn down the **Beacon Theater**, I'll be a shocked man (I'll also be wearing my asbestos sneakers for nothing). It should be pointed out that this will be one rehearsed band — presumably the Brazilian rhythms, and Cuban rhythms, and goodness knows what else, will find a common ground. Many of the players listed above lead their own latin/jazz bands, which play around town at the ever-increasing venues for this kind of thing. **Dalto** has the **Inter-America Band**, **Rivera** has his **Salsa Refugees**, **Gonzalez** shepherds the **Fort Apache Band** (with LPs on **American Clave**, "Ya Yo Me Cure," and **Enja**, "The River Is Deep"), **Valentin** and **D'Rivera** lead their own units ("Flute Juice," **GRP**, is **Valentin's** latest; **D'Rivera's** is "Live At Keystone Korner," **Columbia**). But this is only the tip of the musical iceberg: other players who are fusing the musics of North and South America are congoist **Daniel Ponce** (who leads two bands — **New York Now**, with an **OAQ/Celluloid** release of the same name, and **Jazzbata**), **Nana Vasconcelos** (with a solo percussion album on **ECM** and another on **Europa**), pianist **Hilton Ruiz** (with an album on **Steeplechance**), percussionist **Orlando "Puntilla" Rios** (and his **Nueva Generacion**), pianist/vocalist **Tania Maria** (with a number of **Concord Jazz** albums), composer **Kip Hanrahan** (with two LPs on his own **American Clave** — "Coup De Tete" and "Desire Develops An Edge"), pianist **Carlos Franzetti** drummer **Ignacio Berroa**, pianist/composer **Michele Rosewoman**, percussionist **Pancho Sanchez** (his **West Coast** band can be heard on "Sonando," **Concord**), guitarist/vocalist **Toninho Horta** (whos Brazilian **EMI** release features **Pat Metheny**), **Fantasy** recording artists **Azymuth**, and timbale-playing veteran **Tito Puente** (whose **Latin Jazz Ensemble** copped an '84 **Grammy** for "On Broadway," **Concord**). Phew! And, like I said, a lot of these people can be found in each other's bands. Where to find this music live? The three-plus-year-old "Salsa Meets Jazz" series has two latin bands and one jazz soloist cooking every Monday at the **Village Gate**: upcoming bills include **Puente**, **Bad Street Boys**, and **Jimmy Owens** (3/26); **Dalto**, **Chico Mendoza's Big Latin Dream Band**, and **D'Rivera** (4/2); and **Ray Barretto**, **Adelberto Santiago**, and **Valentin** (4/16). **SOB's** (**Sounds Of Brazil**) serves up a steady diet of this stuff in their newly-renovated space: **Ponce**, **Dalto**, **Vasconcelos** and hot Brazilian music from the **New York Samba Band**, **Pe De Boi**, and **Les Etoiles** are on the April slate. And there are concert series' held hither and thither, including **CCNY's Aaron Davis Hall** (which'll host **Dalto** 4/14, and **Ruiz** 5/12), and the **Center for Inter-American Relations** (**La Troupe Makandal** checks in 4/13 and **Valentin** toots in 5/11). Even the **Ritz** has instituted a latin Tuesdays policy.

ELPEES — The record shelf is bulging. **Muse** checks in with **Willis Jackson's** "Ya Understand Me?," **Bill Hardman's** "Focus," and **Mark Murphy's** "Brazil Song;" **Palo Alto** sends **Elvin Jones**, "Brother John;" **Dusan Bogdanovic**, "Early To Rise;" **Larry Vukovich** (with **Jon Hendricks**), "Cast Your Fate," and **Dave Friesen**, "Amber Skies;" **Windham Hill** has sent down **Alex De Grassi**, "Southern Exposure;" and **Steven Miller**, "Swinging Whale Songs. . ." from **Uptown** we get **Frank Wess** and **Johnny Coles**, "Two At The Top;" out of **Stash** comes **Panama Francis And The Savoy Sultans**, "Everything Swings;" **Dardanelle** and **Vivian Lord**, "The Two Of Us;" and **Chris Connor**, "Love Being Here With You;" and from **Black Saint** and **Soul Note**, by way of **Polygram Special Imports**, comes "Lost In L.A.," **Bobby Bradford**; "Irina," **Barry Altschul**; "Colour," **Hugh Lawson**; "Moment To Moment," **The Jazztet**; "4 Compositions 1983," **Anthony Braxton**; and "Circle Of Time," **Amina Claudine Myers**.

BOPPING AROUND — The **Modern Jazz Quartet** waxed its first album in a decade during a **Blue Note** appearance, look for it later in the year from **Pablo**. . . **Alto** saxophonist **Marion Brown** offers us his "Recollections;" it's available in soft cover for \$20 from **JAS Publications**/Eschbornerland-strasse, 14/D-6000 Frankfurt 90/West Germany. . . **Anthony Davis** will be gigging with the **NY Philharmonic** June 8 when they perform his "Still Waters," **James Newton** and **Abdul Wadud**'ll be along for the ride. . . they may call it stormy Monday, but the area of **East 16th Street** will be waiting for the sunrise for the next few weeks: father of the electric guitar and the modern recording studio (and a legend, indeed), **Les Paul** climbs down the steps of **Fat Tuesday's** for at least two Mondays beginning 3/26; meanwhile, right around the corner, **Don Cherry** has the Monday date at **Tramp's** where he'll be joined by **Billy Bang**, **Wilber Morris**, and **Dennis Charles** 3/26;

lee jeske

FEATURE PICKS

AMBER SKIES — **David Friesen** — Producer: **Lee Townsend** — **Palo Alto 8043-N** — List: \$8.98

David Friesen leads an all-star, all-leader date on which the least known player is. . . **David Friesen**. **Chick Corea**, **Paul Horn**, **Airto Moreira**, and **Paul Motian** all get their tasty licks in, but the leader's writing and bass playing, and **Joe Henderson's** cushiony tenor solos, take top honors. An impressive album all around!

BRAZIL SONG — **Mark Murphy** — Producers: **Mark Murphy**, **Lupe De Leon** — **Muse Mr 5297** — List: 8.98

Mark Murphy is a rare bird — a genuine, dyed-in-the wool male jazz singer. Here he puts his tonsils to some Brazilian ditties — backed by **Viva Brasil** — and, not surprisingly, the thing cooks. **Mark Murphy** will find a large audience one day, of that we are convinced; particularly if he keeps turning out LPs as sparkling as this.

MEMORIES AND DREAMS — **Sathima Bea Benjamin** — Producer: **Abdullah Ibrahim** — **Ekapa 003** — List: \$8.98

One of jazz singing's best kept secrets, **Sathima's** talents are fully on display here — side one features her moving "Liberation Suite," describing the struggle in her native **South Africa** poignantly and forcefully; side two is a set of standards, reworked and wonderful. Backed by some dynamic sidemen — including **Onaje Allan Gumbs**, **Carlos Ward**, and **Billy Higgins** — **Sathima** carries the day with style, grace, and swing. (**Ekapa** has also just released a superb album by **Abdullah Ibrahim**, **Sathima's** husband, and **Carlos Ward** — **Live At Sweet Basil Vol. 1**).

LOST IN L.A. — **Bobby Bradford and the Mo'tet** — Producer: **Giovanni Bonandrini** — **Soul Note SN 1068**, distributed by **PolyGram Special Imports** — List: 9.98

Bradford — a longtime associate of **Ornette Coleman** and clarinetist **John Carter** — has been underrecognized and underrecorded for his entire career. This two bass quintet (or Mo'tet, if you will) is the perfect set-up for his compositions — including hip-shakers "Dirty Rag" and "Sho Nuff Blues" — and his lyrical, blues-drenched cornet playing. **Bobby Bradford's** been "Lost In L.A." too long — it's time for the rest of the world to catch on.

Kool Jazz Dates Set

NEW YORK — **Brown & Williamson Tobacco Corp.** has announced the 1984 season of **Kool Jazz Festivals**. Produced in association with **George Wein** and **Festival Productions**, the **Kool Jazz Festivals** have been around since 1975. This year a dozen festivals will bring many of the greats, and soon-to-be-greats of jazz to cities throughout the U.S. The line-up for '84 is as follows: **Cleveland** (June 7-10), **Philadelphia** (June 18-23), **Hampton** (June 22-24), **New York** (June 26-July 1), **Atlanta** (July 6-7), **Memphis** (July 25-28), **Cincinnati** (July 26-28), **St. Louis** (Aug. 21-25), **Chicago** (Aug. 29-Sept. 2), **Detroit** (Aug. 29-Sept. 3), **Baltimore** (Aug. 31-Sept. 2), and **Houston** (Oct. 5-7).

AIRPLAY

FLYING CARS — P.G. Productions flew in Ric O'Casek and Greg Hawkes of The Cars for their March 25 appearance on Live From The Record Plant in Los Angeles. The band members then took a Monday night flight back to Boston.

ABC LOOKS FOR OSCAR — The 56th Academy Awards presentation takes place on April 9 in Los Angeles and ABC news correspondent Bill Diehl will provide an advance look at the awards in a 10-part series entitled "Looking For Oscar." The series will air April 2-6 within regularly scheduled ABC Entertainment Network broadcasts.

QUIZ TIME — Hot on the success of Rock Quiz and Country Quiz, M.J.I. Broadcasting Inc. will be launching **Star Quiz** in April, a twice daily 60 second trivia program that will be aired on urban contemporary and R&B radio stations. Written, produced and narrated by BBC air personality and WLIF DJ, **Gary Byrd**, Star Quiz will be devoted to asking questions about black music. Star Quiz will be launched in 75/100 markets and will be the only black nationally syndicated radio program that simultaneously acts as a program and a promotion. Prizes including records, magazine subscriptions and stereo equipment will be awarded to participants who call into their local radio stations with the correct answer to questions asked.



SOMETHING TO SMILE ABOUT — Pictured at Westwood One's West Coast headquarters after making an agreement on a \$6.7 million satellite pack are (l-r): Harold W. Rice, RCA Americom vice president/audio services; Jerry Kaplan, RCA manager/technical programs; Norman Pattiz, president of Westwood One; and Arthur Levine, Westwood One executive vice president/chief financial officer.

ROCK IS COOKIN' — WKLS' program director **Alan Sneed** has announced that the 96 Rock Home Cookin' III record is available at all Turtles records locations and all profits from the sales will be donated to 96 selected rock charities. Since Turtles resumed their charting after Christmas the 96 Rock Home Cookin' III album has been in the Top 20 retail sales. Six of those weeks found the 96 Rock Home Cookin' III album in the Top 10 retail sales. The 96 Rock Home Cookin' III album features music from 12 Atlanta area bands.

RELIABILITY STUDY — The Electronic Media Rating Council (EMRC) announced today that it has approved the estimates of reliability used by **Arbitron Radio Ratings** in its local and condensed market reports. The approval was given in accordance with the Council's accreditation of audience measurement surveys, a process which includes verification of the accuracy of standard error estimates for audience data. Arbitron introduced the use of its replication model in 1982 to estimate standard errors in radio ratings reports. This technique, which uses empirical data to determine reliability levels for radio ratings, represented an improvement over the simple statistical formulas previously used. It also indicated that ratings were more reliable than had been evidenced previously.

NEW ACQUISITION — **Studioline Corporation** of America today announced that it has acquired **Master Broadcast Services, Inc.**, a Beautiful Music syndication company servicing radio stations for the past 11 years. Master's easy-listening music format has been aired in competitive markets throughout the country and built strong ratings in the 25-to 54 year-old demographics.

JAZZ ON THE AIR — **KMUN** is the northwest's newest voice broadcasting jazz to 80,000 listeners situated between Portland and Seattle. Their transmitter is located on the highest point of land at the mouth of the Columbia River so their 3,000 watt signal reaches into the Portland market to the south and the outskirts of the Seattle market to the north. The station has announced Concord recording artists Bud Shank & Shorty Rogers will appear locally for two dates this month and both artists have agreed to an interview on KMUN.



JUST STOPPING BY — Barry Manilow (l) stopped by a recent party at L.A.'s Record Plant to congratulate Ruth Robinson on the success of her new weekly radio feature for PG Productions called "What's Hot in Hollywood."

the project by Balon and Associates, Inc.

MORE A.M. STEREO NEWS — **Motorola, Inc.** has announced its C-QUAM AM stereo broadcasting system has been selected for use by Westinghouse Broadcasting and Cable Inc. (Group W), Harrison Klein, director of radio engineering for Group W, said Motorola's system was chosen after testing of the most popular systems available and concluding that the C-QUAM system had a very high level of monophonic compatibility and excellent stereophonic performance.

david adelson



DENVER IN TAHOE — Pictured during a break at John Denver's 1984 Celebrity Ski Tournament in Lake Tahoe are (l-r): Larry Irons, PD at KENO in Reno; Brenda Romano, local RCA promotion rep in San Francisco; Steve Leavitt, western regional pop promotion director; John Denver; Bonnie Goldner, RCA national promotion manager; and Leigh Starnes, former MD at KNOW in Denver.

Inside Promotion Campaigns Boost Station Image, Listener Response

by Anita M. Wilson

NASHVILLE — The importance of inside promotion for radio stations received much attention at a recent Country Radio Seminar panel, "Inside Promotion For Outside Results." Three specialists in the field of inside/outside promotion discussed the importance of market research, high quality promos, and unique ideas to catch listener's attention and, therefore, increase cume shares. Seances, tattoos, giveaways, a stupid contest and a Jupiter effect contest were a few of the contest ideas discussed for inside promotion, while increased spots per hour, higher quality promos and increased selection of spots were also highlighted during the panel, which drew one of the largest crowds of the weekend.

Steve Bridges, vice president of operations at KFMH/Muscatine, offered many interesting and innovative ideas for a small market station with a limited budget. Having to compete with major markets with extensive monetary allotments, Bridges' rock album station held some unique, publicity-seeking promotions, some of which drew national television and print attention. "There's no such thing as bad press," stated Bridges. To get such press as Playboy magazine and national news coverage, KFMH continually holds attention getting contests. "Do the unusual to get the attention larger stations get with money," exclaimed Bridges. After the Rolling Stones released its "Tattoo" LP, the station offered real tattoos to listeners and received over 200 responses. Another promotion called "Kingdom Come" cashed in on the Jupiter Effect with listeners having to guess the exact time the world would come to an end. When the National Organization for Women (NOW) protested against wet T-shirt contests, the station offered a "wet shorts" contest for men.

Amidst all the press the station has received, there has also been some bad coverage, including 60 Minutes which disapproved of a "Stupid Contest" the station ran. The rock station's most controversial promotion, "World's Largest Seance," was going to feature an occultist who was supposedly going to talk to dead rock stars. Such national organizations as

the 700 Club attacked the station and the promotion, and when the station's tower fell, the organizations declared it was a sign. The station turned the negative situation into a positive one by having a UFO club say it had spotted a sighting at the same time the tower collapsed. The then-famous tower was cut into pieces and sold, with all proceeds going to local churches. Bridges added that the cancellation was the best thing that could have happened because of the church's opposition. Basically it would have been a farce, but we got the headline of every midwestern newspaper and basically it accomplished what we set out to do, and that was spread the name of KFMH," recalled Bridges.

During the panel Bridges outlined his seven-point theory for small market stations to design original promotions:

- Think how you can tactfully offend someone since people like conflict in their life.
- Know your local media and continue to feed them material until they print something. "Once I get started on something I don't stop until I have ink."
- Don't read trades for three weeks before the promotion because you may get trapped into what others are doing.
- Think of something that the average citizen would think of. Remove yourself from radio and get out on the streets, and see what's going on.
- Inject some controversy.
- Never worry midway through a promotion. Get everyone's commitment before hand; however, when reporters are around act scared because they like it.
- Work for an image. "There's no such thing as bad press, and if their not talking about you it's just as bad as if they are," he explained. "If their talking about you even negatively you can follow it up with a promotion as we did when we gave money to the church groups and got their forgiveness."

Speaking on the merits of outside promotion and how to improve it was Jack McCoy, president, Unidyne Research. McCoy stated that a successful promotion can give a station one thematic sound throughout the day and tie together such diverse daily segments as the news and

(continued on page 27)

Inside Promotion

(continued from page 25)

a record sale at a nearby store. "You simply have to ask people who already may be listening and who already know your place on the dial," stated McCoy. "This is the theory behind recycling."

When beginning to do a promotion, he explained that the station must study its total cumes including the long time listener and the short time listener from a graph and determine hour by hour who listens and when. From this study, it needs to be decided which sex listens to the station at specific times and, thus, promotions and prizes can be matched according to the different listeners throughout the day.

Another important factor he suggested when working on promos is to have a large selection of promos to use on each contest for variety, and run them at least twice an hour to get the message across. He added that stations are not making promotions sophisticated enough for the advanced equipment that is available, and stated that "some stations run fewer promotions because they feel people don't like them," however he has found that the public approves of promos, if they

are done well.

McCoy also spoke on a subtopic of how stations can use promos to get listeners to tune in more often. "Increasing the length of time people listen to radio is a wives tale," he noted. "All you can do is increase the number of listens that person performs on your station — that is, the amount of time per listen that a person spends," McCoy explained. He suggested that creative and numerous promos can help achieve this.

Adding another angle to the panel was Dale Pon, president LPG/PON, an advertising agency specializing in radio and cable. Admitting that he didn't know much about inside promotion because he is an outside promotion man, Pon said that he knows of only one time an inside/outside promotion worked, and explained that "well coordinated promotions are few and far between." He questioned the stations, "are the promotions you put on the air as good as the music that they are taking the place of? . . . It's an issue of trade-off, are you not going to play a Lee Greenwood or Dolly Parton to put a promo on the air."

Oak Ridge Boys Expand With Priority Mgmt.

by Anita M. Wilson

NASHVILLE — A new management company, Priority Management, Inc. was recently formed by the Oak Ridge Boys to oversee the business, legal and creative aspects of the numerous companies under the umbrella company, The Oak Ridge Boys, Inc. The band named Wayne Halper as director of business and legal affairs and appointed Ted Hacker to the position of director of creative development.

The pair will be responsible for managing The Oak Ridge Boys, Inc., The Oak Ridge Boys, Acorn Sound Recorders, Inc., Silverline/Goldline Music, Oak Ridge Boys Production (to which the Oak Ridge Boys Band is signed), and Rockland Roadhouse Production to which Larry Willoughby and Michael Foster are signed.

"We will act as a central communications body coordinating all the many branches of the Oak Ridge Boys organization so that we can maximize our resources to continue the success of the organization and increase record sales," stated Halper. Previously, Halper worked in a New York law firm where he represented William Lee Golden, Tina Marie, Grace Jones and The Jim Halsey Company. One of his main objectives will be to research the possibility of corporate

sponsorship as well as increase local visibility of the Oak Ridge Boys and further develop the new management team.

Hacker comes to the company after heading his own artist development company, Creative Artist Management, and previously working with Dr. Hook as director of the group's business affairs. He will be working to expand the record base to encompass more markets and to increase the ORB's international presence, in conjunction with having a strong relationship with the record company.

The new company will be working in conjunction with the Jim Halsey Co. which books the group, and with Shelly Davis, who manages the Oak Ridge Boys. Priority Management, Inc. has been designed to allow the companies autonomy while at the same time coordinate all of the companies' efforts towards the same goal.

A new board of directors has also been set up to include both Hacker, Halper, the four members of the Oak Ridge Boys and Jim Halsey. Previous ORB members Duane Allen, Joe Bonsall, William Lee Golden and Richard Sterban comprised the board, which is responsible for controlling all six subcompanies. The new board will allow the ORB to remain in majority.



ARTISTS HELP CELEBRATE FIRST ANNIVERSARY — Host Ralph Emery (r) was joined by guest artists (from l-r) Con Hunley, Lacy J. Dalton, Judy Denson, Gary Morris and Michael Martin Murphey to celebrate the Nashville Network's (TNN) first anniversary of Nashville Now. Viewers were treated to the 90-minute live cablecast which featured performances by Hunley, Dalton and Morris, as well as highlights from the previous year.

NSAI Elects Officers, Directors Through 1985

NASHVILLE — The Nashville Songwriters Assn. Int'l. (NSAI) elected its board of directors for the 1984-85 year at its March meeting.

Directors with one year remaining on a two-year term are: Woody Bomar, Del Bryant, Ron Cornelius, Thomas Cain, Paul Craft, John E. Denny, Moses Dillard, Rose Drake, Judy Harris, Debbie Hupp, Dickie Lee, Merlin Littlefield, John D. Loudermilk, Bob McCracken, Meredith Stewart, Randy Talmadge and Sheb Wooley.

Re-elected to a two-year term are: Jerry Chestnut, Buzz Cason, Roger Cook, Wayland Holyfield, Michael Kosser, Bill Martin, Kenny O'Dell and Don Wayne.

Elected to a two-year term are: Bob DiPiero, Chris Dodson, Blake Mevis, Mike Reid, Thom Schuyler and Martha Sharp.

Named to two appointed chairs are Karen Conrad and Kerry Patrick O'Neil.

Permanent seats are held by Frances Preston, BMI, Connie Bradley, ASCAP and C. Dianne Petty, SESAC. Named for the at-large directorships are Jim Stafford and Marijohn Wilkin.

Past presidents, who are lifetime voting members are: Buddy Mize, Clarence Selman, Mary Reeves Davis, Joe Allison, Ron Peterson, Bob Jennines, Patsy Bruce, Randy Goodrum, Ann Stuckey and Tom Long.

Officers elected for one-year terms are: Don Wayne, president; Woody Bomar, vice president; Del Bryant, vice president; John E. Denny, vice president; Tom Long, vice president; Debbie Hupp, secretary; Buzz Cason, treasurer; and Jerry Chestnut, Sergeant-at-arms.

Azrak, Sharp Named VPs At Warner Bros.

NASHVILLE — Janice Azrak and Martha Sharp have been promoted to vice presidents in their respective departments in the Nashville Warner Bros. office according to Mo Ostin, chairman of the board, Warner Bros. Records.

Formerly national director of public relations, Azrak was named vice president press and artist development after two years in the Nashville office. She came to Nashville from Los Angeles where she handled publicity for Elektra's pop division.

Virginia-native Sharp was tapped for vice president of A&R for Warner's Nashville division. Sharp began working

in artist and repertoire after establishing herself as the songwriter of such hits as Bobby Vee's "Come Back When You Grow Up Girl" and Sandy Posey's "Born A Woman."

"It pleases us at Warner Bros. Records to promote these two exceptional women," commented Ostin on the two promotions, "Sharp's experience with songs and relationships with artists and Azrak's clever, creative style make them each valued components of Warner Bros. Nashville."

Davis, Gayle, Pride To Host ACM Awards

NASHVILLE — Mac Davis, Crystal Gayle and Charley Pride have been selected by the Academy to host the 19th annual Academy of Country Music Awards show, which will be held May 14. A live broadcast of the event will air on NBC Television from Knott's Berry Farm in Buena Park, California.

The special is a Dick Clark Company, Inc. production, with Gene Week producing and directing.

Loudermilk Featured At Critique Session

NASHVILLE — John D. Loudermilk will be this month's featured critic at the Songwriters Guild's monthly Song Critique session. The March 26 session is sponsored by The Guild, formerly known as the American Guild Of Authors and Composers (AGAC) and offered to members only.



WRITERS FETED AT NSAI AWARDS — Numerous songwriters were honored at the March 10 Nashville Songwriters Assn. Int'l. (NSAI) Awards Ceremony. Presenters and award winners for Song Of The Year, awarded to "Holding Her And Loving You," are (l-r): Tommy Brasfield, cowriter; Maggie Cavender, executive director NSAI; Tom Long, outgoing president, NSAI; and Walt Aldridge, cowriter. Receiving awards for Songwriters of The Year, which ended in a tie, are (l-r): Cavender; Larry Henley, award recipient; Long; and Jeff Silbar, award recipient.



THE COUNTRY MIKE

WILLIE LOOK ALIKE — WCAO/Baltimore has undertaken a most unique promotional idea by utilizing **Ed Poplin**, a recent finalist in the Baltimore/Washington International Airport celebrity look-alike contest, to promote the station. SCAO has Poplin available in full **Willie Nelson** attire for promotions, community events, and other functions by appointment. At the Inner Harbor Mardi Gras Parade, Poplin made his debut before over 5,000 people speaking, moving, and singing in Willie's style.

VIDEO AND RADIO COMBINE FORCES — WSM/Nashville is now sponsoring "Nashville 95FM Country Video Night" as a weekly event held in Albert's Lounge at the Nashville Marriott Hotel. Each Monday, country videos, music, and door prizes are featured along with a WSM air personality as host from 8 p.m. - midnight.

CMA VOTING DEADLINE NEAR FOR BROADCASTERS — All persons in the broadcasting field who desire to participate in the voting for the Country Music Assn.'s (CMA) Broadcast Personality of the Year must be active members by April 1. The award is annually presented to a representative in the large, medium and small markets. Final nominees are determined by CMA members in the Broadcasting Personality and Audio/Video categories, and the five finalists in each market size will have their airchecks reviewed by an anonymous panel of leaders in the broadcasting field who will select the winners. The personalities nominated do not have to be CMA members in order to win; however, only CMA members may vote. Winners will be announced at the annual CMA awards show.

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. "Happy Birthday Dear Heartache" — **Barbara Mandrell**, (MCA); 3. "I Guess It Never Hurts To Hurt Sometimes" — **Oak Ridge Boys**, (MCA); 4. "Radio Lover" — **George Jones** (Epic); 5. "Make My Day" — **T.G. Sheppard & Clint Eastwood** (Warner Bros.)

HOLLANDER HONORED FOR SERIES — WDXE/Lawrenceburg program director **Dan Hollander** was presented with two engraved brass school bells by the Tennessee Education Association (TEA) March 23 at the TEA banquet. The school bells are symbolic for outstanding coverage of education. One of the awards went to the WDXE news department headed by **Carolyn Thompson** for best continuous coverage of education, while the other award was presented to Hollander for his program called *Accent*, which was chosen for best program series.

WRITERS HONORED — Head writer **Tom C. Armstrong** and writers **Beverly Beard** and **Michael Kosser** are among the finalists for a Writers Guild of America (WGA) Award based on their scripting of Drake-Chenault's 52-hour show *The History of Country Music*. A portion of their script is being retained by the WGA for inclusion in the James B. Webb Memorial Library. Armstrong is a WGA member, and all three of the writers are Nashville area residents active on Music Row.

STATION CHANGES — KKYX/San Antonio vice president of general manager **Bill Rohde** announced that **Paul Morgan** will now assume the duties of promotions and community affairs director. Morgan has been in radio for 25 years, spending the last 13 at KKYX. **Steve Warren** will fill the program director position vacated by Morgan. Warren arrived at the station in September 1983 from WPTR/Albany, and has worked in radio for 20 years.

john lentz



JOHNSON GETS BRANDED — Music director **Rick Johnson**, WSLC/Roanoke got a surprise visit from the group **Sierra** which was traveling through Virginia to promote its latest single. The tune, "Branded Man," is currently #60 on the *Cash Box Country Singles Charts*. Pictured are (l-r): Johnson; and **E.J. Harris**, **Rodney Painter** and **William Arney** of the group.

SINGLES REVIEWS

OUT OF THE BOX



GEORGE JONES (Epic 34-04413)
You've Still Got A Place In My Heart (3:11) (Fred Rose — BMI) (L. Payne) (Producer: B. Sherrill)
Coming off his recent hit, "We Didn't See A Thing," with labelmate Ray Charles, Jones slides into his classic warbling style for this melancholy, easy-listening country tune. "You've Still Got A Place In My Heart" pleads the singer's reunion hopes with the line, "I've been your fool since we first met." A drifting harmonica solo and tranquil keyboards and drum sets a wistful atmosphere for this song.

FEATURE PICKS

EXILE (Epic 34-04421)
I Don't Want To Be A Memory (3:38) (Pacific Island/Tree — BMI) (J.P. Pennington, S. Lemaire) (Producer: Buddy Killen)

CHARLY McCLAIN (Epic 34-04423)
Band Of Gold (2:51) (Gold Forever — BMI) (R. Dunbar, E. Wayne) (Producer: Norro Wilson)

SHERON WILEY (Ivory Interlude 7001)
If You Didn't Love Me (3:16) (Acuff-Rose — BMI) (F. Cramer, R. Davis, B. Ferreira) (Producer: Bill Ferreira)

STEPHANIE WINSLOW (MCA-52372)
Baby, Come To Me (2:55) (Rodsongs — ASCAP) (R. Temperton) (Producer: Ray Ruff)

TERRY GREGORY (Scotti Bros. 04410)
Cowgirl in A Coupe deVille (Quad Songs — ASCAP/Variena — BMI) (C. Pyle, T. Gregory, M. Burdine, J. Brandes, R. Brandes, B. Traut) (Producer: Dave Pell, Bill Traut)

GARY STEWART (Red Ash-8403)
Hey, Bottle Of Whiskey (2:50) (Black Sheep — BMI) (D. Singleton) (Producer: Roy Dea)

KATIE McKINZIE
You'll Never Get To Heaven (3:07) (Milene — ASCAP) (S. Collom) (Producer: Ronnie Gant, Jim Vienneau)

KATY MOFFATT (Permian 82005)
This Ain't Tennessee And He Ain't You (2:51) (Blue Book — BMI) (L. Bastin, J. Shaw) (Producer: Jerry Crutchfield)

DAVID KIRCHNER (Stargem 2234)
Fancy Lady (3:20) (Timestar — ASCAP) (L.E. Powell, D. Kirchner) (Producer: Stan Cornelius)

LARRY LEE JONES (Memory Machine 1080)
Lost And Found (3:08) (Who's Got Publishing — ASCAP) (L.L. Jones) (Producer: Stan Cornelius)

JUDY LINDSEY (Gypsy 10237)
I'm Learning (2:58) (Collins Court — ASCAP) (J. Schweers, C. Quillen) (Producer: Not Listed)

JUDI KELLAR (Pacific Sounds, Ltd. 1006)
This Isn't Love But It Will Do (3:08) (Happy Man — ASCAP) (R. Hudyma) (Producer: Dick O'Bitts, J.L. Wallace)

PROGRAMMERS PICKS

Tim Rowe	WMNI/Columbus	I'm Not Through Loving You Yet — Louise Mandrell — RCA
Rhubard Jones	WLWI/Montgomery	Do I Ever Cross Your Mind — Ray Charles — Columbia
Willis Williams	WLAS/Jacksonville	I Can Tell By The Way You Dance — Vern Gosdin — Compleat
Billy Parker	KVOO/Tulsa	Honey — Ricky Skaggs — Epic
Dan Williams	KEED/Eugene	Forever Again — Gene Watson — MCA
Mark Andrews	KWJJ/Portland	I Can Tell By The Way You Dance — Vern Gisdin — Compleat
Nina Ryder	WDLW/Boston	Forever Again — Gene Watson — MCA
Al Watkins	WKLM/Wilmington	Mona Lisa Lost Her Smile — David Allan Coe — Columbia
Randy Rowley	WNWN/Coldwater	Victim's Of Goodbye — Sylvia — RCA
Mary Jo Kacsan	WDSY/Pittsburgh	I Pass — Gus Hardin — RCA
Jim Stricklan	KBRQ/Denver	Denver — Larry Gatlin & The Gatlin Bros. Band — Columbia



JONES DOESN'T LET DREAMS DIE — Tom Jones recently fulfilled hundreds of women's fantasies by performing at a sold out show in Nashville last week to promote his current PolyGram LP, "Don't Let Our Dreams Die Young." After the concert, the Welsh singer met record label execs and radio personnel backstage. Pictured above are (l-r): **Bill Dotson**, WMC/Memphis; **Frank Leffel**, national country promotion director, PolyGram; **Jones**; **Toby Young**, WMC/Memphis; **Doyal McCollum**, regional country promotion manager, PolyGram.

TOP 75 ALBUMS

	Weeks On 3/24 Chart	Weeks On 3/24 Chart
1 ROLL ON ALABAMA (RCA AHL 1-4939)	1	9
2 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	2	20
3 DON'T CHEAT IN OUR HOMETOWN RICKY SKAGGS (Epic FE 38954)	3	22
4 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5408)	4	52
5 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	6	19
6 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	5	38
7 THE GREAT PRETENDER DOLLY PARTON (RCA AHL 1-4940)	7	7
8 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4879)	8	28
9 DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1 M-1)	11	15
10 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	10	29
11 DELIVER OAK RIDGE BOYS (MCA-5455)	9	21
12 THE WOMAN IN ME CHARLY MCCLAIN (Epic FE 39154)	14	14
13 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	13	20
14 LOVE LIES JANIE FRICKE (Columbia FC-38730)	18	21
15 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1-8514)	15	20
16 THE CLOSER YOU GET... ALABAMA (RCA AHL 1-4662)	18	55
17 WHY LADY WHY GARY MORRIS (Warner Bros. 9 23738-1)	12	28
18 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9 23912-1)	19	22
19 MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	21	22
20 YOU'VE REALLY GOT A HOLD ON ME MICKY GILLEY (Epic FE 39000)	20	7
21 EXILE (Epic FE 39154)	17	14
22 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	22	22
23 IN MY EYES JOHN CONLEE (MCA-5434)	24	27
24 LITTLE BY LITTLE GENE WATSON (MCA-5440)	25	10
25 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	23	42
26 MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	30	26
27 THE JUDDS (RCA MHL1-8515)	33	5
28 THE GREAT AMERICAN DREAM B.J. THOMAS (Cleveland Int'l/Columbia FC 39111)	28	15
29 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	29	25
30 THE HEART NEVER LIES MICHAEL MARTIN MURPHEY (Liberty LT-51150)	34	9
31 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL 1-4826)	32	20
32 JONES COUNTRY GEORGE JONES (Epic FE 38978)	37	19
33 SLOW BURN T.G. SHEPPARD (Warner/Curb 9 23911-1)	26	21
34 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9 23958-1)	27	19
35 IN SESSION FRIZZELL & WEST (Viva 9 23907-1)	49	2
36 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	31	77
37 THE BEST OF DON WILLIAMS, VOL. III DON WILLIAMS (MCA-5485)	38	4
38 GREATEST HITS JOHN CONLEE (MCA-5404)	39	50
39 GREATEST HITS, VOL. II EDDIE RABBITT (Warner Bros. 9 23925-1)	35	30
40 SRAIT FROM THE HEART GEORGE STRAIT (MCA-5320)	54	2
41 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	36	20
42 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	40	108
43 RED HOT SHELLY WEST (Warner/Viva 9 23983-1)	41	9
44 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	42	158
45 THE EPIC COLLECTION MERLE HAGGARD (Epic FE 39150)	44	15
46 BEHIND THE SCENE REBA McENTIRE (Mercury/PolyGram 812 781-1 M-1)	46	15
47 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	45	15
48 WHITE SHOES EMMYLOU HARRIS (Warner Bros. 9 23981-1)	51	19
49 KEYED UP RONNIE MILSAP (RCA AHL 1-4670)	43	50
50 OLD FAMILIAR FEELING THE WHITES (Warner/Curb 9 23872-1)	59	3
51 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	47	15
52 SNAPSHOT SYLVIA (RCA AHL 1-4672)	52	42
53 GREATEST HITS DOLLY PARTON (RCA AFL-1-4422)	46	58
54 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	56	78
55 COUNTRY BOY'S HEART RONNIE McDOWELL (Epic FE 38981)	57	19
56 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	55	47
57 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	53	45
58 LET'S GO NITTY GRITTY DIRT BAND (Liberty-LT-51146)	58	47
59 NIGHT GAMES CHARLEY PRIDE (RCA AHL1-4822)	50	27
60 BILL MONROE & FRIENDS (MCA - 5435)	65	3
61 WHAT CAN I SAY GAIL DAVIES (Warner Bros. 9 23972-1)	62	10
62 MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644)	61	10
63 SOFT TALK MAC DAVIS (Casablanca/PolyGram 816 131-1)	—	1
64 HEY BARTENDER JOHNNY LEE (Warner Bros. 9 23889-1)	63	10
65 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	89	47
66 THE MIDNIGHT HOUR RAZZY BAILEY (RCA 1-4936)	—	1
67 'TIL THE BARS BURN DOWN JOHNNY LEE (Warner Bros. 1-25056)	—	1
68 LONESOME FEELING HERB PEDERSEN (Sugar Hill 3738)	—	1
69 HANGIN' UP MY HEART SISSY SPACEK (Atlantic America 7 90100-1)	64	25
70 SHINE ON GEORGE JONES (Epic FE 38406)	67	49
71 TOO HOT TO SLEEP LOUISE MANDRELL (RCA AHL1-4820)	88	23
72 GREATEST HITS JOHNNY LEE (Warner Bros. 9 23967-1)	68	19
73 MIDNIGHT FIRE STEVE WARINER (RCA AHL 1-4859)	73	15
74 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	72	77
75 SPUN GOLD BARBARA MANDRELL (MCA-5377)	71	33

COUNTRY COLUMN

JONES MAKES THEM SWOON — Several artists came to Nashville last week for concerts, including Welsh singer Tom Jones who had the ladies clamoring for him at his Opry house show. The crowd drew women of all ages who barraged him with dozens of flowers, garters, a silk jacket, underwear and cigars. In addition to performing some tunes off his latest LP, Jones took a turn at some pop hits made famous by such artists as Billy Joel, Lionel Richie, Kenny Rogers and Dolly Parton. A full orchestra and his three backup singers, collectively known as Blossom, joined the country pop singer at the sold out show. At an earlier concert in Greenville, S.C. some women in the front row opened their umbrellas when he launched into the tune "I've Been Rained On Too."

COUGAR ROCKS THEM — While Jones was busy with his captive audience, John Cougar Mellencamp had a sold out Opry crowd going wild two nights earlier, even though he was publicizing his concert tour as leaning more toward a low-key image. A stark white set including an impressive electronic lighting system and black tuxedoed band members provided an intense color variation for the show. Also donning a tux jacket, Cougar got his fans going with some famous 60s material, before injecting a few of his own tunes such as "Pink Houses" and "Authority Song" into the show. A hospitality suite open prior to the show gave press, record execs and fellow artists such as Rosanne Cash and husband Rodney Crowell a chance to get an up close view of the rocker.



THESE GIRLS JUST WANT TO HAVE FUN — RCA recording artist Deborah Allen (r) recently met Cyndi Lauper, known for her single "Girls Just Want To Have Fun," backstage at the American Music Awards and the Grammy Awards. The duo will team up once again in April for the American Video Awards show in Los Angeles where Allen will be a presenter.

BIG COUNTRY EXPLODES — Also stopping by Nashville for a show last week was Big Country. The Scottish/English group drew a small, but enthusiastic crowd to its show which featured one of the most interesting backdrops seen around here lately. The younger crowd bopped to the hit "In A Big Country," which the group performed twice, along with some of its latest material.

GREENWOOD DEBUTS — The Nashville Network filmed its first taping of the show *New Country* last week at the Opryland Stagedoor Lounge and spotlighted Lee Greenwood and his upcoming LP, "A Good Love Coming." The new, 30-minute show will feature an artist with an album release and spotlight four tunes off the new LP, and two previous favorite songs the artist has released. Greenwoods' March 13 debut was marked with a party after the show for the crew and Nashville music personnel.

COSBY — LEWIS BENEFIT FISK — Comedian Bill Cosby and keyboardist Ramsey Lewis performed at a benefit concert for financially troubled Fisk University in Nashville on March 15. Despite battling the flu and temperature of 102°, Cosby performed a 40-minute show after Lewis treated the crowds to his set. The concert is one of many coordinated by the Nashville university which was the first institution for higher education of blacks in the south. Other recent concerts have included the school's Jubilee Singers, whose predecessors began a concert tour in 1871 which introduced the world to negro spirituals. The Cosby-Lewis show was coordinated by alumnus Charles B. Armstrong, Sr., publisher and editor of the *Chicago Metro News*.

EXILE TROUBLED — After coming off its recent hit "Woke Up In Love," the group Exile went out on the road and began things off on the wrong foot. When drummer Steve Goetzman dialed a number for a Cleveland paper he inadvertently got an inside line at a local bank, and reached a lady who sounded much like the intended interviewer. Steve immediately launched into the history of the group and continued until the banker stopped him to tell him she was thrilled to be talking to the artist, but she needed to get back to banking. The embarrassed drummer got the call right on the second try. Goetzman was joined in the "exploits" by fellow member J.P. Pennington who walked out the rear entrance of a motel in the dead of night and headed toward a friend across the way. Seconds later he found himself treading water in the motel's pool, which he hadn't seen in the dark.

BEHIND THE SCENES — Lee Greenwood and Sylvia have been in the studio taping *Behind The Scenes* for Jim Owens Entertainment. The two co-hosted the one-hour TV special which will feature out-takes from past Owens' productions, including the 17th Music City News Cover Awards, the Janie Fricke special and the Louise Mandrell special, which contain goofs, bloopers and blunders. The show will air in May and again in September in over 170 markets.

EIGHT FOR THE STATLERS — Longtime favorites of the *Music City News Awards* based on readers' votes, The Statler Bros. have been nominated for eight of the magazine's popularity awards. The quartet has previously won 16 of the awards. The group is nominated for Vocal Group of the Year, Best Comedy Group, Best Album, TV special for *Another Evening With the Statler Brothers*, and Single Of The Year for its current single, "Elizabeth."

GATLINS SERENADE BEAUTIES — Larry Gatlin and The Gatlin Brothers have been chosen as musical guests for the upcoming CBS-televised *Miss Teen U.S.A.* pageant April 3 in Memphis. The three will join cohosts Michael Young and Morgan Brittany and the *Solid Gold* Dancers for the two-hour event.

T.G. GETS REFLEXED — T.G. Sheppard has recently been promoting the cures of reflexology as a form of preventative medicine. Originating from the Orient, the treatment touts that every part of the body can be controlled from a specific point in the hands and feet. Sheppard says reflexology massage, which he takes, can both diagnose and treat certain illnesses.

SAWYER BROWN WINS BIG — The Nashville based group Sawyer Brown recently won \$100,000 on the *Star Search Talent Show* hosted by Ed McMahon. The group won eight weekly contests, placing them in the finals which it also took. The group took the money and wisely invested it into a bus for touring.

anita m. wilson

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 THRILLER MICHAEL JACKSON (Epic QE 38112)	1 67	38 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience/PolyGram TE-13004)	33 29
2 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	2 21	39 MARATHON RODNEY FRANKLIN (Columbia FC 38953)	39 5
3 BUSY BODY LUTHER VANDROSS (Epic FE 39196)	3 15	40 TEASER ANGELA BOFILL (Arista AL8-8198)	46 20
4 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	4 15	41 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	41 19
5 SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML)	5 8	42 CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	44 38
6 LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1)	7 8	43 THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	38 39
7 IN THE HEART KOOL & THE GANG (De-Lite/PolyGram DSR 8508)	6 17	44 FRESH TYRONE BRUNSON (Believe In A Dream/CBS FZ 39197)	50 3
8 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	12 3	45 ELECTRIC UNIVERSE EARTH, WIND & FIRE (Columbia QC 38980)	42 19
9 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6161GL)	8 24	46 SOMETHING GOOD TYRONE DAVIS (Ocean Front OF/101)	49 19
10 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	10 34	47 D'YA LIKE SCRATCHIN' MALCOLM McLAREN (Island/Atco 7 90124-1-B)	40 10
11 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	9 40	48 I'M A BLUES MAN Z.Z. HILL (Malaco 7415)	37 18
12 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL)	19 7	49 IT'S ALL YOURS STARPOINT (Elektra 9 60353-1)	— 1
13 PREPPIE CHERYL LYNN (Columbia FC 38961)	14 15	50 NEW DIMENSION IMAGINATION (Elektra 9 60316-1)	52 6
14 NEVER SAY NEVER MELBA MOORE (Capitol ST-12305)	15 17	51 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	51 46
15 BREAK OUT POINTER SISTERS (Planet/RCA BXL 1-4705)	16 19	52 MADONNA (Sire 9 23867-1)	45 27
16 CITY SLICKER J. BLACKFOOT (Sound Town/Allegiance ST-8002)	13 12	53 WISHFUL THINKING EARL KLUGH (Capitol ST-12323)	67 2
17 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic OE 39107)	17 11	54 X-PERIMENT THE SYSTEM (Mirage/Atco 7 90146-1)	80 2
18 IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23970-1)	11 21	55 URBAN DANCE FLOOR GUERRILLAS (Uncle Jam/CBS RFZ 39168)	47 14
19 JOYSTICK DAZZ BAND (Motown 6084ML)	18 16	56 KEEP SMILING LAID BACK (Sire/Warner Bros. 9 25058-1)	— 1
20 YOURS FOREVER ATLANTIC STARR (A&M SP-4948)	21 21	57 RESPECT BILLY GRIFFIN (Columbia FC 38924)	61 5
21 THE POET II BOBBY WOMACK (Beverly Glen BG 10003)	43 2	58 TRULY BAD RON BANKS (CBS Associated FZ 39148)	56 11
22 STREET BEAT THE DEELE (Solar/Elektra 9 60285-1)	22 16	59 INTIMATE CONNECTION KLEEEER (Atlantic 7 80145-1)	— 1
23 G FORCE KENNY G (Arista AL8-8192)	26 9	60 ONE STEP CLOSER THE DELLS (Private I/CBS BFZ 39309)	— 1
24 ROBBERY TEENA MARIE (Epic FE 38882)	20 22	61 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA CPL 1-4858)	64 12
25 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	31 4	62 WHAT A FEELIN' IRENE CARA (Network/Geffen GHS 4021)	55 10
26 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	24 17	63 MARY JANE GIRLS Gordy/Motown 6040GL)	54 47
27 YOU SHOULDN'T-NUF BIT FISH GEORGE CLINTON (Capitol ST-12308)	28 14	64 IN THE HEAT OF THE NIGHT JEFF LORBER (Arista AL8-8025)	— 1
28 DREAMBOY (Qwest/Warner Bros. 9 23988-1)	29 18	65 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML)	86 21
29 COMEDIAN EDDIE MURPHY (Columbia FC 39005)	34 20	66 OFF THE WALL MICHAEL JACKSON (Epic FE-35745)	68 3
30 FEVER CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	23 20	67 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	58 34
31 IN BLACK AND WHITE JENNY BURTON (Atlantic 7 80122-1)	32 7	68 TOUCH EURYTHMICS (RCA AFL1-4917)	— 1
32 HEAVEN ONLY KNOWS TEDDY PENDERGRASS (Philadelphia Int'l/CBS FZ 38646)	25 20	69 PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23962-1)	59 5
33 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	35 31	70 1999 PRINCE (Warner Bros. 9 23729-1F)	89 72
34 POSITIVE POWER STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	30 8	71 BACK TO BASICS THE TEMPTATIONS (Gordy/Motown 6085GL)	— 1
35 PATTI AUSTIN (Qwest/Warner Bros. 9 23974-1)	48 2	72 WILD STYLE ORIGINAL SOUNDTRACK (Animal/Jem APE 6005)	63 4
36 FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	27 16	73 LIONEL RICHIE (Motown 6007ML)	72 77
37 WOMAN OUT OF CONTROL RAY PARKER, JR. (Arista AL8-8087)	36 19	74 D.C. CAB ORIGINAL SOUNDTRACK (MCA 6128)	53 7
		75 ON THE RISE THE S.O.S. BAND (Tabu/CBS FZ 38697)	71 38



CAMEO APPEARANCE — Members of Atlanta Artists/PolyGram recording group Cameo caught a midnight train to Georgia and turned up at Atlanta's WVEE to promote their latest, "She's Strange." Pictured are (l to r): Tomi Jenkins; John Langford, Atlanta sales, PolyGram; Nathan Leftenant; Scott White, WVEE DJ; Luther Terry, southeast region promotion manager, PolyGram; Larry Blackmon and Charlie Singleton.

THE RHYTHM SECTION

On the sound stage of A&M Records in Hollywood, California, the second Saturday of each month is very special for a small, but unique gathering of people, for they are on the set of *Soul Train*. On this high-tech, high-energy set, some of the most innovative and high fashion-oriented individuals come to party and dance to some of the latest and hottest black and pop music on the market today.

In front of them on the raised stage they may find some of today's best and top acts such as Bobby Womack, Patti LaBelle, The Pointer Sisters, Shannon and Teena Marie to name a few. The person responsible for the success of this show can be found quietly and calmly off stage observing all of the day's activities on one of the monitors until it's time for him and his widely recognized baritone voice

to greet a nationwide television audience to come along for a ride on the *Soul Train*. That person is Don Cornelius, the mastermind and host of the most successful black-oriented syndicated dance show ever.

A low key, but intense individual, Cornelius has sought to help bring many new and talented groups and individuals into the mainstream of contemporary music. One of these performers is Capitol recording artist O'Bryan, whom he personally manages. Outside of O'Bryan, Cornelius is content not to expand any further. His personal philosophy with respect to the record industry is to "stay small and to only involve myself to the extent that I can personally deliver service, which precludes one being able to take



Don Cornelius

advantage of what I see is a fairly good amount of great new talent out there." Having been on the air waves since 1970 and having become a television and musical landmark, *Soul Train* is currently undergoing some major changes in its format, adjusting its sights toward the future while at the same time attempting to stay in line with the present. The reasons behind the changes are simple: The efforts of the record companies, the artists, and cable companies, especially MTV, combined with the merchandising and promoting of records through television, means that the television medium is being watched increasingly by more kinds of people than expected. As a result of the larger music medium responding to a great deal of musical material on television, *Soul Train*, in order not to become anachronistic has started looking for artists, records and videos in places that it never looked before. For example, traditionally most performers have been black, but now the guest list will be expanded to include white pop, rock and new wave performers. *Soul Train* has never discouraged or been against pop music or pop artists. The same applies for the dance audience, as more white faces will become visible on the show. Even the videos won't exclusively feature black acts either. Cornelius adds, "We have not had Culture Club yet, but this is an act that we would be interested in doing if they were available, even though five years ago I might have not been able to say that." But more importantly, Cornelius wants to continue directing his vehicle at that special market — the black market, without the show losing its character, which most certainly would be the kiss of death. He emphasizes that what he won't do is alienate his audience by turning the show into a general audience show like *American Bandstand*. He commented that, "we are now and always will be a black-oriented show. Now we're going to be a black-oriented show with broader scope."

Cornelius has felt that *Soul Train* was a welcome sight in the TV medium, where there was a void when it came to entertainment directed at black audiences. At the same time it has been a boon to the black music industry. "Which does not have, did not then and does not today have a great opportunity to expose its creativity and its artists and its music on commercial television."

(continued on page 35)

TOP 100 BLACK CONTEMPORARY SINGLES

March 31, 1984

	Weeks On 3/24 Chart
1 SOMEBODY'S WATCHING ME ROCKWELL (Motown 1702MF)	1 10
2 AUTOMATIC POINTER SISTERS (Planet/RCA YB-13730)	2 10
3 LOVE HAS FINALLY COME AT LAST BOBBY WOMACK AND PATTI LABELLE (Beverly Glan BG-2012)	4 8
4 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 818 384-7)	7 7
5 LET'S STAY TOGETHER TINA TURNER (Capitol B-5322)	8 10
6 TAXI J. BLACKFOOT (Sound Town/Allegianca ST-0004)	3 17
7 THRILLER MICHAEL JACKSON (Epic 34-04364)	5 8
8 WHITE HORSE LAID BACK (Sira 7-29346)	10 9
9 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 1715GF)	15 8
10 LIVIN' FOR YOUR LOVE MELBA MOORE (Capitol B-5308)	11 10
11 IF ONLY YOU KNEW PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04208)	9 21
12 ENCORE CHERYL LYNN (Columbia 38-04258)	8 17
13 TONIGHT KOOL & THE GANG (De-Lita/PolyGram 818 226-7)	22 7
14 LET THE MUSIC PLAY SHANNON (Emergency/Miraga 7-99810)	12 18
15 DON'T GO DREAMBOY (Qwest/Warner Bros. 7-29389)	13 14
16 MORE, MORE, MORE ATLANTIC STARR (A&M 2619)	21 8
17 JOYSTICK DAZZ BAND (Motown 1701MF)	14 19
18 PLANE LOVE JEFFREY OSBORNE (A&M SP-12089)	16 11
19 RUNNING WITH THE NIGHT LIONEL RICHIE (Motown 1701MF)	17 18
20 BEAT BOX ART OF NOISE (Island 7-99782)	27 7
21 YAH MO BE THERE JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Warner Bros. 7-29394)	18 16
22 IT'S GONNA BE SPECIAL PATTI AUSTIN (Qwest/Warner Bros. 7-29373)	25 9
23 YOU JUST CAN'T WALK AWAY THE DELLS (Private I/CBS ZS4 04343)	24 10
24 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillon/Atco 7-99785)	30 7
25 LOVE ME IN A SPECIAL WAY DaBARGE (Gordy/Motown 1723GF)	34 5
26 HELLO LIONEL RICHIE (Motown 1722MF)	33 4
27 FRESH TYRONE BRUNSON (Ballave In A Dream/CBS4 04330)	23 10
28 SERIOUS BILLY GRIFFIN (Columbia 38-04321)	31 9
29 BODY TALK THE DEELE (Solar/Elaktra 7-69785)	26 21
30 DANCING IN THE SHEETS SHALAMAR (Columbia 38-04372)	38 8
31 IT'S ALL YOURS STARPOINT (Elaktra 7-69751)	36 7
32 REMEMBER WHAT YOU LIKE JENNY BURTON (Atlantic 7-89748)	19 15
33 SUPERSTAR/UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO) LUTHER VANDROSS (Epic 49-04969)	39 4
34 JOANNA KOOL & THE GANG (De-Lita/PolyGram DE 829)	20 21

	Weeks On 3/24 Chart
35 LOVE WON'T LET ME WAIT JOHNNY MATHIS (Duet with Daniece Williams) (Columbia 38-04379)	41 5
36 DON'T LET YOUR LOVE GROW COLD CON FUNK SHUN (Mercury/PolyGram 818 369-7)	40 6
37 HI, HOW YA DOIN'? KENNY G (Arista AS1-9105)	43 6
38 DON'T WASTE YOUR TIME YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)	46 2
39 SOMETHING'S ON YOUR MIND "D" TRAIN (Prelude PRL 598)	28 19
40 THIS MEANS WAR (SHOOBEDOODAH DABBA DOOBEE) IMAGINATION (Elaktra 7-69783)	32 10
41 I'M YOUR CANDY GIRL CLOCKWORK (Private I/CBS ZS4 04375)	45 5
42 FOR YOUR LOVE THE S.O.S. BAND (Tabu/CBS ZS4 04348)	44 7
43 WE'RE GOING ALL THE WAY JEFFREY OSBORNE (A&M 2618)	49 3
44 SHAKE DOWN EVELYN "CHAMPAGNE" KING (RCA PB-13748)	50 4
45 STOP WHAT YOU DOIN' THE CHI-LITES (Private I/CBS ZS4 04365)	52 4
46 KARMA CHAMELEON CULTURE CLUB (Virgin/Epic 34-04221)	29 8
47 LAST DANCE GEORGE CLINTON (Capitol B-5332)	53 5
48 DO YOU WANNA LOVER HOTBOX (Polydor/PolyGram 817 034-7)	51 7
49 YOU'RE THE ONE EMOTIONS (Rad Labal RL SG-001)	55 5
50 NO PARKING (ON THE DANCE FLOOR) MIDNIGHT STAR (Solar/Elaktra 7-69753)	59 5
51 RENEGADES OF FUNK AFRIKA BAMBAATAA & SOULSONIC FORCE (Tommy Boy 839-7)	54 6
52 LADY YOU ARE ONE WAY (MCA-52348)	61 2
53 JUST MY LUCK THE DEELE (Solar/Elaktra 7-69749)	65 3
54 MISS BE BLIND CULTURE CLUB (Virgin/Epic 34-04388)	62 3
55 WHEN YOU'RE FAR AWAY GLADYS KNIGHT & THE PIPS (Columbia 38-04369)	58 8
56 SAIL AWAY THE TEMPTATIONS (Gordy/Motown 1720GF)	63 5
57 FREAKSHOW ON THE DANCE FLOOR BAR-KAYS (Mercury/PolyGram 818 631-7)	— 1
58 GIVE ME TONIGHT SHANNON (Emergency/Miraga 7-99775)	73 3
59 I WANNA MAKE YOU FEEL GOOD THE SYSTEM (Miraga/Atco 7-99786)	66 5
60 TIME FOR SOME FUN CENTRAL LINE (Mercury/PolyGram 814 749-7)	68 4
61 SHARE THE NIGHT WORLD PREMIERE (Dauntless/Allegianca D-1011)	64 7
62 LET THIS DREAM BE REAL HOWARD JOHNSON (A&M 2611)	72 2
63 (I'M JUST A) SUCKER FOR A PRETTY FACE WEST PHILLIPS (Quality QUS 053)	69 5
64 LOLLIPOP LUV BRYAN LOREN (Philly World PWR 2015)	70 4
65 ONE FOR THE TREBLE (FRESH) DAVY DMX (Tuff City/CBS ZS4 04355)	71 4
66 ADULT EDUCATION DARYL HALL & JOHN OATES (RCA PB-13714)	67 4

	Weeks On 3/24 Chart
67 LOVE, NEED AND WANT YOU PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04399)	74 2
68 RIGHT OR WRONG SPINNERS (Atlantic 7-89689)	80 2
69 YOU'RE THE REASON "D" TRAIN (Prelude PRL 8082)	77 3
70 ONE MILLION KISSES RUFUS AND CHAKA KHAN (Warner Bros. 7-29406)	35 10
71 JAM ON IT NEWCLEUS (Sunnyvlaw SUN 411)	78 3
72 HUMP TO THE BUMP STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)	47 11
73 I SWEAT (GOING THROUGH THE MOTIONS) NONA HENDRYX (RCA PB-13759)	— 1
74 THERE'S NO EASY WAY JAMES INGRAM (Qwest/Warner Bros. 7-29316)	83 2
75 I'M READY (IF YOU'RE READY) THE GAP BAND (Total Experience/PolyGram TE 8211)	— 1
76 THEY ONLY COME OUT AT NIGHT PETER BROWN (Columbia 38-04381)	— 1
77 LOVE ME LIKE THIS REAL TO REEL (Arista AS1-9192)	84 2
78 SPECIAL DELIVERY ANGELA BOFILL (Arista AS1-9156)	86 2
79 10 X 10 MARILYN SCOTT (Mercury/PolyGram 814 959-7)	82 3
80 JUMP VAN HALEN (Warner Bros. 7-29384)	88 2
81 STAY ON IN THE GROOVE RODNEY FRANKLIN (Columbia 38-04390)	89 2
82 IT'S TIME FOR LOVE PIECES OF A DREAM (Elaktra 7-69750)	90 2
83 LET ME BE YOUR PACIFIER TYRONE DAVIS (Ocean-Front OF 2004)	42 10
84 TIME WILL REVEAL DaBARGE (Gordy/Motown 1705GF)	37 25
85 NEW MOVES CRUSADERS (MCA-52385)	— 1
86 STREET SYMPHONY RICH CASON AND THE GALACTIC ORCHESTRA (Private I/CBS ZS4 04403)	— 1
87 FRESH FRESH 3 M.C.'S (Profile PRO-5037)	— 1
88 OWNER OF A LONELY HEART YES (Atco 98976)	76 9
89 ARE YOU READY? STANLEY CLARKE (Epic 34-04389)	— 1
90 "DEAR MICHAEL" KIM FIELDS (Columbia CRI 705)	— 1
91 HARD TIMES RUN D.M.C. (Profile PRO 7036)	75 14
92 TOUCH EARTH, WIND & FIRE (Columbia 38-04329)	48 10
93 ACTION EVELYN "CHAMPAGNE" KING (RCA PB-13682)	57 16
94 TAKE HIM BACK (TAXI) ANNE LESEAR (HCRC HC7-31901)	— 1
95 BABY, I'M HOOKED (RIGHT INTO YOUR LOVE) CON FUNK SHUN (Mercury/PolyGram 814 581-7)	60 21
96 GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER (Portrait/CBS 37-04120)	— 1
97 D.C. CAB PEABO BRYSON (MCA-52328)	56 7
98 SAY SAY SAY PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	87 24
99 DEADLINE U.S.A. SHALAMAR (MCA-52335)	85 10
100 HOLIDAY MADONNA (Sire 7-29478)	81 23

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

Action (Chappel/Richer—ASCAP)	93	Give Me Tonight (Shapiro Bernstein & Co./Emergency—ASCAP)	58	Miss Me Blind (Virgin—ASCAP)	54	Somebody's Watching (Jobete—ASCAP)	1
Adult (Fust Buzza/Hot-Cha/Unichappell—BMI)	66	Hard Times (Protoons/Rush-Groove/Mofunk—ASCAP)	91	More, More, More (Irving/Lijesika—BMI)	16	Something's On (Trumar/Huemar/Diesel—BMI)	39
Are You Ready? (Pure Love—ASCAP)	89	Hello (Brockman—ASCAP)	26	New Moves (Four Knights/Warner-Tamerlane/Blue Sky Rider—BMI)	85	Special Delivery (Gratitude Sky—ASCAP/Polo-grounds/Bellboy—BMI)	78
Automatic (Music Corp. of America/Fleedleedle—BMI/MCA—ASCAP)	2	Hi, How Ya (Music Corp. of America/New Music Group—BMI)	37	No Parking (Hip-Trip/Midstar—BMI)	50	Stay On In (Pure Love—ASCAP/Maicaboom—BMI)	81
Baby, I'm Hooked (Carollon/Van Ross Redding/Platinum Gold—ASCAP)	95	Holiday (House Of Fun/Pure Energy—BMI)	100	One For The Treble (Street Tuff/Davy D—ASCAP)	65	Stop What You're (Amirful/Torin—ASCAP)	45
Beat Box (Unforgettable Songs, adm. by Island—BMI)	20	Hump To The (Konglather—BMI)	72	One Million Kisses (Almo/March—ASCAP)	70	Street Symphony (Child Care/Larry-Lou—BMI)	86
Body Talk (Deele Reele/Midstar/Hip Trip—BMI)	29	I Sweat (Eat Your Heart Out—BMI)	73	Owner Of A (Affirmative/Warner-Tamerlane—BMI/Unforgettable—ASCAP)	88	Sucker For A (Brandy—ASCAP)	63
D.C. Cab (On Backstreet—ASCAP)	97	I Wanna Make (Science Lab/Green Star—ASCAP)	59	Perfect (Bellboy—BMI/Gratitude Sky—ASCAP)	24	Superstar (Teddy Jack/Del-Bon—BMI/Black Bull/Jobete/Sawandi—ASCAP)	33
Dancing In The (Famous—ASCAP/Ensign—ASCAP)	30	If Only You Knew (Mighty Three—BMI)	11	Plane (Overdue, adm. by Warner Music—ASCAP)	18	Take Him (Backlog—BMI)	94
Deadline (Off Backstreet/On Backstreet—BMI/ASCAP)	99	I'm Ready/Total Experience—(BMI)	75	Remember What You Like (STM/Indulgent—BMI)	32	Taxi (Backlog—BMI)	6
"Dear Michael" (Jobete—ASCAP)	90	I'm Your Candy (Larry-Lou/Clock-Work—BMI)	41	Renegades Of (Shakin' Baker/Tee Girl—BMI)	51	10 x 10 (Poke Fun—ASCAP)	79
Do You Wanna (Baby Raquael/Starbo—ASCAP)	48	It's All Yours (Harrindur/Licyndiana, adm. by Ensign BMI)	31	Right Or Wrong (Mr. Dapper/Seitu/Pride Fire—BMI)	68	They Only Come (Minong—BMI)	76
Don't Go (Rashida—BMI)	15	It's Gonna Be (YellowBrick Road/MCA—ASCAP)	22	Running With (Brockman—ASCAP/Dyad—BMI)	19	This Means War (MCA—ASCAP)	40
Don't Let (Val-ie Joe/Felstar—BMI)	36	It's Time For (G.W. Jr Music/Outernational/Cameron Murray—ASCAP)	82	Sail Away (Stone Diamond/Golden Touch—BMI)	56	Thriller (Rodsons (PRS), adm. by Almo—ASCAP)	7
Don't Look Any (Vandorf Songs—ASCAP/Rightsong/Franne Golde/Hitchings—BMI)	9	Jam On It (Wicked Stepmother/Wedot—ASCAP)	71	Say Say Say (MPL Comm.—ASCAP/Miljac/BMI)	98	Time For Some (LTL—ASCAP)	60
Don't Waste Your (Total Experience—BMI)	38	Joanna (Delightful—BMI)	34	Shake Down (Satellite III/Richer—ASCAP/Mr. Dapper—ASCAP)	28	Time Will Reveal (Jobete—ASCAP)	84
Encore (Tan Division/Flyte Tyme—ASCAP)	12	Just My (Inner Rhythm/Avondale Hip Trip—BMI)	17	Share The Night ASCAP	44	Tonight (Delightful—BMI)	13
For Your Love (Flyte Tyme Tunes/Avant Garde, adm. by Almo—ASCAP)	42	Jump (Van Halen—ASCAP)	80	Love Me In (Jobete—ASCAP)	61	Touch (Sagifire/Zomba—ASCAP/Ninth/Deer Track/Charleville—BMI)	92
Freakshow On (Warner-Tamerlane/Bar-Kays—BMI)	57	Just My (Inner Rhythm/Avondale Hip Trip—BMI)	53	Love Me Like (Richer/Shellton—ASCAP)	77	We're Going All (Dyad—ASCAP)	43
Fresh (Heaven's Gate—ASCAP/Band of Angels—BMI)	27	Karma (Virgin—ASCAP/Pendulum, adm. by Warner-Tamerlane—BMI)	46	Love, Need (Mighty Three—BMI)	67	White Horse (Sing A Song, adm. by WB Music Corp.—ASCAP)	8
Fresh (Protoons/Green Ogre—ASCAP/Promise/Janion—BMI)	87	Last Dance (Bridgeport/Top Dog—BMI)	47	Love Won't Let (Mighty Three/Friday's Child/BMI)	35	You Just Can't (Baby Love/Yancie Toons/Lindee—ASCAP)	23
Girls Just (Heroic—ASCAP)	96	Let This Dream (Jo Skin—BMI/P-Factor—ASCAP)	62	Let's Stay (Irving/AI Green—BMI)	5	You're The One (Red Writer/Lanlee/Billy Osborne/Captain Z—ASCAP)	49
				Livin' For Your (Music Corp. of America/New Music Group—BMI)	10	You're The Reason (Trumar/Huemar/Diesel—BMI)	69
				Lollipop Luv (Philly World/Whiz Kid—BMI)	64		
				Love Has (ABKCO/Spaced Hands/ BMI)	3		
				Let This Dream (Jo Skin—BMI/P-Factor—ASCAP)	62		
				She's Strange (All Seeing Eye—ASCAP/ BMI)	4		

MOST ADDED SINGLES

- 1. FREAKSHOW ON THE DANCE FLOOR — BAR-KAYS — MERCURY/POLYGRAM**
XHRM, WXYV, WRAP, WEDR, WAIL, WRBD, WOKB, WZAK, WHRK, WAOK, WYLD, WLLE, KDAY, WNOV, WLOU, KPRS, WCIN, WQKS, WDAO, WENN, WQMG
- 2. I SWEAT (GOING THROUGH THE MOTIONS) — NONA HENDRYX — RCA**
WPEG, EHUR, WXYV, WRAP, WUFO, WAIL, WTLC, WAOK, WYLD, WLLE, KSOL, KOKA, KPRS, WDIA, WNHC, WENN
- 3. NEW MOVES — CRUSADERS — MCA**
V103, WNHC, WDIA, KPRS, KOKA, KGFJ, KSOL, KDIA, WYLD, WAOK, WWDW, WTLC, WRBD, WPEG, XHRM
- 4. STREET SYMPHONY — RICH CASON AND THE GALACTIC ORCHESTRA — PRIVATE I/CBS**
WPEG, WATV, WTLC, WWDW, WAOK, WYLD, WLLE, WPAL, KSOL, KOKA, KPRS, WDIA, WNHC, WENN
- 5. I'M READY (IF YOU'RE READY) — THE GAP BAND — TOTAL EXPERIENCE/POLYGRAM**
WQMG, WNHC, WDIA, WDAO, KPRS, WLLE, WHRK, WOKB, WATV, WUFO, WPEG

RETAIL BREAKOUTS

- 1. IT'S ALL YOURS — STARPOINT — ELEKTRA**
- 2. DON'T LET YOUR LOVE GROW COLD — CON FUNK SHUN — MERCURY/POLYGRAM**
- 3. HI, HOW YA DOIN'? — KENNY G — ARISTA**
- 4. NO PARKING (ON THE DANCE FLOOR) — MIDNIGHT STAR — SOLAR/ELEKTRA**
- 5. YOU'RE THE ONE — EMOTIONS — RED LABEL**
- 6. LOVE WON'T LET ME WAIT — JOHNNY MATHIS & DENIECE WILLIAMS — COLUMBIA**
- 7. SHAKEDOWN — EVELYN KING — RCA**
- 8. LAST DANCE — GEORGE CLINTON — CAPITOL**
- 9. SUPERSTAR — LUTHER VANDROSS — EPIC**
- 10. MISS ME BLIND — CULTURE CLUB — VIRGIN/EPIC**

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Rockwell, T. Turner, Dreamboy, Cameo, B. Womack/P. LaBelle, C. Lauper, Kool & The Gang, Pointer Sisters, Temptations, DeBarge, C. Lynn, P. LaBelle, Michael Jackson, T. Davis, L. Vandross, L. Richie. ADDS: P. Brown, Shalamar, Thompson Twins, The Deele, Crusaders, Shannon, Wrecking Crew. LP ADDS: "Footloose," L. Richie.

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — ATLANTIC STARR

HOTS: Rockwell, D. Edwards, Pointer Sisters, Cameo, B. Womack/P. LaBelle, Michael Jackson, T. Turner, S. Lattisaw & J. Gill, B. Griffin, DeBarge, Laid Back, Kool & The Gang, Shalamar, Con Funk Shun, S.O.S. Band, J. Osborne, C. Lynn, K. Fields, Earth, Wind & Fire, T. Brunson. ADDS: B. Nunn, Kwick, Gap Band, R. Cason, H. Johnson, A. Lesear, The System.

WILD — BOSTON — ELROY SMITH, MD — #1 — ROCKWELL

JUMPS: 9 To 6 — M. Moore, 13 To 8 — Con Funk Shun, 17 To 12 — Cameo, 16 To 13 — P. Austin, 19 To 16 — Larry Wu, 22 To 18 — Kool & The Gang, 25 To 21 — DeBarge, 26 To 23 — S. Lattisaw & J. Gill, 27 To 24 — J. Mathis & D. Williams, 30 To 25 — P. Wynne, Ex To 26 — L. Richie, Ex to 29 — Con Funk Shun, Ex To 30 — K. Fields. ADDS: R. McNeir, Temptations, The Deele, Divine Sound, B. Loren.

WUFO — BUFFALO — MARK VANN, MD — #1 — ROCKWELL

HOTS: Pointer Sisters, B. Womack/P. LaBelle, E. Rogers, Earth, Wind & Fire, Police, Atlantic Starr, D. Edwards, G. Knight & The Pips, P. Austin, M. Moore, Kenny G., Shalamar, The System, Cameo, Clockwork, Van Halen, L. Richie, Culture Club, Chi-Lites, E. King. ADDS: P. Brown, Gap Band, J. Ingram, J. Lorber, N. Hendryx, World Premiere, Soulsonic Force.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — DEBARGE

HOTS: Rockwell, B. Womack/P. LaBelle, Atlantic Starr, T. Turner, L. Vandross, G.M.F./M. Mel, Kool & The Gang, B. Mason, Cameo, Michael Jackson, World Premiere, Davy DMX, S.O.S. Band, Shannon, Shalamar, S. Lattisaw & J. Gill, D. Edwards, Freestyle Express, Art Of Noise, L. Richie. ADDS: Dr. John, O'Bryan, A. Lesear, Rick Cason, Clockwork, R. Franklin, Chi-Lites, P. LaBelle, One Way, Lisa Daniel, J. Ingram. LP ADDS: The Human Body, B. Womack, P. Austin.

WPEG — CHARLOTTE — MIKE ROSSI, MD

HOTS: Rockwell, Pointer Sisters, D. Edwards, B. Womack/P. LaBelle, Kool & The Gang, P. Austin, Cameo, Laid Back, S.O.S. Band, The Dells, T. Turner, Art of Noise, Con Funk Shun, L. Vandross, Clockwork. ADDS: R. McNeir, Crusaders, R. Cason, Jules Shear, Gap Band, Jon St. James, N. Hendryx, Sammy Relford, The Deele, A. Bofill. LP ADDS: Yarbrough & Peoples, B. Womack, Starpoint.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — MICHAEL JACKSON

Kool & The Gang, C. Hairston, L. Vandross, T. Turner, P. Austin, B. Griffin, M. Staples, Laid Back, Emotions, J. Mathis & D. Williams, Rockwell, D. Edwards, Freeez, The Dells, Cameo, Imagination, B. Womack/P. LaBelle, M. Moore, G.M.F./M. Mel, Skyy, Sun, J. Osborne, K. Hayward, Atlantic Starr, Pointer Sisters, Musical Youth. ADDS: One Way, The Dells, Shalamar, Spinners, W. Clayton, J. Ingram, Clockwork, E. King. LP ADDS: B. Womack, P. Austin, C. Sarde, J. Lorber, E. Klugh.

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

HOTS: Rockwell, T. Turner, Cameo, B. Womack/P. LaBelle, S. Lattisaw & J. Gill, S.O.S. Band, J. Mathis & D. Williams, Kool & The Gang, G. Knight & The Pips, Starpoint, D. Edwards, Con Funk Shun, Kenny G., The Dells. ADDS: World Premiere, Colonel Abrams, L. Williams, Bar-Kays, S. Arrington, West Phillips, T-Connection.

WZAK — CLEVELAND — LYNN TOLLIVER, JR., MD — #1 — J. BLACKFOOT

HOTS: D. Edwards, B. Womack/P. LaBelle, Cameo, Rockwell, Art of Noise, Laid Back, L. Vandross, Pumpkin, Midnight Star, De Barge, T. Turner, Pointer Sisters, J. Osborne, Newcleus, L. Richie, Dayton, Kool & The Gang, "D" Train, E. King, P. LaBelle. ADDS: Bar-Kays, Culture Club, Shalamar, Davy DMX, Weird Al Yankovic, Kerr, Jocelyn Brown, Fresh 3MC's, Clockwork. LP ADDS: Michael Jackson, Starpoint, B. Womack, "D" Train.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — B. WOMACK/P. LABELLE

HOTS: D. Edwards, Cameo, DeBarge, Rockwell, Atlantic Starr, G. Knight & The Pips, J. Osborne, Dayton, Starpoint. ADDS: Gap Band, P. LaBelle, T-Connection, Bar-Kays, O'Bryan. LP ADDS: B. Womack, Starpoint, Yarbrough & Peoples.

WDRQ — DETROIT — MIKE STRATFORD, MD

HOTS: B. Loren, Culture Club, DeBarge, J. Osborne, Laid Back, L. Vandross, M. Moore, Rockwell, Xena. ADDS: Alisha, Art of Noise, The Deele, Kim Fields, Spinners.

WQMG — GREENSBORO — SHELLY BYNUM, PD — #1 — ATLANTIC STARR

HOTS: M. Moore, D. Edwards, J. Osborne, T. Turner, Rockwell, K.C., Eurythmics, G. Knight & The Pips, Thompson Twins, Culture Club, Van Halen, C. Lauper. ADDS: K. Fields, Bar-Kays, Gap Band, Central Line, Real To Reel, O'Bryan, S. Clarke. LP ADDS: B. Womack, L. Vandross, Starpoint.

KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — THE DEELE

HOTS: Run DMC, Pointer Sisters, Real to Reel, Yes, Starpoint, M. Moore, Laid Back, T. Marie, L. Richie, Cameo, L. Vandross, Kool & The Gang, S. Lattisaw & J. Gill, D. Edwards, B. Womack/P. LaBelle, Rockwell, T. Brunson, T. Turner, Real to Reel, S.O.S. Band. ADDS: The Human Body, Spinners, Chi-Lites, Newcleus, P. Austin. LP ADDS: S. Lattisaw & J. Gill, P. Labelle.

WTLC — INDIANAPOLIS — KELLY CARSON, PD — #1 — POINTER SISTERS

HOTS: D. Edwards, New World, B. Womack/P. LaBelle, P. Austin, The Dells, Cameo, S.O.S. Band, Kool & The Gang, West Phillips, Major Harris, Clockwork, Starpoint, S. Lattisaw & J. Gill, Kenny G., Rockers Revenge, DeBarge, B. Mitchell, Atlantic Starr, World Premiere, Temptations. ADDS: J. Osborne, Fresh 3MC's, N. Hendryx, A. Bofill, Crusaders, R. Cason, J. Shear, B. Siegel. LP ADDS: B. Womack, The Dells, Central Line, Kleer, R. McNeir, E. Klugh, The Human Body.

KPRS — KANSAS CITY — DELL RICE, MD — #1 — ROCKWELL

HOTS: J. Blackfoot, C. Lynn, T. Turner, Cameo, D. Edwards, B. Womack/P. LaBelle, T. Pendergrass, The Dells, World Premiere, Womack & Womack, Earth, Wind & Fire, Kool & The Gang, Yes, Art of Noise, B. Griffin, T. Brunson, Rufus & C. Khan, Clockwork, Hotbox, G. Knight & The Pips. ADDS: B. Mitchell, N. Hendryx, R. Cason, O'Bryan, Crusaders, I. Cara, Gap Band, R. McNeir, Bar-Kays, L. Williams, B. Joel, Jon St. James. LP ADDS: Yarbrough & Peoples, The Dells, B. Womack.

KDAY — LOS ANGELES — GREG MACK, MD — #1 — S. LATTISAW & J. GILL

HOTS: Rockwell, Dreamboy, T. Brunson, Laid Back, Pointer Sisters, Michael Jackson, P. LaBelle, B. Womack/P. LaBelle, D. Edwards, L. Vandross, Kraftwerk, Cameo, Twilight 22, L. Richie, B. Griffin, Kool & The Gang, The System, Earth, Wind & Fire, DeBarge, S.O.S. Band. ADDS: Glass Band, D. Brown, Central Line, Fresh 3MC's, Bar-Kays, O'Bryan, The Spinners, The Human Body, Hashim, B. Mitchell.

WLOU — LOUISVILLE — BILL PRICE, PD — #1 — ROCKWELL

HOTS: Pointer Sisters, D. Edwards, T. Browne, Rufus & C. Khan, Imagination, Cameo, B. Womack/P. LaBelle, T. Turner, H. Hancock, C. Lynn, J. Osborne, T. Brunson, P. Austin, Atlantic Starr, Kool & The Gang, Rockers Revenge, G. Knight & The Pips, Starpoint, P. Bryson, Clockwork. ADDS: The Dells, Bar-Kays, J. Osborne, Temptations, World Premiere. LP ADD: The Dells.

WHRK — MEMPHIS — JIMMY SMITH, PD — #1 — ROCKWELL

HOTS: Van Halen, L. Richie, Art of Noise, D. Edwards, B. Womack/P. LaBelle, Laid Back, Cameo, Kwick, Culture Club, Hall & Oates. ADDS: Gap Band, Bar-Kays, O'Bryan, One Way, Real To Reel, Shannon, I. Cara.

WEDR — MIAMI — GEORGE JONES, PD — #1 — ROCKWELL

HOTS: T. Turner, B. Loren, B. Womack/P. LaBelle, Freestyle Express, P. Austin, Cameo, P. Bryson, Shannon, Soulsonic Force, S.O.S. Band, Art of Noise, Atlantic Starr, Starpoint, Con Funk Shun, Shalamar, Temptations, Laid Back, Kool & The Gang, E. King, Newcleus. ADDS: Tou Sweet, Diva Gray, S. Arrington, J. Ingram, Skool Boyz, Lambchops. LP ADDS: M. Browne, Carl Anderson, Starpoint, The Human Body, P. Austin, B. Womack, The Dells.

WLUM — FM — MILWAUKEE — SUSIE AUSTIN, MD

HOTS: Van Halen, De Barge, Pointer Sisters, C. Lauper, Rockwell, Cameo, T. Turner, Laid Back, L. Richie. ADDS: B. Womack/P. LaBelle, Con Funk Shun, Shannon, I. Cara, H. Jones, D. Edwards.

WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — ROCKWELL

HOTS: T. Turner, Pointer Sisters, Shalamar, B. Womack/P. LaBelle, J. Blackfoot, B. Griffin, Michael Jackson, West Phillips, Rufus & C. Khan, J. Mathis & D. Williams, Xena, Atlantic Starr, Lillo Thomas, Kenny G., Midnight Star, G. Clinton, Evan Rogers, Damaris, Hall & Oates, Culture Club. ADDS: D. Edwards, N. Hendryx, Crusaders, Citispeak, R. Cason, Change, Gap Band, Eurythmics. LP ADD: M. Moore.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — CAMEO

HOTS: Michael Jackson, Pointer Sisters, Rockwell, T. Turner, B. Womack/P. LaBelle, D. Edwards, L. Richie, M. McLaren, Real to Reel, C. Lynn, P. Austin, B. Griffin, The Dells, Con Funk Shun, Kool & The Gang, S.O.S. Band, Atlantic Starr, T. Brunson, Kenny G., J. Mathis & D. Williams. ADDS: "D" Train, Temptations, Central Line, N. Hendryx, Bar-Kays, Weird Al Yankovic, P. Brown.

WRKS — NEW YORK CITY — BARRY MAYO, PD — #1 — ROCKWELL

JUMPS: 4 To 2 — B. Womack/P. LaBelle, Ex To 4 — C. Lauper, 9 To 7 — S. Lattisaw & J. Gill, 10 To 8 — Lillo, 24 To 9 — Davy DMX, 20 To 11 — Cameo, 21 To 13 — Shannon, 22 To 15 — L. Vandross, 25 To 19 — L. Richie, 26 To 20 — Kenny G., Ex To 26 — Culture Club, Ex To 29 — B. Loren. ADDS: Hashim, "D" Train, Juice. LP ADDS: DeBarge, Warp 9.

WOKB — ORLANDO — BILLYE LOVE, MD

HOTS: T. Turner, Cameo, Rockwell, L. Vandross, Pointer Sisters, K.C., Laid Back, Con Funk Shun, Culture Club, B. Womack/P. LaBelle, J. Osborne, D. Edwards, The System. ADDS: Bar-Kays, Gap Band, "D" Train, Central Line, West Phillips, Lambchops, Dr. John, Madhatter, Manhattan Transfer, Dayton. LP ADDS: Starpoint, The System, E. Klugh.

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

HOTS: Cameo, Laid Back, B. Womack/P. LaBelle, Shannon, T. Turner, Shalamar, S. Lattisaw & J. Gill, De Barge, P. Austin, Starpoint, Art of Noise, The System, G. Clinton, B. Loren, The Dells, M. Moore, L. Richie, Newcleus, Kenny G., World Premiere. ADDS: Alisha, O'Bryan.

KUKQ — PHOENIX — RICK NUHN, PD — #1 — ROCKWELL

HOTS: T. Turner, Pointer Sisters, Zapp, Rufus & C. Khan, R. Banks, Cameo, The Dells, J. Blackfoot, D. Edwards, B. Nunn, J. Osborne, Kenny G., T. Brunson, Earth, Wind & Fire, Kool & The Gang, B. Womack/P. LaBelle, P. Austin, M. Moore, Midnight Star, P. Bryson/R. Flack. ADDS: Chi-Lites, Madonna, The Deele, C. Lauper, Thompson Twins, Emotions, L. Williams, Felix Velosquez.

KHYS — FM — PORT ARTHUR — MARK PETRY, MD — #1 — LAID BACK

HOTS: Chi-Lites, T. Brunson, Rockwell, Pointer Sisters, Hall & Oates, E. King, Michael Jackson, S.O.S. Band, Kool & The Gang, B. Womack/P. LaBelle, The Deele, L. Vandross, DeBarge, T. Turner, J. Osborne, M. Moore, S. Lattisaw & J. Gill, Atlantic Starr, One Way, Cameo, Dreamboy. ADDS: Yarbrough & Peoples, Spinners, Art of Noise, The Human Body. LP ADDS: The Dells, L. Vandross, P. LaBelle, T. Brunson.

XHRM — SAN DIEGO — DUFF LINDSEY, PD — #1 — CAMEO

HOTS: Rockwell, B. Womack/P. LaBelle, M. Moore, T. Turner, Kenny G., P. Austin, Kool & The Gang, D. Edwards, Pointer Sisters, De Barge, S. Lattisaw & J. Gill, Laid Back, Atlantic Starr, T. Brunson, Starpoint, L. Richie, B. Griffin, S.O.S. Band, Shalamar, J. Mathis & D. Williams. ADDS: B. Loren, Newcleus, Crusaders, R. Franklin, Pieces Of A Dream, O'Bryan, Bar-Kays, S. Arrington.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — T. TURNER

HOTS: Rockwell, Pointer Sisters, Dreamboy, Kool & The Gang, D. Edwards, M. Moore, P. Austin, The Dells, Hall & Oates, Atlantic Starr, Hotbox, B. Womack/P. LaBelle, B. Griffin, Cameo, L. Richie, Run D.M.C., J. Mathis, Shalamar, Chi-Lites, Steel Pulse. ADDS: Shannon, J. Ingram, P. Browne, Madonna, Bunny Sieglar, R. Cason, The Crusaders, N. Hendryx.

KOKA — SHREVEPORT — B. B. DAVIS, MD — #1 — ROCKWELL

HOTS: B. Womack/P. LaBelle, M. Moore, Atlantic Starr, Pointer Sisters, P. Austin, M. Jackson, S.O.S. Band, T. Turner, The Dells, Eurythmics, Chi-Lites, Sylvester, Imagination, Clockwork, Citispeak, C. Anderson, Culture Club, One Way, S. Lattisaw & J. Gill, Hall & Oates. ADDS: R. McNeir, R. Cason, N. Hendryx, Jon St. James, Crusaders, Jules Shear, Catch, A. Le Sear, Davy DMX.

WWDW — SUMPTER — KEVIN FLEMING, PD

HOTS: Cameo, Can Funk Shun, S. Lattisaw & J. Gill, Kool & The Gang, D. Edwards, L. Vandross, B. Womack/P. LaBelle, The Dells, Atlantic Starr, Culture Club, J. Mathis & D. Williams, Shalamar, World Premiere, Van Halen, Starpoint, Rockwell, B. Griffin. ADDS: B. Loren, S. Arrington, Temptations, R. Cason, Crusaders.

WDJY — WASHINGTON D. C. — DAN O'NEILL, PD — #1 — ART OF NOISE

HOTS: Huey Lewis & The News, Hall & Oates, Eurythmics, Atlantic Starr, Shalamar, Kool & The Gang, Van Halen, Laid Back, B. Womack/P. LaBelle, L. Richie, Culture Club, D. Edwards, Starpoint, C. Lauper, Cameo. ADDS: Spinners, Yarbrough & Peoples, Kenny Loggins, Caspar. LP ADD: Pointer Sisters.

WHUR — WASHINGTON D. C. — JESSE FAX, PD

HOTS: B. Womack/P. LaBelle, C. Lynn, J. Blackfoot, Rockwell, Cameo, T. Turner, Pointer Sisters, M. Moore, Art of Noise, Atlantic Starr, D. Edwards, Michael Jackson, Laid Back, L. Vandross, L. Richie. ADDS: N. Hendryx, C. Lauper, Yarbrough & Peoples, Chi-Lites, S. Brown, J. Holliday. LP ADD: The Dells.

INTERNATIONAL DATELINE

Great Britain

LONDON — Trade and Industry Minister Norman Tebbit has rejected a request from the General Municipal Boilermakers Union to intervene in the proposed Poly-Warner merger. He has ruled that the decision not to take the proposals to the Monopolies Commission still stands.

Union official Tony Lusby, responsible for the letter sent to Tebbit, says he now intends to force both Warners and PolyGram to disclose the information upon which the OFT decision was made, citing the Employment Protection Act of 1975.

CBS Manufacturing has decided to double production at its Bridgend factory in south Wales to meet the increasing demand for cassette product. The development plans include equipment for plastic molding and automatic cassette assembly in a project worth over £1,000,000 which will create over 20 new jobs. Because the factory is in Wales, government grants have been available and they have contributed important financial help to the project. A spokesman for CBS described the program — "It is divided into two phases; the first part is the extra library case production, which we are planning to complete during 1984; the second phase, which is for the cassette bodies, will take longer. With the continuing growth in demand for music cassettes in both the U.K. and Europe, together with the additional demand for the newer computer oriented products, this capacity increase at Bridgend will further strengthen the company's leading position in the market."

EMI/Virgin are following the success of their partnership with the release of "That's What I Call Music 2," which is, again, a package of hit singles.

The second EMI/Virgin compilation will feature 30 major hit singles and will be released March 26. It will be backed by a substantial TV advertising campaign, and not only will it feature tracks from Virgin and EMI but it will also have cuts from MCA, Island, Stiff, RCA, CBS, Epic, 10, London, WEA, ZTT, Arista, and Rough Trade.

David Gilmore has released his second solo album for EMI. It is entitled "About Face" and will be supported with two shows at London's Hammersmith Odeon. These are his only U.K. dates on his forthcoming world tour.

Cliff Richard and The Shadows are to appear together in a reunion concert date in the summer. The shows will be held in London and in Birmingham and were sold out as soon as tickets went on sale.

The Cure has also confirmed a major U.K. tour for this spring. It is set to coincide with the release of its new album.

WEA will home in on a much neglected market this month with the release of three "single cassettes," from ZZ Top, Rufus and Chaka Khan, and Yes.

According to Paul Conroy, WEA director of marketing and sales, the cassettes will "appeal directly to portable tape users and in-car listeners, who up till now have been totally neglected by the music industry with regard to singles."

Each of the new releases has at least four different tracks or mixes, with a total playing time the equivalent of two 12" singles. They will retail for the same price as a normal 12" disc and will be available for a limited period only.

In all three of the new releases the tracks or mixes on the first side will be repeated on the second side, which, says Conroy "cuts out the problem of having to rewind."

A new pop chart based on the views of record buyers rather than retail sales or radio airplay is being planned for a new "music-based magazine program" which begins a 23-week run on ITV's Channel Four at the end of this month.

The program is to be called "EarSay" and is being produced by independent production company Action Time, which has commissioned market research company AGB to compile a chart based on the popularity of records among a constant panel of 300 people. The sample will cover the age group 15-24 who will vote each week for a Top 20.

At present, the chart idea is still in the experimental stages, and program editor Mick Watts is not even certain he'll go ahead with it. He describes "EarSay" as "a TV version of the pop press." He is hoping to give air time to unknown bands and "be instrumental in breaking new bands." The program will also feature other leisure activities such as home computers and films.

chrissey iley

Argentina

BUENOS AIRES — The local EMI branch has released some interesting news about sales figures by artists that are currently in the catalog. The list is headed by the Beatles, which sold more than two million albums or cassettes in Argentina during its career; Spanish chanter Joan Manuel Serrat and British group Queen have exceeded 500,000 units; while folk artist Tarrago Ros, Mexican teen star Luis Miguel, all-time tango star Carlos Gardel and Spanish artist Dyango have topped the 200,000 mark. There are eleven artists with more than 100,000 albums sold: Salvatore Adamo, Chilean group Los Reales del Valle, rock artists Deep Purple,

Paul McCartney & Wings and Johnny Rivers; tango leaders Osvaldo Pugliese, Enrique Rodriguez and Osvaldo Pugliese; rock artist Juan Carlos Baglietto, melodic chanter Gianfrance Pagliaro and country & western star Kenny Rogers.

CBS toppers Nestor Casonu, Norberto Tejero and Beatriz Lupo, heads of the sales, promotion and A&R departments of the company, have returned from a convention held by the organization in Honolulu and stops in Los Angeles and San Francisco in the United States, where they visited the offices of the company and discussed business with CBS execs in that market. Roberto Lopez, president of the Argentinian branch of CBS, could not travel due to illness.

Sicamericana has released, under license from Hispavox, an album by Argentinian chanteuse Nacha Guevara, who has returned recently to Buenos Aires after several years in Spain. Nacha was the first artist in Spain to record "Don't Cry for Me, Argentina," the main theme from the opera "Evita," in Spanish; the tune has been included in this LP. "Evita" has not been allowed yet in this

country and an effort to play it in Uruguay during the summer season failed when the Montevideo government denied permission after Paloma San Basilio and the entire cast had already scheduled a Latin American tour.

RCA marketing director Mario Lopez reports that the RCA Club, a direct-mail service featuring catalog items not available through the usual commercial channels, is operating in a very satisfactory way, with some highlights like a 4,000 unit sale of a jazz collection formed by four double cassettes packed in a box. Lopez considers that the club has strong appeal to people that usually are reluctant to visit record retailers, and that it aims at a complementary market, thus not affecting regular sales.

Discosa is launching the latest album by Jose Velez, a Spanish chanter currently visiting Argentina. At the peak of the promotion campaign, Velez will appear on TV Channel 9 heading the bill at a music special. During the past weeks, he has been touring the country with strong attendance at concerts.

miguel smirnov

U.K. Copyright Reform Group Sends Letter To Prime Minister

by Chrissey Iley

LONDON — The newly formed copyright reform group has sent a letter to the Prime Minister, RT Hon. Margaret Thatcher.

The group represents all those organizations with copyright interests in the U.K. This includes the film and music industries, book and music publishing, the video and computer software industries as well as the talent unions. Although they have not signed the letter, all the major broadcasting organizations have pledged their support to the aims of the group and it is hoped they will join in with its future activities.

The object of the group is to promote copyright reform, and to persuade the government to introduce a new Copyright Bill in the 1984/1985 Session of Parliament.

The letter expresses the importance of copyright laws as such: the organizations that rely on these laws are "disturbed by the apparent lack of progress toward a wholesale revision of what is universally acknowledged to be a seriously outdated Copyright Act."

It goes on to state, "Technology had advanced very substantially since 1956 and continues to develop at a breathtaking pace. Its importance in commercial terms is well appreciated, but it will lose the value without adequate protection of copyright . . . rights are being eroded steadily, livelihood prejudiced and the very basis of copyright protection undermined."

"We are totally committed to the cause of copyright reform, and not at some ever-receding point in the future but as a matter of legislative priority."

The letter finishes by claiming "it is a sad fact that Britain now lags behind other countries who once looked to us for guidance in copyright matters."

Signatures on the letter are from all different fields of performance, video, film and music industry.

JASRAC Members Travel To States

TOKYO — Members of JASRAC (Japan's Assn. of Rights of Authors and Composers) will visit the USA for 10 days beginning April 13, 1984 to talk with top members in the music-copyright industry, including ASCAP, NMPA, BMI and AGAC. Headed by Yasushi Akutagawa, president of JASRAC, the group will consist of Kanko Ogawa, Tetsuro Hoshino and Misa Watanabe. All are directors of JASRAC.

According to JASRAC, this trip was initiated at the request of Hal David, chairman of ASCAP, who invited Akutagawa and his representatives of JASRAC to the USA.

The itinerary of the group is not yet clear, but Japanese representatives will have a chance, to meet with Hal David at the office of ASCAP in New York, followed by schedules to talk with Edward M. Cramer, president of BMI, Salvatore Chiantia, chairman of NMPA and George D. Weiss, president of AGAC.

INTERNATIONAL BESTSELLERS

Argentina

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

- TOP TEN LPs**
- 1 Thriller — Michael Jackson — CBS
 - 2 Los 15 Exitos — Jose Luis Perales — Music Hall
 - 3 Empezar — Conjunto Ivoiti — Microfon
 - 4 Vasos Y Besos — Los abuelos de la Nada — Interdisc
 - 5 Pipes Of Peace — Paul McCartney — EMI
 - 6 Mercedes Sosa — Mercedes Sosa — PolyGram
 - 7 Hermanos — Pimpinela — CBS
 - 8 Aquellos Soladitos — Victor Heredia — PolyGram
 - 9 Felicidades — Los Cate — RCA
 - 10 Milongas Vol. 2 — Jose Larralde — RCA

—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 Roc'kn Rouge — Seiko Matsuda — CBS Sony
 - 2 Wine Red No Kokoro — Anzenchitai — Kitty
 - 3 Hoshizora No Distance — Alphy — Canyon
 - 4 Moshimo Ashitaga — Warabe — For Life
 - 5 Namida No Request — Checkers — Canyon
 - 6 Charstone Niwa Madahayayi — Toshihiko Tawara — Canyon
 - 7 Ichiban Yaro — Masahiko Kondo — RVC
 - 8 Nioku Yonsenman No Hitomi — Hiromi Goh — CBS Sony
 - 9 Kita Wing — Akina Nakamori — Warner Pioneer
 - 10 Ohisashi Burine — Rumiko Koyanagi — SMS

- TOP TEN LPs**
- 1 Kokinshu — Hiroko Yakushimaru — Toshiba EMI
 - 2 Thriller — Michael Jackson — Epic Sony
 - 3 After Service — YMO — Alpha
 - 4 1984 — Van Halen — Warner Pioneer
 - 5 Timely — Anri — For Life
 - 6 The Border — Eikichi Yazawa — Warner Pioneer
 - 7 Hoyo — Satin Rose — Shinji Tanimura — Polystar
 - 8 Danci'n M — Miki Asakura — King
 - 9 Uruse Yatsura II — Beautiful Dreamer (Soundtrack) — Kitty
 - 10 Lonely Heart — Yes — Warner Pioneer

—Cash Box of Japan

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

Classified Ads Close WEDNESDAY

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HUMOR

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THE RHYTHM SECTION

(continued from page 31)

He is quick to point out that the media has changed in two important ways. One being television's attitude toward music, which if frowned upon around the time *Soul Train* was starting in the early 70s. He feels there is now a great deal more openness and opportunity in the TV medium with respect to the music industry. He cited the other change as being that there are a great deal of people who are being exposed to music who before did other things. Though there were some problems, basically the economics of keeping a show on the air, encountered by all the music shows, Don Cornelius can proudly say that he has delivered over 400 one-hour programs over a 13-year span providing that needed forum for a diverse audience.

As an observer of changes in the record business, Cornelius sees the ability of artists to cross over from the pop charts to the urban contemporary style and visa versa as a healthy sign. Of the most healthy signs of our society, says Cornelius, "Music is more and more delivering its promise that it has no color. There is great evidence in our industry that music in fact does not really have a color. The interchangeability of what we in the industry call licks is making the whole science of making records and music much more interesting. In other words, black artists and players are using white licks and white artists and players are using black licks, and they are making very good and very interesting records. More blacks are listening to pop music and more whites are listening to black music. It's a very healthy sign. I wish that the rest of society could take the hint."

On the subject of MTV, Cornelius feels that it has done a lot to spread the word musically. On the same subject, Cornelius responded to the fact that Rick James thought that MTV was being biased by not playing what was considered R&B videos by only saying that James was identifying a problem, and in doing so was willing to take whatever risks were involved. "I think it was valid (Rick James statement) and it's curious that Rick James was the only artist or producer to speak out. Rick at the risk of being labeled radical and uncooperative and at the additional risk of having his opportunities made even smaller with MTV exposure, spoke up. What's more curious than that is after he spoke up, still nobody said anything."

Don Cornelius is a man on the move right now driven to make the necessary changes to stay competitive by the changing habits of the audiences and the changes in music and TV. And with that Cornelius is making a timely change which should prove quite successful while at the same time gathering the larger more diverse audience that he seeks.

skip harris



REUNION AT THE BAMMIES — The seventh annual Bay Area Music Awards hosted among other performances, a reunion of (l-r): Jefferson Starship members Paul Kantner; Grace Slick; former member Marty Balin; and Graham Nash for the classic Crosby, Stills and Nash tune "Wooden Ships." Another Jefferson (Airplane) ex-member is Jack Casady in the background.

EFX Enhances Video Productions

(continued from page 24)

a song a lot better and it also enhances the effect that both the artist and director are trying to achieve.

Most recently, Johnson completed the sound editing on Weird Al Yankovic's new video "Eat It." He also did the elaborate sound effects on Earth Wind and Fire's "Magnetic" and on Michael Sembello's "Automatic Man." For "Magnetic" Johnson was faced with creating all the sounds for the *Star Wars*-like weaponry depicted in the video. "The shields and magnetic striking elements seen in the video simply don't exist, so in order to achieve the effect we ended up combining six sound effects including bent steel, for which we used an old thunder plate, and several synthesizer effects all into one sound which you

can play with just one key on a keyboard," said Johnson.

The effects on "Automatic Man" were also quite elaborate. Working closely with Sembello, Johnson created sounds for each of the 156 explosions in the video. He then collaborated with the video's director, Irv Goodenoff, regarding placement of the explosions. "Each of the explosions was created to fit in with the tone and mood of the song," Johnson explained.

Since most videos are made after the record is cut, most of Johnson's nuances can only be heard in the video version of a song. In the case of "Automatic Man," however, Warner Bros. was able to include Johnson's sound effects on the dance version of the song since it was released after the video.

EAST COASTINGS

(continued from page 11)

week. Over 1,500 were in attendance (a weekday night record for the venue,) and were treated to performances by the small but strong roster of Tuff City artists. Appearing were **Output**, the **Cold Crush Brothers** (of "Punk Rock Rap" fame,) the now 21 year old rap pioneer **Spoonie Gee**, and **Davey DMX**, whose scratch single "One For The Treble" is currently shooting up the R&B charts.) The night's show was MC'd by the **Wayne and Charlie Crew**.

FOR SHOR, FOR SURE — Dropping anchor at The Ritz this past week was one of Baltimore's strongest rock groups, **Shor Patrol** (that's no arbitrary claim; they've been voted the city's best three years in a row by "Baltimore" magazine.) Fronted by the powerful vocal stylings of **Alana Shor**, the band is currently adrift (read: unsigned). More as developments occur.

BRONZE FORGES ISLAND LINK — The Bron brothers, Richard and Gerry, directors of England's Bronze label, and Island Record's Chris Blackwell, have together launched a major new heavy metal label here in the U.S.: **Bronze-America**. The label will be premiered with the May 7th release of "Taken By Storm," the debut disc by new British metal band, (what else?) **Bronz**.

ashley kahn



GIVE THEM A LITTLE KISS... WILL YA... HUH??? — Mercury/PolyGram recording artists Kiss are shown here promoting their latest gold LP, "Lick It Up," at an in-store at NY's Sam Goody. Pictured (front row) are (l-r): Eric Carr; Paul Stanley; Gene Simmons; Jim Lewis, vp, marketing, rock division, PolyGram; and Vinnie Vincent. Pictured in back row are (l-r): Frank Zaccaro, salesman, PolyGram; Joe Parker, NY branch manager, PolyGram; Jeff Brody, regional vice president, sales, PolyGram; K.P. Mattson, national album sales director, PolyGram; John Weson, NY local promotion, PolyGram; and Steve Oosterom, NY merchandising, PolyGram.

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CASH BOX TOP 100 ALBUMS

March 31, 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 QE 38112) CBS	1	87	
2 1984 VAN HALEN (Warner Bros. 9 23985-1) WEA	2	10	8.98
3 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39107) CBS	3	22	
4 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	4	51	8.98
5 FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	8	7	
6 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	6	26	
7 LEARNING TO CRAWL THE PRETENDERS (Sire 9 23980-1) WEA	5	9	8.98
8 TOUCH EURYTHMICS (RCA AFL1-4917) RCA	9	9	8.98
9 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait BFR 38930) CBS	10	14	
10 SYNCHRONICITY THE POLICE (A&M SP-3735) RCA	7	40	8.98
11 AN INNOCENT MAN BILLY JOEL (Columbia OC 38873) CBS	11	33	
12 90125 YES (Atco 7 90125-1) WEA	13	18	9.98
13 MILK AND HONEY JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y-1) POL	12	8	8.98
14 SEVEN AND THE RAGGED TIGER DURAN DURAN (Capitol ST-12310) CAP	15	18	8.98
15 SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML) MCA	18	7	8.98
16 UH-HUH JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	16	22	8.98
17 WINDOWS AND WALLS DAN FOGELBERG (Full Moon/Epic OE 39004) CBS	17	7	
18 GENESIS (Atlantic 7 80116-1) WEA	14	23	9.98
19 SHOUT AT THE DEVIL MOTLEY CRUE (Elektra 9 60289-1) WEA	19	25	8.98
20 LOVE AT FIRST STING SCORPIONS (Mercury 814 981-1 M-1) POL	32	3	8.98
21 ELIMINATOR ZZ TOP (Warner Bros. 9 23774-1) WEA	20	51	8.98
22 ROLL ON ALABAMA (RCA AHL1-4939) RCA	22	9	8.98
23 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	25	49	9.98
24 THE FLAT EARTH THOMAS DOLBY (Capitol ST-12309) CAP	30	4	8.98
25 WHAT'S NEW LINDA RONSTADT (Asylum 9 60280-1) WEA	24	27	8.98
26 CHRISTINE McVIE (Warner Bros. 25059-1) WEA	21	8	8.98
27 AMMONIA AVENUE THE ALAN PARSONS PROJECT (Arista AL8-8204) RCA	36	3	8.98
28 DEFENDERS OF THE FAITH JUDAS PRIEST (Columbia FC 39219) CBS	23	9	
29 TOUR DE FORCE 38 SPECIAL (A&M SP-497) RCA	26	18	8.98
30 99 LUFTBALLONS NENA (Epic BFE 39294) CBS	41	3	
31 THE WORKS QUEEN (Capitol ST-12322) CAP	39	3	8.98
32 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA APL 1-4858) RCA	29	19	9.98
33 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	28	24	8.98
34 LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1) WEA	27	8	8.98
35 BREAK OUT POINTER SISTERS (Planet BXL 14705) RCA	40	19	8.98
36 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940) RCA	31	34	8.98
37 LABOUR OF LOVE UB40 (Virgin/A&M SP-6-4980) RCA	38	22	6.98
38 INTO THE GAP THOMPSON TWINS (Arista AL8-8200) RCA	44	3	8.98
39 OFF THE WALL MICHAEL JACKSON (Epic FE-35745) CBS	43	11	
40 REBEL YELL BILLY IDOL (Chrysalis FV 41450) CBS	34	18	
41 UNDER A BLOOD RED SKY U2 (Island/Atco 7 90127-1-B) WEA	33	18	5.98
42 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elaktra 9 60241) WEA	37	39	8.98
43 BUSY BODY LUTHER VANDROSS (Epic FE 39196) CBS	35	15	
44 IN 3-D WEIRD AL YANKOVIC (Rock 'n' Roll/Scotti Bros. BFZ 39221) CBS	54	3	8.98
45 METAL HEALTH QUIET RIOT (Pasha VFZ 38422) CBS	42	52	
46 AGAINST ALL ODDS ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	73	2	8.98
47 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ORE 38398) CBS	49	65	
48 COMEDIAN EDDIE MURPHY (Columbia FC 39005) CBS	50	20	
49 IN THE HEART KOOL & THE GANG (De-Lite DSR 8505) POL	46	17	8.98
50 SOMEWHERE IN AFRIKA MANFRED MANN'S EARTH BAND (Arista AL8-8194) RCA	57	11	8.98
51 IN HEAT THE ROMANTICS (Namporor B6Z 3880) CBS	48	24	
52 ABOUT FACE DAVID GILMOUR (Columbia FC 39296) CBS	65	3	
53 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814) CBS	60	31	
54 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	45	15	
55 IT'S YOUR NIGHT JAMES INGRAM (Owest/Warner Bros. 9 23970-1) WEA	53	21	8.98
56 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061GL) MCA	47	23	8.98
57 HEARTBEAT CITY THE CARS (Elektra 9 60296-1) WEA		1	8.98
58 PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL	55	80	8.98
59 SHE'S STRANGE CAMEO (Atlanta Artists 814 984-1 M-1) POL	76	3	8.98
60 MISTER HEARTBREAK LAURIE ANDERSON (Warner Bros. 9 25077-1) WEA	75	4	8.98
61 BARK AT THE MOON OZZY OSBOURNE (CBS Associated OZ 38987) CBS	59	17	
62 DECLARATION THE ALARM (I.R.S./A&M SP-70608) RCA	70	4	6.98
63 MIDNIGHT MADNESS NIGHT RANGER (MCA-5457) MCA	86	20	8.98
64 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL1-4696) RCA	58	29	8.98
65 TOO LOW FOR ZERO ELTON JOHN (Geffen GHS 4006) WEA	51	43	8.98
66 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152) CAP	63	20	9.98
67 PENETRATOR TED NUGENT (Atlantic 7 80125-1) WEA	67	8	8.98
68 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	62	97	
69 THE CLOSER YOU GET . . . ALABAMA (RCA AHL1-4833) RCA	52	55	8.98
70 JUNGLE DWIGHT TWILLEY (EMI America ST-17107) CAP	84	7	8.98
71 BALLS TO THE WALL ACCEPT (Portrait BFR 39241) RCA	68	9	
72 LET'S DANCE DAVID BOWIE (EMI America SO-18102) CAP	64	50	8.98
73 GREATEST HITS AIR SUPPLY (Arista AL8-8024) RCA	61	33	8.98
74 MADONNA (Sire 9 23867-1) WEA	56	27	8.98
75 LOVE LIFE BERLIN (Gaffan GHS 4025) WEA		1	8.98
76 JOYSTICK DAZZ BAND (Motown 6084ML) MCA	74	16	8.98
77 BARBRA STREISAND — YENTL ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	71	19	
78 HEARTLAND REAL LIFE (Curb/MCA-5459) MCA	72	11	8.98
79 RHYME & REASON MISSING PERSONS (Capitol ST-12315) CAP		1	8.98
80 1999 PRINCE (Warner Bros. 9 23720-1) WEA	69	74	10.98
81 STREET BEAT THE DEELE (Solar/Elaktra 60285-1) WEA	79	14	8.98
82 OBLIVION UTOPIA (Passport PB 6029) IND	83	9	8.98
83 AEROBIC SHAPE-UP III JOANIE GREGGAINS (Parade/Patar Pan PAN 112) IND	80	23	8.98
84 THE POLITICS OF DANCING RE-FLEX (Capitol ST-12314) CAP	82	14	8.98
85 I DON'T SPEAK THE LANGUAGE MATTHEW WILDER (Privata I BFZ 39112) CBS	78	12	
86 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1) WEA	86	20	8.98
87 ANIMAL GRACE APRIL WINE (Capitol ST-12311) CAP	103	4	8.98
88 LIVE FROM EARTH PAT BENATAR (Chrysalis FV 41444) CBS	85	25	
89 THROUGH THE FIRE HAGAR, SCHON, AARONSON, SHRIEVE (Gaffan GHS 4023) WEA		1	8.98
90 THE CROSSING BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	81	28	8.98
91 SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA AFL1-4681) RCA	89	42	8.98
92 LIONEL RICHIE (Motown 6007ML) MCA	91	76	8.98
93 BON JOVI (Mercury 814 982-1 M-1) POL	104	6	8.98
94 SPARKLE IN THE RAIN SIMPLE MINDS (Virgin/A&M SP-6-4981) RCA	97	7	8.98
95 PIPES OF PEACE PAUL McCARTNEY (Columbia OC 39149) CBS	87	20	
96 ROBBERY TEENA MARIE (Epic FE 38882) CBS	99	22	
97 KEEP MOVING MADNESS (Gaffan GHS 4022) WEA	109	4	8.98
98 PATTI AUSTIN (Owest/Warner Bros. 9 23974-1) WEA	129	2	8.98
99 STRIP ADAM ANT (Epic FE 39108) CBS	77	17	
100 FRONTIERS JOURNEY (Columbia OX 38504) CBS	92	59	

Cash Box Top Albums/101 to 200

March 31, 1984

	8.98	Weeks On 3/24 Chart
101 WISFUL THINKING	EARL KLUGH (Capitol ST-12323) CAP	117 3
102 WHAT A FEELIN'	IRENE CARA (Natwork/Gaffan GHS 4021) WEA	88 17
103 DECEMBER	GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	96 18
104 SPEAKING IN TONGUES	TALKING HEADS (Sira 9 23882-1) WEA	98 41
105 YOU BROKE MY HEART IN 17 PLACES	TRACEY ULLMAN (MCA-5471) MCA	123 3
106 WOMAN OUT OF CONTROL	RAY PARKER JR. (Arista AL8-8087) RCA	95 21
107 TWO OF A KIND	ORIGINAL SOUNDTRACK (MCA-6127) MCA	94 17
108 GREATEST HITS VOL. II	BARRY MANILOW (Arista AL8-8102) RCA	93 18
109 DURAN DURAN	(Capitol ST-12158) CAP	105 42
110 TEASER	ANGELA BOFILL (Arista AL8-9198) RCA	106 20
111 THE WILD HEART	STEVIE NICKS (Modarn/Atco 90084-1) WEA	101 40
112 WHAT IS BEAT?	THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA	100 16
113 JULIO	JULIO IGLESIAS (Columbia FC 38840) CBS	115 54
114 LICK IT UP	KISS (Mercury 422-814 297-1 M-1) POL	102 28
115 UNDERCOVER	ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA	90 19
116 MUMMER	XTC (Virgin/Geffan GHS 4027) WEA	118 7
117 RICOCHET DAYS	MODERN ENGLISH (Sire 9 25066-1) WEA	128 4
118 PREPPIE	CHERYL LYNN (Columbia FC38961) CBS	120 7
119 BEST KEPT SECRET	SHEENA EASTON (EMI America ST-17101) CAP	108 29
120 PARTING SHOULD BE PAINLESS	ROGER DALTRY (Atlantic 7 80128-1) WEA	132 4
121 YOU SHOULDN'T — NUF BIT FISH	GEORGE CLINTON (Capitol ST-12308) CAP	107 14
122 DON'T LOOK ANY FURTHER	DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	145 5
123 REACHING OUT	MENUDO (RCA AFL1-4993) RCA	134 3
124 THE BEST OF THE ALAN PARSONS PROJECT	(Arista AL8-8193) RCA	124 20
125 THE POET II	BOBBY WOMACK (Beverly Glen BG 10003) IND	147 2
126 THE PRINCIPLE OF MOMENTS	ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	111 34
127 LIVING IN OZ	RICK SPRINGFIELD (RCA AFL 1-4660) RCA	112 44
128 INFIDELS	BOB DYLAN (Columbia QC 38819) CBS	113 19
129 HEART PLAY — UNFINISHED DIALOGUE	JOHN LENNON and YOKO ONO (Polydor 817 238-1 Y-1) POL	116 14
130 HEAVEN ONLY KNOWS	TEDDY PENDERGRASS (Philadelpia Int'l. FZ 38646) CBS	128 20
131 FACE TO FACE	EVELYN "CHAMPAGNE" KING (RCA AFL1-4725) RCA	110 15
132 THE GAP BAND V — JAMMIN'	THE GAP BAND (Total Experience TE-1-3004) POL	122 29
133 CARGO	MEN AT WORK (Columbia QC 38660) CBS	121 48

	8.98	Weeks On 3/24 Chart
134 THE GREAT PRETENDER	DOLLY PARTON (RCA AHL1-4940) RCA	131 8
135 MOTHER'S SPIRITUAL	LAURA NYRO (Columbia FC 39215) CBS	138 5
136 POSITIVE POWER	STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1) WEA	133 8
137 ALIVE, SHE CRIED	THE DOORS (Elektra 9 80269-1) WEA	125 22
138 POINTS ON THE CURVE	WANG CHUNG (Geffan GHS 40004) WEA	156 6
139 LITTLE ROBBERS	THE MOTELS (Capitol ST-1288) CAP	127 28
140 HUMAN'S LIB	HOWARD JONES (Elektra 9 60346-1) WEA	162 2
141 WITHOUT A SONG	WILLIE NELSON (Columbia FC 39110) CBS	135 30
142 RAPPIN' RODNEY	RODNEY DANGERFIELD (RCA AFL1-4869) RCA	130 21
143 TRUE	SPANDAU BALLET (Chrysalis B6V 41403) CBS	114 30
144 ELECTRIC UNIVERSE	EARTH, WIND & FIRE (Columbia QZ 38980) CBS	119 18
145 OLIVIA'S GREATEST HITS VOL. 2	OLIVIA NEWTON-JOHN (MCA-5347) MCA	136 79
146 YOURS FOREVER	ATLANTIC STARR (A&M SP-4948) RCA	143 21
147 A SPECIAL PART OF ME	JOHNNY MATHIS (Columbia FC 38718) CBS	148 5
148 CHEAT THE NIGHT	DEBORAH ALLEN (RCA MHL 1-8514) RCA	144 16
149 STOMPIN' AT THE SAVOY	RUFUS AND CHAKA KHAN (Warnar Bros. 9 23879-1) WEA	142 31
150 IMAGINE THIS	PIECES OF A DREAM (Elektra 9 60270-1) WEA	153 12
151 FEVER	CON FUNK SHUN (Mercury 814 447-1 M-1) POL	149 22
152 TOO FAST FOR LOVE	MOTLEY CRUE (Elektra 9 80174-1 Y) WEA	154 10
153 WAR	U2 (Island/Atco 7 90067) WEA	141 55
154 FASTER THAN THE SPEED OF NIGHT	BONNIE TYLER (Columbia BGC 38710) CBS	140 34
155 KEEP IT UP	LOVERBOY (Columbia AC 38701) CBS	137 40
156 X-PERIMENT	THE SYSTEM (Mirage/Atco 7 90146-1) WEA	175 2
157 TRACK RECORD	JOAN ARMATRADING (A&M SP-4987) RCA	155 15
158 PERFECT COMBINATION	STACY LATTISAW & JOHNNY GILL (Cotillion 7 90136-1) WEA	173 2
159 FRESH	TYRONE BRUNSON (Balleve In A Dream FZ 39197) CBS	169 2
160 COLD BLOODED	RICK JAMES (Gordy/Motown 6043GL) MCA	139 31
161 REUNION CONCERT	THE EVERLY BROTHERS (Passport PB 11001) IND	163 7
162 A LITTLE GOOD NEWS	ANNE MURRAY (Capitol ST-12301) CAP	152 24
163 BUSINESS AS USUAL	MEN AT WORK (Columbia ARC 37987) CBS	150 101
164 OUT OF THE CELLAR	RATT (Atlantic 7 80143-1) WEA	170 3
165 G FORCE	KENNY G (Arista AL8-8192) RCA	188 7
166 REACH THE BEACH	THE FIXX (MCA 39001) MCA	151 48
167 ALCATRAZZ	(Rocshlra XR 22016) MCA	157 12
168 ON THE RISE	THE S.O.S. BAND (Tabu FZ 38697) CBS	164 38

	8.98	Weeks On 3/24 Chart
169 MOUNTAIN MUSIC	ALABAMA (RCA AFL1-4229) RCA	158 109
170 STARE AT THE SUN	THE JON BUTCHER AXIS (Polydor 817 493-1 Y-1) POL	176 3
171 CITY SLICKER	J. BLACKFOOT (Sound Town/Allegiance ST-8002) IND	172 7
172 SHE WORKS HARD FOR THE MONEY	DONNA SUMMER (Mercury 812 265-1 M-1) POL	160 38
173 IN A CHAMBER	WIRE TRAIN (Columbia BFC 38998) CBS	165 8
174 20 GREATEST HITS	THE BEATLES (Capitol SV-12245) CAP	177 5
175 1962-1966	THE BEATLES (Capitol SKBO-3403) CAP	178 5
176 KC TEN	KC (Meca 8301) IND	— 1
177 SGT. PEPPER'S LONELY HEARTS CLUB BAND	THE BEATLES (Capitol SMAS-2653) CAP	180 5
178 IN BLACK AND WHITE	JENNY BURTON (Atlantic 7 80122-1) WEA	179 8
179 RIGHT OR WRONG	GEORGE STRAIT (MCA-5450) MCA	182 2
180 EARTH CRISIS	STEEL PULSE (Elektra 9 60315-1) WEA	— 1
181 CRUSADER	SAXON (Carrara BFZ 39284) CBS	184 2
182 1967-1970	THE BEATLES (Capitol SKBO-3404) CAP	183 5
183 THE BEST OF DON WILLIAMS— VOLUME III	(MCA-5465) MCA	— 1
184 BEAUTY STAB	ABC (Mercury 814 661-1M-1) POL	146 17
185 DREAMBOY	(Qwest/Warner Bros. 9 23988-1) WEA	174 8
186 THINK OF ONE . . .	WYNTON MARSALIS (Columbia FC 38641) CBS	— 1
187 WHERE'S THE PARTY?	EDDIE MONEY (Columbia FC 38862) CBS	159 22
188 CANDY GIRL	NEW EDITION (Streetwise SWRL 3301) IND	186 37
189 D'YA LIKE SCRATCHIN'	MALCOLM McLAREN (Island/Atco 7 901241-B) WEA	181 7
190 GREAT WHITE	(EMI America ST-17111) CAP	— 1
191 BORN TO LOVE	PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	166 33
192 VISIONS	GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	185 48
193 THE REVOLUTION BY NIGHT	BLUE OYSTER CULT (Columbia FC 38947) CBS	167 14
194 HOLY DIVER	DIO (Warner Bros. 9 23838-1) WEA	171 41
195 HEARTS AND BONES	PAUL SIMON (Warner Bros. 9 23942-1) WEA	181 20
196 RANT N' RAVE WITH THE STRAY CATS	STRAY CATS (EMI America AO-17102) CAP	189 29
197 MEMORIES	BARBRA STREISAND (Columbia TC 37678) CBS	200 83
198 BUILT TO DESTROY	THE MICHAEL SCHENKER GROUP (Chrysalis FV4 1441) CBS	193 8
199 10, 9, 8, 7, 6, 5, 4, 3, 2, 1	MIDNIGHT OIL (Columbia BFC 38996) CBS	197 10
200 D.C. CAB	ORIGINAL SOUNDTRACK (MCA 6128) MCA	190 11

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	184	Hancock, Herbie	53	McCartney, Paul	95	Police	10	Talking Heads	104
Accept	71	Idol, Billy	40	McLaren, Malcom	189	Pretenders	7	38 Special	29
Air Supply	73	Iglesias, Julio	113	McVie, Christine	26	Prince	80	Thompson Twins	38
Alabama	22,69,169	Ingram, James	55	Men At Work	133,163	Queen	31	Twiley, Dwight	70
Alarm	62	Jackson, Michael	139	Menudo	123	Quiet Riot	45	Tyler, Bonnie	154
Alcatraz	167	James, Rick	160	Midnight Oil	199	Ratt	164	UB40	37
Allen, Deborah	148	Joel, Billy	11	Midnight Star	42	Real Life	78	Ullman, Tracey	105
Anderson, Laurie	60	John, Elton	65	Missing Persons	79	Re-Flex	84	Utopia	82
Ant, Adam	99	Jones, Howard	140	Modern English	117	Richie, Lionel	4,92	U2	41,153
April Wine	87	Journey	100	Money, Eddie	187	Rockwell	15	Van Halen	2
Armatrading, Joan	157	Judas Priest	28	Motels	139	Rogers, Kenny	64,66	Vandross, Luther	43
Arrington, Steve	136	K.C.	176	Motley, Crue	19,152	Rolling Stones	115	Wang, Chung	138
Atlantic Starr	146	King, "Champagne" Evelyn	131	Murphy, Eddie	48	Romantics	51	Wilder, Matthew	85
Austin, Patti	98	Kiss	114	Murray, Anne	162	Ronstadt, Linda	25	Williams, Don	183
Beatles	174,175,177,182	Klugh, Earl	101	Nelson, Wille	141	Rufus & Chaka Khan	149	Winston, George	103
Benatar, Pat	88	Knight, Gladys	192	Nena	30	Sandborn, David	86	Wire Train	173
Berlin	75	Kool & The Gang	49	New Edition	1886	Saxon	181	Womack, Bobby	125
Big Country	90	Labelle, Patti	54	Newton-John, Olivia	145	S.O.S. Band	168	XTC	116
Blackfoot, J.	171	Lattisaw & Gill	158	Nicks, Stevie	111	Schenker, Michael	198	Yankovic, Wierd Al	44
Blue Oyster Cult	193	Lauper, Cyndi	9	Night Ranger	63	Scorpions	20	Yes	12
Bofill, Angela	110	Lennon/Ono	13,129	Nugent, Ted	67	Shannon	34	ZZ Top	21
Bowie, David	72	Lewis, Huey & News	6	Nyro, Laura	135	Simon, Paul	195		
Bon Jovi	93	Loverboy	155	Osbourne, Jeffrey	36	Simpla Minds	94		
Brunson, Tyrone	159	Fonda, Jane	68	Osbourne, Ozzy	61	Spandau Ballet	143		
Bryson & Flack	191	G. Kenny	165	Parker, Ray Jr.	106	Springfield, Rick	127	Against All Odds	46
Burton, Jenny	178	Gap Band	132	Parsons, Alan Project	27,124	Steel Pulse	180	D.C. Cab	200
Butcher, Jon	170	Genesis	18	Parton, Dolly	134	Strait, George	179	Flashdance	23
Cameo	159	Gilmour, David	52	Pendergrass, Teddy	130	Stray Cats	196	Footloose	5
Cara, Irene	102	Great White	190	Pieces of a Dream	150	Streisand, Barbra	197	Two Of A Kind	107
Cars	57	Greggains, Joanie	83	Plant, Robert	126	Summer, Donna	172	Yentl	77
Clinton, George	121	Hagar, Sammy et al	89	Pointer Sisters	35	System	156		
		Hall & Oatas	32						

CASH BOX

March 31, 1984

AROUND THE ROUTE

by Camille Compasio

The recently held AOE trade show, at O'Hare Expo Center in Chicago, drew a total attendance estimated at 3,300 (Conference Management, who directed the event, was still tallying data as **Cash Box** went to press so we were unable to get a complete breakdown to determine the ratio of ops, distribs, etc.). There were 350 booths at the Center, sponsored by 135 exhibitor firms. These are the statistics thus far — and, as announced at the show, the dates of the 1985 AOE expo are March 8, 9 and 10; once again, at the O'Hare Expo Center in Chicago, which has proven to be a good site for this convention. For the most part, the equipment shown here was pretty much a rehash of the pieces featured at the recent ASI; however, there were a few exceptions. Exidy, for example, introduced its new conversion lineup, which included "Boulder Dash," "Astro Chase," "Flip Flop" and "Bristles." Williams showed its "Star Rider" laser, of course, and also premiered its new conversions; and I.C.E. introduced its upcoming, new electromechanical piece, "Fire Escape," which proved to be one of the hit attractions at the show. Video Music International showcased the new model 3100 Startime

(continued on page 40)

Bally Midwest Files Suit In Protest Of Chicago Ordinance

CHICAGO — On Tuesday, March 13, Bally Midwest Division, Bally Distributing Corp., through its attorneys, Alvin D. Meyers and Allen J. Fagel, filed suit against the city of Chicago, seeking to enjoin the enforcement of the recently passed Game Room Ordinance. The ordinance requires licenses for locations having between three and five coin operated amusement machines (as opposed to the licensing of arcades where six or more machines are located) with restrictions as to distances from schools, hospitals and churches without guidelines for licensing procedures.

It is the position of Bally Midwest that not only is this ordinance an abuse of the powers of the municipality but, further, that this ordinance, by reason of both its terms as well as the procedures to be utilized to enforce same, violates the constitutional rights of the location owners and the operators who place the machines into locations.

Charles Farmer, president of Bally Distributing, and John Murnane, executive vice president of Bally Midwest, stated that it was the position of Bally Midwest that because the ordinance constituted such a violation of the constitutional rights of the location owners, that they had no alternative but to contest same and provide the kind of assistance to the operators and location owners which would not otherwise be available to them.

The case has been assigned to Jude Reginald Holzer in the Chancery Division of the Circuit Court of Cook County and a hearing for a

preliminary injunction is scheduled for March 22, 1984. Pending a decision on March 22, the city has agreed to take no action to enforce the ordinance.

AGMA Efforts Produce Government Report On Foreign Counterfeiting

CHICAGO — As a result of AGMA's efforts and testimony, the house Subcommittee on Oversight and Investigations of the Energy and Commerce Committee recently released a report entitled, "Stealing American Intellectual Property: Imitation Is Not Flattery," which not only summarizes the findings of a year-long investigation by the subcommittee into massive violations by overseas producers of trademarks, patents and copyrights owned by or licensed to American companies, but also focuses on the piracy problems plaguing the amusement game industry.

Excerpts from the report state, "Electronic video games and personal computers, two areas of rapid growth and great opportunity to American entrepreneurs in recent years, have been plagued by unfair competition in the form of counterfeit merchandise. The volume of infringing products has taken millions in sales from U.S. companies, cost Americans thousands of jobs and, in the video game area, threatened the viability of the

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COIN MACHINE



AROUND THE ROUTE

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video jukebox, which employs a number of added features; and Digital Controls presented its upcoming, new "Cowboy Casino" card game. Also in this game category, G & L Mfg. of Phoenix, which recently signed a licensing pact with Intermark, introduced "Talking Draw Poker." The uniquely designed "Bumper Shuffleboard," which is rather compact in size by comparison to the traditional shuffleboards, was featured in the GTI (Game Technology, Inc.) exhibit. Quite a number of accessories and specialized items were in evidence on the exhibit floor...It was obvious that AOE '84 fell short in attendance, by comparison to last year's show, which drew in the neighborhood of 8,000. The high distributor participation at ASI was not prevalent at AOE and there were a minimum of major manufacturers represented, but the consensus among showgoers queried by **Cash Box** on the convention floor indicated the possibility of a fairly respectable operator attendance. One op from the East told us he attended this convention for the seminar program, which has been topnotch since the AOE's inception, but felt that, under present conditions, it was not economically feasible to attend two trade conventions that were scheduled within such a short period of time. So, what's going to happen in '85, when the time span will be even shorter?



Pictured above are AOE participants **Lou Boasberg** of New Orleans Novelty with lovely **Nancy Goodwin** of Williams, beside the factory's newly released "Laser Cue" pinball game.

Ron Crouse, vice president, engineering and director of marketing at Williams Electronics, Inc., resigned his position as of March 16. "I have enjoyed an incredible seven years with the Williams organization during which I have developed a rapport with the people in the coin machine industry and many close friendships at Williams," he told **Cash Box**. Ron's initial experience was in programming and engineering when he first joined the company but he ultimately rose in the ranks, expanding his efforts into advertising and marketing. His immediate plans call for a relaxing vacation with his wife. Future plans are indefinite but he does intend to remain in the coin machine business.

NCMI Division Elects Officers And Adopts Code Of Ethics McAullife Named Chairman/Director

CHICAGO — At a meeting which was held during the Feb. 17-19 ASI Convention in Chicago, the newly organized Family Amusement Center Division of the National Coin Machine Institute elected officers and directors to serve until the next annual meeting.

Those elected were: Tom McAullife of Time-Out Family Fun Centers, chairman and director; Maurice Ferchen of Aladdin's Castle, vice chairman and director; James Ginsberg of Atari Adventure, secretary-treasurer and director; and Paul Cohen of A & C Associates, director.

The meeting ratified the standards for membership provisionally adopted by the Steering Committee which formed the group (**Cash Box**, 2/18/84). Based on these standards, the meeting unanimously adopted a Code of Ethics for arcade operators.

The meeting agreed to design a seal for the Division and the provision of a Code of Ethics with the member's identification that could be displayed in each of the members' family amusement centers.

Participation in the Students Against Driving Drunk (S.A.D.D.) program, previously endorsed by NCMI was unanimously approved. S.A.D.D.'s program is based on a "Contract for Life" between parents and students outlining their responsibilities in situations that involve driving after drinking alcoholic beverages. This program has nearly 6,000 active chapters nationwide.

Chairman Tom McAullife said, "There has always been a need for amusement center operators to work together on common problems and for programs to benefit all of us. The present legislative and economic challenges we are facing, makes this organization essential for our survival and growth. Every arcade operator should become an active member of the Family Amusement

Center Division for their own protection and future."

As chairman of the Division, McAullife is automatically a voting member of NCMI's board of directors.

"With the formation of the Family Amusement Center Division of NCMI, all amusement vending operators will be working together on our industry's common challenges, and, arcade operators now have their own organization to tackle their special areas of concern," stated Herb Beitel, NCMI managing director. "This is a very constructive move for all operators."

Further information concerning the Division's activities, programs and membership may be obtained by contacting NCMI at 2455 E. Sunrise Blvd., Suite 311, Fort Lauderdale, Florida 33304 or phoning Herb Beitel at 212-227-2230.

Code of Ethics

The Code of Ethics adopted by the Family Amusement Center Division of NCMI is designed to insure that amusement centers operated by the Division's members provide wholesome, useful entertainment in a safe, supervised atmosphere for the enjoyment of the communities they serve.

The nine key provisions are as follows:

1. Provide only enjoyable and wholesome entertainment and activities for our patrons.
2. Maintain qualified attendants on duty at all times our amusement center is open to the public.
3. Maintain high levels of service to our patrons and our community.
4. Maintain our amusement center in a clean and orderly fashion.
5. Strictly control smoking and consumption of food and beverages in game areas of our amusement centers for the comfort and protection of all our patrons.
6. Permit students of 16 years of age or younger in our amusement centers, only during hours or on days that their schools are not in session.
7. Not permit, and constantly monitor to

prevent, loitering, rowdy behavior, gambling, illegal activities or any unwholesome games or activities in our amusement center.

8. Maintain and seek to elevate our industry's standards.
9. Participate in and support activities for the benefit of our community and our industry.

"We strongly believe that our amusement center operations should be operated in a safe, wholesome manner to insure the participation and support of the families of our neighbors in the areas we serve," stated Division chairman Tom McAullife. "This Code of Ethics was unanimously approved by our members. The Code will be endorsed and followed in order to become and remain as members of our association. We will regularly monitor compliance."

Maurice Ferchen, Division vice chairman, added "We are urging our members to post a signed copy of the Code in their operating centers as a reminder to the public and ourselves of our commitment to our neighbors."

Commenting further, Jim Ginsburg, Division secretary-treasurer, said "Our organization's membership consists of amusement center operators in all areas of the country. We want everyone to understand that we are an important part of our communities' recreation activities and their economies."

CASH BOX
The Weekly Trade Journal.

AGMA Fights Foreign Counterfeiters

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domestic industry.

"The amusement game manufacturers have learned that foreign counterfeiters are resourceful and varied in their methods such that it is difficult, if not impossible, for the Customs Service at present staffing levels to stem the flow of infringing goods. Moreover, until recently, Customs allowed infringers to re-export the goods that were discovered. 'Such goods,' noted AGMA executive director Glenn Braswell, 'were often reimported via another port.'"

"Mr. Braswell summed up AGMA's frustrations as follows: 'I would have to say I think that we have been receiving a great deal of cooperation (from both the FBI and Customs), but given the magnitude of the problem, it appears that we are all like the little Dutch boy with our finger in the dike and the water is coming faster than the few of us around can stop the water coming over the dike. There are just not enough fingers to go around!'"

As evidenced by the above quotes, AGMA exerted a substantial influence over the subcommittee's findings regarding "...the massive invasion of foreign counterfeit products...particularly with respect to 'the flood of video games...from pirating manufacturers.'"

The report's recommendations support AGMA legislative positions calling for increased funding for the enforcement efforts of the U.S. Customs Service and for strengthening the criminal sanctions for copyright infringement.

New Equipment

'Galaxy Ranger' Laser

"Galaxy Ranger," the new laser game introduced by Bally Midway at the recently held ASI convention (Feb. 17-19), offers a captivating play experience and an economical price tag, which the factory feels will serve as an added enhancement for the operator.

No other solid earning laser game is priced like Galaxy Ranger, according to Bally Midway. In seven weeks of testing, the game's average earnings were in four digit figures.

The spectacular special effects of the game consumes players, transforming them into modern day space cowboys riding through a universe of danger, thrills and excitement. Armed with a trusty laser-cannon, the player must battle through a nearly endless series of hazards for a chance to take on the ominous Alien Battle Cruiser. The space fantasy concept creates a consistent atmosphere of challenge and excitement. A base/clock feature gives every player a minimum amount of game time, controlled by an operator-adjustable switch.

Galaxy Ranger employs hardware and software systems created by Bally Midway and

Sega.

The new model will be available through factory distributors and further information may be obtained by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.



Galaxy Ranger

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)
 Gyryss (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)

CENTURI

Swimmer (10/82)
 Gyryss (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., Chess
 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, Brlx (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, Gyryss
 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, Exerlon
 Universal, Lady Bug
 Universal, Mr. Do
 Universal, Mr. Do's Castle (11/83)

THE JUKEBOX PROGRAMMER

*indicates new entry

March 31, 1981

POP

- 1 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702)
- 2 **99 LUFTBALLONS**
NENA (Epic 34-04108)
- 3 **FOOTLOOSE**
KENNY LOGGINS (Columbia 38-04310)
- 4 **THRILLER**
MICHAEL JACKSON (Epic 34-04364)
- 5 **HERE COMES THE RAIN**
EURYTHMICS (RCA PB-13725)
- 6 **I WANT A NEW DRUG**
HUEY LEWIS AND THE NEWS (Chrysell's VS4 42766)
- 7 **KARMA CHAMELEON**
CULTURE CLUB (Virgin/Epic 34-04221)
- 8 **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**
PHIL COLLINS (Atlantic 7-89700)
- 9 **GIRLS JUST WANT TO HAVE FUN**
CYNDI LAUPER (Portrait/CBS 37-04120)
- 10 **OWNER OF A LONELY HEART**
YES (Atco 7-99817)
- 11 **MISS ME BLIND**
CULTURE CLUB (Virgin/Epic 34-04388)
- 12 **NOBODY TOLD ME**
JOHN LENNON (Polydor/PolyGram 817 254-7)
- 13 **THE LANGUAGE OF LOVE**
DAN FOGELBERG (Full Moon/Epic 34-04314)
- 14 **ADULT EDUCATION**
DARYL HALL & JOHN OATES (RCA PB-13714)
- 15 **GOT A HOLD ON ME**
CHRISTINE McVIE (Warner Bros. 7-29372)
- 16 **RADIO GA GA**
QUEEN (Capitol B-5317)
- 17 **JUMP**
VAN HALEN (Warner Bros. 7-29384)
- 18 **EAT IT**
WEIRD AL YANKOVIC (Rock 'n' Roll/CBS ZS4-04374)
- 19 **NEW MOON ON MONDAY**
DURAN DURAN (Capitol B-5309)
- 20 **GIRLS***
DWIGHT TWILLEY (EMI America B-8196)
- 21 **THEY DON'T KNOW***
TRACEY ULLMAN (MCA-52347)
- 22 **AUTOMATIC**
POINTER SISTERS (Planet/RCA YB-13730)
- 23 **DON'T ANSWER ME***
THE ALAN PARSONS PROJECT (Ariste AS1-9160)
- 24 **LET THE MUSIC PLAY**
SHANNON (Emergency/Mirage 7-99810)
- 25 **WRAPPED AROUND YOUR FINGER**
THE POLICE (A&M 2614)
- 26 **LOVE SOMEBODY***
RICK SPRINGFIELD (RCA PB-13738)
- 27 **GIVE IT UP**
K.C. (Mecca S-1001)
- 28 **MIDDLE OF THE ROAD**
PRETENDERS (Sire 7-2944)
- 29 **YOU MIGHT THINK***
THE CARS (Elektra 7-69744)
- 30 **TO ALL THE GIRLS I'VE LOVED BEFORE***
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)

COUNTRY

- 1 **ROLL ON**
ALABAMA (RCA PB-13716)
- 2 **LET'S STOP TALKING ABOUT IT**
JANIE FRICKE (Columbia 38-04317)
- 3 **DON'T MAKE IT EASY FOR ME**
EARL THOMAS CONLEY (RCA PB-13702)
- 4 **THANK GOD FOR THE RADIO**
THE KENDALLS (Mercury/PolyGram 818 0567)
- 5 **YOU'VE REALLY GOT A HOLD ON ME**
MICKEY GILLEY (Epic 34-04269)
- 6 **BURIED TREASURE**
KENNY ROGERS (RCA PB-13713)
- 7 **I COULD'A HAD YOU**
LEON EVERETTE (RCA PB-13717)
- 8 **RIGHT OR WRONG**
GEORGE STRAIT (MCA-52337)
- 9 **LET SOMEBODY ELSE DRIVE**
JOHN ANDERSON (Werner Bros. 7-29385)
- 10 **HAPPY BIRTHDAY DEAR HEARTACHED***
BARBARA MANDRELL (MCA-52340)
- 11 **THE YELLOW ROSE**
JOHNNY LEE (Full Moon/Werner Bros. 7-29375)
- 12 **CANDY MAN**
MICKEY GILLEY & CHARLY McCLAIN (Epic 34-04368)
- 13 **SWEET COUNTRY MUSIC**
ATLANTA (MCA-52336)
- 14 **SILENT PARTNERS**
FRIZZELL & WEST (Viva 7-29404)
- 15 **SAVE THE LAST DANCE FOR ME**
DOLLY PARTON (RCA PB-13703)
- 16 **YOU'RE WELCOME TO TONIGHT**
LYNN ANDERSON & GARY MORRIS (Permlen P-82003)
- 17 **IF I COULD ONLY DANCE WITH YOU**
JIM GLASER (Noble Vision 104)
- 18 **BROWN-EYED GIRL**
JOE STAMPLEY (Epic 34-04366)
- 19 **TO ALL THE GIRLS I'VE LOVED BEFORE***
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)
- 20 **I DREAM OF WOMEN LIKE YOU**
RONNIE McDOWELL (Epic 34-04367)
- 21 **AS LONG AS I'M ROCKIN' WITH YOU***
JOHN CONLEE (MCA-52351)
- 22 **VICTIM OF LIFE'S CIRCUMSTANCES**
VINCE GILL (RCA PB-13731)
- 23 **LEFT SIDE OF THE BED**
MARK GRAY (Columbia 38-40324)
- 24 **IN THE MIDNIGHT HOUR***
RAZZY BAILEY (RCA PB-13718)
- 25 **I MAY BE USED***
WAYLON JENNINGS (RCA PB-13729)
- 26 **I BET YOU NEVER THOUGHT I'D GO THIS FAR***
MICKI FURMAN (MCA-52321)
- 27 **I GUESS IT NEVER HURTS TO HURT SOMETIMES***
OAK RIDGE BOYS (MCA-52342)
- 28 **ELIZABETH**
THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)
- 29 **I DON'T WANNA LOSE YOUR LOVE***
CRYSTAL GAYLE (Warner Bros. 7-29356)
- 30 **HAD A DREAM**
THE JUDDS (RCA PB-13673)

BLACK CONTEMPORARY

- 1 **SOMEBODY'S WATCHING ME**
ROCKWELL (Motown 1702MF)
- 2 **THRILLER**
MICHAEL JACKSON (Epic 34-04384)
- 3 **AUTOMATIC**
POINTER SISTERS (Planet/RCA YB-13730)
- 4 **LOVE HAS FINALLY COME AT LAST**
BOBBY WOMACK AND PATTI LeBELLE (Beverly Glen BG-2012)
- 5 **LET'S STAY TOGETHER**
TINA TURNER (Capitol B-5322)
- 6 **SHE'S STRANGE**
CAMEO (Atlanta Artists/PolyGram 818 384-7)
- 7 **TAXI**
J. BLACKFOOT (Sound Town/Allegiance ST-004)
- 8 **LET THE MUSIC PLAY**
SHANNON (Emergency/Mirage 7-99810)
- 9 **WHITE HORSE**
LAID BACK (Sire 7-29346)
- 10 **IF ONLY YOU KNEW**
PATTI LeBELLE (Philadelphia Int'l./CBS ZS4 04176)
- 11 **JOYSTICK**
DAZZ BAND (Motown 1701MF)
- 12 **TONIGHT***
KOOL & THE GANG (De-Lite/PolyGram 818 226-7)
- 13 **DON'T GO**
DREAMBOY (Qwest/Werner Bros. 7-29389)
- 14 **MORE, MORE, MORE**
ATLANTIC STARR (A&M 2819)
- 15 **DON'T LOOK ANY FURTHER***
DENNIS EDWARDS (Motown 1715 GF)
- 16 **BEAT BOX***
ART OF NOISE (Island 7-99782)
- 17 **LIVIN' FOR YOUR LOVE**
MELBA MOORE (Capitol B-5308)
- 18 **TOUCH**
EARTH, WIND & FIRE (Columbia 38-04329)
- 19 **IT'S GONNA BE SPECIAL**
PATTI AUSTIN (Qwest/Werner Bros. 7-29373)
- 20 **PLANE LOVE**
JEFFREY OSBORNE (AIM SP-12089)
- 21 **ENCORE**
CHERYL LYNN (Columbia 38-04256)
- 22 **PERFECT COMBINATION***
STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99785)
- 23 **KARMA CHAMELEON**
CULTURE CLUB (Virgin/Epic 34-04221)
- 24 **I WANNA MAKE YOU FEEL GOOD**
THE SYSTEM (Mirage/Atco 7-99786)
- 25 **DANCING IN THE SHEETS***
SHALAMAR (Columbia 38-04372)
- 26 **YAH MO BE THERE**
JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Werner Bros. 7-29394)
- 27 **HELLO***
LIONEL RICHIE (Motown 1722MF)
- 28 **IT'S ALL YOURS***
STARPOINT (Elektra 7-89751)
- 29 **SUPERSTAR/UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO)***
LUTHER BANDROSS (Epic 49-04969)
- 30 **FRESH**
TYRONE BRUNSON (Belleve In A Dream/CBS ZS4 04330)

RECORDS TO WATCH

ARE YOU READY? — Stanley Clarke (Epic)
 "DEAR MICHAEL" — Kim Fields (Criticque)
 FREAKSHOW ON THE DANCE FLOOR — Bar-Kays (Mercury/PolyGram)
 FRESH — Fresh 3 M.C.'s (Profile)
 GIVE ME TONIGHT — Shannon (Emergency/Mirage)
 GOD MUST BE A COWBOY — Dan Seals (Liberty)
 HONEY — Ricky Skaggs (Epic)
 I'M READY (IF YOU'RE READY) — The Gap Band (Total Experience/PolyGram)
 I'M STEPPING OUT — John Lennon (Polydor/PolyGram)
 I GOT MEXICO — Eddy Raven (RCA)

I SWEAT (GOING THROUGH THE MOTIONS) — Nona Hendryx (RCA)
 LADY IN WAITING — David Willis (RCA)
 LOVE HAS FINALLY COME AT LAST — Bobby Womack and Patti LaBelle (Beverly Glen)
 NEW MOVES — Crusaders (MCA)
 ROCK YOU LIKE A HURRICANE — Scorpions (Mercury/PolyGram)
 SOMEDAY WHEN THINGS ARE GOOD — Merle Haggard (Epic)
 STREET SYMPHONY — Rich Cason and the Galactic Orchestra (Private I/CBS)
 TAKE HIM BACK (TAXI) — Anne Lesear (HCRC)
 THEY ONLY COME OUT AT NIGHT — Peter Brown (Columbia)

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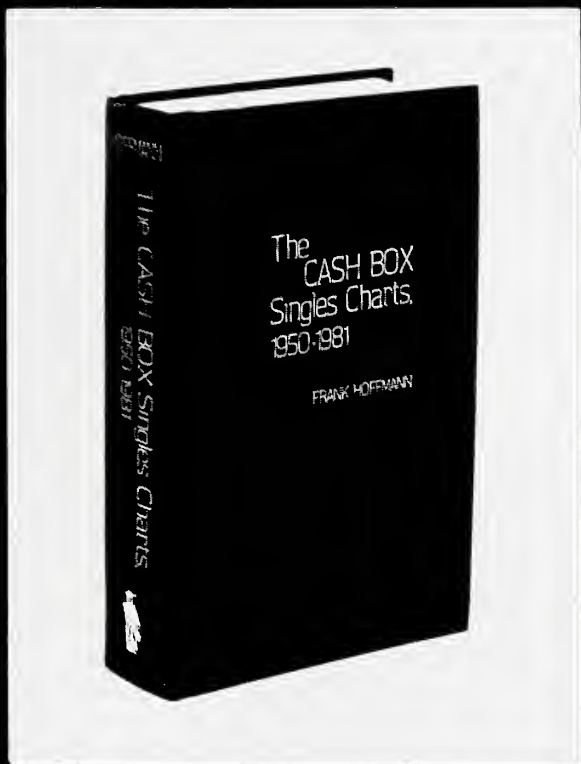
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with the assistance of **LEEANN HOFFMAN**
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