

# CASHBOX

March 10, 1984

NEWSPAPER \$3.00



**MICHAEL JACKSON WINS EIGHT GRAMMYS**  
**ARM ISSUES L.A. "GIFT OF MUSIC" STUDY**  
**POWER RECORDS PLANS NEW N.Y.C. STORE**  
**CHICAGO AMUSEMENT OPERATORS EXPOSITION OPENS**  
**GRAMMY GLASS (Ed)**

**Williams Electronics'**  
**Stroll and Star Rider**

**Inside**  
**A Cash Box Gospel**  
**Music Week Supplement**

# QUEEN

## THE WORKS

FEATURING "RADIO GAGA"



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# CASH BOX

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## CASH BOX

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## EDITORIAL

### Grammy Class

In this time of realignment and recovery in the record industry, the Grammy Awards last week provided a positive highlight, displaying much of what has made music such an enduring part of the human condition. It was certainly inspiring to see a twenty-five-year-old performer — already considered a living legend — to take home eight prizes, to be there when the highly respected Herbie Hancock finally won an award for his musical efforts and to witness rock pioneer Chuck Berry accept a lifetime achievement award.

On Grammy night the NARAS membership rose to the occasion, bestowing its highest honors on some of those for whom this recognition has been long overdue. And recognition of such talents as

Hancock, Quincy Jones and others whose contributions to modern music have certainly left their mark was well complemented by the attention given to some of the most promising new artists to come along in a while. Such talents as Culture Club, Duran Duran and Los Lobos can certainly be counted among those who will carry on the traditions established by Berry, Hancock and Jones for many years to come.

This year's Grammys showed the music industry at its best. Great veteran talents and bright newcomers shared the spotlight in a celebration of the art. While businessmen make many of the decisions on the day-to-day basis, Grammy night showed where the real class in this industry is.

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"Star Rider" is the first laserdisc entry from Williams Electronics, long noted as an innovator in the coin machine business and one of the industry's leading manufacturers of coin-operated amusement machines.



Williams has maintained an enviable track record for producing hit games over the past several years. Their new "Star Rider" is powered by the revolutionary "discan system," an advanced state-of-the-art video disc technology. The game theme offers players the thrills and excitement of a motorcycle race in an environment of strange, far away planets and a glorious galaxy complete with a motorcycle sit-in cabinet and special effects for added realism.

The release of "Star Rider" further enhances the firm's product line and serves to emphasize its commitment for utilizing the most advanced technology to address the needs of the marketplace. The new game is currently in full production at the Chicago-based factory.

Pictured with "Star Rider" is Williams' president Michael Stroll.

## TOP POP DEBUTS

### SINGLES

50 LOVE SOMEBODY — Rick Springfield — RCA

### ALBUMS

88 THE FLAT EARTH — Thomas Dolby — Capitol

### POP SINGLE

**NENA**  
99 Luftballons  
Epic

### B/C SINGLE

**SOMEBODY'S WATCHING ME**  
Rockwell  
Motown

### COUNTRY SINGLE

**ELIZABETH**  
The Statler Brothers  
Mercury/PolyGram

### JAZZ

**BACKSTREET**  
David Sanborn  
Warner Bros.

## NUMBER ONES



The Statler Brothers

### POP ALBUM

**THRILLER**  
Michael Jackson  
Epic

### B/C ALBUM

**THRILLER**  
Michael Jackson  
Epic

### COUNTRY ALBUM

**ROLL ON**  
Alabama  
RCA

### GOSPEL

**WE SING PRAISES**  
Sandra Crouch  
Light

# CASH BOX TOP 100 SINGLES

March 10, 1984

Weeks  
On  
Chart  
3/3

1	99 LUFTBALLONS	NENA (Epic 34-04108)	2	15
2	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER (Portrait/CBS 37-04120)	3	14
3	JUMP	VAN HALEN (Werner Bros. 7-29384)	1	9
4	THRILLER	MICHAEL JACKSON (Epic 34-04364)	5	8
5	SOMEBODY'S WATCHING ME	ROCKWELL (Motown 1702MF)	9	7
6	NOBODY TOLD ME	JOHN LENNON (Polydor/PolyGram 817 254-7)	6	8
7	KARMA CHAMELEON	CULTURE CLUB (Virgin/Epic 34-04221)	4	15
8	LET THE MUSIC PLAY	SHANNON (Emergency/Mirage 7-99810)	8	17
9	I WANT A NEW DRUG	HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)	10	8
10	HERE COMES THE RAIN	EURYTHMICS (RCA PB-13725)	15	7
11	WRAPPED AROUND YOUR FINGER	THE POLICE (A&M 2614)	11	9
12	NEW MOON ON MONDAY	DURAN DURAN (Capitol B-5309)	14	9
13	FOOTLOOSE	KENNY LOGGINS (Columbia 38-04310)	17	7
14	JOANNA	KOOL & THE GANG (De-Lite/PolyGram DE 829)	7	18
15	TALKING IN YOUR SLEEP	THE ROMANTICS (Nemperor/CBS ZS4 04135)	13	23
16	GOT A HOLD ON ME	CHRISTINE McVIE (Warner Bros. 7-29372)	20	7
17	AUTOMATIC	POINTER SISTERS (Planet/RCA YB-13730)	25	7
18	OWNER OF A LONELY HEART	YES (Atco 7-99817)	12	19
19	BREAK MY STRIDE	MATTHEW WILDER (Private I/CBS ZS4 04113)	16	26
20	GIVE IT UP	K.C. (Meca S-1001)	23	12
21	THINK OF LAURA	CHRISTOPHER CROSS (Warner Bros. 7-29658)	18	14
22	MIDDLE OF THE ROAD	THE PRETENDERS (Sire 7-29444)	19	13
23	THE LANGUAGE OF LOVE	DAN FOGELBERG (Full Moon/Epic 34-04314)	28	6
24	THE POLITICS OF DANCING	RE-FLEX (Capitol B-5301)	27	15
25	ADULT EDUCATION	DARYL HALL — JOHN OATES (RCA PB-13714)	30	4
26	ALMOST OVER YOU	SHEENA EASTON (EMI America B-8186)	29	14
27	MISS ME BLIND	CULTURE CLUB (Virgin/Epic 34-04388)	37	2
28	AN INNOCENT MAN	BILLY JOEL (Columbia 38-04259)	22	13
29	I GUESS THAT'S WHY THEY CALL IT THE BLUES	ELTON JOHN (Geffen 7-29460)	21	20
30	THIS WOMAN	KENNY ROGERS (RCA PB-13654)	31	9
31	LET'S STAY TOGETHER	TINA TURNER (Capitol B-5322)	34	8
32	BANG YOUR HEAD (METAL HEALTH)	QUIET RIOT (Pasha/CBS ZS4 04267)	24	9
33	REBEL YELL	BILLY IDOL (Chrysalis VS4 42762)	36	7
34	RADIO GA GA	QUEEN (Capitol B-5317)	40	4

Weeks  
On  
Chart  
3/3

35	RUNNER	MANFRED MANN'S EARTH BAND (Ariste AS1-9143)	38	8
36	HOLD ME NOW	THOMPSON TWINS (Arista AS1-9164)	44	5
37	NEW SONG	HOWARD JONES (Elektra 7-69786)	42	8
38	BACK WHERE YOU BELONG	38 SPECIAL (A&M 2615)	41	8
39	LIVIN' IN DESPERATE TIMES	OLIVIA NEWTON-JOHN (MCA-52341)	43	5
40	SEND ME AN ANGEL	REAL LIFE (Curb/MCA 52287)	26	18
41	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)	PHIL COLLINS (Atlantic 7-89700)	52	3
42	THEY DON'T KNOW	TRACEY ULLMAN (MCA-52347)	49	3
43	COME BACK AND STAY	PAUL YOUNG (Columbia 38-04313)	48	6
44	HELLO	LIONEL RICHIE (Motown 1722MF)	55	2
45	GIRLS	DWIGHT TWILLEY (EMI America B-8196)	53	4
46	RED RED WINE	UB40 (A&M 2600)	50	8
47	THAT'S ALL	GENESIS (Atlantic 7-89724)	32	18
48	YAH MO B THERE	JAMES INGRAM (with MICHAEL McDONALD) (Owest/Warner Bros. 7-29394)	35	13
49	LOOKS THAT KILL	MOTLEY CRUE (Elektra 7-69764)	51	7
50	LOVE SOMEBODY	RICK SPRINGFIELD (RCA PB-13738)	—	1
51	DON'T LET GO	WANG CHUNG (Geffen 7-29377)	56	5
52	SHE WAS HOT	ROLLING STONES (Rolling Stones/Atco ST-RS 45937)	54	8
53	STRIP	ADAM ANT (Epic 34-04337)	60	5
54	TONIGHT	KOOL & THE GANG (De-Lite/PolyGram 818 226-7)	68	3
55	LEAVE IT	YES (Atco 7-99787)	67	2
56	IF ONLY YOU KNEW	PATTI LABELLE (Philadelphia Int'l./CBS ZS4 04248)	39	8
57	THE KID'S AMERICAN	MATTHEW WILDER (Private I/CBS ZS4 04383)	65	4
58	RUNNING WITH THE NIGHT	LIONEL RICHIE (Motown 1710MF)	45	18
59	SO BAD	PAUL McCARTNEY (Columbia 38-04296)	33	12
60	EAT IT	WEIRD AL YANKOVIC (Rock 'N' Roll/CBS ZS4 04374)	—	1
61	HOLIDAY	MADONNA (Sire 7-29478)	48	20
62	SAY, SAY, SAY	PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	59	22
63	JOYSTICK	DAZZ BAND (Motown 1701MF)	69	5
64	ONE IN A MILLION	THE ROMANTICS (Nemperor/CBS ZS4 04373)	77	3
65	HOLDING OUT FOR A HERO	BONNIE TYLER (Columbia 38-04370)	75	3
66	MAKE MY DAY	T.G. SHEPPARD with CLINT EASTWOOD (Warner Bros. 7-29343)	73	3
67	YOU MIGHT THINK	THE CARS (Elektra 7-69744)	—	1
68	FOR A ROCKER	JACKSON BROWNE (Asylum 7-69764)	47	8

Weeks  
On  
Chart  
3/3

69	BABY I LIED	DEBORAH ALLEN (RCA PB-13800)	81	18
70	TO ALL THE GIRLS I'VE LOVED BEFORE	JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)	80	2
71	DON'T ANSWER ME	THE ALAN PARSONS PROJECT (Arista AS1-9180)	82	2
72	ENCORE	CHERYL LYNN (Columbia 38-04256)	76	5
73	FIELDS OF FIRE	BIG COUNTRY (Mercury/PolyGram 811 4507)	62	5
74	A FINE, FINE DAY	TONY CAREY (MCA-52343)	83	2
75	RUNAWAY	BON JOVI (Mercury/PolyGram 818 309-7)	86	2
76	PINK HOUSES	JOHN COUGAR MELLENCAMP (Riva/PolyGram R 215)	57	14
77	YOU MAKE MY HEART BEAT FASTER (AND THAT'S ALL THAT MATTERS)	KIM CARNES (EMI America B-8191)	63	8
78	TWIST OF FATE	OLIVIA NEWTON-JOHN (MCA52284)	64	19
79	I STILL CAN'T GET OVER LOVING YOU	RAY PARKER JR. (Arista AS1-9116)	58	18
80	UNION OF THE SNAKE	DURAN DURAN (Capitol B-5290)	68	19
81	WE'RE GOING ALL THE WAY	JEFFREY OSBORNE (A&M 2818)	89	2
82	BODY TALK	THE DEELE (Solar/Elektra 7-69785)	74	7
83	THIS COULD BE THE RIGHT ONE	APRIL WINE (Capitol B-5319)	78	4
84	HYPERACTIVE	THOMAS DOLBY (Capitol B-5321)	—	1
85	BORDERLINE	MADONNA (Sire 7-29354)	—	1
86	CLUB MICHELLE	EDDIE MONEY (Columbia 38-04376)	—	1
87	WALKING IN MY SLEEP	ROGER DALTRY (Atlantic 7-89704)	90	2
88	YOU'RE LOOKING LIKE LOVE TO ME	PEABO BRYSON/ROBERTA FLACK (Capitol B-5307)	87	12
89	DANCING IN THE SHEETS	SHALAMAR (Columbia 38-04372)	—	1
90	DO YOU LOVE ME	ANDY FRASER (Island 7-99784)	—	1
91	THE CURLY SHUFFLE	JUMP 'N THE SADDLE (Atlantic 7-89716)	72	15
92	ALL NIGHT LONG (ALL NIGHT)	LIONEL RICHIE (Motown 1696MF)	84	28
93	BREAKING UP IS HARD ON YOU	THE AMERICAN COMEDY NETWORK (Critique CRI 704)	71	8
94	TIME WILL REVEAL	DeBARGE (Gordy/Motown 1705GF)	81	21
95	VITAMIN L	B.E. TAYLOR GROUP (Sweet City/MCA-52311)	70	7
96	NIGHTBIRD	STEVIE NICKS (with SANDY STEWART) (Modern/Atco 7-99799)	85	13
97	LET'S PRETEND WE'RE MARRIED	PRINCE (Warner Bros. 7-29548)	88	13
98	BEAST OF BURDEN	BETTE MIDLER (Atlantic 7-89712)	79	4
99	ISLANDS IN THE STREAM	KENNY ROGERS DUET WITH DOLLY PARTON (RCA PB-13615)	92	29
100	THE DREAM (HOLD ON TO YOUR DREAM)	IRENE CARA (Network/Geffen 7-29398)	96	14

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

A Fine Fine (Rockoko GmbH (Gema) — BMI) . . . . . 74	Fields Of Fire (Virgin — ASCAP) . . . . . 73	Let's Stay Together (Irving/Al Green — BMI) . . . . . 31	Send Me An (Australian Tumbleweed — BMI) . . . . . 40
Adult Education (First Buzza/Hot-Cha/Unichappell — BMI) . . . . . 25	Footloose (Famous — ASCAP/Ensign — BMI) . . . . . 13	Livin' In Desperate (Snow/Hook & Line — BMI/ASCAP) . . . . . 39	She Was Hot (Colgems-EMI — ASCAP) . . . . . 52
Against All Odds (1984 Golden Torch/Pun — ASCAP/Hit & Run — PRS) . . . . . 41	For A Rocker (Night Kitchen — ASCAP) . . . . . 88	Looks That Kill (Warner-Tamerlane/Motley Crue — BMI) . . . . . 49	So Bad (MPL Communications — ASCAP) . . . . . 59
All Night Long (Brockman — ASCAP) . . . . . 92	Girls (Dionnio, adm. by Bug — ASCAP) . . . . . 45	Love Somebody (Vogue — BMI) . . . . . 50	Sombody's Watching (Jobete — ASCAP) . . . . . 5
Almost Over You (Michael H. Goldsen/Carload of Us/Sweet Angel/Atlantic — ASCAP/BMI) . . . . . 26	Girls Just Want (Herolic — ASCAP) . . . . . 2	Make My Day (Peso/Wallet — BMI) . . . . . 66	Strip (Colgems-EMI — ASCAP) . . . . . 53
An Innocent Man (Joel Songs — BMI) . . . . . 28	Give It Up (Alexandra/Shawn/Chanel — BMI) . . . . . 20	Middle Of The Road (Hynde House of Hits/Clive Banks/ATV — (London) . . . . . 22	Talking In Your (Forever Endeavor/Romantics — ASCAP) . . . . . 15
Automatic (Music Corp. of America/Fleedleedle — BMI/MCA — ASCAP) . . . . . 17	Got A Hold (Allmony — BMI/Cement Chicken — ASCAP) . . . . . 18	Miss Me Blind (Virgin — ASCAP) . . . . . 27	That's All (Pun/Warner Bros. — ASCAP) . . . . . 47
Baby I Lied (Posey/Unichappell/Venhoy — BMI/Chappell — ASCAP) . . . . . 89	Hello (Brockman — ASCAP) . . . . . 44	New Moon (Tritec Ltd.) . . . . . 12	They Don't Know (Stiff — PRS) . . . . . 42
Back Where You (April/Cotaminated Tunes — ASCAP) . . . . . 38	Here Comes The Rain (Blue Network — ASCAP) . . . . . 10	New Song (Warner Bros. Ltd. — BMI) . . . . . 37	This Could Be (Northern Goody Two-Tunes Ltd. — ASCAP/CAPAC) . . . . . 83
Bang Your Head (The Grand Pasha — BMI) . . . . . 32	Hold Me Now (Zomba Ent. — ASCAP) . . . . . 38	Nightbird (Welsh Witch — BMI/Sweet Talk/Three Hearts — ASCAP) . . . . . 96	Think Of Laura (Another Page — ASCAP) . . . . . 21
Beast Of Burden (Colgems-EMI — BMI) . . . . . 98	Holding Out (Ensign — BMI) . . . . . 65	99 Luftballons (April — ASCAP) . . . . . 1	This Woman (Glbh Brothers/Unichappell — BMI) . . . . . 30
Body Talk (Deele Reele/Midstar/Hip Trip — BMI) . . . . . 82	Holiday (House Of Fun/Pure Energy — BMI) . . . . . 81	Nobody Told Me (Ono — BMI) . . . . . 6	Thriller (Rodsongs (PRS), adm. by Almo — ASCAP) . . . . . 4
Borderline (Likasa — BMI) . . . . . 85	Hyperactive (Participation — ASCAP) . . . . . 84	One In A Million (Forever Endeavor/Romantics — ASCAP) . . . . . 64	Time Will Reveal (Jobete — ASCAP) . . . . . 94
Break My Stride (Streetwise/Big Ears/No Ears — BMI) . . . . . 19	I Guess That's Why (Intersong — ASCAP) . . . . . 29	Owner Of A (Affirmative/Warner-Tamerlane — BMI/Unforgettable — ASCAP) . . . . . 18	To All The Girls (April/Casa David — ASCAP) . . . . . 70
Breaking Up Is (Screen Gems/E.M.I. — BMI) . . . . . 93	I Still Can't Get (Raydole — ASCAP) . . . . . 79	Pink Houses (Riva — ASCAP) . . . . . 78	Tonight (Delightful — BMI) . . . . . 54
Club Michelle (Cashola — BMI/Wyoming Flesh (pending — ASCAP) . . . . . 86	I Want A New (Hulex, adm. by Red Admiral — BMI) . . . . . 9	Politics Of Dancing (Firsters — ASCAP) . . . . . 24	Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers — ASCAP/BMI) . . . . . 78
Come Back (Red Admiral — BMI) . . . . . 43	If Only You Knew (Mighty Three — BMI) . . . . . 58	Radio Ga Ga (Queen/Screen Gems-EMI — BMI) . . . . . 34	Union Of The Snake (Tritec Ltd.) . . . . . 80
Curly Shuffle (Wise Guy — BMI) . . . . . 91	Islands In The Stream (Glbh Brothers/Unichappell — BMI) . . . . . 99	Rebel Yell (Bonald/Rock Steady/Rare Blue — ASCAP) . . . . . 33	Vitamin L (Bema, Div of Sweet Records — ASCAP) . . . . . 95
Dancing In The (Famous — ASCAP/Ensign — BMI) . . . . . 89	Joanna (Delightful — BMI) . . . . . 14	Red Red Wine (Taliyand — ASCAP) . . . . . 46	Walking In My (Avir — BMI) . . . . . 87
Do You Love Me (Jobete — ASCAP) . . . . . 90	Joystick (Three Go/Jobete — ASCAP) . . . . . 83	Runaway (Jamb/George Kerekoglou/Simile — ASCAP) . . . . . 75	We're Going All (Dyed — ASCAP) . . . . . 81
Don't Answer Me (Woodsongs Ltd./Careers — BMI) . . . . . 71	Jump (Van Halen — ASCAP) . . . . . 3	Runner (Mark Celn, publ by Intersong, USA — ASCAP) . . . . . 35	Wrapped Around (Magnetic/Reggatta/Illegal Songs — BMI) . . . . . 11
Don't Let Go (Chong, adm. by WB Music Group — ASCAP) . . . . . 51	Karma Chameleon (Virgin — ASCAP/Pendulum — adm. by Warner-Tamerlane-BMI) . . . . . 7	Running With The (Brockman — ASCAP/Dyad — BMI) . . . . . 58	Yah Mo B There (Elseman/Hen-Al/ Kings Road — BMI/Genelove/Rodsongs PRS/YellowBrick Road — ASCAP) . . . . . 48
Dream (Giorgio Moroder/Carub/AlCor — ASCAP) . . . . . 100	Kid's American (Streetwise/Buchu — ASCAP) . . . . . 57	Say Say Say (MPL Comm./Mijec — BMI) . . . . . 62	You Make My (Moonwindow/Zomba Enterprises — ASCAP) . . . . . 77
Eat It (Mijac, adm. by Warner-Tamerlane — BMI) . . . . . 80	Language Of Love (Hickory Groove/April — ASCAP) . . . . . 23	Let's Pretend (Controversy — ASCAP) . . . . . 8	You Might Think (Ric Ocacek, adm. by Lido — ASCAP) . . . . . 67
Encore (Tan Divison/Flyte Tyme — ASCAP) . . . . . 72	Leave It (Affirmative — BMI/Unforgettable Songs — ASCAP) . . . . . 55	Let The Music Play (Shapiro Bernstein & Co./Emergency — ASCAP) . . . . . 8	You're Looking Like (All Seasons/Corbetta Music Plus/Hearts Delight — ASCAP/BMI) . . . . . 88

⚡ = Exceptionally heavy radio activity this week

⚡ = Exceptionally heavy sales activity this week

**bobby womack & patti labelle**

**“love has finally come at last”**

**written and arranged by bobby womack**

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

**bobby womack**

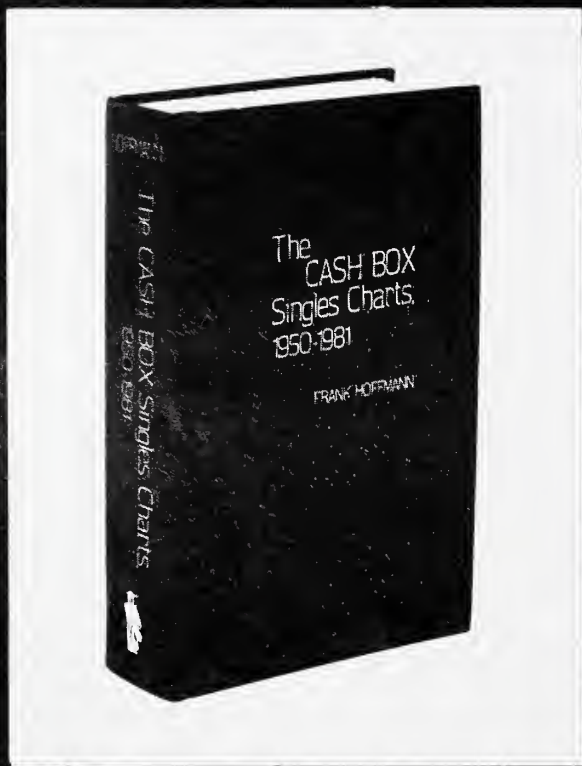
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beverly glenn #2012

# INTRODUCING

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This 876 page book provides a complete survey of Cash Box's popular music singles charts over a 32-year period. Information that was previously available only through a search of the weekly charts themselves, has now been completely integrated via artist and song-title entries. Especially noteworthy is a week-by-week listing of song-chart positions making it possible to determine the exact position of a recording for any particular date.

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In addition to the main artist and song-title indexes, there are several unique appendixes, including: a chronological list of #1 records, the "Top Ten" records of each year, the records with the longest chart run, the most chart hits by artist, the most #1 hits by an artist, the most weeks at #1 by an artist, and most weeks at #1 by a single record.

compiled by FRANK HOFFMAN  
with the assistance of LEEANN HOFFMAN  
preface by GEORGE ALBERT

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**THE BIG WINNERS** — Michael Jackson (l) and Quincy Jones are pictured here backstage after each capturing one of their many Grammys. Jackson shattered the previous record of six wins by earning eight awards. The two shared honors for Album Of The Year, Record Of The Year, and Producer Of The Year.

## Grammys Prove A "Thriller" Despite Few Surprises

by David Adelson

LOS ANGELES — There were no major surprises at the 26th annual Grammy Awards ceremony held February 28. Michael Jackson walked away with eight Grammys, shattering the previous record of six wins established by Roger Miller in 1965. Other winners included the Police, Culture Club, Irene Cara and Pat Benatar.

Jackson took top honors for Best Pop Vocal Performance, Male for the album *Thriller*, as well as Best Rock Vocal Performance, Male for "Beat It;" Best R&B Vocal Performance, Male for "Billie Jean;" and best New Rhythm and Blues song for "Billie Jean." He shared honors with his producer Quincy Jones for Record Of The Year with "Beat It;" Album Of The Year for *Thriller*, Best Recording For Children for *E.T. — The Extra Terrestrial*; and Producer of The Year (non-classical).

Jackson displayed his usual shy manner while accepting the awards. He said he was especially pleased with his award for "E.T.," stating, "Of all the awards I've won I'm most proud of this one." The singer, who was dressed in a Sgt. Pepper-type uniform and single sequined glove met only once with the press and refused to be interviewed by the television corps opting instead to have Quincy Jones field the deluge of questions. Jackson's appearance in front of photographers caused a near riot in the huge backstage area designated for press.

The superstar seemed unaffected by the events of a few weeks ago when he suffered second- and third-degree burns while taping a Pepsi commercial on the same Shrine Auditorium stage. To the background of screaming young girls in the balcony Jackson held true to his promise he would take off his dark glasses if he broke the Grammy record, telling the crowd it was also a promise to his friend Katherine Hepburn. As usual, Jackson was generous with his thanks, inviting his sisters and CBS Records group chief Walter Yentikoff to the podium at different times. Cheers rose from the audience everytime the performer's face appeared on the monitor or his name was mentioned.

Though the telecast was definitely dominated by Jackson, other performers received warm ovations for their achievements and performances as well. The Police captured three awards including New Song Of The Year for "Every Breath You Take;" Best Pop Performance By A Duo Or Group With Vocal for the same song; Best Rock Performance By A Duo Or Group With Vocal for the Album *Synchronicity*; and lead singer Sting took Best Rock Instrumental Performance for the soundtrack of the movie *Brimstone and Treacle*. None of the members of the band were in attendance to accept the awards.

The Grammy for Best New Artist went to Culture Club which earlier in the telecast appeared via satellite with comedienne Joan Rivers to explain the voting rules. Rivers remarked, "The reason we're reading the rules is so all the losers will know why they lost to Michael Jackson."

(continued on page 11)

## NARM Issues "Gift" Study

by David Adelson

LOS ANGELES — The National Association of Recording Merchandisers (NARM) released the results of a study of a fourth quarter Los Angeles based advertising campaign for the "Gift of Music" promotion. The multi-media ad blitz began in September 1983 and ran through December.

The study focused on four Los Angeles record and tape chains. It examined the percentage increase in sales for the fourth quarter of 1983 when the campaign ran, over sales figures for the same period the year before. More importantly the study examined control stores within the same chain that were not located in Los Angeles and subsequently unaffected by the ad campaign. The sales figures for the control stores were then compared to the sales figures for the stores in the heavily promoted L.A. area and the effect of the "Gift of Music" promotion was determined. According to Joseph A. Cohen, executive vice president of NARM, "By isolating L.A. and buying media here we were able to determine what the effect of the "Gift of Music" was. The incremental sales that related to just this advertising

have been isolated by comparing Tower (among others) in L.A. to Tower elsewhere in the country."

The results of the \$560,000 media blitz  
(continued on page 14)

## Jeske, Kahn Join Cash Box Staff

NEW YORK — Lee Jeske and Ashley Kahn have joined *Cash Box's* east coast editorial staff immediately. Jeske and Kahn will be assuming all editorial responsibilities, including the "On Jazz" and "East Coastings" columns respectively.

Jeske is former east coast editor of *Down Beat*, and Kahn has previously worked as a staffer at *The New Yorker*. The two will be handling columns as well as all east coast-based industry news, features and profiles.

Both Jeske and Kahn may be contacted at *Cash Box's* Manhattan offices, located at 330 W. 58th St. #5D, N.Y., N.Y. 10019, or reached by phone at 212/586-2640.

## Tower Reveals Plans For New N.Y.C. Store

by Ashley Kahn

NEW YORK — Tower Records, the west coast-based, 33-store retail chain will be opening its second New York store later this year, and revealed its plans regarding the newest addition to the chain. Riding on the success of its first east coast outlet, located at 692 Broadway on the corner of West 4th Street in Greenwich Village, Tower intends even bigger and better things for its Upper West Side store.

The store, currently under construction will be on the corner of West 66th Street and Broadway, next to Lincoln Center, and facing Alice Tully Hall. Upstairs in the same building are the ABC-TV studios for the "Good Morning, America" program, as well as the building's landlord, *Penthouse* magazine.

Completion of the store is projected for August 1 of this year, though the video

(continued on page 13)



**GRAMMY GALLERY**—Among the Grammy performers and winners who met with the press backstage were (top row l-r): Annie Lennox and Dave Stewart of Eurythmics; Alabama, winners of the Best Country Performance By A Duo Or Group With Vocal; Irene Cara, winner of Best Pop Vocal Performance, Female; and Clifton Chenier, winner of Best Ethnic Or Traditional Recording. The bottom row depicts (l-r): Wynton

Marsalis, winner of Best Jazz Instrumental Performance, Soloist and Best Classical Performance, Instrumental Soloist Or Soloists; Herbie Hancock and his band, winner of Best R&B Instrumental Performance; Chuck Berry, winner of the Lifetime Achievement Award; and presenters Cyndi Lauper and Rodney Dangerfield.

Cash Box photos by David Adelson

## BUSINESS NOTES

### Murdoch Acts Again To Control WCI

LOS ANGELES — Australian newspaper owner Rupert Murdoch took another step in his bid to take over Warner Communications. In a letter sent to Warners' stockholders, presumably for an upcoming proxy solicitation he has hinted at in the past. The letter also noted it wanted to inform all Warners' stockholders of the recent asset trade with Chris/Craft Industries which made Chris/Craft a majority stockholder.

Even though Murdoch is poised to control Warners, a proxy fight could be difficult to win. Warner management is estimated to have about 8.5 percent of the voting stock while Chris/Craft has roughly 25 percent. The combined 31.5 percent should be enough to hold off Murdoch's voting power.

### Capitol To Bow Cassette 12-Inch

LOS ANGELES — Acceding to increasing consumer demand, Capitol Records will begin the manufacture and marketing of a new tape configuration, the "cassette 12-inch single."

"Capitol's customers have pointed out the necessity for an analog tape for the 12-inch single record, which has grown rapidly in the pop and R&B forums over the last year," says Capitol's vice-president of marketing, Walter Lee. "Alternate or extended dance versions of songs are now being made available to the disc buyer, and we felt it was time to end the discrimination against the cassette buyer. And besides the obvious usage of cassettes in hand-held tape players, this opens up the possibility to enjoy the longer versions in the car, thus making dance music truly portable."

Capitol's initial endeavors in the field will be new dance singles by Thomas Dolby and Tina Turner. The Turner track is "Let's Stay Together," which was a Top 10 hit in England and is currently making its way to the top of the charts here. An updated version of the Al Green classic, produced by Heaven 17's Martyn Ware, "Let's Stay Together" is already a dance club favorite. Running 5:14, the cut is backed by "I Wrote A Letter." The Thomas Dolby track is "Hyperactive," the preview single from his upcoming "Flat Earth" album. Running 5:00, "Hyperactive" is a horn-flavored dub/rap track which will be backed by "Dolby's Cube (Get Out Of My Mix)," another special dance mix formerly available only on a promotional 12-inch record.

All Capitol cassette 12-inch singles will repeat the same tracks on both sides of the tape. They will carry a list price of \$4.98.

### Independents Up Front At '84 NARM

LOS ANGELES — The NARM Independent Distributors Advisory Committee has started preparations for the participation of independent distributors and manufacturers in the 26th annual NARM Convention, which convenes March 23-27, at the Diplomat Hotel in Hollywood, Florida.

For the first time in the history of NARM, the welcoming cocktail reception will be hosted by the Independent Distributors of America. Independent labels who support the distributors effort will be able to have their merchandising material displayed, as well as be included in a compilation of music product which will be played throughout the one-hour-and-a-half reception.

The Independent Distributors — as a group representing their segment of the business — will hold prescheduled meetings with groups of retailers, rack jobbers and one-stops during the Convention. The one-hour sessions (similar to those which will be held by the six branch distribution companies) will see Billy Emerson, chairman of the Independent Distributors Advisory Committee (Big State Distributors, Dallas, Texas) as featured speaker. Following Emerson will be a series of reviews of the types of product which is independently distributed. It will highlight pop, contemporary R&B, 12" Dance/Disco, Jazz and Gospel. It is anticipated that a number of artists will make personal appearances during the meeting. Closing each one-hour presentation will be a question and answer session, during which a four-man panel of distributors will field questions from the retailers, rack jobbers, and one-stops. Panel members are John Cassetta (Alpha Distributing, New York City); Tony Dalesandro (M.S. Dist., Chicago); George Hocutt (California Record Dist., Los Angeles); and James Schwartz (Schwartz Bros., Baltimore/Washington).

The merchandisers who attend the meeting will receive a booklet containing information sheets from independent manufacturers who have created special deals in conjunction with their distributors, specifically to coincide with the NARM convention program. All independent labels, whether or not they will be at the Convention, may participate and contribute to the booklet.

### Federal Jury Convicts Tape Pirate

NEW YORK — A federal jury has convicted Lee Cash of Florida of all charges in a 13-count indictment for trafficking in pirate cassette tapes, Feb. 21 in Tampa. Meanwhile, Oklahoman Joe Harvey Patrick pleaded guilty to one count of copyright infringement for the distribution of counterfeit cassettes, Feb. 16 in U.S. District Court, Western District, Oklahoma.

Cash, 45, was originally arrested on Sept. 2, 1983 when FBI agents executed arrest and search warrants at his home, seizing various business records, indicating the scope of operations of Cash's companies, History of Country Music and Sunrise Media, Inc., and master tapes allegedly used in making illicit country music compilations that were the target of FBI raids in New Jersey, Connecticut and Arkansas in May 1983. In addition, Cash had allegedly asked a music studio in Tampa to manufacture, duplicate, and distribute 12,000 cassettes containing copyrighted 1960's rock, after providing the masters to the studio, and had actually shipped 6,000 tapes to a local distributor in Chicago, without having obtained permission from the songs' copyright owners. Sentencing was set for March 3, at which time the government will be asked for the forfeiture of the materials and records seized.

Patrick was arrested and charged with copyright infringement Dec. 12 as he attempted to sell more than 6,000 counterfeit tapes in Oklahoma City, ending a six-month investigation by the Oklahoma City FBI. In connection, on Dec. 12 a federal search warrant netted more than 100 pirate master sound recordings, related duplicating equipment, raw materials and business records used in the illegal manufacture of counterfeit cassettes.

## EXECUTIVES ON THE MOVE

**Changes At Capitol** — Stephen Gelber has been appointed creative director, advertising & merchandising at Capitol Records. He most recently served as senior manager, press & publicity, a post he had held since September 1981. Pat Weaver has been appointed manager, press & publicity. She joined Capitol in February 1982, in May 1983, she joined the press and artist development department, where she became press coordinator.

**Edwards Appointed** — Wayne Edwards has been appointed marketing director, west coast for Columbia Records. Since 1980, he has been product manager, west coast, Columbia Records.

**Brodsky Named At RCA** — Greg Brodsky has been appointed administrator, media services for RCA Records. Prior to joining the company, he was a freelance writer for MTV and *The Record*, among others.

**Changes At BMI** — Broadcast Music, Inc. has announced the following appointments: Stanley R. Catron has been named vice president, Performing Rights, New York. His most recent post at BMI was assistant vice president, writer relations. Bobby Weinstein has been named assistant vice president, writer relations. His most recent post at BMI was director, writer relations. Also announced was that Jean Banks has been named executive director, writer relations. Barbara Cane continues in her position as executive director, publisher relations.

**Mandel Named** — Frank Mandel, director of copyright, has been promoted to director of copyright and royalties for Chappell/Intersong Music Group U.S.A. Reporting to Mandel are Don Carrino, promoted to royalty manager and Fred Silber, who has been promoted to copyright manager. Mandel, who has been with Chappell/Intersong since 1976, has held the position of director of copyright since 1981. Carrino has been with Chappell/Intersong since 1975 as royalty manager for the Hill and Range catalogue. Silber has been with the publishing company since 1979.

### MCA Dist. Reorganization Announced

LOS ANGELES — A major reorganization of MCA Distributing was announced by John Burns, senior vice president of MCA Distributing, at a MCA Branch Managers Meeting held at the Sheraton Universal Hotel in Los Angeles last week.

Burns announced that, effective immediately, there would be 11 regional branch offices for MCA Distributing, supported in the major metropolitan areas by six field sales managers and a strike force of five regional singles sales specialists.

In making the announcement, Burns commented: "We made this realignment strictly for a stronger, more direct line of communications with the marketplace. Now we will be communicating directly with each sales area instead of going through a regional director. All of our former regional directors were absorbed into the new regional branch managers system, and in anticipation of this reorganization, we have, over the past two months, added 17 new field salesmen.

"The regional singles sales staff," Burns added, "will make it possible for us to instantaneously respond to radio airplay."

The new alignment of MCA regional branch managers is as follows — New York-Philadelphia: Ron De Marino, formerly northeast regional director; Boston-Hartford: Jim LaFrance, formerly Boston branch manager; Baltimore-Washington,

D.C.: Ed Keelan, formerly Baltimore branch Atlanta-Charlotte-Miami: Carl Michelakos, formerly southeast regional director; Cleveland-Detroit: Lew Zellman, formerly Cleveland branch manager; Chicago-Minneapolis: Ron Warren, formerly midwest regional director; St. Louis-Cincinnati: Mike Smith, formerly St. Louis branch manager; Dallas-Houston: LeRoy Sather, formerly Denver branch manager; Denver-Salt Lake City: John Frie, formerly Denver branch manager; Seattle-Portland: Jim Reymann, formerly Seattle branch manager; Los Angeles-San Francisco: George Collier, formerly west coast regional director.

The new field sales managers are — New York-Philadelphia: Robert Woods, formerly New York branch manager; Cleveland-Detroit: Bill Beger, formerly Nashville branch manager; Chicago-Minneapolis: Bill Pierce, formerly Minneapolis branch manager; Dallas-Houston: Walt Wilson, formerly Chicago branch manager; Atlanta-Charlotte-Miami: Barry Yarbrough, formerly Atlanta branch manager; Los Angeles-San Francisco: Rod Linnum, formerly Los Angeles branch manager.

To facilitate these changes, MCA Distributing's Nashville branch has been closed, with Nashville territory absorbed by Atlanta and Little Rock-Memphis being absorbed by St. Louis-Cincinnati.

### Bill Gallagher Appointed New MGM/UA Home Video Exec VP & GM

NEW YORK — Cy Leslie, Chairman of MGM/UA Home Entertainment Group announced today the appointment of Bill Gallagher as executive vice president and general manager of MGM/UA Home Video. Gallagher is currently vice president/worldwide marketing and replaces Micky Hyman who will leave the company approximately March 15.

Prior to his position as vice president/worldwide marketing, Gallagher had been vice president of marketing for MGM/UA Home Video since the company's inception. His professional career in marketing began at the record division of CBS where he eventually rose to the position of vice president and general manager with full responsibility for the domestic record companies. He later joined MCA as president of its newly formed music division, successfully consolidated the Decca, Kapp and Uni labels into a major force in the industry and broadened

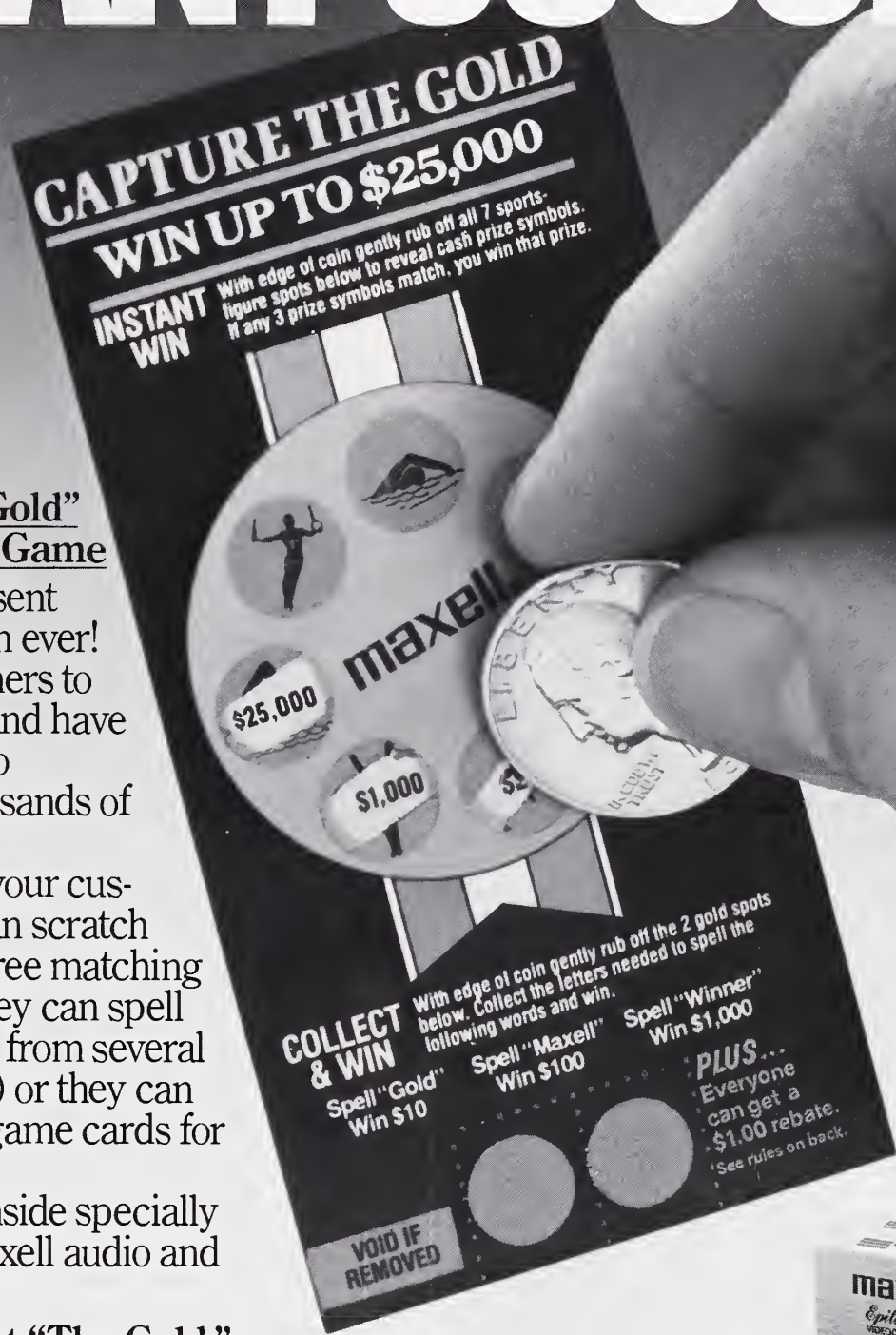
MCA's music prominence in the International markets.



Bill Gallagher



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Game cards are free inside specially marked multi-packs of Maxell audio and video cassettes.

## Maxell ad dollars support "The Gold."

Maxell will support this instant-winner promotion with "Capture The Gold" tags on network TV, special radio commercials and four-color ads in Sunday supplements, *People* and *US*. So customers will come into your store expecting to find the colorfully marked "Capture The Gold" multi-packs. And we have a great selection of four-color point-of-purchase to head them in the right direction.

## See your Maxell Rep soon. You can't lose.

He'll explain all "Capture The Gold" details including why the game works and how it will involve your customers and keep them coming back to play...and buy more Maxell audio and video cassettes.

He'll even invite you to play a special dealer version of the game. And then you'll see how your customers are going to want to play it more than once.



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IT'S WORTH IT

## POINTS WEST

**GENDER BENDERS** — Although there was a lot going on during last week's Grammy Awards, one thing which particularly stuck out was the androgyny level on stage. First off, there was **Boy George** reading the rules with **Joan Rivers** and, after capturing the award for Best New Group with his band **Culture Club**, thanking everyone for "knowing a good drag queen when they see one." And how about **Annie Lennox** from **Eurythmics**, spruced up a la late labelmate **Elvis Presley**. Complete with sideburns, pomp and black suit? Last, but probably not least, what to make of **George Hearn's** elaborate transvestite number from *La Cage Aux Folles*, which brought the house down? All that was missing was **Johnny Cash** doing a rendition of "A Boy Named Sue."



**MULTI-INSTRUMENTAL TALENT** — **Rob Wasserman**, bassist; **Roger Williams**, pianist; **George Benson**, guitarist; **David Grisman**, mandolinist; and **Chet Atkins**, guitarist, are seen backstage (l-r) at a recent **Merv Griffin** taping celebrating *G.P.I. Publications Readers' Poll Awards*.

performance by breakers and pop-lockers, followed by jazz piano entertainment as they dined on an elaborate buffet. Robinson, by the way, is working on a TV movie called "Ruthless."

**HOW NOW, HOWARD JONES**—U.K. synthmaster **Howard Jones**, who's currently enjoying a stay on the **Cash Box** singles charts with the tune "New Song" bulleting at #37, recently popped into Los Angeles to chat with radio and press about his forthcoming album, "Human's Lib." Jones has had one of the more unusual entries into the music business. A short while back he was working in a factory rolling "Saran Wrap" onto cardboard tubes, and every night after he got off the job he would practice his singing. During this time he also learned to perfect his keyboard (he's been playing since he was 14) abilities and electronic skills, programming drumulators and polysequences. Influenced by "everyone I've ever heard," Jones has performed around 300 live gigs in a span of three years without a backup band, preferring to go on stage alone with just his synths, a grand piano and his drum machines. However, Jones does allow one other person to join him in the spotlight for four or five numbers — a mime named **Ted** who appears in different costumes for each song. According to the musician, he shows attempt to create "a warm, intimate feeling, a unique atmosphere" that really can't be described in words. America will have the chance to judge for itself in May when Jones returns to the States for a series of concerts. Until then, we'll have to settle for his televised appearances on *Thicke of the Night* and *Rock Palace*.

**SHORT CUTS** — Radio City Music Hall Productions held a pre-Grammy party February 26 at the posh pizza palace Spagos in Hollywood to give the West Coast music biz a taste of East Coast hospitality. Among the celebs wolfing down such delicacies as scallop and duck sausage pizza were **Alice Cooper**, **Rodney Dangerfield**, **Bonnie Tyler**, **Jeffrey Osbourne**, **Josie Cotton**, **Toni Basil**, **David Weiss**

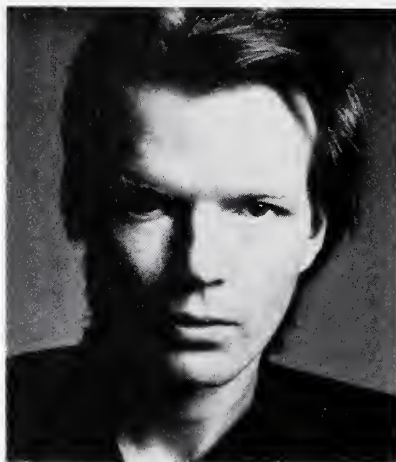
of **Was (Not Was)** and **Paul "Pee Wee Herman" Rubens**. Even Spago owner **Wolfgang Puck** was on hand for the festivities, grinning from ear to ear and romping around the Sunset Blvd. pizzeria shaking hands. Later in the week Puck made an appearance on an all-star session of the *Family Feud* television game show . . . Speaking of Pee Wee Herman, the comedian also showed up the following evening to check out pal **Cyndi Lauper's** debut Los Angeles performances at the Beverly Theatre. Cyn was in, with seemingly every rock journalist in town at the show, which kicked off with a bang thanks to opening act **Three O'Clock**. After a short break, Lauper bounced on stage looking like a human charm bracelet, and charmed the crowd with a potpourri of tunes from her "She's So Unusual" LP, prancing around and running through the audience numerous times. Of course, her Top Five smash "Girls Just Want To Have Fun" had the entire audience on its feet, and Lauper even performed a dub version of the ditty as an encore . . . French crooner **Charles Aznavour** is set to appear at the Beverly on March 8-10 . . . Affable **Jonathan Richman** is slated to appear at the intimate Santa Monica club *At My Place* during this month . . . **Laurie Anderson's** latest album, "Mister Heartbreak" employs such exotic instruments as plywood, the electronic conch, Cameroonian double bells and Iyas, Ikonkolos and Shekeres. Just thought you'd want to know. By the way, Anderson is currently working on a multi-album soundtrack to her epic *United States I-IV* performance, and it's "projected to be ready for release in the near future" . . . Congratulations to **Ray and Diane Benson** on the birth of a son, **Samuel Lightning Benson**. Ray is currently in the studio cutting tracks for a new *Asleep At The Wheel* LP.

jeffrey resner



**PEE WEE PARTIES WITH RADIO CITY** — **Paul "Pee Wee Herman" Rubens** (r) joined the gathering of *Grammy* nominees and friends of *Radio City Music Hall Productions* February 26, when the *New York* venue threw a party to celebrate a banner year for *RCMH*. With **Pee Wee** are **Randy Scheinberg** (l) and host **Scott Sanders** (c) of *Radio City*. The party was held at L.A. restaurant *Spago*.

## NEW FACES TO WATCH



### Jim Carroll

Hustling on the mean streets of New York City . . . trying to score from some shady uptown connection . . . attempting to cope in a crazy world where everything seems topsy-turvy except the soul-searching eyes of your lover. There aren't many musicians who can believably fashion these images into catchy, intelligent tunes — **Lou Reed**, **Patti Smith** and **Iggy Pop** are a few of the performers who immediately come to mind. Ever since the early 1980s, however, another rock-poet has emerged from the Manhattan underground to achieve national recognition — **Jim Carroll**.

Born and bred in N.Y., Carroll grew up in a working class, Catholic environment, learning about religious values while at the same time gaining a reputation as a street-wise kid who delved heavily into drugs, sex, crime and hustling to survive. During his teens, Carroll had three loves — basketball, junk and writing. At the age of 12 he began to write a series of prose descriptions based on his personal experiences and before he entered his twenties he had finished enough of these entries to compile a book entitled "The Basketball Diaries." Excerpts were published in such prestigious literary journals as *The Paris Review*, where they captured the imagination of many established writers, including **Jack Kerouac**, who said "At 13 years of age, Jim Carroll writes better prose than 89% of the novelists working today." It was indeed an auspicious start for the lad.

Carroll also began a love affair with poetry during his teens, and published his first book of poems at the age of 16. But it wasn't until he was 19 that he seriously considered writing songs. Through his literary connections with the **Andy Warhol** scene of the late 1960s, Carroll became one of the biggest fans of the Warhol-associated rock group, **The Velvet Underground**. Carroll used to follow the band around to dozens of gigs, and even has the dubious distinction of holding a microphone up to record the band for a bootleg album during a **Max's Kansas City** gig. He had always been interested in music, but always as a listener, never as a performer.

In his early 20s, he began writing song lyrics, but he knew the time wasn't right for him to abandon his poetry career for life as a rock and roller. Then, in 1974 he decided to split New York and move to California in an effort to kick his ravaging habit. He began to hang out with an old friend — **Patti Smith** — and through her he met **Allan Lanier** of the **Blue Oyster Cult**, who suggested they write some

songs together. **Smith** and **Carroll** worked with some under-ground filmmakers in the Bay Area, with **Jim** reading poetry while **Patti** played electric guitar and piano behind it. Ironically enough, this was the same way she got her start as a rocker in Manhattan. One night in San Diego, **Jim** was asked to start a **Smith** concert by reading some poetry on stage. He got up and began reciting his lyrics, and **Smith's** band started playing behind him. Electricity coursed through the air, and **Carroll** knew that soon he would plunge head-first into the world of rock.

After finding a band and putting together a demo tape, he met up with **Earl McGrath**, then president of **Rolling Stones Records**. The two got along so well that when **Carroll** went into the studio to record his first album, "Catholic Boy," **McGrath** served as coproducer. The album received critical raves and spawned a huge cult following for its morbid, yet bouncy, track entitled "People Who Died," and suddenly **Carroll** was thrust into the rock and roll limelight. Another album, "Dry Dreams" followed a year later, again successfully melding poetry and rock but unfortunately passed over by the record-buying public. A short while back, **Carroll** released his third LP, "I Write Your Name," which the artist feels conveys a different type of energy.

"The first album had this very accessible urgency and anger and that was right there from the core in the music and the vocals," he explained. "The second album had more of a feeling of bewilderment and I went further with poetry. I didn't exactly want to make poetry with music. I like to think I write poetic lyrics, but I want them to be song lyrics. There's a big difference technically about writing song lyrics and poems, and it kind of irks me when people say I write poems with music. I think I finally integrated it on the third album. I used my voice before — especially on the first album — more as a kind of a rhythm instrument. On the second album I started to sing more and make it more of a melodic instrument in the traditional vocal sense. Then on the new album I tried to do that even further. I think the music is more sophisticated, and my vocal work is also stronger. Using my voice as a melodic tool, I can do more with lyrics and make them more integrated as songs, rather than just having the band play backup over my lyrics. That's why I use more background vocals. What I care most about is getting the most out of the lyrics."

After the first album was so successful I got sort of a feeling of bewilderment and that feeling permeated the second album. I was trying new things that I didn't have the musical expertise to really pin down, plus I had two new guitar players. On my newest album I think we're a lot more secure and I've learned a lot more musically."

Currently, **Carroll** is in the process of organizing a tour for his group, working out several movie offers, and writing songs for other artists. "I'm now writing some songs for the **Everly Brothers** they'll hopefully be doing on an album with **Dave Edmunds** producing," he said. "I knew they liked my songs and I had the idea of writing some country songs like one called 'I Knew This Divorce Was Too Good To Last.' We'll see what happens. It's a real long shot, but it would be terrific if I could do that."

# Grammys Prove A "Thriller" Despite Few Surprises

(continued from page 7)

In addition, songwriter Michael Boddick who received an award for his contribution to the movie *Flashdance* thanked Jackson "for not writing a song for the movies."

Irene Cara won the Grammy for Best Pop Vocal Performance, Female for "Flashdance...What a Feeling," with Pat Benatar taking top honors for Best Rock Performance, Female for "Love Is A Battlefield." Best Pop Instrumental Performance went to George Benson for "Being With You," Herbie Hancock's "Rockit" captured top honors for Best R&B Instrumental Performance.

Chaka Khan took three awards for Best R&B Performance, Female for her album *Chaka Khan*; Best R&B Performance By A Duo Or A Group With Vocal for "Ain't Nobody" which was shared with the band Rufus; and Best Vocal Arrangement For Two Or More Voices for *Be Bop Medley*.

In the country category Lee Greenwood captured the award for Best Country Performance, Male for the single "I.O.U."; Alabama took Best Country Performance By A Duo Or A Group for their album *The Closer You Get*; and Anne Murray's "A Little Good News" garnered the Best Country Vocal Performance, Female. Best New Country Song went to songwriter Mike Reid for "Stranger In My House." The New South captured Best Country Instrumental Performance for *Fireball*.

George Thorogood and Stevie Ray Vaughn joined Chuck Berry in a medley of the legendary performer's greatest hits and then presented the author of such hits as "Johnny B. Goode", "Maybelline", and "Roll Over Beethoven" with the Lifetime Achievement Award. Berry later commented to members of the press that he didn't know there was a lifetime achievement award until he was told by Grammy officials that he had won it.

Other performers who sparked the crowd with their hits included: Wynton Marsalis, Linda Ronstadt, Donna Summer, Irene Cara, Bonnie Tyler, Sheena Easton, the cast of *La Cage Aux Folles* and Eurythmics which featured singer Annie Lennox's impersonation of Elvis Presley complete with slicked back jet black hair, long sideburns and a black suit and tie.

Among the presenters were Bob Dylan and Stevie Wonder who solicited the audience's choice before revealing the winner; Cyndi Lauper and Rodney Dangerfield; Christine McVie and Bob Seger; Grace Jones and Alice Cooper; and Gladys Knight and Al Jarreau.

Crowds lined up outside the auditorium for hours prior to the show. Celebrities from all areas of the industry were cheered enthusiastically as they stepped from their limousines and entered the hall, though the crowds' reaction was expectedly the loudest for Jackson as he stepped out of his white Rolls-Royce.

The corporate tally for the awards gave CBS the most with 13, Warner Communications was next with 11, London took five, A&M and Word each received four and RCA and MCA each took three.

This proved to be a year of many firsts for the Grammys. It was the first time all five nominees for Best Pop Vocal Performance, Female, were featured as performers. It was also the first time excerpts from all the nominees in the Best Video Album category were highlighted. In addition, it was the first time a performer, Wynton Marsalis, was nominated in both the jazz and classical category. He won both awards. It is also the first year none of the artists nominated in the Best New

Artist category were from the United States. Culture Club, Musical Youth and Eurythmics are from England while Big Country hails from Scotland and Men Without Hats come from Canada.

The complete list of Grammy winners is as follows:

## RECORD OF THE YEAR

"Beat It," (Epic/CBS), Michael Jackson, Quincy Jones & Michael Jackson, producers.

## ALBUM OF THE YEAR

"Thriller," (Epic/CBS), Michael Jackson, Quincy Jones, album producer.

## NEW SONG OF THE YEAR

"Every Breath You Take," Sting, songwriter, (Magnetic Publishers, BMI).

## BEST NEW ARTIST

Culture Club, (Epic/CBS).

## POP FIELD

### BEST POP VOCAL PERFORMANCE, FEMALE

"Flashdance...What a Feeling," (single), Irene Cara, (Casablanca/PolyGram).

### BEST POP VOCAL PERFORMANCE, MALE

"Thriller," (album), Michael Jackson, (Epic/CBS).

### BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Every Breath You Take," (single), the Police, (A&M).

### BEST POP INSTRUMENTAL PERFORMANCE

"Being With You," George Benson, (track from "In Your Eyes"), (Warner Bros.).

## ROCK FIELD

### BEST POP VOCAL PERFORMANCE, FEMALE

"Flashdance...What a Feeling," (single), Irene Cara, (Casablanca/PolyGram).

### BEST ROCK VOCAL PERFORMANCE, MALE

"Beat It," (single), Michael Jackson, (Epic/CBS).

### BEST PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Synchronicity," (album), the Police, (A&M).

### BEST ROCK INSTRUMENTAL PERFORMANCE

"Brimstone & Treacle," (track), Sting, (track from "Brimstone & Treacle"), (A&M).

## R&B FIELD

### BEST R&B PERFORMANCE, FEMALE

"Chaka Khan," (album), Chaka Khan, (Warner Bros.).

### BEST R&B PERFORMANCE, MALE

"Billie Jean," (single), Michael Jackson, (Epic/CBS).

### BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Ain't Nobody," (single), Rufus & Chaka Khan, (Warner Bros.).

### BEST R&B INSTRUMENTAL PERFORMANCE

"Rockit," (single), Herbie Hancock, (Columbia).

### BEST NEW RHYTHM & BLUES SONG (A Songwriter's Award)

"Billie Jean," Michael Jackson, songwriter, (Mijac Music — BMI).

## TRADITIONAL BLUES FIELD

### BEST TRADITIONAL BLUES RECORDING

"Blues 'n' Jazz," (album), B.B. King, (MCA).

## ETHNIC & TRADITIONAL FOLK FIELD

### BEST ETHNIC OR TRADITIONAL FOLK RECORDING

"I'm Here," (album), Clifton Chenier and His Red Hot Louisiana Band, (Alligator).

(continued on page 16)

## EAST COASTINGS

**WINTER RETURNS TO CHICAGO** — Texas bluesman Johnny Winter has completed recording and is applying the finishing touches to his first album for the Chicago-based blues and reggae label, Alligator Records. Alligator president Dick Iglauer called it "just a one-shot effort . . . but something that Johnny and I have been talking about for six years." Along with Dick Shurman, Winter and Iglauer produced the disc, which also features some of the best blues sidemen Chi-town has to offer, including drummer Casey Jones and bassist Johnny B. Gayden (both of Albert Collins and the Icebreakers,) keyboardist Ken Sajdak (formerly of the Lonnie Brooks Blues Band,) tenor saxman Gene "Daddy G" Barge (ex-Chess and Stax producer,) and possibly blues harpman James Gotton. April



**WHAT'S UP DOC?** — Songwriter Doc Pomus dropped by the BMI Archives recently to contribute sheet music of million-performance songs he has co-written, including "Save The Last Dance For Me," as well as his most recent album, "Send For The Doctor." Pictured above are (l-r): BMI vice president, administration, Alan Smith; Pomus; and executive director of the Songwriters Hall of Fame, Randy Poe.

1 is the projected date for release of the LP, and though there's no working title yet, Iglauer revealed a few of the titles Winter chose to record: the old Bobby Bland hit "It's My Life, Baby," New Orleans guitarist Earl King's "Trick Bag," and a Dr. John rock-n-roller "Light's Out," Winter will follow-up his Chicago activities with an east coast tour in March, and a European tour by July. Winter has always been extremely conscious of his musical debts, and done something about them. He was instrumental in the initiating, production and recording of all of Muddy Waters' albums on the label to which Winter himself was signed, Blue Sky. And another LP which he produced a few years back featuring bluesman Sonny Terry and Willie Dixon is slated for a March release date on Alligator. With blues and blues-based rockers currently leaving home and hitting the coasts in order to reach larger audiences (Stevie Ray Vaughan, The Fabulous Thunderbirds, etc.) it's great to see an established artist who's returning to the cradle of urban blues (not to mention all those great things that stemmed from it) and putting a little back where it all came from.

**TOMMY BOY MAKES GOOD** — "We seem to have a cult following," remarked Tommy Boy retail and club coordinator Joey Gardner, "people will buy Tommy Boy regardless of the title." Tommy Boy is an independent New York-based rap and "electronic funk" label putting out product largely in 12" single format, though 7" and LP's have also been released. Founded in spring of 1981, this young and enterprising label has charted in the past with Afrika Bambaataa and the Soul Sonic Force's "Planet Rock," and "Looking For The Perfect Beat" (Bambaataa, who reigns over the New York hip-hop scene, was picked as *Rolling Stone's* #4 soul artist of 1983, and critic Robert Palmer chose "Perfect Beat" as #1 single of last year.) Recently, Tommy Boy released Kelth LeBlanc's "No Sell Out," the somewhat controversial single that placed various representative excerpts of Black Muslim leader Malcolm X's speeches to a dance beat. After a legal battle which held up the single for the month (during which it received hardly any airplay), "No Sell Out" still managed to chart and sell respectably well. "We keep close to our fans," continued Gardner, citing *Feature Beat Alliance*, a newsletter published by Tommy Boy, as a means to that end. The newsletter comes out every three months, numbers six to eight pages, and rap music fans who join for a lifetime membership (\$10, domestic or overseas) are provided features and information on such contemporary urban activities as break dancing, hip-hop and rap music, and "intentional graffiti" — graffiti intended and planned to enhance rather than



**WHEN IN DOUBT, SMILE** — Heavy metal guitarist Ted Nugent was in the studio recently, mixing his upcoming Atlantic LP "Penetrator." Taking five with Nugent at Sausalito's The Plant were (l-r): "Penetrator" producer Ashley Howe, engineer, Kevin Eddy; and Nugent's executive producer and manager Doug Banker.

vandalize, often providing the artist(s) financial remuneration. Subscribers are also invited to compete in contests for T-shirts and cash prizes, and offered for sale are "pyramid lids" (pointed ski caps of comical shape,) and "Lulu beads" (thick, beaded necklace with a black head medallion on the end.) "We get responses from around the world," Gardner commented, "from people who want to know how to break dance, the definition of hip-hop (an umbrella term including the organized scene of rap and electronic dance music, break-dancing, etc.), and the identity of Tommy Boy (which generated a contest to find the best written and visual depiction of Mr. Boy.) True to their continuing intention to reach and involve their audience, Tommy Boy has recently held a mixing contest, in which entrants were asked to remix a designated section of G.L.O.B.E. and the Whiz Kid's "Play That Beat Mr. D.J." The response was unprecedented; the single sold 91,000 copies, breaking it from a New York street hit to a national market. Gardner: "Kiss (WRKS, New York) played it like crazy, and radio stations in other markets were scrambling to play it first because we gave exclusive rights." Eventually, a winner was chosen, judged by such hip-hop luminaries as dance D.J. John "Jelly Bean" Benitez and producer Arthur Baker, and one Double Dee and Steinski walked away with the money, polo shirts and complete Tommy Boy catalog. The winning mix was played on various preselected stations, and the winner has now moved on to a career of remixing, working for Tommy Boy as well as other labels. Tommy Boy's plans for the future include their first ballad, Planet Patrol's "It Wouldn't Have Made Any Difference," to be released this week. Gardner calls it "hip-hop doo-wop," "The trend on soul charts now seems to be old types of ballads, like J. Blackfoot's "Taxi" . . . we expect this to be our highest charting black single yet."

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## TOP 15 VIDEO GAMES

	Weeks On 3/3 Chart
1 <b>Q-BERT</b> Parker Brothers 5360	25
2 <b>POLE POSITION</b> Atari CX 2694	2 25
3 <b>MS. PAC-MAN</b> Atari CX 2675	3 49
4 <b>POPEYE</b> Parker Brothers 5370	4 12
5 <b>JOUST</b> Atari CS 2691	6 13
6 <b>CENTIPEDE</b> Atari CX 2676	5 47
7 <b>DIG DUG</b> Atari CX 2677	9 4
8 <b>MR. DO!</b> Coleco 2622	10 20
9 <b>KANGAROO</b> Atari CX 2689	7 13
10 <b>JUNGLE HUNT</b> Atari CX 2688	8 29
11 <b>PITFALL!</b> Activision AX 108	12 64
12 <b>SPACE SHUTTLE</b> Activision AX033	13 17
13 <b>DECATHLON</b> Activision AX030	15 25
14 <b>RIVER RAID</b> Activision AX 020	14 47
15 <b>BURGER TIME</b> Intellivision 4595	11 29

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

## TOP 15 MIDLINES

	Weeks On 3/3 Chart
1 <b>THE ROMANTICS</b> (Nemperor/CBS NJZ 36273)	1 16
2 <b>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS</b> David Bowie (RCA AYL 1-3843)	3 46
3 <b>WOMEN AND CHILDREN FIRST</b> Van Halen (Warner Bros. BSK 3415)	4 6
4 <b>THE PRETENDERS</b> (Sire SRK 6083)	2 33
5 <b>ELTON JOHN'S GREATEST HITS, VOLUME I</b> (MCA 2128)	6 30
6 <b>ROCK 'N ROLL, VOLUME I</b> The Beatles (Capitol SN/16020)	8 6
7 <b>THE DOORS</b> (Elektra EKS 74007)	5 57
8 <b>TAPESTRY</b> Carole King (Epic PE 34946)	9 13
9 <b>ROCK 'N ROLL, VOL. II</b> The Beatles (Capitol SN/16021)	11 3
10 <b>ROCK 'N ROLL</b> John Lennon (Capitol SR-3419)	12 3
11 <b>SOUVENIRS</b> Dan Fogelberg (Full Moon/Epic PE 33137)	7 6
12 <b>LOOK SHARP!</b> Joe Jackson (A&M SP-4919)	10 77
13 <b>PIANO MAN</b> Billy Joel (Columbia PC 32455)	14 32
14 <b>LED ZEPPELIN (IV)</b> (Atlantic SD 19129)	15 54
15 <b>AJA</b> Steely Dan (MCA 1006)	13 11

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



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

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                          |                          |
|--------------------------|--------------------------|
| 1 <b>FOOTLOOSE</b>       | 9 <b>POINTER SISTERS</b> |
| 2 <b>ROCKWELL</b>        | 10 <b>TED NUGENT</b>     |
| 3 <b>CHRISTINE McVIE</b> | 11 <b>REAL LIFE</b>      |
| 4 <b>SHANNON</b>         | 12 <b>DWIGHT TWILLEY</b> |
| 5 <b>UB40</b>            | 13 <b>THE ALARM</b>      |
| 6 <b>THOMAS DOLBY</b>    | 14 <b>CHERYL LYNN</b>    |
| 7 <b>FLASHDANCE</b>      | 15 <b>UTOPIA</b>         |
| 8 <b>MANFRED MANN</b>    |                          |

### NORTHEAST 1.

- 1 **FOOTLOOSE**
- 2 **ROCKWELL**
- 3 **CHRISTINE McVIE**
- 4 **UB40**
- 5 **SHANNON**
- 6 **POINTER SISTERS**
- 7 **CHERYL LYNN**
- 8 **THOMAS DOLBY**
- 9 **THE ALARM**
- 10 **SIMPLE MINDS**

### SOUTHEAST 2.

- 1 **FOOTLOOSE**
- 2 **SHANNON**
- 3 **FLASHDANCE**
- 4 **ROCKWELL**
- 5 **CHERYL LYNN**
- 6 **UB40**
- 7 **CHRISTINE McVIE**
- 8 **POINTER SISTERS**
- 9 **THOMAS DOLBY**
- 10 **MANFRED MANN**

### BALTIMORE/ WASHINGTON 3.

- 1 **ROCKWELL**
- 2 **FOOTLOOSE**
- 3 **SHANNON**
- 4 **CHRISTINE McVIE**
- 5 **POINTER SISTERS**
- 6 **THOMAS DOLBY**
- 7 **THE ALARM**
- 8 **UB40**
- 9 **CHERYL LYNN**
- 10 **LAURIE ANDERSON**

### WEST 4.

- 1 **SHANNON**
- 2 **ROCKWELL**
- 3 **FOOTLOOSE**
- 4 **CHRISTINE McVIE**
- 5 **THE ALARM**
- 6 **UB40**
- 7 **THOMAS DOLBY**
- 8 **LAURIE ANDERSON**
- 9 **TED NUGENT**
- 10 **SIMPLE MINDS**

### MIDWEST 5.

- 1 **FOOTLOOSE**
- 2 **ROCKWELL**
- 3 **CHRISTINE McVIE**
- 4 **FLASHDANCE**
- 5 **SHANNON**
- 6 **MANFRED MANN**
- 7 **THOMAS DOLBY**
- 8 **REAL LIFE**
- 9 **DWIGHT TWILLEY**
- 10 **APRIL WINE**

### NORTH CENTRAL 6.

- 1 **FOOTLOOSE**
- 2 **ROCKWELL**
- 3 **CHRISTINE McVIE**
- 4 **FLASHDANCE**
- 5 **MANFRED MANN**
- 6 **TED NUGENT**
- 7 **REAL LIFE**
- 8 **DWIGHT TWILLEY**
- 9 **UTOPIA**
- 10 **SHANNON**

### DENVER/PHOENIX 7.

- 1 **CHRISTINE McVIE**
- 2 **SHANNON**
- 3 **ROCKWELL**
- 4 **FOOTLOOSE**
- 5 **MANFRED MANN**
- 6 **DWIGHT TWILLEY**
- 7 **FLASHDANCE**
- 8 **UB40**
- 9 **UTOPIA**
- 10 **TED NUGENT**

### SOUTH CENTRAL 8.

- 1 **FOOTLOOSE**
- 2 **ROCKWELL**
- 3 **FLASHDANCE**
- 4 **CHRISTINE McVIE**
- 5 **MANFRED MANN**
- 6 **SHANNON**
- 7 **UB40**
- 8 **POINTER SISTERS**
- 9 **REAL LIFE**
- 10 **THOMAS DOLBY**

TOP30 **12** SINGLES

	Weeks On Chart		Weeks On Chart
<b>1</b> <b>SOMEBODY'S WATCHING ME/4:57</b> ROCKWELL (Motown 4515-MG)	1 7	<b>16</b> <b>REMEMBER WHAT YOU LIKE/7:00</b> JENNY BURTON (Atlantic DMD 686)	13 7
<b>2</b> <b>WHITE HORSE/5:50</b> LAID BACK (Sire 0-20178)	2 7	<b>17</b> <b>ON THE UPSIDE/A 5:53 &amp; B 5:22</b> XENA (Emergency 6451)	19 7
<b>3</b> <b>LET THE MUSIC PLAY/A 5:49 &amp; B:10</b> SHANNON (Emergency/Mirage EMDS 6549)	3 7	<b>18</b> <b>TROMMELTANZ (DIN DA DA)/6:20</b> GEORGE KRANZ (Personal P-49804)	14 7
<b>4</b> <b>THRILLER/5:56</b> MICHAEL JACKSON (Epic AS 1805)	6 6	<b>19</b> <b>DANCING IN THE SHEETS/6:17</b> SHALAMAR (Columbia 44-04949)	— 1
<b>5</b> <b>LET'S STAY TOGETHER/7:14</b> TINA TURNER (Capitol 2-8579)	4 6	<b>20</b> <b>IF ONLY YOU KNEW/4:45</b> PATTI LABELLE (Philadelphia Int'l/CBS 42017)	21 7
<b>6</b> <b>AUTOMATIC (REMIX)/6:06</b> POINTER SISTERS (Planet JD-13721)	8 6	<b>21</b> <b>SHARE THE NIGHT/7:20</b> WORLD PREMIERE (Easy Street EZS 7506-A)	26 2
<b>7</b> <b>ENCORE/8:18</b> CHERYL LYNN (Columbia 44-04257)	5 7	<b>22</b> <b>TOUR DE FRANCE/6:45</b> KRAFTWERK (Warner Bros. 020146)	15 7
<b>8</b> <b>OWNER OF A LONELY HEART/7:50</b> YES (Atco 96976)	7 7	<b>23</b> <b>PREPARE TO ENERGIZE/5:54</b> TORCH SONG (I.R.S. SP-70412)	16 4
<b>9</b> <b>HARD TIMES/5:10</b> RUN D.M.C. (Profile 7036)	10 7	<b>24</b> <b>TROUBLE IN PARADISE (REMIX)/7:54</b> SYLVESTER (Megatone MT-126)	25 2
<b>10</b> <b>BEAT BOX/9:06</b> ART OF NOISE (Island 0-96974)	11 5	<b>25</b> <b>DO YOU WANNA LOVER/6:24</b> HOTBOX (Polydor 817 414-1)	— 1
<b>11</b> <b>PLANE LOVE (REMIX)/7:40</b> JEFFREY OSBORNE (A&M SP-12089)	9 6	<b>26</b> <b>TALKING IN YOUR SLEEP/5:35</b> ROMANTICS (Nemperor AS 1767)	27 7
<b>12</b> <b>HERE COMES THE RAIN/4:54</b> EURYTHMICS (RCA JD 13711)	17 3	<b>27</b> <b>ELECTRIC KINGDOM/6:44</b> TWILIGHT 22 (Vanguard SPV-68A)	28 7
<b>13</b> <b>RENEGADES OF FUNK/7:40</b> AFRIKA BAMBAATAA AND SOULSONIC FORCE (Tommy Boy TB 839)	18 3	<b>28</b> <b>BREAK MY STRIDE/5:10</b> MATTHEW WILDER (Private I 429-04312)	30 7
<b>14</b> <b>SOMETHING'S ON YOUR MIND/6:38</b> "D" TRAIN (Prelude D670)	12 7	<b>29</b> <b>BODY TALK/5:37</b> DEELE (Solar/Elektra 0-66981)	22 7
<b>15</b> <b>99 LUFTBALLONS/3:32</b> NENA (Epic 49-04109)	20 2	<b>30</b> <b>CRAZY CUTS/8:08</b> GRANDMIXER D.S.T. (Island 096972)	23 7

WHAT'S IN-STORE

**GRAMMY FEVER** — A quick check of assorted retailers around the country has found that record outlets have taken different paths concerning pre and post-Grammy promotions. As highlighted in the February 11 issue of **Cash Box**, NARM merchandising material is being used on an extensive basis though some companies are adding their own in-house efforts in an attempt to bolster sales during what most retailers feel has already been a healthy year. Of the outlets surveyed only one, **Musicland** in Minneapolis, Minnesota, ran separate before-and-after Grammy promotions. According to **Dave Wicker**, manager of advertising and sales, the company is "playing the Grammys up." Musicland had put a number of selections from various Grammy categories on sale. These categories and artists were determined by demographics and locations of the market. The stores then handed out flyers with the list of nominees and invited their customers to check off the winners during the telecast simultaneously alerting the buyer as to which product would be on sale following the presentation. The stores then ran special sale prices on the various winners again depending on market location. The advantage of this promotion is evident. By giving the customer the check-off sheet, consumer awareness of the sale occurred immediately and was not entirely dependent on printed or broadcast campaigns. Durham, North Carolina's **Record Bar** ran its Grammy promotion from February 16 to March 7. It put approximately 15 titles from assorted categories on sale including all product from the album of the year category. The company utilized NARM material but also ran some in-house promotions as well as receiving strong manufacturer support. The main thrust of Record Bar's advertising was through ads in the Grammy issue of *T.V. Guide*. As for post-ceremony promotions, the company said that winners were spotlighted on a local level by individual stores and that no mass promotion had been planned. **Waxie Maxie** in the nation's capital used the NARM material heavily, and prepared their stock with plenty of product by the winners but did not run any in-house promotions or any price adjustment on Grammy material. That strategy was echoed by Denver's **Budget Tapes and Records** which was happy about movement of Grammy product. According to one Budget staffer, "sales are holding their own." On the west coast, **Music Plus** put the emphasis on **Michael Jackson** by running a multi-media ad campaign for approximately nine days after the ceremony. The North Hollywood based-company also reduced the price on the "Thriller" LP and braced for heavy sales on all Jackson product. The stores also relied heavily on the NARM material for pre-Grammy promotion. In general merchants contacted were quite pleased with this year's numerous Grammy promotions. In some cases, a lot of outlets toned down advertising expenditures due to the sheer attraction of the product itself. Grammy ceremonies have traditionally provided a boost to all facets of the record industry, and this year appears to be one to remember. Thanks Michael!

**RETAILING IN THE 80s** — **Rock Box**, which went into operation January 21 of this year, has recently held the only known "national in-store appearance by an artist." For those who don't know about the newest way to buy records here's a quick summary: By dialing 1-800-ROCK-BOX a buyer need only tell the operator which album selection he or she desires. The customer can either give a credit card number over the phone or wait for an invoice to be sent by the company and then send the payment. The consumer is offered most anything that is still in print, with the more obscure titles taking slightly longer to deliver. The operators man the phones 24 hours a day, seven days a week. **Cash Box** will soon be taking an in-depth look at this new type of retailer and the overall effect it might have on different facets of the industry. On January 21 **Dwight Twilley** stood by the phones at the company's California bay area headquarters, while a number of spots concurrently ran on MTV. The spots urged listeners to call the toll free number and buy an autographed copy of Twilley's new LP "Jungle." Twilley answered calls from all over the country in a manner identical to an actual in-store appearance. Rock Box offered the LP at a sale price of \$6.99, and reported sales of over 500 copies in six hours. Vice president of marketing **Rich Zeff** said that this is the first in a series of "in-store" appearances by an artist adding "We all are very excited about it." In addition to the Twilley promotion Rock Box also ran spots during MTV's new music showcase "The Cutting Edge." By offering records by artists featured on the show, the company was able to directly address the new music fan who responded overwhelmingly, flooding the phone center with orders for various records. In addition Rock Box anticipated Grammy watchers impressed with what they saw and heard to call the phone center requesting Grammy product. No sales figures were immediately available... According to Zeff, Rock Box does not pose a threat to standard retail record outlets, instead he claims, "We are helping the industry," adding "what we are doing is adding to the market, our advertising inspires a lot of people who are near record stores to go in and browse." Few could argue the attractions of a record store could be overshadowed by the convenience of a phone operation; however, those in areas not well stocked with a wide variety of recorded music now have an opportunity to hear some otherwise unobtainable albums. The company is a little more than one month old and its success and progress is undoubtedly being closely observed by the industry. We'll keep you posted.

**WE'VE MOVED!** — "What's In Store" is now located on the west coast. All material can be sent to "What's In Store," **Cash Box**, 6363 Sunset Blvd., Hollywood, California, 90028. As usual everything of note will be considered for publication.

david adelson

Tower Reveals New N.Y.C. Store Plan

(continued from page 7)

department will be opening in April. Located on the main floor, the video store will conduct business as the remainder of the project is completed. The entire outlet will boast 18,000 square feet of retail space, a suspended chandelier made entirely of video monitors, and a waterfall.

Why Lincoln Center? "Why not?" answered Tower regional manager Matthew Koenig (actually Koenig is to become regional manager on August 1, until then he is store manager of the West 4th store.) "There's nothing up there... but everybody goes up there for the musical performances (at Lincoln Center.)" Primarily a residential area, the Upper West Side of Manhattan does not offer too many possibilities for the retail buyer, and the few stores that exist are small and far between. Koenig noted the downtown store suffers from little, if any, competition from other New York retailers, and the only foreseeable drain on the continued success will be the draw-off of the uptown store.

Presently, "the New York (West 4th store) is number one in the entire chain of thirty three..." Koenig said. How does he feel about that? "I feel great... are you kidding? New York has opened its arms and accepted us." The West 4th location opened only last July to great promotional activity including a giveaway of \$65,000 worth of T-shirts, and advertising throughout the Manhattan subway system. Advertising coordinator for the New York market Terry Ball worked on that project, and calls the store the "showcase of the chain. Most of all, it helps in having a direct connection to all that's in New York."

Regarding the opening of the new store in August, Ball commented that as of this early date not everything has been planned, but the T-shirt giveaway, subway

advertising, and multitude of posters and buttons will be repeated and on a larger scale. "I'd also like to get that inflatable King Kong," Ball concluded, "and do something with that."

AFM Contract Has 5% Hike

LOS ANGELES — In the terms of a proposed new contract worked out between the American Federation of Musicians and the Alliance of Motion Picture and Television Producers, studio musicians will receive five percent raises in each of the next three years. The contract was reached February 15 but has yet to be approved by AFM members. The contract also includes a clause that restricts the use of musician-replacing electronic instruments in scoring sessions. This clause would ban their use when "displacing sections of traditional musical instruments."

For studio musicians, the rate for a standard three-hour session will jump from \$165.43 to \$173.70 retroactively effective to January 14, 1984. Five percent increases will subsequently take effect in February of 1985 and 1986. The increases apply to all recorded symphonic and chamber musicians as well as to music copyists and preparers working on recorded projects.

Hal David B'Nai B'Brith' March Guest Speaker

NEW YORK — Hal David, president of ASCAP, will be the guest speaker at the Monday, March 5th meeting of the Music and Performing Arts Unit of the B'Nai B'Brith at the Sutton Place Synagogue on 225 E. 51st Street in New York City.

EMI Announces 'Do Your Own Mix' Contest

LOS ANGELES — EMI America Records has announced the launching of a new contest for record pool directors and D.J.s.

According to Shelley Green, national director, dance music promotion for the company, the contest is called "SSQ- Do Your Own Club Mix." The rules are as follows:

The club mix is created using only the LP version, dub version and pieces of

"Synthecide" provided on the A side of the SSQ 12". The mix must be no longer than seven minutes and recorded on cassette only. A card with the contestant's name, address and phone number must be enclosed with the cassette. All entries should be postmarked no later than March 9, 1984. The mailing address is: "SSQ- Do Your Own Club Mix" — EMI America Records, 6920 Sunset Blvd., Los Angeles, CA 90028.

## AIRPLAY

**BOWLING THEM OVER** — KMET's third "Rock n' Bowl" was held recently in Fullerton, California with listeners lining up six hours before the doors opened. The \$5 admission allowed listeners to bowl and play video games for the entire evening as well as meet **Eddie Money**, **Dwight Twilley** and **Alcatraz**. The station plans similar promotions in the future.

**COACHMAN'S TRIBUTE** — Famous Coachman, long time air personality at **WDET** in Detroit recently celebrated the eighth anniversary of his "Blues After Hours" show. Various musicians and radio personalities attended including **Chick Willis** who sang his hit "Stoop Down Baby." Citing the ever-increasing popularity of the blues with programmers, the coachman says he has no intention of retiring after 30 years in the business.

**IT'S A MIRACLE** — A few weeks ago **Deborah Summer's** husband Nick had pulled



**SPOTLIGHT ON MICK** — Mick Jagger makes final arrangements with ABC vice president **Rick Sklar** for the Rolling Stones "Spotlight Special." The show features 90 minutes of music and interviews with all the Stones, and is scheduled to air March 18 on the ABC contemporary Network.

his pickup truck to the side of a Georgia road to help a stranded motorist. Suddenly he and his truck were struck by a car totalling the truck and sending him to the hospital. On February 13, with her husband still in the hospital and Mrs. Summers still without transportation, she heard her name announced over **WPLO** in Atlanta as the winner of a 1984 Nissan pickup truck. Not believing what she heard, she called the station's morning team of **Len Anthony** and **Jim Howell** who told her to come on down and pick up her truck. **WPLO** had picked Mrs. Summer's name at random. Who said miracles can't happen?

**BASEBALL MADNESS** — The staff of Los Angeles' **KROQ** recently took on Madness in the second annual Alliance

For Survival baseball game with all proceeds going to the Alliance. After last year's frustrating 15-15 tie both teams were highly motivated to trounce each other and prove who the real athletes are. This year's score: 12-12.

**WATCH OUT GRAMMYS** — **WJQQ** in Philadelphia has presented the "6th Annual Harvey Awards" for the most exceptional musical achievements of 1983. Among other awards this year's categories featured, "Best Use Of A Throat Condition For Fame And Profit," "Best Use Of Welding In A Pop Setting," "The Maybelline Man Of The Year" and of course the "Best New Bank Account" award. The winners shall remain unnamed but can be revealed by calling the station.

**HAPPY BIRTHDAY JOHN** — "Countdown America with John Leader" the weekly **RKO Radio Network** feature has celebrated its first year in broadcast. The show recently added 110 stations and now has a national market consisting of 300 stations. The shows producers **Jo Interrante** and **Rob Sisco** estimate a weekly audience of nearly six million.

**NAMES IN THE NEWS** — The Radio Advertising Bureau has named **John F. Dussling** a regional manager. He is formerly of **KalaMusic** . . . **Sue Steinberg** has been appointed music director of **KMET** in Los Angeles. She will be heading the soon to-be-expanded music research department . . . **Linda Daileader** and **Kirk Stirland** have joined the **ABC Radio Networks** as account executives for the special program sales unit. Daileader is formerly of **Katz Radio** and Stirland comes from **NBC's The Source** . . . **WLUP** in Chicago has added the additional title of station manager to the current responsibilities of National Sales manager **John Coulter** . . . The Loop has also added **Steve Bornstein** as an account executive. He comes to the station from **Sportsvision** . . . **Joanne Lovelace** has been appointed vice president for product development and general manager of "Odyssey File" for **Jim Brown Productions** in Venice, California . . . Big changes at **NBC**. **Richard K. Penn** has been appointed to the newly created position of senior vice president, **NBC Radio Networks**. Reporting to him will be the three NBC networks — **NBC Radio Network**, **The Source** and **Talknet**.

**THEIR TASK IS BROADCASTING** — California governor **George Deukmajian** recently appointed nine republicans to a 19-member task force that will recommend ways to fund public broadcasting in the state. Last year Deukmajian vetoed the \$1.9 million budget of the California Broadcasting Commission leaving it only \$200,000 to phase out its operations. The task force has set a deadline of April 1 for completion of the study.

**GUEST ARTISTS PLANTED** — "Live From The Record Plant" the weekly live call in, talk show has scheduled **Jefferey Osborne** to appear March 11 and **Mick Fleetwood** March 18. Other guests confirmed but not yet scheduled include **The Go-Gos**, **Chicago** and **Toto**. The show is heard via satellite every Sunday night on various stations across the country.

**CONGRATULATIONS** — **KHJ-AM** in Los Angeles was recently presented with a number of awards. The Greater Los Angeles Press Club awarded reporter **Zeta Graham** the award for Best Editorial while the award for the Best Use Of Sound went to reporter **Susanne Whatley**. Certificates of excellence were awarded to reporter **Pete Domas** and to the station's simulated earthquake broadcast previously mentioned in this column. The simulation was also awarded **UPI's** Best Documentary award as well as two Golden Mikes.

**GARY'S BACK** — As we reported a few issues back **Gary Owens** was in the process of choosing a new syndicated series after the cancellation of "Soundtrack of the 60s." Well the decision has been made and he has been signed by the newly formed **Creative Radio Network** of Van Nuys, California, to host a three-hour weekly show called, "Gary Owens' Supertracks." The show is scheduled to begin airing the weekend of May 19 just one week after the final broadcast of "Soundtrack."

**TIME WELL SPENT** — A recent study by **ABC Radio Networks** has concluded that young adults, 18-34 spend more time with radio than with any other medium. The study claims that during an average day, young adults, 18-34 spend three hours and 29 minutes with radio, compared with three hours and 20 minutes with TV and just 33 minutes with newspapers.

david adelson

## NARM Issues "Gift" Study

(continued from page 7)

displayed what NARM officials believe to be the overwhelmingly favorable effect the campaign had on sales. At Tower Records in Los Angeles the eight stores examined increased their sales 18.12 percent for the months of September to December. During the same time period the Tower stores in Sacramento experienced a 12.59 percent increase in sales or 5.53 percent less of a gain. In the month of December, traditionally the strongest sales month for retailers, Tower in L.A. posted a 21.67 percent increase over the previous year compared to the 14.91 increase by the Sacramento outlets. Three of the four chains examined in Los Angeles posted higher increases for the month of December than the rest of the quarter. While Cohen acknowledged the impact of the holiday season, he pointed to the lower increases of the control stores during the same time period to prove the cumulative effect of the campaign. He stated, "we are selling a concept, and advertising works over time, particularly conceptual advertising and what we saw was the building of an awareness level." Cohen emphasized the cumulative effect of the campaign as one of its greatest assets and believes that the study conclusively proves that the December increases represent the fruition of the advertising effort.

Of the other chains examined, Musicland posted a December gain over the previous year of a staggering 35.0 percent in comparison to the chain's control store which noted a 20.3 percent gain. NARM officials are elated over the 14.7 percent difference between the Musicland stores effected by the ad campaign and the control stores which posted dramatically lower increases. The Tower stores in L.A. gained 9.25 percent more than the control stores in San Francisco for December and 5.35 percent more than the control stores in San Diego during the holiday season. Music Plus showed a 5.97 percent gain in October during the first weeks of the campaign, and posted a 16.5 percent increase for December. Perhaps most impressive is **Licorice Pizza's** 41 percent increase in sales for December. The L.A.-based chain reported an overall gain of 33 percent during the media blitz. Cohen was "glad to see an intensified effort as the campaign unfolded over time. The advertising was building on the advertising that preceded it."

Cohen also placed importance on the joint efforts of NARM and retailers in promoting the "Gift of Music" concept, and that the campaign could not succeed without that mutual effort. He said, "We can sell them on giving records as gifts through our advertising but to close the sale they have to be aware that there is a specific new release or artist they want to buy."

The NARM vice president also acknowledged the fine return on the \$562,300 advertising investment. He stated the retailers informed him their overall incremental sales in the fourth quarter as a result of the "Gift of Music" advertising was \$3 million. Cohen claimed "We also feel that those four retail chains represent 60 percent of Los Angeles." He cited the \$2 million dollar estimated increase of the remaining 40 percent of the areas retailers "who hopefully achieved the same kind of results because of the campaign" and determined that approximately \$5 million represents the return on the initial investment.

NARM released these figures at an industry meeting on February 28. Cohen reported that on the first day of the meeting both **MCA** and **PolyGram** commit-

ted to support the campaign through 1984. He noted a lot of label executives acknowledged "the first year effort was great and these numbers will get better as we learn from the experiences of the previous years."

Cohen seemed most pleased with the overall effect the four-year "Gift of Music" campaign had on the industry as a whole. He said, "If you had to look at one thing we have done to this industry it is that we have sensitized it to a whole concept that was largely untapped until we pursued it."

## AOR News Talks Back To Critics

By David Adelson

An AOR news director is faced with the task of retaining the predominantly 18-34 rock and roll audience when the music ends and the newperson's voice tells the listener it's time to get informed. AOR stations have been the subject of assorted criticisms regarding their handling of this duty, including charges of sensationalism and reliance on non-news type stories. The AOR news department and programmers acknowledged their publicly perceived image and most reacted angrily to the frequent lambasting they have received.

The major objection raised by the various stations is that a single standard for news is being held up to AOR. AOR's continued resistance to conform to what it feels are conventional standards for its newscasts seems to be the basis for the criticism. **Mike Harrison**, program director at Los Angeles' **KMET**, whose nine years hosting various news and talk shows has earned him respect as a journalist by any standard, realizes that AOR news has been relegated to the non-news category "according to the standards of some other people." He adds that **KMET's** newscasts are serving their 18-34 rock and roll listener "by weaving information into a very unique and certainly very live radio presentation."

There have been a number of complaints against AOR news. In November 1981 **Patrick Goldstein** of the *Los Angeles Times* stated plainly "there are few limitations on what constitutes news — or good taste — on rock radio." He went on to point out the lack of "official news experience" of those at AOR outlets in Los Angeles. The same article quoted **Lou Irwin**, who at the time hosted the syndicated rock oriented show "Earth News," as saying AOR news was "A total disgrace" adding "it's prostitution of the news." Irwin's views are apparently shared by many as indicated by those contacted at full-time news outlets who declined to comment for the record.

**Michael Benner**, who does the news for L.A.'s other AOR giant, **KLOS**, believes that AOR news stays "with the stuff that effects our audience." He says "each of us as responsible journalists has an obligation to tell the truth from our point of view and not to conform to conventional wisdom." Benner believes that an event becomes news if it meets the needs of the audience, a view shared by many in AOR newsrooms.

Perhaps L.A.'s most renowned and sometimes controversial AOR newsmen is **KMET** news director **Patrick "Paraquat" Kelley**. Possibly the only news director in L.A. to receive large amounts of fan mail, Kelley's newscasts have in the past featured him detonating fireworks in the studio, spraying the microphone with a fire extinguisher and placing on-the-air wake-up calls to unsuspecting listeners

(continued on page 42)

# REVIEWS

## ALBUMS

### OUT OF THE BOX

QUEEN THE WORKS



**THE WORKS** — Queen — Capitol ST-12322 — Producers: Queen and Mack — List: 8.98 — Bar Coded

Queen's latest LP should return them to rock's forefront as the single "Radio Ga Ga" is doing very well at #34 this week (with a bullet). The album offers a variety of richly melodic musical sounds from the do-wop of "Man On The Prowl" to the calypso-tinged "I Want To Break Free." As always, the power of singer Freddie Mercury's voice and the virtuosity of Brian May's guitar playing are what makes the tunes click. May especially cuts loose on his own song "Tear It Up" and Mercury is at his melodramatic best on "It's A Hard Life." The album's title is a comment on the dehumanization of modern life, and the sentiment is developed poignantly on "Is This The World We Created. . ."

### NEW AND DEVELOPING



**WILD STYLE** — Original Motion Picture Soundtrack — Animal/Jem APE 6005 ST — Producer: Charlie Ahearn — List: 8.98

What's a soundtrack doing under a "new and developing" heading? Well, this album, derived from the N.Y.C. street culture/break dance movie *Wild Style*, is undoubtedly the first in a series of soundtracks derived from Manhattan asphalt cinema ventures scene, including the forthcoming flicks *Beat Street* and *Hip-Hop*. *Wild Style* features the talents of such esteemed djs and rappers as Grand Mixer D.S.T. (the scratchmaster behind Herbie Hancock's "Rockit") and The Cold Crush Brothers, as well as musical direction from one of the founding fathers of the genre, Fred Brathwaite (aka "Fab 5 Freddy"). Former Blondie mastermind Chris Stein produces two rap tunes here.

## SINGLES

### OUT OF THE BOX



**RICK SPRINGFIELD** (RCA ABL1-4935)

**Love Somebody** (3:30) (Vogue Music-BMI) (Rick Springfield & Bill Drescher) (Producers: Rick Springfield & Bill Drescher)

Springfield's songwriting has improved greatly since his emergence on the music scene, and this solid rocker is a prime example. Steady drums and strong guitar verse are melded around an irresistible chorus hook that shows off Springfield's power and control as a vocalist. This one should do well in the Top 40, especially if he brings his exciting live show to support the waxing. Springfield's upcoming movie debut will provide additional support to the single, as if Springfield's name alone wouldn't guarantee instant adds.

### NEW AND DEVELOPING



**BOBBY NUNN** (Motown-6051 ML)

**Do You Look That Good In The Morning?** (3:44) (Stone Diamond Music Corp-BMI) (B. Nunn) (Producers: Winston Monesque and Bobby Nunn)

Nunn is a new singer for Motown and this cut is off his second LP. Aided by a gritty bass/drums track on the verse, Nunn's clear high voice a la Smokey really rings true on the chorus. The single off his first album did quite well and this follow-up should move him into both the B/C dance and pop charts. Motown has a real winner in this talented songwriter and singer.

## FEATURE PICKS

**ANIMAL GRACE** — April Wine — Capitol — ST 12311 — Producers: Myles Goodwyn & Mike Stone — List: 8.98 — Bar Coded

"Animal Grace" delivers the tight and polished melodic hard rock of April Wine, long a favorite in Canada and claiming two hit singles under its belt in the U.S. Produced by the band's primary singer/songwriter/guitarist Myles Goodwyn and Journey/Asia production man Mike Stone, April Wine is at its best when it plays pounding guitar rock as "Hard Rock Kid" "Gimme That Thing Called Love" and the single possibility "This Could Be The Right One."

**CHOICE CUTS** — Iggy Pop — RCA AFL1-4957 — Producers: David Bowie and the Bwaly Bros. — List: 8.98 — Bar Coded

"Choice Cuts" is a re-package of work from Iggy's two best LPs, side A comprised of selections from "The Idiot" and side B containing songs from "Lust For Life." David Bowie's influence is distinct throughout as two-thirds of the songs are co-written by him. Delivered in the inimitable wild Iggy style is Bowie's classic "China Girl" and several other strong bombastic Iggy cuts—"Sister Midnight," "Nightclubbing," "Lust For Life," and "Some Weird Sin."

**MYSTERY WALK** — M&M (A.K.A. Martha and the Muffins) — Current Wave 3 — Producers: Daniel Lanois, Mark Gane, Martha Johnson — List: 8.98 — Bar Coded

Hailing originally from Canada as a new wave/punk band a few years ago, M&M on this their third album show a willingness to experiment musically that has lifted them from the norm yet still allows accessibility. From the probing, horn-packed funk of "Black Stations/White Stations" and the Grace Jones, NY disco beat of "Come Out And Dance" to the trendy dark music of "Garden In The Sky" and "Nation Of Followers," this LP proves M&M can flourish walking out on a number of musical limbs.

**SHE'S STRANGE** — Cameo — Atlanta 814 984-1 — Producer: Larry Blackmon — List: 8.98 — Bar Coded

"She's Strange" is a diverse collection of funk material that stretches from the mysterious and subtle sounds of the title track to the lovely vocals on the ballads "Hangin' Downtown" and "Love You Anyway." Parliament/Funkadelic's influence is apparent on the satirically humorous "Talkin' Out The Side Of Your Neck," and Cameo travels another classic avenue on the heart-felt reggae workout "Tribute To Bob Marley."

**LADY KILLER** — Lady Killer — Allegiance AV-447 — Producer: J.D. Imperio — List: 8.98

This debut by New York metal band Lady Killer consists of all the necessary ingredients for a success in that genre. The group spares nothing to subtlety and derives its greatest power from speed and volume. The opening cut, "Lightning Strikes Twice" could even cross musical formats and be considered part of the punk realm.

**DECLARATION** — The Alarm — I.R.S. SP 7068 — Producer: Alan Shacklock — List: 8.98 — Bar Coded

Currently touring the U.S. with the Pretenders, this is the Alarm's first full length record. It features their rebellious U.K. smash "68 Guns" and a shortended acoustic version of last years anthem "The Stand (Prophecy)." The album displays a variety of musical and lyric strengths that are most evident on the rousing cuts "Blaze Of Glory" and "Where Were You When The Storm Broke Out" which display splashing, raging guitars and urgent socio-political lyrics.

## FEATURE PICKS

**PAGE MORTON BLACK** (Atlantic 7-89703)

**I Want To Know** (2:50) (Green Menu Music—ASCAP) (Bernie Wayne, Bill Silbert, Henry Jerome) (Producer—Henry Jerome)

From this relatively unknown singer comes a lushly orchestrated and dreamy single meant for a mature A/C crowd. A hummable melody is accentuated by lush instrumental breaks and backing vocals. This piece of Beautiful Music should be a hit for those of us who yearn for music's earlier days. Hopefully we'll be hearing more from this interpretive vocalist soon.

**BOBBY WOMACK AND PATTI LABELLE** (Beverly Glen 2012-A)

**Love Has Finally Come At Last** (5:30) (ABKCO Music Inc., Ashtray Music, Spaced Hands, Beverly Glen Music) (Bobby Womack, Patrick Moten) (Producers: Bobby Womack, Andrew Oldham, James E. Gadson)

This beautiful duet between two giant soul singers is centered around a tasteful piano riff that acts as an anchor for a vocal trade-off on the verse. As the tune lifts into the chorus it's obvious Womack and LaBelle were made for this song, which is spare but full of emotion. Look for this one on the charts soon, and with any luck, we'll hear another moving vocal effort by this potent pair.

**EMOTIONS** (Red Label SG-001-1A)

**You're The One** (3:49) (Red Writer Music, Inc., Lanlee Music Publ., Inc., Billy Osborne Publ.—ASCAP) (B. Osborne/Z. Giles) (Producer: Billy Osborne)

The distinctive crisp sound of The Emotions' mentor Maurice White — of Earth, Wind and Fire fame — is evident on the percussion and rhythm tracks here, but the vocals are pure Emotions. Smooth as silk and twice as pretty, this new single may give the vocal group another in a string of successes that started back in the late 60s and has lasted through numerous comebacks and re-discoveries. EWF would be wise to use The Emotions on another of its songs as they did on the hit "Boogie Wonderland."

**MICK FLEETWOOD'S ZOO** (RCA-AFL1-4652)

**Angel Come Home** (4:15) (Brother Pub-BMI; Murray-Gage-ASCAP) (C. Wilson-C. Cushing-Murry) (Producers: Mick Fleetwood and Richard Dashut)

This single is highlighted by the lead vocal of Billy Burnette and sounds like a single from a slightly altered Fleetwood Mac LP. Do I hear you in the background Lindsay Buckingham? Whether he's there or not, Fleetwood displays his fondness for 50s ditties in the sparse production and the gentle instrumental and vocal delivery. This one could just be a sleeper on the pop charts and give the Mac member yet another solo success.

**PATTI LABELLE** (PIR FZ-38539)

**Love, Need And Want You** (3:40) (Mighty Three Music-BMI) (K. Gamble-W.B. Sigler) (Producers—Kenneth Gamble & James Sigler)

Patti LaBelle already has one hit on the charts with "If Only You Knew" at #4 B/C and #56 Pop. "Love, Need And Want You" should give her a second, as this slow, sensual ballad captures Patti's soulful singing and is a classic in the Gladys Knight vein. Patti's vocal phrasing is especially deft on this well arranged track that also displays a seductive instrumental backing that gives Patti the room she needs to convey such yearning emotion.

## TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
	3/3		3/3
1 <b>TOOTSIE</b> RCA/Columbia Home Video 10535	1	5	
2 <b>RAIDERS OF THE LOST ARK</b> Paramount Home Video 1376	2	13	
3 <b>RISKY BUSINESS</b> Warner Home Video 11323	3	12	
4 <b>MAKING OF MICHAEL JACKSON'S THRILLER</b> Vestron 1000	4	11	
5 <b>NATIONAL LAMPOON'S VACATION</b> Warner Home Video 11315	5	15	
6 <b>STAYING ALIVE</b> Paramount Home Video 1302	11	3	
7 <b>BRAINSTORM</b> MGM/UA Home Video MV-800314	6	6	
8 <b>MR. MOM</b> Vestron 5025	14	3	
9 <b>CUJO</b> Warner Home Video 11331	8	7	
10 <b>TWILIGHT ZONE — THE MOVIE</b> Warner Home Video 11314	9	12	
11 <b>BLUE THUNDER</b> RCA/Columbia Pictures Home Video 10026	11	17	
12 <b>PORKY'S II</b> CBS/Fox 1294	15	4	
13 <b>FLASHDANCE</b> Paramount Home Video 1454	10	25	
14 <b>CLASS</b> Vestron 5026	12	4	
15 <b>EDDIE &amp; THE CRUISERS</b> Embassy Home Video 2066	16	5	
16 <b>SUPERMAN III</b> Warner Home Video 11320	13	12	
17 <b>NEVER SAY NEVER</b> Warner Home Video 11337	—	1	
18 <b>GANDHI</b> RCA/Columbia Pictures Home Video 10237	17	21	
19 <b>THE SURVIVORS</b> RCA/Columbia Pictures Home Video 10521	21	13	
20 <b>JAWS 3</b> MCA Home Video 80044	19	12	
21 <b>BREATHLESS</b> Vestron 5017	18	13	
22 <b>NIGHTMARES</b> MCA Home video 80037	20	4	
23 <b>48 HRS.</b> Paramount Home Video 1139	23	37	
24 <b>JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	24	37	
25 <b>EDDIE MURPHY DELIRIOUS</b> Paramount Home Video 2323	25	15	
26 <b>GREY FOX</b> Media 258	28	11	
27 <b>10 TO MIDNIGHT</b> MGM/UA Home Video 800243	26	9	
28 <b>SMOKEY AND THE BANDIT, III</b> MCA Home Video 80013	27	3	
29 <b>THE DARK CRYSTAL</b> Thorn/EMI 1966	22	15	

## Grammys Prove A "Thriller" Despite Few Surprises

(continued from page 11)

**CHILDREN'S FIELD**  
**BEST RECORDING FOR CHILDREN**  
"E.T. — The Extra-Terrestrial," (album), Michael Jackson, narration & vocals, (MCA).

**COMEDY FIELD**  
**BEST COMEDY RECORDING**  
"Eddie Murphy: Comedian," (album), Eddie Murphy, (Columbia).

**SPOKEN/DOCUMENTARY FIELD**  
**BEST SPOKEN WORD OR NON-MUSICAL RECORDING**  
"Copland: Lincoln Portrait," (album), William Warfield, (Mercury/Phillip).

**COMPOSING FIELD**  
**BEST INSTRUMENTAL COMPOSITION (A Composer's Award)**  
"Love Theme From Flashdance," Giorgio Moroder, composer, (ASCAP).

**BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL**  
"Flashdance," (Casablanca/PolyGram), Giorgio Moroder, Keith Forsey, Irene Cara, Shandi Sinnamon, Ronald Magness, Douglas Cotler, Richard Gilbert, Michael Boddicker, Jerry Hey, Phil Ramone, Michael Sembello, Kim Carnes, Duane Hitchings, Craig Krampf, Dennis Matkosky, songwriters.

**BEST CAST SHOW ALBUM**  
"La Cage aux Folles," (RCA), Thomas Z. Shepard, producer, Jerry Herman, composer, Jerry Herman, lyrics.

**VIDEO FIELD**  
**BEST VIDEO, SHORT FORM**  
"Girls on Film/Hungry Like the Wolf," (VHS), Duran, Duran, (EMI Music Video Sony).

**BEST VIDEO ALBUM**  
"Duran, Duran," (VHS), (Thorn EMI Vid), Duran, Duran, (disc), (Pioneer Artists).

**CRAFTS**  
**BEST ARRANGEMENT ON AN INSTRUMENTAL**  
"Summer Sketches '82," Dave Grusin & the N.Y./L.A. Dream Band, (track from "Dave Grusin and the N.Y./L.A. Dream Band"), Dave Grusin, arranger, (GRP).

**BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)**  
"What's New," Linda Ronstadt, (track from "What's New" album), Nelson Riddle, arranger, (Asylum/EA).

**BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES**  
"Be Bop Medley," Chaka Khan, (track from "Chaka Khan" album), Arif Mardin & Chaka Khan, vocal arrangers, (Warner Bros.)

**BEST ENGINEERED RECORDING (Non-Classical)**  
"Thriller," (album), Michael Jackson, Engineer: Bruce Swedien (Epic/CBS).

**PRODUCER OF THE YEAR (Non-Classical)**  
Quincy Jones & Michael Jackson.  
**BEST HISTORICAL ALBUM**  
"The Greatest Recordings of Arturo Toscanini Symphonies Vol. 1," Arturo Toscanini, album producer: Stanley Walker, Allan Steckler (Franklin Mint).

**BEST ALBUM NOTES**  
"The Interplay Sessions," Bill Evans, Alb. Nts. Wtr: Orrin Keepnews (Milestone).

**BEST ALBUM PACKAGE**  
"Speaking in Tongues," Talking Heads, Robert Rauschenberg, art director, (Sire/WB).

**JAZZ FIELD**  
**BEST JAZZ VOCAL PERFORMANCE, FEMALE**  
"The Best Is Yet To Come," Ella Fitzgerald, (Pablo Today).

**BEST JAZZ VOCAL PERFORMANCE, MALE**  
"Top Drawer," Mel Torme album, (Concord Jazz).

**BEST JAZZ VOCAL PERFORMANCE, DUO OR GROUP**  
"Why Not," (track: "Bodies & Souls" album), Manhattan Transfer, (Atlantic).

**BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST**  
"Think of One," Wynton Marsalis, (Columbia).

**BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP**  
"At the Vanguard," The Phil Woods Quartet, (Antilles/Island).

**BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND**  
"All in Good Time," Rob McConnell and the Boss Brass, (Dark Orchid).

**JAZZ FUSION FIELD**  
**BEST JAZZ FUSION PERFORMANCE, VOCAL OR INSTRUMENTAL**  
"Travels," (album) Pat Metheny Group, (ECM/Warner Bros.).

**COUNTRY FIELD**  
**BEST COUNTRY VOCAL PERFORMANCE, FEMALE**  
"A Little Good News," (single), Anne Murray, (Capitol).

**BEST COUNTRY VOCAL PERFORMANCE, MALE**  
"I.O.U.," (single), Lee Greenwood, (MCA).

**BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL**  
"The Closer You Get," (album), Alabama, (RCA).

**BEST COUNTRY INSTRUMENTAL PERFORMANCE**  
"Fireball," (track); The New South, (Ricky Skaggs, Jerry Douglas, Tony Rice, J.D. Crowe, Todd Phillips), (track from "Bluegrass: World's Greatest Show"), (Sugar Hill).

(continued on page 42)

## Animated Music Vids On "DTV"

LOS ANGELES — Animated music videos coined "DTV" will premiere in May on the cable television Disney Channel. Chuck Braverman, Emmy and Clio award-winning producer/director, will put together 240 videos set to a variety of music ranging from 80s song hits to rock 'n' roll oldies. Braverman will produce a series of 60 15-minute "DTV" programs for Disney that will include four videos per program and four programs each month.

The producer/director is probably best known for his three-minute history of the United States, *American Time Capsule*, which was originally seen on *The Smothers Brothers Comedy Hour*. For the Disney programs, Braverman Productions, Inc. have viewed and catalogued more than 300 animated shorts, cartoons, and live action sequences taken from the extensive Disney catalog. "We're looking for both literal and artistic interpretations of the songs selected," said Braverman, "but the main objective is to work with the lyrics and these incredible visuals so that Disney Channel viewers have fun with 'DTV.'" "Kinestasis," the method Braverman perfected that blends still photos and graphics, will be used in the Disney videos.

Braverman has also done videos for David Bowie, Paul McCartney and Wings and commercials for Pepsi, American Express and Disney.

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## ON JAZZ

**JAZZICAL?** — What do **Thelonious Sphere Monk** and **Johann Sebastian Bach** have in common? Unique styles with the composing pen, for one. Musical names, for two. But, more to the point, these days Messrs. Monk and Bach are showing up as bedmates on unlikely concert stages. Two cases in point — soprano **Kathleen Battle** presided over a December concert at Alice Tully Hall that featured a pair of Bach cantatas in the first half (with guests **Wynton Marsalis** and **Hubert Laws** tooting and fluting, respectively) and Marsalis leading his own quintet through a sizzling arrangement of Monk's "Think Of One" in the second (which also included some **Ellington**, some **Gershwin**, and a few spirituals). And clarinetist **Richard Stoltzman** began his Carnegie Hall recital last week with a Bach transcription and ended it with four Monk tunes (accompanied by jazz bassist **Eddie Gomez**).



**CONCORD WEIN** — "The George Wein Collection," a new division of Concord Records, will debut in April with LPs from French piano whiz **Michel Petrucciani** and Art Blakey sidemen, trumpeter **Terence Blanchard** and alto saxist **Donald Harrison**. Pictured above are jazz impresario extraordinaire **Wein** (r) and Concord president **Carl Jefferson**.

Incredibly, the two audiences sat enthusiastically through it all. What's going on here? Well, there seems to be a general breaking down of the barriers between jazz and classical music. Wynton Marsalis' dazzling eclecticism (as demonstrated on Grammy night with a double dose — jazz and Hummel) is only the most obvious tip of an encouraging iceberg. It goes beyond general application and lip service — there is a new generation of players (and, in turn, of listeners) at home in both fields. Jazz is being offered in more and more schools, more and more jazz players are coming out of schools, and the walls are tumbling down. This "fusion" (egad, there's that word) takes various forms. In the above mentioned examples — jazz musicians playing classical music, classical musicians playing jazz — Marsalis is the exception. Both Battle and Stoltzman, on the classical side, and Laws, on the jazz side, sounded less than comfortable in their crossover roles. The honesty of their efforts came through, but they brought less to the music than seasoned players of the idioms would have. Then there is the example of specific writing for a jazz/classical meeting. The most popular of these efforts are French pianist **Claude Bolling's** concoctions for a panoply of classical talents (the collaboration with **Jean-Pierre Rampal** being the best-known). Bolling writes poppish charts with a contemporary, sunny jazz feel to them and includes written-out parts for the soloists (who play them over Bolling's jazz trio.) In a Lincoln Center concert last year, Bolling had flutist **Eugenia Zuckerman** in Rampal's seat, with jazz guitarist **Charlie Byrd** along for a similar "Suite." The audience, obviously well acquainted with the records, ate it up. To these ears, it was all rather bland. Yet another form this melding of the musics takes — and, perhaps, the most successful — is the situation where the music is blended into an olio. Is it jazz? Is it classical music? Is it folk, rock, or country? (Is it an earthquake... or simply a shock?) Who cares? Young musicians like **Anthony Davis** and **James Newton** are finding their albums reviewed in the jazz and classical press. Naturally, the writers — and, again, the listeners — bring their own perspectives to these things; what might be "Monkish" to one crowd might be "Bachish" to the other. Both Davis and Newton seem equally at home digging into a blues or playing ethereal solo forays. When Newton's Flute Quartet performs (**Henry Threadgill**, **Frank Wess**, **Lloyd McNeil**, **Newton**) the idiomatic walls become blurrier and blurrier. A recent Cooper Union performance by **The String Trio Of New York** (**Billy Bang**, violin; **John Lindberg**, bass; **James Emery**, guitar) at times had Bang fiddling away with a frenzied funkiness while Lindberg boomed out a classicalish line and Emery plinked and planked well-chosen sounds out of his acoustic guitar. The label for the total sound has not yet been coined. Cooper Union is going to be the site March 16 of a typically interesting mish-mash in the **Brooklyn Philharmonic's** "Meet The Moderns" series (the concert will also take place the night before at their home base, the Brooklyn Academy Of Music): music director **Lukas Foss** is going to preside over a program entitled "A Salute To Duke Ellington." The Ellingtonia will be represented by the B.P. being joined by **Mercer Ellington's** aggregation for excerpts from Duke's unfinished opera, "Queenie Pie," and **Larry Rivers** (that's right, the painter) playing tenor sax with his East 13th Street Band through some Ducal ditties. But the evening is also to include the world premiere of a "serious" piece by **Kevin Hanlon** and a gospel piece by **Howard McCrary**; and one piece each by contemporary classical composer **Charles Wuorinen** and free jazz genius **Ornette Coleman**. In any case, I am a believer that all this interaction is healthy and, in the long run, will be productive in expanding both the jazz and classical forms.

**BOPPING AROUND** — This week the **On Jazz** column passes from Fred Goodman's able hands: I hope to continue his open and wise policy. Jazz has many definitions: New Orleans, swing, bebop, hard bop, cool, free, harmolodic, you name it. The bottom line, of course, is the quality of the music, and this space will be open to fine musicians of all stripes. Jazz is at an artistically healthy point now. As indicated above, young musicians are not standing in stagnant water — many of them are bringing new experiences and viewpoints to the music. It seems what musicians want most is the chance to be themselves — they don't want to be accused of "selling out" or "giving up the cause" or anything else. They are looking to be heard with open ears and open minds and they want to be given the chance to make their own way, and, like their illustrious predecessors, they deserve that chance. But it's not just the young musicians who are providing the flow and strength: acknowledged masters **Ornette Coleman** and **Miles Davis** are healthy and active — something that hasn't always been the case recently; veterans like **Sonny Rollins** are sending us to our thesauri for new definitions of "greatness." The record business may be on again off again jazzwise, clubs may come and go, press coverage may be spotty, but jazz thrives in dozens of different forms. Hopefully, this column will get a few of them.

lee jeske

## TOP 30 ALBUMS

	Weeks On Chart	3/3	Weeks On Chart	3/3
<b>1 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	1	17	<b>15 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	8 23
<b>2 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 80270-1)	4	14	<b>16 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	15 6
<b>3 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	3	65	<b>17 WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323)	— 1
<b>4 ON THE LINE</b> LEE RITENOUR (Musician/Elektra 9 60310-1)	6	7	<b>18 INDIVIDUAL CHOICE</b> JEAN-LUC PONTY (Atlantic 7 80098-1)	20 28
<b>5 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	2	28	<b>19 FILL UP THE NIGHT</b> SADAO WATANABE (Musician/Elektra 9 60297-1)	13 16
<b>6 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	5	21	<b>20 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	21 39
<b>7 G FORCE</b> KENNY G (Arista AL88192)	16	5	<b>21 JARREAU</b> Warner Bros. 9 23801-1)	18 48
<b>8 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	7	48	<b>22 SCENARIO</b> AL DI MEOLA (Columbia FC 38944)	17 21
<b>9 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	10	39	<b>23 FUTURE'S GOLD</b> RICKY FORD (Muse MR 5296)	25 4
<b>10 LYRIC SUITE FOR SEXTET</b> CHICK COREA & GARY BURTON (ECM 23797-1)	11	6	<b>24 LIGHT IN YOUR EYES</b> ANDY NARELL (HipPocket/Windham Hill HP103)	26 3
<b>11 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	19	4	<b>25 LOVE EXPLOSION</b> TANIA MARIA (Concord Jazz Picante (JP-230)	— 1
<b>12 SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	9	23	<b>26 TARGET</b> TOM SCOTT (Atlantic 7 80106-1)	22 30
<b>13 THINK ON ONE . . .</b> WYNTON Marsalis (Columbia FC 38641)	12	37	<b>27 WAYFARER</b> JAN GARBAREK GROUP (ECM 23798-1)	27 3
<b>14 THE CLARKE/DUKE PROJECT II</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	14	17	<b>28 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	23 20
			<b>29 PAST LIGHT</b> WILLIAM ACKERMAN (Windham Hill/A&M WH-1028)	30 2
			<b>30 OREGON</b> (ECM 23796-1)	24 21

## FEATURE PICKS

**LOOK STOP LISTEN** — Philly Joe Jones/Dameronia — Producers: Helen Keane, Robert Sunenblick, Mark Feldman — Uptown UP 27.15 — List: 8.98

Dameronia's second effort is a little punchier than its first, with Johnny Griffin's fleet, hardbitten tenor adding spice to half the LP. Philly Joe's little big band does justice to seven Tadd Dameron originals, with one Benny Golson composition thrown in for good measure. Aside from the guest spot, there is good solo space for Frank Wess, Walter Davis, and the leader. But here, as on the earlier album, the charts are the thing.

**HYDE PARK AFTER DARK** — Von Freeman, Cy Touff, Norman Simmons, Clifford Jordan, Wilbur Campbell, Victor Sproles — Producers: Susan and Jim Neumann — Bee Hive BH 7014 — List: 8.98

Six alumni of the days when the Bee Hive Lounge reigned over the Chicago jazz scene get together here for an upbeat blowing date. Of most interest, for the non-Windy City resident, are the rarely-recorded Freeman, Touff, and Campbell: Freeman is a space age bebopper with a tenor style uniquely his — "I'm Glad There Is You", his feature, is a thing of bizarre beauty; Touff, on bass trombone, is soft and furry with a decided swing bent; Campbell is a button-down bop trap man. The other three gents add their professional polish to a satisfying — if unsurprising — date.



**ALL-STAR JAM** — John Mayall recently made a guest appearance at John Lee Hooker's sold out show at L.A.'s Music Machine. The two thrilled the crowd with a long set of traditional blues that featured a sizzling harmonica solo by the former Blues Breaker member.



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## 2,500 Attend Nashville NACA

by Anita M. Wilson

NASHVILLE — Over 2,500 delegates from the nation's colleges and universities attended the 1984 National Assn. for Campus Activities Convention (NACA) and the National Arts & Lecture Conference at Nashville's Opryland Hotel Feb. 26-29. The four-day convention offered a wide variety of events including a keynote address by Jane Mallory Park, a crafts fair, national graphics competition, banquet, and activities in the exhibit hall, resource center and placement center.

Delegates registered for the National Arts & Lecture conference started their seminars on Saturday with an assortment of panels covering all aspects of the arts and lecture business. Some of the seminars were: "Careers in the Arts;" "Programming Non-traditional Films;" "Traveling Exhibits: What's on the Market?;" "Promoting the Performing Arts;" and "Cooperating With Arts Consortia."

The NACA convention then began its panels on Sunday which included "Cooperative Buying: A Way To Save Your School Money;" "A Happy Marriage: The Uniting of Recreation and Entertainment;" "Homecoming: That's Entertainment;" "Working With Concert Volunteers;" "Development Approach to the Contemporary Music Area: What's In A Concert;" and "Raising and Spending Funds Within the Residence Halls."

Throughout the convention, showcases were held to spotlight an array of entertainment available to colleges. Each day several shows were presented to those interested in viewing mainstage, coffeehouse and cabaret style artists for possible bookings of the acts for the upcoming year. Some coffeehouse artists spotlighted on the showcases were Bill Miller, Nuuska, Guthrie Thomas, Dave Binder, Louise Dimiceli and Kier. The mainstage showcases also offered a varied line-up with rocker Rick Derringer heading the list. Other acts to perform were J.D. Crowe and The New South, George Miller, Liz Story and Michael Hedges, The Skip Castro Band, Firefall, Chip Franklin, The Kraze and Time Settimi. The NACA convention proved an open market for talent agencies to showcase those artists targeted for the collegiate marketplace.

Some of the recent top-grossing movies were also shown throughout the convention for the delegates to consider renting for the next school year. *Yentl*, *Valley Girl*, *The Dead Zone*, *The Rescuers*, *The Right*

*Stuff*, *Rear Window*, *Silkwood* and *Heat-wave* were among the award-winning movies offered.

Over 125 companies displayed their products and had artists on hand to talk with the delegates. Some of the companies represented at the convention were Blade Agency, Campus Network, Inc., Walt Disney Films, The Jim Halsey Co., Inc., International Talent Group, The Lancer Agency, MGM/United Artists Entertainment, The National Shakespeare Co., William Morris Agency and SRO Artists.

The finale of the convention was the Campus Entertainment Awards Show on Wednesday night. Joey Edmonds acted as master of ceremonies and award presenter and MCA recording artists The Oak Ridge Boys made a special appearance.

## 750 Attend CRS

NASHVILLE — An estimated 750 music and radio industry personnel attended the 15th Annual Country Radio Seminar March 1-3 at Nashville's Opryland Hotel, an attendance which marked an all time high registration level for the three-day event. Attendees were treated to a wide variety of seminars on all facets of the music business, an exhibit hall and the New Faces Show.

This year's seminar marked the first year that an exhibition hall was set up to let attendees display their wares. In the past, exhibitors were only permitted suites to conduct business from, however, this year 24 companies set up booths at the Opryland Hotel. Some of the companies that participated included: Allied Broadcast Equipment; Broadcasters Promotion Assn.; Creative Radio Shows; Film House, Inc.; Media General Broadcast Services, Inc.; Motorola, Inc.; Music Works, Inc.; Pam Lontos, Inc.; Top Billing International; Video Country Network.

A highlight of this year's radio seminar was the traditional New Faces Show on Saturday night, spotlighting new artists who have had significant success in the country field within the past year. Featured in this year's show were Atlanta, Bandana, Lane Brody, Rick & Janis Carnes, Exile, Jim Glaser, Jan Gray, Gus Hardin, Kathy Mattea and Dan Seals.

A more detailed recap of the Country Radio Seminar will appear in next week's issue of *Cash Box*.



**WRITER PROFILES** — ASCAP writers are congratulated by southern regional director Connie Bradley for recently achieving four out of five Grammy Country Song of the Year nominations. Shown (l-r) are: Bradley; Rory Bourke, "Baby I Lied" and "A Little Good News," Austin Roberts, "I.O.U.," Tommy Rocco and Charlie Black for "A Little Good News." Mike Reid, writer of "Stranger In My House," is not present in the picture.

## CMA Board Sets 1984 Goals

NASHVILLE — The Country Music Assn. (CMA) established the organization's goals and priorities for 1984 last week during the meeting of officers and directors in Orlando, FL. Ralph Peer, CMA chairman of the board, and Dick McCullough, CMA president, presided over the first meeting of the three-day event.

Goals cited for the year include increased direct promotion to the advertising community, a renewed commitment to international expansion of country music, direct merchandising efforts, and more retailer's and legislative support. These objectives represent the culmination of 17 committee meetings held prior to the full board meeting on Feb. 9.

McCullough, vice president of J. Walter Thompson Company in Chicago, stated, "What we are approaching now is aggressive promotion of country music in all forms in which it's shown and played — we need more radio stations, more concerts, more programs. The people who listen to country music make a good market. I can talk about that from a standpoint outside the music industry, as someone who uses an entertainment medium to sell goods and services and I can see that country is a superb tool to do that." A more direct link with the advertising community is a primary target for 1984. McCullough notes through advertising, "country music has broken a lot of stereotypes in how it is perceived — more people now know that it has a loyal audience with broad demographics — but it is still up to the whole industry, particularly those elements that deal with advertisers, to continue to market it aggressively.

Ralph Peer of Peer-Southern Organization says of promoting country music overseas, "the CMA is putting emphasis on the United Kingdom market as a doorway to the entire European market." A survey commissioned by the CMA is being taken to collect opinions of the British public, record manufacturers, and retailers by Market & Opinion Research International. Peer believes this information will help identify what the public defines as country music and what it doesn't, which can be useful to the entire industry. The first results will be brought forward at the April CMA Board Meeting.

The 25th Anniversary CMA Special, broadcast originally in the United States last April, is expected to be shown in England this spring, an element that can further the idea of country music in the minds of the British public. Peer said that

the organization is working toward European and Australian airings of the annual CMA awards program, and added, "Also to benefit our international members, we will revise and expand our use of Records Service International to increase the amount of American country releases available abroad. This will keep members well informed for voting on the annual CMA Awards." Country music will also be highlighted during the opening ceremonies at the World Olympics to be held in Los Angeles according to Sonny Anderson, chairman of the CMA Olympic Committee. The telecast will be broadcast worldwide and will represent the largest viewing audience for any country music show.

The board approved a contract with the Mutual Broadcasting System to present the CMA Pre-Awards Radio Broadcast simulcast and Post Awards presentation, and "Discover Country Music," a record merchandising campaign launched by the CMA and National Assn. of Record Merchandisers in 1983, will be used once again according to McCullough. The campaign coincided last year with the industry excitement of the CMA Awards show, using posters, brightly colored record bin toppers, consumer bag stuffers and other various items to highlight the awards.

The CMA, on behalf of the music industry, will also be active in support of certain legislative motions in the U.S. Congress and will work to achieve passage of record rental controls in the U.S. House of Representatives.

## ASCAP Schedules Free Workshop

NASHVILLE — The Fourth ASCAP Nashville Songwriters Workshop, slated to begin on March 27, will be led by award-winning writers, Eddy Raven and Don Pfriemer.

Those interested in applying to the workshop, which is free of charge and open to all writers regardless of performing rights affiliation, should send a resume and cassette tape with two original songs marked for identification with name, address and telephone number to: ASCAP Country Workshop, Two Music Square West, Nashville, TN. 37203. The workshop has a limit of 40 participants and the deadline for entries is March 9. Accepted songwriters will be notified within 10 days.



**MOTEL MEETING** — Nashville music executives recently attended an LP preview party for Columbia recording artist Moe Bandy. His latest album "Motel Matches" was the theme for the party which held at Nashville's famous Belle Meady Motel. Guests were invited to the event with a hotel key which fit into the door of the party, in addition to a letter promising a rendezvous with Bandy. Pictured (l-r) are: Bandy; Rick Blackburn, senior vice president and general manager, CBS Records; Blake Mevis, producer; and Ronnie Spillman, Encore Talent.

# CASHBOX

March 10, 1984

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## Dove Nominees for Gospel Song of the Year

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**"I'M WALKIN' "**—Bob Bailey/  
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## THE GOSPEL MUSIC ASSOCIATION'S DOVE AWARD

# Use Of Video Increases In Gospel Field

by Anita M. Wilson

NASHVILLE — Over the past few years video has exploded in various fields of music, especially the rock field where it has helped develop new artists that previously had no luck breaking into the business. Video has also increased artist exposure through such media as the popular Music Television (MTV). Other music genres have followed suit, such as country, and within the past year or two video has also moved into the gospel business. Gospel labels first slowly began researching the new medium, but recently they have taken a more aggressive approach and are trying new marketing outlets for their videos.

Word Records has been one of the forerunners in pioneering gospel video and have recently been exploring different forms of video. The company first began developing videos for its artists two years ago by filming segments of concerts and offering these on cassettes. Another gospel label to venture into the video field is Greentree Records, the main label for Benson Records. So far, Greentree has exerted all its efforts on Rick Cua and Jerusalem by also taping segments of their concerts for in-store marketing. Milk & Honey Records ventured into the video market earlier this year. During a taping for the Trinity Broadcasting Network, the company taped songs each artist performed for later use for promotional purposes. Sparrow Records has also entered into the video field with recent videos for The Second Chapter of Acts and Barry McGuire.

One company looking into the possibility of video, but has yet to venture into it is Light Records. "The problem is, we

want to be as sophisticated as the secular market, yet I don't think we can do all the things that a secular artist can do and still maintain the integrity of a gospel marketplace," stated Neil Hesson, vice president marketing, sales and promotion for Light Records. The company is, however, planning on releasing videos on major artists in the near future after more research into the field has been completed.

While the majority of videos filmed in other genres lean toward the conceptual area, most gospel companies are releasing concert footage of artists. Milk & Honey, Word, Greentree and Sparrow have all focused videos on artist's live appearances. Milk & Honey recorded videos of Wayne Watson, Twila Paris, Harvest and Michael James Murphy during their performances on the show "This Old House." The label will offer videos featuring four or five of the artists' songs. Greentree Records has exerted a major effort to book its artists into halls that would be ideal for taping videos. Word Records is offering one-hour edited concert performance videos with the exclusion of the Amy Grant "Age To Age" video which runs ninety-one minutes and is a fine example of her concert skills. In addition, Word has filmed eight concept videos which will be out on the marketplace by the fall. Artists were selected by their success and interest in video, and the label has hired an Atlanta firm to help place the videos and generally expose gospel concept videos. Sparrow Records is also releasing a 30-minute conceptual video on the Second Chapter of Acts.

The rock industry places most videos

## "Reaching More In '84" Gospel Theme

NASHVILLE — "Reaching More In '84" is the theme of the 12th Annual National Gospel Radio Seminar, scheduled for March 4-7 at the Radisson Plaza Hotel in Nashville.

Topics to be covered at the seminar include: "Creating A Productive Work Environment," "Biblical Principles For Management & Planning," "The Eleven Commandments of Better Broadcasting," and "Building Your Audience Through Programming."

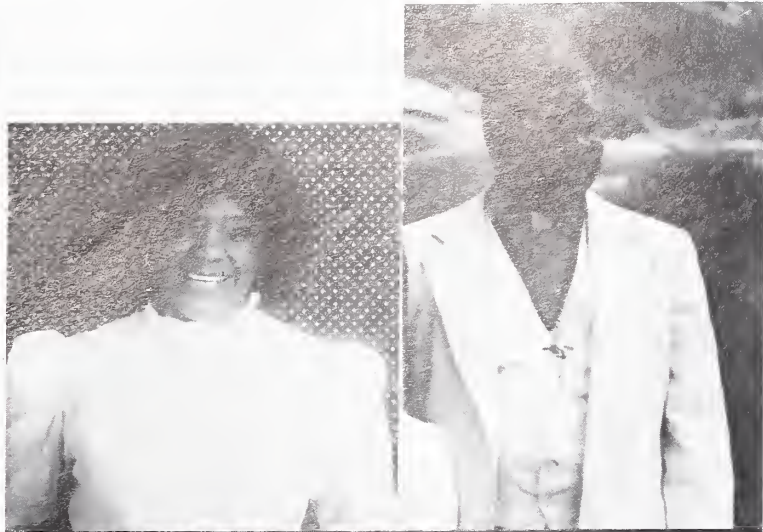
This year's scheduled speakers will be Dr. Robert Schuller, "Hour Of Power," Myron Rush, Time Management Specialists; Dr. Tom Durfey, chairman, Communications Department, ORU; Frank Reed, WNBC Radio New York; Tony Rufo, Domain Agency and Brad Burkhart, Burkhart, Abram, Michaels, Douglas Inc.

"Our agenda this year lists the largest number of participants ever scheduled in the history of this event," said Jim Black, vice president, SESAC and chairman of the NGRS.

with such outlets as MTV and Friday Night Video; however, gospel labels have been looking in other directions to showcase their vid product. "We're hoping to use them for local television shows when the artist makes an appearance at a guest show," stated Mike Dimonico of Milk & Honey. Word Records offers videos on artists such as Amy Grant, Russ Taft and the Imperials to over 200 record outlets that the company normally works with. Greentree Records has also been supplying videos to approximately 250 retail stores. Display mobiles and posters are also usually used in conjunction with the videos to heighten awareness of the video and artist. At this point very few gospel videos are being sold. Most companies feel the consumer marketplace and the sophistication of the format is not ready to make it financially realistic to pursue selling videos on a wide scale effort yet.

### Optimistic Outlook

The outlook for the gospel video field is very optimistic according to label executives. "I feel video is going to provide a much higher level of artist visibility," stated Steve Bock of Greentree. "There are so many shoppers that walk through our retail outlets who aren't normally exposed to our music, but can be by retailers airing footage in the stores. It's our responsibility as a company to provide a high quality concept video on our major acts and those we wish to develop." "Obviously it is a medium that will allow us to communicate more effectively," explained Dan Raines of Word. "Within the next three to five years I think it will be standing on its own as a viable product."



# Spiritual

## MALE VOCALIST

- 1 F.C. Barnes • Atlanta International
- 2 Douglas Miller • Gospearl
- 3 Al Green • Myrrh

## FEMALE VOCALIST

- 1 Shirley Caesar • Myrrh
- 2 Vanessa Bell Armstrong • Onyx/Benson
- 3 Sandra Crouch • Light

## GROUP

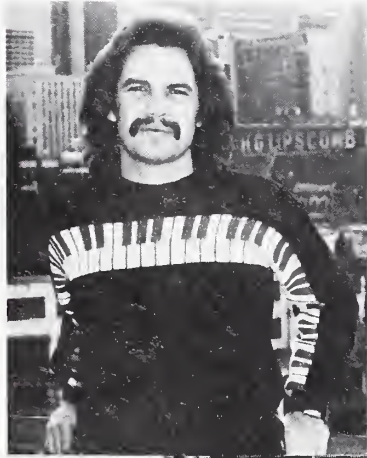
- 1 Clark Sisters • Sound of Gospel/New Birth
- 2 Williams Brothers • Myrrh
- 3 Florida Mass Choir • Savoy

## TOP 20 ALBUMS

- 1 Jesus I Love Calling Your Name • Shirley Caesar • Myrrh
- 2 Rough Side Of The Mountain • F.C. Barnes and Rev. Janice Brown • Atlanta International
- 3 Peace Be Still • Vanessa Bell Armstrong • Onyx/Benson
- 4 You Brought The Sunshine • Clark Sisters • New Birth
- 5 The Joy Of The Lord Is My Strength • Douglas Miller and The True Way Choir • Gospearl
- 6 Feel The Spirit • Williams Brothers • Myrrh
- 7 Lord, You Keep On Proving Yourself To Me • Florida Mass Choir • Savoy
- 8 I'll Rise Again • Al Green • Myrrh
- 9 Lead Me • The Jackson Southernairs • Malaco
- 10 I Feel Like Goin' On • Keith Pringle • Hope Song
- 11 We Sing Praises • Sandra Crouch • Light
- 12 Soon I Will Be Done With The Troubles Of The World • James Cleveland and The New Jersey Mass Choir • Savoy
- 13 This Too Will Pass • James Cleveland and The Charles Fold Choir • Savoy
- 14 The Richard Smallwood Singers • Onyx/Benson
- 15 Hear My Voice • Rance Allen Group • Myrrh
- 16 Uncloudy Day • Myrna Summers • Savoy
- 17 Determined • Tramaine Hawkins • Light
- 18 Precious Lord • Al Green • Myrrh
- 19 It's Gonna Rain • Milton Brunson • Myrrh
- 20 When It Rains It Pours • F.C. Barnes and Sister Janice Brown • Atlanta International

# CASH BOX GOSPEL AWARDS

1984



# Inspirational

## MALE VOCALIST

- 1 Russ Taff • Myrrh
- 2 Michael W. Smith • Reunion
- 3 B.J. Thomas • Myrrh

## FEMALE VOCALIST

- 1 Amy Grant • Myrrh
- 2 Sandi Patti • Impact
- 3 Barbara Mandrell • Songbird/MCA

## GROUP

- 1 Petra • Star Song
- 2 Imperials • Dayspring
- 3 Andrus, Blackwood & Co.

## TOP 20 ALBUMS

- 1 Age To Age • Amy Grant • Myrrh
- 2 More Power To Ya • Petra • Star Song
- 3 More Than Wonderful • Sandi Patti • Impact
- 4 Walls Of Glass • Russ Taff • Myrrh
- 5 Michael W. Smith Project • Reunion
- 6 Peace In The Valley • B.J. Thomas • Myrrh
- 7 Side By Side • Imperials • Dayspring
- 8 I Put Away My Idols • Dion • Dayspring
- 9 Count The Cost • David Meece • Myrrh
- 10 Step Out Of The Night • Andrus, Blackwood & Co. • Greentree
- 11 Stand By The Power • Imperials • Dayspring
- 12 Legacy • Benny Hester • Myrrh
- 13 Passin' The Faith Along • New Gaither Vocal Band • Dayspring
- 14 Signal • Dallas Holm & Praise • Greentree
- 15 Lift Up The Lord • Sandi Patti • Impact
- 16 Legacy • Michael Card • Milk & Honey
- 17 You Put My Life To Music • Barbara Mandrell • Songbird/MCA
- 18 White Heart • Myrrh
- 19 Press On • Joe English
- 20 Spirit Wings • Joni Eareckson • Word

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## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart
<b>1 WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	1 21
<b>2 THIS TOO WILL PASS</b> JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	2 20
<b>3 SING AND SHOUT</b> THE MIGHTY CLOUDS OF JOY (Myrrh/Word SPCN 7-01-676706-X) "He's My Rooftop"	3 7
<b>4 ROUGH SIDE OF THE MOUNTAIN</b> R. C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	4 45
<b>5 PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	6 48
<b>6 I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	5 27
<b>7 MAKE ME AN INSTRUMENT</b> CANDI STATON (Beracah-1001) "God Can Make Something Out Of Nothing"	7 32
<b>8 JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	8 37
<b>9 TAKE IT TO THE LORD IN PRAYER</b> TRUTHETTES (Malaco - 4386) Open	10 5
<b>10 I FEEL LIKE GOIN' ON</b> KEITH PRINGLE (Hope Song HS-2001) Title Cut	9 13
<b>11 LONG TIME COMING</b> WINANS (Light 5926) Open	11 23
<b>12 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	12 25
<b>13 DON'T GIVE UP</b> THE O'NEIL TWINS (Savoy 14727) "Give It Up"	— 1
<b>14 YES HE CAN</b> GEORGIA MASS CHOIR (Savoy - 7082) Open	14 5
<b>15 LEAD ME</b> THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	15 2

### Inspirational

	Weeks On Chart
<b>1 NOT OF THIS WORLD</b> PETRA (Star Song SPCN 7-102-05088-0) Open	5 15
<b>2 MORE THAN WONDERFUL</b> SANDI PATTI (Impact R3818) Open	2 38
<b>3 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) Open	3 98
<b>4 WALL OF GLASS</b> RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	1 30
<b>5 SIDE BY SIDE</b> IMPERIALS (Dayspring/Word 701411215) "Wait Upon The Lord"	4 23
<b>6 COUNT THE COST</b> DAVID MEECE (Myrrh MSB-6744) Open	6 31
<b>7 SIGNAL</b> DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	8 19
<b>8 SINGER SOWER</b> 2nd CHAPTER OF ACTS (Sparrow SPR 1071) "Tak'n' The Easy Way"	10 7
<b>9 MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	9 39
<b>10 MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	7 60
<b>11 STRAIGHT AHEAD</b> AMY GRANT (Myrrh SPCN 7-01- 675706-4) "Angels"	14 2
<b>12 NO LESS THAN ALL</b> GLAD (Greentree R003951) "Maker Of My Heart"	12 14
<b>13 A CALL TO US ALL</b> TERI DESARIO (Day Spring 7014113011) Open	13 5
<b>14 SURRENDER</b> DEBBY BOONE (Lamb & Lion LLR 3001) "Keep The Flame Burning"	— 1
<b>15 LEGACY</b> MICHAEL CARD (Milk & Honey MH1045) Open	15 2

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



**GOLD FOR GRANT** — Amy Grant was recently presented with her first gold record for the album "Age To Age" by Word executives. Pictured (l-r) are: Brown Bannister, producer; Dan Johnson, vice president marketing and A&R; Jarrell McCracken, president; Stan Moser, executive vice president; Amy Grant and Roland Lundy, vice president, sales.

### Jones Hosts Fisk Benefit Concert

NASHVILLE — Bobby Jones hosted a gospel benefit for Fisk University at the Tennessee Performing Arts Center, Monday, February 20. The extravaganza featured a variety of gospel music's finest talent from Word Records including Al Green, The Williams Brothers, Bobby Jones and New Life, Christian Friends, and the first lady of gospel music, Shirley Caesar.

The sponsors, Word, Inc., Christian Friends Ministries, Inc., WVOL Radio, and other leaders from the Nashville community staged the benefit as an effort to decrease Fisk's \$2.8 million debt.

"It is the finest hour for a record company and its artists when we can help a troubled institution such as Fisk University, the oldest black institution of higher learning," said James Bullard, general manager of Word Records and Music Group Black Music Division and creator of the concept for the evening.

"Jubilee '84" also featured a performance by the Fisk Jubilee Singers. The historic singers previously raised money for Fisk when the school was having financial difficulties in its early days. "The Fisk Jubilee Singers originally rescued the university in 1871," said Bullard, "It just seemed natural for the black artists with Word Records to donate their time to help rescue the university 113 years later."

Another benefit for Fisk will be held by

comedian Bill Cosby and keyboardist Ramsey Lewis on March 15 at 8 p.m. at Nashville's Municipal Auditorium.

### GLAD At Kennedy Center On April 22

NASHVILLE — Greentree recording artists GLAD, will record their fifth album, live at the Kennedy Center in Washington, D.C. on April 22.

This concert represents a first for gospel music as it is the debut performance by any gospel act at the Kennedy Center For The Performing Arts.

The album, which will be called "Live From The Kennedy Center," will follow-up GLAD's October '83 release, "No Less Than All," which is currently on **Cash Box's** Inspirational chart. Negotiations are also under way for a one-hour video that will be made to go with the new LP.

The concert will begin at 7:30 p.m. in the Center's main hall and will feature several special guest artists.

### Musicalifornia In L.A.

LOS ANGELES — Musicalifornia '84, a church-oriented conference in association with Lexicon Music/Light Records will be held at the Los Angeles Hyatt Regency Hotel April 24-28. O.D. Hall will serve as conference coordinator. Over 800 church music participants are expected to attend.

### FEATURE PICKS

#### ELECTRIC EYE — Prodigal — Heartland Records HR38650 — Producer: Jon Phelps

Prodigal's music can best be described as mainstream rock with screaming guitars and pleading vocals setting the mood. "Emerald City," written by Lloyd Boldman, features dialogue from the 1939 MGM motion picture *The Wizard Of Oz* and is an example of Prodigals' creativity in combining music and message in a way sure to spark interest even among rock enthusiasts outside the gospel industry.

#### HYMNS — Evie — Word 7-01-89190-X — Producer: Pelle Karlsson

Evie's followup to "Restoration" is a collection of songs, appropriately entitled "Hymns" which adds new life to such standards as "The Old Rugged Cross," "All Hail The Power Of Jesus Name" and "A Christian Home." With her clear, smooth soprano vocals, Evie shows her musical diversity by adding a country flavor to such traditional gospel songs as "How Great Thou Art" and "Lead Me To Calvary." "Hymns" is refreshing in its simplicity, and a fine tribute to church music.

#### PRAISE TO VICTORY — Cedric Joseph — Star Song 7-102-047-86-X — Producer: Fletch Wiley

Cedric Joseph's first Star Song release is an adult contemporary album with the lyrical theme centering on spiritual encouragement for the family. The LP is aided by the band Koinonia, and smooth backup vocals by the Andre Crouch Singers. Songs such as "Abide In Me" and "Save The Family," written by Cedric Joseph, will help establish him as an exciting new addition to gospel music.

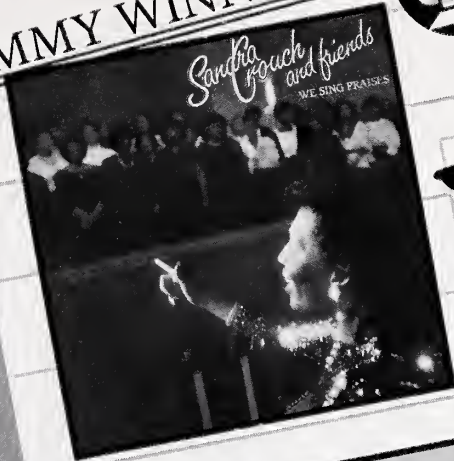


**MELTING VIDEO** — Steve Taylor (r) is ready for his cue while taping his first video clip, "Meltdown (At Madame Tussaud's)" which is also the title song on Taylor's most recent Sparrow album, "Meltdown." Both video and LP are set for a March release.



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# GMA Announces Dove Nominees

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

## FINAL NOMINEES

### Gospel Song of the Year

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

### Gospel Songwriter of the Year

Scott Wesley Brown, Michael Card, Joel Hemphill, Michael W. Smith, Lanny Wolfe.

### Gospel Music Male Vocalist of the Year

Johnny Hall, Leon Patillo, Michael W. Smith, Russ Taff, John Michael Talbot.

### Gospel Music Female of the Year

Cynthia Clawson, Tanya Goodman, Amy Grant, Sandi Patti, Michele Pillar,

Kelly Nelon Thompson.

### Gospel Music Album of the Year:

#### Contemporary (Solo, Duo, Group, Choir)

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

### Gospel Music Album of the Year:

#### Inspirational (Solo, Duo, Group, Choir)

Dove Award to Artist — Producer  
HER FATHER'S CHILD, Kelly Nelon, Canaan Records, Ken Harding, Producer; I EXALT THEE, Phil Driscoll, Sparrow Records, Phil Driscoll, Lari Goss, Producers; MORE THAN WONDERFUL, Sandi Patti, Impact Records, Exec Producer — John Helvering, David Clydesdale, Greg Nelson, Sandi Patti Helvering, Producers; PASSIN' THE FAITH ALONG, New Gaither Vocal Band, Dayspring Records, Billy Smiley, Warren Peterson, Producers; THE GIFT GOES ON, Sandi Patti, Impact Records, Exec. Producer — John Helvering, Greg Nelson, Sandi Patti, David T. Clydesdale, Producers.

### Gospel Music Album of the Year:

#### Traditional (Solo, Duo, Group, Choir)

Dove Award to Artist — Producer

CATHEDRALS LIVE IN ATLANTA, Cathedral Quartet, Riversong Records, Exec. Directors — Glen Payne, George Younce, Bill Traylor, Producer; LIVE AT THE UNIVERSITY OF ALABAMA, The Kingsmen, Heartwarming Records, Wayne Hilton, Eldridge Fox, Jim Hamill, Producers; MEMORIES MADE NEW, The Rambos, Heartwarming Records, Dory McGuire, Buck Rambo, Producer; MORE THAN A DREAM, Tanya Goodman, Canaan Records, Exec. Producer — Aaron Brown, Andy Tolbird, Gary Chapman, Producers; WE SHALL BEHOLD THE KING, The Rex Nelon Singers, Canaan Records, Ken Harding, Producer.

### Gospel Music Album of the Year:

#### Contemporary

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

### Gospel Music Album of the Year Design

Dove Award to Photographer,  
Graphic Artist Designer

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

### Gospel Music Album of the Year

#### By A Secular Artist/Artists

BEST OF B.J. #2, B.J. Thomas, Word Records, Ken Harding, Producer; DRASTIC MEASURES, Kansas, CBS Records, Kansas, Neil Kernon, Producers; LOVE SHINES, B.J. Thomas, Priority Records, Pete Drake, Producer; SUNDAY SCHOOL SONGS FOR CHILDREN OF ALL AGES, Tennessee Ernie Ford, Word Records, Michael Lloyd, Producer; SURRENDER, Debbie Boone, Lamb and Lion Records, Brown Bannister, Producer.

### Gospel Music Artist of the Year

### Group or Individual

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

### Gospel Music Album of the Year:

#### Traditional

(Black) (Solo, Duo, Group, Choir)  
Dove Award to Artist — Producer  
I AM DETERMINED, Tramaine Hawkins, Light Records, Walter Hawkins, Producer; JESUS I LOVE CALLING YOUR NAME, Shirley Caesar, Myrrh Records, Exec. Producer — Ken Harding, Tony Brown, Producer; PEACE BESTILL, Vanessa Bel Armstrong, Onyx International Records, Exec. Producer — Gentry McCreary, Thomas Whitfield, Light Records, Sandra Crouch, Producer; WHITE CHRISTMAS, Al Green, Myrrh Records, Moses Dillard, Producer.

### Gospel Music Album of the Year:

#### Instrumental Artist(s)

Dove Award to Artist — Producer  
Phil Driscoll, Dino Kartsonakis, Koinonia, Michael W. Smith Keith Thomas.

### Gospel Music Album of the Year:

#### Worship and Praise

Dove Award to Artist — Producer  
— Record Company  
CELEBRATE THE JOY, Impact Records, David T. Clydesdale, Producer; GRACE UPON GRACE, Day Spring Records, Bruce Koplisch, Producer; GREAT IS THY FAITHFULNESS, Impact Records, Don Marsh, Producer; PSALMS ALIVE, Maranatha Music, Skip Konte, Producer; RESTORATION, Word Records, Pelle Karisson, Producer.

### Gospel Music Album of the Year: Musical

Dove Award to Producer — Record Company

DREAMER, Cam Floria, Producer; Christian Artists Records; JESUS NEVER FAILS, Exec. Producer — Dennis Worley, John Rosasco, John Lee, Producers; Priority Records, CBS Records; SING THE MIGHTY POWER OF GOD, Ron Griffin, Producer; Paragon Records; SONG OF THANKSGIVING, Ron Huff, Producer, Word Records, WE ARE CALLED, Phil Perkins, Producer, Birdwing Records.

### Gospel Music Album of the Year:

#### Children's Music

Dove Award to Producer — Record Company

ADVENTURES IN AGAPELAND, Tony Salerno, Producer, Birdwing Records; BACK AT THE CREEK BANK, Ron Griffin, Producer, Impact Records; MUSIC MACHINE III, Fletch Wiley, Tony Salerno, Ron Dreuger, Producers, Birdwing Records; THE LATE GREAT POTENTATE, Greg Nelson, Producer; Brentwood Records; WORD BIRDS, Bob Farnsworth, Producer, Word Records.

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*Gandi Patti*

1982

Dove Awards—Gospel Music Association

Gospel Music Artist of the Year—Winner  
Gospel Music Female Vocalist of the Year—Winner

1983

Grammy Awards—National Academy of Recording Arts and Sciences

Best Gospel Performance, Contemporary—"Lift Up The Lord"—Nominee

Dove Awards—Gospel Music Association

Gospel Music Female Vocalist of the Year—Winner  
Gospel Music Album of the Year, Inspirational—"Lift Up The Lord"—Winner

1984

Grammy Awards—National Academy of Recording Arts and Sciences

Best Gospel Performance by a Duo or Group—"More Than Wonderful"  
Duet with Larnelle Harris—Winner  
Best Gospel Performance, Female—"The Gift Goes On"—Nominee

Dove Awards (Awards Ceremonies March 7, 1984)—Gospel Music Association

Gospel Music Female Vocalist of the Year—Nominated  
Gospel Music Album of the Year, Inspirational—"More Than Wonderful"—Nominated  
Gospel Music Artist of the Year—Nominated

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TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 ROLL ON ALABAMA (RCA AHL 1-4939)	1 6	38 RED HOT SHELLY WEST (Warner/Viva 9 23983-1)	37 16
2 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	2 17	39 WHITE SHOES EMMYLOU HARRIS (Warner Bros. 9 23961-1)	35 16
3 DON'T CHEAT IN OUR HOMETOWN RICKY SKAGGS (Epic FE 38954)	3 19	40 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	41 42
4 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	4 26	41 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	40 12
5 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5408)	5 49	42 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	39 12
6 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	6 35	43 THE JUDDS (RCA MHL1-8515)	65 2
7 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4679)	7 25	44 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	47 155
8 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1-8514)	8 17	45 THE EPIC COLLECTION MERLE HAGGARD (Epic FE 39150)	45 12
9 DELIVER OAK RIDGE BOYS (MCA-5455)	10 18	46 GREATEST HITS JOHN CONLEE (MCA-5404)	53 47
10 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	9 16	47 MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644)	43 7
11 EXILE (Epic FE 39154)	11 11	48 THE HEART NEVER LIES MICHAEL MARTIN MURPHEY (Liberty LT-51150)	48 6
12 THE GREAT PRETENDER DOLLY PARTON (RCA AHL 1-4940)	23 4	49 A LIFETIME OF SONG MARTY ROBBINS (Columbia KC2 38870)	49 24
13 MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	13 19	50 JONES COUNTRY GEORGE JONES (Epic FE 38978)	57 16
14 DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1 M-1)	15 12	51 BEHIND THE SCENE REBA MCENTIRE (Mercury/PolyGram 812 781-1 M-1)	52 12
15 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	19 18	52 HANGIN' UP MY HEART SISSY SPACEK (Atlantic America 7 90100-1)	50 22
16 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9 23958-1)	14 16	53 SNAPSHOT SYLVIA (RCA AHL 1-4672)	56 39
17 WHY LADY WHY GARY MORRIS (Warner Bros. 9 23738-1)	18 25	54 WHAT CAN I SAY GAIL DAVIES (Warner Bros. 9 23972-1)	54 7
18 THE CLOSER YOU GET... ALABAMA (RCA AHL 1-4662)	16 52	55 COUNTRY BOY'S HEART RONNIE MCDOWELL (Epic FE 38981)	55 16
19 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	21 39	56 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	60 44
20 THE WOMAN IN ME CHARLY MCCLAIN (Epic FE 39154)	22 11	57 THE BEST OF DON WILLIAMS, VOL. III DON WILLIAMS (MCA-5465)	— 1
21 LOVE LIES JANIE FRICKE (Columbia FC-38730)	20 18	58 MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	61 23
22 GREATEST HITS, VOL. II EDDIE RABBITT (Warner Bros. 9 23925-1)	17 27	59 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	59 75
23 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9 23912-1)	28 19	60 LET'S GO NITTY GRITTY DIRT BAND (Liberty-LT-51146)	51 44
24 SLOW BURN T.G. SHEPPARD (Warner/Curb 9 23911-1)	12 18	61 SHINE ON GEORGE JONES (Epic FE 38406)	64 46
25 IN MY EYES JOHN CONLEE (MCA-5434)	25 25	62 CRYSTAL GAYLE'S GREATEST HITS (Columbia FC 38803)	62 25
26 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	31 19	63 TOO HOT TO SLEEP LOUISE MANDRELL (RCA AHL 1-4820)	67 20
27 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	24 17	64 MIDNIGHT FIRE STEVE WARINER (RCA AHL 1-4859)	58 12
28 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	29 74	65 GREATEST HITS JOHNNY LEE (Warner Bros. 9 23967-1)	69 16
29 YOU'VE REALLY GOT A HOLD ON ME MICKEY GILLEY (Epic FE 39000)	38 4	66 YELLOW MOON DON WILLIAMS (MCA 5407)	46 6
30 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	26 22	67 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	68 74
31 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	27 105	68 SPUN GOLD BARBARA MANDRELL (MCA-5377)	66 30
32 THE GREAT AMERICAN DREAM B.J. THOMAS (Cleveland Int'l/Columbia FC 39111)	33 12	69 MEMORY LANE JOE STAMPLEY (Epic FE 38964)	63 12
33 KEYPED UP RONNIE MILSAP (RCA AHL 1-4670)	34 47	70 HEY BARTENDER JOHNNY LEE (Warner Bros. 9 23889-1)	74 7
34 GREATEST HITS DOLLY PARTON (RCA AFL-1-4422)	32 55	71 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	71 73
35 LITTLE BY LITTLE GENE WATSON (MCA-5440)	42 7	72 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Compleat CPL-1-1004)	44 43
36 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL 1-4826)	36 17	73 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	73 44
37 NIGHT GAMES CHARLEY PRIDE (RCA AHL 1-4822)	30 24	74 AMERICAN MADE OAK RIDGE BOYS (MCA-9390)	70 55
		75 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23967-1)	75 81

COUNTRY COLUMN

**COUNTRY GRAMMYS** — During last week's Grammy Awards in Los Angeles, top country artists took a share of the night's awards. Alabama took the award for "Country Performance By A Duo Or Group," "Female Country Vocal" went to Anne Murray for "A Little Good News" while Lee Greenwood won the men's category with "I.O.U." "Fireball" by The New South won "Country Instrumental" thanks to the musicianship of Ricky Skaggs, Jerry Douglas, Tony Rice, J.D. Crowe and Todd Phillips. The award for "New Country Song" went to songwriter Mike Reid for "Stranger In My House." The Oak Ridge Boys were the only country artist to perform; however, Janie Fricke and Anne Murray were presenters.

**INTERVIEW ERROR** — In The Cash Box Interview with Rick Blackburn in the March 3 magazine it was mistakenly stated that Blackburn began running the Nashville CBS office in 1982. Blackburn was named vice president/general manager in 1980 at which point he then assumed leadership of the Nashville office. Cash Box apologizes for this error.

**SURPRISED DELIVERY** — MCA Records is promoting Reba McEntire's latest single "Just A Little Love" in a unique fashion by having the record delivered personally to nearly 100 radio stations by singing telegram messengers. One of the Nashville stops was at Cash Box office where writer Anita Wilson was surprised by the telegram and an ET film crew. Pictured (l-r) are: Anita Wilson; Steve Kelly and Carla Cantrell, telegram messengers.

**HALSEY NAMED PRESIDENT** — Jim Halsey, president of The Jim Halsey Co., was the first American to be elected as president of the Federation Internationale des Organizations de Festivals (FIDOF), an advisory organization for international music festivals in some 56 countries. The annual meeting was attended by 72 delegates from such countries as Egypt, Ireland, Finland, Brazil, Japan and Sweden. The election was held at the annual general assembly in late January in Cannes, France. Halsey will serve for two years in this position. Also announced is the opening of a United States branch in Los Angeles as an extension of the main office in Split, Yugoslavia.

**A LITTLE VISIT** — Reba McEntire stopped by the Nashville Cash Box office to drop off her latest MCA single, "Just A Little Love." Reba is heading to Las Vegas with the Statler Bros. for their performance at the MGM Grand Hotel. The show will mark her Las Vegas debut.

**STATLERS INVADE VEGAS** — The Statler Bros. made their debut Las Vegas performance Feb. 23 at the MGM Grand Hotel. The quartet performed their regular one-hour show to two sold-out crowds. No special productions were added for the week-long series according to the Statler's lead singer Don Reid "We'll be performing for people," he explained. "That's who we've been performing for for 20 years. I'm sure the folks who booked us into Vegas wanted us because of what we do, so that's what we'll do there." Brother Harold also explained that one reason they decided to play Las Vegas was because it is so easy to find. "Just go to California and turn right," he said.

**COSBY HELPS FISK** — Performer Bill Cosby will team up with jazz keyboardist Ramsey Lewis to benefit the financially ailing Fisk University. The March 15 benefit concert will be held at Nashville's Municipal Auditorium. Tickets are \$15 for the public and \$10 for students.

**ROY'S GOLFING AGES** — Roy Clark has changed the format of his nine-year-old golf tournament. The former Roy Clark Celebrity Golf Classic will now go by the name of the Roy Clark Seniors PGA Tour Challenge. The week-long event, which begins June 11 in Tulsa, will feature 52 of the nation's top seniors, who will vie for the \$200,000 purse. On June 14 the Star Night Concert will once again be held to coincide with the tournament. All proceeds from the week will benefit the Children's Medical Center of Tulsa.

**GATLIN'S CONTINUE OLYMPIC SPIRIT** — Larry Gatlin and The Gatlin Brothers Band joined forces with Wayne Newton for a benefit concert on Feb. 27 during the USFL's L.A. Express vs. The Denver Gold football game at the Los Angeles Coliseum. One dollar from each ticket was donated to the U.S. Olympic Team. The Gatlins had earlier headlined one of three benefit concerts at Gilley's for an NBC special, "The Stars Salute The U.S. Olympic Team," which will air March 5. The Gatlins also performed at a benefit concert in Ft. Worth to aid the Edna Gladney Home for young women.

**CHARLIE A REAL MT. JULIET CITIZEN** — The city of Mt. Juliet, TN. has annexed Charlie Daniel's "Twin Pines" ranch to officially make Daniels a resident of the city. It seems the local son, who put the city on the map, moved to Twin Pines a few years ago and ran into the problem of the ranch being officially located in the neighboring city of Lebanon. With the annexation Daniels is once again a true citizen of Mt. Juliet, but will retain the Lebanon address and zip code. This week the city council is also considering a motion to name a recreation park and its main road after Daniels.

**BELMONT PROTECTS RIGHTS** — The Belmont College Music Business Division hosted a seminar last week for its students entitled "Protecting Creative Rights from Technological Encroachment." Dr. Jay Collins of Belmont moderated the panel which consisted of Michael W. Milom, Gilbert, Frank & Milom; Joe Moscheo, BMI; Merlin Littlefield, ASCAP; Maggie Cavender, Nash. Songwriters Assn.; and David Maddox, AFTRA.

**LACY J. GETS PEPPERED** — Columbia recording artist Lacy J. Dalton has been selected as Dr. Pepper's new spokesperson for an upcoming Dr. Pepper campaign. Dalton will be singing the praises of the soft drink's "out of the ordinary, extraordinary" taste on 30- and 60-second ad spots.

anita m. wilson

# TOP 100 COUNTRY SINGLES

March 10, 1984

		Weeks On Chart			Weeks On Chart			Weeks On Chart			
		3/3			3/3			3/3			
1	<b>ELIZABETH</b> THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)	3	14	35	<b>WHERE DOES AN ANGEL GO WHEN SHE CRIES</b> THE OSMOND BROTHERS (Warner Bros. 7-29387)	36	8	66	<b>TO ALL THE GIRLS I'VE LOVED BEFORE</b> JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)	—	1
2	<b>LONELY WOMEN MAKE GOOD LOVERS</b> STEVE WARINER (RCA PB-13691)	4	14	36	<b>LEFT SIDE OF THE BED</b> MARK GRAY (Columbia 38-40324)	38	7	67	<b>YOU CAN'T KEEP A GOOD MAN DOWN</b> BOBBY HELMS (Black Rosa 82714)	78	3
3	<b>ROLL ON (EIGHTEEN WHEELER)</b> ALABAMA (RCA PB-13716)	7	8	37	<b>THE YELLOW ROSE</b> JOHNNY LEE (Full Moon/Warner Bros. 7-29375)	41	5	68	<b>MIDNIGHT BLUE</b> BILLIE JO SPEARS (Parliment 1801)	48	11
4	<b>WOKE UP IN LOVE</b> EXILE (Epic 34-04247)	5	15	38	<b>MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner Bros. 7-29382)	43	4	69	<b>TILL YOUR MEMORY'S GONE</b> BILL MEDLEY (RCA PB-13692)	50	14
5	<b>I NEVER QUITE GOT BACK</b> SYLVIA (RCA PB-13689)	6	17	39	<b>I GUESS IT NEVER HURTS TO HURT SOMETIMES</b> OAK RIDGE BOYS (MCA-52342)	46	3	70	<b>THAT IT'S ALL OVER FEELING</b> STEVE CLARK (Mercury/PolyGram 818 058-7)	81	2
6	<b>SAVE THE LAST DANCE FOR ME</b> DOLLY PARTON (RCA PB-13703)	9	12	40	<b>BROWN-EYED GIRL</b> JOE STAMPEL (Epic 34-04386)	45	5	71	<b>REPEAT AFTER ME</b> FAMILY BROWN (RCA PB-13734)	83	2
7	<b>WE DIDN'T SEE A THING</b> RAY CHARLES & GEORGE JONES (Columbia 38-04297)	8	13	41	<b>VICTIM OF LIFE'S CIRCUMSTANCES</b> VINCE GILL (RCA PB-13731)	47	5	72	<b>CALIFORNIA DREAMS</b> CLYDE MOODY (Black Rosa 82711)	77	3
8	<b>GOING, GOING, GONE</b> LEE GREENWOOD (MCA-52322)	1	13	42	<b>THAT'S NOT THE WAY</b> ANNE MURRAY (Capitol B-5305)	49	5	73	<b>AFRAID TO LOVE AGAIN</b> KATHY LYNN SACRA (Rustic 1017)	82	2
9	<b>THERE AIN'T NO FUTURE IN THIS</b> REBA McENTIRE (Mercury/PolyGram 814 629-7)	10	15	43	<b>CANDY MAN</b> MICKEY GILLEY & CHARLY McCLAIN (Epic 34-04368)	52	4	74	<b>ANYTHING FOR YOUR LOVE</b> BRENTWOOD (Hot Schatz 0052)	86	3
10	<b>BURIED TREASURE</b> KENNY ROGERS (RCA PB-13713)	12	8	44	<b>IF I CAN JUST GET THROUGH THE NIGHT</b> SISSY SPACEK (Atlantic America 7-99801)	44	9	75	<b>DEEP IN THE ARMS OF TEXAS</b> CON HUNLEY (Prairie Dust 84110)	88	2
11	<b>WITHOUT A SONG</b> WILLIE NELSON (Columbia 38-04263)	13	13	45	<b>MOST OF ALL</b> MAC DAVIS (Casablanca/PolyGram 818 168-7)	51	5	76	<b>PLEASE TELL HIM THAT I SAID HELLO</b> MARGO SMITH (Moonshine 3021)	57	8
12	<b>YOU'VE REALLY GOT A HOLD ON ME</b> MICKEY GILLEY (Epic 34-04269)	14	11	46	<b>MAKE MY DAY</b> T.G. SHEPPARD & CLINT EASTWOOD (Warner Bros. 7-29343)	54	11	77	<b>BREAK MY HEART</b> VICTORIA SHAW (MPB 1008)	89	2
13	<b>I'VE BEEN RAINED ON TOO</b> TOM JONES (Mercury/PolyGram 814 820-7)	15	14	47	<b>STAY YOUNG</b> DON WILLIAMS (MCA-52310)	11	17	78	<b>I'M GONNA PUT ME A BAR</b> STEVE HAGGARD (Stargam 2232)	78	3
14	<b>LET'S STOP TALKIN' ABOUT IT</b> JANIE FRICKE (Columbia 38-04317)	18	9	48	<b>I BET YOU NEVER THOUGHT I'D GO THIS FAR</b> MICKI FUHRMAN (MCA-52321)	55	4	79	<b>MY DAD</b> RAY STEVENS (Mercury/PolyGram 818 057-7)	79	5
15	<b>GIVE ME BACK THAT OLD FAMILIAR FEELING</b> THE WHITES (Warner Bros. 7-29411)	16	13	49	<b>I DON'T WANNA LOSE YOUR LOVE</b> CRYSTAL GAYLE (Warner Bros. 7-29356)	59	3	80	<b>DO YOU STILL DRINK MARGARITAS</b> DURHAM BROTHERS (Sugarfoot 001)	84	2
16	<b>THREE TIMES A LADY</b> CONWAY TWITTY (Warner Bros. 7-29395)	19	12	50	<b>IT TOOK A LOT OF DRINKIN'</b> MOE BANDY (Columbia 38-04353)	58	4	81	<b>HEARTACHES</b> JOY FORD (County Intl. 198)	85	3
17	<b>DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA PB-13702)	20	9	51	<b>BUILDING BRIDGES</b> LARRY WILLOUGHBY (Atlantic America 7-99797)	53	7	82	<b>JUKEBOX CHARLIE</b> JACKIE FRAZIER (Ritz 2063)	91	4
18	<b>YOU'RE WELCOME TO TONIGHT</b> LYNN ANDERSON & GARY MORRIS (Parlman P-82003)	21	13	52	<b>LADY IN WAITING</b> DAVID WILLS (RCA PB-13737)	60	4	83	<b>WITH OKLAHOMA WIND WHERE'D THAT WOMAN GO</b> MEL McDANIEL (Capitol P-B-5333)	—	1
19	<b>HAD A DREAM</b> THE JUDDS (RCA PB-13673)	22	13	53	<b>NOTHING LIKE FALLING IN LOVE</b> EDDIE RABBITT (Warner Bros. 7-29431)	17	13	84	<b>BRANDED MAN</b> SIERRA (Awasoma 101)	—	1
20	<b>TWO CAR GARAGE</b> B.J. THOMAS (Clavaland Intl./Columbia 38-04237)	2	14	54	<b>I'M A COUNTRY SONG</b> DAVID ROGERS (Hal Kat Kountry 1083)	61	5	85	<b>IF I HAD IT TO DO OVER</b> BOBBY BRIDGES (Roxy 2014)	87	4
21	<b>LET SOMEBODY ELSE DRIVE</b> JOHN ANDERSON (Warner Bros. 7-29385)	24	9	55	<b>IN THE MIDNIGHT HOUR</b> RAZZY BAILEY (RCA PB-13718)	63	3	86	<b>NOW I LAY ME DOWN TO CHEAT</b> SHELLY WEST (Viva 7-29353)	—	1
22	<b>WILL IT BE LOVE BY MORNING</b> MICHAEL MURPHEY (Liberty P-B-1514)	28	7	56	<b>LITTLE BITS AND PIECES</b> JIM STAFFORD (Columbia 38-04339)	56	8	87	<b>HAPPY BIRTHDAY DARLING</b> WAYNE KEMP (Door Knob 84-208)	—	1
23	<b>I'VE BEEN WRONG BEFORE</b> DEBORAH ALLEN (RCA PB-13694)	26	7	57	<b>SOMEONE IS FALLING IN LOVE</b> KATHY MATTEA (Mercury/PolyGram 818 289-7)	64	4	88	<b>AFTER ALL</b> ED BRUCE (MCA-52298)	62	19
24	<b>THANK GOD FOR THE RADIO</b> THE KENDALLS (Mercury/PolyGram 818 056-7)	27	9	58	<b>GOD MUST BE A COWBOY</b> DAN SEALS (Liberty P-B-1515)	65	3	89	<b>I CALL IT LOVE</b> MEL McDANIEL (Capitol P-B-5298)	68	19
25	<b>RIGHT OR WRONG</b> GEORGE STRAIT (MCA-52337)	30	4	59	<b>BOYS LIKE YOU</b> GAIL DAVIES (Warner Bros. 7-29374)	66	3	90	<b>I FOUND SOMEBODY</b> JOHNNY C. NEWMAN (Hal Kat 2085)	96	2
26	<b>I COULD'A HAD YOU</b> LEON EVERETTE (RCA PB-13717)	28	8	60	<b>I DREAM OF WOMEN LIKE YOU</b> RONNIE McDOWELL (Epic 34-04367)	69	3	91	<b>DON'T LOSE YOUR HEART</b> DAN MAYHEW (Roxy 3015)	—	1
27	<b>IF I COULD ONLY DANCE WITH YOU</b> JIM GLASER (Nobla Vision 104)	29	7	61	<b>I MAY BE USED</b> WAYLON JENNINGS (RCA PB-13729)	70	2	92	<b>CAN YOU FOOL</b> PAULETTE CARLSON (RCA PB-13745)	—	1
28	<b>TOO LATE TO GO HOME</b> JOHNNY RODRIGUEZ (Epic 34-04336)	33	5	62	<b>WHY LADY WHY</b> GARY MORRIS (Warner Bros. 7-29450)	23	18	93	<b>YOU GOT ME ON THE RUN</b> GRAIG KELLER (Sur 111083)	—	1
29	<b>SILENT PARTNERS</b> FRIZZELL & WEST (Vive 7-29404)	37	8	63	<b>DRINKIN' MY WAY BACK HOME</b> GENE WATSON (MCA-52309)	31	16	94	<b>WE BELONG TOGETHER</b> TONY JOE WHITE (Columbia 38-04356)	94	3
30	<b>HAPPY BIRTHDAY DEAR HEARTACHE</b> BARBARA MANDRELL (MCA-52340)	40	4	64	<b>AS LONG AS I'M ROCKIN' WITH YOU</b> JOHN CONLEE (MCA-52351)	—	1	95	<b>OPEN ARMS</b> CARLETTE (Panda 1001)	95	4
31	<b>SWEET COUNTRY MUSIC</b> ATLANTA (MCA-52336)	39	8	65	<b>DON'T CHEAT IN OUR HOMETOWN</b> RICKY SKAGGS (Epic 34-04245)	42	15	96	<b>I'D DO AS MUCH FOR YOU</b> JACK GREENE (EMH 00028)	—	1
32	<b>DANCIN' WITH THE DEVIL</b> STEPHANIE WINSLOW (MCA-52327)	32	11					97	<b>THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic 34-04228)	71	19
33	<b>BAD NIGHT FOR GOOD GIRLS</b> JAN GRAY (Jamez 45-012)	34	8					98	<b>HANGIN' ON TO WHAT I'VE GOT</b> KEN POLLARD (Eagle Intl. 1178)	98	2
34	<b>ALMOST SATURDAY NIGHT</b> BURRITO BROTHERS (MCA-52329)	35	8					99	<b>FIRE AND THE WINE</b> LORETTA PIERCE (Natesha Dawn 1016)	99	2
								100	<b>ALL SHE NEEDS IS A MAN</b> AL WATKINS (S.M.A. 4504)	100	8

## ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

Afraid To Love Again (Four-T — ASCAP) . . . . . 73	Going, Going, Gone (Unichappell/Jan Crutchfield — BMI) . . . . . 8	Jukebox Charlia (Dream City — BMI) . . . . . 82	Stay Young (Irving — BMI) . . . . . 47
After All (Gingham Music — ASCAP) . . . . . 88	I May Be Used (Hall-Clamant — BMI) . . . . . 19	Lady In Waiting (G.I.D. — ASCAP/Royalhaven — BMI) . . . . . 52	Sweet Country Music (Texas Tunas/Hat Band/Dwain Rose/Paer Intl. — BMI) . . . . . 31
All She Needs (Dixie Rock — BMI) . . . . . 100	Had A Dream (Combina — BMI) . . . . . 19	Left Side Of The Bed (Warner-Tamara/De-ticabop/Trea — BMI) . . . . . 36	Thank God For The Radio (Blue Laka — BMI) . . . . . 24
Almost Saturday (Graasy King — ASCAP) . . . . . 34	Hangin' On (Ironside — ASCAP) . . . . . 98	Lat Somabody Elsa (Traa/John Anderson — BMI) . . . . . 21	That's The Way (Acuff-Rose — BMI) . . . . . 97
Anything For (Shobl/Blackwood — BMI) . . . . . 74	Happy Birthday (Collins Court — ASCAP) . . . . . 30	Let's Stop Talkin' (Unichappell/Van Hoy/Posey — BMI) . . . . . 64	That's Not The Way (Nonparall/Kazzoom — ASCAP) . . . . . 42
As Long As I'm (Crosskeys — ASCAP/Old Friends — BMI) . . . . . 64	Heartaches (Leads — ASCAP) . . . . . 81	Let's Stop Talkin' (Unichappell/Van Hoy/Posey — BMI) . . . . . 64	There Ain't No Futura (Swallowfork/April — ASCAP) . . . . . 9
Bad Night (Walback/King Cola — ASCAP) . . . . . 33	I Bet You Naver (Somabody's Music — SESAC) . . . . . 48	Little Bits And Pieces (Trae — BMI) . . . . . 56	Three Times A Lady (Jobeta/Libran — ASCAP) . . . . . 16
Boys Like You (Little Chickadee—BMI/Black Note—ASCAP) . . . . . 59	I Call It Lova (Hall-Clamant — BMI) . . . . . 89	Lonely Women (Young World — BMI) . . . . . 2	Till Your Memory's Gone (Swallowfork/April — ASCAP) . . . . . 69
Brandad Man (Walbeck — ASCAP) . . . . . 84	I Could'a Had You (April/Swallowfork — ASCAP) . . . . . 26	Maka My Day (Paso/Wallet — BMI) . . . . . 46	To All The Girls (April/Casa David — ASCAP) . . . . . 66
Break My Heart (Irving — BMI) . . . . . 77	I Don't Wanna (Sixty-Ninth-St. — BMI) . . . . . 49	Man Of Steel (Bocaphus — BMI) . . . . . 38	Too Late To Go Home (Music City — ASCAP) . . . . . 28
Brown-Eyed Girl (Web IV — BMI) . . . . . 40	I Dream Of Women (WB/Two Sons — ASCAP) . . . . . 60	Midnight Blue (Tapage — ASCAP) . . . . . 68	Two Car Garage (Music Corp./Dick James — BMI) . . . . . 20
Building Bridges (Grenita/Goldline — ASCAP/Drunk Monkey — BMI) . . . . . 51	I Found Somebody (Night Rilver/Red Cloud — ASCAP) . . . . . 90	Most Of All (Songpainter/Trea — BMI) . . . . . 45	Victim Of Life's (Music Co. Of America — BMI) . . . . . 41
Buried Treasure (Gibb Bros./Unichappell — BMI) . . . . . 10	I Guess It Naver (Terra Form/Fourth Floor — ASCAP) . . . . . 39	My Dad (Rad Tannies — BMI) . . . . . 79	We Belong Together (Tennessee Swamp Fox — ASCAP) . . . . . 94
California Dreams (Dream City — BMI) . . . . . 72	I Guess It Naver (Hall-Clamant — BMI) . . . . . 61	Nothing Like Falling (Dab/Dava/Brlarpatch — BMI/Mall-van/Cottonpatch — ASCAP) . . . . . 53	We Didn't See A Thing (Algea — BMI) . . . . . 7
Can You Fool (Royal Oak — ASCAP) . . . . . 92	I Never Quite Got (Collins Court/Lodga Hall — ASCAP) . . . . . 5	Now I Lay Ma (MCA/Chriswald/Hopl Sound/Sonor/Cibla — ASCAP) . . . . . 86	Where Does An Angel Go (Bipo — ASCAP/Vogua — BMI) . . . . . 35
Candy Man (Unichappell — BMI) . . . . . 43	I'd Do As Much For You (Trae — BMI) . . . . . 96	Open Arms (Waad Hight/Nightmar — BMI) . . . . . 95	With Oklahoma Wind (Tree/Big Chip — BMI) . . . . . 83
Dancin' With The Devil (Checkmata — BMI) . . . . . 32	If I Can Just (Home Grown — BMI) . . . . . 44	Please Tail Him (Goblon/Septembar — ASCAP) . . . . . 76	Why Lady Why (WB Music Corp./Gary Morris — ASCAP/Warner-Tamara — BMI) . . . . . 82
Deep In The (Me And Sama — ASCAP) . . . . . 75	If I Could Only (Music City — ASCAP) . . . . . 27	Repeat After Ma (Sunbury — CAPAC) . . . . . 71	Will It Be Love (Old Friends — BMI) . . . . . 22
Do You Still (Chad Bra Shane — ASCAP) . . . . . 80	If I Had It (Dream City — BMI) . . . . . 85	Right Or Wrong (Edwin H. Morris & Co./MPL — ASCAP) . . . . . 25	Without A Song (Millar/Intarsong — ASCAP) . . . . . 11
Don't Chaat In Our (Fr. Knox — BMI) . . . . . 65	I'm A Country Song (Movielilla — BMI) . . . . . 54	Roll On (Leads/Patchwork — ASCAP) . . . . . 3	Woke Up In Lova (Pacific Island — BMI) . . . . . 4
Don't Lose You Heart (Dream City — BMI) . . . . . 91	I'm Gonna Put (King Coal — ASCAP) . . . . . 78	Save The Lest (Rightsong — BMI) . . . . . 6	Yellow Rosa (WB — ASCAP/Elektra-Asylum — BMI) . . . . . 37
Don't Make It (Blue Moon/April — ASCAP/Full Armor — BMI) . . . . . 17	In The Midnight (Irving/Cottillion — BMI) . . . . . 55	Silent Partners (Vogua — BMI) . . . . . 29	You Can't Keep (Kennastar — BMI) . . . . . 67
Drinkin' My Way Back Home (Vogue/Julip — BMI) . . . . . 63	It Took A Lot (Dejamus/G.I.D. — ASCAP/Royalhaven — BMI) . . . . . 10	Someone Is (Atlantic/Boquillas Canvon/Criterion/Space Casa — BMI/ASCAP) . . . . . 57	You Got Me On The Run (Keith Sykas — BMI) . . . . . 93
Elizabeth (American Cowboy — BMI) . . . . . 1	I've Been Rained (Pullaybona/Love — ASCAP) . . . . . 53		You're Welcome To (Warner House of Gold — BMI) . . . . . 18
Fire And The Wine (Natesha Dawn — BMI) . . . . . 99	I've Been Wrong (Posey/VanHoy/Unichappell — BMI/Cross Keys — ASCAP) . . . . . 23		You've Really Got (Jobate — BMI) . . . . . 12
Give Me Back That (Allanwood — BMI) . . . . . 15			
God Must Be A Cowboy (Pink Pig — BMI) . . . . . 58			

Exceptionally heavy radio activity this week (S) = Exceptionally heavy sales activity this week



## THE COUNTRY MIKE

**A NIGHT AT THE RACES** — WMZQ/Washington, D.C. recently sponsored "98MZQ Night" at Rosecroft Raceway in Oxon Hill, Maryland. Listeners who used the phrase "I'm 98MZQ's guest" received free admission, parking, and hot dogs for the event. Morning personality **Jim London** selected three couples from the crowd to join the staff for dinner in the station's private dining room. In the winner's circle following the seventh race, the WMZQ trophy, London also awarded a WMZQ blanket.

**MERCY MISSION CONVOY** — KBRQ Denver and Sunshine Hay & Grain recently gave away one ton of hay at the KBRQ booth at the National Western Stock Show. Rancher **Dusty Tallman** won the hay and KBRQ asked if he would donate it to feed the starving wildlife in the Middle Park area of Colorado near Kremmling.

Tallman donated the hay which was added to another 20 tons that the Colorado Division of Wildlife had collected. Afternoon personalities **Jim Stricklan** and **Jon Lawrence** went on the air and asked station listeners with trucks to help transport the hay to the wilderness, and in less than one hour over 30 volunteers had responded. Arby's restaurants donated food, while Pester Gas donated gas for the volunteers. The convoy took place Feb. 4 with over 50 listeners aiding in the process. Thanks to those volunteers, many elk and deer will survive the winter now.

**STATION CHANGES** — WOVK-FM/Wheeling signed on the air earlier this month with its new country format. Formerly as **WCPI-FM**, the station's format was adult contemporary. The change will be publicized by launching four helium filled, six-foot balloons each bearing one of the station's new call letters, outside the Capitol Music Hall where the station's studios are located . . . **WJKZ**/Nashville program director **Steve Atkins** announced that **Trish Hennessey** will now host the mid-day shift at the station. Hennessey is formerly of **WPOC**/Baltimore. Also the morning show will now be simulcast on the AM station, **WJRB**. **Joey Baker** and **Chuck Hussey** have left the stations.

**THIS AND THAT** — **Cash Box's** large market station of the year, **WMZQ**/Washington has really been busy with promotions and community involvement. Midday personality **Dave Kellogg** received honors from Police and Citizens Together (PACT) for distinction in broadcast support of the metropolitan Washington community program. PACT is specifically oriented to citizen awareness on safety and crime prevention. The station opened its studios to area police officers to record PACT messages, and has aired the PACT public service spot for the past two years. Kellogg also received a separate award for his on and off-air support of the PACT group. The PACT program itself received the Freedom Foundation award from President Reagan for their Redskins football cards bearing safety messages to children in the area . . . **WMTZ**/Augusta program director **Dave Hensley** announced that **Alabama** would perform a concert in Augusta and the results for ticket sales were overwhelming. Within one hour after the tickets went on sale, they were sold out. Several thousand fans camped out for two days prior to the day the tickets went on sale. Box office director **Marilyn Garner** said that never before had a country act sold out this fast.



**COLE VISITS WHITE HOUSE** — **Bob Cole** (l) program director at WMZQ-FM/Washington, D.C. was recently invited to discuss country music with vice president **George Bush** (r). The vice president took special interest in **Anne Murray's** "A Little Good News" and enlisted Cole's help to share the lyrics with the President. Cole presented Bush a WMZQ t-shirt during the event.

john lentz

## SINGLES REVIEWS

### OUT OF THE BOX

**LOUISE MANDRELL** (RCA PB-13752)  
**I'm Not Through Loving You Yet** (2:55) (Tree/O'Lyric/Blackwood — BMI) (C. Waters, T. Shapiro, H. Dunn) (Producer: E. Kilroy)

Louise Mandrell's recent release "I'm Not Through Loving You Yet" is the first song off her upcoming LP of the same title. After a hiatus from music because of illness, Mandrell comes back sounding as sparkling and energetic as ever. A snappy, pedal steel intro opens up the song before Mandrell's rich vocals and some rich backup vocals slide in.



### FEATURE PICKS

**KENNY ROGERS AND DOTTIE WEST** (Liberty P-B-1516)  
**Together Again** (2:51) (Central — BMI) (B. Owens) (Producer: Larry Butler)

**EMMYLOU HARRIS** (Warner Bros. 7-29329)  
**In My Dreams** (3:14) (Irving — BMI) (P. Kennerly) (Producer: Brian Ahern)

**BILLIE JO SPEARS** (Parliament 1801)  
**Midnight Love** (3:19) (First Lady Songs — BMI) (B. Moore) (Producer: George Richey)

**WYVON ALEXANDER** (Gervasi 664)  
**Wishful Drinkin'** (3:09) (Blue Moon/April — ASCAP) (E. Lifton, G. Nissenson) (Producer: Nelson Larkin, Steve Scruggs)

**EDDY RAVEN** (RCA PB-13746)  
**I Got Mexico** (2:29) (RavenSong — ASCAP) (E. Raven, F.J. Myers) (Producer: Eddy Raven, Paul Worley)

**GUS HARDIN** (RCA PB-13751)  
**I Pass** (2:58) (Tree/O'Lyric — BMI) (M. Garvan, D. Rosson, T. Shapiro) (Producer: Rick Hall)

**RAY PENNINGTON** (EMH 0029)  
**Drownin My Troubles** (3:22) (Almarie — BMI) (R. Pennington) (Producer: Not Listed)

**RICK LANE** (Bronco 01)  
**Never Been Wanted By You** (Little Heaven — ASCAP) (R.C. Pupello, F. Adams) (Producer: Rick Lane, Scott Hunter)

**CINDY ROBYNS** (Soundwaves 4725)  
**I Can't Get The Feeling** (2:34) (Duchess/MCA — BMI) (T. Barton) (Producer: Ted Barton)

## PROGRAMMERS PICKS

<b>Marc Hann</b>	<b>KTOM/Salinas</b>	<b>As Long As I'm Rockin' With You</b> — John Conlee — MCA
<b>Rhubarb Jones</b>	<b>WLWI/Montgomery</b>	<b>To All The Girls I've Loved Before</b> — Julio Iglesias & Willie Nelson — Columbia
<b>Chuck Ingram</b>	<b>CKRY/Calgary</b>	<b>That's Not The Way</b> — Anne Murray — Capitol
<b>Rob Ryan</b>	<b>KWEN/Tulsa</b>	<b>I Guess It Never Hurts To Hurt Sometimes</b> Oak Ridge Boys — MCA
<b>Rick Friday</b>	<b>KICD/Spencer</b>	<b>I May Be Used</b> — Waylon Jennings — RCA
<b>Kevin Herring</b>	<b>WWWW/Detroit</b>	<b>To All The Girls I've Loved Before</b> — Julio Iglesias & Willie Nelson — Columbia
<b>Tom Reeder</b>	<b>WKCW/Warrenton</b>	<b>As Long As I'm Rockin' With You</b> — John Conlee — MCA
<b>David Hurst</b>	<b>WJLM/Roanoke</b>	<b>Someone Is Falling In Love</b> — Kathy Mattea — Mercury/Polygram
<b>Joe O'Donnell</b>	<b>WHU/Reading</b>	<b>I Dream Of Women Like You</b> — Ronnie McDowell — Epic
<b>Roger Dale</b>	<b>WDMV/Pocomoke</b>	<b>God Must Be A Cowboy</b> — Dan Seals — Liberty

## NEW AND DEVELOPING



**MIKE CAMPBELL** (Columbia 38-04387)  
**One Sided Love Affair** (2:38) (Deb-Dave/Briarpatch — BMI) (E. Rabbitt, E. Stevens) (Producer: A. Reynolds)

Mike Campbell teams up with producer Allen Reynolds for this rock-a-billy ballad. Dominating drums and guitar sections carry the song, which features recurring lyrics. Newcomer Campbell adds a native Texas flavor to the rocking song in the same style as label-mate Steve Earle.

## ALBUM REVIEWS

**THE MIDNIGHT HOUR** — Razy Bailey — RCA AHL1-4936 — Producer: Razy Bailey — List: 8.98 — Bar Coded

Veteran singer Razy Bailey combined the talents of some of Nashville's top musicians and took a turn at producing for his latest RCA release, "The Midnight Hour." The easy listening tunes relax the soul with Razy's usual assertive, yet still laid back style. The well known title song is one of the top cuts off the LP, which also feature a good supply of love ballads. "Mornings Ain't Easy" shows Bailey's country heritage, while "When Your Heart's Been Stepped On" shows his blues side.

**COUNTRY** — David Rogers — Hal Kat 2083 — Producer: Hal Wayne — List: None

Country music jumps out from David Rogers latest LP, appropriately titled "Country." Rogers offers a variety of country tunes, from the toe tappin' "Hold Me" complete with steel guitar to the more sedate "I'm A Country Song" which is topped off with some gospel flavored back-up vocals. "The Lady's All Dressed Up For Love" offers visions of romantic candlelight dinners for lovers.





Album 814 984-1 Single 818 384-7

# THRILLS AND CHILLS FROM CAMEO.

Cameo sends shivers up and down your spine with their wicked new album, "SHE'S STRANGE." Featuring the single, "SHE'S STRANGE." You'll have a frightfully good time.



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# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1 THRILLER</b> MICHAEL JACKSON (Epic OE 38112)	1 64	<b>38 I'M A BLUES MAN</b> Z.Z. HILL (Malaco 7415)	33 15
<b>2 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059ML)	2 18	<b>39 D'YA LIKE SCRATCHIN'</b> MALCOLM McLAREN (Island/Atco 7 90124-1-B)	42 7
<b>3 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	4 12	<b>40 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	38 28
<b>4 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	3 12	<b>41 MADONNA</b> (Sire 9 23867-1)	37 24
<b>5 IN THE HEART</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8508)	5 14	<b>42 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	45 16
<b>6 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML)	8 5	<b>43 MARY JANE GIRLS</b> (Gordy/Motown 6040GL)	39 44
<b>7 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6161GL)	7 21	<b>44 SOMETHING GOOD</b> TYRONE DAVIS (Ocean Front OF/101)	46 16
<b>8 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	6 37	<b>45 COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL)	47 28
<b>9 PREPPIE</b> CHERYL LYNN (Columbia FC 38961)	9 12	<b>46 NEW DIMENSION</b> IMAGINATION (Elektra 9 60316-1)	52 3
<b>10 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1)	14 5	<b>47 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	49 43
<b>11 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	10 31	<b>48 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	41 31
<b>12 STREET BEAT</b> THE DEELE (Solar/Elektra 9 60285-1)	13 13	<b>49 URBAN DANCE FLOOR GUERRILLAS</b> P. FUNK ALL-STARS (Uncle Jam/CBS RFZ 39168)	50 11
<b>13 IT'S YOUR NIGHT</b> JAMES INGRAM (Owest/Warner Bros. 9 23970-1)	11 18	<b>50 TRULY BAD</b> RON BANKS (CBS Associated FZ 39148)	51 8
<b>14 JOYSTICK</b> DAZZ BAND (Motown 6084ML)	12 13	<b>51 PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	— 1
<b>15 CITY SLICKER</b> J. BLACKFOOT (Sound Town/Allegiance ST-8002)	20 9	<b>52 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	48 21
<b>16 ROBBERY</b> TEENA MARIE (Epic FE 38882)	17 19	<b>53 FEEL MY SOUL</b> JENNIFER HOLLIDAY (Geffen GHS 4014)	40 21
<b>17 NEVER SAY NEVER</b> MELBA MOORE (Capitol ST-12305)	19 14	<b>54 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	60 2
<b>18 HEAVEN ONLY KNOWS</b> TEDDY PENDERGRASS (Philadelphia Int'l/CBS FZ 38846)	18 17	<b>55 D.C. CAB</b> ORIGINAL SOUNDTRACK (MCA 6128)	56 4
<b>19 BREAK OUT</b> POINTER SISTERS (Planet/RCA BXL1-4705)	23 18	<b>56 ON THE RISE</b> THE S.O.S. BAND (Tabu/CBS FZ 38697)	55 33
<b>20 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	21 14	<b>57 ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA CPL 1-4858)	59 9
<b>21 FEVER</b> CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	18 17	<b>58 1999</b> PRINCE (Warner Bros. 9 23720-1F)	58 89
<b>22 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic OE 39107)	27 8	<b>59 STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	53 28
<b>23 YOURS FOREVER</b> ATLANTIC STARR (A&M SP-4948)	22 18	<b>60 PRIVATE PARTY</b> BOBBY NUNN (Motown 6051ML)	62 5
<b>24 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE-13004)	15 26	<b>61 WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	57 44
<b>25 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005)	26 17	<b>62 WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021)	64 7
<b>26 POSITIVE POWER</b> STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)	29 5	<b>63 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	67 2
<b>27 FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	28 13	<b>64 CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725)	63 27
<b>28 WOMAN OUT OF CONTROL</b> RAY PARKER, JR. (Arista AL8-8087)	24 16	<b>65 LIONEL RICHIE</b> (Motown 6007ML)	66 74
<b>29 YOU SHOULDN'T-NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308)	30 11	<b>66 THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239)	69 32
<b>30 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL)	36 4	<b>67 WILD STYLE</b> ORIGINAL SOUNDTRACK (Animal/Jem APE 6005)	— 1
<b>31 DREAMBOY</b> (Owest/Warner Bros. 9 23988-1)	32 15	<b>68 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML)	68 18
<b>32 ELECTRIC UNIVERSE</b> EARTH, WIND & FIRE (Columbia QC 38980)	25 15	<b>69 RESPECT</b> BILLY GRIFFIN (Columbia FC 38924)	73 2
<b>33 CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	34 35	<b>70 WITH LOVE</b> FATBACK (Spring SPR-33-6741)	71 12
<b>34 G FORCE</b> KENNY G (Arista AL8-8192)	43 6	<b>71 MERCILESS</b> STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	61 29
<b>35 THE SONGSTRESS</b> ANITA BAKER (Beverly Glen BG 10002)	35 36	<b>72 HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282)	72 27
<b>36 TEASER</b> ANGELA BOFILL (Arista AL8-8198)	31 17	<b>73 HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK (Arista AL8-8104)	65 21
<b>37 IN BLACK AND WHITE</b> JENNY BURTON (Atlantic 7 80122-1)	44 4	<b>74 I AM GLORIA GAYNOR</b> GLORIA GAYNOR (Silver Blue/CBS FZ 39267)	54 4
		<b>75 UTOPIA</b> ENCHANTMENT (Columbia FC 38959)	74 8



**BREAKING TO SIRE** — Newly discovered New York trio Break Machine has been signed to Sire Records. Break Machine (front to back: Lindsay Blake, Lindell Blake, Cortez Jordan), the first singing break dance group, has already become an international smash. Their new 12-inch single "Street Dancing" will be released nationwide this month. Break Machine is being produced by Jacques Morali and Henry Belolo of Can't Stop Productions.

## THE RHYTHM SECTION

Though there are reportedly three books, actually biographies, written or in the process of being written on superstar singer **Michael Jackson**, the most recent to hit the stores is **Mark Bego's** "Michael" from Pinnacle Books. Bego is one of New York's finest entertainment writers with over 15 years experience which has included work done for *People*, *Us*, *Record World*, (and most notably as the current editor-in-chief of *Modern Screen*) followed by three books on **Barry Manilow**, **The Captain And Tennille** and **The Doobie Brothers**. Bego has done a quite thorough job of researching and writing this interesting behind-the-scenes look at perhaps the single most important and influential talent in the record industry. Though the book details Jackson's career and activities from his early stage success through his latest super seller album, "Thriller," everything written about Jackson is within legal boundaries with Michael authorizing use of many of the 50-plus photos used and Bego gathering first-hand information, all based in fact, for the 180-page book. This well-balanced, easy to read bio has only been out for four weeks, but has sold nearly 1.8 million copies and is already into its sixth printing . . . The first annual Black Gold Awards ceremonies have been taped by the **Dick Clark** company, Inc., which will honor some of the past years' top achievers in soul music. Hosting the two-hour special are **Gladys Knight**, **Deniece Williams** and **Lou Rawls**. Awards to be presented in 13 categories, include Best Video Performance, Instrumental Record of the Year, Hottest Newcomer Group and a Black Legend Award. During the show a special tribute was made to the late **Jackie Wilson**. The Black Gold Awards, which will have air dates set for March and April, is being distributed by Syndicast Services . . . In the 12-inch single review, "Jessee" by **Grandmaster Melle Mel** is an intelligent, well done rap record. Though it's not as flashy as the other songs of **Grandmaster Flash**, the Sugar Hill Group is a sure-fire winner . . . RCA has the second release from the "Face to Face" LP by **Evelyn King** on a 12-inch and it's by far the best of the two cuts. "Shakedown" has a good time as the groove continues all the way through the song. There should be no problems in dancing to this one . . . West End Records has a smooth, but nonetheless good sound to its "A'O'K" by **Style** . . . Watch out for this possible sleeper called "Rock-A-Funk-A-Billy" by the group of the same name on the Sugar Hill Associated label, Jersey Connection . . . Following her "Holiday" smash, **Madonna** on the Sire label may have another smoker on her hands with "Borderline." . . . The **Bar Keys** are back on the music scene after a short hiatus with the LP "Dangerous." The single to be released is called "Freak Show." . . . Motown is the place to watch right now. With **Rockwell** climbing into the number one spot on the charts, Motown has just introduced under the Morocco banner a very classy, sophisticated group called **Timmy Clay** which has enough potential to become an excellent crossover group.

skip harris

"Steppin' Out" with

**tba**  
records

Brought to you by PALO ALTO RECORDS.

# CASH BOX ROCK ALBUM RADIO REPORT



— **THE SCORPIONS • LOVE AT FIRST STING • MERCURY**  
**ADDS:** WMMS, KSJO, KSHE, WBLM, WCCC, WSKS, WKLS, KMET. **HOTS:** KSJO, KSHE. **MEDIUMS:** KMET, WBLM, WCCC, WKLS. **PREFERRED TRACKS:** Hurricane.  
**SALES:** Just shipped.



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

## MOST ADDED

LP Chart Position

- 60 ACCEPT • BALLS TO THE WALL • PORTRAIT**  
**ADDS:** WSKS, WKLS, WCCC. **HOTS:** None. **MEDIUMS:** WCCC, WMMS, WOUR. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate to fair in all regions.
- 123 THE ALARM • DECLARATION • I.R.S.**  
**ADDS:** KNAC, WHFS, WMMS, KMET, KYYX. **HOTS:** None. **MEDIUMS:** KNAC, WHFS. **PREFERRED TRACKS:** Open.  
**SALES:** Good initial response in all regions.
- 17 DURAN DURAN • SEVEN AND THE RAGGED TIGER • CAPITOL**  
**ADDS:** WCCC. **HOTS:** KEZY, KNAC, KYYX, WMMS, WBLM, WKLS, WSKS, KMET. **MEDIUMS:** KSHE, WCCC, WOUR, WNEW. **PREFERRED TRACKS:** Snake, Moon.  
**SALES:** Good to moderate in all regions.
- 69 BOB DYLAN • INFIDELS • COLUMBIA**  
**ADDS:** None. **HOTS:** KEZY, WHFS, KNAC, WMMS, WBLM. **MEDIUMS:** WCCC, WOUR, WNEW, WSKS. **PREFERRED TRACKS:** Bully, Sweetheart.  
**SALES:** Moderate in all regions.
- 12 EURYTHMICS • TOUCH • RCA**  
**ADDS:** WSKS. **HOTS:** WHFS, KNAC, KYYX, WMMS, WOUR. **MEDIUMS:** KEZY, WNEW. **PREFERRED TRACKS:** Rain.  
**SALES:** Major breakouts in all regions.
- 19 DAN FOGELBERG • WINDOWS AND WALLS • FULL MOON/EPIC**  
**ADDS:** WSKS, WMMS, KYYX, KSHE, KEZY. **HOTS:** None. **MEDIUMS:** WMMS. **PREFERRED TRACKS:** Language.  
**SALES:** Just shipped.
- 13 GENESIS • ATLANTIC**  
**ADDS:** None. **HOTS:** KSHE, WCCC, KNAC, KYYX, WBLM, WOUR, WNEW, WSKS. **MEDIUMS:** KEZY, WMMS, WKLS. **PREFERRED TRACKS:** That's, Mama.  
**SALES:** Good in all regions.
- 193 HEADPINS • LINE OF FIRE • MCA**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** WCCC, WMMS, WGRO, WBLM, WKLS. **PREFERRED TRACKS:** Just.  
**SALES:** Fair in all regions.
- 32 BILLY IDOL • REBEL YELL • CHRYSALIS**  
**ADDS:** None. **HOTS:** KEZY, WHFS, KSHE, WCCC, KNAC, WNEW. **MEDIUMS:** WMMS, WBLM, WKLS, WOUR, WSKS. **PREFERRED TRACKS:** Title.  
**SALES:** Moderate in all regions.
- 18 JUDAS PRIEST • DEFENDERS OF THE FAITH • COLUMBIA**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** KSHE, WCCC, WMMS, WBLM, WKLS, WOUR, WSKS, KMET. **PREFERRED TRACKS:** Title.  
**SALES:** Major breakouts in all regions.

LP Chart Position

- 14 CYNDI LAUPER • SHE'S SO UNUSUAL • PORTRAIT**  
**ADDS:** None. **HOTS:** KEZY, WHFS, KYYX, WMMS, WOUR, WNEW. **MEDIUMS:** KNAC. **PREFERRED TRACKS:** Girls.  
**SALES:** Good to moderate in all regions.
- 9 HUEY LEWIS & THE NEWS • SPORTS • CHRYSALIS**  
**ADDS:** None. **HOTS:** KSHE, WCCC, KYYX, WMMS, WNEW. **MEDIUMS:** WBLM, WOUR. **PREFERRED TRACKS:** Drug, Heart.  
**SALES:** Good to moderate in all regions.
- 81 MANFRED MANN'S EARTH BAND • SOMEWHERE IN AFRIKA • ARISTA**  
**ADDS:** KMET, KYYX. **HOTS:** WOUR. **MEDIUMS:** KEZY, KSHE, WCCC, WMMS, WBLM, WKLS, WNEW, WSKS. **PREFERRED TRACKS:** Runner.  
**SALES:** Moderate to fair in all regions.
- 11 JOHN COUGAR MELLENCAMP • UH-HUH • RIVA**  
**ADDS:** None. **HOTS:** KSHE, KYYX, WBLM, WNEW. **MEDIUMS:** WCCC, WMMS, WKLS, WOUR. **PREFERRED TRACKS:** Pink, Guitar, Crumblin'.  
**SALES:** Good to moderate in all regions.
- **MINK DEVILLE • WHERE ANGELS FEAR TO TREAD • ATLANTIC**  
**ADDS:** WOUR, WCCC, KEZY. **HOTS:** KNAC. **MEDIUMS:** WCCC, WHFS, WNEW. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in all regions.
- 94 THE MOTELS • LITTLE ROBBERS • CAPITOL**  
**ADDS:** None. **HOTS:** WCCC, KYYX, WKLS. **MEDIUMS:** KEZY, WMMS, WNEW. **PREFERRED TRACKS:** Suddenly, Remember.  
**SALES:** Moderate to fair in all regions.
- 16 MOTLEY CRUE • SHOUT AT THE DEVIL • ELEKTRA**  
**ADDS:** None. **HOTS:** KSHE, WMMS, WKLS. **MEDIUMS:** WCCC, WBLM, WOUR, WSKS. **PREFERRED TRACKS:** Looks.  
**SALES:** Good to moderate in all regions.
- **NENA • 99 LUFTBALLONS • EPIC**  
**ADDS:** KNAC, WMMS, WHFS, KMET, WOUR, WKLS. **HOTS:** WMMS, WHFS, KNAC. **MEDIUMS:** KSHE, WOUR. **PREFERRED TRACKS:** Title.  
**SALES:** Just shipped.
- 61 NIGHT RANGER • MIDNIGHT MADNESS • MCA**  
**ADDS:** None. **HOTS:** WSKS. **MEDIUMS:** KSHE, WCCC, KYYX, WMMS, WBLM. **PREFERRED TRACKS:** America.  
**SALES:** Fair in Midwest.
- 42 OZZY OSBOURNE • BARK AT THE MOON • CBS**  
**ADDS:** None. **HOTS:** KSHE. **MEDIUMS:** WCCC, WBLM, WKLS, WOUR, WNEW, WSKS. **PREFERRED TRACKS:** Title.  
**SALES:** Moderate in all regions.

## MOST ACTIVE

LP Chart Position

- 87 RE-FLEX • THE POLITICS OF DANCING • CAPITOL**  
**ADDS:** None. **HOTS:** WHFS, WCCC, KNAC, KYYX, WNEW. **MEDIUMS:** KEZY, WBLM, WKLS. **PREFERRED TRACKS:** Title.  
**SALES:** Moderate to fair in all regions.
- 78 REAL LIFE • HEARTLAND • MCA**  
**ADDS:** None. **HOTS:** KEZY, KNAC. **MEDIUMS:** WCCC, WOUR, WHFS, KSHE, WBLM, WMMS. **PREFERRED TRACKS:** Angel.  
**SALES:** Moderate in all regions.
- 62 ROLLING STONES • UNDERCOVER • ROLLING STONES**  
**ADDS:** None. **HOTS:** KSHE, WCCC, KNAC, KYYX, WBLM, WOUR, WNEW, WSKS. **MEDIUMS:** KEZY, WMMS, WKLS. **PREFERRED TRACKS:** Undercover, Hot.  
**SALES:** Good to moderate in all regions.
- 37 THE ROMANTICS • IN HEAT • NEMPEROR**  
**ADDS:** None. **HOTS:** KEZY, KSHE, KYYX, WMMS, WSKS. **MEDIUMS:** WCCC, KNAC, WBLM, WOUR. **PREFERRED TRACKS:** Talking.  
**SALES:** Good to moderate in all regions.
- 29 38 SPECIAL • TOUR DE FORCE • A&M**  
**ADDS:** None. **HOTS:** KEZY, KSHE, WCCC, KYYX, WMMS, WBLM, WKLS, WNEW, WSKS. **MEDIUMS:** None. **PREFERRED TRACKS:** If, Back.  
**SALES:** Moderate in all regions.
- 106 DWIGHT TWILLEY • JUNGLE • EMI AMERICA**  
**ADDS:** KMET, WNEW, WOUR, WMMS, KNAC, KSHE, KEZY. **HOTS:** None. **MEDIUMS:** WMMS. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.
- 28 U2 • UNDER A BLOOD RED SKY • ISLAND**  
**ADDS:** None. **HOTS:** WHFS, KNAC. **MEDIUMS:** KEZY, KSHE, WCCC, WBLM, WKLS. **PREFERRED TRACKS:** Follow, Sunday.  
**SALES:** Moderate to fair in all regions.
- 86 UTOPIA • OBLIVION • PASSPORT**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** WCCC, WMMS, WKLS, WOUR, WNEW. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in all regions.
- 172 WANG CHUNG • POINTS ON THE CURVE • GEFEN**  
**ADDS:** WHFS, KEZY, WKLS, WNEW. **HOTS:** None. **MEDIUMS:** KYYX, WMMS. **PREFERRED TRACKS:** Don't  
**SALES:** Just shipped.
- 10 YES • 90125 • ATCO**  
**ADDS:** None. **HOTS:** KSHE, KYYX, WMMS, WBLM, WKLS, WOUR, WNEW, WSKS, KMET. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Owner.  
**SALES:** Good in all regions.

# CASH BOX TOP 100 ALBUMS

March 10, 1984

Title, Artist, Label, Number, Distributor

		Weeks On Chart 3/3	Weeks On Chart 3/3	Weeks On Chart 3/3
<b>1</b>	<b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	1	84	
<b>2</b>	<b>1984</b> VAN HALEN (Warner Bros. 9 23985-1) WEA	2	7	
<b>3</b>	<b>COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39107) CBS	3	19	
<b>4</b>	<b>LEARNING TO CRAWL</b> THE PRETENDERS (Sire 9 23980-1) WEA	4	8	
<b>5</b>	<b>CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 8050ML) MCA	5	18	
<b>6</b>	<b>SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	8	37	
<b>7</b>	<b>AN INNOCENT MAN</b> BILLY JOEL (Columbia QC 38873) CBS	3	30	
<b>8</b>	<b>MILK AN HONEY</b> JOHN LENNON and YOKO ONO (Polydor 817 180-1 Y-1) POL	9	5	
<b>9</b>	<b>SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	11	23	
<b>10</b>	<b>90125</b> YES (Atco 7 90125-1) WEA	8	15	
<b>11</b>	<b>UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	12	19	
<b>12</b>	<b>TOUCH</b> EURYTHMICS (RCA AFL1-4917) RCA	14	8	
<b>13</b>	<b>GENESIS</b> (Atlantic 7 80116-1) WEA	10	20	
<b>14</b>	<b>SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait BFR 38930) CBS	18	11	
<b>15</b>	<b>ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA APL 1-4858) RCA	13	18	
<b>16</b>	<b>SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 80289-1) WEA	15	22	
<b>17</b>	<b>SEVEN AND THE RAGGED TIGER</b> DURAN DURAN (Capitol ST-12310) CAP	17	15	
<b>18</b>	<b>DEFENDERS OF THE FAITH</b> JUDAS PRIEST (Columbia FC 39219) CBS	18	8	
<b>19</b>	<b>WINDOWS AND WALLS</b> DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	25	4	
<b>20</b>	<b>ROLL ON</b> ALABAMA (RCA AHL1-4939) RCA	23	8	
<b>21</b>	<b>ELIMINATOR</b> ZZ TOP (Warner Bros. 9 23774-1) WEA	19	48	
<b>22</b>	<b>WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 80280-1) WEA	20	24	
<b>23</b>	<b>THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 8082ML) MCA	21	21	
<b>24</b>	<b>CHRISTINE McVIE</b> (Warner Bros. 9 25059-1) WEA	28	5	
<b>25</b>	<b>TOO LOW FOR ZERO</b> ELTON JOHN (Geffen GHS 4006) WEA	22	40	
<b>26</b>	<b>FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	47	4	
<b>27</b>	<b>SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 8052ML) MCA	34	4	
<b>28</b>	<b>UNDER A BLOOD RED SKY</b> U2 (Island/Atco 7 90127-1-B) WEA	27	15	
<b>29</b>	<b>TOUR DE FORCE</b> 38 SPECIAL (A&M SP-4971) RCA	30	15	
<b>30</b>	<b>STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	31	31	
<b>31</b>	<b>LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1) WEA	39	5	
<b>32</b>	<b>REBEL YELL</b> BILLY IDOL (Chrysalis FV 41450) CBS	29	15	
<b>33</b>	<b>IN THE HEART</b> KOOL & THE GANG (De-Lite DSR 8505) POL	33	14	
<b>34</b>	<b>METAL HEALTH</b> QUIET RIOT (Pasha VFZ 38442) CBS	28	49	
<b>35</b>	<b>FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	40	48	
<b>36</b>	<b>BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196) CBS	32	12	
<b>37</b>	<b>IN HEAT</b> THE ROMANTICS (Nemperor B6Z 3880) CBS	24	21	
<b>38</b>	<b>NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 80241) WEA	38	38	
<b>39</b>	<b>I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	37	12	
<b>40</b>	<b>IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Warner Bros. 9 23970-1) WEA	41	18	
<b>41</b>	<b>PYROMANIA</b> DEF LEPPARD (Mercury 810 308-1 M-1) POL	35	57	
<b>42</b>	<b>BARK AT THE MOON</b> OZZY OSBOURNE (CBS Associated QZ 38987) CBS	38	14	
<b>43</b>	<b>MADONNA</b> (Sire 9 23887-1) WEA	43	24	
<b>44</b>	<b>EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL1-4898) RCA	48	28	
<b>45</b>	<b>IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 8081GL) MCA	45	20	
<b>46</b>	<b>PIPES OF PEACE</b> PAUL McCARTNEY (Columbia QC 39149) CBS	44	17	
<b>47</b>	<b>BARBRA STREISAND — YENTL</b> ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	42	18	
<b>48</b>	<b>KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic QRE 38398) CBS	50	82	
<b>49</b>	<b>GREATEST HITS</b> AIR SUPPLY (Arista AL8-8024) RCA	48	30	
<b>50</b>	<b>TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152) CAP	49	17	
<b>51</b>	<b>THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4833) RCA	54	52	
<b>52</b>	<b>LET'S DANCE</b> DAVID BOWIE (EMI America SO-18102) CAP	55	47	
<b>53</b>	<b>COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005) CBS	56	17	
<b>54</b>	<b>BREAK OUT</b> POINTER SISTERS (Planet BXL 14705) RCA	57	18	
<b>55</b>	<b>1999</b> PRINCE (Warner Bros. 9 23720-1) WEA	52	71	
<b>56</b>	<b>LIVE FROM EARTH</b> PAT BENATAR (Chrysalis FV 41444) CBS	53	22	
<b>57</b>	<b>THE CROSSING</b> BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	58	25	
<b>58</b>	<b>JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	59	94	
<b>59</b>	<b>LABOUR OF LOVE</b> UB40 (Virgin/A&M SP-6-4980) RCA	71	19	
<b>60</b>	<b>BALLS TO THE WALL</b> ACCEPT (Portrait BFR 39241) CBS	82	8	
<b>61</b>	<b>MIDNIGHT MADNESS</b> NIGHT RANGER (MCA-5457) MCA	81	17	
<b>62</b>	<b>UNDERCOVER</b> ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA	51	18	
<b>63</b>	<b>LICK IT UP</b> KISS (Mercury 422-814 297-1 M-1) POL	64	23	
<b>64</b>	<b>OFF THE WALL</b> MICHAEL JACKSON (Epic FE-35745) CBS	79	8	
<b>65</b>	<b>TWO OF A KIND</b> ORIGINAL SOUNDTRACK (MCA-8127) MCA	63	14	
<b>66</b>	<b>WOMAN OUT OF CONTROL</b> RAY PARKER, JR. (Arista AL8-8087) RCA	86	18	
<b>67</b>	<b>GREATEST HITS VOL. II</b> BARRY MANILOW (Arista AL8-8102) RCA	80	18	
<b>68</b>	<b>STRIP</b> ADAM ANT (Epic FE 39108) CBS	70	14	
<b>69</b>	<b>INFIDELS</b> BOB DYLAN (Columbia QC 38819) CBS	88	18	
<b>70</b>	<b>FRONTIERS</b> JOURNEY (Columbia QX 38504) CBS	65	58	
<b>71</b>	<b>AEROBIC SHAPE-UP III</b> JOANIE GREGGAINS (Parade/Peter Pan PAN 112) IND	89	20	
<b>72</b>	<b>SWEET DREAMS (ARE MADE OF THIS)</b> EURYTHMICS (RCA AFL1-4681) RCA	67	39	
<b>73</b>	<b>WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021) WEA	75	14	
<b>74</b>	<b>TRUE</b> SPANAU BALLET (Chrysalis B8V 41403) CBS	72	27	
<b>75</b>	<b>THE WILD HEART</b> STEVIE NICKS (Modern/Atco 90084-1) WEA	73	37	
<b>76</b>	<b>BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1) WEA	78	17	
<b>77</b>	<b>LIONEL RICHIE</b> (Motown 8007ML) MCA	78	73	
<b>78</b>	<b>HEARTLAND</b> REAL LIFE (Curb/MCA-5459) MCA	83	8	
<b>79</b>	<b>JOYSTICK</b> DAZZ BAND (Motown 8084ML) MCA	81	13	
<b>80</b>	<b>I DON'T SPEAK THE LANGUAGE</b> MATTHEW WILDER (Private I BFZ 39112) CBS	82	9	
<b>81</b>	<b>SOMEWHERE IN AFRIKA</b> MANFRED MANN'S EARTH BAND (Arista AL88194) RCA	94	8	
<b>82</b>	<b>PENETRATOR</b> TED NUGENT (Atlantic 7 80125-1) WEA	93	5	
<b>83</b>	<b>FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	88	28	
<b>84</b>	<b>STREET BEAT</b> THE DEELE (Solar/Elektra 80285-1) WEA	87	11	
<b>85</b>	<b>WHAT IS BEAT?</b> THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA	85	13	
<b>86</b>	<b>OBLIVION</b> UTOPIA (Passport PB 6029) IND	97	8	
<b>87</b>	<b>THE POLITICS OF DANCING</b> RE-FLEX (Capitol ST-12314) CAP	91	11	
<b>88</b>	<b>THE FLAT EARTH</b> THOMAS DOLBY (Capitol ST-12309) CAP	—	1	
<b>89</b>	<b>YOU SHOULDN'T — NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308) CAP	90	11	
<b>90</b>	<b>THE PRINCIPLE OF MOMENTS</b> ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	74	31	
<b>91</b>	<b>SPEAKING IN TONGUES</b> TALKING HEADS (Sire 9 23882-1) WEA	88	38	
<b>92</b>	<b>COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL) MCA	80	28	
<b>93</b>	<b>DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	95	15	
<b>94</b>	<b>LITTLE ROBBERS</b> THE MOTELS (Capitol ST-1288) CAP	77	23	
<b>95</b>	<b>BEST KEPT SECRET</b> SHEENA EASTON (EMI America ST-17101) CAP	98	28	
<b>96</b>	<b>LIVING IN OZ</b> RICK SPRINGFIELD (RCA AFL 1-4880) RCA	92	41	
<b>97</b>	<b>ALIVE, SHE CRIED</b> THE DOORS (Elektra 9 80289-1) WEA	89	19	
<b>98</b>	<b>BEAUTY STAB</b> ABC (Mercury 814 881-1-M-1) POL	84	14	
<b>99</b>	<b>TEASER</b> ANGELA BOFILL (Arista AL8-9198) RCA	100	17	
<b>100</b>	<b>ROBBERY</b> TEENA MARIE (Epic FE 38882) CBS	101	19	

# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — 203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 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

### COIN MACHINES

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

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

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

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

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

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

**BUTTONS! BUTTONS! BUTTONS!** We've got the buttons . . . and patches, bumper stickers, key rings, pins, and other music related accessories. Sleeves (Inner end outer), jackets. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

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

### HUMOR

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

### RECORDS-MUSIC

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

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

### SERVICES COIN MACHINE

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

## Grammys Prove A "Thriller" Despite Few Surprises

(continued from page 16)

### BEST CLASSICAL ORCHESTRAL RECORDING

"Mahler: Symphony No. 9 in D Major," Sir Georg Solti cond. London Philharmonic Orchestra/Principal Soloists: Kiri Te Kanawa, Lucia Popp, Samuel Ramey, Thomas Allen, Kurt Moll, Frederica von Stade, Christopher Raeburn, album producer (London).

### BEST OPERA RECORDING — (TIE)

"Mozart Le Nozze di Figaro," Sir Georg Solti cond. London Philharmonic Orchestra/Principal Soloists: Kiri Te Kanawa, Lucia Popp, Samuel Ramey, Thomas Allen, Kurt Moll, Frederica von Stade, Christopher Raeburn, album producer (London).

"Verdi: La Traviata," (Original Sound-track), James Levin cond. the Metropolitan Opera Orchestra & Chorus/Principal Soloists: Teresa Stratas, Placido Domingo, Corneil MacNeil, Max Wilcox, album producer (Elektra).

### BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

"Haydn: The Creation," Margaret Hillis, Choral Director — Chicago Symphony Orchestra Chorus, Sir Georg Solti, conductor — Chicago Symphony Orchestra (London).

### BEST CHAMBER MUSIC PERFORMANCE

"Brahms: Sonata for Cello & Piano in E Minor, Op. 38 & Sonata in F Major, Op. 99," Mstislav Rostropovich & Rudolf Serkin, (DG).

### BEST CLASSICAL PERFORMANCE — INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

"Beethoven: Sonata No. 12 in A-Flat Major, Op. 26 & No. 13 in E-Flat Major, Op. 27, No. 1" — Glenn Gould, (CBS).

### BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

"Leontyne Price & Marilyn Horne in Concert at the Met," Leontyne Price & Marilyn Horne (James Levine cond. the Metropolitan Opera Orchestra), (RCA).

### BEST ENGINEERED RECORDING, CLASSICAL

"Mahler: Symphony No. 9 in D Major," Sir Georg Solti cond. Chicago Symphony Orchestra, James Lock, engineer, (London).

**CLASSICAL PRODUCER OF THE YEAR** Marc J. Aubort & Joanna Nickrenz.

## AOR News Talks Back To Critics

(continued from page 14)

at six in the morning. Kelley's personable style and sense of humor seem to make him an ideal news vehicle for the 18-34 audience.

Kelley, who got the name Paraquat from his role in revealing the paraquat spraying of marijuana fields, claims, "I'm just trying to make the news interesting and make people take notice of the news by listening to the stories that concern them." He acknowledges that "it would be very easy to put a network newscast in place of me when the news goes in one ear and out the other, or we can give them something to think about."

Some of Kelley's news features have included an interview with a pet psychologist, a story about a man who bought a car with discount coupons and a woman who dresses up her dog on various occasions. Kelley stands by the station's selection of news items saying that they "have to be selective about what the real news is. Selective is something that pertains to the 18-34 audience."

The news director's philosophy is to be

a friend to the listener, someone they won't turn off in favor of music on another station. He states, "I'll tell you the good news and I'll tell you the bad news but I'll also go out and raise hell with you. Just because I'm telling you the news doesn't mean I can't be your friend." Kelley genuinely seems to share the attitudes of his heavy metal rock and roll audience. He says, "I want to have some fun, too."

It appears that AOR in Los Angeles has no intention of changing news programming. The news and program directors contend that no one but their audience can determine what the news is, and that criticism of their newscasts is totally unfounded. KMET's Harrison believes that those who "think of AOR as just a jukebox, sell the concept of AOR very short," adding that there are those who are under the "misimpression that entertainment cannot be informative" or as Kelley points out "information can also be entertaining." Harrison concludes, "Information is a definite part of AOR's past and future."

## EAST COASTINGS

(Continued from page 11)

**NOTHIN' TO FRET ABOUT** — Fretless bassist Percy Randolph has, since the late seventies, chalked up an impressive list of contemporary progressive groups with which he has performed and recorded, including Brand X (which also featured the talents of Phil Collins and Robin Lumley), Brian Eno, and Soft Machine. Jones has recently formed his own band, Stone Tiger, along with guitarist Bill Frisell (sideman to Jim Hall, Paul Motian, and ECM solo artist), and Dougie Bowne on drums Iggy Pop, Tom Verlaine, John Cale and New York's Lounge Lizard. Stone Tiger is preparing to pounce into the studio for the recording of their premiere album, and appeared on their coming-out performance at The Bottom Line in Manhattan, Wednesday, February 29, along with Larry Corvell — Michael Urbaniak.

**WHO ARE THOSE GUYS?** — Speaking of coming out . . . Kiss will headline two shows at Radio City Music Hall in midtown Manhattan, March 9 & 10. What is so special about these shows is that they are part of the first tour in which Kiss will appear sans makeup, face-to-face with their fans. Kiss (an acronym culled, oddly enough, from the epithet "Keep It Simple, Stupid") is currently comprised of guitarist Paul Stanley and bassist Gene Simmons, (both remaining from the band's original seventies lineup,) drummer Eric Carr, and the newest member, guitarist Vinnie Vincent. Opening for Kiss both nights will be the German band Accept, whose first U.S. album, "Balls To The Wall," has recently been released.

**JUST FOR THE RECORD** — According to Newsweek estimates, singer Michael Jackson will rake in more than \$50 million this year, on top of the more than \$45 million he gathered last year. The magazine attributes those hefty figures not only to the success of Jackson's "Thriller" album (reportedly still selling at the rate of 1 million copies every four days,) but also to the major role Jackson played in negotiating a royalty deal that can't be beat: an estimated \$2 from the \$5 wholesale price of each copy sold. So who's counting?

ashley kahn



# CASH BOX

## AROUND THE ROUTE

by Camille Compasio

The sudden death of Arno Corley shocked and saddened his many friends in the coin machine industry. Arno died in his sleep on February 23 of a massive heart attack. He had been off work for about a week or so, suffering from the flu. Arno, 54, was a member of the sales team at Palmetto State Distg. in So. Carolina at the time of his death, prior to which he was a long time member of the Rowe Organization. Funeral services were held, February 25, in So. Carolina and burial will be in Augusta, Georgia. Survivors include his wife, Ann, and sons, Arno William III and Scott. Cash Box would like to express sincere condolences to the Corley family.

Mike Von Kennel, who recently departed his post at Taito America, has joined Digital Controls of Norcross, Georgia, as director of sales and marketing. Mike is currently in the process of relocating his family from the Chicago area (and is looking forward to discontinuing those weekend flights back and forth). We wish him well in his new post.

Getting back to ASI. As a followup to last week's brief rundown of the February 17-19 ASI convention, in Around

(continued on page 44)

## AOE '84 Opens In Chicago

CHICAGO — Chicago's O'Hare Exposition Center will be the scene, March 9-11, of the fifth annual Amusement Operators Expo (AOE), which boasts a "tenfold increase in attendance" since its inception in 1980, according to sources at Conference Management Corporation, the show managers. From 1980 to 1983 AOE attendance increased from 909 to more than 8,000 and the number of exhibitors has grown from 87 the first year to 500 in 1983.

Industry sources attribute AOE's success to its continuing effort to serve the amusement operators in a progressive environment. As the market evolves to keep pace with technological developments, AOE planners have been quick to adjust the extensive seminar program to address the operators' current business needs.

Herbert Beitel, managing director of NCMI (National Coin Machine Institute) and industry panelists will explore the "Nebraska Connection" and its impact on the operator, during a free general session on Saturday, March 10 at 6 p.m. All showgoers are invited to attend this session.

The indepth seminar program will focus on topics critical to operator survival in today's highly competitive market, presented by such recognized members of the industry as: Richard S. Babich (The Colorado Game Exchange); Irving L. Blackman (v.p.-Blackman, Kallick & Co.); Steve J. Bodenstein (pres.-The Game Exchange, Southeast); Jon Daugherty (Pres.-United Artists Theater & Amusements, Inc.); J.C. Evans, Sr. (v.p.-Gold Medal Products Co.); Randy Fromm (Randy Fromm's Arcade Schools); Richard E. George

(pres.-Roy George Music & Vending Corp.); Stephen Goot (pres.-Total Vending Services, Inc.); Raymond S. Hibarger (pres.-Hanson Distg. Co.); Milton Hobbs; Carol Kantor (pres.-Business Builders); Davie F. Kilmartin (pres.-Roger Williams Mint); Charles P. Milhem (pres.-The Valley Co.); William Nemgar (owner-Salmon River Amuse.); Sandra Pesmen (Craines Chicago Business); H. Richard Priesmeyer (Innovative Management Consultants); Charles Ross (Innovative Management Consultants); Arthur Seglin (Hudson County Vocational Technical School); Bob Sertell (Casino Career Institute of Atlantic Community College); Jim Sneed (gen. mgr.-electronics div.-Kurz-Kasch, Inc.);

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## Pizza Time To Sell Sente

LOS ANGELES — Pizza Time Theatre, Inc., announced it is planning to sell its Sente Technologies games subsidiary and has begun negotiations with several companies.

"Our firm had been and is under considerable economic pressure because of losses last year and we are not in a position to support the major investment needed to continue the growth of Sente," said Randall L. Pike, Pizza Time president and chief executive officer.

Pike said that negotiations are under way with several firms, including firms in

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# COIN MACHINE

## AROUND THE ROUTE

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The Route, we'd like to make mention of some of the products shown. The one 'hit of the show' syndrome has been non-existent for some time — replaced by varying numbers of outstanding pieces. ASI saw a number of brand new machines as well as current selling equipment (such as Bally Midway's "Spy Hunter," Centuri's "Track & Field," Exidy's "Crossbow," etc., which were big attractions in the respective exhibits). Among the new pieces attracting attention at the show were Bally Midway's "Ten Pin Deluxe," Nintendo's "Punch Out" and the abundant conversions. As C. A. Robinson's Ira Bettelman commented, "ASI featured a good array of kits and dedicated games for everyone to see. The kits were unique in that some of them (such as Atari's) were kits of established games like Millipede and Major Havoc while others were games we had not seen before such as Bally Midway's Ups & Downs and Taito America's Tin Star." He was especially impressed with the Cinematronics "Space Ace" laser which offers the "best graphics and animation around." In querying showgoers during the course of the convention Cash Box heard some good comments about Nintendo's "VS" interchangeable unit, Atari's "TX-I," "Firefox" and their "Major Havoc" kit. Ops also noted that the show reflected the resurgence of interest in pins (i.e. Bally's "Kings of Steel," Mylstar's "Jacks To Open" and others). Actually, ASI offered an outstanding and diverse assortment of equipment to see and the layout at Expocenter proved to be an excellent showcase.

At the end of this week, Chicago will be host city for another major trade function — AOE '84, which is being held March 9-10 at the O'Hare Expo-center. The show, now in its fifth year, will present a wide range program of seminars, designed for today's operator, and a full display of coin-op equipment, supplies, accessories and related products. Last year's event attracted over 8,000!



**CONGRATULATIONS** — Albert M. Rodstein (r), chairman of Banner Specialty Co., shares a happy moment with Philadelphia Phillies star Mike Schmidt during award ceremonies at the Mike Schmidt Golf Tournament for the benefit of the Philadelphia Child Guidance Clinic. Rodstein was the tournament's low gross winner with 75. The tournament benefited the Child Guidance Clinic which services children and families with emotional and mental disorders. Banner, with executive offices in Jenkintown, PA, also maintains offices and showroom facilities in Philadelphia, Pittsburgh and Baltimore.

## AOE Exhibit Hours & Events

Friday, March 9  
9:00 a.m.-11:00 a.m.

Seminars/Workshops  
(Advanced Signature Analysis-Pt. I; Marketing, Designing a Competitive Strategy-Pt. I; Public Relations, What You Can Do To Help this Troubled Industry; Troubleshooting for the Conventional Video Game System-Pt. I; Cash Flow Management & How It Affects The Operator; The Digital Multi-meter; Fundamental Arcade Economics; How To Effectively Market & Manage Your Amusement Business)

3:30 p.m.-5:30 p.m.

Seminars/Workshops  
(Advanced Signature Analysis-Pt. II; Marketing, Implementing a Competitive Strategy-Pt. II; Negotiating Commissions with Locations; Troubleshooting for the Conventional Video Game System-Pt. II; Depreciation & Its Impact On the Amusement Operator; X-Y Monitors; Causes of Company Performance-How To Measure & Control Success & Failure; The Pool Table-"Cash Cow" of the Coin-op Industry)

Saturday, March 10  
9:00 a.m.-11:00 a.m.

Seminars/Workshops  
(Tokens, Changing The Way America Plays; How To Combat Licensing Problems & Handle Local Government; Arcade Design & Construction; Street Survival; Street Location Profit Analysis; Raster Scan Monitors; Effective Management; Business Foms & Record Keeping for the Arcade & Operator; Jukeboxes Potential Profit Center)

3:30 p.m.-5:30 p.m.

Seminars/Workshops  
(Location Relations; Location Contracts; Computer Route Accounting Systems; What the Amusement Operator Must Know To Save Taxes; ROI Analysis For Amusement Operators; The Power Supply; Fundamental Arcade Economics; How To Solicit Top Locations; Vending, Can It Work For You)

Sunday, March 11  
9:00 a.m.-11:00 a.m.

Seminars/Workshops  
(Promote, Promote, Promote!; Arcade Game Mix & Traffic Flow; Maintaining & Managing The Arcade; Used Game Alternatives; Arcade Profit Analysis; Semiconductors; Effective Management; New Equipment Purchasing in Today's Market.)

3:30 p.m.-5:30 p.m.

Seminars/Workshops  
(When Considering The Use of a Computer-What Do You Do Next; Internal Cash Control; Food & Games, A Good Mix or Big Mess; Purchasing Parts & Supplies; Bank Loans; Laser Disc Games; Causes of Company Performances; Motivating & Directing Employees)

Exhibits will be open from 10:30 a.m.-4:00 p.m. on Friday and Sunday; from 10:30 a.m.-6:30 p.m. on Saturday.  
Special Distributors' Preview Hours - 9:00-10:30 a.m. on Saturday and Sunday.  
Note: Children under 18 will not be admitted until 2:00 p.m. on Sunday.

## Canadian Video Team Being Formed

CHICAGO — A two-day "Canada-USA Video Game Team Conference," was held, February 10-12, in Ottumwa, Iowa, the "video game capital of the world," for the purpose of organizing the first national video game team for Canada. Officials of the Twin Galaxies International Scoreboard (Ottumwa), VIDION (the International association of video game players in Washington) and the U.S. National Video Game Team (Ottumwa), interviewed prospects from the ranks of some of Canada's top players as candidates for the new team.

Among the main topics discussed at the meeting were the selection of a permanent site for the Canadian team headquarters, the setting up of contest dates and locations for team try-outs, choosing the games that will be used for the team try-outs, arranging a time and place for the upcoming international contest between the U.S. and Italian teams and reviewing the rules for standardized play.

Notice of the meeting came from the Mayor of Ottumwa, the headquarters city for the U.S. National Video Game Team that was formed in the summer of 1983.

Further details may be obtained by contacting the office of the Mayor at 515-683-0600.

## OMAA Show Set

CHICAGO — The Ohio Music & Amusement Assn. (OMAA), one of the industry's foremost state organizations, has scheduled its 10th anniversary "Show of Shows" exposition for May 3-5 at the Hyatt Regency/Ohio Center in Columbus.

Harold Laughlin of Laughlin Music & Vending in Athens has been appointed this year's exposition chairman, as announced by OMAA president Richard E. George. Tommy Thompson of Tora Music in Columbus will serve as co-chairman.

Association officials are currently working on a convention program and will announce further details as they are finalized.

Additional information regarding the convention may be obtained by contacting the OMAA headquarters office at 16 E. Broad St., Suite 901, Columbus, Ohio 43215.

## Atari, Inc. Files Copyright Lawsuit

LOS ANGELES — Atari, Inc. filed suit for copyright and trademark infringement, unfair competition and deceptive trade practices against New Technology Companies, doing business as New Technology Computer Inventions, Inc. of Bernardsville, New Jersey and its arcade game called "Time Machine."

The "Time Machine" allows home versions of popular video games to be played in arcade-type games designed for coin-operated use in public locations, such as arcades, taverns, and convenience stores. Such use of home video games in a coin-operated arcade-type game is a violation of Atari's rights. In addition, New Technology's sales practices are deceptive and misleading, Atari said.

Atari is seeking an immediate injunction to halt New Technology's illegal activities and to recover damages and attorney's fees.

"New Technology is attempting to unfairly trade on the popularity of Atari's video games and the good will of Atari's name and reputation," said Karen Witte, vice president and counsel of Atari's Coin-Operated Games Division. "Atari is committed to halting such unfair and deceptive activities, which injure both Atari's rights and the coin-operated amusement business as a whole. Consumer video games can coexist with coin-operated video games, and Atari's action to halt New Technology will aid both industries," said Ms. Witte.

## Pizza Time

(continued from page 43)

the games field, but that no agreement had been reached.

Pizza Time Theatre Inc. also announced that it is closing 20 restaurants, and ceasing operations at its Kadabrascope cartoon division.

The company cited the marginal operating levels of the 20 outlets as the main factor in the closures. It will eliminate approximately 100 full-time and 800 part-time jobs.

After the closing, the company now owns 128 outlets and franchise 122 Chuck E. Cheese Pizza Time centers in 36 states and three foreign countries.

## New Promo Items From Atari

CHICAGO — Elaine Shirley, customer service manager of Atari Coin-Operated Games division, announced the availability of several promotional items, which were displayed at the February 17-19 Amusement Showcase International in Chicago.

Two new posters, "Firefox" and "Pole Position II" are now available, in addition to the popular "Star Wars" posters. Poster prices were listed at the Atari ASI exhibit and there are no minimum order requirements.

Black, long-sleeved Firefox t-shirts and white, long-sleeved Pole Position II t-shirts are also being introduced. Shirts for most of the older Atari coin video games are available, including a light blue, short-sleeve model for Star Wars. Completing the list of sales incentive items are Atari Collector Pins, embossed with names of coin games, including "Asteroids." Each is custom designed and made of hard-fired ceramic.

"Players will be able to achieve recognition with the Collector Pins just as school athletes do by wearing pins and letters for excellence in sports," according to Ms. Shirley.

Prices and additional information may be obtained by contacting Atari Customer Service at 737 Sycamore Drive, Milpitas, CA 95035 or phoning either 408-943-1120 or the toll free number 800-538-1530.

## AOE '84 Opens

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David Solish (pres.-Darvin Corp.); Roger A. Westmont (v.p.-Modern Specialty Co.); and Gene Winstead (owner-Gene's Machine's & Beanie's Arcades).

The seminars will take place on Friday, Saturday and Sunday between the hours of 9-11 a.m. and 3:30-5:30 p.m.

## CALENDAR

Mar. 9-11; Amusement Operators Expo (AOE). Hyatt Regency O'Hare/O'Hare Expo Center, Chicago.

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

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

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

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

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

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

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

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

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

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

# INDUSTRY NEWS

## New Equipment

### Wrestling Pandemonium

"Tag Team Wrestling," a newly dedicated upright video game and currently a top earning piece in Japan, is being introduced by Data East USA. As the name implies, the game theme is wrestling with the player pitted against the formidable "Mad Mauler" team.

At the start of the game the four combatants disrobe as the announcer introduces the team amidst the roar of the highly animated spectators, to get everyone into the spirit, and the action starts immediately as the "Mauler" circles around the ring in preparation for the player's joystick-controlled attack.

The first objective is to move the joystick to grab the opponent while his arms are down. Continuous stick movement changes the holds of the wrestlers. When attack appears on the screen the player has three seconds to select (via the push-button) one of 12 separate moves such as "Drop Kick," "Pile Driver," "Cobra Twist," "Karate Chop," "Straight Jab," "Rear Drop," etc. Certain moves work best against each opponent.

When a combatant is thrown down, the player can use a second push-button to attempt to pin the man while the fast-moving referee counts "1, 2," and so on. A power indicator at the top of the screen tells the player his wrestler's strength level, which can be restored to high power by tagging a team-mate.

Realism, both graphically and strategically, are especially significant in the play theme and the attention to detail is carried out even when a wrestler is thrown from the ring and a spectator runs from the stands to join the fray.

Further information may be obtained through factory distributors or by contacting Data East at 470 Gianni St., Santa Clara, California 95050.



Tag Team Wrestling

### Shoot-Em-Up

"The Tin Star," a new coin-op video game from Taito America, focuses on the factory's popular hero, "Zeke," only this time around he's a bring-em-back

alive sheriff in 10 gallon hat with six-shooter and badge.

"Zeke's become a well known and liked character in our games 'Zookeeper' and 'Zeke's Peak'," commented Paul Moriarity, president of Taito America. "People want to find out what's going to happen to the little guy next, and in what kind of situation he'll turn up. He's proven to be a real attraction for all players."

In The Tin Star, our hero Zeke rides into town to protect the law-abiding citizens from bandits and varmints, and in the process gets involved in all sorts of confrontations. From a shoot-out in the street, to an ambush in the saloon, to a corral brawl and then to the bonus round in the open desert where the fearless lawman can double his score by shooting an hombre from his horse. 'Gitalong' Zeke is a sharp-shootin', high jumpin' sheriff who is out to tame the wild west.

Here is a game of old-fashioned fun — 'wanted' by players everywhere!

Further information about The Tin Star may be obtained through factory distributors or by contacting Taito America direct at 1256 Estes Ave., Elk Grove Village, Illinois 60007.



The Tin Star

### Taxing 'TX-1'

"TX-1," an exciting new driving game portrayed on three screens surrounding the player for a "total" experience, was among the products featured in the Atari exhibit at ASI.

The game offers a multiple-course layout featuring the sights and sounds of racing in many different parts of the world, including South Africa, U.S.A., Japan, France, Spain, Monaco, Belgium and Italy. The player selects one of the eight international speedways by deciding to go right or left at checkpoints or forks in the road as he progresses through the five stages of the course.

Excitement prevails throughout the run of the game as the player races against the clock to complete each stage within its preset time limit and

continues immediately into the next. Bonus points are awarded for every car passed and for the completion of each stage. A special bonus is accrued for each time unit remaining after crossing the finish line.

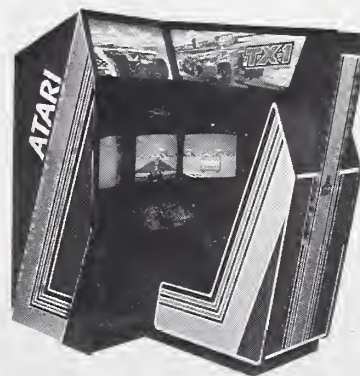
The realism of the racing environment is intensified by the wrap-around action of the three screens and the graphics are so crisp that the player lives the dangers and thrills with every curve. At intervals, the scene changes from day to night. Depending upon the course selected, the player speeds through city, desert, mountain ranges and even snow country; also moving uphill, downhill and through the trickiest of hairpin curves, and experiencing the sensation of driving through a tunnel just prior to reaching each checkpoint.

TX-1 offers four-channel sound to accentuate the realism. The player can audibly distinguish between cars whizzing by on his right and those passing on his left. The roar of the speedway is even muted a degree as he enters a tunnel.

The player experiences the true feel of the road with a steering wheel that delivers incredible feedback and when going into a skid, the loss of steering is so realistic that it forces him to take his foot off the accelerator until he can regain his alignment on the track. Around corners, the player must brake or downshift from high to low to avoid the risk of losing control.

The game's sit-down cabinet, newly designed, comes complete with a two-position gear shift, foot brake and accelerator pedal. To add to the realism of play, the engine starts to roar out of the speaker under the seat so that the player is able to feel the full effect of the vibration.

TX-1 is manufactured by Atari, Inc. under license from Namco Ltd.



TX-1

### Peaking

"Weak Peak," "Peak-a-boo," "Lovers' Peak" and "No-fair Peak" are just a few of the levels players try to reach in "Zeke's Peak," Taito America's recently introduced game which is an adaptation for the young set of the firm's highly popular "Ice Cold Beer."

As explained by company president Paul Moriarity, "Zeke's Peak is 'Ice Cold Beer' for kids. It has the same popular play features as the hit game of the AMOA," he added. "We anticipated the success of the unique concept and play of 'Ice Cold Beer' and went ahead and produced Zeke's Peak for the arcade market."

In the game theme, the player manipulates each end of a horizontal bar (via joystick) onto which a ball has been automatically loaded. A mountain tune and clever, colorful cartoon artwork of mountain climbers and cheering crowds motivate the player to conquer one peak after another by entering each lit and marked tunnel before the timer runs down. During the course of the game players must zig-zag to avoid various trap holes without tilting the game in an attempt to conquer Zeke's Peak by scaling the heights all the way to the 10th tunnel. Different paths can be plotted every time a player starts the climb and the game plays itself when the player hesitates for too long.

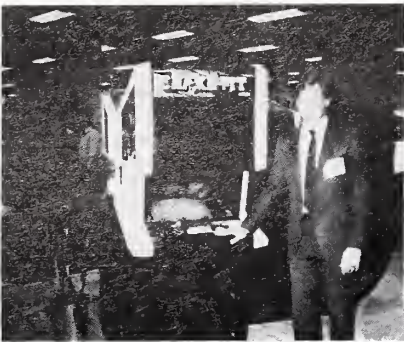
As Moriarity further pointed out, Zeke's Peak is a different kind of skill game that has already proven to be a huge success with the adult marketplace and is "sure to peak arcade profits too."

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



Zeke's Peak

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# Cash Box



# Covers ASI

**IT'S SHOWTIME!** — The first annual Amusement Showcase International, co-sponsored by Amusement Game Manufacturers Assn. and Amusement and Vending Machine Distributors Assn. got under way on Friday, February 17 at Expocenter/Chicago. AGMA president Joseph Robbins (l) officiated at the ribbon cutting ceremony, assisted by executive director Glenn Braswell, to officially launch the big event!



**TOURING ASI EXHIBITS** — The ASI exhibits, totalling about 103, occupied 50,000 sq. ft. of space in the modern, airy facilities of Chicago's Expocenter. A highlight of the show, the outstanding display lineup featured a full array of coin-operated music and games equipment of all varieties, along with accessories, service booths and related products. Pictured here (l-r) are: **top row** — AGMA's Glenn Braswell, walkie-talkie in hand, at the exhibit entrance on opening day; Boxing great Larry Holmes, who co-starred with "Punch Out" in the Nintendo exhibit; Hanson's Ray Hibarger with Loewen America prexy Rus Strahan and the "Prestige II" phono; Bally Midway's Steve Blattspieler and Jim Jarocki near the "Ups & Downs" kit display. Pictured in the **second row** are: Sente prexy Bob Lundquist with "Snakepit" in the outstanding Sente exhibit; at the other end of the Sente exhibit, a live python wrapped

around the 'snake-lady'; Exidy's smiling threesome, Lila Zinter, Pete Kauffman and Paul Jacobs with "Crossbow"; at the new "Space Ace" laser are Cinematronics Tom Campbell and Leah, Al and Ira Bettelman of C. A. Robinson. In the **third row** are: Centuri's Tom Siemieniec at the firm's attractively decorated exhibit; Bally Midway's Larry Berke with "10 Pin Deluxe," one of the show's hit attractions. The **fourth row** depicts: Data East prexy Bob Lloyd amidst "Tag Team," "Boomer Rang'r" and "Wrestling"; Sportscaster Harry Caray waving 'hello' from the Bally Midway "Tapper" display area; North American Amusement Co.'s Tom Leon showing the new "Ninja Gun" at ASI; Taito America's Keith Egging and friends, serving hot dogs and "Ice Cold Beer" to showgoers.

# THE JUKEBOX PROGRAMMER

\*indicates new entry

March 10, 1984

## POP

- 1 **99 LUFTBALLONS**  
NENA (Epic 34-04108)
- 2 **KARMA CHAMELEON**  
CULTURE CLUB (Virgin/Epic 34-04221)
- 3 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702)
- 4 **OWNER OF A LONELY HEART**  
YES (Atco 7-99817)
- 5 **GIRLS JUST WANT TO HAVE FUN**  
CYNDI LAUPER (Portrait/CBS 37-04120)
- 6 **MIDDLE OF THE ROAD**  
PRETENDERS (Sire 7-2944)
- 7 **THRILLER**  
MICHAEL JACKSON (Epic 34-04364)
- 8 **HERE COMES THE RAIN**  
EURHYTHMICS (RCA PB-13725)
- 9 **NOBODY TOLD ME**  
JOHN LENNON (Polydor/PolyGram 817 254-7)
- 10 **I WANT A NEW DRUG**  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)
- 11 **FOOTLOOSE**  
KENNY LOGGINS (Columbia 38-04310)
- 12 **WRAPPED AROUND YOUR FINGER**  
THE POLICE (A&M 2614)
- 13 **LET THE MUSIC PLAY**  
SHANNON (Emergency/Mirage 7-99810)
- 14 **JUMP**  
VAN HALEN (Werner Bros. 7-29384)
- 15 **THE LANGUAGE OF LOVE**  
DAN FOGELBERG (Full Moon/Epic 34-04314)
- 16 **NEW MOON ON MONDAY**  
DURAN DURAN (Capitol B-5309)
- 17 **THE POLITICS OF DANCING**  
RE-FLEX (Capitol B-5301)
- 18 **ADULT EDUCATION**  
DARYL HALL & JOHN OATES (RCA PB-13714)
- 19 **GOT A HOLD ON ME**  
CHRISTINE McVIE (Werner Bros. 7-29372)
- 20 **REBEL YELL**  
BILLY IDOL (Chrysalis VS4-42762)
- 21 **THAT'S ALL**  
GENESIS (Atlantic 7-89724)
- 22 **JOANNA**  
KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 23 **GIVE IT UP**  
K.C. (Mercury S-1001)
- 24 **ALMOST OVER YOU\***  
SHEENA EASTON (EMI America B-8186)
- 25 **MISS ME BLIND**  
CULTURE CLUB (Virgin/Epic 34-04388)
- 26 **RADIO GA GA\***  
QUEEN (Capitol B-5317)
- 27 **I GUESS THAT'S WHY THEY CALL IT THE BLUES**  
ELTON JOHN (Geffen 7-29460)
- 28 **BREAK MY STRIDE**  
MATTHEW WILDER (Private I/CBS ZS4-04113)
- 29 **LET'S STAY TOGETHER\***  
TINA TURNER (Capitol B-5322)
- 30 **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)\***  
PHIL COLLINS (Atlantic 7-89700)

## COUNTRY

- 1 **ROLL ON**  
ALABAMA (RCA PB-13716)
- 2 **ELIZABETH**  
THE STATLER BROTHERS (Mercury/PolyGram 814 881-7)
- 3 **I NEVER QUITE GOT BACK**  
SYLVIA (RCA PB-13689)
- 4 **BURIED TREASURE**  
KENNY ROGERS (RCA PB-13713)
- 5 **LONELY WOMEN MAKE GOOD LOVERS**  
STEVE WARINER (RCA PB-13691)
- 6 **WE DIDN'T SEE A THING**  
RAY CHARLES & GEORGE JONES (Columbia 38-04297)
- 7 **SAVE THE LAST DANCE FOR ME**  
DOLLY PARTON (RCA PB-13703)
- 8 **WOKE UP IN LOVE**  
EXILE (Epic 34-04247)
- 9 **GOING, GOING, GONE**  
LEE GREENWOOD (MCA-52322)
- 10 **THERE AIN'T NO FUTURE IN THIS**  
REBA McENTIRE (Mercury/PolyGram 814 629-7)
- 11 **HAD A DREAM**  
THE JUDDS (RCA PB-13673)
- 12 **I'VE BEEN RAINED ON TOO**  
TOM JONES (Mercury/PolyGram 814 820-7)
- 13 **IF I CAN JUST GET THROUGH THE NIGHT**  
SISSY SPACEK (Atlantic America 7-99801)
- 14 **WITHOUT A SONG**  
WILLIE NELSON (Columbia 38-04263)
- 15 **BUILDING BRIDGES**  
LARRY WILLOUGHBY (Atlantic America 7-99797)
- 16 **LET'S STOP TALKING ABOUT IT**  
JANIE FRICKE (Columbia 38-04317)
- 17 **DON'T MAKE IT EASY FOR ME**  
EARL THOMAS CONLEY (RCA PB-13702)
- 18 **YOU'VE REALLY GOT A HOLD ON ME**  
MICKEY GILLEY (Epic 34-04269)
- 19 **STAY YOUNG**  
DON WILLIAMS (MCA-52310)
- 20 **THANK GOD FOR THE RADIO**  
THE KENDALLS (Mercury/PolyGram 818 0567)
- 21 **IF I COULD ONLY DANCE WITH YOU**  
JIM GLASER (Noble Vision 104)
- 22 **I COULD'A HAD YOU**  
LEON EVERETTE (RCA PB-13717)
- 23 **YOU'RE WELCOME TO TONIGHT**  
LYNN ANDERSON & GARY MORRIS (Perman P-82003)
- 24 **LET SOMEBODY ELSE DRIVE**  
JOHN ANDERSON (Werner Bros. 7-29385)
- 25 **RIGHT OR WRONG\***  
GEORGE STRAIT (MCA-52337)
- 26 **HAPPY BIRTHDAY DEAR HEARTACHE\***  
BARBARA MANDRELL (MCA-52340)
- 27 **SILENT PARTNERS\***  
FRIZZELL & WEST (Viva 7-29404)
- 28 **DANCIN' WITH THE DEVIL**  
STEPHANIE WINSLOW (MCA-52327)
- 29 **SWEET COUNTRY MUSIC\***  
ATLANTA (MCA-52336)
- 30 **BAD NIGHT FOR GOOD GIRLS**  
JAN GRAY (Jamey 45-012)

## BLACK CONTEMPORARY

- 1 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702MF)
- 2 **IF ONLY YOU KNEW**  
PATTI LABELLE (Philadelphia Int'l./CBS ZS4-04176)
- 3 **ENCORE**  
CHERYL LYNN (Columbia 38-04256)
- 4 **TAXI**  
J. BLACKFOOT (Sound Town/Allegiance ST-004)
- 5 **THRILLER**  
MICHAEL JACKSON (Epic 34-04364)
- 6 **AUTOMATIC**  
POINTER SISTERS (Planet/RCA YB-13730)
- 7 **LET THE MUSIC PLAY**  
SHANNON (Emergency/Mirage 7-99810)
- 8 **LET'S STAY TOGETHER**  
TINA TURNER (Capitol B-5322)
- 9 **JOYSTICK**  
DAZZ BAND (Motown 1701MF)
- 10 **YAH MO BE THERE**  
JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Werner Bros. 7-29394)
- 11 **RUNNING WITH THE NIGHT**  
LIONEL RICHIE (Motown 1710MF)
- 12 **HARD TIMES**  
RUN D.M.C. (Profile PRO 7036)
- 13 **REMEMBER WHAT YOU LIKE**  
JENNY BURTON (Atlantic 789748)
- 14 **LIVIN' FOR YOUR LOVE**  
MELBA MOORE (Capitol B-5308)
- 15 **LOVE HAS FINALLY COME AT LAST**  
BOBBY WOMACK AND PATTI LABELLE (Beverly Glen BG-2012)
- 16 **KARMA CHAMELEON**  
CULTURE CLUB (Virgin/Epic 34-04221)
- 17 **SOMETHING'S ON YOUR MIND**  
"D" TRAIN (Prelude PRL 596)
- 18 **PLANE LOVE**  
JEFFREY OSBORNE (A&M SP-12089)
- 19 **JOANNA**  
KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 20 **DON'T GO**  
DREAMBOY (Qwest/Warner Bros. 7-29389)
- 21 **ACTION**  
EVELYN "CHAMPAGNE" KING (RCA PB-13682)
- 22 **SHE'S STRANGE**  
CAMEO (Atlanta Artists/PolyGram 818 384-7)
- 23 **TOUCH**  
EARTH, WIND & FIRE (Columbia 38-04329)
- 24 **HUMP TO THE BUMP**  
STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89715)
- 25 **MORE, MORE, MORE**  
ATLANTIC STARR (A&M 2619)
- 26 **WHITE HORSE\***  
LAID BACK (Sire 7-29346)
- 27 **I WANNA MAKE YOU FEEL GOOD**  
THE SYSTEM (Mirage/Atco 7-99786)
- 28 **BODY TALK**  
THE DEELE (Soler/Elektra 7-69785)
- 29 **FRESH\***  
TYRONE BRUNSON (Believe In A Dream/CBS ZS4 04330)
- 30 **DEADLINE U.S.A.**  
SHALAMAR (MCA-522335)

## RECORDS TO WATCH

BE YOURSELF — Aflle Silas (RCA)  
 BORDERLINE — Madonna (Sire)  
 BROWN-EYED GIRL — Joe Stampley (Epic)  
 CANDY MAN — Mickey Gilley & Charly McClain (Epic)  
 CLUB MICHELLE — Eddie Money (Columbia)  
 EAT IT — Weird Al Yankovic (Rock 'N' Roll/CBS)  
 HYPERACTIVE — Thomas Dolby (Capitol)  
 LOLLIPOP LUV — Bryan Loren (Philly World)  
 LOVE SOMEBODY — Rick Springfield (RCA)

ONE FOR THE TREBLE (FRESH) — Davy DMX (Tuff City/CBS)  
 SHAKEDOWN — Evelyn "Champagne" King (RCA)  
 STOP WHAT YOU'RE DOIN' — The Chi-Lites (Private I/CBS)  
 SUPERSTAR/UNTIL YOU COME BACK TO ME  
 (THAT'S WHAT I'M GONNA DO) — Luther Vandross (Epic)  
 THE YELLOW ROSE — Johnny Lee (Full Moon/Warner Bros.)  
 TIME FOR SOME FUN — Central Line (Mercury/PolyGram)  
 TOO LATE TO GO HOME — Johnny Rodriguez (Epic)  
 YOU MIGHT THINK — The Cars (Elektra)

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