

# CASHBOX

May 12, 1984

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**JAZZ GREAT BASIE DIES**  
**INCREASED BLACK MUSIC VIDEO EXPOSURE SOUGHT**  
**SOULTRONICS CHART SUCCESS**  
**CASH BOX INTERVIEW — RICK DEES**  
**ROCKING UP AMERICA (Ed.)**

**Count Basie**



CASH BOX PROUDLY PRESENTS ITS SIXTH ANNUAL

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SPOTLIGHT  
ON  
BLACK MUSIC

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# CASH BOX

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## CASH BOX

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## EDITORIAL — Jazzing Up America

Quick, define jazz! Impossible, right? Just glance over the jazz charts this week: the Crusaders, Carla Bley, George Winston, Wynton Marsalis, and Herbie Hancock all stand cheek by jowl yet the types of music contained on their albums are hardly the same. In other words, jazz is as eclectic and varied as that list of names would indicate. Yet there are still jazz musicians who loathe the term jazz and pop musicians who call their music jazz. No matter how you slice it, jazz is an important part of the American music business; indeed, it may be America's only native art form.

At this point in time, jazz seems to be standing strong. The record bins are brimming with jazz of all varieties — from the enormous output of independent labels, based both here in America and in Europe, to the new product and reissue programs of the majors. Thirty

years ago this summer the Newport Jazz Festival was born and now jazz festivals literally cover the globe, many of them receiving all important corporate dollars. The video revolution has not passed by jazz either, and in many stores tapes of Michael Jackson share racks with video concerts of Dizzy Gillespie and Lionel Hampton and many others. Many bookstores have weighty shelves with jazz scholarship.

Cash Box has always had a strong commitment to jazz. We think the definition is pointless; be it Jelly Roll Morton's Hot Peppers or Ronald Shannon Jackson and the Decoding Society or Pieces Of A Dream if, as the great Duke Ellington said, it got that swing, Cash Box supports jazz and we're proud to see record companies, retailers and everyone else supporting it. The music is our heritage — it is as varied, as diverse, as exciting, as well, America.

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### ON THE COVER

William "Count" Basie, who died April 26, for 49 years led the big band that was the paradigm of "swing." Although born in New Jersey, the Count came to epitomize the "Kansas City sound" — loose-limbed, sometimes raucous, always bluesy and definitely swinging. Not an earth-shaking composer (though "One O'Clock Jump" is his, as were many other melodies in the band's book), not a technical wizard at the piano (though his sparse musical comments and his occasional taciturn solos were integral parts of the band's success), not a great arranger (though he had the genius to utilize Eddie Durham, Neil Hefti, Benny Carter, Quincy Jones, Sammy Nestico and others who were), Count Basie was the supreme leader — giving his frequently brilliant soloists (Lester Young, Herschel Evans, Dicky Wells, Frank Foster, the list is endless) the space to reach their musical heights while, with the rest of his "All-American Rhythm Section," he laid down the ice for them to skate upon. Every inch the musical legend, Count Basie's contributions to American music are as wide and rich as the sound of his band on a particularly inspired night. To say he will be missed is an understatement of the most blatant variety.



## TOP POP DEBUTS

**SINGLES**

45

IT'S A MIRACLE — Culture Club — Virgin/Epic

**ALBUMS**

152

REJOICING — Pat Metheny with Charlie Haden & Billy Higgins — ECM

**POP SINGLE**

HELLO  
Lionel Richie  
Motown

**B/C SINGLE**

HELLO  
Lionel Richie  
Motown

**COUNTRY SINGLE**

TO ALL THE GIRLS I'VE LOVED BEFORE  
Julio Iglesias & Willie Nelson  
Columbia

**JAZZ**

WISHFUL THINKING  
Earl Klugh  
Capitol

**GOSPEL**

JESUS I LOVE CALLING YOUR NAME  
Shirley Caesar  
Myrrh

# NUMBER ONES



Lionel Richie

**POP ALBUM**

FOOTLOOSE  
Original Soundtrack  
Columbia

**B/C ALBUM**

CAN'T SLOW DOWN  
Lionel Richie  
Motown

**COUNTRY ALBUM**

DELIVER  
The Oak Ridge Boys  
MCA

**MUSIC VIDEO**

TIME AFTER TIME  
Cyndi Lauper  
Portrait/CBS

**12" SINGLE**

JAM ON IT  
Newcleus  
Sunnyview



# CASH BOX TOP 100 SINGLES

May 12, 1984

		Weeks On 5/5 Chart
1	<b>HELLO</b> LIONEL RICHIE (Motown 1722MF)	2 11
2	<b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b> PHIL COLLINS (Atlantic 7-89700)	1 12
3	<b>LOVE SOMEBODY</b> RICK SPRINGFIELD (RCA PB-13738)	8 10
4	<b>TO ALL THE GIRLS I'VE LOVED BEFORE</b> JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)	6 11
5	<b>LET'S HEAR IT FOR THE BOY</b> DENIECE WILLIAMS (Columbia 38-04417)	9 6
6	<b>HOLD ME NOW</b> THOMPSON TWINS (Arista AS1-9164)	3 14
7	<b>YOU MIGHT THINK</b> THE CARS (Elektra 7-69744)	7 10
8	<b>FOOTLOOSE</b> KENNY LOGGINS (Columbia 38-04310)	4 16
9	<b>OH SHERRIE</b> STEVE PERRY (Columbia 38-04391)	11 6
10	<b>HEAD OVER HEELS</b> GO-GO'S (I.R.S./A&M IR-9926)	12 9
11	<b>MISS ME BLIND</b> CULTURE CLUB (Virgin/Epic 34-04388)	5 11
12	<b>TIME AFTER TIME</b> CYNDI LAUPER (Portrait/CBS 37-04432)	20 5
13	<b>THE LONGEST TIME</b> BILLY JOEL (Columbia 38-04400)	17 6
14	<b>AUTHORITY SONG</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram R 216)	16 9
15	<b>TONIGHT</b> KOOL & THE GANG (De-Lite/PolyGram 818 226-7)	15 12
16	<b>THEY DON'T KNOW</b> TRACEY ULLMAN (MCA-52347)	10 12
17	<b>DON'T ANSWER ME</b> THE ALAN PARSONS PROJECT (Arista AS1-9160)	18 11
18	<b>THE REFLEX</b> DURAN DURAN (Capitol B-5345)	30 4
19	<b>BREAKDANCE</b> IRENE CARA (Network/Geffen 7-29328)	21 6
20	<b>SISTER CHRISTIAN</b> NIGHT RANGER (MCA-52350)	27 9
21	<b>DANCING IN THE SHEETS</b> SHALAMAR (Columbia 38-04372)	25 10
22	<b>NO MORE WORDS</b> BERLIN (Geffen 7-29360)	26 9
23	<b>AUTOMATIC</b> POINTER SISTERS (Planet/RCA YB-13730)	14 16
24	<b>WHITE HORSE</b> LAID BACK (Sire 7-29346)	31 9
25	<b>A FINE, FINE DAY</b> TONY CAREY (MCA-52343)	28 11
26	<b>I'LL WAIT</b> VAN HALEN (Warner Bros. 7-29307)	34 5
27	<b>SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 1702MF)	19 16
28	<b>EAT IT</b> "WEIRD AL" YANKOVIC (Rock 'N' Roll/CBS ZS4 04374)	13 10
29	<b>THE HEART OF ROCK &amp; ROLL</b> HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782)	42 4
30	<b>HERE COMES THE RAIN</b> EURYTHMICS (RCA PB-13725)	22 16
31	<b>ROCK YOU LIKE A HURRICANE</b> SCORPIONS (Mercury/PolyGram 818 440-7)	38 7
32	<b>BORDERLINE</b> MADONNA (Sire 7-29354)	36 10
33	<b>LEAVE IT</b> YES (Atco 7-99787)	24 11
34	<b>JUMP</b> VAN HALEN (Warner Bros. 7-29384)	23 18

		Weeks On 5/5 Chart
35	<b>SELF CONTROL</b> LAURA BRANIGAN (Atlantic 7-89676)	40 5
36	<b>GIRLS JUST WANT TO HAVE FUN</b> CYNDI LAUPER (Portrait/CBS 37-04120)	29 23
37	<b>SHOW ME</b> THE PRETENDERS (Sire 7-29317)	33 9
38	<b>RUN RUNAWAY</b> SLADE (CBS Associated ZS4 04398)	44 6
39	<b>IT'S MY LIFE</b> TALK TALK (EMI America B-8195)	43 8
40	<b>GIVE ME TONIGHT</b> SHANNON (Emergency/Mirage 7-99775)	47 7
41	<b>I WANT A NEW DRUG</b> HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42766)	32 17
42	<b>JUMP (FOR MY LOVE)</b> POINTER SISTERS (Planet/RCA YB-13780)	59 3
43	<b>STAY THE NIGHT</b> CHICAGO (Full Moon/Warner Bros. 7-29306)	57 2
44	<b>YOU CAN'T GET WHAT YOU WANT (TILL YOU KNOW WHAT YOU WANT)</b> JOE JACKSON (A&M 2628)	53 4
45	<b>IT'S A MIRACLE</b> CULTURE CLUB (Virgin/Epic 34-04457)	— 1
46	<b>CATCH ME I'M FALLING</b> REAL LIFE (Curb/MCA-52362)	48 6
47	<b>SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 818 384-7)	51 6
48	<b>LOVE WILL SHOW US HOW</b> CHRISTINE McVIE (Warner Bros. 7-29313)	55 3
49	<b>MY EVER CHANGING MOODS</b> THE STYLE COUNCIL (Geffen 7-29359)	56 4
50	<b>GIRLS</b> DWIGHT TWILLEY (EMI America B-8196)	35 13
51	<b>HOLDING OUT FOR A HERO</b> BONNIE TYLER (Columbia 38-04370)	45 12
52	<b>COME BACK AND STAY</b> PAUL YOUNG (Columbia 38-04313)	39 15
53	<b>RUNAWAY</b> BON JOVI (Mercury/PolyGram 818 309-7)	41 11
54	<b>EYES WITHOUT A FACE</b> BILLY IDOL (Chrysalis/CBS VS4 42786)	73 2
55	<b>ADULT EDUCATION</b> DARYL HALL — JOHN OATES (RCA PB-13714)	37 13
56	<b>MODERN DAY DELILAH</b> VAN STEPHENSON (MCA-52376)	63 4
57	<b>GIVE IT UP</b> K.C. (Meca S-1001)	49 21
58	<b>THRILLER</b> MICHAEL JACKSON (Epic 34-04364)	52 15
59	<b>WOULDN'T IT BE GOOD</b> NIK KERSHAW (MCA-52371)	64 5
60	<b>WHISPER TO A SCREAM (BIRDS FLY)</b> ICICLE WORKS (Arista AS1-9155)	68 3
61	<b>DON'T WASTE YOUR TIME</b> YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)	69 24
62	<b>99 LUFTBALLONS</b> NENA (Epic 34-04108)	54 24
63	<b>RADIO GA GA</b> QUEEN (Capitol B-5317)	46 13
64	<b>WHO'S THAT GIRL?</b> EURYTHMICS (RCA PB-13800)	83 2
65	<b>BELIEVE IN ME</b> DAN FOGELBERG (Full Moon/Epic 34-04447)	71 3
66	<b>I WANT TO BREAK FREE</b> QUEEN (Capitol B-5350)	74 3
67	<b>DANCE HALL DAYS</b> WANG CHUNG (Geffen 7-29310)	78 3
68	<b>LOVE ME IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 1723GF)	50 6

		Weeks On 5/5 Chart
69	<b>MUSIC TIME</b> STYX (A&M 2625)	80 2
70	<b>ALMOST PARADISE . . . LOVE</b> <b>THEME FROM "FOOTLOOSE"</b> MIKE RENO and ANN WILSON (Columbia 38-04418)	— 1
71	<b>WHAT IS LOVE?</b> HOWARD JONES (Elektra 7-69737)	81 3
72	<b>KING OF SUEDE</b> "WEIRD AL" YANKOVIC (Rock 'N' Roll/CBS ZS4 04451)	87 2
73	<b>I CRY JUST A LITTLE BIT</b> SHAKIN' STEVENS (Epic 34-04338)	77 4
74	<b>RELAX</b> FRANKIE GOES TO HOLLYWOOD (Island 7-99805)	61 6
75	<b>LET'S STAY TOGETHER</b> TINA TURNER (Capitol B-5322)	60 17
76	<b>I CAN DREAM ABOUT YOU</b> DAN HARTMAN (MCA-52378)	89 2
77	<b>HEART DON'T LIE</b> LA TOYA JACKSON (Private I/CBS ZS4 04439)	85 2
78	<b>THERE'S NO EASY WAY</b> JAMES INGRAM (Owest/Warner Bros. 7-29316)	79 3
79	<b>ORIGINAL SIN</b> INXS (Atco 7-99766)	90 2
80	<b>THEME FROM "TERMS OF ENDEARMENT"</b> MICHAEL GORE (Capitol B-5334)	82 3
81	<b>NO WAY OUT</b> JEFFERSON STARSHIP (Grunt/RCA FB-13811)	— 1
82	<b>BLUE LIGHT</b> DAVID GILMOUR (Columbia 38-04378)	75 5
83	<b>OBSCENE PHONE CALLER</b> ROCKWELL (Motown 1731MF)	— 1
84	<b>OLYMPIA</b> SERGIO MENDES (A&M 2823)	62 6
85	<b>SAIL AWAY</b> THE TEMPTATIONS (Gordy/Motown 1720GF)	67 5
86	<b>ILLEGAL ALIEN</b> GENESIS (Atlantic 7-89698)	58 9
87	<b>BABY COME BACK</b> BILLY RANKIN (A&M 2613)	70 9
88	<b>THE GHOST IN YOU</b> THE PSYCHEDELIC FURS (Columbia 38-04416)	— 1
89	<b>LITTLE LADY</b> DUKE JUPITER (Morocco/Motown 1736CF)	— 1
90	<b>HURT</b> RE-FLEX (Capitol B-5348)	— 1
91	<b>I'M STEPPING OUT</b> JOHN LENNON (Polydor/PolyGram 821 107-7)	66 7
92	<b>RED RED WINE</b> UB40 (A&M 2600)	84 15
93	<b>WE'RE GOING ALL THE WAY</b> JEFFREY OSBORNE (A&M 2618)	65 11
94	<b>THE LANGUAGE OF LOVE</b> DAN FOGELBERG (Full Moon/Epic 34-04314)	76 15
95	<b>ONE IN A MILLION</b> THE ROMANTICS (Nemperor/CBS ZS4 04373)	72 12
96	<b>GOT A HOLD ON ME</b> CHRISTINE McVIE (Warner Bros. 7-29372)	88 16
97	<b>HUNTERS OF THE NIGHT</b> MR. MISTER (RCA PB-13741)	86 8
98	<b>HYPERACTIVE</b> THOMAS DOLBY (Capitol B-5321)	93 10
99	<b>PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99785)	91 5
100	<b>KARMA CHAMELEON</b> CULTURE CLUB (Virgin/Epic 34-04221)	94 24

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEE'S)

A Fine Fine (Rockoko GmbH (Gema)—BMI) . . . . .	25	Got A Hold (Alimony—BMI/Cement Chicken—ASCAP) . . . . .	96	Let's Stay Together (Irving/Al Green—BMI) . . . . .	75	Reflex (Tritec Ltd.) . . . . .	18
Adult Education (First Buzza/Hot-Cha/Unichappell BMI) . . . . .	55	Head Over Heels (Daddy Oh/Some Other—ASCAP) . . . . .	10	Let's Hear It (Ensign—BMI) . . . . .	5	Relax (Copyright Control) . . . . .	74
Against All Odds (Hit and Run, adm. by Warner Bros. & Golden Torch—ASCAP) . . . . .	2	Heart Don't (Innerthought—BMI/Amifur—ASCAP) . . . . .	77	Little Lady (Stone Diamond/Powerglide—BMI) . . . . .	89	Rock You (Summer Breeze—ASCAP) . . . . .	31
Almost Paradise (Ensign—BMI) . . . . .	70	Heart Of (Hulex, adm. by Red Admiral—BMI) . . . . .	77	Longest Time (Joe!—BMI) . . . . .	13	Run Runaway (Whild John (pending) . . . . .	38
Authority Song (Riva—ASCAP) . . . . .	14	Hello (Brockman—ASCAP) . . . . .	1	Love Me In A (Jobete—ASCAP) . . . . .	68	Runaway (Jamb/George Karakogiou/Simile—ASCAP) . . . . .	53
Automatic (Music Corp. of America/Fleedleedle—BMI/MCA—ASCAP) . . . . .	23	Here Comes The Rain (Blue Network—ASCAP) . . . . .	30	Love Somebody (Vogue—BMI) . . . . .	6	Sail Away (Stone Diamond/Golden Touch—BMI) . . . . .	85
Baby Come Back (Irving/Money For Music—BMI) . . . . .	87	Hold Me Now (Zomba Ent.—ASCAP) . . . . .	3	Love Will (Alimony—BMI/Cement Chicken—ASCAP) . . . . .	48	Self Control (Edition Sunrise, adm. by Careers—BMI) . . . . .	35
Believe In (Hickory Grove/April—ASCAP) . . . . .	65	Holding Out (Ensign—BMI) . . . . .	51	Miss Me Blind (Virgin—ASCAP) . . . . .	11	She's Strange (All Seeing Eye—ASCAP/BMI) . . . . .	47
Blue Light (Pink Floyd, adm. by Unichappell—BMI) . . . . .	82	Hunters of The (Warner-Tamerlane/Entente—BMI) . . . . .	97	Modern Day (Warner-Tamerlane—BMI) . . . . .	56	Show Me (Hynde House of Hits/Clive Banks/ATV (London) . . . . .	37
Borderline (Likasa—BMI) . . . . .	32	Hurt (Jambo/Metric/Firststars—ASCAP) . . . . .	90	Music Time (Stygan, adm. by Almo—ASCAP) . . . . .	69	Sister Christian (Kid Bird/Rough Play—BMI) . . . . .	20
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI) . . . . .	19	Hyperactive (Participation—ASCAP) . . . . .	98	My Ever (EMI/Colgems—EMI—ASCAP) . . . . .	49	Somebody's Watching (Jobete—ASCAP) . . . . .	27
Catch Me (Australian Tumbleweed—BMI) . . . . .	46	I Can Dream (Multi-Level—BMI) . . . . .	76	99 Luftballons (Rockbray, Adm. by Irving—BMI/April—ASCAP) . . . . .	62	Stay The (Double Virgo—ASCAP/Foster Frees—BMI) . . . . .	43
Come Back (Red Admiral—BMI) . . . . .	52	I Cry Just (Colgems—EMI—ASCAP) . . . . .	73	No More (Berlin Era, adm. by Warner—Tamerlane—BMI) . . . . .	22	Theme From (Ensign—BMI) . . . . .	80
Dance Hall (Chong, adm. by Warner-Tamerlane—BMI) . . . . .	67	I Want A New (Hulex, adm. by Red Admiral—BMI) . . . . .	41	No Way Out (Petwolf—ASCAP) . . . . .	81	There's No (ATV/Mann & Well—BMI) . . . . .	78
Dancing In The (Famous—ASCAP/Ensign—BMI) . . . . .	21	I Want To Break (Queen/Beechwood—BMI) . . . . .	66	Obscene (Jobete—ASCAP) . . . . .	83	They Don't Know (Stiff—PRS) . . . . .	16
Don't Answer Me (Woolfongs Ltd./Careers—BMI) . . . . .	17	Illegal Alien (Fun, adm. by Warner Bros.—ASCAP) . . . . .	86	Oh Sherrie (Street Talk Tunes/April/Random Notes—ASCAP/Pants Down/Phosphene—BMI) . . . . .	84	Thriller (Rodsons (PRS), adm. by Almo—ASCAP) . . . . .	58
Don't Waste (Total Experience—BMI) . . . . .	63	I'll Wait (Van Halen—ASCAP) . . . . .	26	Olympia (Dyad—BMI) . . . . .	9	Time After (Rella—BMI/Cub Notes—ASCAP) . . . . .	12
Eat It (Mijac, adm. by Warner-Tamerlane—BMI) . . . . .	28	I'm Stepping (Ono—BMI) . . . . .	91	One In A Million (Forever Endeavor/Romantics—ASCAP) . . . . .	95	To All The Girls (April/Casa David—ASCAP) . . . . .	4
Eyes Without (Boneidol/Rare Blue/ Rock Steady—ASCAP) . . . . .	54	It's A Miracle (Virgin—ASCAP/Pendulum, adm. by Warner-Tamerlane—BMI) . . . . .	45	Original Sin (Music Corp. of America/Browning—BMI) . . . . .	79	Tonight (Delightful—BMI) . . . . .	15
Footloose (Famous—ASCAP/Ensign—BMI) . . . . .	8	It's My Life (Island/Zomba—BMI/ASCAP) . . . . .	39	Perfect (Bellboy—BMI/Gratitude Sky—ASCAP) . . . . .	99	We're Going All (Dyad—ASCAP) . . . . .	93
Ghost (Blackwood—BMI) . . . . .	85	Jump (Van Halen—ASCAP) . . . . .	34	Radio Ga Ga (Queen/Screen Gems—EMI—BMI) . . . . .	61	What Is (Warner-Tamerlane—BMI) . . . . .	71
Girls (Dionnio, adm. by Bug—ASCAP) . . . . .	38	Jump (For My Love) (Welbeck/Stephen Mitchell/Anid-raks/Porchester—ASCAP) . . . . .	42	Red Red Wine (Tallyrand—ASCAP) . . . . .	92	Whisper (Chappell—ASCAP) . . . . .	60
Girls Just Want (Heroic—ASCAP) . . . . .	29	Karma Chameleon (Virgin—ASCAP/Pendulum—adm. by Warner-Tamerlane—BMI) . . . . .	100			White Horse (Sing A Song—ASCAP) . . . . .	24
Give It Up (Alexanders/Shawn/Chanel—BMI) . . . . .	57	King Of (Magnetic/Reggatta/Illegal—BMI) . . . . .	72			Who's That (Blue Network—ASCAP) . . . . .	64
Give Me (Shapiro Bernstein & Co./Emergency/Green Star—ASCAP) . . . . .	40	Language of Love (Hickory Groove/April—ASCAP) . . . . .	94			Wouldn't It (Ronder/Arctic King, adm. by Irving—BMI) . . . . .	59
						You Can't Get (Pokazuka Ltd., adm. by Almo—ASCAP) . . . . .	44
						You Might (Ric Ocasek, adm. by Lido—ASCAP) . . . . .	7

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week





**TAKE A LOOK AT #1** — Shown celebrating the #1 chart position of Phil Collins' hit single "Against All Odds (Take A Look At Me Now)" from the film of the same name are (l-r): Columbia Pictures vice president/director of music Gary LeMel; Columbia Pictures Music Group senior vice president & general manager, Bob Holmes; Atlantic Records president, Doug Morris; Taylor Hackford, director/coproducer of *Against All Odds*; Columbia Pictures Distribution & Marketing Group president Ashley Boone; and Atlantic Records vice president/west coast general manager, Paul Cooper.

## Jazz Great Basie Dies At Age 79

NEW YORK — William James "Count" Basie died of cancer April 26 in Florida at the age of 79. The Count, as he was known since a Kansas City disc jockey tagged him with that monicker some 50 years ago, led a big band that for 49 years defined the term "swing." Except for two years (1950-51), Basie was at the helm of an orchestra that played sleek, blues-based arrangements, his spatial, wry piano-playing forming the heart of a smooth, breezy rhythm section that served as a springboard for the solos of such Basieites as Lester Young, Dicky Wells, Buddy Tate, Frank Wess, Al Grey, and Jimmy Forrest. The band was also a favorite with singers — Jimmy Rushing, Helen Humes, Billie Holiday and Joe Williams were members of the orchestra, and Frank Sinatra, Sarah Vaughan, Ella Fitzgerald, and dozens of others utilized the band for concerts or recordings.

Count Basie's funeral, held April 30 at Harlem's Abyssinian Baptist Church, drew thousands of mourners, crowding

the cathedral and spilling into the street, including Sarah Vaughan, Quincy Jones, Benny Carter, Billy Eckstine, Woody Herman and many other members of the jazz community, and Basie bandmembers from every edition of the orchestra. Freddie Green, Basie's guitarist for 47 years, summed up the feelings of many by stating, his voice cracking, "I don't know what to do now that he's gone."

William Basie was born in Red Bank, New Jersey, on Aug. 21, 1904. As a teenager, he became a disciple of stride piano great Fats Waller, taking lessons from him and, for awhile, working the bellows for the organ Waller played in Harlem's Lincoln Theatre. He began playing piano professionally in the mid-20s: shortly thereafter he became stranded in Kansas City, Mo., while on the road with Gonzel White's vaudeville show. Basie remained in Kansas City, soon joining Walter Page's Blue Devils and, when that band broke up, Bennie Moten's Orchestra.

(continued on page 9)

## Increased Black Music Video Exposure Sought

by Gregory Dobrin

LOS ANGELES — Video has arrived in the music industry, and that no one can deny. It is a sudden technological sensation that has shot to such a level of popularity among the record-buying public that it has begun to dictate the kind of music we're hearing, and the success of the bands that record it. Increasingly, we're seeing the rise of artists that are attractive not only for their music but for their visual appeal. This visual impression has become a major device in the merchandising of music.

But despite the video boom, exposure through this new medium seems relatively limited to the music of CHR and AOR formats. Black music, which has always sold well, doesn't appear to be as involved with the video phenomenon. The pop/rock orientation of the various music video television programs that have been multiplying rapidly over the past year seems to be changing somewhat, but the inequity still remains.

In preparation for Black Music Month in *Cash Box*, we queried some of the top promotional people at the major record labels for their opinions. In doing so we have tried to gain a perspective on both sides of the issue, talking to people from the areas of pop/rock promotion as well as those from black music promotion departments. Each of these executives were good enough to share their views on the total spectrum of video and its effects on the promotion of music while developing insights into the inequities between black contemporary/R&B and pop/rock exposure through video.

A general picture was provided by several executives who deal primarily with the promotion of CHR/AOR music, none of whom seemed to feel video was actually "taking over" as a primary means of exposure, but all of whom felt that with the huge sums spent by their companies in the making of videos, seeing to it they get shown is a top priority. In the words of Walter Lee, senior vice president of sales and promotion at Capitol Records: "We have an in-house staff that spends 100 percent of its energies to see that videos are being exposed. We are utilizing our field staff in the exposure of videos. In this company, as well as all companies, it spends a great deal of money creating music videos, so we put a lot of time, money and effort in getting these videos out there."

Nevertheless, the executives agreed that video alone cannot sell a record. "I don't think you can break a record with video," said Walter Winnick, national director of promotion for Epic Records. "The video is certainly another plus, but you need radio." Motown's national director of promotion, Howard Rosen expressed a desire to "see a video channel

(continued on page 15)

## Most Added Single Is Not A Single

by David Adelson

LOS ANGELES — The Jermaine Jackson duet with his brother Michael off of Jermaine's newly released self-titled LP for Arista, "Tell Me I'm Dreamin' (Too Good To Be True)," could very well turn out to be one of the most popular songs of the year. But it was the most added single on the pop and B/C formats in *Cash Box* May 5. But, as a result of an agreement between Epic and Arista Records, the song will not be released as a single.

A spokesperson for Arista commented, "what we did was release a three-track promo in advance of the album to radio and it included the Michael Jackson duet. It just happened that radio stations played that one the most." The record company official stressed, "the song was not given as a single and it was stated quite clearly that it was not available for commercial release. It was promo only. It's not unusual to give three tracks from a major artist to radio stations."

Arista has stickered each copy of the LP, alerting the consumer of the songs on the disc. The first song listed is the Jackson duet which plainly states Michael Jackson's contribution. According to Arista, "on the sticker copy of the album it says 'duet with Michael Jackson' because that is the wording that Epic has asked us to use. We had to get clearance credit for how to bill Michael. Obviously he is entitled to credit." CBS records declined to comment on the subject.

At this point it appears that the song will not be released as a single in the foreseeable future. Arista claimed they have no intent of ever releasing it in 45 or 12" single configurations for commercial distribution, citing the agreement with Epic. If in fact the song is a success, the only way to gauge its popularity will be radio saturation.

## Soundtracks Chart Success

by Peter Holden

LOS ANGELES — Soundtracks have been a part of motion pictures since the days of silent films, but never has the musical underscoring of a movie been so important and profitable than at the present. The late '70s' multi-million dollar success of the Bee Gee's *Saturday Night Fever* soundtrack gave such albums the profit-making credibility which has paved way for numerous music/film projects. The current proliferation of solid selling soundtrack discs has stemmed from that success, but in many ways, far overshadows it. This week's *Cash Box* Top 200 album chart holds three soundtracks in the Top 20 and eight on the chart as a whole. Singles spawned from these LPs also account for four of the Top 10 singles.

This is no accident. Though the origins of the current wave of music/film collaborations are debatable, a good starting place is with *Flashdance*. Though the film was shot on a relatively low budget, the single "Flashdance . . . What A feeling" from Irene Cara had been released previous to the movie and so gave the public advance notice. The film and its soundtrack, complete with two hit singles, simply took the country by storm. Another music and dance-based film, *Footloose*, is currently following that same path. Yet other top-selling film soundtracks are demonstrating that the film need not be about music or dance. And such films as *The Big Chill* showed that a popular soundtrack does not even have to have new music in order to be popular.

Miller London, Motown's vice president of marketing, explained what the label's situation. "With *The Big Chill*, we knew we had some strong product, but we didn't know what kind of movie we were going to have. One big plus is that we were ahead of the game in the stores. The product was in a lot of the mall stores early, where a lot of the theatres are. So when people came out of the theatres, they went into the stores looking for the album. The retailers immediately started getting huge requests for the album and it just started snowballing."

London noted that it was a rather unique soundtrack to market. "With a *Footloose* or a *Flashdance*, you have a hit single to carry the album sales. We got into the top teens on the album charts with an album that never had a successful hit single off of it. In this case we were able to get some of the oldies onto radio playlists, and they were able to make the consumer aware

of where the song came from." Another phenomenon which is becoming more common are soundtrack albums full of singles, to back a non-music movie. The best example of this is *Against All Odds*.

Columbia Pictures vice president and director of music Gary LeMel, who worked on *Against All Odds* with Atlantic Records remarked, "You really have to credit the film maker, Taylor Hackford. He has a great awareness of the record business. It's almost impossible to put together a soundtrack like *Against All Odds* if you have a director who has no understanding or consciousness of the record industry." LeMel also feels that the situation is not temporary. "I don't think it's a wave that's going to die. I attribute all this attention simply to a lot more awareness on the part of the new filmmakers and to people like myself at the movie studios who either come from the music business or have had a lot of relations with the music business. Combine that with the power of MTV and music videos in general . . . it won't occur with every picture, but the marriage between music and film is so terrific that to not take advantage of it is silly."

Another unique marriage between music and film came about with RCA's *Hard*

(continued on page 24)

## CD Group Votes

by Rusty Cutchin

NEW YORK — In one of its first official acts as an independent, not-for-profit association, The Compact Disc Group of America elected eight of its members to complete the formation of a CDG board of directors, subject to approval by New York State authorities.

The Compact Disc Group was launched one year ago and recently formalized its role through the development of independent status. The group is headquartered in New York and is composed of leading Compact Disc hardware companies, record labels, accessory manufacturers and trade associations. Its primary goal is to provide retailer education and consumer awareness, understanding and acceptance of the CD system.

The officers of CDG are: chairman, Emiel Petrone, senior vice president, Compact Disc, Polygram Records; vice chairman, Harlan Lippincott, product manager-home audio, NAP Consumer Electronics; treasurer, Jerry Shulman, director-market development, CBS Records; and secretary, Leslie Rosen, director of the Compact Disc Group.





**SILVER LAUPER** — CBS executives from England and the U.S. recently surprised Portrait/CBS recording artist Cyndi Lauper with a U.K. Silver Disc award for the single "Girls Just Want To Have Fun," the first international award the singer has won since her solo debut album release, "She's So Unusual." Pictured (l-r) are: marketing director for Epic and Associated Labels, U.K., Jerry Turner; Lauper's manager, David Wolf; "She's So Unusual" producer, Rick Chertoff; vice president and general manager of A&R, Epic/Portrait Records; Lennie Petze; managing director of CBS Records, U.K. Paul Russel; Cyndi Lauper; vice president and general manager of E/P/A Records, Don Dempsey.

## Atlantic Slates 'Beat Street' Date

LOS ANGELES — The worldwide release of "Beat Street," the soundtrack of the forthcoming Orion Pictures film of the same name, has been announced at Atlantic Records.

The soundtrack was produced by Harry Belafonte and Arthur Baker, with several producers involved on individual cuts, and will feature the songs of a variety of artists, including Grandmaster Melle Mel and The Furious Five, Jenny Burton, The System, Africa Bambaataa and The Soul Sonic Force, Ruben Blades and many others.

Several single-album volumes are scheduled for release over the next few months, with Volume 1 slated for a May 18 national release. Four singles from Volume 1 will be released over the next several weeks in close succession, beginning with "Beat Street Breakdown" by Grandmaster Melle Mel and The Furious Five. A 7" version of "Beat Street Breakdown" is due for immediate release by Atlantic Records, with a 12" single released by Sugar Hill Records.

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

NEW YORK — MENC (Music Educators National Conference) has just published "Promoting School Music: A Practical Guide," a "public relations guide for music educators at the state and local levels." Copies are five dollars for non-members and can be had from MENC Publication Sales; 1902 Association Dr.; Reston, VA 22091 . . . The Second AES (Audio Engineering Society) International Conference focuses on an in-depth study of audio recording technology past, present, and proposed, May 11-14 at Anaheim, CA's Disneyland Hotel Convention and Conference Center . . . "Marian McPartland's Piano Jazz" has won a George Foster Peabody Award; South Carolina Educational Radio will present its fifth season this fall . . . The American Guild of Authors and Composers (AGAC) has just changed its name to The Songwriters Guild . . . The Richmond Organization is about to reissue such music folios as "Pink Floyd Two," and "Dark Side of the Moon" for a Summer sales push . . . The Bitter End, the historic Greenwich Village club that presented such artists as Neil Diamond, Bill Cosby, and Joni Mitchell early in their careers, was renamed the Other End a few years back. Now they've gone back to the original name which they hope to keep until, well, the Bitter End . . . Norby Walters Associates has just signed Patti LaBelle, DeeDee, and Con Funk Shun for worldwide representation. Meanwhile, the Performing Arts Unit of B'Nai B'Rith will present an "Evening with Norby Walters," May 10, at the Sutton Place Synagogue, 225 E. 51st St., NY . . . Sparkomatic Car Sound has joined with MTV to promote the Summer/Fall, 25-market leg of the Yes tour.

## WCI Reports First Qtr. Revenues

NEW YORK — Warner Communications Inc. has reported first quarter revenues of \$726,026,000 with a \$35,740,000 loss from continuing operations and net income of \$30,861,000. These figures compare with revenues of \$869,399,000 and a net loss of \$18,880,000 for the first quarter of 1983. Net income per share was \$.44 compared with last year's first quarter loss per share of \$.29.

According to Steven J. Ross, chairman and chief executive officer, "Revenues for the quarter from WCI's Recorded Music and Music Publishing division increased 7 percent to \$203.2 million and operating income was up 32 percent to \$21.3 million as a result of improved performances from all three domestic labels and international operations. Van Halen's "1984," issued early in the quarter, has already sold over three million copies and is one of the fastest selling releases in Warner Bros. Records history."

Ross also said that each of the divisions in the company's core entertainment and communications business showed im-

provements over the first quarter of 1983. "Operating income from the Filmed Entertainment, Recorded Music and Consumer Products divisions rose 32 percent in aggregate and Atari's losses decreased. Interest expense and cable losses increased and income from other investments declined for the quarter.

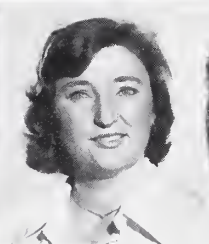
"Operating income from WCI's Filmed Entertainment division increased 9 percent to \$40.0 million during the quarter," Ross said. He cited Clint Eastwood's *Sudden Impact* and sales to network TV, along with growth in the company's home video business as contributing to the improved showing of the film division.

Ross also said that first quarter results were negatively affected by continuing losses with Warner-Amex, WCI's joint venture with American Express. *MTV: Music Television* continued, however, to achieve "substantial subscriber growth during the quarter and now reaches 19.3 million cable households, according to Nielsen figures," Ross said.

## EXECUTIVES ON THE MOVE



Sisilli-Higgins



Tarant



Dean



Winnick



Jones



Goldstein



Rosenblatt



Ambrose

**RCA Promotes Sisilli-Higgins** — Barbara Sisilli-Higgins has been promoted to director, advertising media, RCA Records. She was RCA's manager, advertising media, a position she had held since joining the company in 1977.

**Tarant Appointed** — Gene Tarant has been appointed associate director, A&R administration for CBS Records. Since 1982 she has been manager, copyright, product and contract administration, CRU.

**Dean Appointed** — Joanna Spock Dean has been appointed manager, A&R, west coast for Columbia Records. Prior to joining Columbia, she worked as an assistant to Mike Gormley and Miles Copeland at L.A. Personal Direction.

**Winnick Appointed** — Epic/Portrait/Associated Labels has announced the appointment of Walter Winnick as vice president, national promotion, Epic/Portrait/Associated Labels. Since 1982 he has been director, national promotion, E/P/A.

**Jones Named** — Waymon Jones has been named east coast regional promotion manager, urban contemporary/black music division at PolyGram Records. He was previously a regional promotion district manager at Arista Records.

**RCA Names Goldstein** — The appointment of Wendy Goldstein as A&R talent manager for RCA Records has been announced. She was most recently the department's talent coordinator. She joined RCA last October from Epic Records' A&R department.

**Rosenblatt Appointed** — Michael Rosenblatt has been appointed east coast director of A&R for MCA Records. Prior to joining MCA, he spent six years with Sire Records, beginning in production and serving the last four years as A&R director.

**Ambrose Joins Westwood One** — Elyn Ambrose has been appointed vice president/director of corporate administration for Westwood One. She was formerly the New York-based vice president/general manager for NBC's The Source network and most recently vice president of the Satellite Music Network.

**Defrin Named** — Bob Defrin has been promoted to vice president/creative director, graphics for Atlantic Records. He joined Atlantic Records in 1972 as advertising art director and became director of Atlantic's art department.

**Hinkle Joins** — CBS Records Nashville has announced the appointment of Sally Hinkle to manager, Columbia press and public information. She has worked with the label's marketing division during the past four years as an independent music business writer.

**Jackson Appointed** — The Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) has announced the appointment of Paul Jackson as executive director of the local chapter. He comes to the Recording Academy from The Oak Ridge Boys' Stars For Children, Inc. where he served as executive vice president.

**Dolan Named** — CBS Records International has announced the appointment of John Dolan to vice president, strategy & development. For the last two years, he has been on assignment as managing director, CRI Europe, based in Paris.

**Changes At RCA** — RCA Records has made the following changes in its marketing organization. Under the new structure, the following departments and senior staff members are: product management: Jack Maher, director, merchandising, east coast; Don Wardell, director, merchandising, west coast; Basil Marshall, director, product management, black music advertising; Alan Grunblatt, manager, video and promotion administration.

**Koppelman Named** — Charles A. Koppelman was elected a director of Williams Electronics, Inc. He is the manager of The Entertainment Television Company, a joint venture entered into by Williams in December 1983 with a corporation owned by Koppelman and Martin Bandier.

**S/T Promotes Santaite** — S/T Videocassette Duplicating Corporation, the east coast branch of VCA Duplicating Corporation, a Video Corporation of America Company, has announced the promotion of Rosalba Santaite to manager of duplication and quality control. She joined the company five years ago in the "Familyvision" department and most recently served as assistant to the operations manager.

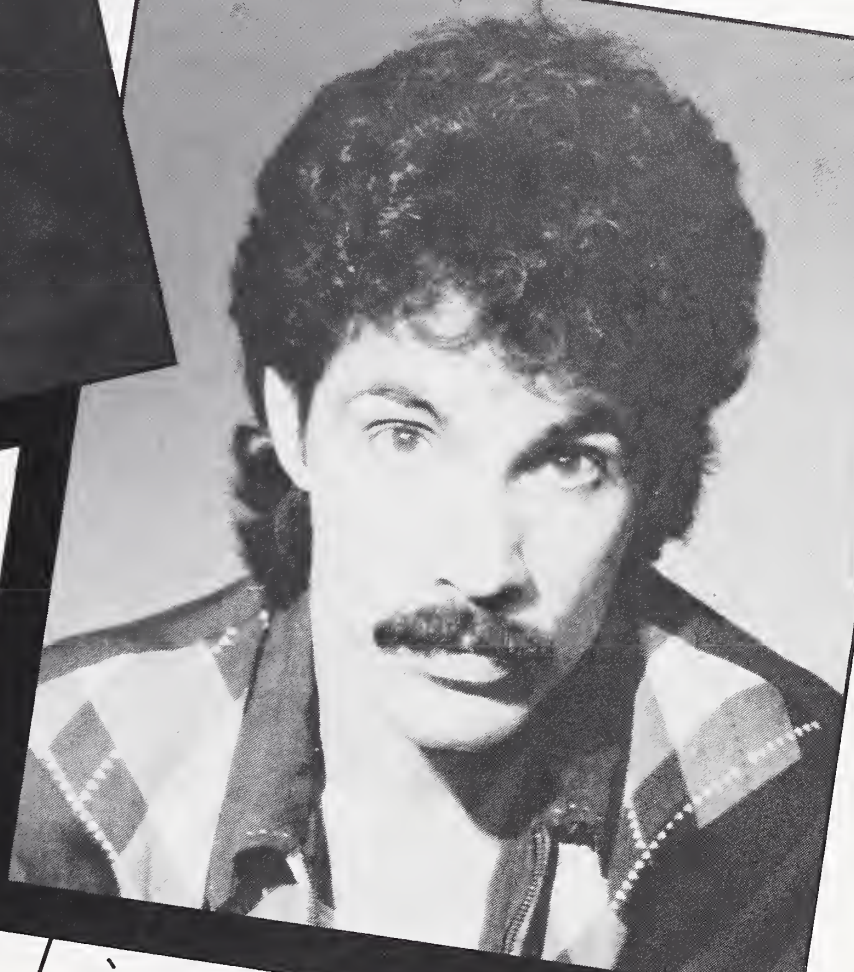
**Kinzel To ICM** — Carole Kinzel has joined ICM as an agent in the Los Angeles concert department. She previously was vice president and supervised operations at the Empire Agency in Atlanta, Georgia.

**Traiman Joins CES** — Stephen J. Traiman has joined CES Publishing Corp. as director of promotion and special events. He has been vice president and executive director of the Recording Industry Association of America and its RIAA/VIDEO division, and acting coordinator for the Compact Disc Group.

**Murphy-Baran Named** — Tola Murphy-Baran has been promoted to director, industry public relations for Showtime/The Movie Channel Inc. She had been manager of business and trade public relations for Showtime/The Movie Channel Inc. and earlier held the same position for Showtime.



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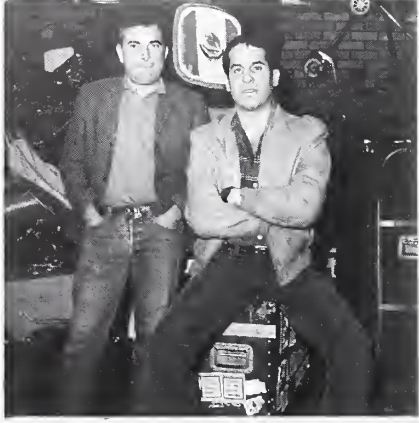
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## POINTS WEST

**LOS LOBOS BACK IN TOWN** — Lately, it seems like just about every band wants to go to Europe to try its hand at winning over our ancestral neighbors across the sea. Slash Records' **Los Lobos** arrived back in L.A. after a three-week tour of northern Europe, which included an all-night jam session with an authentic Dutch "tex-mex" band at Amsterdam's famed Melkweg club (the Milkyway), a car chase taxi tour of London, and even a bit of loose jamming in places like Loon in the Netherlands. **Steve Berlin**, the band's sax man and co-producer, noted this especially interesting evening. "Loon was great because **Stevie Ray Vaughn** was playing there. We went and caught the first part of his show; the two clubs timed it so you could see both shows on the same night, so everybody from his show came over to see us. Then he came out and played with us for about an hour. After the sixth or seventh encore, we were in the dressing room and the people were outside pounding on the door for us to go on!" From one whirlwind tour to another . . . Los Lobos is currently on a "Fourteen gigs in eight days" run through California. Bass player **Conrad Lozano** added, "we plan to go into the studio around the middle of May through June and then start touring again." The 11-year-old group has held on to its mariachi roots, and there are no plans to alter its unique blend of a rock 'n' blues beat with traditional accordion and bajo sexto sounds. Lozano explained, "all the material that we have right now has evolved around the accordion and the bajo sexto. The bajo sexto goes in and out more than the accordion, but the accordion is predominant, and we plan to keep working around that instrumentation. Los Lobos will be in L.A. for a May 5 gig at the Music Machine and a acoustic gig at McCabe's on May 13.



Los Lobos' **Conrad Lozano** and **Steve Berlin**

**PREVIN COMES TO LOS ANGELES** — Renowned American conductor **Andre Previn** has been named music director of the Los Angeles Philharmonic according to Philharmonic Association Board president **Sidney Peterson**. Previn most recently was the principal conductor of the London Symphony Orchestra from 1968 to 1976 and music director of the Pittsburgh Symphony since 1976. His initial contract with the L.A. Philharmonic will begin in January of 1986 and continue through the 1988-89 season and calls for a minimum of 14 weeks in residence with the Philharmonic during the winter season, two weeks at the Hollywood Bowl, plus tours, special projects and recordings. Previn has been a regular guest conductor and pianist with the Berlin and Vienna Philharmonics, the Boston Symphony and the Philadelphia Orchestra. The conductor/composer has made over 150 recordings and also collaborated with playwright **Tom Stoppard** on the music drama *Every Good Boy Deserves Favour*.

**HAPPY BIRTHDAY BOB** — A multi-media collection of songs, poems and interviews by **Bob Dylan** will be presented at L.A.'s Latest Stage, previewing May 24 — Dylan's B-day — and running through July 1. The show will star **Peter Landecker** as Dylan and is said to present "a concert feeling." The Latest Stage is located at 1653 La Cienega.

**PUNK TENDENCIES** — Billed as the "season's biggest punk bash," KROQ-FM and Hanged Man Productions are presenting the notorious **Suicidal Tendencies**, **SS Decontrol**, the **Red Hot Chili Peppers**, **The Minutemen** and **The Abandoned** together at the Olympic Auditorium on May 12. ST has gained fame through its LP "Institutionalized," dubbed an "instant punk classic." L.A. faves the Red Hot Chili Peppers will be showing off some of the material from their Enigma/EMI LP due out this summer, and The Minutemen should again provide their many exquisite funk-punk-jazz gems.

**PRINCE'S PURPLE RAIN** — With his ambitious LP "1999," **Prince** broke down quite a few barriers on radio and in the music business. Taking the next step, Prince has now created and starred in an auto-biographical feature length motion picture called *Purple Rain*. Currently in Los Angeles finishing up the soundtrack LP (of the same name), Prince is releasing one of two singles, "When Doves Cry," or "Let's Go Crazy" in early May. The LP and film should be out this summer.

**ODD AND ENDS** — **Romeo Void** is finishing up its newest disc for 415 Records. "Instincts" will be out in June and the first single "A Girl In Trouble" will be out two weeks earlier . . . **Patti LaBelle** and **Taj Mahal** are working on music for a feature length film, *Solider Story*, as is **Herbie Hancock**. The film covers a group of black soliders fighting for the U.S. in World War II. Keep you posted . . . **Frank Sinatra** is in the studio with **Quincy Jones** for ol' blue eyes' latest which includes vibe man **Lionel Hampton** (turned 71 on April 12) and **George Benson** on guitar. Amazing how he gets around; **Michael Jackson** showed up there, too . . . **Huey Lewis and the News** are in the studio mixing the sound from live dates earlier this year which will be broadcast by Westwood One in June . . . **Black Flag** vocalist **Henry Rollins** will give a spoken word performance May 8 at Be Bop Records in Reseda. This will be the last solo date by Rollins before Black Flag leaves for its European tour . . . Spring should be fruitful with new vinyl out by **Rank & File**, "Long Gone Dead;" **Violent Femmes**, "Hallowed Ground;" **Echo & the Bynnymen**, "Ocena Rain;" **The Cure**, "The Top;" and **Siouxsie and the Banshees**, "Hyena."



**SHAKING THE BLUES** — A recent Club Lingerie gig with **Johnny Reno** and the **Sax Maniacs** brought in a number of well known faces. Pictured here are (l to r): **John Doe** of X, **Dave Alvin** of the **Blasters**, blues legend **John Lee Hooker** and the **Blasters' Bill Bateman**.

mixing the sound from live dates earlier this year which will be broadcast by Westwood One in June . . . **Black Flag** vocalist **Henry Rollins** will give a spoken word performance May 8 at Be Bop Records in Reseda. This will be the last solo date by Rollins before Black Flag leaves for its European tour . . . Spring should be fruitful with new vinyl out by **Rank & File**, "Long Gone Dead;" **Violent Femmes**, "Hallowed Ground;" **Echo & the Bynnymen**, "Ocena Rain;" **The Cure**, "The Top;" and **Siouxsie and the Banshees**, "Hyena."

peter holden

## NEW FACES TO WATCH

"It really is fun being a Parton!" **Freida Parton's** enthusiasm and confidence are apparent not only in conversation, but also on her debut rock disc for Bearsville Records, "Freida Parton—Two Faced." Older sisters **Dolly** and **Stella** are already immensely popular and successful artists in the country music field, with distinctive vocal styles and huge followings. Yet younger sister **Freida** — 10 years behind **Dolly** — has not followed in her big sisters' musical shoes, but has struck out on her own unique musical path. Though this tough rock music has been identified as everything from punk to heavy metal by critics, the blend seems perfectly natural when explained by Parton.



**Freida Parton**

Her musical beginnings are natural for a woman from east Tennessee. "It started off with gospel music from being involved with the church and in my family. I started getting into country music as a writer; I started writing songs at eight years old. I've been pitching those songs to **Dolly** for a long, long time, and she's been a real help. She always believed in me and helped me grow in my writing. Then I met my husband, who's from Boston, about eight years ago, and he brought the rock'n'roll feel into it. After we got together, I was still doing the country songs, but revving them up a little bit, you know, changing them and making them a little bit faster. All of a sudden I noticed that I was pulling toward rock, and it just sort of developed."

Parton mentioned that the critics' response to the LP has been rather interesting because they really didn't know quite how to classify the music. Part of the uniqueness of it stems from the album's production. "It really was a homegrown project, because we knew the direction we wanted and we knew how to do it. We didn't want to sell out and play safe music, we wanted to go out on the edge. I call it rebel rock; it's raw emotion, it's an attitude." Though many negative things have been written about the LP, Parton has used a positive attitude to turn them around into compliments. "The critics haven't liked the album very much, but I don't take those things personally. All the things they've said are really left-handed compliments. When they say that I can bring them to their knees faster than **Quiet Riot**, hell, that's a compliment to me!"

In citing her musical influences, aside from **Dolly** and **Stella**, Parton lists many hard rock giants. "I love **Quiet Riot**. I also like .38 Special and **Cheap Trick**. As a child I was influenced by **Elvis Presley** and **Jerry Lee Lewis** and even the **Everly Brothers**." Though the hard rock influence is unmistakably present in Parton's music, she has also

borrowed something else from the artists listed: a penchant for playing live. "I've seen so many groups that just knocked me out when I saw their video or heard their record, and then when I saw them live, I just thought 'Oh my God!' If you listen to this album, there's not a thing that we can't do live. I believe people should get what they pay for. If they like the album, they're going to get it even better when they see us. That's the only way it should be; it's cheating if it's not that way."

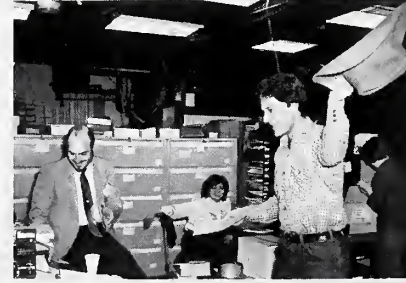
Though Parton's relationship to her sisters may have made things easier initially, it is also a difficult shadow to live beneath. Yet **Freida** acknowledges that the good of her family ties far outweighs the bad. "**Dolly** raised me since I was 13 along with my baby sister **Rachel** and my twin brother **Floyd**. She took us all and raised us. She's my mother and my sister, she's just everything to me!" And as for the flood of media attention that is overwhelming her right now, Parton again looks on the positive side of the situation. "It's an earthquake right now, then there will be aftershocks, and then there will be time for freedom. It's been fun, but I've grown up so much in the last four or five weeks! I thought I was grown before, but, boy, I'm grown now!"

The biggest media furor is over Parton's debut video on MTV, which is a clip of the single "Oriental Dolls." Parton obviously enjoys the medium and the exposure it brings about. "A lot of people are really loving it. It was fun making it and a lot of other video channels have picked it up. It's humorous, and it makes people realize that good rock is tongue-in-cheek. They're having a hard time putting a label on it, and that's alright. We're covering it all: the boys from Boston and the girls from east Tennessee have brought together something new. I was born to do this, this is all I know how to do!"

## Springsteen Album "Born In The USA" Set For Release

LOS ANGELES — **Bruce Springsteen** has completed his latest LP for Columbia Records, entitled *Born In The U.S.A.* The first single from the record, "Dancing In The Dark," will be released to radio throughout the United States on May 10. "Born In The U.S.A." will again feature the **E Street Band**, and the disc was produced by Springsteen, **John Landau**, **Chuck Plotkin** and **Steve Van Zandt**.

Springsteen and the **E Street Band** are also planning a summer tour with dates to be announced in the next few weeks.



**MAMA DON'T LET YOUR BABIES GROW UP TO DELIVER SINGIN' TELEGRAMS** — **MGM/UA Home Video** has been sending surprise singing telegrams to promote its upcoming *The Other Side Of Nashville*. Pictured above are the deliverer (with the hat) and the surprised sales staff from **NY's Metro Video Distributors**.



## EAST COASTINGS

**THE STREET, THE BEAT, THE FEET** — The almost complete control of current American pop culture by **Michael Jackson** is not only a testament to his success, but a reflection of the growing willingness of American audiences to devote their entertainment time and money to black performers. Jackson is the first black artist of the rock era to have achieved the same elusive combination of charisma and personal mystique with incredible stage presence and, fundamentally, incredible music that turned **Elvis** and **The Beatles** into cultural as well as musical legends. More importantly for the black music community, it is startling to realize that even if 1983 had not been (as 1984 will be) the year of Michael Jackson, it most assuredly would have been the year of **Lionel Richie**. This development signals a long-delayed

but welcome confidence on the part of listeners to go straight to the source of most of the innovation that has come to pop music since the birth of rock and roll — i.e. black music. It's great to see the American public rallying around music of the street in its most refined, yet authentic, form, instead of many white musicians' watered-down pseudo-soul, more illustrative of a frustrated sensibility than of a love of rhythm and harmony. The acceptance and respect now given to contemporary black artists like Jackson, Richie, **Stevie Wonder**, **Diana Ross** and **Quincy Jones** and belatedly to such history makers as **Duke Ellington**, **Count Basie**, **Chuck Berry**, **Little Richard**, **Sam Cooke** and **Marvin Gaye** shows that audiences are slowly catching on.

What is undeniable is that in American popular song, now and throughout history, what is danceable has the edge on what is not danceable. And that's the name of that tune. The resurgence of dancing as a hip way to expend energy (along with sex and aerobics) is in a large part responsible for the new fascination with and dedication to the ever-evolving rhythmic seductions of black music and for its newfound parity on the top 100 charts. That same desire to move one's feet has also seen a stylistically self-contained phenomenon (some said movement) come and go, not without a trace, in the last 10 years, known as disco. Which is why the new release from the British StreetSounds label is so interesting. "The Dance Decade 1973-1983" presents much of the most-played music surrounding what most of us think of as the disco period — the late '70s. The veritable banishment of the much-maligned disco image from our pop psyches in the '80s makes looking at the titles a nostalgic guilt trip akin to viewing photos of Holocaust survivors. "The Hustle," "More, More, More," "Native New Yorker" and many of the less distinctive efforts of the time do bring to mind **Robert Palmer's** evaluation, "surely some of the most banal pop records of all time." Others, "Never Can Say Goodbye," by **Gloria Gaynor**, "Lady Marmalade," by **Labelle**; **Earth, Wind and Fire's** "Boogie Wonderland" and **Chic's** efforts, point out the primary accomplishment of the "me" decade in terms of pop — the emergence of black writers and performers as equal drawing cards from the top of the charts. The 14-disc boxed set is a unique compilation and a real slice of odd American musical history, in which a fad's style was blown to kingdom come, while its substance paved the way for a new appreciation of the creative forces guiding rock all along. Perhaps this is the "Victory" that the Jacksons' next album speaks to.

**HOT FLASHES** — Congratulations and three cigars to **Spinners** manager **Steve Allen** and wife **Debbie** who on April 26 became parents of a bouncing (what else?)

baby boy, **Jonathan Roger**. At 8 lbs., little Jon should be ready for his first break steps any day. **Raymond Espinosa's** Outlook Productions recently showcased its new dance group, Long Island's **Broadway**, at Top Cat Studios in NYC. Espo says they're shopping the band's demo now. **Ashford and Simpson** are busy these days, as always. Besides working on their new Capitol album, due in August, the prolific duo are working on book, music and lyrics to a Broadway show, which should be a killer. In the meantime, they've penned new lyrics to their classic, "Reach Out And Touch Somebody's Hand," at the request of **David Wolper**. The new version will be the musical finale to the opening ceremonies at the Olympics this summer.



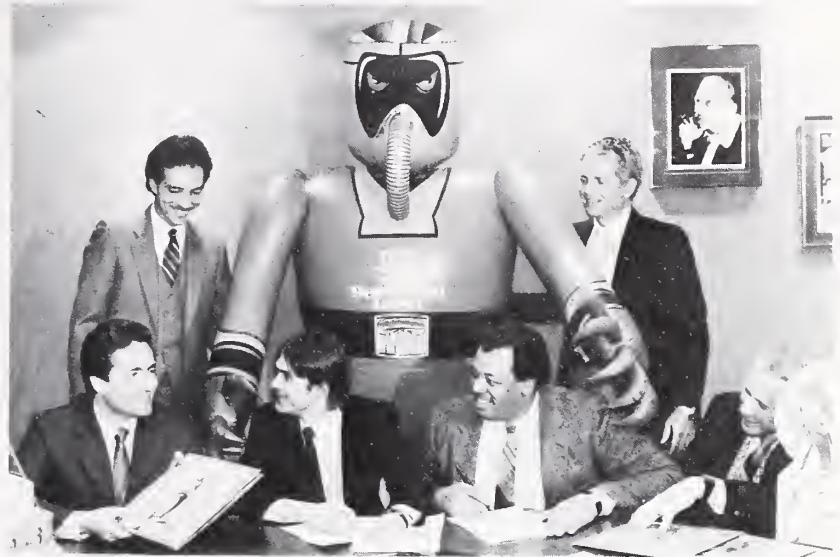
**"POPS" GO THE O'JAYS** — The O'Jays are gearing up for their summer tour by studying their steps with legendary choreographer **Charlie "Pops" Atkins** (l); here practicing their high-stepping are (l-r) **Eddie Levert**, **Sammy Strain** and **Walter Williams**.

**CLOSEOUT** — As we say in Texas, you can take the boy out of the country, but you can't send him promo without his name on it (or something like that). Anyway please send all material for East Coastings to **Rusty Cutchin**, **Cash Box**, 330 W. 58 St. 5D, New York, N.Y. 10019. You'll be glad you did.

rusty cutchin

## Meca Pens Vocalist Susan Carr

**LOS ANGELES** — Meca Records has signed its second act, singer/songwriter **Susan Carr** according to Meca's executive vice president **Mark Costello**. The Atlanta based company recently found success with their first signing, K.C.'s "Give It Up." Carr's debut LP will be produced by K.C. and is expected to be shipped in the next few weeks with the initial single being "Urgent."



**BPI GOES NATIONAL** — New Los Angeles-based **BPI Records** has signed an exclusive distribution deal with the **National Distribution Network**. The initial project of the two companies will be **L. Ron Hubbard's** "Battlefield Earth." Pictured at the signing (l to r) are: attorney **Michael-John Biber**; BPI executive vice president **Roman Giessauer**; NDN president **Roy Norman**; and **Bill Widder**, president of **Dateline Communications**. Standing are "Psychlo" robot handlers **Greg Wilhere** (l) and **Hugh Wilhere** (r).

## Jazz Great Basie Dies

(continued from page 5)

Upon **Moten's** death in 1935, **Basie** took many members of that organization to the **Reno Club** and began the band that, in one form or another, survived until his death.

**Kansas City** was, during the Depression, an unusually active city, thanks largely to the corrupt policies of political boss **Tom Pendergast**. The **Basie** aggregation flourished — their loose, rangy blues arrangements, based on simple repeated phrases called "riffs," and the brilliant soloing of, particularly, tenor saxophonist **Lester Young**, caught the ear of **John Hammond**, who would pick up the live radio transmissions from the **Reno Club** on his car radio in **Chicago**. **Hammond** arranged for the band to travel to **Chicago** and, in 1937, to open at **New York's Roseland Ballroom**.

Despite the presence of **Lester Young**, other soloists such as **Herschel Evans**, **Dick Wells**, and **Buck Clayton**, and powerful blues shouter, **Jimmy Rushing**, the band didn't catch on right away. It was during an engagement at **52nd Street's Famous Door** club in the summer of '37 that the excitement started.

The **Basie** band swung, pure and simple. The four-man rhythm section (**Basie**, piano; **Freddie Green**, guitar; **Walter Page**, bass; **Jo Jones**, drums) was the heart of the band — spare and lean, they played as if they were greased, earning the nickname, "The All-American Rhythm Section." Their earliest records, recorded for **Decca**, became classics, including "One O'Clock Jump" and "Jumpin' At The Woodside," establishing **Lester Young** as one of the pre-eminent soloists in jazz and causing the band to be dubbed, "The Swingingest Band In The Land." The band became extraordinarily popular with both dancers and listeners — the former following the band's performances at the **Savoy** and other **Big Band Era** nightspots, the latter paying close attention to the band's records for **Columbia** and to the solos of **Young**, **Evans**, **Wells**, **Buck Clayton**, and the elliptical, sly piano solos of the leader.

The **Basie** Band continued full-steam throughout the '40s, ignoring the post-War "big-bands-are-dead" naysayers and featuring such fine soloists as **Don Byas**, **Illinois Jacquet**, and **Paul Quinichette**. Finally, in 1950, **Basie** cut back to an octet (including stalwart **Freddie Green**), but by 1952 he reformed his big band. However, the '50s band was different from the early band in that the emphasis was on tighter,

more up-to-date arrangements. **Basie** enlisted such arrangers as **Neal Hefti** and **Ernie Wilkins**, stocked the band with such strong soloists as **Frank Wess**, **Frank Foster**, **Joe Newman** and **Thad Jones**, and, in 1954, hired singer **Joe Williams**. Recording for **Norman Granz's** labels (**Verne, Clef**) and, later, for **Roulette**, **Basie** enjoyed some of his greatest successes in those years — "April In Paris," "Shiny Stockings," and "Everyday (I Have The Blues)."

During the 1960s and early-70s, lean years for jazz, **Basie** and his band survived, bouncing from label to label (**Verve**, **Impulse**, **Groove Merchant**), backing numerous singers (**Sinatra**, **Sammy Davis**, **Tony Bennett**), utilizing contemporary arrangers (**Quincy Jones**, **Sammy Nestico**), playing dances, and staying on the road. Although the band would experience periods of malaise in those years, such moments were rare. Soloists such as tenor saxophonist **Eddie "Lockjaw" Davis** and **Jimmy Forrest**, and trombonist **Al Grey**; not to mention the exceptional rhythm section, still anchored by the leader's well-chosen few notes and **Freddie Green's** steady **chook-chook**, kept things interesting most of the way.

In 1975, **Basie** joined **Norman Granz's** **Pablo Records** and began one of his most prolific decades, recording well-over two dozen albums both with his big band (the most recent, "88 Basie Street," was recorded in mid-83) and in various other settings — with a trio; in small jam sessions; with **Ella Fitzgerald**, **Sarah Vaughan**, **Milt Jackson**, **Dizzy Gillespie**, **Joe Turner**, **Zoot Sims**, **Oscar Peterson**, and others. **Basie** continued to tour, even after a 1976 heart attack and deteriorating health that had him walking to the piano bench with a cane and, later, in a motorized wheelchair. **Basie** refused to retire and, indeed, his band never lost its supreme ability to swing. Leading the band with his customary raised finger, shrugged shoulder, or arched eyebrow, occasionally breaking out into moments of lively boogie-woogie, **Count Basie** — frequently with his trademark yachtsman's cap in place — was at the helm.

**Count Basie's** wife, **Catherine**, died in 1983. His last performances were at the **Hollywood Palladium** early this year, shortly before he entered the hospital. **Basie** is survived by his daughter **Diane**, and adopted children **Lamont Gilmore**, **Rosemary Matthews**, **Olivia Hassell**, and **Aaron Woodward**. The band will continue,

(continued on page 28)



## TOP 15 MUSIC VIDEOS

	Weeks On 5/5 Chart	
1 TIME AFTER TIME Cyndi Lauper (Portrait/CBS)	9	2
2 HELLO Lionel Richie (Motown)	1	7
3 LOVE SOMEBODY Rick Springfield (RCA)	3	3
4 YOU MIGHT THINK The Cars (Elektra)	5	6
5 MISS ME BLIND Culture Club (Virgin/Epic)	2	6
6 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins (Atlantic)	6	3
7 THE REFLEX Duran Duran (Capitol)	—	1
8 HEAD OVER HEELS Go-Go's (I.R.S./A&M)	13	2
9 HEART OF ROCK 'N' ROLL Huey Lewis & The News (Chrysalis)	11	2
10 SOMEBODY'S WATCHING ME Rockwell (Motown)	7	7
11 EAT IT Weird Al Yankovic (Rock 'n' Roll/CBS)	8	7
12 WHO'S THAT GIRL? Eurythmics (RCA)	—	1
13 TONIGHT Kool & The Gang (De-Lite/PolyGram)	14	4
14 SHE'S STRANGE Cameo (Atlanta Artists/PolyGram)	10	7
15 HOLD ME NOW Thompson Twins (Arista)	—	1

## TOP 15 MIDLINES

	Weeks On 5/5 Chart	
1 THE CARS (Elektra 6E 135)	3	4
2 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 3415)	2	15
3 THE PRETENDERS (Sire SRK 6083)	1	42
4 GREAT SONGS AND PERFORMANCES Michael Jackson & The Jackson 5 (Motown 5312M)	5	5
5 FAIR WARNING Van Halen (Warner Bros. BSK 3540)4	7	6
6 WORKING CLASS DOG Rick Springfield (RCA AFL1-3697)	7	3
7 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	8	55
8 NIGHTWATCH Kenny Loggins (Columbia JC 35387)	11	2
9 LOOK SHARP! Joe Jackson (A&M SP-4919)	9	86
10 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN 16020)	6	15
11 ROCK 'N ROLL, VOL. II The Beatles (Capitol SN 16021)	10	12
12 THE DOORS (Elektra EKS 74007)	13	66
13 ABACAB Genesis (Atlantic SD 19313)	12	7
14 TAPESTRY Carol King (Epic PE 24946)	15	22
15 ROCK 'N ROLL John Lennon (Capitol SR-3419)	14	12



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 R.E.M.         | 9 TONY CAREY      |
| 2 STYX           | 10 MORE BIG CHILL |
| 3 NIGHT RANGER   | 11 STYLE COUNCIL  |
| 4 LAURA BRANIGAN | 12 BOBBY WOMACK   |
| 5 SLADE          | 13 JULIO IGLESIAS |
| 6 DIRE STRAITS   | 14 BIG COUNTRY    |
| 7 BAR-KAYS       | 15 KENNY ROGERS   |
| 8 MADONNA        |                   |

### NORTHEAST 1.

- 1 R.E.M.
- 2 NIGHT RANGER
- 3 DIRE STRAITS
- 4 STYLE COUNCIL
- 5 ICICLE WORKS
- 6 MADONNA
- 7 LAURA BRANIGAN
- 8 RUN D.M.C.
- 9 BOBBY WOMACK
- 10 PAUL YOUNG

### SOUTHEAST 2.

- 1 LAURA BRANIGAN
- 2 NIGHT RANGER
- 3 BAR-KAYS
- 4 STYX
- 5 R.E.M.
- 6 BOBBY WOMACK
- 7 MADONNA
- 8 DIRE STRAITS
- 9 MORE BIG CHILL
- 10 SLADE

### BALTIMORE/WASHINGTON 3.

- 1 R.E.M.
- 2 STYX
- 3 CHANGE
- 4 BOBBY WOMACK
- 5 SLADE
- 6 ONE WAY
- 7 YARBROUGH & PEOPLES
- 8 RUN D.M.C.
- 9 CRUSADERS
- 10 LAURA BRANIGAN

### WEST 4.

- 1 R.E.M.
- 2 BIG COUNTRY
- 3 LAURA BRANIGAN
- 4 MADONNA
- 5 ULTRAVOX
- 6 BAR-KAYS
- 7 PAT METHENY
- 8 TALK TALK
- 9 STYX
- 10 CRUSADERS

### MIDWEST 5.

- 1 NIGHT RANGER
- 2 STYX
- 3 SLADE
- 4 MORE BIG CHILL
- 5 LAURA BRANIGAN
- 6 R.E.M.
- 7 TONY CAREY
- 8 DIRE STRAITS
- 9 JULIO IGLESIAS
- 10 RATT

### NORTH CENTRAL 6.

- 1 NIGHT RANGER
- 2 SLADE
- 3 MORE BIG CHILL
- 4 KENNY ROGERS
- 5 JULIO IGLESIAS
- 6 STYX
- 7 MADONNA
- 8 TONY CAREY
- 9 STYLE COUNCIL
- 10 TERMS OF ENDEARMENT

### DENVER/PHOENIX 7.

- 1 DIRE STRAITS
- 2 NIGHT RANGER
- 3 LAURA BRANIGAN
- 4 STYX
- 5 MORE BIG CHILL
- 6 R.E.M.
- 7 BIG COUNTRY
- 8 TONY CAREY
- 9 STYLE COUNCIL
- 10 BAR-KAYS

### SOUTH CENTRAL 8.

- 1 NIGHT RANGER
- 2 KENNY ROGERS
- 3 BAR-KAYS
- 4 STYX
- 5 RATT
- 6 SLADE
- 7 TONY CAREY
- 8 ULTRAVOX
- 9 JULIO IGLESIAS
- 10 R.E.M.



TOP30 12" SINGLES

	Weeks On 5/5 Chart		Weeks On 5/5 Chart
1 JAM ON IT/9:48 (INSTRUMENTAL) NEWCLEUS (Sunnyview SUN 411 B)	2 6	15 I WANT A NEW DRUG (DANCE REMIX)/5:32 HUEY LEWIS and the NEWS (Chrysalis 4V9-42779)	9 7
2 LET'S HEAR IT FOR THE BOY/6:00 DENIECE WILLIAMS (Columbia 44-04988)	3 3	16 THEY ONLY COME OUT AT NIGHT/6:15 PETER BROWN (Columbia 44-4957)	13 7
3 MISS ME BLIND/IT'S A MIRACLE/9:08 CULTURE CLUB (Epic 49-04977)	4 7	17 WHAT PEOPLE DO FOR MONEY/7:24 DIVINE SOUNDS (Specific SR-243)	— 1
4 GIVE ME TONIGHT/A 6:08 & B (DUB) 6:12 SHANNON (Emergency/Mirage EMDS-6542)	6 7	18 STREET DANCE/6:28 BREAK MACHINE (Sire 0-20189)	21 2
5 SOMEBODY ELSE'S GUY/6:28 JOSELYN BROWN (VINYL DREAM/Prelude VND-1001)	11 3	19 DANCING IN THE SHEETS/6:17 SHALAMAR (Columbia 44-04949)	16 10
6 HERBIE HANCOCK MEGA MIX/6:18 HERBIE HANCOCK (Columbia 44-04960)	12 2	20 ALL NIGHT PASSION/6:45 ALISHA (Vanguard SPV 72A)	17 6
7 SHE'S STRANGE/6:42 CAMEO (Atlanta Artists/PolyGram 818384-1)	7 8	21 I WANT IT TO BE REAL/7:35 JOHN ROCCA (Streetwise SWRL 2225)	— 1
8 WHITE HORSE/5:30 LAID BACK (Sire 0-20178)	1 16	22 HEY D.J./6:10 THE WORLD'S FAMOUS SUPREME TEAM (Island 0-96956)	— 1
9 JUMP (FOR MY LOVE)/6:24 POINTER SISTERS (Planet/RCA JW-13781)	18 2	23 NO MORE WORDS/5:44 BERLIN (Geffen/Warner Bros. 0-20195)	20 5
10 BEAT BOX/9:06 ART OF NOISE (Island 0-96974)	10 13	24 DON'T WASTE YOUR TIME/8:15 YARBROUGH & PEOPLES (Total Experience/RCA TED 1-2601)	22 6
11 BREAKDANCE (EXTENDED REMIX)/5:24 IRENE CARA (Geffen 0-20196)	8 4	25 THE REFLEX (DANCE MIX)/6:35 DURAN DURAN (Capitol V-8587)	— 1
12 GIRLS JUST WANT TO HAVE FUN (REMIX)/6:08 CYNDI LAUPER (Portrait 49-04971)	5 9	26 LOLLIPOP LUV/5:21 BRYAN LOREN (Philly World/Atlantic PWR 2015)	24 5
13 LOVELITE/6:47 O'BRYAN (Capitol V-9085)	14 3	27 AUTOMATIC (REMIX)/6:06 POINTER SISTERS (Planet JD 13721)	19 13
14 HOLD ME NOW/4:44 THOMPSON TWINS (Arista ADP-9158)	15 2	28 ADULT EDUCATION/6:04 DARYL HALL — JOHN OATES (RCA JD-13715)	26 5
		29 ONE FOR THE TREBLE/6:32 DAVY DMX (Tuff City/CBS 429 04955)	28 5
		30 COMING OUT OF HIDING/6:09 PAMELA STANLEY (TSR-TSR830)	25 6

12" REVIEWS

**VIA AFRIKA** (EMI-America V-7822-1)  
**Via Afrika** (6:09) (Veidsman-Crouse-Rowe) (Screen Gems-EMI Music — BMI) (Producers: Rene-Via Afrika) (Re-mixers: Richard Scher-Lotti Golden)

"Via Afrika," the debut 12-inch from the band of the same name, creates a playfully exotic and upbeat melody and weaves it into a tribal funk party rhythm. Transcending musical genres and continents, "Via Afrika" never loses sight of it's main objective: an irresistible dance groove which is accented by a bit o' scratchin' that's a bit bewitchin'! Great start from this South African group that is already getting a large club following.

**ORCHESTRE JAZIRA** (Black Market BLK12-001)  
**Love** (club mix 6:16) (uncredited) (Modern World Music ASCAP) (Producer: Rob Keyloch, U.S. Remix: Mixology)

Black Market, a Manhattan-based indie, bows with this three-song 12-incher, already garnering much club play in the Big Apple. Jazira is the name of a collective of transplanted Ghanians who have teamed up with a few London musicians (including an all-girl horn section) to produce a get-happy, exotic foray into an African/European pop synthesis. The lyrics are all in English, driven by an irresistible, fully-produced array of percussion and bass.

FEATURE PICKS

**MARY BUFFETT** (Moby Dick Records BTG)  
**My Boyfriend's Back** (4:33) (Feldman/Goldstein/Gottehrer) (Blackwood Music — BMI) (Producers: Mary & Peter Buffett) (Mix: Barry Blum/John Hedges)

**IMPERIAL BROTHERS** (Cutting Records CR-201)  
**We Come To Rock** (6:24) (Calliste/Gilliam) (Cutting Music/Hashim Music — ASCAP)

**JESSE BOYCE** (Compleat Records CPD-206)  
**It's Your Chance (To Break Dance)** (6:25) (Boyce/Maher) (Screen Gems — EMI Music — BMI/Welbeck — Blue Quill/ASCAP) (Producers: Maher/Boyce)

**SHOCK** (Rascal RR-841)  
**Slam Dunk** (4:42) (Sause-Noble-Riley-Plass-McClain) (Mac Man Music/ASCAP) (Producers: Roger Sause-Marlon McClain)

**DAVID ASTRI** (Award Records DA 2510)  
**Dancing Digits** (8:06) (Astri) (David Astri Publishing — BMI) (Producer: Roeder)

**EXIT 16** (Monster Records DB-4)  
**Chemical Imbalance (Crazed With Love)** (6:29) (Bennett) (Producer: Douglas Bennett)

WHAT'S IN-STORE

**NOT SITTING IDOL** — Billy Idol's visit to New York's Tower Records to sign albums made the wire service . . . the police wire, that is. When 3,000 fans gathered at the downtown Manhattan store, the local police precinct sent out an urgent request for help. Officers descended on the store to disburse the mobs outside before the pressure of the crowds could shatter the store's plate-glass windows. Meanwhile, an unperturbed Idol stood inside for two and a half hours signing autographs for every last fan who managed to make it into the store.

**A LEARNING EXPERIENCE** — Coleco has initiated a seminar program for retailers which communicates the full powers of the ADAM Family Computer System. The program is designed to provide a comprehensive orientation and detailed analysis of the utility of the system. At the seminars, retail personnel are given hands-on experience with ADAM and have the opportunity to preview the system's new hardware peripherals and software programs. The ADAM seminar program began in March and will have reached approximately 3,300 retailers in 16 major markets when it concludes in May. The seminars have been well attended and retailers have acknowledged that their increased level of understanding of ADAM has been of great benefit to them on the retail floor. Coleco has also produced a video tape presentation of ADAM which defines the system's capabilities and establishes the unique price/value relationship of the system. This video tape is available to retailers as a supplemental informational piece. The ADAM seminar program is part of an extensive trade support program developed to maximize ADAM's sales potential.

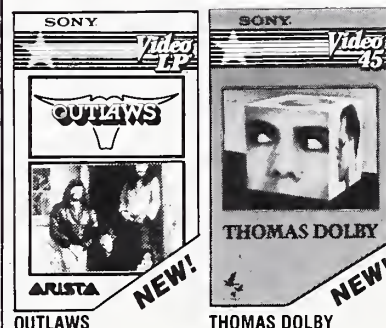
**VIDEO SHACK'S BIG SELLERS** — *The Making of Michael Jackson's Thriller* headed all sales in April 1984, and for the third month in a row at the 10 retail outlets of Video Shack. *Caligula* leaped into second place followed by *The Dead Zone*, *Jane Fonda's Workout*, *Trading Places*, *Fanny and Alexander*, *The Man Who Would Be King*, *Neil Diamond: Live at the Greek*, *Raiders of the Lost Ark* and *Octopussy*.

**LABEL WATCH** — Macola Records of Hollywood, Calif. is presently marketing three new 12-inch single releases. "Outlaw" by **Chastity Diamond** is the first release from the company's own label, Macola. "Dial A Freak" by **Uncle Jamms Army** (currently #2 on the charts at Los Angeles radio station KGIL and #1 on KDAY) and **The Egyptian Lover's** "Egypt, Egypt" (also performed by a member of Uncle Jamms Army) are both on **Freak Beat** records which is being handled by Macola. **Ray Kennedy** of Macola stated, "we are acting as kind of a middleman for a consortium of indies that have gotten radio exposure, but have a problem getting the physical product into the stores." The Uncle Jamms Army release has sold over 15,000 copies. For information on Macola Records call (213) 469-5821.

david adelson

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# REVIEWS

## ALBUMS

### OUT OF THE BOX



**THE SWING — INXS — Atco 7 90160-1 — Producer: Nick Launay — List: \$8.98 — Bar Coded**

"The Swing" is the newest release from Australian band INXS, and the disc leads off with the single "Original Sin" which is rapidly bulleting up the **Cash Box's** singles chart, this week at #79. INXS proves its sophisticated musical and production technique throughout the album, but the sound works especially well on "I Send A Message" and the idealistic "Dancing On The Jetty." Michael Hutchence's vocal delivery is consistently interesting as is the provocative writing exemplified by "Johnson's Aeroplane" and "Face The Change."

### NEW AND DEVELOPING



**THE PROS AND CONS OF HITCHHIKING — Roger Waters — Columbia FC 39290 — Producer: Roger Waters — List: \$8.98 — Bar Coded**

"The Pros and Cons of Hitchhiking" is ex-Pink Floyd member Roger Waters' first solo disc, and it shows a conceptual link to the Floyd masterwork, "The Wall." The traveling dialogue between the persona (Waters?) and his female companion proceeds in each song. The LP hosts many top musicians including Eric Clapton — who is featured on the title track single — David Sanborn and Andy Newmark. Waters' dramatic European aural setting is often moving, and always intriguing. Pink Floyd fans take note!

## SINGLES

### OUT OF THE BOX



**CULTURE CLUB (Epic 34-04457) It's A Miracle (3:22) (Virgin Music — ASCAP/Pendulum Music — BMI) (O'Dowd-Moss-Hay-Craig-Pickett) (Producer: Steve Levine)**

On this, the fourth single from Culture Club's amazing "Colour By Numbers" LP, George O'Dowd's trademark pliable melodies and smooth vocal delivery again ring true, as "It's A Miracle" is the highest debuting pop single this week at #45 with a bullet. Keeping with the upbeat feeling of "Karma Chameleon," "It's A Miracle" is a perfect example of British adopted American R&B. The Club is in top form and the single also includes some choice horn parts and crystalline backing vocals.

### NEW AND DEVELOPING



**LATOYA JACKSON (Private IZS4 04439)**

**Heart Don't Lie (3:35) (Innerthought Music — BMI/Amirful Music — ASCAP) (Johnson/Bayyan) (Producer: Amir Bayyan)**

LaToya Jackson's first single off of her debut LP of the same name, "Heart Don't Lie," starts off as a calypso/reggae number with an appealing melody and a seductive lead vocal. The cut then works its way into an unstoppable chorus hook which proves that Jackson has tapped into the pop tune bank of which her brother Michael is certainly chairman of the board. "Heart Don't Lie" also features a tasty horn solo and a propelling percussion track. Look for immediate adds on CHR radio.

## FEATURE PICKS

**BATTLEFIELD EARTH — L. Ron Hubbard — BPILPO1 — Producer: BPI Records — List: \$8.98 — Bar Coded**

L. Ron Hubbard makes an auspicious recording debut with a sound track LP, not to a movie, not to a stage show — but to a book. A first, certainly. But this is not the only innovation presented by Hubbard with this album. The record is also of note for its use of a computerized music, all of which is composed by Hubbard. The first complete use of the Fairlight Computer musical instrument, along with other electronic musicianship, give this album an engaging futuristic sound. Vocals by special guest recording artists (including Chick Corea) are featured in many of the compositions. The album "Battlefield Earth" will provide an enjoyable companion to the book of the same title, rounding out this latest L. Ron Hubbard adventure.

**MOSCOW ON THE HUDGSON — Original Motion Picture Soundtrack — RCA ABL 1-5036 — Producers: various — List: \$8.98 — Bar Coded**

The *Moscow On The Hudson* soundtrack features two songs from Chaka Kahn which capture the film's thematic thrust: "Freedom," with its playful but tender melody and lyric, and "Starting Over" which shows Kahn at her absolute best as a versatile singer. The Motels contribute a more moody piece, "Long Day," displaying the band's effective atmospheric and dramatic songwriting. Waylon Jennings turns in a bit of Americana on "People Up In Texas" and the Gap Band add their funk classic "Party Train."

**SKWARES — Skwares — Cotillion 7 90152-1 — Producer: Jimmy Douglass — List: \$8.98 — Bar Coded**

Heavy funk permeates this LP as the Skwares display their adept musical artistry. Engaging lyrics are featured, made all the more interesting by the enticing vocals of lead singer Thomas Hardy. Like all good funk recordings, Skwares includes a thumping bass that really drives the beat. Synthesizer chords further the tuneful rhythms on most cuts, with the exception of "Everything," a B-side song that mellows the LP with its smooth and easy ballad style. This is the first LP for Skwares, and it is creating quite a buzz in the dance clubs.

**IN THE CITY — Volumatix — Tropical E-1069 — Producers: Mark Avnet, Joe Holmesly, Lee Martin and Jeff Stocki — List: \$8.98**

Volumatix' first long-player "In The City" proves this Houstonian band to be a well-rehearsed and well-schooled quintet that merges modernistic themology with a Zappaesque musical backing. When it works, as on the album opener "Perimeter" and "Drive Song," lead singer Kerry Brown is able to show off some of her unique character behind the mike, and drummer Toby Davis is able to really cut loose. "Wake Up And Dance" sports a fun groove, while "Trashman" catches a flurry of jagged sax lines from Joe Holmesly.

**GOT THE FIRE — Pretty Rough — RCA KKL 1-0536 — Producer: Brian MacLeod — List: \$8.98**

Pretty Rough dishes up two sides of burning heavy metal on "Got The Fire." The Canada-based band has the talent and the formula for some very popular hard rock fare. Tim Peterson has a classic rock voice-rough as sandpaper and able to leap over tall buildings in a single scream — and he puts it to good use on the single "Tearin' Up" and "Trouble Boys," while lead player Terry Reeves sears on "Don't Bite" and the title track.

## FEATURE PICKS

**SMOKEY ROBINSON (Tamla 1735TF)**

**And I Don't Love You (4:06) (Bertam Music/ASCAP) (W. Robinson) (Producers: Robinson/Burke)**

Smokey Robinson's first single since 1983's Top 5 B/C smash "I've Made Love To You A Thousand Times," is a slickly produced pop/funk track which demonstrates the multi-talented artist's seemingly endless supply of creativity. Pumped up by an elastic synth/bass line, "And I Don't Love You" shows Robinson in classic vocal form over the bittersweet love song lyric. Tasty guitar work and a full percussion track, should also help to lift this single to the upper reaches of the B/C and Pop charts.

**JEFFERSON STARSHIP (Grunt JK-13811)**

**No Way Out (4:22) (Petwolf Music — ASCAP) (Peter Wolf-Ina Wolf) (Producer: Ron Nevison)**

"No Way Out" is the first single from Jefferson Starship's upcoming LP "Nuclear Furniture," and it displays a musical maturity that lifts the band above simple hard rock or belabored synth-rock. Lead vocalist Mickey Thomas sounds great in a performance that could easily cross over into A/C territory. A nicely varied chord progression and a production number chorus highlight "No Way Out," as does a ringing lead from guitarist Craig Chaquico.

**FRANKIE LAINE (Score FLS-201)**

**Take Me Back To L.A. (3:19) (Cares Pub. — ASCAP) (Laine/Tassavanti) (Producer: Frankie Laine Productions)**

With a career that spans over 30 years, Frankie Laine has been an institution of this business since his earliest chart successes bridged the gap between generations. Songs like "Jezebel," "Ghost Riders In The Sky," and the theme to the movie *High Noon* have made Frankie Laine an unquestioned favorite in the annals of recording business history. "Take Me Back To L.A.," written by Laine and Larry Tassavanti, has all the earmarks of a standard setter along the lines of a "New York, New York." There is an easy swing tempo here, with a big band feel made fresh for the '80s by the tones of an electric keyboard.

**ROGER (Warner Bros. 7-29271)**

**In The Mix (3:45) (Troutman's Music Co. — BMI) (Larry Troutman-Roger Troutman) (Producer: Roger Troutman)**

"In The Mix" was the highest debuting single on the **Cash Box** B/C chart last week from the veteran funkster Roger Troutman. Though Troutman hasn't had vinyl out in some time, this disc is slick with flawlessly mixed synthesized vocals and a whirling musical background which should whip any dance freaks into a frenzy. A steady bass and backbeat provide the core of Roger's return to steady club and radio airplay.

**NORA (New York Music NYM 8A)**

**I'm Falling In Love (3:56) (ASCAP) (Nora/Marsha Lee) (Producer: Horace Ott)**

This is the flip side to "Nora's Tune," the song with no words which songwriters have been challenged to write for the 1984 International Songwriters competition. "I'm Falling In Love," however, features a strong vocal, plenty of hearty lyrics, and a compelling synthesizer beat. Nora is a full-bodied singer with enough soft touches to lend sensitivity to what is otherwise a very up-tempo cut. The single unwinds from a shy beginning into an all-out dance tune that is from this new artist's debut LP for the New York Music Company, "Foreign Legions."

(continued on page 23)





## Rick Dees Much More Than A Voice

Rick Dees has reached a point in his career that few other radio personalities have. He is currently the undisputed top air personality in the Los Angeles market. His morning show on KIIS-FM has drawn unprecedented audience numbers and is still increasing its listenership. In addition, Dees produces and hosts the syndicated "Weekly Top 40" based on Cash Box's singles charts. The show is now cleared in over 200 markets.

Dees' other accomplishments include a million selling record ("Disco Duck") which he wrote and recorded; scores of television and motion picture appearances; a successful touring comedy show; and a much respected position as CBS' most active voice-over announcer. He has held that position for the past five years. Dees is renowned as Los Angeles' most promoted radio personality ever. His face is on billboards and posters all over the city.

Dees is one of the most sought-after spokesmen for commercial products and can be heard on a variety of product endorsements. In addition, the young performer has been awarded a star on Hollywood Boulevard's Walk of Fame. The star was awarded not only in recognition of Dees' contributions to the entertainment industry but to his dedication to various charitable causes and organizations. According to Dees, the star represents, "the ultimate award."

In person, Dees' enthusiasm and energy overflow. He sincerely enjoys his work, and is still amazed at the rapid success he has experienced. He recently sat down with David Adelson to discuss his career, CHR radio, the voice-over business, and his syndicated radio program.

**Cash Box:** You are one of only a handful of radio personalities who have attained a high degree of national notoriety. Is there something unique about being a radio star as opposed to a star from other media?

**Dees:** I think that radio is such a wonderful theater of the mind and you can create so much in the minds of your audience. The people that have excelled in radio seem to have a quality of doing that. They can actually let the listener know in a short period of time what their personality is all about. Either you have a magnetic personality or you turn people off. The people that have magnetized the audience are the ones that have achieved the greatness in this field.

**Cash Box:** Yet your anonymity is dwindling—your fans have never seen you.

**Dees:** I'll call the operator to place a call and she will say, "is this Rick Dees from the radio?" It's wonderful. Being on radio and having some achievement is great, because you can go out and be anonymous when you want to be, something that can't happen once you hit TV and you're on all the time.

**Cash Box:** Yet your anonymity is dwindling, especially in the Los Angeles market.

**Dees:** The buses are the main thing. My face is all over the buses. I finally saw a picture of mine that wasn't defaced recently. Every other one had a Robert Goulet beard on it.

**Cash Box:** Judging from the popularity of your live shows and your personal appearances, part of your success can be traced to your ability to carry your radio appeal to visual exposure. Is this something you work at?

**Dees:** I work to try to stay ready for TV or film. You never know in this business,

you may be in radio one day and the next day get lucky and be in a film or a TV show. I love to do stand up and comedy concerts. Being visual is really where I started. Back in school I was always the class clown, I like to get up in front of people. In fact during the morning radio show I'm acting like there is a group sitting there. I will do the show for these people and I'm always very animated.

**Cash Box:** With so many career opportunities opening up for you, do you think you will ever leave radio?

**Dees:** I don't think I'll ever get out of radio. I do enjoy additional opportunities like anyone else in this business and I'm here in Hollywood where there is film, TV, voice-over and everything else. There are a lot of good things happening. I'm doing a lot of television and what's so nice about that is that I'm to the point now where the people who cast me in TV shows will let me do the morning radio show and let me start my commitment to them in midday.

**Cash Box:** You are one of the most respected voice-over artists in the business today. Do you approach voice-over work in any special way?

**Dees:** I started trying to develop a style which at first was a comedian type of style. I tried to do what I thought the people wanted to hear. I then started just being myself on a voice-over and it was attractive enough for CBS to hire me over the past five years. I also do a lot of voice-

overs for different commercial products as well as a lot of cartoon work. I think that what is attractive to the agencies and to CBS is a personality, if you have something that's different.

**Cash Box:** It is well known that the voice-over business is one of the toughest and most competitive, despite that, you have remained consistently employed over the past five years.

**Dees:** Yes, and that's the one thing that pleases me the most. I am thrilled to have done so well in a field where there is such a tremendous amount of competition. They will have literally 125 guys with the same type of voice to say "sold only at Sears." Imagine that, 125 guys for four words. I mean that's competitive and just to have been selected to say those four words every once in a while is really a great feeling for me.

**Cash Box:** CHR seems to be quite stable as one of America's leading radio formats. You have mastered and helped define the persona of a CHR air personality. Are there any specific guidelines you have set for yourself to be that personality?

**Dees:** I think the element of surprise is what people like. You can't just play the same songs that the station down the street is playing. You have to do something different. People like humor and to find somebody who writes humor well, delivers it well and is able to make you smile or laugh, that's hard. When you get into the area of talent and people ask what

is it that Bob and Ray do that make them so funny? If they could tell you what they did and you could do it, then they would not be as popular as they are. As maudlin as this sounds, I feel like God has given me the chance to do some stuff and make people laugh.

**Cash Box:** How much of your daily KIIS-FM personality do you transfer to your syndicated countdown show?

**Dees:** Almost all of it. We do a review of the top hits of the week so there has to be a certain amount of saying, "this song is number one" and talking about the artist. What I try to do is use my personality when I'm talking about how this song was made, or how this group got together, or why they mooned the audience in Buffalo. The attitude on the syndicated show is to keep it loose. We are having fun and it sounds like we are having fun. The show is live so if the microphone falls off in the middle that's great. That's part of the show, we'll make a joke about it. People are attracted to that, they want to know what kind of clothes I have on and they want to know what Cyndi Lauper is wearing during our interview.

**Cash Box:** Besides being the air personality, you are the producer and creative force behind a nationally syndicated radio program. What are some of the main concerns of a radio syndicator today?

**Dees:** I think the main concern we have is being up to date because times change and music changes and you have to research enough to know what the trends are. The type of show we do is not just saying what was number seven and what was number eight. We like to give a little insight into what the trends are and talk about what's going on with different styles and people.

**Cash Box:** What is it that distinguishes your show from the dozens of countdowns available to radio programmers?

**Dees:** I think the distinguishing characteristic that the show has is the stamp of personality. You can really tell that I enjoy what I do and I don't want to hurt anyone's feelings. I simply want to talk about the artists and how they got to where they are on the charts and at the same time be funny. I want to give people something they can repeat at the office the next day or laugh about in the car. It's a challenge every week. So the difference is the show is a little more conversationalist and a little less "DJ." It's a human show.

**Cash Box:** So you feel that the format of the show increases its appeal to local programmers?

**Dees:** As a local programmer you will have the advantage of our staff. You will have the advantage of our writers that write for MASH and other hit shows as well as movies and it just so happens they write jokes with me. With the combination of all that, you're bound to get great stuff.

**Cash Box:** Should every radio air personality have a platinum record to his/her credit?

**Dees:** Yes, but none of them should have "Disco Duck."

**Cash Box:** Has the record really helped your career?

**Dees:** It's been a great calling card. "Disco Duck," as everybody knows, was voted the worst song of the '70s. That is my indelible mark on that decade. It has really helped me because a lot of people outside of Los Angeles don't know I do a radio show and somebody will say "do you remember the song 'Disco Duck'" and somebody will perk up and say yes. Whoever is introducing me will say, "well he wrote it and sang it" and usually by that time the person I'm being introduced to will take a swing at me."



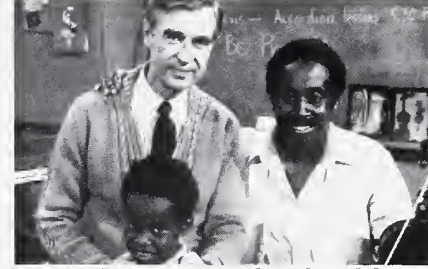
## ON JAZZ

# TOP 30 ALBUMS

	Weeks On 5/5 Chart		Weeks On 5/5 Chart
<b>1 WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323)	1 10	<b>16 SCENES ON THE CITY</b> BRANFORD MARSALIS (Columbia FC 38951)	21 2
<b>2 DOMINO THEORY</b> WEATHER REPORT (Columbia FC 39147)	2 9	<b>17 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	17 15
<b>3 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38641)	3 46	<b>18 DIMENSIONS</b> McCOY TYNER (Musician/Elektra 9 60350-1-E)	19 4
<b>4 G FORCE</b> KENNY G (Arista AL8-8192)	4 14	<b>19 PARA LOS AMIGO</b> GATO BARBERI (Doctor Jazz W2X39204)	20 8
<b>5 IN THE HEAT OF THE NIGHT</b> JEFF LORBER (Arista AL8-8025)	6 9	<b>20 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	13 57
<b>6 TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	9 4	<b>21 MAN IN THE MIRROR</b> PASSPORT (Atlantic 7 80144-1)	22 7
<b>7 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	7 26	<b>22 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	23 48
<b>8 MODERN TIMES</b> STEPS AHEAD (Musician/Elektra 9 60351-1-E)	10 4	<b>23 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	18 13
<b>9 REJOICING</b> PAT METHENY with CHARLIE HADEN & BILLY HIGGINS (ECM 25006-1)	15 2	<b>24 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	24 30
<b>10 GHETTO BLASTER</b> CRUSADERS (MCA-5429)	12 3	<b>25 JARREAU</b> (Warner Bros. 9 23801-1)	26 57
<b>11 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	5 37	<b>26 VISIT WITH THE GREAT SPIRIT</b> BOB MOSES (Gramavision/PolyGram GR 8307)	27 3
<b>12 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	8 23	<b>27 SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	25 32
<b>13 LOVE EXPLOSION</b> TANIA MARIA (Concord Jazz Picante CJP-230)	14 10	<b>28 SAFE JOURNEY</b> STEVE TIBBETTS (ECM 25002-1)	28 5
<b>14 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	11 74	<b>29 LIVING IN THE CREST OF A WAVE</b> BILL EVANS (Musician/Elektra 9 60349-1-E)	— 1
<b>15 HEAVY HEART</b> CARLA BLEY (Watt/ECM 25003-1)	16 4	<b>30 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	30 48

**IN PASSING** — The death of the great **Count Basie**, detailed elsewhere this issue, follows four other jazz-related passings in a two-week period, a devastating jolt. **Red Garland**, the superb modern piano stylist; **Juan Tizol**, the **Ellington** valve trombonist and composer of "Caravan;" **Mabel Mercer**, the elegant popular singer; and **Machito**, one of the fathers of Latin jazz, were the other April deaths. One thing that all of these people have in common is that they were originals. They set standards, they followed no one, and they cannot in any way be replaced.

**FESTIVAL FEVER, ONE** — Yes, judging by the crocuses in the gardens, the asparagus in the markets, and the baseball on the television, summer is swiftly approaching (not judging by the weather here in NY, but that's a different story.) And that's the season that jazz packs up its instrument cases and schleps them to Europe. Over the next few columns, I



**JAZZING UP THE NEIGHBORHOOD** — *Gramavision recording artist John Blake (r), who'll be fiddling at the Symphony Space "Jazz String Summit" (see column), stopped by "Mister Rogers' Neighborhood" recently with his son Jonathan, already following in his dad's footsteps at age eight. The show will air over PBS the week of May 8.*

will profile the major jazz festivals in Europe one at a time. Today, the JVC Grande Parade du Jazz in Nice. The Nice Festival (taken over by JVC this year) runs from July 6-17 and is the kind of jazz festival you dream about: held outdoors in the beautiful Cimiez Gardens (which includes a Roman amphitheatre and two other stages), cooled by lovely breezes, and offering the listener the chance, for a small daily admission price, to roam from stage to stage partaking of the best in jazz. The music runs from a civil five pm-midnight (though there are late night jam sessions around town), the musicians are always particularly relaxed (due to long daytime hours at the picture-postcard Nice beaches), and the food is always delicious (thanks to the importation every year of **Buster Holmes**, a New Orleans chef par excellence who serves up platters of such non-nouvelle cuisine delicacies as jambalaya, red beans and rice, and the like.) For ambience, then, the Nice Jazz Festival cannot be beat. This year's roster includes **Dizzy Gillespie**, **Miles Davis**, **B.B. King**, **Lionel Hampton**, **Georgie Auld**, **Spyro Gyra**, and dozens of others. **George Wein** and **Simone Ginibre** are the producers of the whole shebang and information can be had by writing **Simone Ginibre Enterprises**; 10 rue Traversiere; 92100 Boulogne, France.

**GROOVIN' IN THE ARCHIVES** — I recently stopped up at the Carl Haverlin Collection/BMI Archives and found what you might expect in such an august spot: **Mozart** first editions, autographed manuscripts of **Schuman**, **Jonah Jones's** mute. **Jonah Jones's** mute??? Yep, BMI president **Ed Cramer** has given the green light to the Archives to start gathering jazz memorabilia. With curator **Bud Stringfellow** handling **Quincy Jones's** autographed arrangement of **Lionel Hampton's** "Flying Home" with the same gingeriness with which he pulled out a rare letter from **Herbert Hoover**, it is clear that the expanding jazz collection is in good hands. Anybody with memorabilia should contact Mr. Stringfellow at BMI; it's good to know that somebody is preserving a very important part of the American musical heritage.

**IT DON'T MEAN A THING IF IT AIN'T GOT THEM STRINGS** — Or so one would expect the promoters of the "First Jazz String Summit" to say. A few weeks ago I reported on the great **Stephane Grappelli**, one of the original jazz violin giants. Well, a gathering of his progeny is going to take place at Symphony space on May 12. Headlining the four hour concert will be **Leroy Jenkins**, one of the most important violinists in free jazz (I hate that term, but it's better than "new music"); **L. Subramanian**, the man who has been extremely successful in combining his native Southern Indian classical music with jazz fusion (another term I could do without); and **David Darling**, one of the best of the jazz cellists, but stringing along will be a kindle of fiddlers of all stripes: **John Blake**, **Darol Anger**, **Julie Lyonn Lieberman**, **Scarlet Rivera**, **Matt Glaser**, **Jay Ungar**, **Betty McDonald**, **Evan Stover**, **Dave Balakrishnan**, and **Lynn Christie**. I don't know where **Svend Asmusen**, **Billy Bang**, **Jean-Luc Ponty**, **Didier Lockwood** or **Michal Urbaniak**'ll be that night (I know Grappelli will be on the road here in the U.S.), but I'm sure the promoters tried to get them to stop by (or double-stop by). I know I'll be there.

**BOPPING AROUND** — Timeless Records, that fine Dutch label with the bebop accent, has just hired **Todd Barkan**, formerly of San Francisco's **Keystone Korner**, as assistant director of operations, something he'll do out of NY's **United Entertainment Complex, LTD** . . . On the May club scene: **New Jersey's Struggles** offers **Derek Smith** (5/11&12), **Dakota Stalon** (5/18&19), and **Scott Hamilton/Ruby Braff** (5/25&26); **Fat Tuesday's** has **Les Paul** every Monday and fills the rest of the time with **Phyllis Hyman** (5/8-13); **Les McCann** (5/15-20); and **Herb Ellis/Barney Kessel/Talk Farlow** (5/22-27); **Sweet Basil** serves up **Art Blakey** (5/8-13); **Teramasa Hino** (5/15-20); **Henry Threagdiill** (5/22-26); and **Sathima Bea Benjamin** (5/27); while **McCoy Tyner** offers the jazz and **Lush Life** mixes the cocktails (5/8-13 & 15-20).

**ELPEES** — **Storyville** sends along "Line For Lyons", **Stan Getz/Chet Baker**; **TBA** offers "Steppin' Out", **George Howard**; **ITI's** got "In The Mud", **Lenny Carlson**; "Inner City Dreams", **Kenny Pore**; "Blackberry Winter", **Mike Campbell/Tom Garvin**; and "Satyric Horn", **Jimmy Mosher**; **Stash** claims "The **Sal Salvador Quartet** Plays The World's Greatest Jazz Standards;" **Columbia** ships "No Question About It," **Kent Jordan**; **Chess** is high on "His Greatest Sides, Vol. One," **Ramsey Lewis**; "Early Visions," **Gene Ammons**; "But Not For Me," **Ahmad Jamal**; and "Back Talk," **Oliver Nelson/Lou Donaldson**; and **Muse** gives us, on their name, "Love Me With All Your Heart," **Etta Jones**, and "Hold It Right There," **Eddie "Cleanhead" Vinson** and, with the **Savory Jazz** imprint, "First, Lasting and Always," **Johnny Hartman**; "Blues-ette," **Curtis Fuller**; "Climbin' Up," **Sonny Terry/Brownie McGhee**; "Relaxin' At Camarillo," **Hank Jones**; and some all-star swingers with "Fidgety Feet."

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## FEATURE PICKS

**DREAM DANCING** — **Anita Gravine** — **Progressive 7074** — **Producers: Mike Abene, Anita Gravine** — **List: \$8.98**

Smokey-voiced Anita Gravine takes terrific material — Irving Berlin's "Soft Lights and Sweet Music," Cole Porter's title tune, etc. — and just sings it. She is relaxed, convincing, and delightful, and she receives no little help from accompanist extraordinaire, Mike Abene, and company.

**SUN SET** — **Ahmad Jamal** — **Chess CH-2-9223** — **Producers: Phil Chess, Paul Gayten** — **List: \$8.98** — **Bar Coded**

If you ever wondered why Jamal is the musician's musician, this reissue will let you know. Recorded live in the late-50s and early 60s, Jamal's supreme control and rhythmic sense, and his trademark stops-and-starts, are here, as is his biggest hit, "Poinciana."

**TRANSITIONS** — **Emily Remler** — **Concord Jazz CJ-236** — **Producer: Carl E. Jefferson** — **List: \$8.98**

Emily Remler is a hot young guitarist with a clear tone and a wily improvisatory head. The material here is rare — Ellington's "Searchin'", for example, and Keith Jarrett's "Coral" — as is the trumpet/guitar/bass/drums setting. Remler is developing rapidly into one of our finest young jazz guitarists and she carries this, her third Concord LP, with swinging ease.

**AIJALON** — **Johnny Richards Orchestra** — **Discovery 895** — **Producer: Albert Marx** — **List: \$8.98**

Johnny Richards was a West Coast arranger who died in 1968, but the music on this 1956 LP sounds as fresh as today's MTV playlist. Lucious, but not overbearing, Richards sets up thick pastels (there are over 20 musicians here) and tickles such players as **Richie Kamuca**, **Maynard Ferguson**, **Charlie Mariano**, and **Frank Rosolino** into delivering fiery, form-fitting solos.

## Harlem YMCA Holds Jazz Benefit

**NEW YORK** — The Harlem YMCA will hold a benefit concert at Avery Fisher Hall May 14, at which it will announce the first inductees into the Harlem YMCA Jazz Hall of Fame. The Jazz Hall of Fame, a collaborative venture by the Harlem YMCA and CBS Records, is intended to "give recognition to the world's greatest jazz artists." Suggestions for inductees were taken from the general public, with final selections to be made by an advisory committee make up of jazz writers, producers, impresarios, artists (including **Miles Davis**, **Cab Calloway** and **Dizzy Gillespie**) and others. Proceeds from the

concert — which will feature **Sarah Vaughan**, **Ron Carter**, **Tito Puente**, **Herbie Mann** and others — will benefit the Harlem YMCA, which has served the Harlem community for more than 80 years.

## Trombonist Dies

**NEW YORK** — **Juan Tizol**, the valve trombonist who spent nearly 20 years with **Duke Ellington's** Orchestra and composed "Caravan," died April 23 of a heart attack in Los Angeles. He was 84.

Tizol joined the Ellington Orchestra in 1929, remaining with them until 1944 and

composing such songs for the orchestra as "Conga Brava" and "Pyramid." He worked with **Harry James** in the late-40s, returned to Ellington in the early-50s,

rejoined James in the mid-50s, but by 1960 was back with Ellington for another season. He had been mainly retired since 1961.



## AUDIO/VIDEO

**THE SOUND OF SILENCE . . .** Sheldon Altfield is the creator and producer of the Silent Network, a cable television program geared to the needs of the deaf (which number over 10 percent of this country's population). Altfield was temporarily deafened once, and though the deafness lasted only a year and a half, out of it came great vision, and a life devoted to the cause of deaf people. Recently, Altfield announced an innovation in deaf programming: the institution of music videos for the deaf. *Music videos . . . for the deaf?* That's right. The program is called *It's Music To Your Eyes*, and it will air sometime in June on Metromedia T.V. stations. The show's cohostesses are the celebrated sisters, actresses **Audrey** and **Judy Landers**, and it will feature music videos performed in sign language by deaf and hearing impaired talent.

**LOCAL CLIPS . . .** There is yet another music video show scheduled for airing, and this one also has a new twist: it will showcase music videos from local artists. The show, entitled *Local Sounds*, will appear on KCAT-TV, originating out of Los Gatos, California and transmitted to over 30,000 local viewers. Does this sound like a trend-setter, or what?

**LEAVE IT TO DISNEY** — The Disney Channel has announced its presentation of an updated version of *Leave It To Beaver*, called *Still The Beaver*, which brings the original stars of the show (with the exception of Ward Cleaver, **Hugh Beaumont**, who died in 1982) back together, along with the new actors to play the children of Beaver, Wally and Eddie Haskell. It will be produced by Universal Pay Television Programming, and filmed on the Universal lot, where the original Cleaver house still stands (earning its keep as a major attraction on the Universal Studios Tour!). The filming begins in August, and will begin airing on pay TV in October, with two new episodes per month.

**LESS EXPENSE** — If you were paying attention, last week we told you about prices coming down on VCR's. There's more. MCA Home Video has decided to join CBS/Fox Video in the cutting of retail prices on CED titles. Previously selling for \$29.98 and \$34.98, MCA is offering such releases as *Cat People*, *The Best Little Whorehouse In Texas*, *D.C. Cab* and *Missing* for as little as \$19.98 . . . Pioneer Video has come up with a new laserdisc — a 45 — which will hold about 20 minutes per side of music or other programming. The new disc will sell for under \$10. The regular sized discs are selling for \$30 and up (for about an hour per side of programming). For smaller disc needs, the 45s are a good deal. Look for them in late June.

**THE BAN IS LIFTED** — Ever the genius of mystery, **Alfred Hitchcock** was also a mysterious genius, and for some unknown reason, refused to release five of his most critically acclaimed films to distribution in the decade before he died in April of 1980. These finest of Hitchcock films — *Rope*, *Rear Window*, *The Trouble With Harry*, *The Man Who Knew Too Much*, and *Vertigo* have at long last been rereleased by Universal to theatres around the country, a process that began last Fall. Now, however, these films will also be made available on videocassette. MCA Home Video, a Universal subsidiary plans to release these films on both videotape and disc. The first to be rereleased is *Rear Window*, which should be appearing in retail stores this month. All films are to be had on VHS and Beta. Titles available other than the "big five" are such Hitchcock classics as *Psycho*, *Notorious*, *North by Northwest*, *The Birds*, *Rebecca*, *Spellbound*, *The Lady Vanishes*, *Mr. and Mrs. Smith*, *Dial M For Murder*, and *The 39 Steps*.

**THE BAN BEGINS** — To maintain the value of its feature film catalog, CBS/Fox Video has placed a moratorium on quite a few of its titles — 47 of 'em. This "embargo" of the precious goods is already in effect, and it will remain so until at least January of 1986, according to the company. Titles to warm the bench 'til then will include *The Big Sleep*, *The Great Train Robbery* and *Stardust Memories*.

**FOREIGN DANCES** — *La Bal*, a film directed by **Ettore Scola** (*A Special Day*, *La Nuit de Varennes*) will be released by Warner Home Video on videocassette May 23. Nominated for a Best Foreign Award, *La Bal* is a film that chronicles a 50-year span of contemporary history through the music and dance of various periods, beginning in the '30s and continuing on into the present. *La Bal* will be available in both VHS and Beta . . . and if less contemporary movement is more to your taste, Video Arts International will be releasing two new full-length ballets on videocassette: **Galina Ulanove** in *Romeo and Juliet*, and **Anna Karenina**, featuring **Maya Plisetskaya** and **Alexander Godunov**. *Romeo and Juliet* is orchestrated by the distinguished Bolshoi Ballet Orchestra, conducted by **Gennady Rozhdestvensky**. In *Anna Karenina*, Maya Plisetskaya served not only as prima ballerina, but as choreographer, too . . . quite a task. The cassettes will be available in certain retail stores, as well as by direct mail from Video Arts International, Box 153, Ansonia Station, New York, N.Y. 10023.

gregory dobrin



**BEAUTY TO YOUR EYES** — Actress sisters *Judy and Audrey Landers* will host a music video show for the deaf entitled "It's Music To Your Eyes," a Silent Network production slated to air in June. Pictured (l to r) are: *Audrey Landers*, sign language interpreter *Gary R. Sanderson*, and *Judy Landers*.

## TOP 30 VIDEOCASSETTES

	Weeks On 5/5 Chart	Weeks On 5/5 Chart
<b>1 SUDDEN IMPACT</b> Warner Home Video 11341	3 4	
<b>2 TRADING PLACES</b> Paramount Home Video 11551	1 8	
<b>3 DEAD ZONE</b> Paramount Home Video 1646	5 4	
<b>4 WAR GAMES</b> CBS/Fox 4714	2 8	
<b>5 NEVER SAY NEVER</b> Warner Home Video 11337	4 10	
<b>6 TOOTSIE</b> RCA/Columbia Pictures Home Video 10364	7 14	
<b>7 MR. MOM</b> Vestron 5025	8 12	
<b>8 OCTOPUSSY</b> CBS/Fox 4715	6 5	
<b>9 STAR 80</b> Warner Home Video 20013	9 4	
<b>10 STAR CHAMBER</b> CBS/Fox 1295	11 9	
<b>11 OSTERMAN WEEKEND</b> Thorn/EMI 1981	13 3	
<b>12 ZELIG</b> Warner Home Video 22027	17 3	
<b>13 EASY MONEY</b> Vestron 5029	10 9	
<b>14 D.C. CAB</b> MCA Home Video 80061	19 2	
<b>15 UNDER FIRE</b> Vestron 5033	23 2	
<b>16 RISKY BUSINESS</b> Warner Home Video 11323	12 21	
<b>17 RAIDERS OF THE LOST ARK</b> Paramount Home Video 1376	14 22	
<b>18 MAKING OF MICHAEL JACKSON'S THRILLER</b> Vestron 1000	16 20	
<b>19 STAYING ALIVE</b> Paramount Home Video 1302	18 12	
<b>20 UNCOMMON VALOR</b> Paramount Home Video 1657	— 1	
<b>21 KRULL</b> RCA/Columbia Pictures Home Video 10364	22 9	
<b>22 DEAL OF THE CENTURY</b> Warner Home Video 11339	15 9	
<b>23 RUNNING BRAVE</b> Walt Disney Home Video 183VS	25 2	
<b>24 CALIGULA (UNRATED)</b> Penthouse 5032	— 1	
<b>25 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	27 96	
<b>26 STRANGE BREW</b> MGM/UA Home Video 800322	29 4	
<b>27 BRAINSTORM</b> MGM/UA Home Video 800314	21 15	
<b>28 CUJO</b> Warner Home Video 11331	28 18	
<b>29 PORKY'S II</b> CBS/Fox 1294	24 13	
<b>30 RUMBLEFISH</b> MCA Home Video 80056	20 6	

## Black Video Exposure Sought

(continued from page 5)

. . . break a piece of product." He said he felt it was possible, but that for the present, video is "icing." Senior vice president of promotion at Atlantic Records, Vince Faraci, put it this way: "I think videos become most important when they are used in conjunction with radio airplay and sales — that's when they add an extra dimension. Yes, some groups seem to be able to break by using video. But as a rule, video works best with a hit, and the hit is being exposed on radio while it is being exposed with the video."

Video has indeed become a major promotional tool, though radio remains, and will remain into the foreseeable future, the primary factor in music sales, according to the executives. Each of these men were quick to state that it is the music which comes first, not the visual image. Capitol's Walter Lee explained that he didn't feel a long-term career can exist with the packaging of a pretty face. "We're not going to start signing movie stars that can sing," he said. "You make a video to suit the image of the artist, whatever that image may be, and to a certain extent to shape that image. A long-term career is built on musical ability."

As with those from CHR/AOR oriented promotion, with each of the black music promotional people we talked to, the theme remained the same — music first. Video may have grown by leaps and bounds this past year, but the attitude of those interviewed seemed to be one of preservation. It is obvious that as the visual aspect of music grows, measures must be taken to insure the continued high quality of the music itself. None of the executives interviewed saw music taking a back seat to video images as the medium grows. If anything, they all agreed that the only real change they could predict for video was a higher standard of production brought on by increased competition for exposure.

As for the advent of video as a promo-

tional technique in both CHR/AOR and Black Contemporary/R&B music, black music director of promotions for Motown, Tony Anderson, had this to say: "CHR and AOR put a lot more emphasis in their promotional marketing on video than R&B does, because the MTV thing has had such a major impact on sales for them. They gear a lot of their marketing around MTV. R&B doesn't do that . . . radio is still far and away ahead of black video. Fortunately for us, we don't necessarily need a video to break a record, whereas in the CHR and AOR arenas, videos certainly do a lot of good." Anderson stressed the importance of music, which he feels has historically been the primary concern of R&B. The lack of video outlets for Black Contemporary/R&B appears to be viewed as a sort of mixed blessing to the black music business. As Vernon Slaughter, vice president of black music and jazz promotions for Columbia Records put it, "I never want to see us get shut into a roped situation where you have to have a video in order to have a hit." However, black music promotions people are aware of the benefits in sales created by video, and consider themselves in the running for more exposure and better videos.

In fact, black music video exposure seems to be increasing over the past year. Cable network music video programs on the order of MTV have begun to loosen their pop/rock formats to include more crossover music from the black music arena. There is a decided push for more black music videos on the part of the black music brass, and this push is partly responsible for the especially high quality of recent videos by black artists such as Lionel Richie and Herbie Hancock. But whether or not black music is pushing for more exposure on the video circuit, radio airplay has certainly increased; not as the result of any concerted effort on the part of industry executives, but because of the profusion over the past year of exception-

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## "Solid Gold Hits" Musical Series Cleared In Over 100 Markets

LOS ANGELES — "Solid Gold Hits," a new series for Paramount Domestic Television, has been cleared in over 100 markets. The series is a half-hour live musical performance strip, which will consist of audience participation, a music video, dancers and other live performances.

The show, which will tape weekly, has been set for stations owned by Cox, Chris Craft, Gaylord, Taft and Tribune, to air both in early and late fringes, and will premiere on June 4.



# CASH BOX TOP 100 ALBUMS

May 12, 1984

Title, Artist, Label, Number, Distributor

Title, Artist, Label, Number, Distributor	Weeks On 5/5 Chart	Weeks On 5/5 Chart	Weeks On 5/5 Chart
<b>1 FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	13	13	13
<b>2 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6050ML) MCA	27	27	27
<b>3 THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	73	73	73
<b>4 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39107) CBS	28	28	28
<b>5 HEARTBEAT CITY</b> THE CARS (Elektra 9 60296-1) WEA	7	7	7
<b>6 1984</b> VAN HALEN (Warner Bros. 9 23958-1) WEA	20	20	20
<b>7 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysell's FV 41412) CBS	32	32	32
<b>8 LOVE AT FIRST STING</b> SCORPIONS (Mercury 814 981-1 M-1) POL	9	9	9
<b>9 INTO THE GAP</b> THOMPSON TWINS (Ariste AL8-8200) RCA	9	9	9
<b>10 AGAINST ALL ODDS</b> ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	8	8	8
<b>11 SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait BFR 38930) CBS	20	20	20
<b>12 TOUCH</b> EURHYTHMICS (RCA AFL1-4917) RCA	15	15	15
<b>13 BODY AND SOUL</b> JOE JACKSON (A&M SP-5000) RCA	8	8	8
<b>14 TALK SHOW</b> GO-GO'S (I.R.S./A&M SP-70041) RCA	8	8	8
<b>15 HARD TO HOLD</b> ORIGINAL SOUNDTRACK featuring RICK SPRINGFIELD (RCA ABL1-4935) RCA	8	8	8
<b>16 AN INNOCENT MAN</b> BILLY JOEL (Columbia QC 38873) CBS	39	39	39
<b>17 STREET TALK</b> STEVE PERRY (Columbia FC 39334) CBS	3	3	3
<b>18 LEARNING TO CRAWL</b> THE PRETENDERS (Sire 9 23980-1) WEA	15	15	15
<b>19 IN 3-D</b> WEIRD AL YANKOVIC (Rock 'n' Roll/Scotti Bros. BFZ 39221) CBS	9	9	9
<b>20 GRACE UNDER PRESSURE</b> RUSH (Mercury 818 476-1 M-1) POL	2	2	2
<b>21 UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	28	28	28
<b>22 90125</b> YES (Atco 7 90125-1) WEA	24	24	24
<b>23 SEVEN AND THE RAGGED TIGER</b> DURAN DURAN (Capitol ST-12310) CAP	24	24	24
<b>24 AMMONIA AVENUE</b> THE ALAN PARSONS PROJECT (Ariste AL8-8204) RCA	9	9	9
<b>25 ELIMINATOR</b> ZZ TOP (Warner Bros. 9 23774-1) WEA	57	57	57
<b>26 BREAK OUT</b> POINTER SISTERS (Planet BXL 14705) RCA	25	25	25
<b>27 MIDNIGHT MADNESS</b> NIGHT RANGER (MCA-5457) MCA	28	28	28
<b>28 CAUGHT IN THE ACT</b> STYX (A&M SP-6514) RCA	4	4	4
<b>29 SHE'S STRANGE</b> CAMEO (Atlante Artists 814 984-1 M-1) POL	9	9	9
<b>30 SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	31	31	31
<b>31 ALCHEMY... DIRE STRAITS LIVE</b> DIRE STRAITS (Warner Bros. 9 2508-1 G) WEA	4	4	4
<b>32 SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	48	48	48
<b>33 ABOUT FACE</b> DAVID GILMOUR (Columbia FC 39296) CBS	9	9	9
<b>34 LOVE LIFE</b> BERLIN (Geffen GHS 4025) WEA	7	7	7
<b>35 WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60280-1) WEA	33	33	33
<b>36 THE WORKS</b> QUEEN (Capitol ST-12322) CAP	9	9	9
<b>37 ROCK 'N SOUL PART 1</b> DARYL HALL — JOHN OATES (RCA APL1-4858) RCA	25	25	25
<b>38 GENESIS</b> (Atlantic 7 80116-1) WEA	29	29	29
<b>39 RHYME &amp; REASON</b> MISSING PERSONS (Capitol ST-12315) CAP	7	7	7
<b>40 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Caseblance 811 492-1-M-1) POL	55	55	55
<b>41 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	40	40	40
<b>42 THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003) IND	8	8	8
<b>43 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6082ML) MCA	30	30	30
<b>44 REBEL YELL</b> BILLY IDOL (Chrysell's FV 41450) CBS	24	24	24
<b>45 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196) CBS	21	21	21
<b>46 THE FLAT EARTH</b> THOMAS DOLBY (Capitol ST-12309) CAP	10	10	10
<b>47 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML) MCA	13	13	13
<b>48 99 LUFTBALLONS</b> NENA (Epic BFE 39294) CBS	9	9	9
<b>49 ROLL ON</b> ALABAMA (RCA AHL1-4939) RCA	15	15	15
<b>50 THROUGH THE FIRE</b> HAGAR, SCHON, AARONSON, SHRIEVE (Geffen GHS 4023) WEA	7	7	7
<b>51 THREE OF A PERFECT PAIR</b> KING CRIMSON (EG/Warner Bros. 9 25071-1) WEA	8	8	8
<b>52 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	11	11	11
<b>53 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1) WEA	14	14	14
<b>54 DANGEROUS</b> BAR-KAYS (Mercury 818 478-1 M-1) POL	5	5	5
<b>55 YOU BROKE MY HEART IN 17 PLACES</b> TRACEY ULLMAN (MCA-5471) MCA	9	9	9
<b>56 WINDOWS AND WALLS</b> DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	13	13	13
<b>57 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Soler/Elektra 9 60241) WEA	45	45	45
<b>58 RECKONING</b> R.E.M. (I.R.S./A&M SP-70044) RCA	2	2	2
<b>59 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	37	37	37
<b>60 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	21	21	21
<b>61 MY EVER CHANGING MOODS</b> THE STYLE COUNCIL (Geffen GHS 4029) WEA	8	8	8
<b>62 DEFENDERS OF THE FAITH</b> JUDAS PRIEST (Columbia FC 39219) CBS	15	15	15
<b>63 SOME TOUGH CITY</b> TONY CAREY (MCA-5464) MCA	8	8	8
<b>64 TOUR DE FORCE</b> 38 SPECIAL (A&M SP-497) RCA	24	24	24
<b>65 LABOUR OF LOVE</b> UB40 (Virgin/A&M SP-6-4980) RCA	28	28	28
<b>66 WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323) CAP	9	9	9
<b>67 MISTER HEARTBREAK</b> LAURIE ANDERSON (Warner Bros. 9 25077-1) WEA	10	10	10
<b>68 DECLARATION</b> THE ALARM (I.R.S./A&M SP-70608) RCA	10	10	10
<b>69 IN THE HEART</b> KOOL & THE GANG (De-Lite DSR 8505) POL	22	22	22
<b>70 OFF THE WALL</b> MICHAEL JACKSON (Epic FE-35745) CBS	17	17	17
<b>71 BON JOVI</b> (Mercury 814 982-1 M1) POL	12	12	12
<b>72 MADONNA</b> (Sire 9 23867-1) WEA	33	33	33
<b>73 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic QRE 38398) CBS	71	71	71
<b>74 CHRISTINE McVIE</b> (Warner Bros. 2509-1) WEA	14	14	14
<b>75 PATTI AUSTIN</b> (Qwest/Warner Bros. 9 23974-1) WEA	8	8	8
<b>76 IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Warner Bros. 9 23970-1) WEA	27	27	27
<b>77 UNDER A BLOOD RED SKY</b> U2 (Island/Atco 90127-1-B) WEA	24	24	24
<b>78 JUNGLE</b> DWIGHT TWILLEY (EMI America ST-17107) CAP	13	13	13
<b>79 IN A SPECIAL WAY</b> DEBARGE (Gordy/Motown 8061GL) MCA	29	29	29
<b>80 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	103	103	103
<b>81 SPARKLE IN THE RAIN</b> SIMPLE MINDS (Virgin/A&M SP-6-4981) RCA	13	13	13
<b>82 MILK AND HONEY</b> JOHN LENNON end YOKO ONO (Polydor 817 180-1 Y-1) POL	14	14	14
<b>83 JOYSTICK</b> DAZZ BAND (Motown 8084ML) MCA	22	22	22
<b>84 KEEP SMILING</b> LAID BACK (Sire 9 25058-1) WEA	8	8	8
<b>85 METAL HEALTH</b> QUIET RIOT (Peshe VFZ 38422) CBS	58	58	58
<b>86 STREET BEAT</b> THE DEELE (Soler/Elektra 60285-1) WEA	20	20	20
<b>87 SELF CONTROL</b> LAURA BRANIGAN (Atlantic 7 80147-1) WEA	3	3	3
<b>88 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005) CBS	26	26	26
<b>89 NO PARLEZ</b> PAUL YOUNG (Columbia BFC 38978) CBS	5	5	5
<b>90 WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021) WEA	23	23	23
<b>91 POINTS ON THE CURVE</b> WANG CHUNG (Geffen GHS 4004) WEA	12	12	12
<b>92 AEROBIC SHAPE-UP III</b> JOANIE GREGGAINS (Pereda/Peter Pan PAN 112) IND	29	29	29
<b>93 PYROMANIA</b> DEF LEPPARD (Mercury 810 308-1 M-1) POL	66	66	66
<b>94 ANIMAL GRACE</b> APRIL WINE (Capitol ST-12311) CAP	10	10	10
<b>95 JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS	80	80	80
<b>96 HUMAN'S LIB</b> HOWARD JONES (Elektra 9 60348-1) WEA	8	8	8
<b>97 KEEP YOUR HANDS OFF MY POWER SUPPLY</b> SLADE (CBS Associated FZ 39338) CBS	4	4	4
<b>98 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL 1-4698) RCA	35	35	35
<b>99 LET'S DANCE</b> DAVID BOWIE (EMI America SO-18102) CAP	58	58	58
<b>100 TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152) CAP	26	26	26



# Cash Box Top Albums/101 to 200

May 12, 1984

		Weeks On 5/5 Chart			Weeks On 5/5 Chart			Weeks On 5/5 Chart	
101	<b>HEARTLAND</b> REAL LIFE (Curb/MCA-5459) MCA	8.98	103	17	135	<b>OUT OF THE CELLAR</b> RATT (Atlantic 7 80143-1) WEA	8.98	145	9
102	<b>GREATEST HITS</b> AIR SUPPLY (Ariste AL8-8024) RCA	8.98	100	39	136	<b>LIVING IN OZ</b> RICK SPRINGFIELD (RCA AFL 1-4880) RCA	8.98	134	50
103	<b>BALLS TO THE WALL</b> ACCEPT (Portrait BFR 39241) RCA	—	96	15	137	<b>ROBBERY</b> TEENA MARIE (Epic FE 38882) CBS	—	131	28
104	<b>G FORCE</b> KENNY G (Ariste AL8-8192) RCA	8.98	108	13	138	<b>THE WILD HEART</b> STEVIE NICKS (Modern/Atco 90084-1) WEA	8.98	135	48
105	<b>IN HEAT</b> THE ROMANTICS (Nemperor B6Z 3880) CBS	—	85	30	139	<b>BEST KEPT SECRET</b> SHEENA EASTON (EMI Americe ST-17101) CAP	8.98	132	35
106	<b>THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4633) RCA	8.98	101	81	140	<b>GREATEST HITS VOL. II</b> BARRY MANILOW (Ariste AL8-8102) RCA	8.98	137	24
107	<b>SOMEWHERE IN AFRIKA</b> MANFRED MANN'S EARTH BAND (Ariste AL8-8194) RCA	8.98	92	17	141	<b>WHAT IS BEAT?</b> THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA	8.98	130	22
108	<b>RICOCHET DAYS</b> MODERN ENGLISH (Sire 9 25088-1) WEA	8.98	110	10	142	<b>I DON'T SPEAK THE LANGUAGE</b> MATTHEW WILDER (Private 1 BFZ 39112) CBS	—	128	18
110	<b>SWEET DREAMS (ARE MADE OF THIS)</b> EURYTHMICS (RCA AFL1-4681) RCA	8.98	109	48	143	<b>STRIP</b> ADAM ANT (Epic 39108) CBS	—	141	23
111	<b>KEEP MOVING</b> MADNESS (Geffen GHS 4022) WEA	8.98	104	10	144	<b>YOU SHOULDN'T — NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308) CAP	8.98	140	20
112	<b>1999</b> PRINCE (Werner Bros. 9 23720-1) WEA	10.98	111	80	145	<b>THE ART OF DEFENSE</b> NONA HENDRYX (RCA AFL1-4999) RCA	8.98	146	4
113	<b>BACKSTREET</b> DAVID SANBORN (Werner Bros. 9 23908-1) WEA	8.98	112	28	146	<b>DURAN DURAN</b> (Capitol ST-12158) CAP	8.98	148	48
114	<b>BARK AT THE MOON</b> OZZY OSBOURNE (CBS Associated QZ 38987) CBS	—	105	23	147	<b>PIPES OF PEACE</b> PAUL McCARTNEY (Columbia QC 39149) CBS	—	143	28
115	<b>THE CROSSING</b> BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	8.98	116	34	148	<b>IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1) WEA	8.98	144	18
116	<b>TOO LOW FOR ZERO</b> ELTON JOHN (Geffen GHS 4008) WEA	8.98	113	49	149	<b>FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL1-4725) RCA	8.98	150	21
117	<b>DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	8.98	117	24	150	<b>REACHING OUT</b> MENUDO (RCA AFL1-4993) RCA	8.98	138	9
118	<b>BARBRA STREISAND—YENTL</b> ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	—	122	25	151	<b>THE BEST OF THE ALAN PARSONS PROJECT</b> (Ariste AL8-8193) RCA	8.98	153	28
119	<b>PREPPIE</b> CHERYL LYNN (Columbia FC 38961) CBS	—	118	13	152	<b>REJOICING</b> PAT METHENY with CHARLIE HADEN & BILLY HIGGINS (ECM 25006-1) WEA	9.98	—	1
120	<b>PENETRATOR</b> TED NUGENT (Atlantic 7 80125-1) WEA	8.98	114	14	153	<b>HEAVEN ONLY KNOWS</b> TEDDY PENDERGRASS (Philadelphie Int'l. FZ 38646) CBS	—	151	28
121	<b>MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL</b> (Motown 6094) MCA	8.98	147	2	154	<b>ICICLE WORKS</b> (Ariste AL6-8202) RCA	6.98	171	2
122	<b>PARTING SHOULD BE PAINLESS</b> ROGER DALTRY (Atlantic 7 80128-1) WEA	8.98	115	9	155	<b>THE PRINCIPLE OF MOMENTS</b> ROBERT PLANT (Es Perenze/Atlantic 7 90101-1) WEA	8.98	154	40
123	<b>THE POLITICS OF DANCING</b> RE-FLEX (Capitol ST-12314) CAP	8.98	124	20	156	<b>LADY</b> ONE WAY (MCA-5479) MCA	8.98	167	3
124	<b>WONDERLAND</b> BIG COUNTRY (Mercury 818 835-1) POL	5.98	142	2	157	<b>A SPECIAL PART OF ME</b> JOHNNY MATHIS (Columbia FC 38718) CBS	—	156	11
125	<b>WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110) CBS	—	127	38	158	<b>KC TEN</b> KC (Merce 8301) IND	8.98	161	7
126	<b>DUETS</b> KENNY ROGERS (Liberty LO-51154) CAP	8.98	139	4	159	<b>THE SMITHS</b> (Sire 9 25065-1) WEA	8.98	169	3
127	<b>GHETTO BLASTER</b> CRUSADERS (MCA-5429) MCA	8.98	136	3	160	<b>LAMENT</b> ULTRAVOX (Chrysellis FV 41459) CBS	8.98	175	2
128	<b>SPEAKING IN TONGUES</b> TALKING HEADS (Sire 9 23882-1) WEA	8.98	121	47	161	<b>RUN D.M.C.</b> (Profile PRO-1202) IND	8.98	173	2
129	<b>LIVE FROM EARTH</b> PAT BENATAR (Chrysellis FV 41444) CBS	—	120	31	162	<b>THE GREAT PRETENDER</b> DOLLY PARTON (RCA AHL1-4940) RCA	8.98	155	12
130	<b>IT'S MY LIFE</b> TALK TALK (EMI Americe ST-17113) CAP	8.98	149	5	163	<b>SOMETHING'S ON YOUR MIND</b> "D" TRAIN (Prelude PRL 14112) IND	8.98	164	5
131	<b>FRONTIERS</b> JOURNEY (Columbia QX 38504) CBS	—	128	85	164	<b>MUMMER</b> XTC (Virgin/Geffen GHS 4027) WEA	8.98	152	13
132	<b>PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cottillon 7 90138-1) WEA	8.98	125	8	165	<b>MIDNIGHT LOVE</b> MARVIN GAYE (Columbia FC 38197) CBS	8.98	168	3
133	<b>OBLIVION</b> UTOPIA (Pessport PB 8029) IND	8.98	119	15	166	<b>OLIVIA'S GREATEST HITS VOL. 2</b> OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	162	85
134	<b>X-PERIMENT</b> THE SYSTEM (Mirege/Atco 7 90148-1) WEA	8.98	129	8	167	<b>EVERY GREAT MOTOWN HIT</b> MARVIN GAYE (Motown 6058ML) MCA	8.98	172	3

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Accept . . . . .	103	Daltrey, Roger . . . . .	122	Ingram, James . . . . .	76	Men At Work . . . . .	193	Queen . . . . .	36	Thompson Twins . . . . .	9
Air Supply . . . . .	102	Dazz Band . . . . .	83	Jackson, Joe . . . . .	13	Menudo . . . . .	150	Quiet Riot . . . . .	85	Travers, Pat . . . . .	179
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Alarm . . . . .	68	DeeLe . . . . .	86	Joel, Billy . . . . .	16	Midnight Star . . . . .	57	Ratt . . . . .	135	Tyler, Bonnie . . . . .	199
Anderson, Laurie . . . . .	67	Def Leppard . . . . .	93	John, Elton . . . . .	116	Missing Persons . . . . .	39	Real Life . . . . .	101	UB40 . . . . .	65
Ant, Adam . . . . .	143	Dire Straits . . . . .	31	Jones, Howard . . . . .	96	Modern English . . . . .	109	Re-Flex . . . . .	123	Ullman, Tracey . . . . .	55
April Wine . . . . .	94	Dolby, Thomas . . . . .	46	Journey . . . . .	131	Moore, Melba . . . . .	180	Richie, Lionel . . . . .	2, 108	Ultravox . . . . .	160
Atlanta . . . . .	170	Doors . . . . .	200	Judas Priest . . . . .	62	Morris, Gary . . . . .	182	Rockwell . . . . .	47	Utopia . . . . .	133
Atlantic Starr . . . . .	186	Duran Duran . . . . .	23, 146	K.C. . . . .	158	Motley, Crue . . . . .	30, 195	Rogers, Kenny . . . . .	98, 100, 126	U2 . . . . .	77, 189
Austin, Patti . . . . .	75	Easton, Sheena . . . . .	139	King, "Champagne" Evelyn . . . . .	149	Murphy, Eddie . . . . .	88	Rolling Stones . . . . .	192	Van Halen . . . . .	6
Bar-Kays . . . . .	54	English Beat . . . . .	141	King Crimson . . . . .	51	Nelson, Willie . . . . .	125	Romantics . . . . .	105	Vandross, Luther . . . . .	45
Benatar, Pat . . . . .	129	Edwards, Dennis . . . . .	52	Kiss . . . . .	183	Nena . . . . .	48	Ronstadt, Linda . . . . .	35	Wang Chung . . . . .	91
Berlin . . . . .	34	Eurythmics . . . . .	12, 110	Klugh, Earl . . . . .	66	Newton-John, Olivia . . . . .	166	Rufus & Chaka Khan . . . . .	191	Wildier, Matthew . . . . .	142
Big Country . . . . .	115, 124	Every Bros . . . . .	197	Kool & The Gang . . . . .	69	Nicks, Stevie . . . . .	138	Run D.M.C. . . . .	161	Williams, Don . . . . .	190
Bofill, Angela . . . . .	188	Fogelberg, Dan . . . . .	58	Labelle, Patti . . . . .	60	Night Ranger . . . . .	27	Rush . . . . .	20	Winston, George . . . . .	117
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Brunson, Tyrone . . . . .	185	Gaye, Marvin . . . . .	165, 177, 171	Lennon/O'no . . . . .	82	Osborne, Jeffrey . . . . .	41	Shannon . . . . .	53	Yarborough & Peoples . . . . .	19
Butcher, Jon . . . . .	198	Genesis . . . . .	38	Lewis, Huey & News . . . . .	7	Osbourne, Ozzy . . . . .	114	Simple Minds . . . . .	81	Yes . . . . .	22
Cameo . . . . .	29	Gilmour, David . . . . .	33	Lynn, Cheryl . . . . .	119	Parker, Ray Jr . . . . .	194	Slade . . . . .	97	Young, Paul . . . . .	89
Cara, Irene . . . . .	90	Go Go's . . . . .	14	Madness . . . . .	111	Parsons, Alan Project . . . . .	24, 151	Styx . . . . .	159	ZZ Top . . . . .	25
Carey, Tony . . . . .	63	Great White . . . . .	178	Madonna . . . . .	72	Parton, Dolly . . . . .	162	Springfield, Rick . . . . .	136		
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Clinton, George . . . . .	144	Hall & Oates . . . . .	37	Mann, Manfred . . . . .	107	Pieces of a Dream . . . . .	148	Style Council . . . . .	61		
Con Funk Shun . . . . .	169	Hancock, Herbie . . . . .	59	Marie, Teena . . . . .	137	Plant, Robert . . . . .	155	Styx . . . . .	28	Against All Odds . . . . .	10
Cougar, John . . . . .	21	Hendryx, Nona . . . . .	145	Marsalis, Wynton . . . . .	196	Pointer Sisters . . . . .	26	System . . . . .	134	Big Chill . . . . .	43
Crusaders . . . . .	127	Idol, Billy . . . . .	44	Mathis, Johnny . . . . .	157	Police . . . . .	32	Talk Talk . . . . .	130	Flashdance . . . . .	40
Culture Club . . . . .	4, 73	Iglesias, Julio . . . . .	95	McCartney, Paul . . . . .	147	Pretenders . . . . .	18	Talking Heads . . . . .	128	Footloose . . . . .	1
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## SOUNDTRACKS



## AIRPLAY

**CARD WATCH** — Remember when we decided to monitor the **KABC** TalkRadio card here in Los Angeles? You remember, the one KABC sunk all that money into and we decided to see if it was a worthwhile investment and maybe a good promotional vehicle for other stations to adopt. We had initially explained that the card was designed to increase the station's listenership by offering cardholders discounts through various retailers around the city. The retailers would then be promoted via KABC during on-air card promotions. Well there has been an interesting turn of events. It seems that one of the main purposes of the card (which according to the station is expected to have a circulation of 300,000 by late May) is to provide KABC with a guaranteed circulation for the first issue of their new magazine, "Let's Talk." The first issue will be sent to all card holders free of charge offering them a chance for a subscription at \$15 per year. Is the huge promotional expenditure on the card starting to make sense? The elaborate demographic research questionnaire on the Talk Radio card application which was erroneously reported here as helping to further aid the station in determining its listener base is really an examination of the demographics of the recipients of the first issue. Why such a close examination? You got it, advertising dollars. **Airplay** recently attended a breakfast sponsored by KABC for various Los Angeles retailers in the hope of getting these businesses to advertise in "Let's Talk." KABC vice president, general manager and newly titled "publisher," **George Green**, made a spirited pitch to the retailers, claiming "since 1960 KABC has been the magazine of the air." The radio executive remarked that the reason his presentation wasn't dwelling on the card was because it has been talked about a lot in the past. "This is what it is leading up to," he said, pointing at an example of the cover being projected onto a screen. Each retailer was presented with a well detailed package which included the results of the card application questionnaire, a summary of the content of the magazine and advertising rates. Some retailers seemed generally pleased with the promotion and Green told the audience that most of the advertising for the premiere issue had been sold. There were some who were not so readily convinced. One retailer asked, "are they in the radio business or the magazine business?" Another attendess who ran an advertising agency stated, "my clients are very skeptical." It is now clear that the card itself is not the promotion that we initially represented it to be. The key is the magazine, which is no small newsletter. It is a slick, glossy publication with a full-time editorial staff. According to the station, "here is the opportunity for advertisers to find the exact demographic audience for their product." As it stands now, we will continue to monitor this promotion as well as the progress of the first known magazine to be published by a radio station. And in an effort to remain true to our original goal of monitoring the benefits of the card to the listener, here goes: From April 30 to May 6 cardholders were entitled to rent one video and free at Tower Video; get 20 percent off all imported needlepoint tapestries at Super Yarn Mart; receive a wheel alignment special for \$4.99 at King Bear Auto Service Centers; receive two free tickets to a L.A. Express football game on May 5; and receive two for the price of one adult admission at the great American Sewing fair May 4, 5, 6. We'll keep you posted.



**THE CARD** — This is the KABC TalkRadio card which has provided KABC with a guaranteed readership for the introductory issue of the station's new magazine set to debut in August. See related story.

### NEW FACES TO HEAR — Syndicate It



**LIVE JIMMY** — Jimmy Buffett recently appeared on PG Production's "Live From The Record Plant." The show marked the first time a guest performed live on the show. Buffett sang one cut off his upcoming LP. Pictured are: Buffett (l) and engineer Rick DeLena.

has recently announced **Olympic Dreams**, a two-minute nationally syndicated program. According to **Bob Dockery**, president of the company, the show will be available on a market exclusive, barter basis. The spots are scheduled to air for 13 weeks beginning May 14 through the end of the 1984 Summer Olympic Games. The lineup of hosts includes Olympic hopefuls Edwin Moses, Evelyn Ashford, Rosalyn Bryant, James Butts and Angelo Booker. According to Dockery, "the athletes will be sharing their innermost feelings to our audience." Syndicate It produces a number of nationally sponsored programs including "Music of the City." For more information call: (213) 841-1940.

### NOW THAT'S A REUNION — CBS

**News** will reunite several members of **Edward R. Murrow's** distinguished team of war correspondents for an anniversary broadcast, *D-Day Plus Forty Years* to be aired June 6. The CBS News D-Day reports marked the first marathon news coverage by broadcast journalists. The reports were the result of months of planning for invasion coverage by Edward R. Murrow and CBS news director Paul White. "Eisenhower had his plan," said Douglas Edwards who anchors the show, "we had ours."

**WHAT'S IN A NAME** — **WLS** radio has announced the unveiling of a new bumper sticker campaign. The promotion, called "Stick It & Win," will award over \$100,000 in cash and prizes to WLS listeners and runs May 9 through Labor Day. "Stick It & Win" is tied in to the all-new WLS/Pepsi bumper sticker. Three million of the stickers will be available for WLS listeners to attach to their cars. Each day, WLS "spotters" will be on the streets of Chicago. License plates on cars sporting a WLS/Pepsi Bumper Sticker will be picked at random, and the numbers read over the air.

david adelson



**A BIT OF CULTURE** — Culture Club recently taped a "Spotlight Special" for the ABC Contemporary Network. The show will air June 17. Pictured (l-r): Seated: Culture Club members Michael Craig, Jon Moss, Boy George and Roy Hay. Standing: ABC Radio vp Rick Sklar, Rick Leibert and James Hahn. The interview took place in Detroit.

## Arbitrons Earn High Ratings With Advertising Community

by David Adelson

**LOS ANGELES** — The Arbitrons. The anxiety level of people from every facet of the radio industry increases at the very mention of an upcoming book. Jobs are won and lost, revenues decline and increase as a result of the ever changing audience shares documented in a book some have called their "bible." How important are the ratings to advertisers and media buyers? In light of the recently released Winter book, **Cash Box** surveyed a number of advertisers to gauge how much of a role the books play in their buying strategy. Most importantly, would a company change a campaign that is already in progress as the result of a new book?

David Bienstock of Los Angeles' Target Enterprises, a multi-media buyer, states, "the Arbitrons are critical. We pay total attention to the books, especially when we are buying radio time outside of major markets. It is the only tool we have to measure the station's delivery." Asked if he would pull a campaign already in progress from a station that had slipped in the ratings, Bienstock replied, "we would definitely re-evaluate. Whether we would consider making a change, I would say yes." the company executive added, "we have changed our direction on stations as a result of a ratings book."

James Marine, president of Brown, Keefe, and Marine, a major radio advertiser remarked, "I will look at the numbers and use them as a guideline. But would I drop one station and pick another? I might."

Some agencies would not change their station roster in the middle of an advertising campaign as a result of the release of the books. Linda Butorac of the Hunter Barth Agency stated, "we don't run out on a campaign when the books come out." She added, "we place a lot of emphasis on the Arbitrons but we know it is generally not the last word. We weigh everything but the Arbitrons are our basic starting ground."

Mark Malone of Western International Media Corporation stated plainly, "everything is bought off the Arbitrons." The company does extensive radio advertising for such accounts as Carls Jr., PSA, and Denny's

American Media Consultants vice president and director of media operations, Judy Mayer stated, "I might not necessarily change a buy that has already been placed, but I would probably go back to the station and get some makeup rates." She added, "when we make a deal going in, it is based on a rating level and if the rating point level has dropped off, I would try to get them to honor the deal."

In general, advertisers and media buyers would consider pulling a station from its roster, even in the middle of an advertising campaign if the numbers warranted such action. Those that would not take such action stated that they would seek some form of compensation from the station as a result of declining listenership. To say the ratings book is important to advertising strategy would be understating the case. The bottom line remains: ratings mean dollars.



**HOT SHOT** — Polydor/PolyGram recording artist Pat Travers recently served as Rolling Stone Guest DJ at WNEW-FM in New York City. Travers was in town to promote his new LP, *Hot Shots*. Pictured at the station are (l-r): Dan Fermento, host of Rolling Stone Guest DJ; Pat Travers, and Scott Muni, operations manager, WNEW-FM.



## Booking Agents Expect Good Summer, Increased Radio Participation

by Anita M. Wilson

NASHVILLE — With just a few weeks left until the summer touring season begins, booking agents are anticipating the best summer in years for their artists. Last year the same companies began noticing an improvement from the previous year, and this year representatives from some of Nashville's largest booking agencies expect to top last year's season. However, it's improved as the season is expected to be, there is an increasingly cautious atmosphere by promoters in regard to booking dates very far in advance. Agents who had once booked artists up to a year in advance are now waiting until a few months prior to the date.

"It's probably the best summer our artists have ever had as far as the actual number of dates they're working. In fact, we have very few dates left in July, August and September," stated Tony Conway, vice president, Buddy Lee Attractions and president of the Nashville Assoc. of Talent Buyers. Conway cited the willingness of artists to tour and an opening up in the market from last year as the two main factors behind an improved year. Conway estimated an increase of 20-25 percent over last year's dates. Charles Dorris of Headline Int'l Talent (HIT) concurred with Conway on the improved year. "We'll be doing a lot of concert situations, several festivals and fairs, as well as some of the regular summer dates like Westbury," stated Dorris, who represents Ronnie Milsap, Jerry Reed and Bandana.

In addition to an improved year, is the continued cautiousness of promoters, which was first noticed last year. (*Cash Box* April 30, 1983). "There seems to be more cautious atmosphere out there by buyers regarding who they book," explained Charles Dorris. "They are looking more carefully at the past history of the artists in other markets and are using that information, coupled with basic demographic information in that market to decide which artist to buy." He added that the very expensive artists who are assured of drawing power and the new, inexpensive artists are the main acts being booked, while promoters are looking more carefully at the mid-priced 7,500-15,000 people artist. Jack Sublette, president of Top Billing, has also noticed a difference in acts being brought in by promoters, especially at fairs. "Some of the fairs have taken a different view on the size of the act they are going with. In the past they kept their budgets between the \$3,000-5,000 price range artists and they would see maybe five of them in a 6-8 day run of the fair. Now, I see that they're going

to a couple nights, and they're spending \$25,000-30,000 on major acts. The fairs feel they can do better dollar for dollar with the superstars this year."

Tony Conway also noticed an upward surge in fair booking this season. "I think the fairs have finally realized that the entertainment they can get greatly enhances their attendance. There was some experimenting going on with cutting out or cutting down entertainment because it got to be quite expensive, and when they did that, it hurt their overall attendance. As far as country touring artists, there has been a surge of country music again that's on the uphill rise and that's helping a lot." Conway added that fairs have also gone back to the old method of booking 2-3 artists for a show. "The larger-named artists will always have their choice of dates, but now promoters are seeing that it takes 2-3 acts on a show to satisfy the public. That way they feel they're getting more for their money instead of just 1-2 acts." He stated that a fair usually books one major artist, a medium and a newer artist on a bill.

Two other major contributing forces behind the positive booking season are surges in radio stations and civic centers booking talent. "More radio stations are buying concerts," stated Dorris. "We probably have increased our business directly to radio stations as promoters 300 percent over last year." Sublette agreed with Dorris that there has been a dramatic increase in radio stations' buying talent, which led to Top Billing having a booth at this year's Country Radio Seminar. "We're seeing radio stations becoming very competitive and they're looking to country concerts as a way of attracting an audience. It's a great publicity move for them." Conway has also noticed an increase in radio stations. "It's a way for them to make money they didn't take advantage of before. If you have a radio station and you're promoting a show, you know you can advertise it for less than others can."

Radio stations usually justify the cost of buying an act through advertising. After a station purchases an act, they comp their advertiser's tickets to bring them customers. "The radio stations will pick 10-12 of their major advertisers and they'll make the tickets available only at those outlets," explained Dorris. "In other words, they're creating traffic for their good customers. It comes back to the advertiser ten-fold, the cost of the advertising that they placed with the station."

Dorris stated that HIT recently sold a Milsap date to a radio station in Dallas

(continued from page 28)



**ALABAMA PRESENTED ANOTHER PLATINUM LP** — Recording group Alabama was honored at a reception at the Country Music Foundation (CMF) by RCA Records for its latest LP, "Roll On" which shipped platinum. The group presented the CMF its first platinum album during the event. Pictured at the ceremony are (l-r): Joe Galante, RCA vice president/Nashville; Teddy Gentry; Jeff Cook; Mark Herndon and Randy Owen of Alabama.

## Metrognome Installs Computers

NASHVILLE—Metrognome, Inc. announced this week the installation of a music publishing software system, Catalog Plus, at Word, Inc. and Tom Collins Music.

Catalog Plus is geared to handle the data management needs of music publishers in such areas as registration, casting, pitching, activity, royalties, expenses, and contacts. The system is designed for useage by the professional and creative staff as well as administrative personnel.

Both companies are using the IBM version of Catalog Plus. Word, Inc. is running on an IBM-XT personal computer with a hard disk, while Tom Collins is using the product on the IBM-compatible Compaq computer.

"Both installations have gone very smoothly thus far, and in both cases the clients are extremely satisfied with the product," commented company spokesperson Vicky Forness. "In fact, at this time both are talking about installing additional software on their systems, also to be designed by Metrognome."

## Mandrell Sets Celebrity Tournament

NASHVILLE—This year's Barbara Mandrell Celebrity Softball Classic will be held on Memorial Day, May 28, at Nashville's Vanderbilt University Stadium, it was announced this week by Ms. Mandrell at a press conference held at the stadium.

The annual charity event was moved from Greer Stadium, home of last year's event, to the latest field to accommodate more people in the 40,000 seat stadium.

Proceeds from the event will benefit the Vanderbilt Children's Hospital. "We were delighted when Barbara approached us with the celebrity game," stated Bill Denney, chairman of the hospital's board of directors. "Such a generous gesture shows a tremendous amount of support for the work that we do."

Last year's tournament featured such artists as Terry Bradshaw, Morgan Fairchild, Roy Acuff, Lee Greenwood, Mr. T, Minnie Pearl, John Schneider, Steve Wariner, Danny White, Conway Twitty and Joe Bonsall. Already committed to return to this year's event are Bill Anderson, Tim

Bucek, Vince Ferragamo, Mayor Richard Fulton, Ray Guy, Walter Payton, Sylvia, Michael Warren, Brenard Wilson and Ken Dudley, in addition to Mandrell.

A new dimension will be brought to the tournament with the appearances of Disneyworld's famous characters Donald Duck, Pluto, Mickey and Minnie Mouse who will fly in from Orlando to add to the pre game antics on the playing field.

Reserved tickets for the softball classic, which will begin at 7:30 p.m., are on sale for \$6.00. General admission tickets are \$5.00 for adults and \$3.00 for children age 12 and under. Tickets are available now at all Barbara Mandrell One Hour Photo locations and Vanderbilt's McGugin Athletic Center.

### FOR THE RECORD

In The May 5 issue of *Cash Box* it was incorrectly stated that Jerry Crutchfield produced The Statlers' "Atlanta Blue" LP. It should have listed Jerry Kennedy as the producer.



**SILVERTHORN HOSTS HAGGARD BASS TOURNAMENT** — The SilverThorn Resort in Redding, Calif., recently hosted Merle Haggard's Fourth Annual Bass Tournament held at the end of March on Lake Shasta. The event was well attended by many of Haggard's friends and fellow artists as well as dozens of fisherman hoping to land one of many prizes including the Grand Prize — a fully equipped bass boat. Pictured



above at the resort club are (l-r): Wyvon Alexander, recording artist on Gervasi Records; Capitol recording artist Mel McDaniel; an unidentified guest; Jim Gervasi, resort owner and tournament host; Little Jimmy Dickens; and EMI America recording artist Becky Hobbs.



# TOP 100 COUNTRY SINGLES

May 12, 1984

	Weeks On 5/5 Chart		Weeks On 5/5 Chart		Weeks On 5/5 Chart
<b>1</b> TO ALL THE GIRLS I'VE LOVED BEFORE JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)	3	10	<b>34</b> DOWNTOWN DOLLY PARTON (RCA PB-13756)	39	8
<b>2</b> I DON'T WANNA LOSE YOUR LOVE CRYSTAL GAYLE (Werner Bros. 7-29356)	6	12	<b>35</b> ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818 700-7)	41	5
<b>3</b> I MAY BE USED WAYLON JENNINGS (RCA PB-13729)	7	11	<b>36</b> EYES THAT SEE IN THE DARK KENNY ROGERS (RCA PB-13774)	42	4
<b>4</b> CANDY MAN MICKEY GILLEY & CHARLY McCLAIN (Epic 34-04368)	5	13	<b>37</b> HAPPY BIRTHDAY DEAR HEARTACHE BARBARA MANDRELL (MCA-52340)	9	13
<b>5</b> I GUESS IT NEVER HURTS TO HURT SOMETIMES THE OAK RIDGE BOYS (MCA-52342)	1	12	<b>38</b> THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY B.J. THOMAS (Cleveland Int'l./Columbia 38-04431)	45	5
<b>6</b> MAN OF STEEL HANK WILLIAMS, JR. (Werner Bros. 7-29382)	8	13	<b>39</b> I STILL DO BILL MEDLEY (RCA PB-13753)	47	5
<b>7</b> AS LONG AS I'M ROCKIN' WITH YOU JOHN CONLEE (MCA-52351)	11	10	<b>40</b> BOYS LIKE YOU GAIL DAVIES (Werner Bros. 7-29374)	17	12
<b>8</b> I DREAM OF WOMEN LIKE YOU RONNIE McDOWELL (Epic 34-04367)	10	12	<b>41</b> THE YELLOW ROSE JOHNNY LEE & LANE BRODY (Full Moon/Werner Bros. 7-29375)	21	14
<b>9</b> HONEY (OPEN THAT DOOR) RICKY SKAGGS (Epic 34-04394)	15	8	<b>42</b> RIGHT OR WRONG GEORGE STRAIT (MCA-52337)	27	14
<b>10</b> SOMEDAY WHEN THINGS ARE GOOD MERLE HAGGARD (Epic 34-04402)	13	8	<b>43</b> SOUTHERN WOMEN THE WRIGHT BROTHERS (Mercury/PolyGram 818 853-7)	55	8
<b>11</b> IN THE MIDNIGHT HOUR RAZZY BAILEY (RCA PB-13718)	12	12	<b>44</b> MAMA HE'S CRAZY THE JUDDS (RCA PB-13772)	59	3
<b>12</b> I GOT MEXICO EDDY RAVEN (RCA PB-13718)	14	9	<b>45</b> JUST ANOTHER WOMAN IN LOVE ANNE MURRAY (Capitol B-5344)	60	3
<b>13</b> MONA LISA LOST HER SMILE DAVID ALLAN COE (Columbia 38-04396)	19	8	<b>46</b> MIDNIGHT LOVE BILLIE JO SPEARS (Parliament 1801)	46	7
<b>14</b> GOD MUST BE A COWBOY DAN SEALS (Liberty P-B-1515)	16	12	<b>47</b> HONKY TONK WOMEN MAKE HONKY TONK MEN CRAIG DILLINGHAM (MCA-52352)	49	8
<b>15</b> JUST A LITTLE LOVE REBA McENTIRE (MCA-52349)	18	8	<b>48</b> IF I HAD IT TO DO OVER BOBBY BRIDGES (Roxy 3014)	48	13
<b>16</b> DENVER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 38-04395)	20	8	<b>49</b> YOUR EYES BILL ANDERSON (Southern Tracks 1026)	51	5
<b>17</b> YOU'VE STILL GOT A PLACE IN MY HEART GEORGE JONES (Epic 34-04413)	23	8	<b>50</b> RUN YOUR SWEET LOVE BY ME ONE MORE TIME LANG SCOTT (MCA-52359)	52	8
<b>18</b> I CAN TELL BY THE WAY YOU DANCE VERN GOSDIN (Complet 122)	24	7	<b>51</b> LO AND BEHOLD TENNESSEE VALLEY BOYS (Nashwood 12684)	57	5
<b>19</b> IN MY DREAMS EMMYLOU HARRIS (Werner Bros. 7-29329)	22	8	<b>52</b> BETTER OUR HEARTS SHOULD BEND BANDANA (Werner Bros. 729315)	61	5
<b>20</b> I COULD'A HAD YOU LEON EVERETTE (RCA PB-13717)	2	15	<b>53</b> ANGEL IN DISGUISE EARL THOMAS CONLEY (RCA PB-13758)	67	2
<b>21</b> I'M NOT THROUGH LOVING YOU YET LOUISE MANDRELL (RCA PB-13752)	26	8	<b>54</b> ONE MORE TIME NAT STUCKEY (Stargem 2228)	56	8
<b>22</b> WHEN WE MAKE LOVE ALABAMA (RCA PB-13763)	30	4	<b>55</b> I PASS GUS HARDIN (RCA PB-13751)	31	9
<b>23</b> WHY GOODBYE STEVE WARINER (RCA PB-13768)	29	8	<b>56</b> IT WON'T BE EASY LOIS JOHNSON (EMH-0030)	63	3
<b>24</b> TOGETHER AGAIN KENNY ROGERS & DOTTIE WEST (Liberty P-B-1516)	28	8	<b>57</b> NEW PATCHES MEL TILLIS (MCA-52373)	69	3
<b>25</b> SOMEONE IS FALLING IN LOVE KATHY MATTEA (Mercury/PolyGram 818 289-7)	25	13	<b>58</b> THIS TIME TOM JONES (Mercury/PolyGram 818 801-7)	71	2
<b>26</b> SWEET COUNTRY MUSIC ATLANTA (MCA-52336)	4	12	<b>59</b> THANK YOU FOR THE RADIO THE KENDALLS (Mercury/PolyGram 818 056-7)	40	18
<b>27</b> FOREVER AGAIN GENE WATSON (MCA-52356)	33	7	<b>60</b> I'VE BEEN WRONG BEFORE DEBORAH ALLEN (RCA PB-13694)	43	18
<b>28</b> SOMEBODY'S NEEDIN' SOMEBODY CONWAY TWITTY (Werner Bros. 7-29308)	36	5	<b>61</b> BABY, COME TO ME STEPHANIE WINSLOW (MCA-52372)	72	3
<b>29</b> BETWEEN TWO FIRES GARY MORRIS (Werner Bros. 7-29321)	34	8	<b>62</b> I NEVER HAD A CHANCE WITH YOU MASON DIXON (Texas 5556)	65	4
<b>30</b> DEDICATE KIERAN KANE (Werner Bros. 7-29336)	32	9	<b>63</b> IF I COULD ONLY DANCE WITH YOU JIM GLASER (Noble Vision 104)	44	18
<b>31</b> VICTIMS OF GOODBYE SYLVIA (RCA PB-13755)	35	8	<b>64</b> FRIENDLY GAME OF HEARTS PENNY DeHAVEN (Meln Street 93019)	64	8
<b>32</b> I DON'T WANT TO BE A MEMORY EXILE (Epic 34-04421)	37	8	<b>65</b> I STILL LOVE YOUR BODY TOMMY LOVERSTREET (Gervess! 665)	68	4
<b>33</b> BAND OF GOLD CHARLY McCLAIN (Epic 34-04423)	38	8			
<b>66</b> BORN TO LOVE YOU KAREN BROOKS (Werner Bros. 7-20302)	77				
<b>67</b> DO I EVER CROSS YOUR MIND RAY CHARLES (Columbia 38-04420)	70				
<b>68</b> LADY IN WAITING DAVID WILLS (RCA PB-13737)	50				
<b>69</b> IN REAL LIFE ED HUNNICUTT (MCA-52353)	54				
<b>70</b> IF THE FALL DON'T GET YOU JANIE FRICKE (Columbia 38-04454)	—				
<b>71</b> LEFT SIDE OF THE BED MARK GRAY (Columbia 38-40324)	53				
<b>72</b> NOT ON THE BOTTOM YET BOXCAR WILLIE (Meln Street 93020)	78				
<b>73</b> MAKE MY DAY T.G. SHEPPARD & CLINT EASTWOOD (Werner Bros. 7-29343)	62				
<b>74</b> MEMORY LANE JOE STAMPLEY & JESSICA BOUCHER (Epic 34-04446)	—				
<b>75</b> I WISH I COULD WRITE YOU A SONG JOHN ANDERSON (Werner Bros. 7-29276)	—				
<b>76</b> SWEET ROSANNA REX ALLEN, JR. (Moon Shine 3022)	58				
<b>77</b> OH CAROLINA VINCE GILL (RCA PB-13809)	—				
<b>78</b> DISENCHANTED MICHAEL MURPHEY (Liberty B-1517)	—				
<b>79</b> NOTHING TAKES THE PLACE OF YOU AL WATKINS (SMA-4507)	81				
<b>80</b> FOREVER YOU THE WHITES (MCA-52381)	—				
<b>81</b> IF YOU COULD ONLY SEE ME NOW SISSY SPACEK (Atlantic America 7-99773)	—				
<b>82</b> HANGING ON LANE BRODY (Liberty B-1519)	94				
<b>83</b> WHO DAT? DAVID FRIZZELL (Viva 7-29332)	95				
<b>84</b> COWGIRL IN A COUPE deVILLE TERRY GREGORY (Scott Brothers/CBS ZS4 04410)	87				
<b>85</b> SING ME A GOING HOME SONG THE CHUCK WAGON GANG (Copperfield-121)	89				
<b>86</b> WHY CAN'T IT BE ME KAY RIVES (Challenge 109-1)	91				
<b>87</b> YOU DON'T CARE ANYMORE PEGGY JO (CBO 143)	92				
<b>88</b> THINGS WE GET MAD ABOUT DAWN ANITA (Free Country 043)	88				
<b>89</b> ANGEL COME HOME MICK FLEETWOOD'S ZOO (RCA PB-13739)	93				
<b>90</b> LIGHT UP J.C. CUNNINGHAM (Vive 7-29311)	96				
<b>92</b> DEEPER IN LOVE JOY FORD (Country Int'l. 200)	—				
<b>92</b> IF EVERY MAN HAD A WOMAN LIKE YOU THE OSMOND BROTHERS (Werner Bros. 7-29312)	—				
<b>93</b> FALLIN' FOR YOU ROBERT BOUCHARD (Comstock 1738)	—				
<b>94</b> I LIVE IN MEMORY RAMSEY KEARNEY (Safari 110)	—				
<b>95</b> MIDNIGHT FLIGHT JOHNNY ROWLAND (Alliance 006)	—				
<b>96</b> WILL IT BE LOVE BY MORNING MICHAEL MURPHEY (Liberty P-B-1514)	74				
<b>97</b> FANCY LADY DAVID KIRCHNER (Stergem 2234)	97				
<b>98</b> YOU'LL NEVER GET TO HEAVEN KATIE MCKENZIE (Poverty-41335)	98				
<b>99</b> DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA PB-13702)	73				
<b>100</b> LIE, LIE AGAIN J.W. THOMPSON (USA-Country 1003)	86				

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

Angel Come Home (Brother Pub.—BMI/Murry-Gage—ASCAP)	89	Forever Again (Tree/Cross Keys—BMI/ASCAP)	27	If I Had It (Dream City—BMI)	48	Sing Me (Top Brass—ASCAP)	85
Angel In Disguise (Blue Moon/April—ASCAP/Full Armor—BMI)	53	Forever You (Atlantic Music Corp.—BMI)	80	If The Fall Don't Get You (Warner House of Music—BMI/Gold—ASCAP)	70	Somebody's Needin' (Intersong/Ja-Lan—ASCAP)	28
As Long (Crosskeys—ASCAP/Old Friends—BMI)	7	Friendly Game (Tree/Cross Keys—BMI/ASCAP)	64	If You Could (Keith Sykes—BMI)	81	Someday (Shade Tree—BMI)	10
Atlanta Blue (Statler Bros.—BMI)	35	God Must Be A Cowboy (Pink Pig—BMI)	14	In My Dreams (Irving—BMI)	19	Someone Is (Atlantic/Boquillas Canyon/Criterion/SC—BMI/ASCAP)	25
Baby, Come To Me (Rodsong—ASCAP)	61	Hanging On (ATV Music Corp.—BMI)	82	In Real Life (Hall-Clemet—BMI)	69	Southern Women (New Albany/Protunes—ASCAP)	43
Band Of Gold (Gold Forever—BMI)	33	Happy Birthday (Collins Court—ASCAP)	37	In The Midnight (Irving/Cotillion—BMI)	11	Sweet Country Music (Texas Tunes/Hat Band/Dwein Rose/Peer Int.—BMI)	26
Better Our Hearts (Bankable Music—ASCAP)	52	Honey (Open That Door) (Cedarwood—BMI)	9	It Won't Be (Almarie/Eno River—BMI)	56	Sweet Rosanna (Tapadero—BMI)	76
Between Two (Warner-Tamerlane/Duck Songs/Music Corp. Of America—BMI/WB Music/Bob Montgomery—ASCAP)	29	Honky Tonk (Tree/Cross Keys—BMI/ASCAP)	47	Just A Little (Tom Collins/Dick James—BMI)	15	Thank God For The Radio (Bue Lake—BMI)	59
Born To (Chappell—ASCAP/Unichappell/Watch Hill—BMI)	66	I Can Tell (Cross Keys/Tree—ASCAP/St. David/Tree—BMI)	18	Just Another (Southern Nights—ASCAP)	45	The Whole World's In Love (Unichappell/Int'l.—BMI/Goodsport—ASCAP)	38
Boys (Little Chickadee—BMI/Black Note—ASCAP)	40	I Could'a Had You (April/Swallowfork—ASCAP)	20	Lady In (G.I.D.—ASCAP/Royalhaven—BMI)	68	The Yellow Rose (Warner Bros.—ASCAP/EMI America—BMI)	41
Candy Man (Unichappell—BMI)	4	I Don't Wanna (Sixty-Nine—St.—BMI)	2	Left Side (Warner-Tamerlane/Daticabo/Tree—BMI)	71	Things We Get Mad (Free Country—BMI)	88
Cowgirl In A Coups DeVille (Quad Songs—ASCAP/Variena—BMI)	84	I Don't Want To (Pacific Island/Tree—BMI)	32	Lie, Lie Again (Music City—ASCAP)	100	This Time (Argee/Bobby Whitlock/Mother Tongue—ASCAP)	58
Dedicate (Kieran Kane/Litom—ASCAP)	30	I Dream Of Women (WB/Two Sons—ASCAP)	8	Light Up (Senor/Cible/Welbeck—ASCAP)	90	To All The Girls (April/Casa Devid—ASCAP)	1
Deeper In Love (Screen Gems/Stratton House/EMI—BMI)	92	I Got Mexico (RavenSong—ASCAP)	12	Man Of Steel (Bocephus—BMI)	6	Together Again (Central Songs—BMI)	24
Denver (Larry Gatlin—BMI)	16	I Guess It Never (Terra Form/Forth Floor—ASCAP)	5	Memory Lane (Mulle/Old Gramps/Tony Stampley—BMI)	74	Victims Of Goodbye (Tom Collins—BMI/Collins Court—ASCAP)	31
Disenchanted (Choskee Bottom, Kahala Songs/Timberwolf—ASCAP/BMI)	78	I Live In Memory (Sabal—ASCAP)	94	Midnight Flight (Secretary—BMI)	95	When We Make Love (Cavesson/Welbeck—ASCAP/WB—Tamerlane—BMI)	22
Do I Ever (Songs Of Koppelman-Bandier/Seventh Son/If Eyes/Garbo/Dorsey—ASCAP)	67	I May Be Used (Hall-Clemet—BMI)	3	Mona Lisa (Rocksmith/Lockhill-Selma—ASCAP)	13	Who Dat (Peso/Wallet/Katsy—BMI)	83
Don't Make (Blue Moon/April—ASCAP/Full Armor—BMI)	99	I Never Had A Chance (Baray—BMI)	62	New Patches (Sawgrass Music—BMI)	57	Why Can't It (Moonance—SESAC)	86
Downtown (MCA Music—ASCAP)	34	I Pass (Tree/O Lyric—BMI)	55	Not On The Bottom (Miz Box—ASCAP)	72	Why Goodbye (Land Of Music—BMI/Lion Hearted—ASCAP)	23
Eyes That See (Gibb Bros.—BMI)	36	I Still (Music Corp. Of America/Alabama Band—ASCAP)	39	Nothing Takes (Su-Ma—BMI)	79	Will It Be Love (Old Friends—BMI)	96
Fallin' For You (Buried Treasure—ASCAP)	93	I Still Love (Chappell—ASCAP/Unichappell—BMI)	65	Oh Carolina (Silene—ASCAP)	77	You Don't Care (Wee B—ASCAP)	87
Fancy Lady (Timestar—ASCAP)	97	I Wish I Could (Al Gallico—BMI/Low Dog—ASCAP)	75	One More (Sandrose—ASCAP/Stuckey/News-writers—BMI)	54	You'll Never Get (Milene—ASCAP)	98
		I'm Not Through (Tree/O Lyric/Blackwood—BMI)	21	Right Or (Edwin H. Morris & Co./MPL—ASCAP)	42	You've Still Got A Place (Fred Rose—BMI)	17
		I've Been (Posey/Van Hoy/Unichappell—BMI/Croskey—ASCAP)	60	Run Your (Ben Hall/Silverline—ASCAP/BMI)	50	Your Eyes (Mersey Bros./Stallion/Rocky Bell—BMI)	49
		If Every Man (Unichappell—BMI)	92				
		If I Could Only (Music City—ASCAP)	63				

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week



# Bookers Look To Good Summer

*(Continued from page 19)*  
 and the concert drew 30,000 people. "In relation to the scope of the year in advertising revenue, the radio stations can afford to pay \$25,000-30,000 for a concert and its production one time and not suffer any, and it can be the biggest thing of the year for them," stated Dorris. "We're getting at least a call a day from radio stations wanting to do a listener appreciation day. It's been going on for years, but it is just now intensifying."  
 Jack McFadden and Reggie Mac of International Creative Management added that this radio station movement has helped some of the smaller acts, "Your promoters are going with the larger acts to go into the towns. It does give smaller artists a chance to play major markets because they can be added to that package of four to five artists, and it gives them a chance to break into that market. When the promoter does come back with a big name artist, he can easily consider one of those supporting acts where he might not have before, or the next year the supporting act could be the headliner."

### Oversaturation

The two men also mentioned a problem radio station in-house promotions could cause some artists. "It can be bad because the majority of the radio shows are free to the public, and if you take an artist who has played Atlanta every year for 10 years and a station buys him and gives away tickets, then it is hard for him to go back to that hall and sell \$10 tickets when people just saw him and four other artists for free. It has eliminated a good dollar

market as far as the paying public goes." Civic centers have also increased the amount of in-house promotions they are doing. Increased overhead in some halls has kept some acts away. However, when a civic center promotes its own show the overhead is drastically reduced, and the hall can assure itself constant shows. "The buildings are doing it for two reasons," explained Conway. "They can make money, number one, and keep the building rented to pay off its municipal bonds... and it keeps shows coming into its coliseum on a regular basis. There are several buildings that have a country show once a month that they're doing in-house."



**DOBIE GOES DOWN UNDER** — Recording artist Dobie Gray (l) recently made a trip to New Zealand to guest on the country music program, *That's Country*, which will air in the United States later this year on *The Nashville Network*. While in the country, Gray dropped in on air personality Robin Harrison (r) of radio station 3ZB, Christchurch.

# Famous Relocates

ASHVILLE — Famous Music, an affiliate of Paramount Pictures, has moved its Asheville offices to 63 Music Square W., Asheville, Tennessee 37203.

## PROGRAMMERS PICKS

Marc Hahn	KTOM/Salinas	Memory Lane — Joe Stampley & Jessica Boucher-Epic
Jan Williams	KEED/Eugene	Forever You-The Whites-MCA/Curb
Henry Jay	WGTO/Cypress Gardens	If The Fall Don't Get You — Janie Fricke-Columbia
Bob Orf	KFEQ/St. Joseph	Memphis In May-Darrell McCall-Indigo
Bill Corey	WOW/Omaha	Disenchanted-Michael Murphey-Liberty
Tim Rowe	WMNI/Columbus	Mama He's Crazy-The Judds — RCA
David Malmberg	KEEY/St. Paul	Just Another Woman In Love — Anne Murray-Capitol
Charles Moran	KRZY/Albuquerque	Forever You-The Whites-MCA/Curb
Al Watkins	WKLM/Wilmington	I Live In Memory-Ramsey Kearney-Safari
Pete Adlam	WDSB/Dover	Memory Lane-Joe Stampley & Jessica Boucher-Epic
Thubarb Jones	WLWI/Montgomery	Still Losing You-Ronnie Milsap-RCA
Randy Rowley	WNWN/Coldwater	If The Fall Don't Get You — Janie Fricke-Columbia
Tom "Cat" Reeder	WKCW/Warrenton	Forever You-The Whites-MCA/Curb
Mark Olivier	KAYD/Beaumont	B-B-Burnin' Up With Love — Eddie Rabbit-Warner Bros.
Billy Parker	KVOO/Tulsa	Just Another Woman In Love — Anne Murray-Capitol

## SINGLES REVIEWS

### OUT OF THE BOX

**RONNIE MILSAP (RCA PB-13805)**  
**Still Losing You (4:45) (Lodge Hall-ASCAP) (M. Reid) (Producers: R. Milsap, R. Galbraith)**

Ronnie Milsap has long been known for some of the top country ballads, and he continues his streak with his latest RCA 45 "Still Losing You." The lush orchestrated song is available in long and short versions with the long version offering a beautiful string intro. The emotion filled vocals are backed by Milsap's famous keyboards and consistent drums. The tune should easily follow the hit making pathway of his most recent singles.



### FEATURE PICKS

**DON WILLIAMS (MCA-52389)**

**That's The Thing About Love (3:38) (April/Lion-Hearted/Cross Keys — ASCAP) (R. Leigh, G. Nicholson) (Producer: Don Williams, Garth Fundis)**

**MARK GRAY (Columbia 38-04464)**

**If All The Magic Is Gone (3:19) (Warner-Tamerlane/Writers House — BMI) (C. Lester) (Producer: Bob Montgomery, Steve Buckingham)**

**THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29282)**

**Long Hard Road (3:18) (Coolwell/Granite — ASCAP) (R. Crowell) (Producer: Marshall Morgan, Paul Worley)**

**BURRITO BROTHERS (MCA-52379)**

**My Kind Of Lady (2:59) (Sister Ceil/P.I.E./Fire & Water/Pac Interx — ASCAP/BMI) (A. Kasha, J. Hirschhorn) (Producer: Michael Lloyd)**

**JOHNNY LEE (Warner Bros. 7-29270)**

**One More Shot (3:00) (Cross Keys — ASCAP) (R. Moore, D. Hauseman) (Producer: Jimmy Bowen)**

**DAVID ROGERS (Hal Kat Kountry 2083-2)**

**Worn Out Dreams And Dresses (3:00) (Merit Music — BMI) (R. Klang, D. Earl) (Producer: Hal Wayne)**

**TERRY MORETT (Pacific Sounds, Ltd. 1007)**

**Georgia Dreamin' (3:30) (Legendsong — BMI) (K. Vincent) (Producer: Dude McLean)**

**LEE GOODWIN (GMB 84-001)**

**Red Hot Dreams (2:32) (Al Jolson Black & White/LaKat — BMI) (R. August, R. Tranthan) (Producer: Duane Morris)**

### NEW AND DEVELOPING

**BECKY HOBBS (Liberty P-B-1520)**  
**Oklahoma Heart (2:41) (WB Music/Make Believs/Dejamas/Warner-Tamerlane/Beckaroo/Believs or DAnot/Royalhaven-ASCAP/BMI) (B. Gallimore, B. Hobbs, B. Mevis, B. Shore) (Producer: B. Mevis)**

Becky Hobbs' first single for Liberty Records upon her return to the recording side of the business is a true spirited country tune in the old fashioned Wynette style. Cowritten with her producer Blake Mevis and songwriters Bill Shore and Byron Gallimore, the slow-tempo song features the Oklahoma girl singing about her former homestate. Electric guitar and fiddles back the singer/songwriter's smooth vocals.



## ALBUM REVIEWS

**ONE MORE TRY FOR LOVE — Ronnie Milsap — RCA AHL1-5016 — Producer: Ronnie Milsap and Rob Galbraith — List: 8.98 — Bar Coded**

Ronnie Milsap teamed up with publisher Rob Galbraith on their first LP collaboration for Milsap's latest RCA LP "One More Try For Love." Packaged in a colorful, stylish Joe Jackson-look cover, the platter contains some traditional Milsap ballads as well as a couple pop/A/C tunes. "I Might Have Said," "One More Try For Love," and "Still Loving You" show the romantic side of Milsap that has been the backbone of his career. "She Loves My Car" is a bold step forward into other genres of music after earlier cross over songs proved successful for the singer. The platter also includes a tune that should be a hit with the truckers, "Prisoner Of The Highway."

**JUST DIVORCED — David Allan Coe — Columbia FC 39269 — Producer: Billy Sherrill — List: None — Bar Coded**

Coe's latest Columbia LP project, "Just Divorced" is dedicated to the end of his marriage and consists of songs relating to divorce, enclosed in an album cover showing a car with "Just Divorced" painted all over it and parked outside of the famous Tootsie's Orchid Lounge. The compilation includes several self-written songs, in addition to the New Orleans jazz tune, "It's Great To Be Single Again," "Blue Grass Morning" and the Jerry Butler & The Impressions hit, "For Your Precious Love." The LP also offers a banjo interlude by Nitty Gritty Dirt Band member John McEuen.



TOP 75 ALBUMS

	Weeks On 5/5 Chart		Weeks On 5/5 Chart
1 DELIVER THE OAK RIDGE BOYS (MCA-5455)	2	27	
2 ROLL ON ALABAMA (RCA AHL1-4939)	1	15	
3 DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	3	28	
4 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	4	26	
5 MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	5	26	
6 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL1-4713)	6	44	
7 WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	7	25	
8 THE WOMAN IN ME CHARLY McCLAIN (Epic FE 39154)	8	20	
9 THE GREAT PRETENDER DOLLY PARTON (RCA AHL1-4940)	12	13	
10 EXILE EXILE (Epic FE 39154)	11	20	
11 MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	13	32	
12 LOVE LIES JANIE FRICKE (Columbia FC-38730)	9	27	
13 TODAY THE STATLERS (Mercury/PolyGram 812 184-1)	10	28	
14 IN MY EYES JOHN CONLEE (MCA-5434)	14	33	
15 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL1 6514)	15	26	
16 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	17	25	
17 'TIL THE BARS BURN DOWN JOHNNY LEE (Warner Bros. 9-25056-1)	21	7	
18 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-5408)	19	56	
19 THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	25	10	
20 THE JUDDS THE JUDDS (RCA MHL1-8515)	20	11	
21 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	16	35	
22 DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1)	22	21	
23 PICTURES ATLANTA (MCA-5463)	43	3	
24 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL1-4679)	23	34	
25 CLEAN CUT BARBARA MANDRELL (MCA-5474)	48	2	
26 WHY LADY WHY GARY MORRIS (Warner Bros. 9-23738-1)	26	34	
27 SLOW BURN T.G. SHEPPARD (Warner/Curb 9-23911-1)	18	27	
28 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9-23912-1)	30	26	
29 IT TAKES BELIEVERS MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	36	4	
30 THE CLOSER YOU GET . . . ALABAMA (RCA AHL1-4662)	24	61	
31 TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	33	26	
32 GREATEST HITS JOHN CONLEE (MCA-5404)	32	56	
33 GREATEST HITS VOL. II EDDIE RABBITT (Warner Bros. 9-23925-1)	35	36	
34 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	34	31	
35 DUETS KENNY ROGERS (Liberty LO-51154)	41	4	
36 FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	42	2	
37 PANCHO & LEFTY MERLE HAGGARD & WILLIE NELSON (Epic FE 37958)	37	48	
38 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL1-4826)	39	26	
39 MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229)	40	114	
40 SURPRISE SYLVIA (RCA AHL1-4960)	52	2	
41 THE MAN IN THE MIRROR JIM GLASER (Nobla Vision 2001)	44	21	
42 GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	28	63	
43 THE MIDNIGHT HOUR RAZZY BAILEY (RCA AHL 1-4936)	29	7	
44 IN SESSION FRIZZELL & WEST (Viva 9-23907-1)	27	8	
45 YOU'VE REALLY GOT A HOLD ON ME MICKEY GILLEY (Epic FE 39000)	31	13	
46 LITTLE BY LITTLE GENE WATSON (MCA-5440)	38	16	
47 FEELS SO RIGHT ALABAMA (RCA AHL1-3930)	45	164	
48 OKLAHOMA WIND MEL McDANIEL (Capitol ST-12326)	49	5	
49 KATHY MATTEA KATHY MATTEA (Mercury/PolyGram 818 560-1)	50	3	
50 FOOLIN' WITH FIRE JOHNNY RODRIGUEZ (Epic FE 39172)	54	3	
51 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	46	26	
52 GREATEST HITS T.G. SHEPPARD (Warner/Curb 9-23841-1)	53	51	
53 BY HEART CONWAY TWITTY (Warner Bros. 9-25078-1)	—	1	
54 JUST A LITTLE LOVE REBA McENTIRE (MCA-5475)	—	1	
55 GREATEST HITS DOLLY PARTON (RCA AFL1-4422)	47	64	
56 EASY STREET THE WRIGHT BROTHERS (Mercury/PolyGram 818 654-1)	—	1	
57 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	60	53	
58 RED HOT SHELLY WEST (Warner/Viva 9-23983-1)	51	25	
59 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	55	64	
60 STRAIT FROM THE HEART GEORGE STRAIT (MCA-5320)	56	6	
61 SOFT TALK MAC DAVIS (Casablanca/PolyGram 818 131-1)	63	7	
62 COUNTRY BOY'S HEART RONNIE McDOWELL (Epic FE 38981)	57	25	
63 MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644)	67	16	
64 THE HEART NEVER LIES MICHAEL MARTIN MURPHEY (Liberty LT-51150)	59	15	
65 BEHIND THE SCENE REBA McENTIRE (Mercury/PolyGram 812 781-1)	64	21	
66 KEYPED UP RONNIE MILSAP (RCA AHL 1-4670)	61	56	
67 SPUN GOLD BARBARA MANDRELL (MCA-5377)	62	39	
68 GREATEST HITS JOHNNY LEE (Warner Bros. 9-23967-1)	65	25	
69 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	69	83	
70 JONES COUNTRY GEORGE JONES (Epic FE 38978)	58	25	
71 THE EPIC COLLECTION MERLE HAGGARD (Epic FE 39150)	68	21	
72 TAKE IT TO THE LIMIT WILLIE & WAYLON (Columbia FC 38562)	71	53	
73 NIGHT GAMES CHARLEY PRIDE (RCA AHL1-4822)	70	33	
74 WHITE SHOES EMMYLOU HARRIS (Warner Bros. 9-23961-1)	72	25	
75 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	66	21	

COUNTRY COLUMN

**ARTISTS HOST BENEFITS** — Numerous country artists are involved in benefits in a variety of ways. The Osmond Brothers are hosting this year's Children's Miracle Network Telethon June 2-3. The annual fundraiser, which benefits children's hospitals across this nation and Canada, will originate from the Osmond teleproduction studios in Utah. Live remotes will come from the World's Fair in New Orleans and from an undisclosed location in Nashville. Alan, Wayne, Merrill and Jay will host the Nashville portion of the 21-hour telethon, and will be joined by Lee Greenwood, Minnie Pearl, Barbara Mandrell and The Oak Ridge Boys. Set to perform at other locations are Roy Clark, Ricky Skaggs, Louise Mandrell, Razy Bailey, Tammy Wynette and T.G. Sheppard. Seventy-five pediatric hospitals and 100 TV markets are participating in this year's drive. Last Sunday, April 29, TV personality Ralph Emery and Mickey Gilley cohosted the 3rd annual Arthritis Foundation national telethon. Aired from Opryland's Gaslight Studio in Nashville, the eight-hour telethon featured performances by Boxcar Willie, Charly McClain, Lee Greenwood, Razy Bailey, Loretta Lynn and Louise Mandrell. A reception was held the night before at the Nashville Hyatt Regency honoring the Arthritis Foundation Telethon Sponsors.



**LORETTA AND FRIEND REUNITED** — Loretta Lynn (l) and friend Julie Bartee (r) were reunited after 12 years in Nashville to tape a United Way promotional film. Lynn had first met Bartee when she was filming a United Way film about the deaf girl's life in 1972.

**LYNN TEAMS UP WITH UNITED WAY** — Loretta Lynn was recently reunited with Julie Bartee, whom she first met 12 years ago in a United Way promotional film in which she sang a song she had written detailing Bartee's life. Lynn's reunion with the 17-year old Bartee, who is deaf, will be part of a new United Way film called *Memories*. During Lynn's childhood she was told there was a likely chance that she would be deaf because of an ear infection, thus, she felt a special affection for the girl whose deafness was not diagnosed until she was three years old. Loretta sang the title song for *Memories*, which will be used for the United Way's 1984-1985 fundraising campaign and will be the largest non-theatrical release in the country with over 9,000 prints to be distributed to United Way agencies.

**MANILOW AND MILSAP DUET** — Ronnie Milsap and Barry Manilow teamed up to record a duet for Manilow's "Greatest Hits, Vol. II" album. It seems last fall Manilow contacted Milsap about performing a duet, "Put A Quarter In The Jukebox," written by Manilow, for the album. The duo recorded it last fall and it was on the December LP release, which turned gold within a month. The single is expected to be Manilow's next release. Milsap is also expecting to release a new album this week, which is titled, "One More Try For Love." The duet will not be on Milsap's platter.

**JERRY LEE MARRIES AGAIN** — Country entertainer Jerry Lee Lewis married his sixth wife, Kerrie McCarver, 22, in Memphis on April 24. The private ceremony took place at the bride's parents' home.

**WILLIE MAKES RADIO CITY DEBUT** — Columbia recording artist Willie Nelson is scheduled to make his Music City Radio Hall debut May 24. He is set to play seven shows through May 29.

**NASHVILLE FIRST** — RCA Records recently promoted Nashvillian Eddie Mascolo to director of national pop promotion from southeast/southwest regional pop promotion manager. Mascolo will remain based in the Nashville office, while also reporting weekly to New York. The promotion marks the first time a director of pop promotion has been based in Nashville for a record label. Mascolo will report to John Betancourt, division vice president of marketing and promotion.

**NARAS GETS NEW DIRECTOR** — The Nashville NARAS office welcomed its new executive director, Paul Jackson, at a reception in his honor April 25 at Maude's Courtyard restaurant. Jackson moved from Dallas where he was formerly executive vice president of The Oak Ridge Boys' Stars For Children show.

**SPECIAL SHOWCASE**—Two upcoming country specials were previewed by the press last week in Nashville. Steve Greil, president of BareWorks, hosted a showing of *Bobby Bare and Friends* at the GreilWorks office. An upcoming segment featured Carl Perkins and Johnny Cash as guests on the show where they talked about the old days and sang a few of their most famous songs. Bobby Bare and wife Jeannie joined the viewers in his manager's office. Also previewing an upcoming show was Warner Bros. Records which showed *A Star-Spangled Country Party With Hank Williams, Jr.* The show features special guests Waylon Jennings, Alabama, Sylvia, Mel McDaniel and Gus Hardin, and airs this month on cable TV.

**ROGERS RAISES 152,000 LBS. FOOD** — The Food Drive that Kenny Rogers and his wife Marianne are sponsoring in conjunction with the singer's U.S. concerts have netted 152,000 lbs. of canned food so far in the first 10 cities of his tour. The food was collected at the arena entrances by volunteers from local food banks and was then taken to these local food banks and distributed to relief organizations in the area. In some cities on the tour, the food collected at the concert was matched by local sources, such as in Baltimore where the Mid-Atlantic Food Dealers Association agreed to match the 21,000 pounds of food collected there.

**JOURNALISTS DEBUT COUNTRY VIDEO SHOW** — *Tennessean* music reporters Sandy Neese and Bob Oermann cohosted the debut showing of Music Row Video last week on Murfreesboro's WFY Z Channel 39. The one hour show features the latest in country music videos as well as interviews with country music performers. The premiere show included conversations with Shelly West and David Frizzell and The Oak Ridge Boys, Alabama and Jimmy Buffett are just a few of the performers set for upcoming interviews. The show is produced by UPI Media, Inc. and is scheduled to be carried on all projected 25 UPI Media programmed stations, beginning with WSTG-TV in Providence, Rhode Island, and WFBN-TV in Chicago. The show's opening and closing theme is Thom Schuyler's "16th Avenue."

(continued on page 23)





**IDE 'EM COWBOY** — Lee Greenwood recently got a chance to oversee the groundbreaking of a \$1 million 14,000 sq. ft. office/penthouse apartment complex which will house Lee Greenwood, Inc. as well as other music industry operations. Pictured above are partners in the venture (l-r): Jerry Crutchfield, vice president of ICA Music and Greenwood's producer; Bill Gregg, president of Gregg Construction; Greenwood; and Larry McFaden, Greenwood's manager.

## All-American Games Pick Teams

NASHVILLE—Lee Greenwood, Brenda Lee and Richard Sterban gathered at Vanderbilt Stadium May 1 to draw team members for the annual All-American Country Games. The captains chose from player pool of some 18 country music performers.

The games will be held on Saturday, June 9 from 10:00 a.m. to 12:00 noon at the stadium as part of the Fan Fair activities.

The team captains are Red-Brenda Lee, White-Richard Sterban and Blue-Lee Greenwood, who is taking Barbara Mandrell's position. Artists included in the draw were Rex Allen, Jr., Joe Bonsall, Patti Brannon, Karen Brooks, Earl Thomas Conley, Gail Davies, Tom Grant, Ed McCnutt, Naomi Judd, Wynonna Judd, Kathy Mattea, Gary Morris, Michael Martin Murphey, Eddy Raven, Misty Rowe, Keith Stegall, Sylvia and Larry the Puthoughy.

The team captains followed in the professional sports manner and let Brenda Lee, last year's bronze medal winner, choose first. She was followed by Richard Sterban, whose team won the silver medal, and Lee Greenwood for the Blue

Team, which walked off with the gold medal last year.

Athletic events will include such things as an earth ballpush and grass skiing relays.

Free tickets will be available in mid-May at Southern Hospitality Corporation, Ireland's, Mr. Gatti's and Wendy's outlets.

## Arthritis Telethon Raises \$Two Million

NASHVILLE—This year's National Arthritis Foundation Telethon raised over two million dollars nationally and \$127,000 locally during the day-long event broadcast from the Gaslight Theater in the Opryland USA theme park.

Hosted by Mickey Gilley and Ralph Emery, the event featured performances by Louise Mandrell, Lee Greenwood, Charly McClain and Charlie McCoy. Remote broadcasts from Alabama and Willie Nelson were also included in the eight-hour show.

The telethon was seen by viewers in 51 markets via the Westar IV satellite system as well as two New York cable systems.

## COUNTRY COLUMN

(continued from page 22)

**GATLINS TOUR WITH NEWTON** — Larry Gatlin & The Gatlin Brothers will team with Wayne Newton for a five-day concert tour that kicks off May 8 in Albuquerque. Other dates are May 11-12, Phoenix; May 13, Baltimore and May 14 in Laramie.

**HANK SNOW HONORED** — Hank Snow will become the first entertainer to receive the Jewish National Fund Tree of Life Award on May 9 — his 70th birthday — at a testimonial dinner/concert in his honor at the Opryland Hotel. The purpose of the award is to honor an individual who has contributed to his or her trade. "The award to be given by JNF to Snow stems from his long-time service to the music industry and his efforts on behalf of humanity with regard to his Foundation for Prevention of Child Abuse here in Nashville," said Marcia Werbin, regional director of the Jewish National Fund.

## Hill Dies

NEW YORK — Blues recording artist Z.Z. Hill died April 27 in a Dallas hospital of a blood clot attributed to injuries he suffered in a minor auto accident a month ago. Hill, a native of Naples, Texas, recorded for a number of labels and gained a loyal following during his 21 year recording career. Through stints with MCA, United Artists, Columbia and finally Malaco Records, he made his reputation with songs like "Don't Make Me Pay For My Mistakes," "Second Chance," "It Ain't No Use," and "This Time They Told the Truth." Hill had already performed in Chicago and Dallas since the car accident and was in pre-production for another album when he succumbed. He is survived by his wife, Vivian, a son, Arzell, two daughters, Lisa and Brigitte, and a granddaughter.

## Pianist Dies

NEW YORK — Red Garland, one of the most influential and distinctive of modern jazz pianists, died April 23 of heart disease in Dallas at the age of 60.

Garland began his career in the early 40s, working over the next dozen years with Buster Smith, "Lips" Page, and others, but he first gained international recognition as part of the Miles Davis Quintet of the late 50s, a band that also included John Coltrane. Garland's piano style was laid back and melodic and was peppered with complex block chords. For the last 20 years he had mainly been working in and around the Dallas area, making the rare foray to New York or Japan, and recording sporadically for Galaxy Records.

## TOP 15 ALBUMS

### Spiritual

		Weeks On 5/5 Chart	
1	<b>JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	4	45
2	<b>WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	2	29
3	<b>THIS TOO WILL PASS</b> JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	3	26
4	<b>SING AND SHOUT</b> THE MIGHTY CLOUDS OF JOY (Myrrh/Word SPCN 7-01-676706-X) "He's My Rooftop"	6	15
5	<b>ROUGH SIDE OF THE MOUNTAIN</b> R.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	1	53
6	<b>PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	9	56
7	<b>TESTIFY</b> TIMOTHY WRIGHT (Gospel 16017) "Tell Him What You Want"	7	6
8	<b>I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	8	35
9	<b>TAKE IT TO THE LORD IN PRAYER</b> TRUTHETTES (Malaco 4386) Open	5	13
10	<b>MAKE ME AN INSTRUMENT</b> CANDI STATION (Beracah 1001) "God Can Make Something Out Of Nothing"	10	40
11	<b>LONG TIME COMING</b> WINANS (Light 5826) Open	11	31
12	<b>FEEL THE SPIRIT</b> THE WILLIAMS BROTHERS (Myrrh MSS-0404) Open	12	6
13	<b>HALLELUJAH ANYHOW</b> THOMAS WHITFIELD (Sound Of Gospel SOG 140) Open	15	3
14	<b>THE TIME IS NOW</b> PILGRIM WONDERS (Church Door-22021) Open	13	5
15	<b>YES HE CAN</b> GEORGIA MASS CHOIR (Savoy - 7082) Open	14	13

### Inspirational

		Weeks On 5/5 Chart	
1	<b>NOT OF THIS WORLD</b> PETRA (Star-Song SPCN 7-12-102-05088-0) Open	2	23
2	<b>STRAIGHT AHEAD</b> AMY GRANT (Myrrh SPCN MSB 6706) "Angels"	1	10
3	<b>MORE THAN WONDERFUL</b> SANDI PATTI (Impact R3818) Open	3	46
4	<b>AGE TO AGE</b> AMY GRANT (Myrrh MSB 6706) Open	4	106
5	<b>SIDE BY SIDE</b> IMPERIALS (Day Spring/Word 701411215) "Wait Upon The Lord"	5	31
6	<b>FULLY ALIVE</b> THE BILL GAITHER TRIO (Word SPCN 7-01-091763-8) Open	9	5
7	<b>SINGER SOWER</b> 2nd CHAPTER OF ACTS (Sparrow SPR 1071) "Takin' The Easy Way"	6	15
8	<b>SURRENDER</b> DEBBY BOONE (Lamb & Lion LLR 3301) "Keep The Flame Burning"	8	9
9	<b>THE SKY'S THE LIMIT</b> LEON PATILLO (Word SPCN 7-01-677106-7) "I've Heard The Thunder"	11	4
10	<b>SIGNAL</b> DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	7	27
11	<b>MICHAEL W. SMITH 2</b> (Reunion Records SPCN 7-01-000412-9) "Hosanna"	13	4
12	<b>MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	12	66
13	<b>SING THE GLORY</b> STEPHANIE BOOSAHA (Milk & Honey MH 1052) Title Cut	14	4
14	<b>MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	15	47
15	<b>NO LESS THAN ALL</b> GLAD (Greentree R003951) "Maker Of My Heart"	10	22

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.



**BOONE SISTERS CONGRATULATE GRANT** — Laury (l) and Debby (r) Boone were on hand at a recent Amy Grant concert at the Universal Amphitheatre to congratulate Grant (c) on her sell-out performance. The concert featured several songs from her latest Myrrh Records album "Straight Ahead," and marked the first time a gospel artist was headlined at the Amphitheatre.



## THE RHYTHM SECTION

### TOP 75 ALBUMS

	Weeks On 5/5 Chart	Weeks On 5/5 Chart
<b>1 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059ML)	1 27	<b>40 IT'S ALL YOURS</b> STARPOINT (Elektra 9 60353-1)
<b>2 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL)	2 13	<b>41 I'M A BLUES MAN</b> Z.Z. HILL (Malaco 7415)
<b>3 SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	3 9	<b>42 THE ART OF DEFENSE</b> NONA HENDRYX (RCA AFL1-4999)
<b>4 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	6 21	<b>43 TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)
<b>5 THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10073)	5 6	<b>44 YOURS FOREVER</b> ATLANTIC STARR (A&M SP-4948)
<b>6 THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	4 73	<b>45 STREET BEAT</b> THE DEELE (Solar/Elektra 9 60285-1)
<b>7 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	7 21	<b>46 WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323)
<b>8 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1)	8 14	<b>47 X-PERIMENT</b> THE SYSTEM (Mirage/Atco 7 90146-1)
<b>9 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39107)	9 17	<b>48 STEPPIN' OUT</b> THE CHI-LITES (Private I/CBS BFZ 39316)
<b>10 BREAK OUT</b> POINTER SISTERS (Planet/RCA BXL 1-4705)	10 25	<b>49 SOMETHING'S ON YOUR MIND</b> "D" TRAIN (Prelude PRL 14112)
<b>11 DANGEROUS</b> BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	18 5	<b>50 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)
<b>12 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6061GL)	13 30	<b>51 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005)
<b>13 LADY</b> ONE WAY (MCA-5470)	17 4	<b>52 MADONNA</b> Sire 9 23867-1)
<b>14 IT'S YOUR NIGHT</b> JAMES INGRAM (Owest/Warner Bros. 9 239970-1)	14 27	<b>53 FEVER</b> CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)
<b>15 IN THE HEART</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	15 23	<b>54 URBAN DANCE FLOOR GUERRILLAS</b> P. FUNK ALL-STARS (Uncle Jam/CBS FRZ 39168)
<b>16 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	11 40	<b>55 RIGHT PLACE, RIGHT TIME</b> DENISE LASALLE (Malaco 7417)
<b>17 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML)	12 14	<b>56 STEPPIN' OUT</b> GEORGE HOWARD (TBA TB 201-N)
<b>18 PATTI AUSTIN</b> Owest/Warner Bros. 9 23974-1)	19 6	<b>57 INTIMATE CONNECTION</b> KLEER (Atlantic 7 80145-1)
<b>19 DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	16 46	<b>58 THE GAME OF LIFE</b> T-Connection (Capitol ST-12264)
<b>20 KEEP SMILING</b> LAID BACK (Sire/Warner Bros. 9 25058-1)	20 7	<b>59 WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021)
<b>21 BACK TO BASICS</b> THE TEMPTATIONS (Gordy/Motown 6085GL)	24 7	<b>60 LOVIN' MAN</b> L.J. REYNOLDS (Mercury/PolyGram 818 479-1 M-1)
<b>22 CHANGE OF HEART</b> CHANGE (Atlantic 7 80151-1)	28 5	<b>61 MIDNIGHT LOVE</b> MARVIN GAYE (Columbia FC 38197)
<b>23 G FORCE</b> KENNY G (Arista AL8-8192)	25 15	<b>62 DREAMBOY</b> Owest/Warner Bros. 9 23988-1)
<b>24 NEVER SAY NEVER</b> MELBA MOORE (Capitol ST-12305)	21 23	<b>63 THE GAP BAND V + JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE-13004)
<b>25 PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	23 10	<b>64 CHANGING</b> LENNY WILLIAMS (Rocshire XR9513)
<b>26 JOYSTICK</b> DAZZ BAND (Motown 6084ML)	30 22	<b>65 ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA CPL 1-4858)
<b>27 GHETTO BLASTER</b> CRUSADERS (MCA-5429)	32 4	<b>66 CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)
<b>28 YOU SHOULDN'T-NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308)	29 20	<b>67 EVERY GREAT MOTOWN HIT</b> MARVIN GAYE (Motown 6058ML)
<b>29 CROSS FIRE</b> SPINNERS (Atlantic 7 80150-1)	33 5	<b>68 POSITIVE POWER</b> STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80127-1)
<b>30 ONE STEP CLOSER</b> THE DELLS (Private I/CBS BFZ 39309)	31 7	<b>69 RESPECT</b> BILLY GRIFFIN (Columbia FC 38924)
<b>31 RUN D.M.C.</b> (Profile PRO-1202)	39 4	<b>70 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)
<b>32 BE A WINNER</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL8-5700)	35 6	<b>71 ANTHOLOGY</b> MARVIN GAYE (Motown M9-791A3)
<b>33 PREPPIE</b> CHERYL LYNN (Columbia FC 38961)	22 21	<b>72 FRESH</b> TYRONE BRUNSON (Believe In A Dream/CBS FZ 39197)
<b>34 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	34 37	<b>73 TOUCH</b> EURYTHMICS (RCA AFL1-4917)
<b>35 CITY SLICKER</b> J. BLACKFOOT (Sound Town/Allegiance ST-8002)	36 16	<b>74 ELECTRIC UNIVERSE</b> EARTH, WIND & FIRE (Columbia OC 38980)
<b>36 SINCERELY</b> THE EMOTIONS (Red Label RLLP-001-1)	47 3	<b>75 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)
<b>37 FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	38 22	
<b>38 FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242)	44 5	
<b>39 ROBBERY</b> TEENA MARIE (Epic FE 38882)	40 28	

**LET'S HEAR IT FOR THE GIRL** — The year is 1976. Wide-eyed Texas boy dutifully reports to sales gig at Sound Warehouse (soon to acquire Atlanta-based Peaches, combining Texas-breadth with suthuhn hospitality). Typical day, stocking the soul section. Bright yellow album with pleasingly plump girl in strikingly black floral print dress which matches wallpaper. Not unlike a thousand other debut albums. Only this one said, "produced by Maurice White," first hook, and featured Earth, Wind & Fire's complete band as back-up, deciding hook. That album, **This Is Niecy**, sits firmly on my list of top ten favorite albums and is certainly my choice for the best urban contemporary debut album of all time. **Deniece Williams**, who in the last eight years has elicited that same reaction from millions of other listeners deserved it much earlier. For all of you who are just now getting into Niecy, from all of us who knew a while back, drop everything and get to the record store.



**BULL & THE GANG** — That's right. Kool & The Gang and the Spinners got together recently to party down and since they were at it, why not cut a commercial for Schlitz Malt Liquor? That's Kool (Robert Bell) seated in the cameraman's chair, by the way.

"This Is Niecy," "Songbird" and "When Love Comes Calling" are more than worth their second-line price for the voice alone. If you caught the later Williams/Mathis version of Niecy's "That's What Friends Are For" and if you haven't heard the original you've missed one of the most beautiful ballads ever written and executed by a singer, and without a doubt one of the finest, funkier arrangements ever created for a popular song. Maurice White's contributions to Niecy's coming out were invaluable and wonderful, tempering Earth, Wind & Fire's explosive presence to an intense sophistication which only further confirms its place as the dominating black group of the '70s. That relationship came to an end with "When Love Comes Calling" (produced mainly by Ray Parker, Jr.), which is still far more enjoyable than Niecy's subsequent efforts with Thom Bell. The Philadelphia Sound, for all its achievements, was not the Niecy sound, in spite of the success of her "Gonna Take A Miracle" cover. Now, thanks to **George Duke** and **Herbert Ross**, Deniece is her old self again, and everybody knows it. That's the best thing about "Let's Hear It For The Girl" which, after all, shouldn't be compared with "Free" or any of her great pre-disco work. The fact that slowly, steadily, assuredly, her name has reached everyone's lips is one of the great rewards of hard work and incredible natural talent, and it's one of the happiest developments in the eyes of those of us who have dug every sweet syllable since the Rhodes intro to "It's Important To Me." Niecy, thank you.

**NOTES IN THE NIGHT** — **James Mtume** is currently at Eastern Artists Recording Studio working with vocalist **Tawatha Agee**, as well as a group project with his band, **Mtume**. He is also involved in projects with CBS Artists **Bloodstone**, and Island Records Artist, **Jimmy Reilly**. The New Jersey based Clockwork Records is in the process of recording and mixing the new single, "1984" to be released shortly. **David Dachinger** is engineering the projects. Mercury/PolyGram recording group **Con Funk Shun** recently returned from a one month visit to Japan, where the band performed 78 shows in 30 days, including club, TV and radio appearances. "It was exhausting," said member **Felton Pilate**, "but we must be the tightest band in the world right now." Yeah, but after all the sleep... Whew, for a second I thought I wouldn't have anything to write about the **Jacksons**. **Marlon Jackson** has been offered the lead in two separate films when the upcoming Jackson Victory tour is over. The first movie, a full-length feature called *The Cat*, is reportedly backed by Universal Pictures. The second is a feature currently being reviewed by **Richard Pryor**, who is thinking of acting as director. But Marlon's future film career does not mean that the Jacksons are separating after the Victory tour. Says Marlon, "We'll always be together as a group. That's where it all started. That's the motherhip." But couldn't Marlon's cinematic possibilities lure him away from music? "Film is in my future," he says, "but music is in my blood." And the boys are in the bank. Later.

rusty cutchin

## Soundtracks Chart Success

(continued from page 5)

To *Hold* project. RCA's director of merchandising, west coast, Don Wardell, explained. "In the case of Rick Springfield and the film *Hard To Hold*, we set out to establish the single "Love Somebody" before the motion picture opened, as an extra attraction. The cover of the album was also designed in a special way. Movies, whether they're hits or not, have a limited life. The *Hard To Hold* cover was designed to be reversible. As a result, it has a shelf life as a soundtrack on the front, and then on the back it's a pure rock 'n' roll cover. Once the movie's life is over, the cover will be reversed in order to give us greater longevity in the stores."

Motown's London explained some of the difficulties when a soundtrack comes out. "We had a soundtrack on a motion picture called *Christine*. The movie came out, but was not a big success for the motion picture company, so we didn't really have a lot to go on, even though the package record-wise was really good.

It didn't make it because it didn't have a hot single to carry it nor did it have a big movie." LeMel noted that "the ideal is to have an AOR-based album with a CHR single. From the standpoint of the studio, if we have a hit single prior to the opening of the film, we've really done the job, and the job is to promote the picture. The song should always come out four to six weeks before the picture, and you should design it so that the leadoff artist is an immediate airplay artist."

As LeMel noted, the current wave of successful soundtracks probably will not slow in the coming months. Among the many in the works are *Beat Street*, which already has a surge of promotional energy behind it, and *Streets Of Fire*. While there are sure to be many films and soundtrack attempting to capitalize on the breakdancing and hip-hop scene initiated by *Flashdance*, there are probably many more designed to integrate a strong dramatic picture with accessible and profitable soundtrack album.



# MOST ADDED SINGLES

- 1. IN THE MIX — ROGER — WARNER BROS.**  
WATV, WDMT, WJAX, WLLC, WWDM, KMJQ, WRBD, V103, WQMG, WZAK, WOKBM WQKS, WDRQ, KGFJ, KUKQ, KPRS, WRAP, WNOVM WAOK, WPAL
- 2. IF EVER YOU'RE IN MY ARMS AGAIN — PEABO BRYSON — ELEKTRA**  
WAOK, WRAP, WGCi, WHVR, KGJF, KSOL, KDIA, WQKS, WWIN, WOKB, WZAK, WQMG, WRBD, WYLD, WILLE, WDAS, WEDR, WCIN, WATV
- 3. FEELS SO REAL (WON'T LET GO) — PATRICE RUSHEN — ELEKTRA**  
WNOV, WAMO, WHVR, KDAY, WXYV, KSOL, WPEG, WDRQ, WOKB, WJLS, WBMX, WTLK, WQMG, WWDM, WNMK, WCIN, WDMT, WATV
- 4. HEART DON'T LIE — LA TOYA JACKSON — PRIVATE I/CBS**  
WCIN, WEDR, WUFO, WJAX, WNHCM, WDIA, WYLD, WTLK, WZAK, WAIL, WDRQ, WPEG, KSOL, KGJF, WXYV, KDAY, WAOK, WPAL
- 5. OBSCENE PHONE CALLER — ROCKWELL — MOTOWN**  
WDAO, WDMT, XHRM, WEDR, WUFO, WLLC, WWDM, V103, WQMG, WRKS, WAIL, WWIN, WHUR, WRAP, WNOV, WAOK

# RETAIL BREAKOUTS

- 1. SWOOP (I'M YOURS) — DAZZ BAND — MOTOWN**
- 2. JUMP (FOR MY LOVE) — POINTER SISTERS — PLANET/RCA**
- 3. CHANGE OF HEART — CHANGE — RFC/ATLANTIC**
- 4. LOVE ME RIGHT — MELBA MOORE — CAPITOL**
- 5. EXTRAORDINARY GIRL — THE O'JAYS — PHILADELPHIA INT'L./CBS**
- 6. SOMEBODY ELSE'S GUY — JOSELYN BROWN — VINYL DREAMS/PRELUDE**
- 7. HEY D.J. — THE WORLD'S FAMOUS SUPREME TEAM — ISLAND**
- 8. GOTTA GIVE A LITTLE LOVE (TEN YEARS AFTER) — TIMMY THOMAS — GOLD MOUNTAIN/A&M**

# BLACK RADIO HIGHLIGHTS

**V103 — ATLANTA — SCOTTY ANDREWS, PD**  
HOTS: D. Edwards, L. Richie, Atlantic Starr, D. Williams, A. Bofill, I. Cara, Shalamar, Pointer Sisters, Jermaine Jackson, E. King, Temptations, Kenny G, O'Bryan, B. Loren, J. Brown. ADDS: M. Moore, Windjammer, G. Clinton, Womack & Womack, S. Robinson, Rockwell, L. Branigan, R.J.'s Latest Arrival, Roger, Chicago, Pretty Tony. LP ADDS: Michael Jackson, Cameo, B. Womack, D. Edwards.

**WWIN-AM — BALTIMORE — KEITH NEWMAN, PD**  
HOTS: D. Edwards, S. Lattisaw & J. Gill, Cameo, Yarbrough & Peoples, J. Osborne, Shannon, E. King, Kool & The Gang, J. Brown, Spinners, L. Richie, D. Williams, Earons, Bar-Kays, One Way, Change, Art Of Noise, C. Anderson, B. Womack & P. LaBelle, DeBarge. ADDS: S. Robinson, Staple Singers, Run D.M.C., L.J. Reynolds, Rockwell, P. Bryson, Windjammer, Switch, Jermaine Jackson. LP ADDS: Jones Girls, Rose Royce.

**WATV — BIRMINGHAM — RON JANUARY, MD — #1 — L. RICHIE**  
HOTS: L. Vandross, Shannon, D. Williams, Cameo, Bar-Kays, Spinners, D. Edwards, R.J.'s Latest Arrival, Temptations, DeBarge, P. LaBelle, J. Ingram, Dazz Band, Yarbrough & Peoples, M. Joseph, T. Marie, N. Hendryx, I. Cara, O'Bryan, E. King. ADDS: Roger, P. Rushen, Pointer Sisters, The Deells, World's Famous Supreme Team, Force MD's, P. Brown.

**WILD — BOSTON — ELROY SMITH, MD — #1 — D. EDWARDS**  
JUMPS: 11 To 4 — Shalamar, 14 To 5 — J. Osborne, 15 To 6 — One Way, 16 To 10 — Yarbrough & Peoples, 17 To 13 — P. LaBelle, 19 To 14 — Atlantic Starr, 18 To 15 — E. King, 21 To 16 — Temptations, 22 To 17 — Chi-Lites, 24 To 19 — B. Loren, 25 To 20 — "D" Train, 26 To 22 — Deniece Williams, 28 To 23 — S. Brown, 29 To 24 — Divine Sounds, 30 To 27 — Break Machine, Ex To 26 — Shannon, Ex To 28 — Change, Ex To 29 — Dayton, Ex To 30 — The Deele. ADDS: Jermaine Jackson, Cherrelle, Fatback, World's Famous Supreme Team, G. Howard.

**WUFO — BUFFALO — MARK VANN, MD — #1 — L. RICHIE**  
HOTS: Laid Back, Culture Club, Kool & The Gang, Shalamar, Real To Reel, T. Connection, The Deele, Change, Yarbrough & Peoples, Spinners, Emotions, O'Bryan, Deniece Williams, Divine Sounds, Gap Band, B. Womack & P. LaBelle, Bar-Kays, L. Vandross, J. Ingram, Shannon. ADDS: LaToya Jackson, Jermaine Jackson, Rockwell, Gap Band, Run D.M.C., G. Clinton, P. Austin.

**WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — PATTI LABELLE**  
HOTS: Bar-Kays, O'Bryan, Deniece Williams, I. Cara, N. Hendryx, Culture Club, P. Brown, Yarbrough & Peoples, Staple Singers, Spinners, E. King, One Way, Crusaders, J. Osborne, C. Lynn, J. Ingram, L. Vandross, Dazz Band, Rose Royce, T. Thomas. ADDS: O'Jays, Dreamboy, Switch, J. Blackfoot, Kwick.

**WBMX — CHICAGO — LEE MICHAELS, PD — #1 — EMOTIONS**  
HOTS: L. Richie, Temptations, J. Mathis & D. Williams, G. Clinton, P. Brown, E. King, Chi-Lites, J. Osborne, J. Ingram, Kenny G, P. LaBelle, S. Brown, Yarbrough & Peoples, Zena Dejonay, Newcleus, "D" Train, Real To Reel, One Way, B. Loren, Dazz Band, Shalamar, D. Moore, R. Parker Jr. ADDS: S. Robinson, J. Rocca, J. Brown, P. Rushen, Run D.M.C., M. Moore, R.J.'s Latest Arrival, Earons.

**WZAK — CLEVELAND — LYNN TOLLIVER, JR., MD — #1 — L. RICHIE**  
HOTS: J. Brown, Deniece Williams, Temptations, Kwick, L. Vandross, R.J.'s Latest Arrival, Newcleus, Shalamar, Dayton, Change, The Deele, One Way, Bar-Kays, P. LaBelle, Yarbrough & Peoples, J. Blackfoot, Dazz Band, Run D.M.C., Pointer Sisters, I. Cara. ADDS: Roger, P. Bryson, Cherrelle, LaToya Jackson, T. Thomas, H. Melvin & The Blue Notes, G. Clinton, Brass Construction, S. Robinson, H. Hancock. LP ADDS: Jermaine Jackson, L.J. Reynolds, DeBarge, Crusaders, Duke Bootee, Windjammer.

**WDRQ — DETROIT — MIKE STRATFORD, MD**  
HOTS: Cherrelle, Culture Club, C. Lauper, D. Williams, L. Richie, Shannon, S. Lattisaw & J. Gill, P. LaBelle. ADDS: A. Baker, Dazz Band, G. Howard, Green's III, Jermaine Jackson, J. Lewis, LaToya Jackson, P. Rushen, Roger.

**WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — D. EDWARDS**  
HOTS: B. Loren, Yarbrough & Peoples, Spinners, Madonna, J. Ingram, Bar-Kays, Hot Box, L. Richie, Shannon, Crusaders, T. Connection, D. Williams, J. Osborne, Temptations, Change, K. Fields, M. Joseph, Break Machine, One Way. ADDS: Jermaine Jackson, World's Famous Supreme Team, P. Bryson, Roger, Fatback, L.A. Street Band, L.J. Reynolds, Divine Sounds.

**WQMG — GREENSBORO — SHELLY BYNUM, MD**  
HOTS: Madonna, D. Edwards, L. Vandross, Shannon, Bar-Kays, J. Mathis & D. Williams, Yarbrough

& Peoples, Culture Club, P. LaBelle, J. Osborne. ADDS: L. J. Reynolds, Roger, J. Rocca, L. Branigan, Rockwell, NV, Rose Royce, P. Bryson, Jermaine Jackson, P. Rushen.

**KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — L. RICHIE**  
HOTS: Newcleus, D. Edwards, Kool & The Gang, On Way, Hall & Oates, B. Loren, Change, DeBarge, Art Of Noise, Cameo, Spinners, Atlantic Starr, Laid Back, B. Womack & P. LaBelle, S. Lattisaw & J. Gill, Real To Reel, D. Williams, Yarbrough & Peoples, Culture Club, O'Bryan. ADDS: Jermaine Jackson, Temptations, Divine Sounds, Roger, Xena, P. Austin, Fatback.

**TLC-FM — INDIANAPOLIS — KELLY KARSON, PD — #1 — L. RICHIE**

**WJAX — JACKSONVILLE — CHRIS TURNER, PD — #1 — PATTI LABELLE**  
HOTS: Culture Club, Yarbrough & Peoples, Bar-Kays, Spinners, Deniece Williams, Cameo, B. Loren, Run D.M.C., T. Thomas, One Way, L. Vandross, I. Cara, Dazz Band, N. Hendryx, R.J.'s Latest Arrival, Crusaders. ADDS: Roger, Fatback, S. Lattisaw & J. Gill, LaToya Jackson, Jermaine Jackson, Bloodstone, Shock.

**WLou — LOUISVILLE — BILL PRICE, MD — #1 — DeBARGE**  
HOTS: The Deele, Yarbrough & Peoples, Kenny G, Newcleus, Bar-Kays, L. Vandross, Shannon, L. Richie, Chi-Lites, Midnight Star, Temptations, Central Line, S. Arrington, Emotions, T. Connection, Orbit, R.J. Smith, Run D.M.C., Dayton, J. Ingram. ADDS: Musical Youth, L.J. Reynolds, T. Thomas. LP ADD: S. Clarke.

**WDIA — MEMPHIS — BOBBY O'JAY, PD**  
HOTS: Bar-Kays, Atlantic Starr, O'Jays, L. Richie, Spinners, Yarbrough & Peoples, Shannon, Dazz Band, "D" Train, One Way, Chi-Lites, Staple Singers, D. Williams, P. LaBelle, Cameo, The Human Body, O'Bryan, Newcleus. ADDS: L. Jackson, Bloodstone, M. Joseph, J. Brown, R.J.'s Latest Arrival.

**WLUM-FM — MILWAUKEE — SUSIE AUSTIN, MD**  
HOTS: P. Collins, Cameo, L. Richie, Pointer Sisters, D. Williams, Cars, Culture Club, Jermaine Jackson, Kool & The Gang. ADDS: Eurythmics, Menudo, L. Branigan, Real To Reel, Break Machine, Newcleus, Berlin.

**WYLD — NEW ORLEANS — BRUTE BAILEY, PD — #1 — L. VANDROSS**  
HOTS: L. Richie, One Way, E. King, Culture Club, Yarbrough & Peoples, Kool & The Gang, Dazz Band, P. Austin, Crusaders, O'Bryan, Joselyn Brown, Laid Back, R. McNier, Real To Reel, DeBarge, Shalamar, M. Watta, Newcleus. ADDS: Jermaine Jackson, Switch, D. Williams, Earons, P. Bryson, LaToya Jackson, Divine Sounds, Duke Bootee.

**WRKS — NEW YORK — BARRY MAYO, PD — #1 — L. RICHIE**  
JUMPS: 21 To 2 — J. Brown, 16 To 3 — D. Edwards, 10 To 4 — Cameo, 9 To 5 — Menudo, 12 To 9 — Yarbrough & Peoples, 15 To 11 — D. Williams, 22 To 15 — Run D.M.C., Ex To 26 — Earons, Ex To 30 — Hassan & 7-11. ADDS: H. Hancock, Rockwell, Jermaine Jackson, S. Lattisaw & J. Gill.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PDD — #1 — NEWCLEUS**  
HOTS: Shannon, L. Richie, D. Williams, Yarbrough & Peoples, Culture Club, Bar-Kays, World's Famous Supreme Team, One Way, B. Loren, L. Vandross, Spinners, Temptations, Change, P. LaBelle, Divine Sounds, Cameo, Dazz Band, DeBarge, J. Brown, O'Bryan. ADDS: Windjammer, The L.A. Street Band, Shcok, Twilight 22, Cherrelle, Hassan & 7-11, Duke Bootee, P. Bryson, I. Cara.

**WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — CAMEO**  
HOTS: Spinners, "D" Train, Culture Club, DeBarge, J. Osborne, L. Richie, Kool & The Gang, Atlantic Starr, Shalamar, One Way, Newcleus, T. Marie, Yarbrough & Peoples, The Deele, E. King, J. Ingram, Emotions, Bar-Kays, Temptations. ADDS: C. Lynn, P. Bryson, R.J.'s Latest Arrival, Pointer Sisters, Jermaine Jackson, Divine Sounds, Windjammer, R. McNier.

**XHRM — SAN DIEGO — DUFF LINDSEY, MD — #1 — D. EDWARDS**  
HOTS: L. Richie, Cameo, Shannon, J. Osborne, Culture Club, Bar-Kays, Yarbrough & Peoples, L. Vandross, One Way, O'Bryan, J. Ingram, Spinners, Real To Reel, DeBarge, Temptations, The Deele, Deniece Williams, B. Loren, Change, P. LaBelle. ADDS: Pointer Sisters, R. Parker, Jr., L.J. Reynolds, Earth, Wind & Fire, Run D.M.C., Rockwell. LP ADD: G. Howard.

**WDJY — WASHINGTON, D.C. — DAN O'NEIL, PD**  
HOTS: Madonna, Deniece Williams, Yarbrough & Peoples, Shalamar, I. Cara, Pointer Sisters, J. Ingram, L. Richie, D. Edwards, Bar-Kays, Shannon, T. Thomas, Jermaine Jackson. ADDS: Newcleus, Laid Back.

## THIS WEEK

47

on  
Cash Box  
B/C  
Singles  
Chart

An **EXTRAORDINARY** song that is becoming an **EXTRAORDINARY** hit by an **EXTRAORDINARY** group.

**"EXTRAORDINARY GIRL" — THE O'JAYS**





# TOP 100 BLACK CONTEMPORARY SINGLES

May 12, 1984

		Weeks On 5/5 Chart		Weeks On 5/5 Chart		Weeks On 5/5 Chart	
1	HELLO LIONEL RICHIE (Motown 1722MF)	2	10	35	SWOOP (I'M YOURS) DAZZ BAND (Motown 1725 MF)	50	5
2	DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 171GF)	1	14	36	TAXI J. BLACKFOOT (Sound Town/Allegiance ST-0004)	33	23
3	SHE'S STRANGE CAMEO (Atlante Artists/PolyGrem 818 384-7)	3	13	37	JUMP (FOR MY LOVE) POINTER SISTERS (Planet/RCA YB-13780)	58	3
4	WHITE HORSE LAID BACK (Sire 7-29346)	4	15	38	LAST DANCE GEORGE CLINTON (Capitol B-5332)	28	11
5	GIVE ME TONIGHT SHANNON (Emergency/Mirage 7-99775)	16	9	39	LOVE ME LIKE THIS REAL TO REEL (Ariste AS1-9192)	41	8
6	TONIGHT KOOL & THE GANG (De-Lite/PolyGrem 818 226-7)	5	13	40	LOVE ME RIGHT MELBA MOORE (Capitol B-5343)	48	3
7	MISS ME BLIND CULTURE CLUB (Virgin/Epic 34-04388)	8	9	41	NO PARKING (ON THE DANCE FLOOR) MIDNIGHT STAR (Solar/Elektre 7-69753)	39	11
8	LADY YOU ARE ONE WAY (MCA-52348)	15	6	42	I SWEAT (GOING THROUGH THE MOTIONS) NONA HENDRYX (RCA PB-13759)	45	7
9	FREAKSHOW ON THE DANCE FLOOR BAR-KAYS (Mercury/PolyGrem 818 631-7)	18	7	43	YOU'RE THE REASON "D" TRAIN (Prelude PRL 8082)	44	9
10	WE'RE GOING ALL THE WAY JEFFREY OSBORNE (A&M 2618)	11	9	44	GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER (Portrait/CBS 37-04120)	46	7
11	LOVE, NEED AND WANT YOU PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04399)	13	6	45	GOTTA GIVE A LITTLE LOVE (TEN YEARS AFTER) TIMMY THOMAS (Gold Mountain/A&M GS-82004)	54	4
12	DON'T WASTE YOUR TIME YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)	14	6	46	"DEAR MICHAEL" KIM FIELDS (Criticque CRI 705)	49	7
13	LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia 38-04417)	24	5	47	EXTRAORDINARY GIRL THE O'JAYS (Philadelphia Int'l/CBS ZS4 04437)	52	4
14	LOVE HAS FINALLY COME AT LAST BOBBY WOMACK AND PATTI LABELLE (Beverly Glen BG-2012)	6	14	48	NEW MOVES CRUSADERS (MCA-52365)	51	7
15	SOMEBODY'S WATCHING ME ROCKWELL (Motown 1702MF)	9	16	49	THEY ONLY COME OUT AT NIGHT PETER BROWN (Columbia 38-04381)	53	7
16	PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillon/Atco 7-99785)	7	13	50	ROCK BOX RUN D.M.C. (Profile PRO-5045)	59	4
17	LOVE ME IN A SPECIAL WAY DeBARGE (Gordy/Motown 1723GF)	10	11	51	OBSCENE PHONE CALLER ROCKWELL (Motown 1731MF)	—	1
18	SUPERSTAR (DON'T YOU REMEMBER...) LUTHER BANDROSS (Epic 34-04441)	19	10	52	LAND OF HUNGER THE EARONS (Island 7-99776)	64	4
19	SAIL AWAY THE TEMPTATIONS (Gordy/Motown 1720GF)	22	11	53	SHACKLES R.J.'s LATEST ARRIVAL (Golden Boy/Ouelly QUS 7059)	68	4
20	THERE'S NO EASY WAY JAMES INGRAM (Owest/Werner Bros. 7-29316)	30	8	54	SOMEBODY ELSE'S GUY JOSELYN BROWN (Vinyl Dreams/Prelude VND D71)	71	2
21	LOVELITE O'BRYAN (Capitol B-5329)	26	6	55	THRILLER MICHAEL JACKSON (Epic 34-04364)	38	14
22	LLOLIPOP LUV BRYAN LOREN (Philly World/Atlantic 7-99760)	27	10	56	THIS TIME CHERYL LYNN (Columbia 38-04429)	61	4
23	BEAT BOX ART OF NOISE (Island 7-99782)	20	13	57	RHYTHM OF THE STREET PATTI AUSTIN (Owest/Werner Bros. 7-29305)	63	4
24	RIGHT OR WRONG SPINNERS (Atlantic 7-89689)	34	6	58	WHAT PEOPLE DO FOR MONEY DIVINE SOUNDS (Specific SR-243)	70	3
25	JAM ON IT NEWCLEUS (Sunnyview SUN 411)	31	6	59	YOU'RE THE ONE EMOTIONS (Red Label RL SG-001)	37	11
26	SHAKE DOWN EVELYN "CHAMPAGNE" KING (RCA PB-13748)	17	10	60	STOP WHAT YOU'RE DOIN' THE CHI-LITES (Private I/CBS ZS4 04365)	40	10
27	DANCING IN THE SHEETS SHALAMAR (Columbia 38-04372)	12	12	61	IT'S ALL YOURS STARPOINT (Elektre 7-69751)	43	13
28	AUTOMATIC POINTER SISTERS (Planet/RCA YB-13730)	21	16	62	H-A-T-E (DON'T LIVE HERE ANYMORE) THE STAPLE SINGERS (Private I/CBS ZS4 04384)	65	5
29	LET'S STAY TOGETHER TINA TURNER (Capitol B-5322)	23	16	63	TOO BUSY THINKING ABOUT MY BABY ORBIT (Featuring Carol Hall) (Gnome/Ouelly QUS 058)	66	3
30	BREAKDANCE IRENE CARA (Network/Geffen 7-29328)	35	6	64	FEELS SO REAL (WON'T LET GO) PATRICIE RUSHEN (Elektre 7-69742)	—	1
31	CHANGE OF HEART CHANGE (RFC/Atlantic 7-89684)	42	6	65	LIVE WITHOUT YOUR LOVE WINDJAMMER (MCA-52367)	73	4
32	JUST MY LUCK THE DEELE (Solar/Elektre 7-69749)	29	9	66	MOONWALK EARTH, WIND & FIRE (Columbia 38-04427)	72	4
33	HI, HOW YA DOIN'? KENNY G (Ariste AS1-9105)	25	12	67	TOUCH DOWN L.J. REYNOLDS (Mercury/PolyGrem 818 791-7)	83	2
34	MORE, MORE, MORE ATLANTIC STARR (A&M 2619)	32	14				
68	I DIDN'T MEAN TO TURN YOU ON CHERRELLE (Tebu/CBS ZS4 04406)	75	4	68	I DIDN'T MEAN TO TURN YOU ON CHERRELLE (Tebu/CBS ZS4 04406)	75	4
69	TAKE IT TO THE LIMIT T. CONNECTION (Capitol B-5337)	77	5	69	TAKE IT TO THE LIMIT T. CONNECTION (Capitol B-5337)	77	5
70	READY FOR THE NIGHT MARGIE JOSEPH (Cotillon/Atco 7-99771)	78	3	70	READY FOR THE NIGHT MARGIE JOSEPH (Cotillon/Atco 7-99771)	78	3
71	IN THE MIX ROGER (Werner Bros. 7-29271)	—	1	71	IN THE MIX ROGER (Werner Bros. 7-29271)	—	1
72	WHATCHA TALKIN' 'BOUT MUSICAL YOUTH (MCA-52364)	79	3	72	WHATCHA TALKIN' 'BOUT MUSICAL YOUTH (MCA-52364)	79	3
73	STREET DANCE BREAK MACHINE (Sire 7-29319)	81	3	73	STREET DANCE BREAK MACHINE (Sire 7-29319)	81	3
74	FEEL THE NEED ANITA BAKER (Beverly Glen BG 2013)	76	3	74	FEEL THE NEED ANITA BAKER (Beverly Glen BG 2013)	76	3
75	HEY D.J. THE WORLD'S FAMOUS SUPREME TEAM (Island 7-99772)	86	2	75	HEY D.J. THE WORLD'S FAMOUS SUPREME TEAM (Island 7-99772)	86	2
76	ALWAYS LENNY WILLIAMS (Rocshire/MCA XR95056)	80	3	76	ALWAYS LENNY WILLIAMS (Rocshire/MCA XR95056)	80	3
77	IN THE HEAT OF THE NIGHT RAY PARKER JR. (Ariste AS1-9198)	87	2	77	IN THE HEAT OF THE NIGHT RAY PARKER JR. (Ariste AS1-9198)	87	2
78	I WANT YOU TO BE REAL JOHN ROCCA (Streetwise SWRL 2225)	84	2	78	I WANT YOU TO BE REAL JOHN ROCCA (Streetwise SWRL 2225)	84	2
79	IF EVER YOU'RE IN MY ARMS AGAIN PEABO BRYSON (Elektre 7-69728)	—	1	79	IF EVER YOU'RE IN MY ARMS AGAIN PEABO BRYSON (Elektre 7-69728)	—	1
80	LEAVE THE MESSAGE BEHIND THE DOOR COLONEL ABRAMS (Streetwise SWRL 1123)	82	3	80	LEAVE THE MESSAGE BEHIND THE DOOR COLONEL ABRAMS (Streetwise SWRL 1123)	82	3
81	NEW LOVE ROSE ROYCE (Montege MS 620)	89	2	81	NEW LOVE ROSE ROYCE (Montege MS 620)	89	2
82	HEART DON'T LIE LA TOYA JACKSON (Private I/CBS ZS4 04439)	—	1	82	HEART DON'T LIE LA TOYA JACKSON (Private I/CBS ZS4 04439)	—	1
83	LIVIN' FOR YOUR LOVE MELBA MOORE (Capitol B-5308)	36	16	83	LIVIN' FOR YOUR LOVE MELBA MOORE (Capitol B-5308)	36	16
84	BABY IT'S YOU STACY LATTISAW & JOHNNY GILL (Cotillon/Atco 7-99750)	—	1	84	BABY IT'S YOU STACY LATTISAW & JOHNNY GILL (Cotillon/Atco 7-99750)	—	1
85	LIVE WIRE (I WANT A GIRL THAT SWEATS) DUKE BOOTE (Mercury/PolyGram 818 809-7)	—	1	85	LIVE WIRE (I WANT A GIRL THAT SWEATS) DUKE BOOTE (Mercury/PolyGram 818 809-7)	—	1
86	ONE STEP CLOSER THE DELLS (Private I/CBS ZS4 04448)	—	1	86	ONE STEP CLOSER THE DELLS (Private I/CBS ZS4 04448)	—	1
87	LOVE WON'T LET ME WAIT JOHNNY MATHIS (Duet with Deniece Williams) (Columbia 38-04379)	67	11	87	LOVE WON'T LET ME WAIT JOHNNY MATHIS (Duet with Deniece Williams) (Columbia 38-04379)	67	11
88	ENCORE CHERYL LYNN (Columbia 38-04256)	47	22	88	ENCORE CHERYL LYNN (Columbia 38-04256)	47	22
89	ADULT EDUCATION DARYL HALL — JOHN OATES (RCA PB-13714)	57	10	89	ADULT EDUCATION DARYL HALL — JOHN OATES (RCA PB-13714)	57	10
90	SWITCH IT BABY SWITCH (Total Experience/RCA TES1-2401)	—	1	90	SWITCH IT BABY SWITCH (Total Experience/RCA TES1-2401)	—	1
91	JOYSTICK DAZZ BAND (Motown 1701MF)	55	25	91	JOYSTICK DAZZ BAND (Motown 1701MF)	55	25
92	SERIOUS BILLY GRIFFIN (Columbia 38-04321)	85	15	92	SERIOUS BILLY GRIFFIN (Columbia 38-04321)	85	15
93	IF ONLY YOU KNEW PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04208)	69	27	93	IF ONLY YOU KNEW PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04208)	69	27
94	IT'S GONNA BE SPECIAL PATTI AUSTIN (Owest/Werner Bros. 7-29373)	56	15	94	IT'S GONNA BE SPECIAL PATTI AUSTIN (Owest/Werner Bros. 7-29373)	56	15
95	DON'T GO DREAMBOY (Owest/Werner Bros. 7-29389)	88	20	95	DON'T GO DREAMBOY (Owest/Werner Bros. 7-29389)	88	20
96	ALL NIGHT PASSION ALISHA (Vanguard SPV 72)	74	5	96	ALL NIGHT PASSION ALISHA (Vanguard SPV 72)	74	5
97	LEAVE THE BRIDGES STANDING SHIRLEY BROWN (Sound Town/Allegiance ST-0005)	60	6	97	LEAVE THE BRIDGES STANDING SHIRLEY BROWN (Sound Town/Allegiance ST-0005)	60	6
98	I'M READY (IF YOU'RE READY) THE GAP BAND (Total Experience/PolyGrem TE 8211)	92	7	98	I'M READY (IF YOU'RE READY) THE GAP BAND (Total Experience/PolyGrem TE 8211)	92	7
99	THE SOUND OF MUSIC DAYTON (Capitol B-5237)	62	6	99	THE SOUND OF MUSIC DAYTON (Capitol B-5237)	62	6
100	I WANNA MAKE YOU FEEL GOOD THE SYSTEM (Mirage/Atco 7-99788)	90	11	100	I WANNA MAKE YOU FEEL GOOD THE SYSTEM (Mirage/Atco 7-99788)	90	11

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

Adult (Fust Buzza/Hot-Cha/Unichappell—BMI) . . . . .	89	Hi, How Ya (Music Corp. of America/New Music Group—BMI) . . . . .	33	Livin' For Your (Music Corp. of America/New Music Group—BMI) . . . . .	83	pel/Mr Dapper—BMI) . . . . .	26
All Night Passion (Jackaroo/Baby/Raquel/Starbo—ASCAP) . . . . .	96	I Didn't Mean (Flyte Tyme Tunes/Avant Garde—ASCAP) . . . . .	68	Lollipop Luv (Philly World/Whiz Kid—BMI) . . . . .	22	She's Strange (All Seeing Eye—ASCAP/Cameo Five—BMI) . . . . .	3
Always (Not listed) . . . . .	76	I Sweat (Eat Your Heart Out—BMI) . . . . .	42	Love Has (ABKCO/Spaced Hands/Beverly Glen—BMI) . . . . .	14	Somebody Else's (Jocelyn Brown—BMI) . . . . .	54
Automatic (Music Corp. of America/Fleedleedle—BMI/MCA—ASCAP) . . . . .	28	I Wanna Make (Science Lab/Green Star—ASCAP) . . . . .	100	Love Me In (Jobete—ASCAP) . . . . .	17	Somebody's Watching (Jobete—ASCAP) . . . . .	15
Baby It's (Intersong/CBS V Catalog—ASCAP) . . . . .	84	I Want You (Beggars' Banquet/Beat'n Track—ASCAP) . . . . .	78	Love Me Like (Richer/Chappell—ASCAP) . . . . .	39	Sound Of Music (Vanguard—BMI) . . . . .	99
Beat Box (Unforgettable Songs, adm. by Island—BMI) . . . . .	23	If Ever You're (Almo/Prince Street—ASCAP/Snow/Dyad—BMI) . . . . .	79	Love Me (Bush Burnin—ASCAP) . . . . .	40	Stop What You (Amirful/Torin—ASCAP) . . . . .	60
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI) . . . . .	30	It's All Yours (Harrindur/Licyndiana, adm. by Ensign BMI) . . . . .	98	Love, Need (Mighty Three—BMI) . . . . .	11	Street Dance (Can't Stop—BMI/Stop Light—ASCAP) . . . . .	73
Change Of (Flyte Tyme—ASCAP) . . . . .	31	It's Gonna Be (YellowBrick Road/MCA—ASCAP) . . . . .	61	Love Won't Let (Mighty Three/Friday's Child/WIMOT—BMI) . . . . .	87	Superstar (Teddy Jack/Del-Bon—BMI) . . . . .	18
Dancing (Famous—ASCAP/Ensign—ASCAP) . . . . .	27	Jam On It (Wicked Stepmother/Wedot—ASCAP) . . . . .	25	Love (Big Train—ASCAP) . . . . .	21	Switch (Total Experience—BMI) . . . . .	90
"Dear Michael" (Jobete—ASCAP) . . . . .	46	Joystick (Three Go/Jobete—ASCAP) . . . . .	91	Love Me Blind (Virgin—ASCAP) . . . . .	7	Swoop (J. Regg—ASCAP/Hey Kimo—BMI) . . . . .	35
Don't Go (Rashida—BMI) . . . . .	95	Jump (Welbeck/S. Mitchell/Anidraks/Porchester—ASCAP) . . . . .	37	Moonwalk (Ninth/Robsac/Walkeran—BMI) . . . . .	66	Take It To (Coakley/Irving—BMI) . . . . .	69
Don't Look Any (Vandorf Songs—ASCAP/Right-song/Franne Golde/Hitchings—BMI) . . . . .	2	Just My (Inner Rhythm/Avondale/Hip Trip—BMI) . . . . .	32	More, More, More (Irving/Ljesika—BMI) . . . . .	34	Taxi (Backlog—BMI) . . . . .	36
Don't Waste Your (Total Experience—BMI) . . . . .	12	Lady You Are (Perk's Duchess—BMI) . . . . .	8	New Love (Rose Royce/Ocean To Ocean—BMI) . . . . .	81	There's (ATV Music/Mann & Weil Songs—BMI) . . . . .	20
Encore (Tan Division/Flyte Tyme—ASCAP) . . . . .	88	Last Dance (Bridgeport/Top Dog—BMI) . . . . .	38	New Moves (Four Knights/Warner-Tamerlane/Blue Sky Rider—BMI) . . . . .	48	They Only Come (Minong—BMI) . . . . .	49
Extraordinary (Mighty Three—BMI) . . . . .	47	Leave The Message (Streetsounds—ASCAP) . . . . .	80	No Parking (Hip-Trip/Midstar—BMI) . . . . .	41	This Time (J. Flat/Koan—ASCAP) . . . . .	56
Feel The Need (Bey Glen/Spaced Hands—BMI) . . . . .	74	Let's Hear (Ensign—BMI) . . . . .	13	Obscene (Jobete—ASCAP) . . . . .	51	Thriller (Rodsongs (PRS), adm. by Almo—ASCAP) . . . . .	55
Freakshow (Warner-Tamerlane/Bar-Kays—BMI) . . . . .	9	Let's Stay (Irving/AI Green—BMI) . . . . .	29	One Step (Baby Love/Yancitoones—ASCAP) . . . . .	86	Tonight (Delightful—BMI) . . . . .	6
Girls Just (Heroic—ASCAP) . . . . .	44	Live Wire (Duke Bootee/ Double Edge—BMI) . . . . .	85	Perfect (Bellboy—BMI/Gratitude Sky—ASCAP) . . . . .	16	Too Busy (Jobete/Stone Agete—ASCAP) . . . . .	63
Give Me Tonight (Shapiro Bernstein & Co./Emergency—ASCAP) . . . . .	5	Live Without (Torque—BMI) . . . . .	65	Ready (Bellboy—BMI/Gratitude Sky—ASCAP) . . . . .	70	Touch Down (Membership/Seductive—ASCAP) . . . . .	67
Gotta Give (Archer/Kee—BMI) . . . . .	45			Rhythm Of (Gratitude Sky—ASCAP/Bell Boy/Pologrounds—BMI) . . . . .	57	We're Going All (Dyad—ASCAP) . . . . .	10
H-A-T-E (Malaco—BMI) . . . . .	62			Right (Mr. Dapper/Setu/Pride Fire—BMI) . . . . .	24	What People (Clerkjay/R. Hill—BMI) . . . . .	58
Hello (Brockman—ASCAP) . . . . .	1			Rock Box (Protoons, Inc./Rush-Groove—ASCAP) . . . . .	50	Whatcha (Jobete/Black Bull—ASCAP) . . . . .	72
Hey D.J. (April/Chappell—ASCAP) . . . . .	75			Sail Away (Stone Diamond/Golden Touch—BMI) . . . . .	19	White Horse (Sing A Song, adm. by WB Music Corp—ASCAP) . . . . .	4
				Serious (Ramwave—ASCAP) . . . . .	92	You're The One (Red Writer/Lanlee/Billy Osborne/Captain Z—ASCAP) . . . . .	59
				Shackles (Arrival/Alva—BMI) . . . . .	53	You're The Reason (Trumar/Huemar/Diesel—BMI) . . . . .	43
				Shake Down (Chappell/Richer—ASCAP/Unichap-			



## INTERNATIONAL DATELINE

### United Kingdom

LONDON — Classical music is to get the pop sales treatment through an innovative link between classical label Deutsche Grammophon and Sony, inventors of the Walkman cassette machine.

Labelled the Walkman Classics, dealer prices have been halved in a bid to extend their appeal to general record stores as well as classical specialists.

The advertising campaign uses a striking picture of Mozart wearing a pair of Walkman headphones. The initial 20 titles released have running times of over 80 minutes and include popular classics played by top artists.

"Walkman Classics will be a key, a password, to a new and potentially huge classical market," says DG label manager Bill Holland.

Ronco UK, who reported a "cash flow" problem earlier this month, is planning to buy out UK operations from its American parent company.

UK managing director Mal Sherman hopes to secure the deal with key management and an unnamed private investor.

"Negotiations are taking place with UK financial institutions regarding support for the offer," says Sherman. He stresses the company has not been closed down, and expresses confidence in their planned summer and autumn releases.

Further restrictions on "freebie" giveaways on records eligible for the Gallup charts have been announced. Rules announced last November restricting giveaways with singles has now been extended to albums.

Only insignificant gifts like buttons and patches or a free record by the same artist will be allowed. Previously, record companies were offering T-shirts and on occasion a free video. The moves were implemented by the Gallup chart partners' committee and the BPI Council.

London looks like having one of its most action-packed summers on the concert scene. Neil Diamond, Stevie Wonder, Billy Joel and Pink Floyd's Roger Waters teaming up with Eric Clapton have already been announced. Confirmation is also expected for an Elton John concert at the 100,000 capacity Wembley Stadium. And rumours abound that the ink is about to dry on contracts for Bob Dylan, Santana and Bruce Springsteen.

One of the most successful heavy rock acts of the early seventies, Deep Purple, are to reform. The five members from the group's most successful period, including singer Ian Gillan, guitarist Ritchie Blackmore and keyboards player Jon Lord will be back in the studio together in the summer, and are expected to start a tour

taking in the US, UK and Japan by the end of the year.

Leading record, video and computer game firm Lasgo Exports has notched up a remarkable record of its own. The London based company has won the prestigious Queen's Award For Export Achievement for the second year running.

The 1984 award was announced on Queen Elizabeth's birthday, April 21. In the past year Lasgo has extended its worldwide operations to include a wider coverage of North America, Australia and the Far East.

Magnum Music Group, which includes five record labels and a publishing company, is moving into the video market. The first release on MMG Video is Canadian star Ronnie Hawkins live in concert, scheduled for release in June.

Lamborghini Records will be well placed to sell its upcoming album from former Genesis guitarist Steve Hackett internationally. The company has just completed licensing deals for its product with Teldec in West Germany, CGD in Italy, Non-Stop in Scandinavia and Turning Point for Benelux.

Inner Vision has signed a new licensing deal with Priority/EMI Records after a period of inactivity following litigation with its most successful act to date Wham!, now signed to CBS.

chrissey iley

### Argentina

BUENOS AIRES — A delegation of CBS executives from the U.S., headed by Allen Davis, president of Columbia Records International, and Nick Cirillo, VP in charge of Latin America (LAO), visited Buenos Aires and held talks with Roberto Lopez, president of the local branch, as part of a South American tour on which the main highlight was the opening of a new plant in Rio de Janeiro, Brazil. In Buenos Aires Davis and Cirillo, as well as Lopez, were on hand at the offering of a "Number One" award to local chantress Maria Martha Serra Lima, who sold more than one million albums of her recordings during her career and at the same time unveiled a new LP at the Michelangelo nitery.

During a brief talk with the press, Davis told **Cash Box** that he felt very happy in general about the company operations in Brazil, where there has been a "remarkable progress" on the development of creative artists like Djavan and Raimundo Fagner, and the success of Roberto Carlos, who cut the opening ribbon of the new plant and whose contribution to the success of the Brazilian operation, where



**PRODUCING A THRILLER** — Producer Quincy Jones recently received a visit from president of CBS Records International Allen Davis, who brought along with him a sampling of the international awards earned by Jones for his production of Michael Jackson's "Thriller." Davis (l) and Jones (r) seem to be enjoying the amazing array of gold displayed in Jones' home.

more than 500 people work, was very significant.

About the policy of the group, he stated that it is CBS' unwritten policy that every artist deserves the full support of all the CBS companies and that it happens that English and Spanish are the most common languages spoken by these countries where the 38 fully-owned companies are established, but that the company does not always succeed.

Regarding the current trends in the States, Davis told **Cash Box** that there is an opening for new artists, after several years of tight radio programming during which the radio stations were conservative about the music that was being played; the advent of MTV also signaled a change in the trends, with many artists coming from Great Britain and the introduction of what he defined as a "new wave" in music and more variety in the music.

miguel smirnoff

### Italy

MILAN — The Italian Confederation of Music will join AFI, the association of the record manufacturers, the associations of the composers (Associazione Uncla) and the music publishers (Unemi and Aidem).

Virgin Dischi released a midline called MP (medium price). The first 35 issues are already out on the market, distributed by Dischi Ricordi, on sale to the public at price of \$5 each.

Giancarlo Bongiovanni announced an agreement with the French record company SPI (Societe Phonogramme Internationale) for the distribution of its catalog in Italy. The repertoire includes many movie soundtracks from all over the world.

The Stone Castle Recording Studios, located in Carimate, Como, have been sold by Antonio Casetta to two different groups, the first one called Lark Recording Studios — created by Allan Goldberg and Oderso Rubini — and the second one, Morning Studio, Music, Records & Productions managed by Red Canzian, Renato Cantele and Marco Tensini.

mario de luigi

## Music Videos Brought To Europe Via Cable

by Chrissey Iley

LONDON — Next year Europe will have a 24-hour cable service transmitted from London according to Charles Levison, chief executive of The Music Channel Ltd. (MCL is the recently announced partnership of Thorn EMI, the Virgin Group and Yorkshire Television.)

MCL will operate as a wholly independent company, transmitting its programs under the name of Music Box. The production will be handled by the existing Music Box staff at Thorn EMI. Levison, a former MD of WEA UK, he is currently engaged in looking for larger premises and a bigger staff.

(continued from page 28)

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

- 1 Love Of The Common People — Paul Young — CBS
- 2 Victims — Culture Club — Virgin
- 3 Radio Ga Ga — Queen — EMI
- 4 Non Voglio Mica La Luna — Fiodaliso — Durium
- 5 Dance Hall Days — Wang Chung — CBS
- 6 Just For Tonight — Gilbert Montagne — Baby
- 7 Ci Sara — Toto Cutugno — Baby
- 8 Terra Promessa — Eros Ramazzotti — DDD
- 9 Serenata — Toto Cutugno — Baby
- 10 State Of The Nation — Industry — EMI/Capitol

#### TOP TEN LPs

- 1 No Parlez — Paul Young — CBS
- 2 Speciale Sanremo '84 — Various Artists — CBS
- 3 Festival '84 — Various Artists — CGD
- 4 Masterpiece — Various Artists — Discotto
- 5 Magic Dee Jay — Various Artists — Disco Magic
- 6 Thriller — Michael Jackson — CBS
- 7 The Works — Queen — EMI
- 8 Ammonia Avenue — Alan Parsons Project — CGD/Arista
- 9 Creuza De Mol — Fabrizio De Andre — Ricordi
- 10 90125 — Yes — WEA/Atco

— Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 Against All Odds — Phil Collins — Virgin
- 2 Hello — Lionel Richie — Motown
- 3 You Take Me Up — Thompson Twins — Arista
- 4 I Want To Break Free — Queen — BMI
- 5 Glad It's All Over — Captain Sensible — A&M
- 6 Ain't Nobody — Rufus & Chaka Khan — Warner Bros.
- 7 Wood Beez (Pray Like Aretha Franklin) — Scritti Politti — Virgin
- 8 Nelson Mandela — Special AKA — 2 Tone
- 9 The Caterpillar — The Cure — Fiction
- 10 People Are People — Depeche Mode — Mute

#### TOP TEN LPs

- 1 Can't Slow Down — Lionel Richie — Motown
- 2 Now That's What I Call Music II — various — EMI/Virgin
- 3 Into The Gap — Thompson Twins — Arista
- 4 Lament — Ultravox — Chrysalis
- 5 Thriller — Michael Jackson — Epic
- 6 Alchemy... Dire Straits Live — Vertigo
- 7 Human's Lib — Howard Jones — WEA
- 8 The Smiths — Rough Trade
- 9 Cafe Bleu — The Style Council — Polydor
- 10 Body & Soul — Joe Jackson — A&M

—Melody Maker

### Germany

#### TOP TEN 45s

- 1 Big In Japan — Alphaville — WEA
- 2 Somebody's Watching Me — Rockwell — Motown
- 3 Relax — Frankie Goes To Hollywood — Island
- 4 Jump — Van Halen — Warner Bros.
- 5 People Are People — Depeche Mode — Mute
- 6 Girls Just Want To Have Fun — Cyndi Lauper — Epic
- 7 Radio Ga Ga — Queen — EMI
- 8 Hello Again — Howard Carpendale — EMI
- 9 Love Is A Battlefield — Pat Benatar — Chrysalis
- 10 Abschied Ist ein scharfes Schwert — Roger Whittaker — Avon

#### TOP TEN LPs

- 1 ? (Fragezeichen) — Nena — CBS
- 2 Die Songs einer Supergruppe — Supertramp — A&M
- 3 Peter Hofmann 2 — Peter Hofmann — CBS
- 4 Ammonia Avenue — The Alan Parsons Project — Arista
- 5 Carambolage — Peter Maffay — Teldec
- 6 Hello Again — Howard Carpendale — EMI
- 7 The Works — Queen — EMI
- 8 Alchemy... Dire Straits Live — Vertigo
- 9 Ein Gluck, dass es dich gibt — Roger Whittaker — Avon
- 10 Human's Lib — Howard Jones — WEA

—Der Musikmarkt



# CLASSIFIEDS

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

## Classified Ads Close TUESDAY

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**WANTED:** Miss Pacman ct. eight ball deluxe pinball, eight ball deluxe pinball limited edition, Sercoma drew 80 color or B&W. Have for sale at special prices Seeburg music USMC1, Sunburst, Vogue, Matador, Olympian, and Bandshell all shopped location ready. Call for special prices Mike or Phil (717) 848-1846. Also have a few antique winterbrook, challengers, draw bells and Mills Slots

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**FOR SALE** — King Pin, Minidealer, Quarterhorse, Diamond Derby, Derby King, Electronic Bongos, Hi-Lo double Up Pokers, Veges 3 Ways, Bally Bingos, Winner Circles. Call Monti-Video, Hillside, NJ (201) 926-0700

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### HUMOR

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**PHILLY WORLD SIGNS WITH ATLANTIC** — Philly World Records, whose roster of artists includes Harold Melvin & the Blue Notes, Bryan Loren, Terri Wells and others, has signed a distribution deal with Atlantic Records. The first release under the new contract is Loren's hit "Lollipop Luv." Seen celebrating the deal, are (l to r): Cotillion Records president Henry Allen; Atlantic president Doug Morris; Philly World president Peter Pelullo; Atlantic/Cotillion vice president/GM Hank Caldwell; Philly World national sales and marketing director Ernie Cimadamore; and Philly World attorney Jonathan Black.

## Basie Funeral

(continued from page 9)

under Mr. Woodward's leadership, they are about to embark on a tour that will end June 30 at a gala salute to Basie as part of this year's Kool/New York Jazz Festival, which George Wein has dedicated to Count Basie. In the last years of his life, Count Basie had been working on an autobiography with writer Albert Murray; it will be published in the future.

At Count Basie's funeral, Dennis Rowland, Carmen Bradford, and Joe Williams sang spirituals, Billy Taylor played a medley of Basie's compositions, Dr. Samuel D. Proctor, the Senior Minister of the Abyssinian Baptist Church, delivered the eulogy, and Freddie Green, Cab Calloway, and Aaron Woodward delivered remarks. Count Basie's body was on view before the service and that sly, all-knowing smile of his seemed to be perceptible. The obituary, printed in the program for the funeral and titled "To Basie With Love," contained the words, "Your melodies will linger in our hearts forever."

Freddie Green said, "He's a man who never said no to his public at any time." Judging by the outpouring of emotion that accompanied his passing, it is clear that, as always, his public was ready to repay that kindness.

## Black Videos

(continued from page 15)

ally good black music. Black music has seen a very good year, and with such explosive success, video is an attractive enhancement. "We're fighting now for a larger share of MTV and the bigger video networks," said Michael Kidd, division vice president of black promotions for RCA. "Once we do, we feel it will contribute to our gross in sales. We've had a tremendous year this year what with Michael Jackson, The Pointer Sisters, and Lionel Richie. The black record industry has shown a great growth at this point."

Black music industry executives hope for continued loosening in the music video pop/rock formats, recognizing the advance in sales they could garner from such exposure. But of the promotions executives from both areas of music, all agreed that videos cannot be made for video's sake, and it is the music that ultimately pays for video production costs. "Good songs make good videos," said Ronnie Jones, manager of national R&B album promotion for Capitol Records.

Harvey Leads, director of video promotion for Epic, Portrait and Associated Labels, together with T.C. Thompkins, vice president of black music promotions, had this to say about the state of black music video exposure: "There is no 24-hour black music outlet, other than one of the most consistent black music video outlets — B.E.T. — Black Entertainment Television, which is only one hour a night, six nights a week out of Washington, D.C. Rumor has it that they'll be expanding. Other than that you have local weekly black urban video shows. And then there's "Night Tracks," and "Friday Night Videos" who don't have an AOR mentality, they just play hits and potential hits regardless of format."

Leads explained that despite this lack of video outlets for black music, a parallel can be drawn between the video markets and the radio markets. There is a comparable ratio, he said, when you consider the amount of AOR/CHR stations compared to the number of black contemporary/R&B formatted stations. The same relationship exists with video. This is not to say, according to Leads, that there isn't a strong demand for more black videos. Indeed, the consensus among the promotion people we spoke to is that increased video exposure will be a boon to the black music industry, and now is the time for more such video outlets to open up.

## ASCAP Re-elects David, New Board Members

**NEW YORK** — The board of directors of ASCAP has re-elected lyricist Hal David as president. In other elections the ASCAP board voted Arthur Hamilton and Irwin Z. Robinson vice presidents; Morton Gould secretary; George Duning, assistant secretary; Leon J. Brettier, treasurer; and Sidney Herman, assistant treasurer.

ASCAP members have also elected four writers and four publishers to serve on its Board of Review, the Board of Review decides questions raised by members concerning royalty distributions and ASCAP's distribution rules. Writers elected to the board were lyricists John Bettis and Donald Kahn and composers Burton Lane and William Kraft. Publishers elected were Stanley Mills of September Music Corporation, Leeds Levy of Leeds Music Corp., Dean Kay of T.B. Harms Co., and John M. Boerner of Carl Fischer, Inc.

## Music Videos Brought To Europe Via Cable

(continued from page 27)

Virgin chief Richard Branson expressed his delight with the alliance, saying that "our combined strength will ensure that music lovers everywhere throughout Europe will receive the best possible music channel." Levison also triumphantly claims, "this is a new outlet for the music industry; and I emphasize the words "music industry" rather than record industry. Music Box is producing four hours of programming at present and that will be increased to 24 early next year."

As well as his quest for office accommodation and plans to recruit more staff, Levison also hopes to establish MCL's own dedicated facilities for program production in London.

"Music Box will be the first cable channel to carry the UK chart, going out on Wednesdays," he disclosed. "There will also be a Euro chart, a video chart and a new release chart program. It's the first program ever to be dedicated to the whole of Europe, to a potential European au-

dience of five million."

Levison went on to explain that Music Box will feature concerts, quizzes, internationally known artists and music news. The show may schedule a particular clip up to five times a day, but the rotation will average two or three plays a day.

Advertising will be screened in about a month. Initially, ads will be restricted to four minutes per hour due to advertising regulations in Switzerland. Music Box will also derive income in the form of fees from cable operators.

In its early UK stage Music Box will be available through Thorn EMI's cable facility in Swindon and through Rediffusion cabling, which means it will be available to 25 towns throughout the UK by the end of June, with an audience penetration estimated at 500,000 homes. The Greenwich suburb is to be the first London area to receive Music Box near the end of the Summer. The service will expand as more cable systems come on line.



## AROUND THE ROUTE

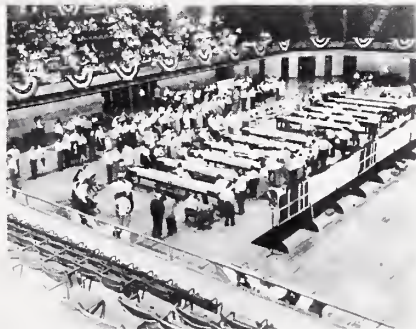
by Camille Compaso

As you will read elsewhere in this issue the number of jukeboxes registered with the Copyright Office in Washington for the first quarter of this year has dropped to 83,054 from the 145,146 that were reportedly registered in 1978 when ops were paying the \$8 royalty fee. This sad but true statistic was passed on to us by AMOA's executive vice president **Leo Droste** and serves to further emphasize the plight of the jukebox operator, who must contend with current economic problems plus the added burden of the escalated royalty fee. AMOA thus urges that the campaign continue, on the part of operators and other members of the trade, to enlist support for Senate bill SB 1734 and House bill HR 3858 which, if passed, would greatly relieve the pressure. If you need guidance or further information feel free to contact the AMOA office at 312-654-2662 in Chicago.

Lucky Distg. Co., one of the three newly appointed Rock-Ola distributors (details elsewhere in this issue), recently moved to more spacious, new facilities at 2179 Nolensville Rd. in Nashville, TN. **Mitch Rollins**, formerly with Rowe Int'l., has joined Lucky's service department. The firm, which is headed by **Steve Shacklett**, has a number of coinbiz veterans on its team, including **Wilson Bracey**, **Clint Shockey** and **Mary Shumsky**.

We received word from Greyhound Electronics in Toms River, NJ, that Chicago has approved for license the firm's coin-op "Casino Games" machine. This model now joins the company of the SMS "Grand Prix" and Kramer "Skill Stop Poker," which are also legal in Chicago.

Dateline Union City, New Jersey, where we spoke with **Sol Lipkin**, American Shuffleboard's sales manager, whose very much involved in the shuffleboard tournament circuit and has been traveling a lot these past weeks — but that's nothing new for Sol! Most recently he was in Las Vegas for the second national shuffleboard tournament which was held at The Showboat where players from 11 different states competed for cash awards and prizes totaling around \$28,000. League interest in shuffleboard tournaments has been mushrooming nationwide, as Sol told us. Professionals, women and players of all



*This photo will give you an idea of the format that is used in a shuffleboard tournament. The '85 spring tournament that is being planned by American Shuffleboard will feature 24 tables, rather than the traditional 12. Incidentally, in case you're wondering about players' attire and style, this photo is from a 1949 tournament!*

skill levels are participating and plans are now under way for a national tournament in Spring of '85 for teenaged players. As a result of all this interest, American Shuffleboard is "heavily back-ordered" over demand in the U.S. plus the growing interest in England. Australia is another market that is opening up. Current models include the

Royal line (16'-22'), and 12' Royal Cusion and the 9' Royal Bank Shot.

**Tony Yula**, general manager of Mondial-Springfield, NJ, notes that the firm recently took on the Wurlitzer phono line and is expecting a delivery from Germany very shortly. "We are very enthusiastic about the Wurlitzer phono-graph line," he said, stressing the "quality" of the product and the competitive price tag. Mondial is planning to hold a showing of the current Wurlitzer jukebox models — and a service school as well — some time later in May. As for present business, pinballs are definitely in the fore, particularly Mylstar's "Jacks To Open." As Tony pointed out, we're getting "back to the basics" where you can go into a tavern to play a shuffle alley, pinball, pool table and jukebox. Additionally, there's the younger generation who are just now experiencing and enjoying pinball play, he noted. Mondial is also doing just beautifully with Nintendo's "Punch Out" and "VS Tennis."

Attention jukebox ops. Remember the **Four Lads** from years past who recorded such hits as "Standing On The Corner," "Moments To Remember" and "No Not Much?" Well, they recently cut a new single on the GP label titled "She Will Call Again" b/w "How Did She Look," which is getting some good airplay and should be a natural on jukeboxes, according to **Ben Arrigo** of Glenn Productions in New York. The group just completed an engagement in Reno, is scheduled for T.V. and a concert appearance in New York — and will also be cutting a new LP. Operators may secure jukebox promo copies of the single by contacting **Ben Arrigo** at Glenn Productions, 157 W. 57th St., New York, NY 10019 or phoning 212-265-6585.

## Bally Shows Revenues Up, Earnings Down

CHICAGO — Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corp., announced revenues, net income and earnings per share for the first quarter ended March 31, 1984 and the outlook for the balance of 1984.

For the first quarter of 1984, revenues were \$272,713,000 as compared to \$194,830,000 in the same period last year. Net income was \$300,000 compared to \$2,078,000 earned in the first quarter of 1983. Earnings per share were \$.01 compared to the \$.08 per share reported a year ago.

Mullane said, "the revenue increase is primarily attributable to our newest operations Health & Tennis Corporation of America, which was not included in last year's first quarter. The earnings decline in this year's first quarter reflects the deepening depressed conditions in the coin-operated game business, which we first reported in the fall of 1982. Public play of amusement games at the retail level again declined in this quarter which resulted in a lower order rate for new equipment. The first quarter of 1983, to which the current quarter compares, was the best quarter of that year for the amusement game."

Mullane noted that, "partially offsetting the continuing weakness in the amusement game business were extremely strong showings by Bally's Park Place Casino Hotel in Atlantic City, New Jersey and by Health & Tennis Corporation of America. Bally's Park Place continued to report excellent results with another record first quarter. Health & Tennis Corporation of America also produced very strong results for Bally."

He further noted that, "as we enter the second quarter, we expect solid contributions by our Six Flags unit and further contribution from Bally's Park Place as both divisions enter their seasonally strong periods. Health & Tennis should also continue its growth. We naturally hope for improved conditions in the amusement game market, but expect that these operations will continue at low levels as the industry adjusts to the lowered level of play by the public."

## NAMA Survey Reveals Bright Forecast For Vending In '84

CHICAGO — Sales and profit expectations of vending service companies look considerably brighter for 1984, following a decided upswing in 1983 for most parts of the country, according to a survey of members by the National Automatic Merchandising Assn. (NAMA).

The annual "How's Business" survey of the association shows that 85.2 percent of the reporting companies expect higher sales in 1984, and 73.7 percent forecast higher net profits, noted NAMA president G. Richard Schreiber. The data was compiled from responses by 383 member firms, five of them located in Canada, whose results are reported separately.

For 1983, 76.2 percent reported higher sales compared with 1982 and 53.2 percent attained higher net profits. Sales were even for 13.8 percent and down for 10 percent of the reporting firms. Net profits were even with 1982 for 23.7 percent of the firms and down for 23.1 percent.

The best sales performance was reported from the southeast, where 91.5 percent of those reporting achieved higher sales, followed by New England, the western and eastern states.

In the Great Lakes region, hit earlier by automobile and related industry problems, 72.9 percent reported sales increases, with only 8.3 percent showing sales declines. In the southwest, where the vending industry downturn occurred later, nearly one out of four firms experienced sales declines in 1983.

Non-vended (manual) foodservice volume was higher for 59.9 percent of those reporting, 22.6 percent showed no change and 17.5

percent reported lower sales volume for 1983.

Glass front snack vending machines headed the list of equipment which reporting companies plan to purchase in 1984, with 84.6 percent of the companies indicating they plan to buy such machines, reflecting the highest percentage for all categories in recent years. These were followed by hot beverage venders (69.2 percent), refrigerated food venders (54.3 percent), cup cold beverage machines (45.7 percent), can or bottle venders (44.6 percent), candy, cookie, cracker machines (29 percent) and cigarette machines (27.7 percent). Plans to purchase cigarette machines have been declining in recent years, from a high of 45.8 percent of respondents who reported plans to buy in 1980.

NAMA, which is the national association of the vending and foodservice management industry, currently has more than 2,400 member firms.

### Exidy Revamps Sales, Marketing Depts.

CHICAGO — Exidy, Inc. of Sunnyvale, California, announced a reorganization within its sales and marketing department.

John A. Barone, who is the firm's national sales manager, has taken on the additional responsibilities of director of domestic marketing and advertising.

Mireille Chevalier, who shares the responsibilities of national sales manager with Barone, has expanded this area of her function and taken on the added responsibilities of international director of sales and marketing.

## New Equipment

### 'Hot' New Game From I.C.E.

"Fire Escape" is a unique and extremely appealing electro-mechanical game, with great graphics, incredible sounds, and a very creative electronic scoring," stated Steve Bernstein, vice president of marketing and sales for I.C.E., in announcing the release of the new game. "The industry response has been overwhelming." The new model was introduced by I.C.E. at the recently held AOE show in Chicago, where it attracted widespread attention and ranked as one of the most outstanding new pieces at the show.

In the play process, the object is to get out of a burning building by racing down the fire escape, jumping to the safety of a bird's nest along the way or sliding down the drainage pipe; and then help put out the fire. Action is frenzied and challenging, calling for speed, dexterity and skill on the part of the player; and accompanying the excitement are incredibly realistic sound effects. Electronic scoring records the player's progress. The game has wide appeal for players of all ages and skill levels.

"We went into production at the end of April and expect to have our distributors' initial orders out by the second week in May," said Bernstein. "The exposure created at the AOE show, coupled with the distributor/operator showings we've been doing has produced exceptional results. Word travels fast in this industry and we are already back-ordered through June."

Bernstein further noted that, "we had the street operator in mind when we designed and

priced Fire Escape, yet its novel and unique nature makes it ideal for the arcade as well. For the operator whose concern is maintenance and reliability the real beauty of the game is apparent when you open the cabinet," he added. "Operators will be pleasantly surprised with Fire Escape's mechanical simplicity."

Further information may be obtained through factory distributors or by contacting I.C.E. at 590 Young St., Tonawanda, New York 14150.



"Fire Escape"



# INDUSTRY NEWS

## Record Attendance At NAMA Confab

CHICAGO — A record number of exhibitors and registration of 3,218 industry members (the highest since 1980) set the tone for the 1984 NAMA Western Convention-Exhibit, which was held for the second consecutive year at the Anaheim Convention Center in Anaheim, California during the period of April 6-8.

"We were just tremendously pleased to have a total of 141 exhibitors, an all-time high and eight more than the record total of last year," commented G. Richard Schreiber, president of the National Automatic Merchandising Assn.

"From conversations with Western and other industry members it was obvious that the positive reactions received by the exhibitors is based on improved sales and prospects of the operating companies in our industry," he added.

Highlights of the convention meetings were an address about making better use of available association services by NAMA board chairman Ken Nowak, president of Variety Vendors (Warren, MI), and B. J. Thompson's presentation on personal and company financial planning.

Replacement of the traditional convention banquet with a "foods of the world" buffet-style evening, complete with entertainment, also met with favorable response from the convention participants.

The 1985 NAMA Western Convention will, for the first time, be held in Reno, Nevada. The dates are March 22-24.

## 1984 Sees Another Drop In Jukebox Registration

CHICAGO — In a recent conversation between the AMOA office and the Licensing Division of the Copyright office in Washington, D.C., it was reported that the number of jukeboxes registered in the first quarter of 1984, dropped by 29,763 from last year.

Following a six-year decline, it was reported that as of April 16, 1984, 83,054 jukeboxes were licensed compared to last year's end figure of 112,817. This represents 2,790 separate licensors as opposed to 3,988 by year-end 1983.

The registration decline follows a pattern that began in 1978, when the Copyright Royalty Tribunal (CRT) instituted a copyright licensing fee of \$8 per jukebox. In 1978, it was reported that 145,146 jukebox licenses were issued to 4,287 operators. As the copyright license fee increased from 1981 to 1984, from the initial \$8 fee to a \$50 fee (an increase of 525 percent), a drop of 62,092 licenses and 1,497 operators occurred from 1978, to the

current 1984 figure.

The following table further illustrates the significant decline over the past seven-year period.

	Fee	No. of Operators	No. of Juke boxes Licensed
1978	\$8	4,287	145,146
1979	\$8	3,918	138,701
1980	\$8	4,046	139,002
1981	\$8	3,920	136,941
1982	\$25	3,996	127,444
1983	\$25	3,988	112,817
1984	\$50	2,790	83,054

## Rock-Ola Appoints Three New Distributors

CHICAGO — Donald Rockola, president of Rock-Ola Manufacturing Corp., announced the addition of three new distributors to the firm's U.S. network.

Lucky Distributing Company is now representing the Rock-Ola coin-op phonograph line. Located at 2179 Nolensville Road in Nashville, Tennessee, the company's executive team, headed by president Steve Shacklett, includes David Shacklett, Wilson Bracey and

a full staff of sales representatives.

Also representing the Rock-Ola line is Bally Advance Distributing, which is located at 9745 Business Park Drive in Sacramento, California. Manager of the distributorship is Terry Lauchaire.

The third new appointment is Jack's Amusement Co., located at 310 Strong Highway in El Dorado, Arkansas. Company president is Jack Ethridge.

## From Out Of The Past

The game theme satisfies the player's urge to break down the walls. Play begins with eight rows of bricks; each two rows are of different colors and points are scored according to these colors with the player utilizing three balls to knock down as many bricks as possible via the use of a video paddle which will decrease in size as the game progresses. Steadily increasing ball speed adds to the challenge of play. The name of the game is "Breakout," produced by Atari and featured in the June 19, 1976 issue of *Cash Box*. Remember when.



"Breakout"

## Dynamo Corp. Launches Nationwide Table Soccer Tour

CHICAGO — Dynamo Corp. of Grand Prairie, Texas, manufacturer of the "Dynamo Soccer Table" and the "Big D" pool table, kicked off its nationwide 1984 Table Soccer Tour in Los Angeles on the weekend of March 23-25, with the \$2,500 Los Angeles Open. The Los Angeles competition was the first of the over 20 events on the 1984 tour.

Based on the same promotional concept as last year's successful tour, this year's program features mostly regional tournaments that range in size from \$1,000 to \$5,000 in prize money. These smaller tournaments are co-sponsored by operators and location owners and are usually held right in the game-room or tavern, keeping the excitement of the promotion at the location in order to stimulate interest in the sport at the local level.

To keep the interest (and quarter revenue) high not only before but also after the regional promotions, the 1984 Dynamo tour is also offering three major tournaments. The first of these, the \$12,000 U.S. Open, took place

in Reno on April 20-22. The next will be the \$12,000 National Championships, to take place during Memorial Day weekend, May 25-28, in Denver.

The third major tournament — and the high point of the tour — will be the \$40,000 Dynamo 1984 World Championships, taking place Aug. 31-Sept. 3 in Dallas. More than 1,000 players from the U.S., Canada and Europe are expected to attend the four-day extravaganza which, in addition to the excitement of world-class competition, will offer group outings to such famous Dallas tourist attractions as Six Flags Over Texas theme park and the Southfork Ranch, home of television's J.R. on the program "Dallas" and now the No. 1 tourist attraction in the state of Texas.

There will be more regional competitions continuing throughout the Fall and Winter months (four have already been scheduled for the Fall), but the main focus of Dynamo's table soccer promotions from September

through March of '84 will be a new national league program.

"In the past, as table soccer evolved from a tavern game to a professional sport, we saw the activity move from the locations into hotel ballrooms, causing the large player base to erode, leaving nothing but an elite group of pro players," explained Kathy Brainard, Dynamo's director of marketing promotions. "We believe that the key to a successful future for table soccer lies in the creation of a program that allows players of all skill levels to enjoy competing on a weekly basis at the local level.

"Weekly tournaments continue to play an important part in the promotion of table soccer, but too often it's the same players who win over and over again," she continued. "A league format, with friendly competition between evenly-matched teams of six to eight players, is just what the sport needs. City table soccer leagues have proven to be very successful in the past, but this will be the first

time that a league program has been organized on a national level."

Current plans call for the league to have two divisions of play, one for game-rooms and one for taverns. Division winners will play off at the local, state and regional levels, with the Dynamo National League Championships taking place in the spring in conjunction with a major tournament that will kick off the 1985 tour schedule.

"A national league program during the Fall and Winter months nicely complements our regional tournament program," stated Mark Struhs, vice president of marketing. "The two programs will work together to help us achieve our goal of increasing on-location play on a year-round basis."

Tour posters, location tournament kits and player newsletters are now available, free of charge. To receive these promotional items or more information about Dynamo's products and promotions contact Kathy Brainard, Dynamo Corp., 1805 S. Great Southwest Parkway, Grand Prairie, Texas 75051.



**HEATED COMPETITION!** Pictured above are (l-r): Rick Hernandez and Tony Bacon competing against Don Becker and Gregg Perrie in the Open Doubles event at the Dynamo \$2,500 Los Angeles Open. In the finals of Open Doubles Johnny Lott and Ben Rivera of Los Angeles and Randy Stark and Mike Rousseau of Tucson, Arizona

fought it out for the \$500 first place prize. Rousseau and Stark, playing for the first time as professionals, won the hard-fought match. Photo 3 shows a few of the doubles teams competing at Phil's Family Fun Center. Players from six states, including some from as far away as Alaska and Chicago, turned out for the \$2,500 Los Angeles Open!



# THE JUKEBOX PROGRAMMER

\*indicates new entry

May 12, 1984

## POP

- 1 **TO ALL THE GIRLS I'VE LOVED BEFORE**  
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)
- 2 **YOU MIGHT THINK**  
THE CARS (Elektra 7-69744)
- 3 **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**  
PHIL COLLINS (Atlantic 7-89700)
- 4 **HELLO**  
LIONEL RICHIE (Motown 1722MF)
- 5 **LOVE SOMEBODY**  
RICK SPRINGFIELD (RCA PB-13738)
- 6 **MISS ME BLIND**  
CULTURE CLUB (Virgin/Epic 34-04388)
- 7 **LET'S HEAR IT FOR THE BOY**  
DENIECE WILLIAMS (Columbia 38-04417)
- 8 **FOOTLOOSE**  
KENNY LOGGINS (Columbia 38-04310)
- 9 **OH SHERRIE**  
STEVE PERRY (Columbia 38-04391)
- 10 **HEAD OVER HEELS**  
GO-GO's (I.R.S./A&M IR-9926)
- 11 **HOLD ME NOW**  
THOMPSON TWINS (Arista AS1-9164)
- 12 **AUTHORITY SONG**  
JOHN COUGAR MELLENCAMP (Riva/PolyGram R 216)
- 13 **ROCK YOU LIKE A HURRICANE**  
SCORPIONS (Mercury/PolyGram 818 440-7)
- 14 **TIME AFTER TIME**  
CYNDI LAUPER (Portrait/CBS 37-04432)
- 15 **I WANT A NEW DRUG**  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42766)
- 16 **THE LONGEST TIME**  
BILLY JOEL (Columbia 38-04400)
- 17 **THE REFLEX**  
DURAN DURAN (Capitol B-5345)
- 18 **THEY DON'T KNOW**  
TRACEY ULLMAN (MCA-52347)
- 19 **SISTER CHRISTIAN**  
NIGHT RANGER (MCA-52350)
- 20 **THE HEART OF ROCK & ROLL**  
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782)
- 21 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702)
- 22 **EAT IT**  
WEIRD AL YANKOVIC (Rock 'n' Roll/CBS ZS4-04374)
- 23 **I'LL WAIT**  
VAN HALEN (Warner Bros. 7-29307)
- 24 **DANCING IN THE SHEETS\***  
SHALAMAR (Columbia 38-04372)
- 25 **I'M STEPPING OUT**  
JOHN LENNON (Polydor/PolyGram 821107-7)
- 26 **GIRLS**  
DWIGHT TWILLEY (EMI America B8196)
- 27 **JUMP (FOR MY LOVE)\***  
POINTER SISTERS (Planet/RCA YB-13780)
- 28 **ADULT EDUCATION**  
DARYL HALL & JOHN OATES (RCA PB-13714)
- 29 **99 LUFTBALLONS**  
NENA (Epic 34-04108)
- 30 **WHITE HORSE\***  
LAID BACK (Sire 7-29346)

## COUNTRY

- 1 **TO ALL THE GIRLS I'VE LOVED BEFORE**  
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)
- 2 **I MAY BE USED**  
WAYLON JENNINGS (RCA PB-13720)
- 3 **SWEET COUNTRY MUSIC**  
ATLANTA (MCA-52336)
- 4 **AS LONG AS I'M ROCKIN' WITH YOU**  
JOHN CONLEE (MCA-52351)
- 5 **HONEY (OPEN THAT DOOR)**  
RICKY SKAGGS (Epic 34-04394)
- 6 **CANDY MAN**  
MICKEY GILLEY & CHARLY McCLAIN (Epic 34-04368)
- 7 **SOMEDAY WHEN THINGS ARE GOOD**  
MERLE HAGGARD (Epic 34-04402)
- 8 **MONA LISA LOST HER SMILE**  
DAVID ALLAN COE (Columbia 38-04396)
- 9 **I DREAM OF WOMEN LIKE YOU**  
RONNIE McDOWELL (Epic 34-04367)
- 10 **I GOT MEXICO**  
EDDY RAVEN (RCA PB-13746)
- 11 **I DON'T WANNA LOSE YOUR LOVE**  
CRYSTAL GAYLE (Warner Bros. 7-28826)
- 12 **YOU'VE STILL GOT A PLACE IN MY HEART**  
GEORGE JONES (Epic 34-04413)
- 13 **I COULD'A HAD YOU**  
LEON EVERETTE (RCA PB-13717)
- 14 **JUST A LITTLE LOVE**  
REBA McENTIRE (MCA-52349)
- 15 **DENVER**  
LARRY GATLIN & THE GATLIN BROS. BAND (Columbia 38-04395)
- 16 **WHY GOODBYE**  
STEVE WARINER (RCA PB-13768)
- 17 **WHEN WE MAKE LOVE**  
ALABAMA (RCA PB-13763)
- 18 **I CAN TELL BY THE WAY YOU DANCE**  
VERN GOSDIN (Complaat 122)
- 19 **HAPPY BIRTHDAY DEAR HEARTACHE**  
BARBARA MANDRELL (MCA-52340)
- 20 **GOD MUST BE A COWBOY**  
DAN SEALS (Liberty P-B-1515)
- 21 **I'M NOT THROUGH LOVING YOU YET**  
LOUISE MANDRELL (RCA PB-13752)
- 22 **IN MY DREAMS**  
EMMYLOU HARRIS (Warner Bros. 7-29329)
- 23 **VICTIMS OF GOODBYE**  
SYLVIA (RCA PB-13755)
- 24 **TOGETHER AGAIN**  
KENNY ROGERS & DOTTIE WEST (Liberty P-B-1516)
- 25 **I GUESS IT NEVER HURTS TO HURT SOMETIMES**  
OAK RIDGE BOYS (MCA-58862)
- 26 **RIGHT OR WRONG**  
GEORGE STRAIT (MCA-52337)
- 27 **BAND OF GOLD\***  
CHARLY McCLAIN (Epic 34-04423)
- 28 **FOREVER AGAIN\***  
GENE WATSON (MCA-52356)
- 29 **EYES THAT SEE IN THE DARK\***  
KENNY ROGERS (RCA PB-13774)
- 30 **ATLANTA BLUE\***  
THE STATLERS (Mercury/PolyGram 818 700-7)

## BLACK CONTEMPORARY

- 1 **HELLO**  
LIONEL RICHIE (Motown 1722MF)
- 2 **DON'T LOOK ANY FURTHER**  
DENNIS EDWARDS (Motown 1715GF)
- 3 **TONIGHT**  
KOOL & THE GANG (Da-Lita/PolyGram 818 226-7)
- 4 **LADY YOU ARE**  
ONE WAY (MCA-52348)
- 5 **SHE'S STRANGE**  
CAMEO (Atlanta Artists/PolyGram 818 384-7)
- 6 **FREAKSHOW ON THE DANCE FLOOR**  
BAR-KAYS (Mercury/PolyGram 818 631-7)
- 7 **WHITE HORSE**  
LAID BACK (Sire 7-29346)
- 8 **GIVE ME TONIGHT**  
SHANNON (Emergancy/Mirage 7-99775)
- 9 **PERFECT COMBINATION**  
STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 799785)
- 10 **LET'S HEAR IT FOR THE BOY**  
DENIECE WILLIAMS (Columbia 38-04417)
- 11 **DANCING IN THE SHEETS**  
SHALAMAR (Columbia 38-04372)
- 12 **LOVE, NEED AND WANT YOU**  
PATTI LABELLE (Philadelphia Int'l./CBS ZS4 04399)
- 13 **SHAKE DOWN**  
EVELYN "CHAMPAGNE" KING (RCA PB-13748)
- 14 **THERE'S NO EASY WAY**  
JAMES INGRAM (Qwest/Warner Bros. 7-29316)
- 15 **LOVELITE**  
O'BRYAN (Capitol B-5329)
- 16 **SOMEBODY'S WATCHING ME**  
ROCKWELL (Motown 1702MF)
- 17 **NEW MOVES**  
CRUSADERS (MCA-52365)
- 18 **SAIL AWAY**  
THE TEMPTATIONS (Gordy/Motown 1720GF)
- 19 **WE'RE GOING ALL THE WAY**  
JEFFREY OSBORNE (A&M 2618)
- 20 **LAST DANCE**  
GEORGE CLINTON (Capitol B-5332)
- 21 **LOLLIPOP LUV**  
BRYAN LOREN (Philly World/Atlantic 7-99760)
- 22 **DON'T WASTE YOUR TIME\***  
YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)
- 23 **SUPERSTAR (DON'T YOU REMEMBER)**  
LUTHER VANDROSS (Epic 49-04969)
- 24 **LOVE ME RIGHT**  
MELBA MOORE (Capitol B-5343)
- 25 **LOVE HAS FINALLY COME AT LAST**  
BOBBY WOMACK AND PATTI LABELLE (Beverly Glan BG-2012)
- 26 **SWOOP (I'M YOURS)\***  
DAZZ BAND (Motown 1725 MF)
- 27 **RIGHT OR WRONG**  
SPINNERS (Atlantic 7-89689)
- 28 **JUMP (FOR MY LOVE)\***  
POINTER SISTERS (Planet/RCA YB-13780)
- 29 **THRILLER**  
MICHAEL JACKSON (Epic 34-04364)
- 30 **LOVE ME IN A SPECIAL WAY**  
DaBARGE (Gordy/Motown 1723GF)

## RECORDS TO WATCH

ANGEL IN DISGUISE — Earl Thomas Conley (RCA)  
 MAMA HE'S CRAZY — The Judds (RCA)  
 JUST ANOTHER WOMAN IN LOVE — Anne Murray (Capitol)  
 NEW PATCHES — Mel Tillis (MCA)  
 BETTER OUR HEARTS SHOULD BEND — Bandana (Warner Bros.)  
 EYES WITHOUT A FACE — Billy Idol (Chrysalis/CBS)

SOMEONE IS FALLING IN LOVE — Kathy Mattea (Mercury/PolyGram)  
 GIVE ME TONIGHT — Shannon (Emergancy/Mirage)  
 I SWEAT (GOING THROUGH THE MOTIONS) — Nona Hendryx (RCA)  
 DOWNTOWN — Dolly Parton (RCA)  
 THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY — B.J. THOMAS (Cleveland Int'l./Columbia)  
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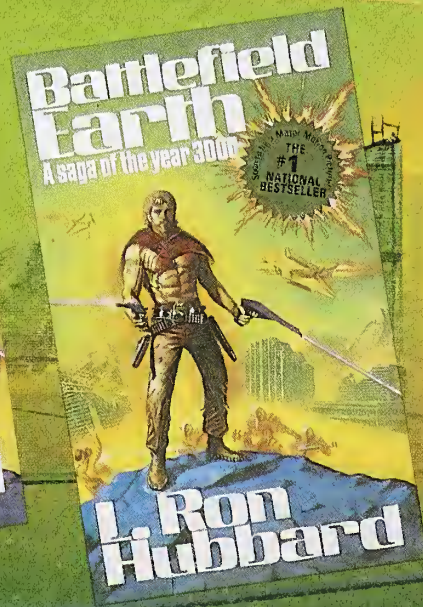
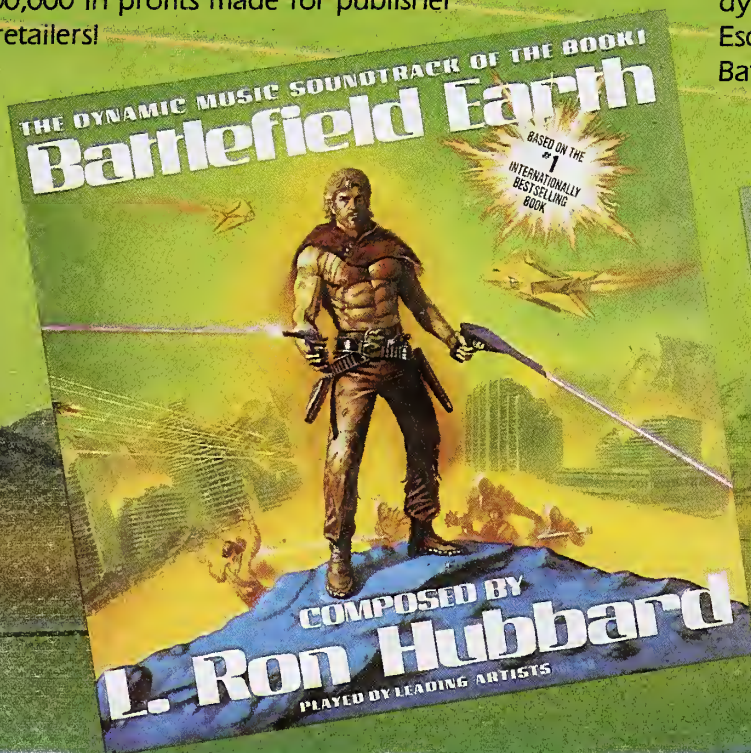
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