KOOL JAZZ FESTIVAL/N.Y. SETS SCHEDULE
CASH BOX INTERVIEW — NOEL GIMBEL
CC RE-EXAMINES FAIRNESS DOCTRINE
CHAPPELL FORMS MERCHANDISING DIVISION
ASCAP TO HOLD POP AWARDS DINNER
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EDITORIAL

Black Music = Mass Appeal

While black recording artists have always been at the forefront of modern popular music, from Chuck Berry and the roots of rock & roll to the Motown sound of the '60s to Jimi Hendrix and Stevie Wonder, at no time has black music been so prominent on the music scene as at the present. Artists like Michael Jackson, Lionel Richie and Prince have helped to usher in black music's part in the overall music industry's economic recovery with enormous record sales across the board. These performers represent only a few of the most highly visible black musicians. 1984 has brought about a varied and swiftly moving black music undercurrent that is producing a myriad of new sounds and artists which are beginning to dominate popular music in sales and airplay. This creative and commercial blossoming makes us especially proud of the upcoming sixth annual "Salute to Black Music Month," initiated in 1979 by Cash Box. Black Music Month affords the record industry an opportunity to give well deserved recognition to the black segment of the music business. It also gives retailers the chance to reignite their support of black music in order to keep up with the amazing progression of black artists in the record marketplace.

Evidence of the strong position that black music holds is found on our own Top 100 singles chart where black artists hold nearly a quarter of the positions. From this it is clear that the crossover hit is not the rarity it has been in the past, and that radio is responding to the insurging of new black talent. It is time now for retailers to follow suit with increased visibility of black artists and point of purchase sales promotions in record stores across the country. It is also time that music video programmers acknowledge these artists and provide on television what the record buying public has long been aware and supportive of through record sales.

CONTENTS

DEPARTMENTS
Black Contemporary... 25
Classifieds... 29
Coin Machine... 30
Country... 20
Gospel... 16
Jazz... 14
Hip Hop... 12
FEATURES
East Coastings... 9
Executive On The Move... 6
Interview... 13
Points West... 8
CHARTS
Top 100 Singles... 4
Top 200 Albums... 18, 19
Top Contemporary Albums... 25
Black Contemporary Singles... 26
Country Albums... 23
Country Singles... 21
Gospel Albums... 24.
Jazz Albums... 16
Jukebox Sampler... 10
Top 15 Singles... 11
Top 15 Music Videos... 10
REVIEWS
Albums And Singles... 15

ON THE COVER

One of the many young black vocalists who are making their way onto radio playlists and up the charts is O'Bryan. Having grown up with the Motown sound and vocal groups like the Jackson Five and the Fifth Dimension playing in his ears, the 22-year-old Capitol Records singer/songwriter knows what it takes to capture the popular music market.

Having sung in bands around Southern California since 1978, O'Bryan was brought to Capitol's attention by Soul Train patriarch Don Cornelius in 1981. The result was O'Bryan's debut LP "Don't Alright" which co-produced by Cornelius and O'Bryan with help from Crusaders' saxophonist Wilton Felder and the vocal group Waters. "Don't Alright" did alright indeed on both the B/C and pop charts, and spawned a successful crossover single with "The Gipol..."

His second album "Be My Lover" was set for an April 20 release, and the single "Lovelite" is currently #28 with a bullet on Cash Box's B/C singles chart.

SINGLES

ALBUMS

POP SINGLE

AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
Phil Collins
Atlantic

B/C SINGLE

SHE'S STRANGE
Cameo
Atlanta Artists/Polycraft

COUNTRY SINGLE

HAPPY BIRTHDAY DEAR HEARTACHE
Barbara Mandrell
MCA

JAZZ

WISHFUL THINKING
Huey Lewis & The News
Capitol

GOSPEL

ROUGH SIDE OF THE MOUNTAIN
R.C. Barnes and Rev. Janice Brown
Atlanta International Records

TOP POP DEBUTS

67 LOVE WILL SHOW US HOW — Christine McVie — Warner Bros.
56 STREET TALK — Steve Perry — Columbia

NUMBER ONES

POP ALBUM

FOOTLOOSE
Original Soundtrack
Columbia

B/C ALBUM

CANT SLOW DOWN
Lionel Richie
Motown

COUNTRY ALBUM

ROLL ON
Alabama
RCA

MUSIC VIDEO

MISS ME BLIND
Concept Club
Virgin/Epic

12" SINGLE

WHITE HORSE
Laid Back
Sire/Warner Bros.
NEWS

GOLD GREENWOOD — Grammy award winner Lee Greenwood was recently awarded a Los Angeles LP. Pictured above at the presentation are (l-r): Jerry Crutchfield, vice president, MCA Music, Nashville; Greenwood; Irving Azoff, president MCA Records Group; and Leeda Levy, president, MCA Music.

FCC Re-examines Fairness Doctrine

By David Adelson

LOS ANGELES — The Federal Communications Commission (FCC) voted unanimously to consider whether it should abolish the 35-year-old “fairness doctrine.” The doctrine was originally adopted to ensure that broadcast outlet owners and listeners were exposed to more than one viewpoint on controversial issues. In assessing the size and diversity of today's broadcast market, the commission is weighing a proposal to launch a public inquiry into the need for retaining the rule.

The rule was enacted during the first years of television. At the time, there were far fewer broadcast facilities, thus the necessity to ensure the balance of public coverage. Opponents of the doctrine feel that with so many outlets to choose from in today's market, the need for balanced coverage is satisfied due to the numerous options available.

In 1960, there were 2,819 radio stations in the U.S. versus the current television industry boasting just 96 outlets. Today, the FCC reports there are over 9,400 radio stations and 1,100 television stations in operation.

Some broadcasters have complained in the past that the print media has been unfairly given favorable treatment by not having the doctrine applied to them, while a burden has been placed on the broadcast industry's editorial content due to the regulation.

According to Stephen Bailey of the FCC, the office of the general counsel, the differences between the print and broadcast media are “becoming blurred.” He cited teletext as a good example of the similarities between the function of print and broadcast media.

Bailey also cited changes in “First Amendment jurisprudence,” adding, “the possibility that in essence the fairness doctrine discourages, rather than encourages broadcasters to engage in robust, uninhibited discussions of the burning issues of the day” will be examined by the commission.

The FCC's inquiry has raised the question of whether it actually has the authority to abolish the doctrine should it deem that action appropriate. Bailey insisted that the commission is not assuming it has the power to abolish the doctrine, but is basically soliciting comments and obtaining as complete a record as possible so the commission would be in a position, once all the comments are in and analyzed, to determine what future course to take.” He said it was the commission's job to find out if the doctrine should be abolished or modified, not to suggest that the fairness doctrine may be unnecessary.” The FCC official would not say whether the commission had the right to abolish or modify the doctrine, commenting that “the nature of the inquiry is to establish if the commission has the authority to significantly modify the doctrine, and if not, if such changes should be more appropriately be undertaken by Congress.”

FCC Regulates Religious Radio On Good Faith

by David Adelson

LOS ANGELES — Subjects of strictly religious relevance are not considered matters of public importance, and can subsequently be broadcast on radio and television outlets without falling under the jurisdiction of the fairness doctrine. That is the current stance of the Federal Communications Commission (FCC), which only applies the fairness doctrine to religious programming when the subject matter strays toward issues of secular importance.

According to the FCC, the fairness doctrine has traditionally said, “if any program regardless of label, presents one side of a controversial issue of public importance, then the broadcaster must afford reasonable opportunity for the presentation of contrasting views.” However, under existing FCC policy, matters of religion do not qualify as controversial issues of public importance. According to Milton Groes, of the FCC's Fairness and Political Programming branch, “we have not held that religious devotionals, services or sermons present one side of a controversial issue.” He added, “matters of faith, like if a minister gets up and says, ‘Listen to God’s word,’ that is not a controversial issue. But if they start talking about abortion or something like that, then they are discussing one side of a controversial issue and somewhere in another program, they have to present contrasting views.”

The main question that arises from the FCC's current policy was brought up by Gross himself, who asked, “what would happen if an atheist decided that belief in God was an issue of public importance?” The FCC official admitted he did not know that answer.

The religious outlets contacted seem to have a general awareness of what some programmers feel is the FCC's vague distinction between what does and does not constitute a controversial matter of public importance. Robert Hardway, program director of Los Angeles' KTMY, said, “This whole area is just a exercise in trying to define what is religious and what is public interest.”

ASCAP To Hold Awards

LOS ANGELES — In celebration of ASCAP's 70th anniversary, the Society will hold its First Annual Pop Awards Dinner in honor of the songwriters and publishers of its most performed pop songs of 1983. It was announced by ASCAP president Hal David. The black tie affair will take place at the Beverly Wilshire Hotel in Beverly Hills on Thursday evening, May 3, 1984. The awards dinner will honor the most performed ASCAP songs of the past year and will be broadcast live during the 1983 ASCAP survey year. Award recipients were determined by the number of credits for performances in the period from October 1, 1982 to September 30, 1983. The results will be announced will be the ASCAP Song of the Year, the Writer of the Year, and the Publisher of the Year.

Among those in attendance will be the winning songwriters and publishers, as well as prominent members of the music and entertainment communities.

Chappell Forms Merchandising Division

By Lee Jeske

In an apparent first for the music publishing industry, Chappell/Intersong Music Group—USA has announced the creation of the Chappell/Intersong Merchandising Division. Accordingly, the international publishing organization will launch a major drive aimed at acquiring rights, developing and marketing of new musical and musical properties. This effort is an expansion of Chappell/Inter- song's existing merchandising and licensing activities, the new Merchandising Division will reach out beyond the music industry to represent and market non-musical thirds parties.

Maxyne Lang, director of special projects, creative, has been named director of the Chappell/Intersong Merchandising Division. "Over the past few years we have

Kool Jazz Festival/N.Y. Sets Schedule

by Lee Jeske

NEW YORK — The Kool Jazz Festival/ New York, the direct descendant of the original Newport Jazz Festival and in many ways the most important annual jazz event in the world, will once again over- take New York's concert halls with jazz in all its forms, June 22-July 1. Offering an unusually wide spectrum of music — including the first appearances on the event of Gladys Knight and the Pips and the Philip Glass Ensemble — the event will present nearly 50 concerts in its 10 days. Producer George Wein called the event "a living and breathing record of the very best that the music has to offer." Brown & Williamson, the makers of Kool, are the sponsors of the event. Many of the biggest names in jazz — Miles Davis, Sonny Rollins, Count Basie, Dizzy Gillespie, Sarah Vaughan, and many others — will be appearing and such successful programs from previous festivals as solo piano concerts at Carnegie Recital Hall, boat rides on the Staten Island Ferry, presentations of new music produced by Soundscapes, and a two-day extravaganza at Saratoga Springs, will be repeated.

The complete schedule is as follows: Friday, June 22: Kenny Barron (5 p.m., Carnegie Recital Hall); the Miles Davis Band/Gil Evans Orchestra (7 & 11 p.m., Avery Fisher Hall); "Salute To Django Reinhardt" with Stephane Grappelli, Birelli Lagrene, others (8, Carnegie Hall); Anthony Braxton Quartet/John Zorn's Pentaphth (Soundscapes at Irving Plaza); Brooklyn Conservatory Faculty Jazz Ensemble (8 p.m., Prospect Park).

Saturday, June 23: "Piano Spectacular" with Dick Hyman, Judy Carmichael, others (4 p.m., Waterloo Village, NJ); Walter Davis, Jr. (6 p.m., CRH); Oscar Peterson/Cecil Taylor (6 p.m., CR); "Tania Maria's Musical Salute To Brazil" with Maria, Stan Getz, Djavan, others (6 p.m., AVH); Menage De Collage/Babara Donald and Unity (8 p.m., IP); John Hicks Quartet/Fostina Dixon & The Winds Of Change Ensemble (8 p.m., IP).

Sunday, June 24: Denny Zeitlin (5 p.m., CRH); "Bobbi Short Hosts An Evening Of The Music Of Harold Arlen" with Mel Torme, Jackie & Roy, and others (6 p.m., CRH); Tim Berne/William Parker's Centering Big Band (8 p.m., IP); "David Chertok's Jazz Legends On Film" (8 p.m., 92nd St. Y).

Tuesday, June 26: Terry Waldo (5 p.m., CRH); "Salute To Two Living Jazz Masters — Benny Carter & Illinois Jacquet" with the Benny Carter All-Star Big Band and the Illinois Jacquet Jazz Legends Big Band (7 p.m., CRH); the Crusaders/David Sanborn (7 p.m. & 11 p.m., AFH); Brian Smith Touching Base/Michele Rosewoman with Univation (8 p.m., IP).

Wednesday, June 27: Stanley Cowell (5 p.m., CRH); The Philip Glass Ensemble (8 p.m., CRH); "Big Band Sounds" with Lionel Hampton's Big Band/Artie Shaw and the All-New Artie Shaw Orchestra (8 p.m., AFH); Quartette Indigo/Mario Rivero & The Salas Refugees (8 p.m., IP).

Thursday, June 28: Kenny Burrell (5 p.m., CRH); "An Evening Of American Song" with Mel Torme, George Shearing, others (8 p.m., IP); Wynton Marsalis Quintet/group to be announced (8 p.m., AFH); James 'Blood' Ulmer/Skeleton (continued on page 25).

TENNILLE TEAMS WITH MIRAGE — Vocalist Toni Tennille, known for her success as half of the Captain and Tennille duo, recently signed a solo recording contract with Mirage Records. Pictured at the signing are (l-r): executive producer Bruno Clotti; Toni Tennille, attorney Gerald Edelstein; and Mirage Records executive vice president Bob Greenberg. (continued on page 26)
Record Industry Charity Raises $2.3 Million

LOS ANGELES — A record industry benefit for the T.J. Martell Foundation for Leukemia and Cancer Research held in New York last weekend raised more than $2.3 million from a variety of labels, executives and artists. The benefit dinner, which was held at the New York Hilton, attracted many of the leaders of the recording business, including artists Michael Jackson, Neil Diamond and Quincy Jones and executives and artists who developed the label. President and CEO Ron Caravelli, president of MCA, and Mo Gatin, president of Warner Bros. among many others.

The foundation is named for the son of CBS executive Tony Martell. T.J. Martell died of leukemia at age 19 in 1975, and soon after the foundation was established to fulfill his ambition, the benefit dinner, which was held by 2,200 guests, and many who did not attend were listed as $5,000 or $10,000 donors in the diner’s program.

Jackson’s hit single “Beat It” will be included in a fundraising album to be released later this year. The LP will also feature songs from the Police and Fat Benatar, and is expected to net more than $4 million in artist’s royalties.

U.S. Releases Down 13%

NEW YORK — U.S. LP releases in 1983 declined approximately 13% from 1982, continuing a trend of the past five years, according to the Recording Industry Association of America (RIAA). There were also declines in 7” singles (down 8%), 12” EP’s (down 6%), $5.98 budget LP’s (down 14%), cassette releases (down 8%), boutique LP’s (down 17%), new 8-track releases (down 85%), and budget 8-track cassettes (down 99%).

Several configurations, however, experienced increases in 1983: 12” singles (up 13%), 12” EP’s (up 24%), and 8-track cassettes (up 3%).

In addition, digital audio Compact Discs were introduced in 1983, with 610 releases.

New York Music Co. Inks Ralph

LOS ANGELES — Shelly Lee Ralph, featured in the Broadway show “Dreamgirls” which will be developed by the London company to a four-record contract. Ralph plays the ’Deena Jones’ character in the Broadway smash, and “Mac on Search For Tomorrow.”

New York Music’s Sid Bernstein noted that, “the signing of Shelly Lee is an important step towards our goal of finding the best new talent we can.”

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

NEW YORK — United Video will be providing the mobile and post-production facilities for the Kurenturex Brand Inc. Union’s coverage of this summer’s Republican and Democratic conventions. The “14th Burns Media Radio Studies Seminar” will be taking place June 18-20 at L.A.’s Century Plaza Hotel; contact them at 3054 Dona Marta Dr., Studio City, CA 91604 for registration info… Pat Willard has been added to the WKNARAS Board of Governors… Famous Music publishing, an affiliate of Paramount Pictures, will represent John Williams’ score to the eagerly awaited “Indiana Jones and The Temple Of Doom,” to be released in late May… The NY Chapter of NARAS will host a CD signing session of the new album, “Future,” by In The Record Business series. Entitled “The Producer Talks,” George Avakian, Rick Derringer, Larry Rosen, and others will participate; it takes place at the Center For Media Arts’ 226 W. 26th St., 6th fl., New York, NY 10010, April 20, from 7 p.m. to 9 p.m… RCA will present double spring treats: Ravi Shankar and Ali Akbar Khan share a Carnegie Hall bill, May 12; and Pandit Pran Nath will be vocalizing May 6, 20, June 3 & 16, at the Dia Art Foundation; 6 Harrison St. … MCA Records, which had success with their first release, KCA’s “Give It Up,” has signed their second artist, singer/songwriter Susan Carr, whose first single, “Urgent” is to ship shortly… Australian Prime Minister Robert Hawke promises to take up with President Reagan the fact that an American company, Carl Fischer Music, Inc., holds the North American copyright to “Waltzing Matilda,” which something which is enraging many of his constituents… Eugene Ormandy, recuperating from a heart ailment, has cancelled his 1984 spring and summer conducting engagements and has announced that he will decline all future full subscription concert series… Gary Numenal, president of Heman Music Design, copied a Northern California Emmy for Outstanding Individual Achievement for Musical Composition for a series of KRON-TV promo’s… Promising “the return of glamour and luxury to the New York nightlife,” VIGAS, at 610 W. 56th St., opens to the public May 3… The 1984 New Music Seminar is slated for Aug. 6-8 at the New York Hilton and it isn’t too early to pre-register. Write to The New Music Seminar; 1747 1st Ave.; New York, NY 10021; or call 535-6840 for information… Philip Glass, who has won 13 American Music Awards to date, has been named the first director of music studies for their respective sports departments… Gary Friedman and Will Holt, writers of the score for “Taking My Turn,” have finalized arrangements for the Richmond Organization to undertake the music publishing rights to the songs from the show, production organization, thus concluding an exclusive contract… The National Conference (MENC) has elected Don Corbett as its national president, Ellwood Holmes as its north central division president, Alice S. Fague as its southern division president, and Larry Mabbitt as its western division president. They assume their posts in July, 1986.

The Ladd Company, Warner Communications Inc. and Warner Bros. have mutually agreed that the Ladd Company, effective immediately, will become a nonexclusive sub licensee of Warner Music Group’s label over the Ladd Company, which has existed for nearly five years. For the time being, the Ladd Company will continue to operate at its Warner Bros. offices, and projects currently in production will be distributed by A&R Records and至於 Leonardo Gaudioso, named vice president of Warner Communications Inc. and Warner Bros. The announcement was made by Alan Ladd, Jr. and Deane Johnson, a member of the office of the president of Warner Communications Inc.

EXECUTIVES ON THE MOVE

Lang Named — Maxyne Lang has been named director of the Chappell/Intersong Merchandising Division. She will also continue in her current position as director of sales, Chappell/Intersong, in New York, a position she has held for three years.

Campbell Appointed — Jerry Campbell has been named industrial audio product manager for the Magnetic Tape Division of Ampex Corporation.

Ellis Appoints New VP — Ellis Audio Corp. has named Michael W. Crickshank to its Corporate Communications Staff. Mr. Crickshank was most recently with the Record Research Group, Inc. Crickshank is a graduate of the California Institute of Technology and will assume his new responsibilities Sept. 1.

Ostin Assumes President’s Chair — Larry Ostin, chairman of the board, has been named president and general manager of the division since August 1982.

Ostin Assumes President’s Chair — Larry Ostin, chairman of the board, has been named president and general manager of the division since August 1982.

Chief Executive Officer — Ron Crickshank, who joined Record Bar, Inc. in February 1983 as president and chief operating officer, has been named chief executive officer. He is a former partner in Farri-Crickshank Associates, a consulting firm in Glendale, California.

Changes Announced — Main Street Records, a subsidiary of Sutolfk. Marketing, has announced changes in administration. Richard K. Hunley has assumed the position of Main Street Records vice president and general manager, with headquarters in Nashville.

Lightstruck Promotes Bill — Lightstruck Music Inc. has announced the appointment of director of A&R and Lightstruck records. Bill Cole will remain as a corporate vice president and work on special projects. Whittlock worked in Los Angeles as a freelance arranger and composer prior to joining Warner Bros. in 1976.

Mosesman Appointed — Warner Bros. Records has announced the addition of Denny Mosesman as associate national promotion director. Prior to joining Warner Bros., he spent six years as promotion and marketing manager of Elektra Records, Dallas.

Magnus Joins Malaco — Bill Magnus, formerly of Elektra/Asylum Records has joined Dave Clark at Malaco Records. He served as southwest regional promoter for Elektra, has transferred to Malaco as director of marketing.

Changes At ITA — E. Richard Buckley, national sales manager for PD/Metromedia, and William Gallagher, executive vice president and general manager of MGM/UA Home Video, have been elected to the board of directors of the International Tape/Disc Association. In addition, Charles Van Horn, who joined ITA in May, 1983, as director of operations, has been given the new title of executive director of ITA. Paul Dudley and Gallagher filled vacancies on the board caused by the resignations of Ricky Hyman, who left MGM/UA to become president of The Cannon Group; R. Brad Harse, who resigned from Lenco Company to become vice president of marketing with Communications Packaging Group, and Don G. Barnett, who was transferred to other duties at Hercules, Inc.

Pepin Named — Ric Pepin has been promoted to manager, branch marketing administration for RCA Records. He was most recently RCA’s administrator, financial analysis—commercial, a position he had held since joining the company in 1982.

Fischer Named — Herb Fischer has been named vice president and general manager of Key Video, a new independent division formed by CBS/Fox Video. He was most recently associated with the CBS/Fox Video. He was most recently associated with the CBS/Fox Video.

Changes At WEA — WEA International has announced that Giuseppe Velona, who has been managing director of WEA International’s Italian affiliate since its inception, offered his resignation. Luigi Calabrese, formerly general manager of WEA Belgium, was named general manager of WE Italy. He was also elected to membership on that company’s board of directors.

Alroy Named — Rick Alter, a four-year veteran at The Empire Agency and a 10-year music veteran, was promoted to vice president.

Schauf Added — Oscar Long Music Co. has announced the addition of Ronny Schaff as creative manager. She was formerly vice president of Dick Grove Publications, as well as production manager for Almo Publications and Warner Brothers Music.

Changes At S/Y — S/Y Videocassette Duplication Company has announced the appointment of Peter Mauro as operations manager, a position vacated by Scott McCorkindale, who is now manager of Computer Diskette Services. Mauro comes to S/Y from a position at Spindler North America, Ltd.

Rosenstein Named — Prism Entertainment Company has announced that Earl Rosenstein has been appointed to vice president — finance. Prior to joining Prism, he was vice president of finance for Ronco Teleproductions. Previously, he was senior vice president of Interstate United Corporations.

RCA Latin Division Names Three

LOS ANGELES — RCA Latin’s U.S. Latin music department has announced the promotion of three executives.

Alvarado Named — A&R Latin manager, A&R Latin U.S.; George Zaroma and Rick Correze have also been named manager, Latin Music U.S.

In the past six months, RCA’s U.S. Latin music department has signed various international artists including, Menduno, Willie Colon, Emmanuel and Jairo.
MELISSA MANCHESTER WRITES IN THE KEY OF BMI.

Wherever there's music, there's BMI.

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With the release of her first album, "Karen," Karen Taylor-Good has earned a reputation as one of the top female back-up and jingles vocalist in the Southeast, and from behind the shadows of her musical influences, songwriter, producer, Jimmie Fricke, to the forefront of a rising career. Recently she had several Top 40 singles from her album "Karen," released two videos, and won the SESAC Vista Award, which is granted to up and coming producers.

Her recent success is the result of a carefully planned career, one that took shape from Europe to the United States, France, and finally to Nashville. Ironically it all began when the attractive woman was still in school and was embarrassed because of a prominent nose. "When I was in high school, I had a real big nose and this one guy would call me bo, so I would walk around being timid and shy until I discovered the choir and got into musicals." After graduating from high school, Karen Taylor-Good moved to the University of Texas where she became involved in folk music. The collegiate choir, "Prelude," went on the road, and when and the rest of the group departed for the States, she remained for a year, traveling around and performing most of her material numerically.

Upon arrival back home she realized that musical tastes had changed from folk and rock/roll to jingles. In 1972 she moved to Memphis after sending a demo tape of her band to London/ Hit Records in Memphis and received a positive feedback. Once there she worked on her skills at the Tanner Agency. "At the William Tanner Agency in Memphis, there was a small office a day from 8:30-3:30 until we got behind, and then we had to work every other day or twice a week on Saturday's." At the agency she met and worked with Jimmie Fricke, who would later become the model people would compare Karen to. She soon found that the jingle work helped her develop her style of singing. "It's excellent practice in development because when you work a jingle on the stand, you read it, they take it off and put another one on, so you have to be on your feet and fast. And then you get all kinds of calls to sound like someone else. They bring in a rock jingle and tell you to sing rock'n'roll, then they bring in a pop jingle and tell you to say thing's in a pop country. Your pitch has to be really good and I learned to be very versatile." While developing a reputation as a jingle singer, Taylor-Good also began developing her skills at songwriting with husband John Taylor (aka Taylor Sparks). "I would come up with a little line and sit down and write a chorus, and then go to bed. John Taylor is extremely meticulous and has to finish things, so he would stay up and finish the song, and I would work it in and do everything was done." Through her songwriting, she decided she needed to move to Nashville. "We found out we had no money and we were going to be homeless. It wasn't our soul or rock'n'roll, and we started making trips to Nashville and they'd say, 'What do you do? You have a real good country songs.' At that point I realized my songs didn't belong anywhere else but in the country." Taylor-Good found the transition from the two cities and types of music to be an easy move. "By the time I moved to Nashville, I was tired and already started becoming a big dense, like it is now, where a song can fit almost anywhere; so it wasn't as much

Karen Taylor-Good

of a shock as it might have been."

Upon arrival in Nashville, Taylor-Good was able to understand that. But you can get with a small label and be the only one there and have all the time, energy and money focused on you. I had a lot of friends go to majors at the exact same time we started Mesa and now they're gone, so I'm very glad we went this route. The label has also afforded Karen several advantages newer artists usually do not have. "We have a lot of people who work for us, and we have the full album released within a short time." Her album, "Karen," features twelve songs she co-wrote with husband John Taylor and a really hard and pay a lot of money for an album and they should get a lot of entertainment from it, so that's why we decided to go with twelve songs on the album. The first release, "Diamond In The Rough," was the first six of the songs to make it on the chart. "Oddly enough "Tenderness Place" and "Welcome To The World" were my two favorite singles, and I wonder if it's because I've done jingles and they're 60 seconds at the most, and my favorite songs are the shortest ones. We also opened the tune "Welcome To The World" during her recent pregnancy. The label also filmed a video of the song and are marketing both around the upcoming Mother's Day and are hoping to spark interest with a child-care product company to use the song for advertising purposes. "Karen" featured a nice, simple close-up shot on the front and a picture of Taylor-Good holding her baby on the back cover. "The only way I know how to act and come across is just as I am."
Michael Murphy and David Frank, in case anyone out there is still confused, are the System, one of the most inventive and adventurous musical collaborations to debut at a time when the Beatles were still recording. Prior to their only two years this coming May ("May 6, they'll remind you) the System has already created three albums, a number of singles, and a number of all of the above. Each has produced others as well as themselves — in the latter case, Murphy plays guitar and sings, and Frank handles all synthesizer duties — and their category-straddling approach. The big single off that first effort for Mirage/Atlantic, "You Are In My System," hit the charts but was somewhat hindered by a competing version recorded by Robert Palmer, a British singer who had heard the tune played in a Paris nightclub. "X-Periment" is the dud's second album, actually. The System has added a third member, guitarist Paul Pesco — who co-wrote three tunes, including the hit "I Just Wanna Make Love To You" and several of the singles. The album itself, just out for two weeks now, has charted as well.

While waiting recently for Frank to arrive at a Los Angeles interview with Howard Johnson's current charter "Let This Dream Be Real" bringing forth another System record, I produced that... I helped, and bailed out of his chair searching for the source. Having found the set and transcribed it according loud, he returned to complete his sentence: "...last May for A&M, and it hasn't come out till now," Frank admitted. Frank arrived just then, and fresh enough to list the other projects with which they have recently been involved.

We have a song that we wrote for Chaka Khan's album that's coming out soon," noted Frank, "called "This Is My Night." We arranged and really pre-produced it... besides Chaka, Steve, Nick. We actually sent them the complete track and Steve's gonna sing her part on it. And we also have a song that's gonna be available as a production company. There's a few of those that you'll be seeing in the next few weeks, coming out. Snapping his fingers, Frank quickly added another project that counts as a first for the team. "We also have a song coming out in the 'Beat Street' movie called "Baptize The Beat," it's gonna be on the 'Beat Street' album on Atlantic." The System, in fact, performs the tune in the movie itself.

Frank however did emphasize that "the System is absolutely top priority" and that the band will continue to work on new material as long as they can. "It's our way of finding something we have if we record that's huge," that, obviously, is an opportunity that the group can't pass up the band is in the meantime to continue to work and around the studio, as they did when they first "began. We met each other." Frank handed out, "the day before we went into the studio for the first time."

How is it working together? "We're now must be filed in federal court before being sent to the creditors for final approval. Kratka expects the first payments to be made by the end of the summer. The restructuring is the revival of the Music Minus One line of records, and now cassette, that enable musicians to perform in their own time. Why, which its instrument is missing. "At the time of our filing for chapter Eleven," noted Kratka, "the company had a list of assets to about 250 numbers. We are back now with about 550 of the 740 titles, with well over 600 pieces of new cassette. Currently available for MOO are two new lines: "Studio Call," available in six categories for four instruments and intended for the aspiring studio player; and "Jazz Improvisation," a multi-volume course in improvising, sight-reading, and ear training.

According to Kratka, "The Music Minus One line had lain dormant since 1976, when I took over the company on a jazz club. My goal was to reinvent the world. The first album was an attempt to bridge the gap between the two systems of music and give the listener the opportunity to see what was going on in the studio that he or she could not hear in the live performance. The second album was a solo LP, Pink Floyd keyboardist Roger Waters "The Pros & Cons of Hitchhiking" ships on Columbia May 3. Eric Clapton has added some guitar work to the album, which spent a tour with Waters when he goes on tour to support "Hitchhiking." Columbia's also releasing another catchy-titled LP in Nick Lowe's "Nick Lowe's Cowboy Outfit," shipping May 17. And June 1 will see the latest in the ever-growing series of "R&R? What?" albums, this time offered as the latest in the ever-growing series of "R&R? What?" albums. This one's called "Jukebox Of Love," and is produced by guitarist Susanna Hoffs' decision to decline an acting role recently from Sister Fedora "...A Cappella" is the title of Todd Rundgren's new solo album for Bearsville; no word yet about the instrumentation (or lack thereof). Also out by late summer on the ICP label will be the 20th anniversary edition of "The Trouper," which was released on the A&M label when it was first released.

Upcoming jazz releases include albums from composer Charles Schwartz, fusion (continued on page 26)
CLASSICALLY LOW — To broaden the market for premium classical recordings, Telarc has substantially lowered its prices. Effectively, Telarc’s digitally recorded albums will carry a suggested list price of $12.98, which is 26 percent less than the typical $18 price seen on Telarc LPs in the past. (The album’s case has not included the price of Telarc’s compact digital audio discs, which have no suggested list price but generally sell for around $18 in stores.)

The move reflects Telarc’s desire to reach out to the mainstream classical record buyer. The $12.98 suggestion is for a typical Telarc album priced with top-line product from the large classical record companies. As a result, Telarc expects more record stores to carry its LPs. “This is good news for consumers who have wanted to own Telarc records but were priced out of the market,” said Robert Woods, Telarc’s executive vice president and Grammy award-winning producer. “We know that many music lovers still do not own any premium-quality digital recordings.”

Woods emphasizes that Telarc’s commitment is maintaining all of its purist and perfectionist methods of LP production and manufacture — including the use of imported pressings — despite the new, lower prices. In addition, he affirmed Telarc’s commitment to the LP format by noting that all Telarc titles will continue to be released as LPs as well as CDs. In general, CD versions will reach stores first because of production schedules and the greater and more time effort required to master and press high-quality LPs. An independent U.S. classical record company, Telarc is known for its work in recording and its efforts to preserve the musical integrity and sonic realism of live performances.

LICORICE PIZZA GETS JAZZ’D — Sales of Top 10 jazz titles more than doubled in the month of March when Los Angeles’ new jazz shop, Telarc (Capitol-Laswell-Beinhorn-Malcolm-Jackson-Mason-Maupin), embarked on a campaign, “Telarc Jazz,” to promote its new line of jazz albums, tapes and video cassettes. The promotion was created by Ellen Neitlich, director of promotions for Audio Environments Inc. (AEI), in cooperation with Warner/Elektra/Atlantic’s branch marketing coordinator, Rick Riggio. Riggio notes that “Sales of the Top 10 jazz artists increased 117 percent during this promotion, which is nothing short of spectacular. This was one of the most successful promotions I’ve ever been involved in.” Store patrons and K&G listeners were invited to register for a drawing to win Telarc’s limited edition LP of “The Telarc Jazz Collection,” which features the best of the label’s new releases. The winner of the drawing will win the latest album by Billy Joel, Culture Club, Cyndi Lauper, Barbra Streisand or any CBS artists? Since April 14 New York residents have had the chance to win these prizes and more with Audio Environments Inc. (AEI)’s two-week contest with the participation of CBS Records, Record World stores and G&G clothing stores. The announcement was made by AEI’s director of promotions, who stated, “The G&G shopper is the most informed shopper. We are targeting the ages 13 and 30. The potential cross traffic for the G&G shops and Record World stores is a natural!” The promotion, in which everyone wins, will end April 28. Customers pick up a scratch-off coupon at any of the 35 participating G&G shops. The prizes have been coded, so the customer has to take the coupon to one of the 27 participating Record World stores to see what they’ve won. No purchase is necessary. A break-down of the prizes is as follows: Grand Prize (5 winners): a pair of Jackson’s concert tickets plus limousine transportation to and from the concert. Second prize (1 winner): a wardrobe from G&G wardrobe from G&G’s shop, valued at $500. This prize is worth $1800 (1800 winners): choice of a CBS album. Fourth prize (300 winners): a $5 G&G gift certificate. All winners will receive $1-2 dollar off any CBS album. The cross-promo-

SQUEEEZE THIS — Hodler’s new VOX 4P electronic accordion, which utilizes the latest in digital technology, is in the vanguard of electronically sophisticated accordions. It has a 32-voice synthesizer under the control of a microprocessor, offering musicians a variety of sounds and rhythm matched only by a multi-instrument ensemble. Hodler says that the G&G shops as well as 13,000 other outlets around the nation. Supplemeting the promotion is a major radio advertising campaign of over $30,000 with stations in the top 20 large markets, as well as an extensive print advertising campaign, an in-store display contest and point of purchase material.

LABEL WATCH — Twist Records, a new label, has signed Los Angeles’ top mod band The Untouchables to a record deal. The label’s first release will be the debut
THE LEGACY CONTINUES — She is slim and demure, with those unmistakable Jackson jingles accentuating that unmistakably Jackson smile. LaToya Jackson is the studio in working on her first video. There is a certain lusty to this woman as she relaxes in a canvas chair between takes. Around her, dancers in brightly colored costumes amble about as technicians arrange cameras and lights on the heavily stylized high school nurse's office set with its brilliant yellow backdrop. Jackson appears at ease and amiable among the commotion. "I'm very excited about this," she affirms. "I can't wait to see it on MTV!"

The song that is being brought to life is called "Heart Don't Lie," co-written by Jackson, Donna Johnson, and Amir Bayyan. It is the single from LaToya Jackson's premier album (of the same name) for Private I Records, both to be released later this month. The single features vocals by Musical Youth and Howard Hewett, lead singer for banner is the same as the original, a precursor to the '80s-winter. LaToya wrote several of the tunes on the album.

The video follows the story line of the song, which is about a romance where the woman wants to get serious but the boy isn't ready, and how he eventually surrenders. The setting is very high school, from the biology class to mall shop. Art director, Steve Arnold has created an '80s - '50s look. "We used 3M polka dots, 3M and a dazzling primary color scheme. According to producers David Catzel and Greg LaToya Jackson, the video concept was "playful, fresh and youthful." The intention is to evoke a bright, happy atmosphere, with sets and costumes high styled to reach that end.

Another approach they've adopted is the use of story boards rather than a fully written script. "The story boards provide a way to help lay out the "look" for both the record company and the artist, giving everyone involved a much clearer idea of the total concept.

LaToya's video is meticulously planned by the producers explained, to the point where virtually 100% of the production is pre-planned. This is not to say that spontaneous has been eschewed in favor of the "safe" route. The planning is intended merely as an escape hatch: should any of the 20% or so of on-the-spot creativity fall through the "scripted" shots serve as a backup.

The fresh, youthful motif is furthered through the choreography of Bill Goodson, known for his work with Diana Ross on her HBO special and as lead dancer for the Jacksons (on their Beat It video). In doing so, Goodson has put together what he calls "a mish mash of styles, everything from ska/reggae, to mamba-salsa and new wave. The "dancing of today" is Goodson's objective, a goal which he says must juggle street dancing with basic ballet and jazz techniques. Goodson is concerned with character. "We're asking for a lot of acting on the part of the dancers. Each individual will have character and dramatic interactions, rather than just the cartoon atmosphere." The overall style of the choreography is "New, fresh, innovative, and big," said Goodson.

The video marks not only LaToya Jackson's debut as a Private I recording artist, it is her debut as a dancer as well. "I always liked dancing," she said. "I don't go on the dance floor and do anything, but if I see a step, I can repeat it. Michael and I do a lot of dancing around the house..." Goodson said he is "thoroughly impressed" with LaToya's dancing. "She just jumped right into the feel," he said.

Anotherfactor in music videos, movement."Skray Bros. - Beavercrook Records, "Freida Parton, Two Faced." The video has been picked up by MTV and began airing April 18.

Full Length Genesis Video Due

LOS ANGELES — A 80-minute music video of Genesis is being produced by Picture Music International and should air some time in May. The film is set around five concerts the band gave in Birmingham, England, and includes footage of H.R.H. Prince Charles and Princess Diana who attended one of the shows.

The music video was directed by PMI staff director Jim Yuki who is known for his work with David Bowie on the "Modern Love" video as well as on the Genesis video "That's All." Live performance footage will be accompanied by documentary clips of the band.

Freida Parton Video Debut

LOS ANGELES — Freida Parton, a recent addition to Atlantic Artist Bureau Inc.'s new rock division, has completed her first video, "Oriental Dolls," directed by rock video director Dominic Orlando. The song, soon to be released as a single, is from Parton's debut album for Warner Bros. - Bearsville Records, "Freida Parton, Two Faced."

ON STAGE EVERYONE — Producer Dwight Hemen is joined by notable producers and hosts of Metromedia's new two-hour variety series "On Stage America" after the show's first taping. Pictured from l-r are: Producers Nick Vanoff, Vin DiBona and Dwight Hemen; hosts Suzi Bono, Randi Oakes, and Steve Edwards; producer Gary Smith and host Todd Christensen.

Gregory Dobrin
Noel Gimbel represents the new breed of recording merchandisers. The new president of NARM is the head of one of the largest video distributors in the industry, Sound Video Unlimited. His success in the industry has coincided with the intensive growth of the video market and he is currently in the process of expanding further.

NARM and the music industry in general are now in a period of change. Gimbel recently spoke to David Adelson about the video market, manufacturer-merchandiser relationships and the pressing issues facing NARM in 1984.

**Cash Box:** What was the industry like when you first started?

**Gimbel:** When we started, we were distributing primarily public domain and some adult product. Then Magnetic Video which is now CBS-Fox came out with Mash, Patton and The Sound Of Music so we started distributing that. About a year and a half later Paramount came out with some blockbusters like Godfather and all the others jumped in. That's how we grew.

**Cash Box:** So Paramount's entry into the field turned it around?

**Gimbel:** I think the main thing was that Paramount joined the business and they came out with their hit. That's what really started the business growing.

**Cash Box:** Do you try to predict what will happen in the industry a few years from now? What does the future hold in store for Gimbel?

**Gimbel:** I don't know. We added computer software to one to follow the market trend. Notice we are in Compact Discs now. We currently have records in one of my branches, a computer terminal and we are producing a computer software program. We have been in and out of various equipment such as computer software. In fact now we are in computer and software line. In other words if the market warrants it, we're in it. What ever becomes big, it's a hula-hoops, buttons of paraphernalia, we can move into it because we have the outlets. All we are doing is adding another product line.

**Cash Box:** Can Gimbel be viewed as a multi-dimensional company?

**Gimbel:** Right. Warner Communications Incorporated is a broadbander, they have video and computer and motion pictures. We look at ourselves like that too. We represent a computer firm and you get software packages and terminals for video outlets. We are obviously very involved with video cassette and video disc software now, and we have that in some way or another on CED. Besides being involved with records, we have a dealer services program which functions like a franchise program without actually being one. We set people up in good locations with good ideas. In addition we have our own advertising agency and we do a lot of promotions. So we are not just one industry.

**Cash Box:** How would you advise a retailer in merchandising their video product?

**Gimbel:** I would tell them to make it exciting. I would place trailers on the monitors and above all, keep the customers interested. I hate to walk into a store where there is no music or nothing on the monitors. There should always be some sort of promotion to make it something exciting. Sometimes it is necessary to move stock around so everything looks new. A store should be fresh, exciting and clean, that is important.

**Cash Box:** Do you see the music video industry becoming the sales vehicle that movie titles are?

**Gimbel:** A big title is still a big title. In the field of music video, Michael Jackson was an exception, a once in a lifetime happening. A lot of people are trying to do too much with music video. I think music video is very effective and I think MTV has made it work and made it exciting. But the point is that it is not the business right now. A music video does not compare to a big movie title. Maybe in a year and a half we'll have to concentrate more on music videos and how to's.

**Cash Box:** But do you feel music videos are important?

**Gimbel:** Yes. I do think that they are important to the business. They are getting a new, musical oriented buyer in the store. There is a lot of great cross-merchandising to be done especially if you are in the record business. Take Flashdance, a guy comes into the store who has the video cassette and you can sell him the audio cassette because he wants the soundtrack. I think that is very important. But the fact that people are pushing them so hard because of that one Michael Jackson video. They don't warrant the kind of attention that we relate to sales at this particular point. I think music videos are strong, and they are going to get stronger, but not that fast.

**Cash Box:** How do you see the image of the record industry at this point in time?

**Gimbel:** All things equal, I think the record industry has had some bad imagery but I think it is changing for the better. I'm talking about manufacturers, retailers and wholesalers. This is unfortunate because I think we do a lot of good things. For example, I was at the Tony Martell dinner the other night. It was a very nice, worthwhile affair, but that's only written up to a limited degree. We have the NARM scholarship, where we put a lot of people through school, you should see these kids, they're terrific. We have created a lot of events for charities, but we are not noted for that. Instead we get the scandals, we get all the problems and we get all the complaints.

**Cash Box:** The "Gift Of Music" campaign has remained a topic of discussion and debate. Some facets of the industry have been hesitant to embrace it. What are your views?

**Gimbel:** The "Gift Of Music" is something that we should have. Everyone benefits: from every retailer to every manufacturer. The problem is that it is hard to measure because we are not dealing with a measurable product. We know that it works for other industries, but it is very difficult to decipher. At the same time there weren't enough funds that were asked for at the beginning to really come out with a strong program. So it was taken regionally, therefore not every one benefited from it.

**Cash Box:** What now?

**Gimbel:** What are we trying to do now is say, "hey, it worked." And we think it warrants us going forward and doing it nationwide so that everyone benefits because everyone is paying for it. They should benefit from it. We simply have not put the money up to advertise our own business and we should. The campaign is very positive, it puts us in the best light. It makes people aware that music is still a very great value for the money.

**Cash Box:** Yet it still meets with resistance.

**Gimbel:** It meets with resistance from various facets of the industry, because there are some people who haven't seen the residuals and that's because there wasn't a national program.

**Cash Box:** So will the "Gift Of Music" campaign continue?

**Gimbel:** We certainly hope it is going to continue. We've got a lot of support from a lot of retailers who would like to see it continue and a majority of the manufacturers would like to see it continue as well. But the manufacturers are all looking at someone else and if a couple of people defect, then they want to defect too.

**Cash Box:** What will NARM be doing in 1984?

**Gimbel:** We are trying this year to find out what we really should be. In other words should we be a merchandising arm? We started a couple of years ago with the "Gift Of Music" campaign, we started with the Grammy campaign and we started with the country and western music association campaign. We have evolved into an organization of merchandising, which I think is effective and I feel it is what we should be doing.

**Cash Box:** How will NARM deal with the varied needs of its membership?

**Gimbel:** We have formed organizations within NARM to deal with these needs. We have a one-stop advisory committee now, we have advisory committees for the rack-jobbers, retailers and the independent. What we have tried to do is have NARM a more meaningful place for all the membership by giving members their own forums to talk about what's going on and how to deal with it. Then all, these advisory committees report to the board and if there is anything we should do, we have their input on how to do it. We are using all these advisory committees. This is the first time that the organization is not being run by one or two people.

**Cash Box:** So you feel that NARM is at a stage of re-evaluation?

**Gimbel:** I think our role is to find out what the membership wants and then do it. It is a difficult job. I think the industry is coming back and we have to find our role and be leaders in whatever it is. It is better to not hurt. The question is: How do we do it? What do our members want us to do? Do we just want to be a group that has an advisory committee?

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

**Gimbel:** Our relationship has gotten more positive. I think the manufacturers have realized that they can't do it alone, that they need the help of the retailers and there are not that many retailers to go to anymore. It has always been the retailers and wholesalers against the manufacturers. The manufacturers would sometimes make a policy decision without regard to the consequences. I mean a couple of years ago they came up with those return policies, and there was no bending. It should have been worked into. Examples like when they raise prices three days after you get a letter in the mail or if they lower prices and they don't protect you. That is not a way to run a relationship.

**Cash Box:** How do you think the membership should help make NARM a more effective organization?

**Gimbel:** You get so many people who are always so dissatisfied with things but they don't want to help out and make the change. It is advantageous for everyone to get together and go forward to help better the industry, rather than fight among factions. I would like to see the input. I don't want to hear, "well NARM doesn't represent me," because it doesn't represent people who don't want to be represented. Too many people look the other way and say, "you got to get involved. You've got to get involved if you want things to change.

**Cash Box:** Do you feel that NARM is very proud of your board of directors. Could you elaborate?

**Gimbel:** The board is very interesting. It is a broad group of executives and there are three people who make decisions. They are all thought of and it just works incredibly. When I think of the early days, there were two people in a room getting things done. You don't have that today, you have a lot of creative people and a lot of free thinkers. We try to bring everybody in and hear him around. You are also not going to push a Russ Solomon or a Lou Fogelman around.

**Cash Box:** Or a Noel Gimbel?

**Gimbel:** Or a Noel Gimbel.
WHY ARE THESE MEN SMILING? — Pictured are the winners of the WMMS/Cleveland "Take A Playmate To Dinner" promotion. The function marks the first time Playboy allowed 12 playmates to attend one promotion. Unable to provide each person's name, we'll let you guess who the playmates are.

Musicphone To Debut

By Ashley Kahn

The New Jersey-based Airwaves Enter-
tainment Corporation has announced the formation of Musicphone, the basic con-
cept of which is to provide one radio
tation to within each major market a 24-
hour "off-air" source of interviews and music features. Utilizing a 900 phone
number which can be dialed any time,
seven days a week, AOR and CHR radio
listeners will be invited to call and listen
to Musicphone's prerecorded phone pro-
gram. The phone number will be made
public beginning May 7, and people
around the country will be able to hear
music news and interviews with such well-
known rock stars as Mick Fleetwood,
Rainbow, Quiet Riot, Eurythmics, the
Romantics and Huey Lewis and the News.
Billed as "Music's Straight Talk Feature
Line," Musicphone will be the nation's first
direct line to today's top rock stars, and
though prerecorded, the feature musi-
cians will respond to questions sent in to
Musicphone in advance. On-air promo-
tion of the lines began on April 16, en-
couraging listeners to write their station
in care of Musicphone, not only to pose
questions, but also to be eligible to win
autographed albums and photos of the
first featured artist. The identity of Music-
phone's debut guest artist — an interna-
tional rock celebrity — remains unan-
nounced, but will be made known to radio
listeners on May 7.

According to Richard King, producer of musicphone, "We want Musicphone to provide quality interviews and timely features. But just as important, we want each Musicphone station to benefit from our efforts. And this will be accomplished through direct promotional projects for their listeners, frequent use of their local press and appearances by Gabrielle, Musicphone's host, at station functions."

Already chosen as participating stations are: Z-100/New York, KRGR-FM/San Fran-
cisco, KZEW-FM/Dallas, Q-107/Washing-
ton D.C., WHCN-FM/Hartford, 91-95/Mia-
mi, KGON-FM/Portland and KXW-FM/St.
Louis.

When asked about future promotions and other projects relating to Music-
phone, Gabrielle would only reply
"There's a great deal planned, much of
which will be first time ever ideas."

EAT THIS — While his hits "Eat It" and
"Kind Of Suede" are moving up the charts,
Weird Al Yankovic (I) took some time out
to stop by 105/WNY's morning man, Perry Stone.

NEW FACES TO HEAR — Radio Comm-One has recently completed the first two programs of a planned syndicated monthly half-hour service at Radio Tokyo Studio in Venice, California. The shows feature The Minutemen and the infamous Black Flug. These and future programs will feature a format of 20 minutes of music performed at Radio Tokyo and approximately 10 minutes of interviews with each band involved. Comm-One's production company includes Ethan James, Alex Gordon
and Lisa Mitchell, with Gordon and Mitchell also acting as the hosts. The trio started
the show because they wanted to do something that gave local Los Angeles bands a chance to express their music through a creative forum. Some bands mentioned for future shows include The Bangle, The Three O'Clock, Rain Parade, Choir Invisible and Psychobud. On the first show The Minutemen performed such L.A. classics as "I Feel Like A Gringo" and "The Big Foist." This is a new music format that is as applicable to Los Angeles as it is to smaller markets that do not have the opportunity to be exposed to these showcased per-
formers.

W HO'S LAUGHING? — We had meant to mention G. Keith Alexander earlier this month but we were so overwhelmed by his April Fool's Day es-
capades that we had to wait and let it sink in. You see G. Keith, bless his heart, was broadcasting on New York City's WKTU-FM on April 1, when what should he do? Well G. Keith decided to tell his listeners that Bob Dylan was going to be his in-studio guest that day. According to G. Keith's people, that announcement sent groups of Boy George fans running to the station to catch a glimpse of their hero. According to WKTU "one or two photographers showed up." Anyhow, those who did show up at the station soon found it was — ha, APRIL FOOL! No Boy George (Apparently only a few people actually laughed). We'll let you know what G. Keith does next year.

PRE-MATURE OBITUARY? — Remember last week when we declared California's Public Broadcasting System officially dead by default? Well, it's still dead, but there are some steps underway to revive it. The California Public Broadcasting Task Force, set up by Republican Governor George, will be asked to send a letter of funding after the governor had terminated the California Broadcast Commission, which had previously underwritten the system, has voted to formally urge the governor to come up with $2 million in aid, particularly for public radio. The main problem that is still facing the commission: Where is the money coming from? Deukmejian has steadily maintained that he wants absolutely no state funding of the system. Therefore public broadcasters in the golden state are still asking where the money is; the governor is asking where the money is coming from; and the task force is still trying to come up with a way to satisfy a republican governor and keep public broadcasting funded in California. Several plans are in the works including a $20 million endowment which would generate 10 percent interest ($2 million a year). Broadcasters would then live off the yearly interest until the $20 million would have to be paid back. Task force members argued that it was just a temporary measure and there was no guarantee the state would fork over a $20 million interest-free loan. That's where it stands now. Stay tuned.

CONGRATULATIONS — Gene Staymaker, news director of WTLG-FM has been
named winner of a Society of Profes-
sional Journalists — Sigma Delta Chi Distinguished Service Award for edi-
torializing on radio. It is the second radio editorial award for the station in our years.

CATCH THIS — This is the RAB's latest advertising campaign designed to look "inside newspapers' latest claims" and argue why radio is a better catch.

with donations. Regular news/talk programming was suspended and an all out effort was made to get a good response. Broadcasters started showing up to help move the donations to storage areas waiting for shipment. At one point there was a 75-man human chain moving merchandise from donors to storage area.

OUR BEST TO THE BEST — We join many in the industry in wishing the best to Doug Flodin, Drake-Chenault's director of promotions for the past seven years. Doug has been seriously ill and we hope that our greeting as well as others will make his recovery a bit more comfortable. We all wish him well. Doug can be reached at 22247 Eirin St., Woodland Hills, California 91367. Doug's seven outstanding years with Drake-Chenault has gained him a lot of friends, and it has been requested to please write instead of calling.

david adelson

"Grace Under Pressure" is the 13th album for the Mercury label from this Toronto band. The Rush sound, characterized by the sharp tenor vocals of Geddy Lee and heavy percussion, is as vital as ever on this album, along with biting keyboard chords and deft guitar licks. Neil Young and Pearl press with urgency on the listener, creating an intellectual involvement not commonly experienced in today's music. This is AOR and living room fare, music that deserves more than just casual attention. Rush stands firm on this album, exhibiting a staying power that should carry them through the '80s and beyond.


This collection (the first non-compilation LP for Profile) hits like part of the brick wall offered as the South Bronx backdrop on the cover, and the music within is just as stark and simple. No gimmicks, just excellent production and instrumentation from Larry Smith, (producer for Kurtis Blow and "Rap's Got Soul"), who provides the strait-atach lyrics from Rap's most powerful pair, Run (Joseph Simmons,) and D.M.C. (Darryl McDaniels.) The album features five (that's right!) already-hits: "It's Like That," "Sucker MC's," "Hard Times," "Jama Master Jay" and the latest, heavy-metal-meets-hop-hop hit "Rock Box." The LP is nothing but rap at its most unadulterated, solid and strong, as simple as that, and that's the way it is.

CHRISTINE McVIE (Warner Bros. 7-72394) — Love Will Show Us How (3:48) [Allominy Music — BMI/Clement Chicken — ASCAP] (McVie/Sharp) (Producer: Russ Tilleman)

This is the highest debuting single this week on the Cash Box pop singles chart, and it is the second single from Christine McVie's solo debut for Warner Records entitled "Christine McVie." "Love Will Show Us How" is a thoroughly upbeat tune with a stiff tempo and smooth backup harmonies. The one-of-a-kind McVie vocal is like smoke and satin, a strong lead that takes us forward with a forceful rhythm. This is sure to be another winner for the McVie Midas touch, a song that will satisfy anyone's Fleetwood Mac appetite, while developing a new taste for the solo McVie.

TACO (RCA PB-1377-D) — Let's Face The Music (And Dance) (3:45) [Ironbird Music Co. — ASCAP] (Ironbird) (Producer: David Parker)

Another Irving Berlin classic gets the techno-treatment in this latest release from Dutch pop sensation Taco. As with "Puttin' On The Ritz" (1 on the Cash Box Top 100 for two weeks in Sept. '83), "Let's Face The Music" should find itself near the top of the pop charts. The Dutch singer's delivery of these legendary lyrics is entirely debonair, as subtle synthesizer echoes accentuate certain lines. The effect is smooth, and includes a special underlined elegance with which Taco's approach to his music has become identified. Not just a rehashing of old standards, Taco's artistry breathes life into this classic...and makes it more than contemporary, it is progressive.


After the success of the first compilation of songs from the movie The Big Chill, Motown saw fit to release another collection of tunes that will never lose their appeal. From the late Marvin Gaye's "What's Going On" to "Bad Moon Rising" by Creedence Clearwater Revival, this pressing will appeal to former flower children and children of the '70s alike. This is more than a soundtrack, it's musical history.

GUITAR SLINGER — Johnny Winter — Alligator AL4735 — Producers: Johnny Winter

Sometimes you gotta take two steps to the side in order to get back on the track and make that leap forward, and that's what America's #1 guitar hero has accomplished with his latest release. "Blues Meets Hardcore" (three years coming) and best recs at the Chicago indy, Alligator. "Guitar Slinger" is one hot, rocking collection that, tune after tune, offers excellent opportunities for aficionados on AOR and hard rock stations alike. Sure-fire hits include the slow-scorcher "It's My Life, Baby," and "My Soul" and the boogying "Boot Hill." Winter's world-renowned talents have taken the rock and roll chugs all over this platter, fast and furious and oh-so-tasty, and with the help of veteran Chicago rockers, this long-player adds up to a strong, entertaining cracker.

INAMORATA — Poco — Atlantic 780148-1 — Producers: Rusty Young & Paul Cotten — List: $8.98 — Bar Code

Reuniting five of the original members of this pioneer country/rock group, Poco's "Inamorata" retains the tight harmonies and the superior songwriting of the band's earlier incarnations, while incorporating a newfound power and confidence. The LP's hit "Days Gone By" (My) crisply displays Poco's rocking side as does the hook laden "Daylight," while "How Many Moons" recalls the more pensive and romantic side of Poco's earlier years. "Save A Corner Of Your Heart" is also a tender song that proves Poco has lost nothing in all these years.


"Hi-Res" marks Joe Ely's 6th album in his seven-year sojourn as a country-rock-rebel recording artist. This latest effort is every bit the blend of styles that have made the Lubbock, Texas born singer/songwriter famous. The country roots are still in evidence, but Ely's rock ingredients are more abundant on this album than previous ones, and show a much harder edge. Side one is dominated by the strident chord-rocking tune of "What's Shakin' Tonight" and "Cool Rockin' Lorettta," along with the country sound of "Letter To Laredo," while side two of the LP takes on the broader quality of a Jack Daniels daydream. Ely's vocals are sultry and mysterious, with an engaging intensity that pervades the album.

HOT SHOT — Pat Travers — Polydor 821 064-1 Y-1 — Producers: Barry Mraz & Pat Travers — List: $8.98 — Bar Code

Rock guitar flash Pat Travers' new album "Hot Shot" pulls no punches in its title. Travers shows on its 11 tracks his talent for clever choruses and soaring lead guitar of "I Gotta Fight" to the pounding drums of the title track, Travers delivers the heavy metal goods. His band is also tight musically and vocally as is evidenced by the slick harmonies on "Killer" and "Louise."
FEATUE PICKS

SCENES IN THE CITY — Branford Marsalis — Columbus FC 38951 — Producer: Thomas Morey — List: $9.98 — Bar Coded

Branford, son of Ells, brother of Wynton, comes on cooking in his solo debut — the opener, “No Backstage Pass,” is a blistering trio piece with the tenor saxophonist well-supported by Ron Carter and Mavin “Smitty” Smith. The rest of the LP lives up to it — Branford, the only horn here, is an interesting soloist and a quickly-developing writer — and his presentation of Mingus’ long jazz poem, the title track, is diverting, and still, 25 years later, relevant.

SYNDROME — Els Marsalis — EJM GS 4384 — Producer: Delfeayo Marsalis — List: $19.98

Elis, father of Branford and Wynton (and of this album’s producer, developing trombonist Deiteteo), is not an aggressive forward-drive soloist like his sons, he’s a laid-back pianist with superb taste and timing. This album lets him stretch out on his own pretty originals and a couple of standards, with bass, drums and flutist Kent Jordan along for some of the ride. After a lot of loneliness, Ellis closes with a short, flashy blues — proving that the kids didn’t learn to smoke on their own.

100 HEARTS — Michel Petrucciani — George Wein Collection (dist. by Concord Jazz) GW-3001 — Producer: George Wein — List: $8.98

One of the finest pianists to come upon the scene in ages, Petrucciani is a 21-year-old, highly romantic French pianist who has managed to charm his influences — notably Bill Evans, but Tristano, Tyner, and others shine through — into his own expressive, dense codauren. With the hands of a virtuoso and the soul of a poet, Petrucciani, in this solo LP — his first for an American label — goes right to the heart.

THE PEOPLE YOU NEVER GET TO KNOW — Susannah McCorkle — Inner City IC 1151 — Producers: Susannah McCorkle, Keith Ingham — List: $8.98

Susannah McCorkle has established herself, on her three previous Inner City albums, as one of today’s most stylish song stylists: she delivers the tunes clearly with a fine sense of swing and subtle jazz phrasing. She also has a talent for picking out songs — Rupert Holmes, Neil Sedaka and Oscar Brown are not noted jazz songwriters, but McCorkle picks out the right numbers and does them justice. Where are the great pop singers of today? Look no further.

EMBRACEABLE YOU — Billie Holiday — Verve S 137 359-1 — Producers: Norman Granz (original), Richard Seidel (duplicates) — List: $10.98 — Bar Coded

The paradigm: the great Lady Day in a relaxed double-album reissue of standards. Billie is buoyant yet touching, and she just floats on the cushion laid down for her by her upper voice and company, and it’s the work of Ben Webster and “Sweetie” Edson that puts this set together into something. Blue-chip late holiday nothing and more than saying.

ON JAZZ

ALONG COMES BENNY — During the 1950’s and early 60’s, Benny Goodman was one of the jazz world’s best composers. During his years with the memorable Jazz Band, he co-led with trumpeter Art Farmer and beyond, Benny Goodman turned out one terrific after another, from “Everything Happens To Me,” “The One I Love,” “Whisper Not,” and “Stablemates,” which included a mean tenor saxophone — with his own unique padded tone. In 1967, however, Benny Goodman packed up his horns and left the jazz scene, becoming a top-notch concert artist and a conductor on the cruise ships, and anyway — Benny Goodman is back with a vengeance. So far, four albums carry the playing and writing of Benny Goodman; “Moment To Moment” (Note), which features a reunion of the original record date group, contains songs Goodman chose for the Goodman Band, ends with the “Jazz Composers Union” for which he wrote more than 150 numbers, bands vocalist Nanci Wales.

The great Benny Goodman’s tone in a classic jazz setting again, and it’s good to see him again. The Jazz Composers Union, apparently, has had some success in their reunited form, so we should be seeing them more often than before.

A PAIR OF ABSTRACT EXPRESSIONS — Modern artist extraordinary, Robert Rauschenberg (I), accepting the Grammy Award for his American Visionary work, “Jazz Still Life as a Stables” (continued on page 19)
INTERNATIONAL DATELINE

Great Britain

LONDON — WEA Records has been fined £6,000 by the BPI for offering free copies of the Van Halen album to Gallup chart panel shops. The free gifts were conditional upon the shops first buying the new release, reaching the top 30. This goes against the industry code of conduct.

The BPI fined WEA less than four years that WEA has been implicated in chart-hyping accusations, and the second time it has been fined by the BPI as a result.

Commenting on WEA’s latest transgression, UK chairman Bob Dickens said, “The success of the UK confirms the quality of this single. I would like to point out that the offense was the result of over-enthusiasm and not conscious policy. I would also like to stress that the product concerned was by the same artist. In no way was one artist’s product used to promote another.”

The BPI fine followed an investigation by Gallup, the compilers of the UK chart, who were instructed to examine the free offer being made by WEA representatives.

The BPI followed with a statement that said: “We believe that a record whose product to dealers are legitimate marketing practices, offers conditional upon chart-hyping. This obviously contravenes the industry code.

The case is the first to be referred, with WEA’s full approval to the new BPI chart advisory panel, which is empowered to look at evidence of alleged infringements and make recommendations to the director-general.

WEA did not dispute the facts in the case, and the advisory panel was brought in after the record by David Dickinson, on the penalty to be imposed.

The music industry has taken an optimistic view of the new House of Lords debate on copyright reform, in which Lord Lyell revealed that the problem of home recording is under urgent consideration by the government.

This can only be seen as a positive indication of how the government feels towards the need for a better deal for the home taping. The debate was prompted by the Earl of Winchilsea and the Independent Group, who have also been trying to introduce similar legislation is introduced in the 1984–1985 session, the enormous contribution that this important and influential industry makes, not only in terms of balance of payments, but also to our position as a world leader in the quality and variety of its products, and which products is, and which products is, are already seriously reduced, will be subject to further serious reductions.”

All record companies marketing compact discs are being invited by PolyGram to follow its recent decision to adopt a code system by eliminating confusion over the terms “digital mastering” and “digitally mastered.”

Some companies have been criticized for the indiscriminate use of the word “digital” on CD covers which could mislead record buyers.

The code CCD will mean that an analogue tape recorder was used throughout all three processes. The code CADD will signify that an analogue tape recorder was used for recording and digital recorder for final mastering, and will be employed to signify that an analogue tape recorder was used for recording and a digital recorder was used for mixing and mastering.

All PolyGram labels, both pop and classical, will feature these codes from May onwards.

chrisley ley

Argentina

BUENOS AIRES — After two years of association with veteran record producer and artist manager Daniel Grinbank has signed a contract with Distribuidora Belgrano, a one-stop-shop operation for the recording and management of music by Vicente Amorone. The arrangement will include all new products by artists like Carlos Gardel. The recording, performed in de la Nada, strong in this market, but Interdisc will retain rights to all the records and tapes it has released during the last three-year period.

A delegation of top CBS execs will be visiting Argentina next week, as part of a Latin American tour whose highlight is the opening of a new plant in Rio de Janeiro by its Brazilian affiliate. The Argentinean branch, headed by Roberto Lopez, has performed very well in the past two years despite the inflation that plagues the economy of the country and the recession that the following sales volume by around 60 percent (till a partial recovery at the end of last year). The company has also been successful in establishing strong artists like Pimpinella and Maria Martha Serra Lima and the Argentinian branch like Michael Jackson, who is expected to sell more than 200,000 units of his “Thriller” album.

PolyGram’s Leo Bertolino informs us that Pablo Alboran and Jaime Torres celebrating a 25-year association between the developer of the famous “Mia Cristina” record label, which has exceeded international sales of one million albums) and Torres, considered one of the biggest artists in Northern folk music, which is also very popular in Europe.

The label is also launching a new album by the Cuarteto Zupay, devoted to folks and pop songs written during the past seven years under the military government.

Despite continuing a series of releases in the classical music field, under the “Legendary Performers” tag, this case, the company has continued to produce albums by Arthur Rubinstein, and the series is aimed at a market that is reappearing after several years of heavy depression caused by imports. For pop music lovers there is also an album by Ruben Rada, an Uruguayan musician currently living in Argentina, and released under the guidance of the Russian conductor of Montevideo: “Las Manzanitas.”

Microfon is re-releasing the original recording artist the owners of stereo equipment who want to test their investment. These albums became standards over the years and it is believed that they still have the quality of a new generation of audiophiles. The company is also launching two new local artists: Adrian Zambelli, produced by Pinky Rubano, and Valente, a soloist with great potential for this market.

miguel smirnov

Brazil

RIO DE JANEIRO — Crisis or no crisis, Brazil’s merchant still down shut as usual between the New Year and Carnival holiday. But compared to last year’s, this year’s opening day will be closing down to close an entire month.

Rio’s famous Carnival took place this year in April as usual, despite the past, the highlight was the parade of the Group 1-A samba schools which can be considered the largest and longest song and dance event to take place anywhere in the world.

This year 14 schools were in competition and split over the Sunday and Monday night of Carnival. Each night’s proceedings ran from 6 p.m. through 2 a.m. the next morning. In all, more than 35,000 paraders, branched to a audience of over 150,000 on each night.

This year for the first time, the parade had permanent stands along the mile-long course which culminates in a large square offering seating for over 45,000 people.

It is the intention of the governor of the state of Rio to use this final square for different cultural events to be inaugurated in April with a show by biscuit, who has not performed in Rio since 1980 due to the lack of suitable locations.

If Nascimento’s show go successfully, it is planned to open Rio up for foreign acts, as the previous choice has been limited to the acoustically appalling Maracanazinho, the 200,000-seat soccer stadium, Maracanazinho, that is far too small and not the program used for shows by Frank Sinatra and Kiss.

For the record, this year’s winning samba school was Manguere whose samba, “Yes, Nos Temos Braguinha,” honored the famous samba Joao de Barro.

The LUCKY ONE GETS Luckier — Latina superstar Laura Branigan recently won the Grand Prize at the 13th Music Festival for her performance of “The Lucky One.” The award coincided with the release of Branigan’s third LP for Atlantic, “Self Control,” featuring the single of the same name which has been doing well on the charts.

ITALY

TOP TEN 45s
1. Uomini e donne — Common People — PolyGram — CBS
2. Radio Ga Ga — Queen — EMI
3. Otinere — The Power of Love — Baby
4. Victims — Culture Club — Virgin
5. Made In Mexico — Infinito — Durium
6. Terra Promessa — Eros Ramazzotti — DDD
7. I Do For You — Toto Guagno — Baby
8. Just For Tonight — Gilberto Montagni — Baby
9. Cara — Christian — PolyGram/Philips
10. Mia — Van Moos — RCA

TOP TEN LPs
1. Speciale Sanremo ’94 — Various Artists — CBS
2. Pigi-Mania — Various Artists — CBS
3. No Party — Paul Young — CBS
4. The House of Love — Various Artists — Palm
6. Spaceland — U2 — PolyGram
7. Le Volle Che Adriano E’ Stato Primo — Adriano Celentano —
8. La Donna Cannone — Francesco De Gregori — RCA
9. 100 Grandi Successi Di Claudia Baglioni — Claudio Baglioni —
10. Thriller — Michael Jackson — CBS

JAPAN

TOP TEN 45s
1. Wine Red No Kokoro — Aranzchatit — Kitty
2. Ichibanyarena — Masahiko Konno — RVC
3. Kowari — Harbour — CBS Sony
4. Hoshitora No Distance — Alpky Canyon
5. Namida No Request — Checkers — Canyon
6. Moshimo Ashiatta — Warabe — For Life
7. Mosuku Yoroshi No Neriba — CBS Sony
8. To Re Me Ro — Yoshie Kashimbara — Nippon Phonogram
10. Charlotte No Mada Hachi — Yoshikazu Tawara — Yamaha

TOP TEN LPs
1. Thriller — Michael Jackson — Epic Sony
2. Kasidou No Naka — Van Halen — Warner Pione
4. Indio — Sama — CBS Sony
5. Hoy — Satin Rose/Shinji Tanimura — Polygram
6. The Border — Ida Corr — Epic Sony
7. Plastic Dreams — Nana — Epic Sony
8. After Service — YMO — Aspe
9. Recestu — Yu Hayami — Taurus
10. Disturb You — Morio Kazama — Nippon Columbia

ARGENTINA

TOP TEN 45s
1. Dolce Vila — Ryon — Music Hall
2. No Tengo Dino — Riherr — CBS
3. Estoy en la Ciudad — Valerie Lynch — PolyGram
4. No Me Puedo Quejar — Angella Carrasco — Microfon
5. Admire — Sergio Diaz — Music Hall
6. Sasa — Pimpinella — CBS
7. La Feminidad — Estrella — CBS Sony
8. Decide — Luis Miguel — EMI
9. Empezar — Rico Infeliz — CBS Sony
10. Mentiras — Daniela Rome — Music Hall

TOP TEN LPs
1. Thriller — Michael Jackson — CBS
2. Vasey Y Besos — Los Abuelos de la Nada — Intercord
3. Mercedes Sosa — Mercedes Sosa — PolyGram
4. Xingu Brava — Lisbon — PolyGram
5. Papis De La Paz — Paul McCarthy — EMI
6. Los Invencibles — Los Invencibles — CBS Sony
7. Empezar Una Nueva — Conjunto Ivoi — Microfon
8. Aquellos Solidados... — Victor Heredia — PolyGram
9. Todo Jara — Jara — RCA
10. Todo A Pulmon — Alejandro Lerner — Musidisc

INTERNATIONAL BESTSELLERS

Japan

1. Wine Red No Kokoro — Aranzchatit — Kitty
2. Ichibanyarena — Masahiko Konno — RVC
3. Kowari — Harbour — CBS Sony
4. Hoshitora No Distance — Alpky Canyon
5. Namida No Request — Checkers — Canyon
6. Moshimo Ashiatta — Warabe — For Life
7. Mosuku Yoroshi No Neriba — CBS Sony
8. To Re Me Ro — Yoshie Kashimbara — Nippon Phonogram
10. Charlotte No Mada Hachi — Yoshikazu Tawara — Yamaha

Argentina

1. Dolce Vila — Ryon — Music Hall
2. No Tengo Dino — Riherr — CBS
3. Estoy en la Ciudad — Valerie Lynch — PolyGram
4. No Me Puedo Quejar — Angella Carrasco — Microfon
5. Admire — Sergio Diaz — Music Hall
6. Sasa — Pimpinella — CBS
7. La Feminidad — Estrella — CBS Sony
8. Decide — Luis Miguel — EMI
9. Empezar — Rico Infeliz — CBS Sony
10. Mentiras — Daniela Rome — Music Hall

2 Box / April 28, 1984
<table>
<thead>
<tr>
<th>Title</th>
<th>Weeks On 4/21 Chart</th>
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<tbody>
<tr>
<td>Footloose</td>
<td>2</td>
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<tr>
<td>Thriller</td>
<td>17</td>
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<tr>
<td>Can't Slow Down</td>
<td>25</td>
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<tr>
<td>1984</td>
<td>8</td>
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<tr>
<td>Colour By Numbers</td>
<td>25</td>
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<tr>
<td>Heartbeat City</td>
<td>27</td>
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<td>Love At First Sting</td>
<td>7</td>
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<tr>
<td>Sports</td>
<td>9</td>
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<tr>
<td>Touch</td>
<td>13</td>
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<tr>
<td>Into The Gap</td>
<td>10</td>
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<tr>
<td>Learning To Crawl</td>
<td>13</td>
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<tr>
<td>Against All Odds</td>
<td>18</td>
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<tr>
<td>She's So Unusual</td>
<td>16</td>
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<tr>
<td>Uh-Huh</td>
<td>12</td>
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<tr>
<td>In 3-D</td>
<td>17</td>
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<tr>
<td>An Innocent Man</td>
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<td>90125</td>
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<td>Synchronicity</td>
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<td>Ammonia Avenue</td>
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<td>Talk Show</td>
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<td>The Works</td>
<td>18</td>
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<tr>
<td>Seven And The Ragged Tiger</td>
<td>22</td>
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<tr>
<td>Eliminator</td>
<td>21</td>
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<tr>
<td>Body And Soul</td>
<td>26</td>
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<tr>
<td>She's Strange</td>
<td>17</td>
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<tr>
<td>Shout At The Devil</td>
<td>22</td>
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<tr>
<td>Rhythm And Reason</td>
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<tr>
<td>Break Out</td>
<td>23</td>
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<td>Hard To Hold</td>
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<td>Genesis</td>
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<td>Love Life</td>
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<td>91571</td>
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<tr>
<td>Somebody's Watching Me</td>
<td>34</td>
</tr>
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**35** The Flat Earth - Thomas Dolby (Capitol ST-12309) CAP 8

36 About Face - David Gilmour (Columbia FC 9206) CBS 37

Rock 'n Soul Part 1 - Daryl Hall - John Oates (RCA APL-4856) RCA 34

**38** Windows and Walls - Dan Fogelberg (Full Moon/Epic 90004) EMI 35

39 Flashdance - Original Soundtrack (Columbia 611-450-1 M-1) POL 36

Tour De Force - 38 Special (A&M SP-497) RCA 39

**41** Through The Fire - Hagar, Schon, Aaronson, Shrieve (Epic GHS 4023) WEA 42

Roll On - Alabama (RCA APL-4939) RCA 43

Steady With Me Tonight - Jeffrey Osborne (A&M SP-4940) RCA 45

**44** The Big Chill - Original Soundtrack (MGM 6062M) MCA 46

Labour Of Love - Ub40 (A&M SP-4890) RCA 44

Caught In The Act - STYX (A&M SP-5514) RCA 49

**47** Rebel Yell - Billy Idol (Chrysalis FC 4410) CBS 48

Defenders Of The Faith - Judas Priest (CBS 62921) CBS 43

**49** Busy Body - Luther Vandross (Epic FE 9184) CBS 50

**50** Alchemy .. Dire Straits Live - Dire Straits (Warner Bros. 9 25061-1) WEA 93

**51** Midnight Madness - Night Ranger (MCA-5457) MCA 53

**52** The Poet II - Bobby Womack (Beverly Glen BS 10030) RCA 58

**53** Three Of A Perfect Pair - King Crimson (Epic Warner Bros. 9 25071-1) POL 64

**54** Declaration - The Alarm (R - S - A&M SP-7068) RCA 62

**55** Off The Wall - Michael Jackson (Epic FE-39745) CBS 47

**56** Street Talk - Steven Perry (Columbia FC 93344) CBS - 1

**57** Don't Look Any Further - Genesis (Island 92031-7) WEA 59

**58** Let The Music Play - Shannon (Mirage/A&M 7 90134-1) WEA 56

**59** Jungle - Dwight Twilley (EM) America ST-I707) CAP 55

60 You Broke My Heart In 17 Places - Tracery Lancel (MCA-5471) MCA 62

61 Under A Blood Red Sky - U2 (Island 92024-7) WEA 57

62 No Parking On The Dance Floor - Midnight Star (Epic/Atlantic 9 25024) WEA 61

**63** Future Shock - Herbie Hancock (Columbia FC 38814) CBS 60

Mister Heartbreak - Lauris Anderson (Warner Bros. 9 25071-1) WEA 49

65 I'm In Love Again - Patrice LeBlanc (Philadelphia Intl. FC 26509) CBS 63

66 Christine Mcvie - (Warner Bros. 9 25051-1) WEA 64

67 Milk And Honey - John Lennon And Yoko Ono (Polydor 817 165-1 Y-1) POL 51

68 Bon Jovi - (Mercury 9 25082-1 M-1) FOL 99

69 Patti Austin - (Warner Bros. 9 25071-1) WEA 90

**70** Wishing Thinking - Earl Klugh (Capitol ST-12323) CAP 72

71 Kissing To Be Clever - Culture Club (Virgin/Epic FE 39289) CBS 67

72 It's Your Night - James Ingram (Warner Bros. 9 23970-1) WEA 71

**73** Metal Health - Quiet Riot (Pasha VZ 34622) CBS 68

74 In The Heart - Kool & the Gang (De-Lite 8505) POL 76

75 In Heat - The Romantics (Zebra Records) CBS 65

**76** Twenty Greatest Hits - Kenny Rogers (Liberty 5-51152) CAP 74

77 In A Special Way - Debbie (Gordy/Motion 60160) MCA 73

78 Jane Fonda's Workout Recording - CBS 80

**80** Animal Grace - April Wine (Capitol ST-12311) CAP 66

**81** Eyes That See In The Dark - Kenny Rogers (AFL- 1-4692) MCA 78

82 Somewhere In Africa - Manfred Mann's Earth Band (A&M-AL-8-8174) RCA 75

83 Street Beat - The Del E. (Let's/edel 1-2385-1) CBS 84

84 Sparkle In The Rain - Simple Minds (Virgin/A&M SP-6-4981) RCA 85

**85** Madonna - (Sire 9 25067-1) WEA 67

86 Pyromania - Def Leppard (Dolby 5-106-1 M-1 POL 79

87 Some Tough City - Tony Carey (MCA-5446) MCA 98

88 Joystick - Dazz Band (Motown 50611) MCA 82

90 Keep Smiling - Laco (Sire 9 25058-1) WEA 97

91 Aerobic Shape-Up II - Joanne Grogan's (Paradise/Peter Pan 113) IND 92

92 Ball's To The Wall - Accept (Portrait BFR 39344) CBS 90

93 What A Feelin' - Irene Cara (Norton/Geffen GHS 4021) WEA 95

94 Dangerous - Bar-Kays (Mercury 9 25071-1 M-1) POL 117

95 Keep Moving - Madness (Geffen GHS 4020) WEA 88

96 The Closer You Get... - Alabama (RCA APL-14633) MCA 89

97 My Ever Changing Moods - The Style Council (Geffen GHS 4029) WEA 92

98 Points On The Curve - Wang Chung (Geffen GHS 4044) WEA 100

99 Let's Dance - David Bowie (EMI America 9 16120) CAP 91

100 Greatest Hits - Air Supply (Atlantic 8-4024) MCA 94
Fan Clubs Increase Computer Usage

by Anita M. Wilson

NASHVILLE — With the increased popularity of fan clubs in the country music industry, most every record label, artist, and management company is publishing a fan club newsletter for their members, and one mailing list, which is being used for the purpose, is the Alabama Fan Club. Changing no membership fees, the club now consists of over 70,000 members, and, as a result, two separate computer systems are used to compile and store the membership information.

One fan club that mainly uses its computer for mailing lists because of the staggering number of members is the Alabama Fan Club. Changing no membership fees, the club now consists of over 70,000 members, and, as a result, two separate computer systems are used to compile and store the membership information.

When the club receives a membership application, a white card is filled out stating the number, name, address, and phone number. “We send the white cards to our accounting offices at Big Bertha, and the phone number, which is usually active, when they are filled in. Their expiration date is filled in, which is the phone number, name, address, which is usually active, when they are filled in. Their expiration date is filled in, which is the phone number, name, address,” said Bettye Anderson of the club.

“Conway Twitty’s fan club organization has been given a computerized mailing list organization for the past year and storing it into its Cromemco computer. The club has been working on its computer system and is planning on making it a part of the club’s members’ birthdays, in that they are planning on delivering birthday cards to members. “We are planning on doing something special for people’s birthdays,” said Conway Twitty.

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When someone joins our mailing list, explained Cindy Burchfield, vice president of The Oak Ridge Boys fan club, “When someone joins our mailing list, the computer system, which is usually active, when they are filled in. Their expiration date is filled in, which is the phone number, name, address,” said Bettye Anderson of the club.

“Conway Twitty’s fan club organization has been given a computerized mailing list organization for the past year and storing it into its Cromemco computer. The club has been working on its computer system and is planning on making it a part of the club’s members’ birthdays, in that they are planning on delivering birthday cards to members. “We are planning on doing something special for people’s birthdays,” said Conway Twitty.

In addition, other fan clubs are using the mailing list to keep track of expiration dates for members and some clubs are

(continued on page 24)

STEGALL IS ALL SMILES — Singer/songwriter Keith Stegall recently gathered with CBS executives in celebration of his signing with Epic Records. Picture are (l-r): Rick Blackburn, senior vice president and general manager, CBS-Nashville; Kyle Lashinger, Stegall’s producer; Stegall; Charlie Monk, vice president, marketing, CBS-Nashville; and Rich Schwan, director, national E/P/A promotion, CBS-Nashville.

NMPA Hosts Soundtrack Forum

by Susan Keel

NASHVILLE — The Nashville Music Publishers’ Forum recently hosted a seminar designed to help publishers and songwriters break into the competitive field of motion picture soundtracks and movie scores at the Nashville ASCAP office. The informal discussion was hosted by Arthur Braun of The Dick James Organization who was joined by panelists Don Black, a film, theatrical and pop lyricist and Paula Spang, music coordinator of the Los Angeles-based Ladd Company.

Black noted that in earlier years, “movie music” was primarily a promotional tool and involved only a song title, but while producers still regard music as an afterthought, the industry has grown to be much more flexible. He advises that it is best to “just write songs that fit beautifully into a film.”

Commissions for original songs range between $200 and $10,000, with the latter being what Black called “a very high figure.” Additional sources of income for the writer are derived from mechanical royalties from records, however, there are performance rights for all of the United States for this type of music. Blanket licenses are used in cinemas in most cases, which include performance royalties that are nearly always retained by the studio.

One observation made by Black was that soundtrack packages usually do not sell as well as singles from motion pictures. However, there have been some powerful exceptions to this rule in recent years, including Flashdance, Footloose, Saturday Night Fever and Urban Cowboy.

Spang said that upon locating a previously recorded song to use in a soundtrack, such as The Right Stuff, she will contact the publisher and explain where the music will be used in the film, which sets the stage to begin negotiating for an agreed upon price for the rights to the song. The use of the publishing rights must be perpetual and worldwide so that no conflict will arise if the picture is shown outside of the United States. The final decision as to which songs will appear in a movie usually will be made by the studio, often with input from a director and composer. Spang added that the music must not interfere with the dialogue of the characters in the motion picture, and this includes choosing background songs as well as featured material, which can be essential in a film representative of an era, such as The Big Chill.

First "Gray" Video — Columbia Records’ newcomer Mark Gray recently utilized a new concept in his first country video, which was filmed in Los Angeles. "The Left Side Of The Bed" introduced a mini-movie effect through dialogue and music. A May album debut, "Magic." Pictured are (l-r): Jack Cole, writer/director; Tom Grobb, director of photography; Brian Sweeney, assistant cameraman; and Gray (standing).

Nashville Country

Cash Box/April 28, 1984
**COUNTRY RADIO**

**THE WHEELING WALK — WVWA/WOVK/Wheeling, W.Va. have teamed up with other area broadcasters in sponsoring "Walk America" for the annual March of Dimes fund drive. On April 28 volunteers will be participating in the charity drive which will encompass an 18-kilometer stretch that begins and ends in Wheeling Park. Walkers for the drive will raise money by soliciting pledges for each mile walked. The staff of WVOK has contacted area civic groups for its support, while sister station WVWA will be sponsoring a free concert featuring the Other Brothers and Dasies at the Arena in Wheeling Park following the walk.

**LIVE MUSIC RETURNS TO MID-AMERICA — WDFK/Kansas City will bring to the area a live music radio broadcast with "The 61 Country Jamboree" when it kicks off its nine-week engagement June 3 at the Worlds of Fun amusement park.**

The show was created last fall and includes the Denver folk group Paul Estes, Jack Kulson, and Dan Crowley. Crowley, who is the assistant program director for the station, will be the emcee for the 90-minute show at the Country Junction Amphiitheatre. Each Saturday night WDFK will air the show in addition to its Top 30 countdown and the Silver Eagle series. The show will mark the first regular live radio broadcast in the area in some 30 years.

**MCRN SCHEDULES SHOW FOR FAN FAIR — The Music Country Radio Network (MCRN) has scheduled a live show to be broadcast from the Opry House on June 6 during Fan Fair. The show is now an official part of Fan Fair and tickets will be included in the booklet packages handed out to fans. This week's top five records (based on readers' votes) are: 1. "I Guess It Never Hurts To Hurt Sometimes" — Oak Ridge Boys, (MCA); 2. "Roll On" — Alabama, (RCA); 3. "Make My Day" — T.G. Sheppard with Eastwood, (Warner Bros.); 5. "You've Still Got A Place In My Heart" — George Jones, (Epic).

**STATION CHANGES — KBRG/Denver general manager R.W. "Skip" Schmidt has announced the addition of Jack Latham to the station sales staff. Latham's previous experience was with the NCR corporation in Denver and Honolulu. Jim Lago will assume the morning drive position of KBRG AM & FM from 6-10 a.m. Lago was formerly with KILT and KULF in Houston. WVWA/WOVK/Wheeling has announced the addition of Sherry L. Stoneking to the news department staff of sister stations. Stoneking will be working as a reporter and afternoon news anchor. A graduate of Penn State University, she has worked with WABY/Wayneburg, PA where she was reader, reporter and morning news anchor. She has also served as a stringer for the NBC radio network.

**THE BULL RUN JAMBORREE — WMZQ/Washington has been named the official co-sponsor of the radio station for the 39th Annual Bull Run Jamboree by the Northern Virginia Regional Park Authority. The Jamboree is scheduled for July 29, 1984 at Bull Run Park in Manassas, VA, and will include a full day of contests, games, and a concert with George Jones, George Strait, Janie Fricke, Jerry Reed, plus a number of local and regional country acts.

**NASHVILLE TOUR PACKAGE — Radio stations across America will have access to a total tour packaging service into Nashville. Nashville Express Tours and radio personality Bill Collie will be working together to bring country music fans to Nashville. At this year's Country Radio Seminar, the company's exhibit booth drew the attention and interest of more than 200 stations. Bill Collie will host a special Nashville "Starmatization" seminar for radio stations on April 29-30 to show station representatives exactly what they can offer their listeners since they will receive a first hand look at the tours. Other items of interest will be how the tour package can boost ratings and increase sales revenue for the station.

**KENDALLS PICK WINNERS — In support of the Kendall's recent hit "Thank God For The Radio," the Panasonic Corporation and the Music Country Radio Network (MCRN) have awarded a national contest involving three Panasonic Platinum Series radio systems. Winners were selected by Royce and Jeannie Kendall during a recent MCRN broadcast from over 4,000 entries. Pictured (l-r): Royce Kendall; Kyle Cantrell, MCRN host; and Jeannie Kendall.

**FEATURE PICKS**

**MAC DAVIS (Casablanca 816 929-7) Caroline's Still In Georgia (3:40) (Bibo Music — ASCAP) (H. Wolyfield) (Producer Garth Fundis)

**MICHAEL MARTIN MURPHY (Liberty B-1517) Disenchanted (4:33) (Choskeck Bottom/Kshaha/Timberwolf — ASCAP/BMI) (C. Raifs, J.E. Norman, M. Murphy) (Producer: Jim Ed Norman)


**LANE BRODY (Liberty B-1513) Hanging On (2:48) (ATV — BMI) (B. Mize, I. Allen) (Producer: Chips Moman)

**JESSI COLTER (Triad 2001) Rock And Roll Lullaby (2:56) (Screen Gems/EMI/Sumerhill Songs — BMI) (B. Mann, C. Well) (Producer: Chips Moman, Bobby Emmons)

**CRYSTY LANE (Liberty B-1521) Midnight Blue (3:35) (Times Square/Rumanian Picklesworks — BMI) (M. Manchester, C.B. Sager) (Producer: Ron Oteas, John Stroud)


**PETER ISAACSON (Union Station 1006) It's A Cover Up (Scott Tutt — BMI) (A. Fixe, E. McQueary) (Producer: Scott Tutt)

**SUSAN JACKS (Completue 123) Tall Dark Stranger (2:49) (ATV Music — BMI) (M.0. Barnes) (Producer: Glenn Sutton) After her early pop success as part of the The Popyy Family who recorded such hits as "Which Way You Goin', Billy?," Susan Jacks has gone out on her own for her first country release, "Tall, Dark Stranger." Jacks' crystal pure soprano voice radiates through this ballad and is aided by some well blended harmony backups. Should prove a good building base for this new Completue artist.

**WAYLON WELCOMED — RCA recording artist Waylon Jennings recently appeared at the Universal Amphitheatre in Los Angeles, where the label hosted a reception backstage after his performance. Pictured (l-r) are: Buddy Owens, KUZZ program director; Carson Schreiber, RCA Records west coast country promotion; Rick Fletcher, KUZZ research director; Jennings; K.C. Adams, KUZZ music director; John Dzima, KIKF program director; Maryanne Schwartz, RCA Records country promotion.

**PROGRMMEERS PICKS**

| Rocky McCumbee | WWAM/Albiono | New Patchs — Mol Tillia — MCA |
| Cathy Martindale | WSM/Nashville | Midnight Love — Bitty Jo Spears — Parliament |
| Keith Montgomery | KCAN/El Reno | Hanging On — Lane Brody — Liberty |
| Tom Edwards | KUGN/Eugene | Mama He's Crazy — The Judds — RCA |
| Roger Dale | WDMV/Pocoma City | Nobody Like You — Regina Leigh — Roundhouse |
| Al Watkins | WKLW/Winifilton | Listen To The Music — Tommy Bell — Gold Sound |
| Jerry Howard | WAIM/Anderson | Just Another Woman In Love — Anne Murray — Capitol |
| Dave Hensley | WMTZ/Augusta | This Time — Tom Jones — Mercury |
| Mary Jo Kasson | WDSY/Pittsburgh | When We Make Love — Alabama — RCA |
| Mark Andrews | KWJW/Portland | New Patchs — Mel Tillia — MCA |

**SINGLES REVIEWS OUT OF THE BOX**

**KEITH STEGALL (Epic 34-44442) I Want To Go Somewhere (2:46) (Shedd招呼 — ASCAP) (D. Lowery, M. McAnally) (Producer: K. Lehnin)

In 1978 songwriter Keith Stegall was signed to CBS Songs where he penned such hits as "Sexy Eyes" for Dr. Hook and "Lonely Nights" for Mickey Gilley. Six years later Stegall has been signed to CBS Records and debuts this week with "I Want To Go Somewhere." He teamed up with producer Kyle Lehnin, known for his work with Dan Seals, for this up-tempo tune sure to give anyone spring traveling fever. This snappy song offers some banjo licks, an infectious melody and pulsing drums.

**NEW AND DEVELOPING**

Cash Box/April 28, 1984
SKAGGS GETS CONCEPTUAL — Epic recording artist Ricky Skaggs has just completed filming his first conceptual video for the tune, “Honeymoon That Door,” which is included in his #1 album, “Don’t Cheat In Our Hometown.” Skaggs teamed up with rock video director Martin Khan of MusicMax to film the movie in Seabright, New Jersey at the century-old Peninsula House Hotel. The two-day shoot ran smoothly until the eastern coast was hit by torrential rains and wind. The March 28th storm devastated the area and surrounding towns. Filming lost everywhere except at the Peninsula Hotel. Just after the shoot was wrapped, the hotel lost its power.

RUSSELL CUTS NEW LP — Leon Russell has been working on his first album in years. The still untitled platter will include such songs as “Rock & Roll Of My Heart,” “All The Love Is On The Radio,” “Help Me My Heart,” and “A New Kind Of Fire.” The entire album was written by Russell and Doug Snider, with the exception of their cover of Budgie’s “Let It Be.” Both Russell and Snider produced the LP at Leon’s Paradise Studios in Hendersonville, Tenn. and are expecting a September release.

CONNIE HANSON GETS FIT — Connie Hanson will be partaking in the Lockheed Exec 1000 Classic in April. Also on the agenda for Houston’s #1 label is a single for the album “Oklahoma Heart” which is set to ship the end of this month.

HOBBY'S SINGS HER HEART OUT — EMI-Red Rose has announced that songwriter Bucky Hobb (of the Buck Young Band) is now signed to the label. Bucky Hobb, (f) is shown with producer Blake Davis (I) as they check over the vocal arrangement for his debut single “Ol' Lonesome” which is a #1 single for the label “Oklahoma Heart” which is set to ship the end of this month.

ALABAMA SETS MARKS — Alabama’s catalog of albums helped the Nashville division of RCA lead the entire label in sales. In a recent fan club newsletter, it was stated that the group sold more albums than labelmates Hall & Oates and Diana Ross in 1983. The same article stated, that according to Amusement Business, the “Alabama" album was the 165th most sold album in the country. The group surpassed the 50,000 mark for the first time, and the album has already sold over 100,000 copies. The group is planning a tour for the summer months.

HOEDOWN AT THE SHUGEE — Warner Bros. Records hosted a party for The Nitty Gritty Dirt Band to celebrate their recent signing to the label. The event took place at Nashville’s newest restaurant, The Shugee, and label and industry executives were treated to a variety of Japanese delicacies, such as sushi and saki. Band members intermingled with labelmates including Emmylou Harris. The group is expected to release its first WB LP on June 17.

VANDERBILT HOSTS ANOTHER ONE — Nashville’s Vanderbilt University has recently hosted several rock concerts including The Pretenders and The Clash. Last week the university played host to the Wrecking Ball, a local band for the annual Country Music Association awards. The event was attended by many local country music stars and fans.

JARRARD WRITES AN ADDITION — Songwriter John Jarrard and his wife Beth had their first child, a boy, on April 17. Weighing in at 7 lbs. 4 oz., Amanda Byess was born at Vanderbilt University Hospital.

The Country Column
A new breed of fan clubs straddles the line between music and merchandising. Barbora Mandrell's fan club currently uses its computer to store merchandise inventory information, in addition to keeping up with its use of money from the merchandise. Sister Barbara Mandrell's organization is planning on using its computer for the same purpose, including the management of her merchandise. "We like to keep everything financial at one office," explained Ms. Pitts. "We have recording computer and another computer, and Barbara & Assoc., so that's where we keep it all. Our purchasing agent is there, so all I have to do is call and find out all of what we've got in stores.

Conway Twitty's fan club has recently begun researching its fans' ages and where they live. "Some day we'll have a lot of computer capabilities," explained Breta Lankster, "Country music for a while wasn't really popular for young people and right now we can tell Conway has a lot of followers between the ages of 20 and 30 and there is a lot that are younger than that. I think this might be something to do with some of his recent songs that were former pop hits. We can see an increase in their following in the numbers of segments from the computer. With the addresses we can tell what regions of the country tend to play his music, and what parts of the country music has reached out to more than others."

The Louise Mandrell fan club has also begun utilizing her itinerary from World Class Talent into its TRS 80 Model 4 computer. "They send us an itinerary that I put on the computer and if anyone can't wait to know when she's going to be in their city then I can tell them," explained Lucy Gray, Barbara Mandrell's fan club may take the information for the itinerary and the capabilities of the computer one step further: "Ken, Barbara's husband, told us that at one time it may get to the point with the computer that if Barbara's going to be in Virginia, then we would program it for everyone in Virginia and send out letters saying she's going to be there," remarked Betty Anderson. "But, at this point in time, the show's are sold out so that would be superfluous."

With all the help computers have for fan clubs, there's also a potential to have some problems. Fan clubs must now worry about computer breakdown and the lack of a real amount of computer capabilities. Other fan clubs have complained of power-shut off due to weather conditions. We've had problems with lightning and in the past we've had some problems with breakdown, you don't use it very much for other things," explained Ms. Lankster, who reports computer problems are often due to anyone using the computer for things they just can't put on a computer, that's just got to be a personal thing," stated Betty Anderson.

JONES, KRMD, Gilley's Named ACM Winners

NASHVILLE — The Academy of Country Music has named Barbara Jones, WLW/ Montgomery was named "Disc Jockey of the Year" and KRMD Radio/Shreveport was the top winner for the "Radio Station of the Year" award, according to Jerry Reed, executive director of the Academy. In addition, Gilley's nightclub in Pasadena was named "Country Night Club of the Year."

The winners in these categories were determined via a poll of music industry trade publications that cover country music and country promotional personnel at record companies. This year's award marks the fourth time Gilley's has won the award. Both Jones and KRMD Radio's awards were the first for them.

On Monday, May 14, NBC television will air the Academy's 19th annual awards show. The telecast will be a live show at The Academy's Berry Farm in Buena Park, California. Mac Davis, Crystal Gayle and Charley Pride are scheduled to host the event, which will also feature performances by Alabama, Ray Charles, George Jones, Ronnie Milsap, Deborah Allen, Earl Thomas Conley, Janie Friddle, Larry Gatlin, Glenn- wood, T.G. Sheppard, Ricky Skaggs and Sylvia.

ALBUM REVIEWS

MELTDOWN — Steve Taylor — Sparrow SPR 1083 — Producer: Jonathan David Brown

This first full length LP for Steve Taylor is a follow-up to his mini-LP "I Want To Be A Clone." Taylor's songs on this high-quality production featuring heavy synthesizer and a fast beat. His lyrics almost always include a note of humorous sarcasm as he seeks to enlighten the church as to current trends of Christianity. "Meltdown (at Madame Tussaud's)" is one of strongest cuts on the album along with "Meet The Press" which features "rape" music.

THE IMPERIALS SING THE CLASSICS — Day Spring SPC 7-01141801-3 — Producer: Neal Joseph

This follow up to "Side by Side" is a collection of some of the best loved gospel songs of all time, and commemorates the Imperials' 20th anniversary. The elaborate orchestration and the vocal mix which the Imperials developed in gospel music here blend to create an appealing sound to any listener. "Hallelujah," voted GMA song of the year in 1983, "Easter Song," made famous by the 2nd Chapter of Acts, and "Because He Lives" are examples of just a few of the classics on this album.
TUFF STUFF — Tuff City, growing fast and furious with recent hits courtesy of Davy DMX (“One For The Treble”) and rapper Spoonie Gee (“Big Beat”), has announced plans to release the CBS Associated label’s premiere LP. Titleless as of yet, the featured artist will be the young DJ/producer Davy DMX. Singles to be coming out soon include “The Heartbreakers” by the Cold Crush Brothers (whose appearance in the movie “Wild Style” has created further national recognition for the rap act). “Street Girl” by Spoonie Gee and “Say You’ll Be My Girl” by Quasbert. Recently signed to Tuff City’s roster of New York artists are Eddie “Sketter” White, an Apollo Theatre amateur hour winner who debuts with “Baby Be Mine,” Little Puffy Dee, bowing with “I’ve Got A Date With An MC,” and rap group the Undeclared Three, who will introduce backwards rapping on their first “Reverse The Verse.” Keepin’ busy in L.I.C. . . . MORE ON MARVELOUS MICHAEL — Howzbowz we just change the name of this here column to “JacksonNews?” Or maybe a separate column altogether? Would that make things easier for all concerned? Ahhh well . . . here’s the latest: beginning Saturday, April 14, and lasting for a total of two weeks, New York residents who frequent any of the 35 participating stores in the G&G clothing chain will get the chance to win free trips to the upcoming Jacksons tour, including limo transport to and from the event. The way it all works is as such: customers pick up a scratch-off coupon at any of the stores and since the coupon is coded, it must be taken over to one of the 27 participating Record World outlets to see what’s been won. No purchase is necessary to play the game. Taking credit for bringing this project together is Audio Industries, Inc. (AEI) with the participation of CBS Records, G&G and Record World. “The G&G shopper is female and between the ages of 13 and 30. The potential cross traffic between the G&G shops and Record Worlds is a natural,” asserted AEI’s director of promotion Ellen Nethlich. I trust that there exists more than just one G&G shopper . . . only kidding!

IN THE HEART OF NEW YORK — This coming May 11 and 12 will find Top-40 artists Kool & The Gang performing for the second time in six months at Radio City Music Hall. That’s a Friday and Saturday night folks, and special guest for both nights will be KC and the Sunshine Band.

VINYL TEASE — Slowly it leaks out. The Jacksons upcoming LP “Victory,” due any week now, has as one of its tracks a block-busting tune entitled “Buffalo Bill.” (Just imagine, one of our favorite members of Cash Box’s Research department actually heard it. Michael sings lead and our anonymous source says excitedly “it beats ‘Billie Jean’.”)

Kool Jazz Sets Schedule

(continued from page 5)
Crew with Fred Frith & Tom Cora/Art Lindsay’s Ambitious Lowers (8 p.m., IP)

Friday, June 29: Jorge Dalto (5 p.m., CRH); Gladys Knight & The Pips/Ray Charles (7 p.m. & 11 p.m., AFH); Dizzy Gillespie, J.J. Johnson, Benny Carter/Ray Brown, Louise Bellson, Tommy Flanagan All-Star Sextet/Sun Ra Arkestra/Tommy Flanagan Trio (8 p.m., CRH); Milford Graves/Recoba, Andrew Gyrlle Trio/Daniel Ponce & You-Burk/Samulnik Ensemble Band (8 p.m., IP); Koko Taylor & Her Blues Machine/Meltones Brothers Blues Band (8 p.m., BP).

Saturday, June 30: “Jazz On The Ferry” with James Cotton Blues Band/Dirty Dozen Brass Band (10:30 a.m. & 3:30, Staten Island Ferry); Joe Bushkin (5:30, CRH); “Count Basie Alumni Party — A Party For The Count” with Basie, Joe Williams, Harry “Sweets” Edison, others (with CTI’s George Benson, Frank Mills & Arto (8 p.m., AFH); Test Dept. (10 p.m., IP); “Jazz Kaleidoscope Part I” with many bands (Midnight, Saratoga Performing Arts Center); John Lee Hooker & The Coat To Coast Blues Band/Bobby Radcliff & The Homewrekers (8 p.m., BP).

Sunday, July 1: “El Festival Musical Kool” (2 p.m., Damrosch Shell); Mose Allison/Robert Cray Band (8 p.m., BP); “Jazz Kaleidoscope Part II” (Midnight, SPAC).

In addition there will be Kool Festival programs at two Greenwich Village clubs, the Blue Note and Fat Tuesday’s, and a jazz lecture series at NYU by Arnold Jay Smith who will offer free tickets to two events. For complete information write to P.O. Box 1169/Ansonia Station/New York, N.Y. 10023.
The System Speaks Out

(continued from page 9)

not understand or be able to conceive of that like has a very clear conception of... And in the instrumental section, there are some areas where I'm very clear on some of the instrumental aspects.

Both are adamant that when they first came together, they were not looking for any particular sound. Frank commented: "We were doing what came naturally. We weren't shooting really for anything." And Murphy stated further: "I think we locked in on a sound from the very beginning... our records are different from any other records, and not because we're trying to sound different." That quality Murphy sees as having helped them with their record deal. "That's been one exciting thing about our situation — we didn't start out taking a demo to companies... we took the completed 24-track master and said "O.K., this is it. Either you like it or you don't."

In comparison, the System had much more freedom when putting together its latest album. As Murphy remarked: "The first album we did in three weeks... the second album we had more time and more money to do the record." He pointed out, however, that choosing the tune to push from those on the LP took longer than they would have liked. "When it's time to pick a single, it takes six weeks — we picked the first single months ago, and they juggled it around and around and it ended up being the same single... with the first line, they're not going to drop it."

Looking back on the undesired competition on that hit "In My System," Frank notes matter-of-factly, "Yes, it could've been more of a first step, there's nothing we can really do about it now. But we take satisfaction knowing that we wrote a song a lot of people enjoyed, and it did quite well nevertheless." Frank also noted that the competition had a slight advantage. "If it were called 'In My System' it was song that could go both ways — rock or R&B — and no reason why they couldn't have used it, but of course, with Robert Parker running "system" it was tempting for everybody to go with his version because he was a known act and he was doing some other projects musical categories which they defy rather than fit. Regarding the selections on "X-Perimetrics," Murphy commented: "It all depends on where the audience is trying to take the band, doesn't it? 'Get Jumpin' is a rock or disco song... but if we put it on MTV, it would be categorized as R&B since we're an R&B act." Frank saw it being just as arbitrary. "We have political beliefs about ourselves and our music. Given the choice in any area, we should have the choice to choose what our music is..." And one way of showing that is by touring different dates — do some R&B dates, do some rock dates. We've been interested in being offered to do both do and R&B dates 'cause our single is doing well in a lot of markets even though we don't hear it here in New York, it's not always the best barometer... We did a lot of dates last year and we love it, but we just won't go out and play dates. We don't want to get stuck in a situation where not only are they promoting our records as R&B, but we're only promoting ourselves as R&B.

Both Murphy and Frank make much of the fact that they are always listening to new music that's coming out and keeping their respective ears open. Who is it that impresses them the most? Frank mentioned, "I like Trevor Horn's work, that's been doing. But as far as saying that there's somebody we idolize... not really." When asked what he liked, Murphy replied: "There was a song from the end of the Four Seasons' "Let's Hang On" and added that he liked music that was "very melodical... it just makes you smile and hits you right there. That's one of the things about 'In My System.' I used to always put a hook in, even when we were making the music and we did the chorus and the strings came in, it used to always mess me up."

On an afterthought, Frank mentioned a producer that he is somewhat in awe of: "One person that I really admire about getting to know him is Arif Mardin, because I feel that he is a person that is involved in the music business, is not a man, he is not a know-it-all." Murphy carried on, "he's confident and he's still willing to learn and he's been here since the beginning of Atlantic."

As far as the two who comprise the system are concerned, Murphy feels that their relationship with the music business is a never ending education. "It's a school for both of us. Our thirst for knowledge and adventure keeps on going... We're always trying to make the fact that music is a record, making an intangible like music tangible — into a record — is itself a refueling. We just recycle that energy again and again. When you have a record and then you go to a record company and get a... well, you can't tell me to give you up again... it just keeps you going."

Chappell Expands

(continued from page 9)

successfully merchandised our own properties through the special projects department headed by Mary Lang," stated Chappell/Intersong president Irwin Robson, who continued: "It has become even more clear that should be a concentration and expansion of those efforts in order to aggressively pursue new markets and become a greater part of a growing multi-billion dollar merchandising industry." Ms. Lang herself added: "Since we have already developed a network of important contacts, the basis for our successful expansion is already in place.

Chappell/Intersong currently owns and markets the name and likeness rights for such merchandising characters as Frosty the Snowman and Peter Pan/Intersong is best known for its leading and extensive catalog of popular music, as well as classic show, film and TV scores. Among the major writers it represents are the Bee Gees, Hall & Oates, Marvin Hamlish and many others.

GIRLS OF AMERICA — American Girls go over the final mixes for their new six-song mini LP. Pictured (l-r): D.B. Trestler, Louise Goffin, of the band, engineer John Holbrook; band members Brie Howard, Hillary Shapiro, and producer Mick Ronson.

Fairness Doctrine

(continued from page 5)

which sells its air time to various denominations, stating: "They want to use some politicking because you can only separate church and state so far." The PD added, "the only concept we are concerned with is being a vehicle for the espousing of whatever a particular doctrine is and to try to be as impartial as possible towards anybody. Naturally with anything that's a fine line," Hardway said that before the station signs a contract with a particular group they are instructed on the guidelines of the station as well as FCC regulations.

Jay Davis of KGER in Los Angeles, also a religious programmer, stated, "we don't editorialize. We are very much interested in protecting our listeners through the fairness doctrine. If our broadcasters editorialize on something that the commission refers to as a controversial issue of public importance, then it is most certainly our responsibility to seek out opposing views on the air. We don't try to circumvent that in any way."

Charles Kelley, head of the FCC's enforcement division claimed, "religious radio stations are governed by the same rules and regulations as any other broad- cast station. They have the same obligation with regard to the fairness doctrine as anyone else." Kelley's claim cannot be disputed, but what is being questioned about the FCC's policy is the definition of what subject matter falls under the doctrine. Kelley remarked, "I think someone disagrees with something that is being said over the air does not necessarily make it a controversial issue of public importance. A controversial issue in some circles does not make it a national issue."

The FCC does not police broadcasters to ensure adherence to the fairness doctrine. According to the FCC's Goss, "we operate without affirmative obligation to present contrasting views, but unless we get a complaint about it, we don't hear about it."

The fact that religious programmers often find themselves walking a thin line in determining whether their program content is what the FCC terms, "a controversial issue of public importance," is quite complex and, with the confusion surrounding the FCC's decision to reevaluate the doctrine (see related story, this issue), how much any subsequent modification on the doctrine will effect religious programmers remains to be seen. As one FCC official remarked, the vagueness of the applicability of the doctrine is one of the reasons a re-evaluation has been undertaken.

Religious Broadcasts

(continued from page 5)

Music Minus One

Restructures Under Chapter Eleven

(continued from page 9)

this is the only independent distributor of phonograph records. For example, after many years at the helm of Music Minus One, Donald L. Muir has moved from New York City to Irvington, in Westchester, reducing their office space from 21,000 to 8,500 square feet. Their staff currently is made up of nine people, down from a high of 29.

"At present, we are distributed almost entirely through our own facility, with David Kratka, my son, as our sales manager on the west coast, soliciting all accounts by phone across the country," says Kratka. "We are distributed by Richman Brothers out of Philadelphia as well, but we have no ties to them. Their claim is not true. We have the privileges of Inner City Classic Jazz product still in the market and the inevitable return picture which we must face when apportioning our distribution. They tend to become collectors of past releases in lieu of new sales."

Kratka is optimistic about the company's future. "It's been a heady six years," he says, "and now we begin again, planning a more varied approach to this exciting field. The future's looking bright for Music Minus One."

TRADING PLACES — The much ballyhooed musical comedy, (and fun) tune Eddie Murphy with help from Rick James. "Party All The Time," is set for a May 2 release date. The disc was recorded in James' home/studio in Buffalo, N.Y. Mur- phy's "Comedian" LP of last year won a Grammy for Best Comedy Record.
Band Leader Dies

NEW YORK — Frank Grillo, better known as Machito, the Cuban-born bandleader who for 40 years led one of the top Latin bands and was instrumental in the melding of Latin music with jazz, died of a stroke April 15 in London. He was 76.

Machito’s band, the Afro-Cubans, first became popular in the 40s, thanks in large part to the efforts of its star singer, Machito, who blended Latin rhythms with the elements of big band jazz. While the band always played primarily Latin dance music, it also backed such innovative jazz musicians as Charlie Parker and Dizy Gillespie. Machito was always particularly willing to bring his music into the jazz world. During the ’50s, the band became one of the major attractions at New York’s Palladium Ballroom and has then kept up an active touring and recording schedule, winning a Grammy Award in 1983 for “Machito And His Salsa Band Big Band 1982” (Timeless).

Machito is survived by his wife, Gilda, and five children, including Frank Grillo Jr., who has long served as the band’s music director.

Winterland Expands

LOS ANGELES — Winterland Productions of San Francisco, an entertainment industry leader in concert merchandise, is expanding its operations with the opening of offices in New York and London, according to Winterland president Dan Furano.

In addition, Furano stated that Stan Feig will manage the New York office which is scheduled for an April 16 opening, and longtime Winterland employee Tom Miller will be in charge of the London branch.

JWP Records Formed

LOS ANGELES — A new recording, artist management, and concert promotion company, JWP, has been formed according to company head John Walls. Presently, the company has contracts in its stable, Delta Little West, Phase III and Lectric City. Walls added, “our first release, produced by H.B. Box, will be by Lectric City. "We have just begun recording Delta Little West for a gospel L.P.” Walls continued. Phase III, a self-contained band and will have product out within the next three months.
Bally Midwest Suit Brings Favorable Ruling

CHICAGO — On Friday, April 13, pursuant to the complaint previously filed by Bally Midwest Division, Bally Distributing Corporation (Cash Box, 3/31/84), and various operators and location owners, the recently passed Game Room Ordinance of the City of Chicago was ruled unconstitutional.

The ordinance, as previously reported in Cash Box, required licenses for locations having between three and five coin-operated amusement machines (as opposed to the licensing of the arcades where six or more machines are located) with restrictions as to distances from schools, hospitals and churches without guidelines for licensing procedures.

Judge Richard Curry, judge of the Circuit Court of Cook County, Illinois, indicated in determining that said ordinance was unconstitutional, that the ordinance was not only vague and unclear but that, further, by reason of its discriminatory nature (distinguishing the three-to-five machine locations from other locations) constituted an abuse of the police powers of the city of Chicago.

The ruling by the Court was significant not only by reason of its impact upon the local location owners but also because the ordinance was originally proposed and "guided" through the City Council by Alderman Patrick Huels, a long time opponent of coin-operated amusement machines. It was Alderman Huels who previously proposed an ordinance containing age restrictions and similar prohibitions to that contained in the Mesquite, Texas ordinance, which ordinance was never acted upon and ultimately disposed of in committee.

Charles Farmer, president of Bally Distributing Corp., and John Murnane, executive vice president of Bally Midwest, stated that the decision of the court not only confirmed their belief that this ordinance violated the constitutional rights of the operators and location owners but, also, reflected the interest of Bally Distributing and Bally Midwest in protecting the street locations of their customers.

(continued on page 32)

OMAA Focus On Video Lotteries

CHICAGO — A breakfast seminar, focusing on video lottery machines, will be among the highlights of the upcoming, May 3-5 Ohio Music & Amusement Association state convention and trade show, at the Hyatt Regency/Ohio Center in Columbus. This session, moderated by OMAA president Richard E. George and featuring panelists Herbert Beitel (managing director/legislative counsel-SCMI), Ted Nichols (executive director — Coin Operated Industries of Nebraska) and Michael Shaw (associate editor/Playmeter), will take place on Saturday morning, May 5.

This year's convention will again open with the annual Edward Shaffer Memorial Golf
INDUSTRY NEWS

IN REVIEW — Presented is a photograph lineup of some of the music and games equipment introduced by the various manufacturers and dated according to their exposure in Cash Box.

Crossbow
An interactive video adventure where the player escorts a cost of characters on a dangerous journey, using a Crossbow to protect them. Great color, high resolution graphics. (11/19/83)

Fax
Full question-and-answer video game. There are 3,700 questions in four different subject categories. Update kit provides new subjects & questions. (11/26/83)

V/MEC
This Video Music Entertainment Center is the first video jukebox produced by Rowe. It offers 160 audio and 40 video selections. Top-mounted monitor. Many service features. (11/19/83)

Star Rider
The factory's first laserdisc game, utilizing Williams' patented 'discan system. Game theme focuses on a fast-paced, high speed motorcycle race, realistically portrayed. (12/17/83)

Snake Pit
The much awaited product entry from Nolan Bushnell's new company. An interchangeable game system where ops can purchase 5 different game 'frames' and rent the adaptable cassettes. (12/24/83)

NFL Football
The answer to the armchair quarter-back's dream, an authentic portrayal of the popular sport, complete with actual NFL film footage to further enhance the play action. (12/31/83)

Spirit Casino
A "for amusement only" counter top video game which presents four popular casino games. Draw Poker, Blackjack, Craps and Casino, plus "message mode" for promo. (12/10/83)

Spy Hunter
An action packed, high speed chase game involving a battle of spy versus spy. The incredible driving machine is equipped with an amazing arsenal of weapons. (1/21/84)

V-Back Shuffleboard
Introduced by Coin Computer and later licensed by G.T.I., this uniquely designed game offers traditional shuffleboard play with a number of variations. (1/21/84)
AROUND THE ROUTE
(continued from page 30)
the Chicago San Diego branch and most recently with Int'L Games. Good luck in your new post, Brad.

Wish we could devote more space in this column to hit-selling equipment, but unfortunately there just isn’t an abundance of it out there these days. With few exceptions, a number of the promising new pieces in release did not make the impact that was expected when they hit the market so distracts are finding themselves with heavy inventories and those ops who made new equipment purchases are not realizing a return on their investment. The hurdles are still hanging on as we go into the second quarter of ’84 but take consolation in the fact that the industry has weathered tough times in the past and will surely survive this period. It just seems to be taking a little longer this time around.

What do you do to pep up business? You have a warehouse safe, such as the one Bally Midwest held on St. Pat’s Day, the motto being “if the price is right, pieces will sell”—and indeed they did. A full assortment of good used equipment was put on the block, at very attractive prices and ops bought ‘em up like crazy. So, when’s the next sale? ... And speaking of Bally Midwest, Joe Kenerly of the Green Bay branch, recently celebrated his 20th anniversary with the company. Cash Box felicitations, Joe — and here’s to the next Elmer Schmitt of National Coin is doing nicely, thank you, following reconstructive knee surgery.

Loewen America is processing sample shipments of the Soundmaster Compact 160 — selection NSM jukebox, which is an upright configuration of the successful NSM wallbox. Introduced at the ASI convention, the model measures 31” wide, 20” deep and 68” high. Loewen proxy Ron Strahan told us a container is due in from Germany in May — and it’s already sold out! Another of the new NSM jukeboxes introduced at ASI is “City II,” with the see-through front, and the new “Prestige” unit.

Chatting briefly with Bob LeBlanc, general manager of Rowe-Dedham, who singled out some of the distracts’ most outstanding pieces — including Nintendo’s “Play Out” Dalt East’s “Tag Team Wrestling,” Exidy’s “Crossbow” (which is continually back-ordered), Mysteria’s “Jack’s To Open” pin, and several ‘Devil Rider’ pins. This is a good pin market which has been enjoying the resurgence of this product for many months.

Cash Box felicitations to Richard Robbins (Electronics, Inc.) and Mary Carso (Photo Vend) who were recently wed. Mary’s new father-in-law is Joe Robbins!

PICTURED WITH THE NSM “City II” phono graph, which was featured in the Loewen America exhibit at ASI ’84 are (l-r) Loewen director of sales Bob Lentz and Kirk McKennon of Hanson Dist. The new model is currently available for delivery in the U.S. market.

Correction. Referring to last week’s edition of Cash Box (4/21/84) please correct the spelling of the name Bech to Beach Distributing Co., Inc. This newly-formed distributorship is located at 850 Decatur North in Golden Valley, Minnesota, and we wish them much success with their new company.

Bally Midwest Suit
(continued from page 30)
When questioned concerning the effect of the decision, Allen Fagel, Alvin Meyers and Gary Keyser, counsel for Bally Midwest and the various operators and location owners that brought the suit, stated that they, also, had always believed that the ordinance was unenforceable and that it is unlikely that an appeal will be taken from the decision.

Allen Fagel stated further, “I feel that it is quite significant to note that this is an example of where a distributor has done more than merely ‘sell machines’ to its customers. In fact, this is a situation where the locations so necessary to the business have been protected.”

AGMA To Honor Don Osborne At Upcoming Awards Dinner
CHICAGO — The Amusement Game Manufacturers Association will hold its two-day annual meeting and Awards Dinner in Alexandria, Virginia during the period of May 31 and June 1. The Thursday evening Awards Dinner will pay tribute to the late Don Osbsborne, a past AGMA president, as well as honoring the convention’s special honorees. The event will be held in the private dining room of Landini Brothers Restaurant in Old Town Alexandria and AGMA has arranged to have Patly Osborne and her daughters Matthew and Wendy, in attendance as special guests of the association.

On Friday, June 1, the annual Membership Meeting will be held to elect new officers and directors of the association. There will also be a review of the association’s programs and accomplishments of the past year, including the recently held 1984 ASI convention, as well as plans, goals and directions for the coming year.

MAA Convention
(continued from page 30)
Tourney at noon on May 3 at the Groveport Golf Club. A full agenda of business meetings and pertinent seminars will get underway on Friday morning (4) and continue through Saturday (5) noon. There will be an extensive equipment display, with exhibit hours from 10 a.m. to 6 p.m. Saturday, plus grand prize drawings on both days, various social activities and the annual banquet and show.

New Equipment

Striking New Shuffle Alley

CHICAGO — "10 Deluxe," the new shuffle alley featured by Bally Midwest at the recent ASI convention, reflects the company’s approach to the popular bowling game concept with operational features to spare and no moving parts (with the exception of the puck).

The new model incorporates today’s technology to generate increased earnings for the operator, provide longevity on location and a higher return on investment. The game’s three-piece construction makes handling easy so that moving problems become a thing of the past, and the three-dimensional projected pins and electronic back sensors add more excitement for the player and eliminate mechanical headaches for the operator.

Sophisticated programming provides bookkeeping, test functions and adjustable difficulty settings. Optional features, such as a dollar bill acceptor and ticket dispenser, allow the operator to tailor “10 Pin Deluxe” to specific location needs. The unit offers four different games (including the new Super Flash) and has a six-playability capability.

Updated cabinet design and neon-like graphics add to the attractive appearance of the game.

"10 Pin Deluxe" is available through factory distributors and further information may be obtained by contacting Bally Midwest direct at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.

The NSM ‘City II’ Jukebox

CHICAGO — “This is the year of the jukebox,” proclaimed Bob Lentz, director of sales at Loewen America, Inc., in announcing the upcoming delivery of the new NSM “City II,” 160-selection phonograph. As he pointed out, operators are starting to update their jukebox routes and this has been translating into steadily increasing sales at Loewen America, indicating that 1984 will be an outstanding year in music.

Contemporary in design, the new City II, features attractive skyblue art in the background of the see-through frontal area, and is patterned after the successful “Prestige” model with the same technology for reliability and easy maintenance. It is interchangeable with both the Prestige as well as the new “Soundmaster Compact,” which was also shown at the ASI convention.

Containers of the new model were expected to arrive in the U.S. from Loewen’s factory in Germany this past week and will be available for immediate delivery.

Further information may be obtained through factory distributors or by contacting Loewen America, 9213 Park Lane, Franklin Park, Illinois 60131.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Added to Stations</th>
<th>CB</th>
<th>BB</th>
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</thead>
<tbody>
<tr>
<td>RICK SPRINGFIELD</td>
<td>&quot;Love Somebody&quot;</td>
<td>HIS TOP TEN SONG FROM THE UNIVERSAL FILM &quot;HARD TO HOLD&quot; AT THEATRES ACROSS THE COUNTRY</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>POINTER SISTERS</td>
<td>&quot;Jump (For My Love)&quot;</td>
<td>THE BRAND NEW HIT FROM THE ALBUM &quot;BREAKOUT&quot; ADDED AT OVER 75 CHR STATIONS THIS WEEK!</td>
<td>76</td>
<td>62</td>
</tr>
<tr>
<td>YARBROUGH &amp; PEOPLE</td>
<td>&quot;Don't Waste Your Time&quot;</td>
<td>THEIR WINNING DEBUT SONG FROM THE ALBUM &quot;BE A WINNER&quot;</td>
<td>81</td>
<td>75</td>
</tr>
<tr>
<td>MR. MISTER</td>
<td>&quot;Hunters of the Night&quot;</td>
<td>FROM THEIR CURRENT ALBUM &quot;I WEAR THE FACE&quot; AND ADDED TO THESE STATION PLAYLISTS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MENUDO</td>
<td>&quot;If You're Not Here (By My Side)&quot;</td>
<td>FROM THE ALBUM &quot;REACHING OUT&quot; ALREADY ON: 1-95, Y100, Z100, WKTU, WBLS</td>
<td></td>
<td></td>
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<tr>
<td>EURYTHMICS</td>
<td>&quot;Who's That Girl&quot;</td>
<td>THEIR BRAND NEW SONG &quot;WHO'S THAT GIRL&quot; ON YOUR DESK THIS WEEK. THE SECOND SONG FROM THE CURRENT ALBUM &quot;TOUCH.&quot;</td>
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TO THE WINNING COMBINATION FOR YOU.
Coe Grows... Again

After ten years and seventeen albums with Columbia Records, David Allan Coe keeps making new fans and friends.

His Greatest Hits album recently went gold.
Coe's recent hit "THE RIDE" went all the way to #1...and the new single "Mona Lisa Lost Her Smile" is moving even faster.
It's from Just Divorced (FC 39269), Coe's most diverse album yet. Good-time country bluegrass side-by-side with sad-time country weepers. Practically a jukebox full of great music all on one album.

David Allan Coe. As his popularity grows, so does his music. Just Divorced, including the new hit single "Mona Lisa Lost Her Smile" (38-04396).

Produced by Billy Sherrill.

On Columbia Records and Cassettes.
CASH BOX PROUDLY PRESENTS ITS SIXTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

ISSUE DATE: JUNE 16, 1984  AD CLOSING: JUNE 4, 1984