EDITORIAL

International Artists Flavor Domestic Markets

American record buyers have long been treated to the always compelling and influential music from our mother country, Great Britain. Through British artists, our musical tastes have been challenged and expanded. Examples of music that started in England and transformed the American music scene are countless. Yet in the last few years, U.S. record labels have signed and developed artists from around the world who have found markets in America and are broadening our musical scope even more.

The Australian invasion, begun in 1982 with the introduction of Men At Work onto the U.S. airwaves, is being carried on by such innovative bands as INXS and Real Life. The major successes of Germany’s Nena with “99 Luftballons" and the team of Latin language star Julio Iglesias and Willie Nelson for the hit “To All The Girls I’ve Loved Before," are further proof that international artists can find a substantial commercial following in America.

We commend the U.S. record manufacturers for their willingness to back international artists in the tough American market. We also feel that the present time is ripe, more than ever, with opportunity for the introduction to and development of international artists on the American music scene.

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ON THE COVER

With over 20 years in the music business under his belt, country music legend Merle Haggard has recently released two LPs, “That’s Why I Love You” and "The Epic Collection" which feature an assortment of some early live record classics. In addition to the LPs, Haggard has been on the road touring in support of the two albums and taking some time off for his annual bass tournament held recently. The 1984 Country Music Association (CMA) winner of the Vocal Duo of the Year with Willie Nelson is assured of his immense popularity with five nominations for the upcoming Academy of Country Music (ACM) “Hat” Awards, the most nominations for any artist this year.

Haggard began his long career in 1963 when he had his first hit with "Sing A Sad Song" and a couple years later had a Top-10 hit with "All My Friends Are Gonna Be Strangers," which helped lead to a deal with Capitol Records. A year later he had his first #1 hit and was the recipient of his first Academy of Country Music Top Male Vocalist of the Year award. Since that time he has switched to Epic Records and collected 20 more ACM awards including the prestigious Entertainer of the Year award, which he also won from the CMA.

SINGLES

STAY THE NIGHT — Chicago — Full Moon/Warner Bros.

ALBUMS

GRACE UNDER PRESSURE — Rush — Mercury

POP SINGLE

AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) — Diane Warren / Phil Collins

B/C SINGLE

DO NOT LOOK ANY FURTHER — Dennis Edwards / Gordy/Motown

COUNTRY SINGLE

HAPPY BIRTHDAY DEAR HEARTACHE — Barbara Mandrell / MCA

JAZZ

WISHFUL THINKING — Earl Klugh / Capitol

GOSPEL

ROUGH SIDE OF THE MOUNTAIN — R.C. Barnes / Jacque Brown

The Oak Ridge Boys

TOP POP DEBUTS

57 STAY THE NIGHT — Chicago — Full Moon/Warner Bros.

NUMBER ONES

48 GRACE UNDER PRESSURE — Rush — Mercury

COUNTRY ALBUM

I GUESS IT NEVER HURTS TO HURT SOMETIMES — The Oak Ridge Boys / MCA

MUSIC VIDEO

HELLO — Lionel Richie / Motown

12" SINGLE

CHICAGO ARCHDIOCESE Guilty of Copyright Infringement

by Lee Jeske

NEW YORK — The Archdiocese of Chicago has been found guilty of copyright infringement and has been ordered to pay $1.06 million to PolyGram Ltd., President of PolyGram. If the diocese loses the appeal and is found guilty, it will have to pay additional damages. By the time the case is settled, the diocese will have paid a total of $1.2 million to PolyGram.

The only comment available from the Archdiocese was this statement issued on the day of the award: "The Archdiocese of Chicago expressed its disappointment at the decision and is taking further appeals under advisement." "My feelings is that this case was Cardinal Cody's and now Cardinal Bernardini's. It would not be fair to him," said Fitzpatrick. "I've been given the same advice that our lawyers gave me, but I'm not sure I agree with it. I think that the Archdiocese should have a say in the matter." "The Archdiocese has 30 days in which to decide whether or not to appeal. There's also something very important," said Fitzpatrick. "All of this is done to try to get us to have a law that's fair to all parties. They have to try this case again." "We can file an appeal and I hope that we can get it done. We have to try this case again. This is an important case for us." (continued on page 20)

Kool Jazz Update

NEW YORK — Due to a printing error, the Sunday, June 24 lineup of the Kool Jazz Festival was left out of last week's story. In addition, a new concert has been announced since last week's deadline. The omitted portion and the update, is as follows:

Sunday, June 24: "New Jersey Jazz Society Jazz Picnic," with Buddy Tate, Les Paul, others (1 pm, Waterfront Village, NJ); Johnny O'Neill (5:30 pm, Carnegie Recital Hall); Oscar Peterson/Cecil Taylor (8 pm, Carnegie Hall) "Tania Maria's Musical Salute to Brazil" with Maria, Stan Getz, Dijavan, others (8 pm, Avery Fisher Hall); Menage De Collage/Barbara Donald and Unity (8 pm, Irving Plaza) John Hicks Quartet/Foyston Dixon & The Winds Of Change Ensemble (8 pm, Prospect Park).

Sunday, July 1: The George Grunes Concert Jazz Band (5:30 pm, Carnegie Recital Hall).

Information about these and all other Kool Jazz Festival/New York concerts, can be had from P.O. Box 1169/Ansonia Station/New York, NY 10023. Tickets will be available from the respective box offices on May 20.

Singer Mercer Dies At 84

NEW YORK — Mabel Mercer, the popular singer whose clear, elegant style — at once sophisticated and direct — gained her much attention. She is survived by her husband, Howard's daughter, and her sister. She died April 20 of respiratory arrest in Pittsfield, Mass. She was 89.

Born in France, she began her career in Paris after World War I, eventually singing in such nightclubs as Chez Florio and the Blue Angel. Her success in New York, however, captured the attention of high society. In New York, she performed at Tony's, the St. Regis Hotel, the Cafe Carlyle and other bistros and became a favorite of many singers and songwriters, introducing Alec Wilder's "White We're Young" and Bart Howard's "Fly Me To The Moon." Frank Sinatra once said, "Mabel Mercer taught me everything I know." Miss Mercer continued singing into her 80s, performing a concert of songs with cabaret artist Bobby Short.
BUSINESS NOTES

Seminar Hosted By BMA In New York

LOS ANGELES — A seminar will be hosted by the New York chapter of the Black Music Association entitled "The Business Behind the Show — The Development and Packaging of a Concert."

Arista Records’ director of R&B product development Kenneth Reynolds will moderate at the seminar, providing information on the successful marketing of concerts, along with a panel of production, booking and management experts who will discuss the purpose of touring, the selection of venues, successful packaging, record company responsibilities, radio marketing and concert promotion involvement.

The seminar is scheduled to be held Wednesday, May 2, 7 p.m., at the RCA Studios, Studio A, 110 W. 44th St., New York, N.Y.

Stones Settle Contract Dispute

NEW YORK — An attempt by The Rolling Stones’ Mick Jagger, Keith Richards, Charlie Watts, and Bill Wyman to seek a “commercial divorce” from their former manager Allen Klein and his ABKCO Record and Music Publishing Company was thwarted April 23 as attorneys from both sides reached a settlement in the conflict. According to Klein, the Stones’ action was a case “closer to an annulment rather than a divorce. Basically, the Stones were asking for a reversion of their recording and composition rights which had legally been assigned to us. The Stones on nothing back and have now agreed, in perpetuity, “never again to bring an action or a claim seeking any change in those rights.”

Arlen/Schwartz Get ASCAP Award

NEW YORK — Harold Arlen and Arthur Schwartz, both ASCAP members, have been named recipients of this year’s ASCAP/Richard Rodgers Awards for veteran composers or lyricists of the musical theatre. The Awards were presented in ceremonies April 19. Schwartz’s compositions include “Dancing In The Dark,” “That’s Entertainment” and “The Boyfriend,” while Arlen has penned such standards as “Over The Rainbow,” “Stormy Weather,” and “The Man That Got Away.” The awards are accompanied by a $5,000 cash prize. Both Arlen and Schwartz have served as directors on the ASCAP board, a post which Schwartz still holds.

EXECUTIVES ON THE MOVE

Changes At Network — Jennifer Bohler, publicity coordinator and writer at Network Ink since 1982, has been promoted to account executive. She is a former Nashville editor of Cash Box Magazine and writer/associate producer for the Nashville segment of Enterwriter Toer Hill, record producer Jimmy Lovin as an account executive. He came to the agency from Holiday Communications of Westport, Connecticut, which specializes in securing corporate sponsorships for touring bands. Vivien Sheldon has resigned her position with Network Ink to serve as a director of the consumer division of the Grayling Agency in London, an international public relations consultancy.

Bailey Named At GWSC — Jerry Bailey has been named manager of press information for Group W Satellite Communications/Nashville. He comes to GWSC after nearly a decade of public relations duties in Nashville’s music industry, most recently as director of publicity and artist development for RCA Records, a post he held for five years.

Weisner Named — Westwood One has opened a midwest advertising sales office in Chicago, and Bud Weisner has been appointed director of sales/midwest region for the company. Most recently he was an account executive with the Mutual Broadcasting Network.

Thrall Named — Senior vice president-programs of Multimedia Entertainment, Richard C. Thrall, Jr., has also been named general manager of Multimedia Entertainment Nashville. He has been senior vice president since 1982 and is also vice president-television programming for Multimedia Broadcasting Company.

Montgomery Promoted — Robin Montgomery has been promoted to vice president, marketing for Embassy Home Entertainment. Prior to joining Embassy, she was director of marketing at RCA/Columbia Pictures/Home Video.

Bishop Named — Tom Bishop has been named director of public relations for Family Home Entertainment and its related divisions, USA Home Video and Monterey Home Video. He most recently served as a unit publicist for both television and feature films.

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

The Belmonts Form Uptown Diskworks

LOS ANGELES — Recording artists The Belmonts have formed a new label called Uptown Diskworks. The new diskery will make its debut with a single by singer Donna Garaffa, a remake of the Irving Berlin standard “Steppin’ Out With My Baby.” Other artists have also been signed to the label, with a Garaffa video now in preparation.

Bass Named Vice President Chrysalis Marketing

LOS ANGELES — Billy Bass has been named vice president of marketing for Chrysalis Records according to Terry Ellis, co-chairman of Chrysalis International Group of Companies and Jack Craig, president of Chrysalis Records. Bass will oversee all aspects of promotion, merchandising, sales, publicity and creative services.

Bass had previously been vice president of pop promotion at Motown Records, and prior to that he had been with Chrysalis as vice president of promotion and creative services.

REELS OF FIRE — Seen finishing up the MCA soundtrack for the film “Streets Of Fire” are (l-r): director/writer Walter Hill, record producer Jimmy Lovin and producer Joel Silver. The film is scheduled for national release in June and the soundtrack’s first single, Dan Hartman’s “I Can Dream About You” is set for an April 18 release.

Billy Bass
REVIEWS

ALBUMS

MORE THAN YOU KNOW — Toni Tennille — Mirage ST-WTG-845449 — Producer: Jeffrey Weber — List: $8.98 — Bar Coded

FERVOR — Jason & The Scorcher — EMI/America 19008 — Producers: Jim Dickinson, Jack Emerson, Jeff Johnson and Warner Hodges — List: $5.98 — Bar Coded

“Fervor” is a reissue of the Scorcher’s debut EP with an added track, a cover of Dylan’s “Absolutely Sweet Marie,” which sets the blistering tone for the whole disc. The EP captures a vocal and musical intensity that is often missing from today’s music. The songwriting is superb as both “Sides Of The Line” and “Pray For Me Ma” (I’m A Gypsy Now). These cuts feature an authenticity of emotion and a Faulkner-esque assortment of imagery which makes them gems in the collection. The unique vocal inflections of Jason Ringenberg and Mick Taylor — tasteful lead work from Warner Hodges also make this one a must-have.

SINGLES

QUEEN (Capitol B-3520)

I Want To Break Free (3:59) (Queen Music Ltd./Beechwood Music Corp. — BMI) (Producers: Queen/Mack)

Getting the charts a second time with this single from their socially conscious LP for Capitol, “The Works.” Sitting on the Cash Box Top 100 singles chart at #77 with a bullet, “I Want To Break Free” will undoubtedly make a steady rise. The tune was written by Queen bass player John Deacon, known for penning one of the band’s biggest hits, “Another One Bites The Dust.” This version on this one is catchy, with an R&B tempo that gives it a back beat of extra zing. A strong electric guitar solo is overlaid by an in-your-face vocal. “Radio Ga Ga,” “I Want To Break Free” has all the elements of a Queen smash single, including scornful vocals by lead vocalist Freddie Mercury.

NEW AND DEVELOPING

OUT OF THE BOX

ROCKWELL (Motown — 1713MF)

Obscene Phone Caller (3:25) (Jobe Music Co., Inc. — ASCAP) (Rockwell) (Producers: Curtis Anthony Nolan, Rockwell)

With this second single from the “Somebody’s Watching Me” LP, Rockwell is sure to score another outstanding chart hit. With “Obscene Phone Caller,” Rockwell has managed to produce a follow-up single that outdoes its predecessor in dance appeal. This is a song that listeners will be humming in the summer of ’84, a song with hooks so sharp that no one can easily avoid them. The back-up harmonies are smooth, with a sophisticated bed of instrumentation delivering that harmonious lines — timelies lyrics, in the year of the Big Brother, for which Rockwell has become well-known.

FEATURE PICKS


This Rest Of Dr. Hook” features a variety of Hook tunes which prove the group’s consistent songwriting and delightful musical palate. “I Couldn’t Believe” is the obvious single choice because of its exquisite vocal interplay and the irresistible chorus hook, but the pretty acoustic “Feels Good” and the delicately callipyso “You’ve Heard It All Before” are also stand-out tunes. Dr. Hook also shows that they are adept at nearly every type of song as on the humorous blues “Michelangelo” and the Little Feat fiddlin’ “Got That Feeling.”


This debut LP from Jimmy & The Mustangs kicks off sounding like an ’80s hybrid of roots rock’n’roll, ’60s do-wop groups and urban blues as on “Bad Detective” and the rhythm footin’ around “The Pressure’s On” which also shows off guitarist Marshall Rohrer’s expertise with a dirty guitar sound. Through the course of the LP the Mustangs begin to forge their own sound as on the single “Justine”, which is highlighted by Jimmy Hadlock’s reverb lead vocal and the band’s spirited backups, and on the Bobby Womack R&B classic “It’s All Over Now.”


This debut for the British group Any Trouble is a real surprise in its sophistication and musical authority. Though the musical nods to Springsteen and the Motown sound are obvious, the band shows through as more than able writers and performers. “Open Fire” rings with piano and a strong vocal while the cover of the 1968 hit “Baby, Now That I’ve Found You” is a real potential smash. Play By Boggart explains the group’s penchant for morada, and “Wheels In Motion” is a solid straight rock which demonstrates Any Trouble’s love of creative instrumentation.


The folks at Alligator have once again assembled a group of top rate blues musicians to prove conclusively that the blues are alive, well and in demand by consumers. Sonny Terry is regarded by many as the greatest harp player to ever grace the blues recordings and renowned by the legendary Willie Dixon on bass and Johnny Winter on his zinging guitar, he truly lives up to this title. This is the blues at their best. Veteran blues collectors and newcomers seeking an introductory vehicle to the genre will find this record equally appealing.

LET’S FACE THE MUSIC — Taco — RCA CPL-14920 — Producer: David Parker — List: $8.98 — Bar Coded

After last summer’s smash “Putting On The Rita,” Taco obviously found an audience niche and will surely fill it again with his newest long-player “Let’s Face The Music.” The leading Berlin title track is smooth as silk, as is the romantic “La Chambre Sepane” (A Media Luz) and the Gerashwin standard “They Can’t Take That Away From Me.” Also featured are the theme from the Lassiter film, complete with honky-tonk piano, and “Sayonara (Till We Meet Again),” which is highlighted by a mini-rap in Japanese.

FEATURE PICKS

BILLY IDOL (Chrysalis VS 42786)

Eyes Without A Face (4:08) (Begone/RC/Made Rock Blue Music/Rock Steady Music — ASCAP) (Idol/Stevens) (Producer: Keith Forsey)

“Eyes Without A Face” follows up the “Rebel Yell” single with more subdued and yes, more sensitive, tone. Featuring a silky acoustic guitar backdrop and a probing melodic bass line, Idol is able to use his substantial vocal capabilities in a very tasteful and controlled manner. The track’s hard-rocking middle section builds on the tune’s melodic theme and varies the texture nicely. Idol here proves that his powerful vocal chords are not his only asset — he is a songwriter!

CHICAGO (Warner Bros. 7-29305)

Stay The Night (3:48) (Double Virgo Music — ASCAP/Foster Frees Music — BMI) (Cetera/Foster) (Producer: David Foster)

With such a rich heritage of successful LPs and singles behind them, it is only natural that Chicago should come out with such a multi-dimensional song as “Stay The Night” from the band’s 17th album. Though this single’s theme is familiar, the Chicago sound is vastly altered from its vocal harmonies and horns heyday. “Stay The Night” is made up of a hard rocking drum beat, some techno-synth backing and an upper-register lead vocal from the song’s co-writer Peter Cetera.

ROGER WATERS (Columbia 38-04455)

5:01 AM (The Pros And Cons Of Hitchhiking) (4:35) (Pink Floyd Music Publishers Ltd./London/Unichappel Music Inc. — BMI) (Waters) (Producers: Roger Waters and Michael Kamen)

This is the first piece of solo work from ex-Pink Floyd member Roger Waters, and it is a typically eclectic bit of songwriting that combines modern angst with Eric Clapton’s raspy lead guitar. Clapton adds one of the meanest solos he’s played since leaving Cream, and “5:01 AM (The Pros And Cons Of Hitchhiking)” is also enhanced by the gospel backup vocalists and some choice horn playing. This title track form Waters’ new LP will whet quite a few Floyd fan’s appetites.

FATBACK (Cotillion 7-99749)

Call Out My Name (3:30) (Fired Up — ASCAP/Clitus Music — BMI/Sign Of The Times (Warner & Eurotime) (Producer: Curtis Thomas)

Fatback has been around doing its own unique brand of soul and funk since 1971, and this new single “Call Out My Name” should give the group the recognition it deserves. The the pieso-synthetic, Fatback is built on a smooth solo ballad. The groove is slow and sensual and the melody is flawless against a slick musical backing. The single also features a classic vocal arrangement and should be a sure bet for B/G and A/C airplay.

EURYTHMICS (RCA-JB-13800)

Who’s That Girl (3:45) (Blue Network Music — ASCAP) (Lennox/Stewart) (Producer: David Stewart)

“Who’s That Girl” was originally released as the first single from the LP “Touch,” and is now being rereleased in the wake of the Eurythmics’ current smash “Here Comes The Rain.” The single features the group’s trademark ethereal musical textures and Annie Lennox’s unique vocal stylings and should garner extensive radio airplay. The melodramatic imagery and sophisticated arrangement of “Who’s That Girl” make it a real standout cut.

(continued on page 29)
MIDNIGHT DREAD — For a number of years, D.J. Doug Wendi has been spreading reggae across the airwaves in the San Francisco Bay area on San Rafael's KTIM. But this past March, Wendi's "Midnight Dread" radio show found a new home on the Bay Area "Rock of the 70's" station K-OAK. Airing on Sunday nights from 10 p.m. to 1 a.m., Wendi's show is the first to play regularly on such a large commercial station. This has allowed Wendi to select Rock steady tunes for rotation on the station's regular programming hours. Wendi, a noted short and documentary film maker, also hosts weekly reggae dance parties at nightclub's throughout the San Francisco area.

Herbie, the ABC 35 and 40 "On the Air" morning show, couldn't have been more pleased to have Wendi, a noted reggae music expert, on the air. "Herbie" is a show that has its roots on the roots of late 70's low power punk radio. Wendi's show is of interest not only to reggae music fans, but as well as selections from Wendi's own "Dread 33" LPs and "Dread 40". Recently hosting live shows which included Eek-A-Mouse and Yellowman, Wendi is famous for his success in gaining pubiic interest for his efforts after 10 years of little support. Plans are under way to syndicate the radio show, so keep an ear peeled.

LJJK IN TOWN — On the same line... British reggae raper Linton Kwesi Johnson arrived in San Francisco last Tuesday for a series of west coast gigs... and an interview with Wendi, and will be in the L.A. area on May 2 at the Country Club. Don't miss it.

THE MIDNIGHT OIL, PT. 2 — Taping the Thickie of the Night show, the thickie band itself was doing its thing on opening night and the soulful singing piano player was in fine form with nimble fingers and an ever-present sense of humour. Allison is also helping to contribute something to L.A.'s effort to get the city cleaned up by Olympic time. On Friday April 30, Allison planted a tree, joining forces with the Tree People, whose goal is to plant one million trees before the Games start in July.

MEAT PUPPETS — Three-piece band from Phoenix, Arizona has just released its second LP, appropriately entitled "Meat Puppets". These Los Angeles based band are currently looking for a new bassist, drummer and pianist. The band is working on an upcoming project for CBS... guitarist extrordinaire Alan Holdsworth is in the studio with synth player Paul Korda working on a "Living In The Sky" project for Korda's Kunster Productions... ABC's compressed and sax player Stephen Sington has signed with Blood and Fire... radio for CBS...

Peter Holden

The Mighty Flyers

"it's great, you certainly get a lot of attention."

Blues bands seem to find very receptive and appreciative audiences in Europe. When The Mighty Flyers brought their blend of high energy and rough thug-like00... The band is enjoyed by enthusiastic crowds at every stop. Their travels took them to Germany, Switzerland, Italy, Scandinavia and Holland. The band traveled by train with no equipment except for Swartz's drum sticks and Stuve's stand-up bass. And not one of its own gigs throughout the tour.

"People told us horror stories before we left St. Swartz, referring to the band's anticipation of less than enthusiastic accommodations for the European tour. The band was surprised and expected accommodations to be as good as Stuve put it, "class-A treatment."

Swartz felt, "they didn't make the beds, but they didn't make the beds, either."

Due to the fact that the band encountered different instruments at each stop, they were forced to adapt to some interesting playing conditions. Alexander remarked about the keyboards supplied by the various venues, "they were different and old looking, there was very old and we couldn't make them. Since they didn't have any systems to mike them loudly, I was doing it through that well. Then the monitor system wasn't that good so I couldn't hear myself. I would just play and not much through the band... when she would go into a solo we would bring the band down."

The Mighty Flyers are currently a single bomb during the whole tour." Stuve added, "it got to the point in Finland where they were calling us out for a fourth and fifth encore." He jokingly added, at one point asked the manager to please turn the disc back.

Alexander was surprised at how enthusiastic the Europeans got over the music, claiming they were really got violent sometimes. They got real drunk and started knocking over the PC's columns and they would try to grab you and pull out the mikes. The band then began to simulate in union the audience's chant which used to be a steady tune for an encore. They recalled it so loud that the room would vibrate.

The Mighty Flyers will continue to cross-over the country playing to dance audiences and fans of the blues. They have successfully been able to take the blues tradition and expand it to appeal to a wide range of audiences. If standing ovations from capacity crowds are any indicator, The Mighty Flyers are going to soar.
HISTORY LESSON — A bit of trivia for y'all: what (and how) Cash Box was talking about on the week of Sept. 27, 1947. The subject was rhythm & blues, specifically the latest single by Johnny Moore's Three Blazers on Exclusive Records. Here's what we said: Showing Charley Brown making with the wardrobe, the top deck "Chocolate Woman Blues" looks like the one to ride with... and the way the pitch comes out makes the platter shape up as one which ops will latch onto. Grab a listen — huh? "Top Deck" is called "A-side" today, "ops" coin machine operators, "charley" is of course none other than that R&B maestro himself, Charles Brown. Then a young and gifted singer and pianist in the Nat Cole style, Brown went on to record and influence a whole generation of popular singers. He recorded charter after charter, tunes that offered both soulful blues ("Christmas Baby, " "Black Night") as well as more upbeat numbers. All of which brings us to the present — Charles is back here in the Apple, with his quartet, holding forth at Trampo's on 15th Street, for the next few weeks. It's truly amazing to hear just how little this master has lost in the way of vocal power or piano talent in the past 37 years. Come by and check it out — huh?

BLUES SUMMIT — There may be a lot of the festival-type of activity in the world of the blues on the west coast, but here on the Atlantic side of things, the blues scene is often catch as catch can. That's precisely why when the cream of blues guitarists are assembled together on one bill, and brought to the Big Apple's Beacon Theatre in Bottom Line's new and definite NTBM (Notta Bee Mist.) Being presented at the venue in upper Manhattan by New Audiences on Friday, May 4, are the highly influential Chicago duo Buddy Guy and Junior Wells, the guitarist's guitarist Roy Buchanan, and returning from Texas, the blues goes solo. So don't wait for a Voice choice, mark it down yourself, get tix while available.

WERE YOU THERE? — Fortune Star International and promoter Sparkie Martin put together one that package show this past Saturday, April 21 at the Westchester County Center in White Plains, New York. The featured names? Why, it was just a triple treat including James Brown, Wilson Pickett and Lloyd Price. . . . Word has it that the effort will turn into a national tour if the promoters have their way.

STEELYE SPANS AMERICA — The folk-rock faves of England and Europe, Steeleye Span, after its disbanding in the late '70s so that the various members of the band could pursue solo projects, have reunited for two American tours. The first began on April 23 in Buffalo and will reach New York City's Bottom Line for a three-night engagement beginning May 4. All this activity is in coordination with the Span's first U.S. release in many years. Actually a reissue originally put out in 1973 on Chrysalis, the ringmasterpiece of electrified traditional music, "Below The Salt," will be issued by the small New Jersey indie Shanachie. Also released in conjunction with that LP will be the "Silent Sisters," featuring Span's lead guitarist Maddy Tabor. As far as the tour line-up, it's the original lineup (as solidified in 1974) less guitarist Tim Hart, and will through late spring, stick to the east coast. Come late summer, the group will be back, appearing throughout the Midwest and west coast.

DRAGON REIGNS — Actually, "Rain" is the title of the latest chart-topper (in Australia and England at least) by the re-formed Dragon. Now signed to PolyGram, the supergroup from down under dominated the charts there through the '70s. Responsible for the repackaging of the group (only lead singer and key writer Marc Hunter remain) is Bruce Powell, managing director of The Richmond Organization's Australian operation, a leading international music publisher and record label. Will be included in this spring's PolyGram campaign, introducing the act to American audiences, and which will also include an LP and music video.

DON'T CARL US, WELL CARL YOU — Epic Records recently hosted a bash for Carl Anderson, he of the "On And On." L.P. Picture the (-) Cecil Holmes, vice president A&R, black music, CBS Records; Dan Beck, director merchandising, Epic/Portail/CBS Associated labels; Al DelMarino, vice president, artist development, E/P/C; Anderson; Jerry Ade, Norby Walters Organization; Tyrone Brunson, A/I.D. recording artist; T.C. Thompson, vice president, black music promotion, E/P/A; and Michael Caplin, Carl's manager.

PACKING 'EM IN — We told you last week about the six-night return engagement of "Leader Of The Pack" to New York's Bottom Line, that musical production based on the past hits of songwriter extraordinaire Ellie Greenwich. Now we show you. Here are the leads from the cast (-) Darlene Love, Annie Golden, Ula Hedwig, Jon Fore, Peter Neptune and Bobby Jay, Up top is Ellie Greenwich herself.

THE BOYS JUST WANT TO HAVE FUN — Capitol recording artists Queen are shown dragging in their latest video, "I Want To Break Free." The followup release to the first single is "Radio Ga Ga." Pictured (1-) are: Roger Taylor, as the smouldering sex kitten Suzie Birchall; Brian May, as the curlewed coquette Hilda Ogden; John Deacon, as grumpy Ena Sharples; and, last but not least, Freddie Mercury as the pint-pulling Bet Lynch.

NEW ALBUM RELEASE
THE EMOTIONS SINCERELY

LOS ANGELES — Sony Video Software Operations has signed a licensing agreement with MTV to release five full-length concert video cassettes and one music documentary. This is the first time MTV and Sony Video Software have engaged in such an arrangement. The videocassette package is scheduled to be shipped to dealers in June, and includes performances by Warren Zevon, Graham Parker, Split Enz, Kansas, The Outlaws and Pete Townshend.

According to Andy Shoter, head of marketing at Sony, the videocassette agreement with MTV is a very positive one, primarily because of MTV's status as "an opportune source of material." Shoter said that Sony plans future licensing with the cable network channel as a continuation of the present agreement.

ashley kahn
MERCHANDISING

TOP 15 MUSIC VIDEOS

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<thead>
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<th>No.</th>
<th>Song</th>
<th>Artist</th>
<th>Weeks On 4/28 Chart</th>
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<td>HELLO</td>
<td>Lionel Richie</td>
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<td>2</td>
<td>MISS ME BLIND</td>
<td>Culture Club</td>
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<td>THE LONGEST TIME</td>
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<td>TIME AFTER TIME</td>
<td>Cyndi Lauper</td>
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<td>HEART OF ROCK ’N’ ROLL</td>
<td>Huey Lewis &amp; The News</td>
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<td>Tracey Ullman</td>
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<td>Kool &amp; The Gang</td>
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<td>HYPERACTIVE</td>
<td>Thomas Dolby</td>
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TOP 15 MIDLINES

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<th>No.</th>
<th>Song</th>
<th>Artist</th>
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<td>THE PRETENDERS</td>
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<td>WOMEN AND CHILDREN FIRST</td>
<td>Van Halen ('Warner Bros. BSK 3415)</td>
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<td>THE CARS</td>
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<td>FAIR WARNING</td>
<td>Van Halen ('Warner Bros. BSK 3540)</td>
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<td>GREAT SONGS AND PERFORMANCES</td>
<td>Michael Jackson &amp; The Jackson 5 (Motown 5312M)</td>
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<td>ROCK ’N ROLL, VOLUME I</td>
<td>The Beatles (Capitol SN 16020)</td>
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<td>WORKING CLASS DOG</td>
<td>Rick Springfield (RCA AFL-3587)</td>
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<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS</td>
<td>David Bowie (RCA AYL 1-3843)</td>
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<td>LOOK SHARPI</td>
<td>Joe Jackson (A&amp;M SP-4919)</td>
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<td>10</td>
<td>ROCK ’N ROLL, VOL. II</td>
<td>The Beatles (Capitol SN 16021)</td>
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<td>NIGHTWATCH</td>
<td>Kenny Loggins (Columbia JC 35367)</td>
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<td>ABACAB</td>
<td>Genesis (Atlantic SD 19313)</td>
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<td>THE DOORS</td>
<td>Elektra EKS 74007</td>
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<td>14</td>
<td>ROCK ’N ROLL</td>
<td>John Lennon (Capitol SR-3419)</td>
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<td>15</td>
<td>TAPESTRY</td>
<td>Carole King (Epic PE 24946)</td>
<td>13 21</td>
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Regional Album Analysis

NATIONAL BREAKOUTS

1. STEVE PERRY
2. RUSH
3. STYX
4. DIRE STRAITS
5. R.E.M.
6. RUN D.M.C.
7. BOBBY WOMACK
8. STYX
9. STYLE COUNCIL
10. NIGHT RANGER

Baltimore/Washington

1. RUSH
2. STEVE PERRY
3. BOBBY WOMACK
4. R.E.M.
5. STYLE COUNCIL
6. RUN D.M.C.
7. DIRE STRAITS
8. NONA HENDRYX
9. BIG COUNTRY
10. ONE WAY

West

1. RUSH
2. STEVE PERRY
3. BIG COUNTRY
4. R.E.M.
5. BOBBY WOMACK
6. DIRE STRAITS
7. LAURA BRANIGAN
8. BAR-KAYS
9. STYX
10. STYLE COUNCIL

Midwest

1. STEVE PERRY
2. RUSH
3. STYX
4. NIGHT RANGER
5. DIRE STRAITS
6. SLADE
7. MORE BIG CHILL
8. BIG COUNTRY
9. TONY CAREY
10. STYLE COUNCIL

South Central

1. RUSH
2. STEVE PERRY
3. NIGHT RANGER
4. BAR-KAYS
5. STYX
6. KENNY ROGERS (DUETS)
7. MORE BIG CHILL
8. JULIO IGLESIAS
9. BOBBY WOMACK
10. TONY CAREY

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

Cash Box/May 5, 1984
MERCHANDISING

THING IN-STORE

A&M GOES CHROME — Gil Friesen, president of A&M Records, has announced that effective May 14, all new A&M releases in the United States will be duplicated on premium-quality chrome cassette tape, at no increase in price. The arrangement covers all new A&M, I.R.S., Windham Hill and Gold Mountain product. "Since Herb Alpert and Jerry Moss formed the label, A&M has reached for the highest possible quality," said Friesen in making the announcement. "We believe that this choice is the superior solution for the new cassette business, and since A&M manufactures a product that is unique to the recording industry, this is a perfect marriage of the two companies. Consumers will be able to hear the difference in audio quality — at no extra cost." The first A&M cassette manufactured with BASF chrome tape, an audio-phile-quality compound which offers lower background noise, increased frequency response and greater wear life, was Supertramp's "Famous Last Words," released in October, 1982. Since then, the Police's "Synchronicity," Herb Alpert's "Blow Your Own Horn," Joe Jackson's "Body and Soul," the Go-Go's "Talk Show," Styx's "Caught In The Act," R.E.M.'s "Reckoning" and Sergio Mendes' "Confetti" have all been released in chrome cassette form on chrome tape.

According to Marv Bornstein, A&M vice president of quality control, A&M's chromium dioxide coating will be duplicated in the 120 micro-second equalization mode, with the result that any A&M chrome cassette can be played back on any cassette player without having to switch to a chrome bias position. "We have been duplicating our cassettes all along at half the normal industry speed," Bornstein said. "We have also been using the Dolby HX Pro Headroom extension system. Now, by using chrome tape, we are offering the consumer a superior quality cassette."

"It's clear that all three prerecorded audio formats—records, cassettes and Compact Discs—will be selling in significant quantities by the end of the year," noted David Steffen, A&M's vice president of sales. "All three formats have to be of the highest possible quality, and moving to chrome cassettes for all new releases completes the equation for A&M."

FAST BREAKING NEWS — The world of break dancing has been captured on a new video release entitled "Let's Break... A Visual Guide to Breaking Dancing, Including The Electric Boogie." The tape is an hour-long instructional guide to all the moves and steps associated with the break dancing craze as well as the Electric Boogie. "Let's Break..." utilizes New York City break dancers in that city's schoolyards, and is set to original music by Dennis McCarthy. Included on the tape are demonstrations of the basic moves and embellishments of break dancing such as popping, body waves, side, front- and back-flips, top footwork, backspins and "the worm." "Let's Break..." was produced and is being distributed by Image Magnetic Associates, Inc. The videocassette is the first software offering from I.M.A., a video production and distribution firm based in Los Angeles. The company's intent is to concentrate on two areas — instructional tapes and children's programming, with "Stanley the Ugly Duckling" a fully-animated musical story, scheduled to be the first children's release. "Let's Break... A Visual Guide to Breaking Dancing, Including The Electric Boogie," can be ordered by retailers through Image Magnetic Associates, Inc., 5514 Satsusama Avenue, North Hollywood, California 91601, (818) 762-3993. "Let's Break..." will carry a $59.95 suggested list price.

A MATTER OF PRICE — Cosmi, manufacturer of computer software, is introducing a series of dual-pak priced computer games in diskette and cassette formats, ranging in price from $9.95 to $19.95 for Atari, Commodore and Texas Instruments personal computers.

Cosmi, in addition to the individual games in the promotional line, is introducing three games in a Tri-Com pactible format for all Atari personal computer systems, Commodore VIC 20 and Texas Instruments computers. The Tri-Compactible games have a suggested retail price ranging from $14.95 to $16.95. It is also offering a Double-pak (both cassette and diskette of one game) for $19.95.

12" REVIEWS

FACE TO FACE ( Epic 49-04989) 10-9-8 (5-42) (Inner Man Music/ASCAP) (Angelio) (Producer: Arthur Baker) This grooving 12" has the solid back-beat of a funk cut and the slick melody and production of a pop hit. Such a hybrid doesn't always work, but 10-9-8 features a tough lead vocal from Laurie Sargent and a masterful mix from Arthur Baker which should propel the dance mix to club, pool and radio success. Some very strong guitar and melody-mimicking line accentuates the track's across-the-board appeal.

MICHAEL BAKER (Fremo 1229) Don't You Want My Lovin' (4:50) (Multimill Music — ASCAP) (Baker) (Producer: Lee "Dino" Chambers) This is Baker's debut single and "Don't You Want My Lovin'" has already reached #17 on the British soul charts. Baker's forte, drumming, is especially hot on this track as is all the percussion. Baker also proves his strong vocal capabilities, which fit into the mix flawlessly. Though he has toured extensively, Baker should achieve the success with this single that he needs to hit the stage and airwaves in this country.

FEATURE PICKS

POLISH — With the rather sudden virtualization of the recording industry over the past 12 months, many unconsidered aspects of such unprecedented exposure begin to arise. One of them is the inevitable multipart offspring that have been born of the marriage of video and music — namely the "video act." This new species of entertainment has malefactors aserrant and a helter-skelter variety of life — and since survival will depend on our attention it will go to great lengths to keep us watching (never mind listening, for now). Steve Lyons is a man well aware of this new reality and not only to the point. He has succeeded in being a 15-year industry veteran who has staged such acts as Donna Summer, ELO and Rick James, feels that this new breed of act requires "star treatment" to give its videos the correct image and polish and has formed a new production company, Teamman/Stippin/Lyons, in an effort to do just that. They can be reached at 211 W. 48th St, New York, N.Y. 10001. Tel (212) 243-7836.

THE ROOM KEEPS BOOMING — If you thought last year was a good one for VCR sales, you won't believe the rate at which the little boxes are all currently. A survey of VCRs has leaped 113 percent over the same month last year. Roughly 1 million VCRs were sold in each of the past 4 years, and with a 91 percent increase this year's first quarter over last year's. Fad lovers don't know there is a video revolution afoot, but what good is a slick new VCR without a dependable CRT? The answer is not much, assuming your videophilia is still in the stage. Consequently, one might as well consider the video sales gains as a real increase. Indeed, color TV sales are up 25 percent over this month last year, with sales from this time a year ago exceeding 3.8 million units and a 26 percent improvement this year. What's the next step? BUYING VIDEOS — IT'S ABOUT TIME — Finally, the debut we've all been waiting for (well, at least I've been waiting for it), Andy Warhol has agreed to direct his first music video. The lucky band (assuming Andy's direction isn't done on telecine) is The Cars. As far as Warhol's rather esoteric artistic proclivities, The Cars' lead singer Ric Ocasek has been quoted as saying that the band is concerned about commercial appeal, where telecine is standard, Warhol's work is, anyway. The song chosen through the unorthodox culture pionner is called "Hello Again," a future single from The Cars' fifth album, "Heartbeat City." A projected retail price for the video slated to receive the master's touch in the spring is not yet to be caged to the attention of this column. Let's hope it will be somewhat less than his lithographs...

SUCH A BEAUTY — Media Home Entertainment Inc. has acquired the rights to 10 half-hour "Peanuts" shows. The separate programs are scheduled for release beginning next month — with Peanuts: The Greatest Charlie Brown" and ending with the release of "Somebody You'll Find Her, Charlie Brown," and "Play It Again, Charlie Brown" in January of '85. On a more sophisticated note, opera fans will soon have Luciano Pavarotti available on the small screen in live performances taped at the Riviera Hotel in Las Vegas. USA Home Video, which is manufacturing and distributing the tape, plans to release either to syndication or a network before it goes into release. It will be released before a half-hour later. ...Continuing in the cultural vein, Monte Home Video says it will release four classic American films next month: Henry Fonda and Sylvania Sidney in You Only Live Once (1937), Bogart and Blidell in Stand In (also '37), George Raft and John Wayne in They Drive By Night (1940). There's also the Richard Hay ward and William Holden called Young and Winning (1942) and as for rock 'n roll, RCA Video Productions, Inc. is in the process of releasing a collection of their three platinum albums, "Working Class Dog," "Success Hasn't Spoiled Me Yet," and "Living In Oz." Six clips will be included in the package, which runs just under a half hour, and it will be released in May...The six-hour weekend video show "Night Tracks," which has been picked up for an additional 52-week run (beginning in June), will feature a one-hour lead-in show called "Chartbusters," a countdown of the week's top 10 videos (based on research by executives of the show's producer, Lynch/Biller Prod.) also, "Night Tracks" will be adding eight new videos to its playlist, including Adam and the Ants, The Beatles, David Gilmour, Billy Joel, Missing Persons, Jules Shear, Sparks and Tom Teely...And in a special tribute to the Olympics, USA Home Video is releasing a two-video set of the 1984 Olympic Games, "The Dream Team." A compilation of Nadia Comaneci entitled "Nadia," and "Time Capsule: The Los Angeles Games/1932," a documentary of the '32 games that includes footage of those events as well as original film shots at the Los Angeles Coliseum...PRODUCE — Plasticman has announced the introduction into the marketplace of three new home cassette decks with a price that is much lower than what we're used to. Offered are: a Pioneer CT-501 with Dolby C for under $100; a Polaroid P-225, offered with Dolby C for less than $299, and a standard Dolby B unit, the Pioneer CT-301, to be sold for less than $140. Consumers should be enjoying some competitive pricing before long...

WHAT'S THE POINT? — A new type of home video cassette recorder that simplifies things for the user has been unveiled by RCA. The new technique features commands displayed on the TV screen. The VCR (model VPK900) makes use of a microcomputer chip that extends programming from the three weeks of last year's "convertible" model to a full year. With Dolby C for less than $299, and a standard Dolby B unit, the Pioneer CT-301, to be sold for less than $140, Consumers should be enjoying some competitive pricing before long...

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POLYGLUT — As if it wasn’t enough — and it wasn’t that PolyGram was doing a superb job reissuing jazz classics. More than a dozen (and counting) of their space-age, Japanese and French Verve singles, all reissued at a great rate, to their credit. The latest is the fine 180-gram vinyl edition of the “Neptune” album, which is available at record stores nationwide. It’s a must-have for any serious jazz collector.

ON JAZZ

“YENTL” AS ANYTHING — The week before Michel Legrand (I) picked up his Oscar for the Yentl score, he spent a week jazzing it up at NY’s Fat Tuesday’s. Here’s his picture with ASCAP managing director Gloria Grimes at the helm to give Legrand some information about his licensing. He must have been good.


Or, as they’re better known, two-thirds of Art Blakey’s front line. Young New Orleans’s trumpeter Blanchard and altist Harrison are sharp-as-cobb’s-teeth soloists and expressive writers. Backed by the first-rate and also quite-young, rhythm section of Mulgrew Miller, the extraordinary Marvin “Smitty” Smith, Blanchard and Harrison show off the great Blakey’s ability to season the future jazz greats of the free world is undiscovered. Hot, boppin’ stuff!

I Hear Ya Talkin’ — Frank Weiss — Savoy Jazz SJL-1136 — Producer: Ozzie Cadena — List: $8.98

Frank Weiss had his alto, tenor, and, particularly, flute well-oiled for this 1959 date that has never before seen the light of day. A batch of Basie buddies are on hand — Thad Jones, Gus Johnson, Charlie Fowlkes, and others — but the date is clearly Weiss’s: he handles the blowing tunes with aplomb, particularly his clear flute-toting on Jones’ “Opus The Blues.”


Can an Indian violinist (Shankar) join forces with a Norwegian saxophonist (Jan Garbarek) and a Swedish clarinetist (Per Skarstedt)? Well, yes, they can, but whether it’s jazz or not is anybody’s guess. Shankar’s roots are in southern Indian classical music (Carnatic music) and the feeling here remains quite Asian. Add a jazzy, modern, ethnic sound that just floats on air. Call it world music, call it jazz, but, please, don’t ignore it (and let’s not hear any of those, “typical ECM…” remarks).


Kenny Burrell is one of the finest of jazz guitarists and this is him at his best — just bass and drums (Larry Riley, Ben Riley), a set of pretty tunes (his version of “My Life,”) an acoustic guitar is a stunner), and six strings. There is some heat in the title cut, but most of this album is relaxed, high-groovin’ ballads.
CHICAGO EDITION — MCA recording artists “New Edition” paid a visit to radio station WJPC in Chicago during a recent promotional tour. The band is currently in the studio recording its first album with MCA, with Ray Parker Jr. producing. The album is slated for a late spring/early summer release. Pictured are (l-r): Sara Melendez, MCA Midwest R&B promotion rep; Robert Brown, Michael Blivins, Ralph Tresvant, Ronalde Dox, and Ricardo Bell of New Edition, with music director of WJRC, Dee Hanley, seated.

AP Debuts NewsPower 1200
by David Adelson

LOS ANGELES — The Associated Press has debuted AP NewsPower 1200 at the National Association of Broadcasters in Las Vegas. According to AP, NewsPower 1200 will be delivered by satellite to radio stations and will offer as little as one news update as a station wants.

According to Jim Hood, deputy director of broadcast services, “our existing broadcast wire runs at 66 words per minute and has done so since the late 60s. Since that time the technology at our end of the wire has far outstripped the technology at the receiving end.” Roy Steinfurt, AP vice president and director of broadcast services claimed, “the 1,200 word-per-minute service will bring the strength and dependability of the Associated Press to American broadcasters in a new and more adaptable format.”

Hood claimed, “with our computerized news processing system, we will be able to move a lot more news than the slow-speed printers can handle. What that means is that a lot of materials that stations would like to have had, we were previously unable to get to them as quickly as if we had the high speed printers.”

Dees Gets A Star

LOS ANGELES — Rick Dees, morning radio personality on Gannett’s KISS-FM in Los Angeles, received the official announcement that he is to receive a star on Hollywood’s Walk of Fame.

The announcement was made by Johny Grant, chairman of the Walk of Fame Committee and the Hollywood Chamber of Commerce and Honorary Mayor of Hollywood. Grant made the announcement during a phone show.

Grant cited Dees’ many accomplishments, including his popular L.A. radio show, his platinum record, “Disco Duck,” his frequent stage shows, and his long tenured position as the CBS television network’s most active voice-over announcer and Dees’ “Weekly Top 40” nationally syndicated radio program heard in over 200 markets.

Grant also cited Dees’ numerous achievements of commendable humanitarian goals.

AP claims NewsPower 1200 uses basically the same technology as APTV, the AP’s high speed news service that has been used for television. Launched five years ago, APTV now serves 140 of the nation’s top 200 television news operations. Steinfurt claimed, “this is a solid proven system. There are no bugs to work out.”

Stations will be asked to choose from three categories of news and feature information. The choices, all unwanted categories, will be computerized.

According to the company, this will save editing time and paper costs. “It is going to make it easier for the station’s news department to get the information they need from us quickly and efficiently without having to wade through a lot of the stuff they don’t need,” remarked Hood.

Besides news, sports, business, farm and feature information, the service will offer broadcast copy from two adjacent states at no additional charge to the station. NewsPower 1200 will also include an instant electronic relay of all state weather information from the National Weather Service allowing stations to eliminate their weather system.

Stations can take as many or as few as the 15 categories offered as they wish. Hood stated, “If you are an Adult Contemporary station in the northeast and you don’t want any farm news we can set up this system up so you don’t get any.” The AP is prepared to implement the system immediately.
Benjamin Carter

SWEET BASIL, N.Y. — Benny Carter has had a career that stretches back to the 1920s; he worked with Fletcher Henderson, McKinney's Cotton Pickers, and Chick Webb; he started his own highly-acclaimed big band in 1933; he has written such standards as "When Lights Are Low," later he scored such television series as "M Squad," and a number of motion pictures. Most importantly, however, Benny Carter — along with Johnny Hodges — defined pre-Charlie Parker alto saxophone. At age 76, Benny Carter's alto playing is unaffected by the years: his tone is dry and sweet and his phrasing is somewhat old-fashioned, it is punctuated by sly whoopin' glissandos. On a rare recent visit from the west coast, Benny Carter led a dandy little band — Kenny Barron, piano; George Duvivier, bass; Ronnie Bedford, drums — through a week-long gig that gave everybody a chance to shine. Playing alto and, less frequently, trumpet — which retains the sweet quality of his alto playing and has a lovely vibrato — Benny shone this night on a set of standards and originals.

The six-song set opened with "Green Dolphin Street," Benny quickly displaying his pre-war tone — which, like pre-war buildings, is large, expansive and built to last — and his youthful, smooth phrasing. Kenny Barron dug his heels in for a pumping, aggressive solo; Duvivier showed his usual exquisite taste both in his firm support and his melodic solo; Bedford, who at times could be a little heavy-handed, nailed things down. The tunes followed: "Mean To Me," with a particularly sly Barney and a catchy muted trumpet solo from the leader; "Summer Serenade," a well-arranged, pretty original; "All Of Me," on which Benny Carter played his best solo of the night — subtle and imaginative — as did Kenny Barron's "Lover Man," sparked by some short, biting alto swoops; and "South Side Slumber," a raucous, no-nonsense calypso which gave everybody a chance to give it their schmaltziest all.

The audience at Sweet Basil, need I say, was enthusiastic, including the guy sitting across from me who, so help me, thought he was coming in to see Betty Carter. After some 60 years as a professional musician, Benny Carter has lost none of the qualities that have made him a bona fide original for every one of those years, and, a half-century ago, earned him the sobriquet, "The King."

Lee Jeske


good together

Tour

THE BEVERLY THEATRE, LOS ANGELES — In the late '50s, those who weren't hallucinating to the psychedelic rock of bands like The MC5 and Big Brother and the Holding Company were probably grooving to the lighter sounds of groups like The Association, Spanky and Our Gang, Gary U.S. Bonds, and The Turtles. They still are accompanied by a whole new generation, according to the turnover at the Beverly Theatre in downtown Beverly Hills April 13.

The show is called "The Happy Together Tour, 1984," featuring (you guessed it) The Association, Spanky and Our Gang, Gary U.S. Bonds, and The Turtles, and was presented by Los Angeles radio station KRLA. The groups will be touring the U.S. and Canada, playing more than 150 cities, a whistle-stop that began with the recent Beverly Theatre show.

First up was Spanky and Our Gang. Spanky McFarland, clad in a black rag dress with a brown suede mantle, marched swiftly to the microphone and began belting out "Dancing In The Streets." McFarland, who has been touring for the past three years replacing Cass Elliot in the Mamas and Papas, then went into another Mamas and Papas cover hit, "This Is Dedicated To The One I Love." But it wasn't until Spanky and Our Gang hit this like "Lazy Days," and "Sunday Will Never Be The Same" that the incredible power of McFarland's voice could be truly appreciated. If you remember this one, she quipped going into "Lazy Days." "Let's see if I remember it."

After Spanky and Our Gang left, the stage remained darkened through the introduction of "This Girl Is A Woman Now," with Gary U.S. Bond's inimitable vocal soaring in the dark. Hearing him live makes one appreciate how much a voice like U.S. Bond's is taken for granted when it is heard on a recording. Hit after familiar hit, his singing had the force of a ballistic missile, and with twice the range. The band ventured some new songs, one of which, a fully charged rocker called "Casualty Of Love," proves U.S. Bond's endurance both as a writer and a performer.

U.S. Bond was followed by an intermission, and then The Association. The audience response to The Association was terrific, shaking the hall with applause which was hushed just as violently when the group settled into "Never My Love," "Cherish," and "Windy," with mesmerizing harmonies that have become symbolic of the late 60's soft rock sound.

The last band to appear was The Turtles. Taking the stage to the music of "Beat It," the legendary, and often infamous Flo and Eddie then plunged into "You Baby" with the irresistible Flo belting, and sometimes wearing, his tambourine. Flo's antics were a highlight of the evening, from his eerily faithful Jim Morrison impression to his turn sweatshirt gyration to Eddie's "Maniac." Despite the clowning, Flo and Eddie remained true to their legacy, performing their hits as "You Know She'd Rather Be With Me," "On the Eve of Destruction," and finally, "Happy Together."

The show concluded with a finale where each band took a bow and sang several choruses of one of their hits, finishing with a "Happy Together" to which everyone, including the audience, joined in singing, leaving the house brightened by a nostalgic glow.
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 4/26 Chart</th>
<th>Weeks On 5/3 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Footloose (Original Soundtrack)</td>
<td>1</td>
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<td>Can't Slow Down (Lionel Richie)</td>
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<td>Thriller</td>
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<td>1984</td>
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<td>Colour by Numbers (Culture Club)</td>
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<td>Heartbeat City</td>
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<td>Love at First Sting</td>
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<tr>
<td>Sports</td>
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<tr>
<td>INTO THE GAP</td>
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<td>Against All Odds</td>
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<td>Touch</td>
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<td>She's So Unusual (Cyndi Lauper)</td>
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<td>Learning to Crawl (The Pretenders)</td>
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<td>Talk Show</td>
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<td>HARD TO HOLD</td>
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<td>BODY AND SOUL (Joe Jackson)</td>
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<td>Seven and the Ragged Tiger</td>
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<td>Eliminator</td>
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<td>She's Strange</td>
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<td>RHyme &amp; Reason</td>
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<td>Break Out</td>
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<td>Synchronicity</td>
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<td>The Works</td>
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<td>Love Life</td>
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<td>SHOUT at the Devil</td>
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<td>Caught in the Act</td>
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<td>36 ALCHEMY...DIRE STRAITS</td>
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<td>37 MIDNIGHT FLIGHT</td>
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<td>38 ROCK 'N' SOUL PART 1</td>
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<td>39 THE FLAT EARTH</td>
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<td>40 FLASHDANCE</td>
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<td>41 SOMEBODY'S WATCHING ME</td>
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<td>42 STAY WITH ME TONIGHT</td>
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<td>43 99 LUFTBALLTONS</td>
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<td>The Poet II (Epic F 5016)</td>
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<td>46 BUSY YELL (Chrysalis F 41450)</td>
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<td>47 GRACE UNDER PRESSURE</td>
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<td>49 ROLL ON (Mercury 818 476-1-1-M-1)</td>
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<td>50 LABOUR OF LOVE (Mercury 818 476-1-1)</td>
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<td>51 THREE OF A PERFECT PAIR</td>
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<td>52 THROUGH THE FIRE</td>
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<td>53 WINDOWS AND WALLS</td>
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<td>54 DEFENDERS OF THE FAITH (Judas Priest)</td>
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<td>55 DON'T LOOK ANY FURTHER</td>
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<td>56 LET THE MUSIC PLAY</td>
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<td>57 YOU BROKE MY HEART IN 17 PLACES</td>
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<td>58 DECLARATION</td>
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<td>59 TOUR DE FORCE (Epic 818 476-1-1)</td>
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<td>60 NO PARKING ON THE DANCE FLOOR</td>
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<td>61 FUTURE SHOCK (Hank Williams)</td>
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<td>62 JUNGLE</td>
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<td>63 I'M IN LOVE AGAIN</td>
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<td>64 UNDER A BLOOD RED SKY</td>
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<td>65 MISTER HEARTBREAK</td>
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<td>67 PATTI AUSTIN (Warner Bros 9 23787-1)</td>
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<td>68 WISHLFUL THINKING</td>
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<td>69 CHRISTINE McMIE</td>
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<td>70 IT'S YOUR NIGHT</td>
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<td>73 BON JOVI</td>
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<td>74 IN A SPECIAL WAY</td>
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<td>75 KISSING TO BE CLEVER</td>
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<td>76 JANE FONDA'S WORKOUT RECORD</td>
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<td>77 METAL HEALTH</td>
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<td>78 SOME TOUGH CITY</td>
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<td>79 MILK AND HONEY</td>
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<td>80 MY EVER CHANGING MOODS</td>
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<td>81 SPARKLE IN THE RAIN</td>
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<td>82 STREET BEAT (The Deele)</td>
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<td>86 JOYSTICK</td>
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<td>87 KEEP SMILING</td>
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<td>88 AERObic SHAPE-UP III</td>
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<td>91 WHAT A FEELIN'</td>
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<td>92 SOMEWHERE IN AFRIKA</td>
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<td>93 POINTS ON THE CURVE</td>
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<tr>
<td>94 TWENTY GREATEST HITS</td>
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<td>95 EYES THAT SEE IN THE DARK</td>
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<td>96 BALLS TO THE WALL</td>
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<tr>
<td>97 LET'S DANCE (David Bowie)</td>
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<td>98 HUMAN'S LlB (Howard Jones)</td>
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<td>99 RECKONING</td>
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Country Markets Remain Steady Through Winter Arbitron Sweep

by Anita M. Wilson

NASHVILLE — The results of the first ten country markets in Arbitron’s Winter book showed mixed numbers, with six cities having gains, three losses, and one city with no change in total shares.

Boston and New York’s country stations earned moderate gains, while Washington improved greatly and Los Angeles and San Diego added a few more listeners to their mixed results with a total increase. The only cities to go down at each of their stations were Los Angeles and San Diego. While Baltimore and Los Angeles showed mixed results, overall losses in shares. While most cities showed a mixture of increases and decreases in cum share, the two country stations in Philadelphia both lost in the ratings race, however.

The city of Chicago, likewise showed disappointing results. While its four stations all increased between 1.0 and 1.9 shares, the two radio stations in the latter category showed larger losses. The two stations also owned and operate 10 television and radio stations in St. Petersburg, Florida, Fort Worth, Houston, Cleveland, Seattle-Tacomia, Milwaukee and New Orleans, and it owns Gaylord Production Co., producer of the “Hee Haw” television show.

The award will be presented to Gaylord at a black tie dinner and entertainment party hosted by Opryland U.S.A., Inc. at the Opryland Hotel on June 5. The event will be a fundraiser for the USOC. Over 1,000 people are expected to attend, including people from Oklahoma City, Gaylord’s home, as well as former Olympic athletes from Tennessee, cast members from the “Hee Haw” television show and members of Nashville’s music community.


The Spirit of America Award was presented for the first time last November to Walt Disney. It was created to honor that company’s commitment to the USOC.

Individuals who have been singled out for USOC awards in the past include August Busch, chairman of Anheuser-Busch; Allan H. “Bud” Selig, president of the Milwaukee Brewers and John W. Galbreath, chairman of the Pittsburgh Pirates.

Edward L. Gaylord is uniquely qualified to receive the United States Olympic Committee’s Spirit of America award. His many years of selfless leadership in striving for and achieving growth and progress serve as a standard for others to emulate,” said F. Don Miller, executive director for the USOC.

Gaylord is president of the Oklahoma Publishing Co. (OPUBCO), which publishes The Daily Oklahoman/Oklahoma City Times, The Sunday Oklahoman, the Colorado Springs Sun and The Farmer-Stockman magazine. He is chairman/vice president of OPUBCO’s wholly owned subsidiary, Gaylord Broadcasting Co., which acquired the Opryland entertainment properties last year. Gaylord Broadcasting also owns and operates 10 television and radio stations in St. Petersburg, Florida, Fort Worth, Houston, Cleveland, Seattle-Tacomia, Milwaukee and New Orleans, and it owns Gaylord Production Co., producer of the “Hee Haw” television show.

Gray Marks Debut At Chicago Event

by Anita M. Wilson

NASHVILLE — Newly signed Columbia artist Mark Gray debuted at the Park West night club in Chicago last week as part of a label sponsored mini-tour. The show was attended by press, radio and retail personnel from the eastern half of the country. Another showcase for the western half of the country was scheduled for Las Vegas but has been temporarily canceled because of the city’s strikes.

The former lead singer for Exile performed a variety of tunes, including his current single, “Left Side Of The Bed,” as well as previous releases, “It Ain’t Real” and “Wounded Hearts” and the upcoming “All The Magic Is Gone.” Gray also performed several songs he cowrote including Alabama’s “The Closer You Get” and “Take Me Down,” Janie Fricke’s “It Ain’t Easy Being Gay” and Exile’s “Rock In The Road.”

Over 300 guests were treated to the dinner/concert, which was catered by several of Chicago’s most well known caterers as well as favors in the form of a grey fedora.

MATTEA DEBUTS IN DENVER — PolyGram recording artist Kathy Mattea celebrated the release of her first album, “Kathy Mattea” and her performance at the Turn Of The Century Club as special guest for Don Williams, with a label-sponsored party in Denver. Pictured at the party were (l-r): Rusty Carnes, branch manager of Western Merchandisers; Mattes; Paul Lucks, vice president, southern region; PolyGram/Dallas; Bob Lampshe, PolyGram sales rep/Denver; and Barry Rotter, PolyGram sales rep/Denver.

William Morris Reorganizes Nashville Office

NASHVILLE — The William Morris Agency office has announced a reorganization of its Nashville office with the resignation of Sonny Neal who previously ran that office. In the interim, Dave Douds, formerly the Nashville office’s vice president, will be acting head. Douds was based in the Agency’s New York office for 12 years through 1981 and has spent the last three years in William Morris’ California office.
COUNTRY RADIO

THE COUNTRY MIKE

STATION PROFILE — WMZQ-FM/Washington is a 50,000 watt, 24-hour station situated in the heart of the nation’s capital. The station began programming country in 1977 and was purchased by Viacom Broadcasting three years later. The area coverage of the signal includes all of Washington, D.C., northern Virginia, and much of suburban Maryland to the Chesapeake Bay area. In 1983 WMZQ was named as Cash Box’s major market country station of the year. The station staff consists of Brian Bieler, general manager; Bob Cole, program director; Janice Dougherty, promotions director; Evan Karl, news director; Frank Byrne, general sales manager; Jack Zimmerman, national sales manager and Doug McGuire, assistant program director. WMZQ’s continuous country hits format to the 25-54 adult market and plays those records that both the steady and occasional country listener can enjoy.

The station lineup includes Jim London, Mary Ball, and John Ogle in the mornings, Dave Kellogg middays, Dino DelGalle on the afternoon drive, Keith MacDonald evenings, Bob Duchesne with his “all requests” show at nights and Howard Page who handles the early morning hours. Some of the features that WMZQ has offered in the past are simulcasts with Home Box Office, Cinemax, Super TV and all three of the major commercial networks. The station has been averaging approximately two simulcasts per month and regularly broadcasts the American Country Countdown. Promotions and contests are an integral part of the station image, and in one lump sum to the 98th caller after four specific records were played back to back. Some of the other unique prizes given away on the air have been a 98-day diamond ring, 98 hours and new cars. Perhaps one of the most successful promotions was the “Where do you MZQ?” Listeners were asked to send the station the name of the place where they most listened to WMZQ from and the name was selected. The winner would win $98. The station for the included musical guests mel Tullis, Gary Morris, Sylvia, Ricky Nelson and Con Hunley as the station entertained its listeners with an outdoor festival. With the important role the Washington Redskins play in the sports scene of the city, WMZQ has capitalized on the success of the Redskins by featuring the “Hog Report” each weekday morning during the football season while giving away a pair of tickets to every home and away game. The station also works closely with the community under the direction of Sonny Dixon, community affairs director, by helping area organizations through hosting, emceeing, and aiding in fundraising. Dixon travels approximately 2,000 miles yearly to benefit needy projects.

STATION CHANGES — KRM/Tacoma has added Phil Harper to the air staff. He will be doing the 5-10 a.m. shift Monday through Friday. Harper is formerly of KMP/S/Seattle where he was the morning personality for the past five and one half years ... Gary Balaban has been added to the roster of WMZQ/Washington air personal. He previously worked with WLT/T/Washington, WMGK/Philadelphia, and WMGG/New Brunswick.

PROGRAMMERS PICKS

Glenn Garrett WCSS/Columbia Just Another Woman In Love — Anne Murray — Capitol
Nikki Courtney WUSN/Chicago Do I Ever Cross Your Mind — Ray Charles — Columbia
Carl Ralda KLIX/Twin Falls If You Could Only See Me Now — Stas SPACEK — Atlantic America
Dave Hensley WMTZ/Augusta The Guy In The Car On The Freeway — Carla Thomas Holland — Audiograph
Willis Williams WLAS/Jacksonville Angel In Disguise — Earl Thomas Conley — RCA
Neil Shaw KLIC/Monroe Mama’s Crazy — The Judds — RCA
Dick Deno WCCN/Neilsville Hanging On — Lane Brody — Liberty
Roy Gene KORA/Bryan Angel In Disguise — Earl Thomas Conley — RCA
Wade Jessen KSOP/Salt Lake City Memory Lane — Joe Stampley & Jessica Boucher — Epic
Rob Ryan KWEN/Tulsa Band Of Gold — Charly McClain — Epic
Rhubarb Jones WLW/Montgomery Angel In Disguise — Earl Thomas Conley
Nina Ryder WDL/Weston Just Another Woman In Love — Anne Murray — Capitol
Johnny Clark KRPN/Tacoma Honky Tonk Angel On The Road — Joey Davis — MRC

OUT BREAKING HEADS — While on a recent radio station tour, Bandana stopped by WYNN/Baton Rouge to introduce their latest single “Better Our Hearts Should Bend Than Break” which is climbing the Cash Box Charts at #1. Pictured (l-r) is C. L. Wilson, Jeron Fox, members of the group; Phil Williams, music director; WYNN; Joe Van Dyke, Tim Menzies and Jerry Johnson.


EDDIE RABBITT (Warner Bros. 7-92979) B-B-B-Burning Up With Love (2:30) (DeeDave/Billagepatch — BMI, E. Rabbitt, E. Stevens, B.J. Walker) (Producer: Even Stevens, Eddie Rabbitt)


THE MAINES BROTHERS BAND (Mercury/PolyGram 818 994-7) Amarillo Highway (2:31) (Green Shoes — BMI) (T. Allen) (Producer: Jerry Kennedy, Rick Peoples)

LEONA WILLIAMS (Mercury/PolyGram 818 946-7) Midnight Love (3:09) (B. Moore) (First Lady Songs — BMI) (Producer: Walter Haynes)

BOBBY JENKINS (Zone 7 40984) Blackjack Whiskey (2:19) (Jenbek/Bill Green — BMI, R.J. Jenkins) (Producer: B. Jenkins, Bill Green)

AUDREY LANDERS (MCA-62339) Manuel Goodbye (3:40) (Youngster Musikverlag — GEMA/ASCAP) (P. March, A. Landers) (Producer: Jack White)


JOHNNY RODRIGUEZ (Epic 34-04660) Let’s Leave The Lights On Tonight (3:21) (Hail-Clement — BMI/Chappell — ASCAP) (B. McDill, R. Bourke) (Producer: Richie Albright)

NEW AND DEVELOPING


Oh Carolina is Gill’s second single effort for RCA and features a romantic melody and synthesizer intro and the distinct backup vocals of country songstress Emmylou Harris. It was Harris who brought to the tune to Gill when she felt it was suited for a male voice. The unusual, yet believable lyrics have Gill asking either North or South Carolina how it let his only love leave while he was away. Gill’s emotional vocals are backed by smooth keyboards that help set the slow tempo.

ALBERTA BLUE — The Statlers — (Mercury 818 652) — Producer: Jerry Crutchfield — List: 8:99 — Bar Coding

While The Statlers may have dropped the “Brothers” from its name for this album, the boys still put together a traditional Statlers’ compilation with barbershop quartet tunes, melancholy ballads and upbeat songs. On this latest Mercury release, brothers Don and Harold penned over half of the songs, while the newest member, Jimmy Fortune, contributed two others. The title cut is the most likely hit, complete with the four-part harmony group the song is famous for, and Harold’s equally famous bass vocals matched to Jimmy’s high notes. The album offers some slow dance tunes including “If It Makes Any Difference,” “My Only Love” and “Angel In Her Face” as well as the upbeat offerings “Hollywood” and “Give It Your Best.”

HOUSTON TO DENVER — Larry Gatlin & The Gatlin Brothers — Columbia FC 93921 — Producer: Rick Hall — The mixing of the” Houston” sound with the country honky-tonk genre, the songwriters are well represented on this album. With the hit success of the tune “Houston (Means I’m One Day Closer To You)” and the current popularity of “Denver,” which is climbing the Cash Box Singles charts at #25, Larry Gatlin & The Gatlin Brothers have put the two cities together for the LP “Houston To Denver.” The LP cover shows the trio at an airport with gear for both cities, while the album sleeve pictures the two cities. The sky is split, the images of the cities are divided. The platter is packed with airily love ballads, including the melodic “Not Tonight! I’ve Got A Heartache” and “Dream That Got A Little Out Of Hand.” Larry’s rich vocals permeate the album along with those of siblings Steve and Rudy. Some of Nashville’s finest musicians joined in the effort, including David Briggs, Buddy Emmons and Johnny Gimble.
ALABAMA GOES PLATINUM — RCA recording group Alabama was let at the Country Music Foundation (CMF) last week for its latest album, on which shipped platinum last month. Joe Galante, division vice president for RCA Records was on hand to distribute platinum albums to group members Randy Owen, Teddy Gentry, Mark Herndon and Jeff Cook. Bill Ivey of the CMF was also given a platinum album for the foundation.

KEITH STEGGAL FETED AT BMI — Frances Preston, BMI Nashville vice president, hosted a party for Keith Steggal to celebrate his recent signing with Epic Records and re-signing with BMI. Grouping was included Blackwater, which Roy and Roy Wunsch were on hand to congratulate the singer/songwriter. Steggal has written for CBS Songs since 1978. His first Epic single, "I Want To Go Somewhere" was released last week and his next song for BMI will be cut by Jerry Mathis.

REED OPENS HOUSE — Singer-songwriter/actor Jerry Reed hosted an open house last week for his new video company. T.G. Vickers, president of Epic Music and Buzz Cason's Southern Writers Group U.S.A. companies under a new company, Margaritaville Entertainment. Reed, who is included in and fine in vocal shape to the party where he treated the crowd to some of his hits, including "Margaritaville." Guests were treated to tropical food and margaritas.

COUNTRY CULTURE MALA — Boy George and partners showed up Nashville last week for a performance at the Municipal Auditorium. The out-of-town crowd became hysterical when Culture Club took to the stage and Boy George appeared with Jerry Lee Lewis and the band dressed in tropical outfits. The crowd featured several people dressed similar to the singer, both male and female. The hour-long show included some of the group's biggest hits such as "Church Of The Poison Mind," "Karma Chameleon" and "Do You Really Want To Hurt Me." The frenzied crowd brought the group out for two encores and the show ended with a universal song, "Melting Pot."

GREENWOOD BUILDS OFFICES — RCA recording artist Linda Greenwood joined manager Larry McDade, producer Jerry Crutchfield and builder Bill Gregg at the groundbreaking ceremonies for the foursome's new office/penthouse apartment complex. The group poised for pictures with Greenwood sitting on a saddle on the back hoe of a bulldozer while the other three stood below with gold shovels in hand, except McDade, who had a gold spade. Greenwood had no problem climbing up to the saddle, however, when it came to getting down, three construction workers had to lend a hand. The men were joined by Greenwood's wife Melanie and McDade's wife Judy, press and office workers. Lee and Melanie had returned the night before from St. Croix where they filmed a segment for Country Sportsman with Jerry's Flowers, the husband and wife team, and had also another deal going on, Greenwood was concerned about McDade being overweight, so he made a deal that if McDade gets down to 190 lbs. by December he will give him $10,000. Jerry's father, who lives in Mesa, Arizona, added to the $10,000 and buy her husband the Ferrari he has always wanted. Larry's already started on the diet and reports are he is just may win the prize.

TILLIS ANSWERS BACK — Mel Tillis' manager Bob Younts called Cash Box last week and mentioned that the current Ricky Skaggs song, "Honey (Open That Door)," penned by Tillis, was written over 22 years ago. The singer/songwriter wrote the song in 1962 in response to the Webb Pierce rendition of "In The Jailhouse Now," which was written by Jimmie Rodgers. The Skaggs song mentions a man named Bob who was in the Jimmie Rodgers tune.

KEEPING IT IN THE FAMILY — Complete Entertainment announced the signing of Kim and Karmen Reid to its artist roster last week. The two daughters of PolyGram artist Harold Reid of The Statlers. The duo has been in the industry with producer Jerry Kennedy and are expecting their first single to be out in mid-June.

AND THE WINNER IS! — Leon Everette recently drew the name of Carson Lee Kemp of Fayetteville, N.C. as the winner of a $12,000 sweepstakes sponsored by Barber Publications of Columbus, Ga. The drawing took place in the studios of WNOU-Augusta, Ga. Kemp, a 33-year-old unemployed mechanic, entered twice in the contest with a coupon clipped from an issue of Southeastern Job Directory, a regional, weekly publication that lists job opportunities throughout the southeast.

WILLIAM LEE DONATES TO BELMONT — William Lee Golden of the Oak Ridge Boys presented an $8,000 check to the Belmont College of Vocal Music. The check was presented to the Belmont College of Vocal Music. The check was used to purchase a new 40,000 scholarship for music business majors. The junior, who is interning at FireSide Studio, received the award at the office of the college's president, President Trout, on April 14.

CONDOLENCES — Our sympathies to the families of Bob Jennings, Acuff-Rose Publishing Co. publicist, who died on April 19. . . . Milam Taylor, father of Taylor Sparks, president of Mesa Records, Milam died on April 11. . . . Billy Keen, editorial writer and columnist for the Nashville Banner, who died April 20 of a heart attack. Mr. Keen was the father of Cash Box intern Susan Keel.
Radio Satellite Technology Heads West

(last page)

today’s radio market, “every station should look seriously about having a Satellite up,” he feels, the whole idea is to create some standard in the industry, where it’s going to minimize the need for everyone to have a different transmission format and minimize total expense. A station doesn’t want to have seven satellites in its back yard. They want to have one and know that whenever they want something it’s going to come that way.”

In the past, IDB’s services have been utilized by many of the radio stations in the industry. The company has four portable selling uplinks that it keeps in regions throughout the U.S. and Canada. These uplinks can be transported overseas for international broadcasts as well. The key to the whole operation is the high audio fidelity proposed by the company. This allows up to 15 people to be heard through the same example of a Rick Dees broadcast from the Super Bowl in Tampa for KIIS-FM in Los Angeles. “You could not tell that Rick Dees was not sitting in the studio on mike,” he explained, “we gave them a high fidelity audio circuit right from Tampa.”

As for the west coast satellite earth station, Sudkoff felt it satisfied a real need in the industry. He remarked, “RCA doesn’t have a digital audio station on the west coast and so they are using us to be the center. It doesn’t make any sense for Westwood One and anyone else that RCA puts through to the west coast.”

Sudkoff added, “The networks don’t need anything from me regarding their Satcom 1R system because they are in New York and they can interface directly with RCA to get service. However if they ever want to go out of New York to bring a high quality audio signal in, that’s when they would use me. In addition, if Westwood One wants to do a concert in Duluth, our truck will go to Duluth and beam it back to the Culver City location. There it will be commercially inserted, and final production work will be done and then it will go out live.”

The company president claimed that IDB was “trying to stay ahead of what the customer thinks he is going to see in the future. When our people get there, they understand the whole situation from the talent to the engineer.” He felt that it was important to avoid doing what he felt the phone company does by “handing you two wires and expecting you to put a signal on it, and expecting it to come out the other endOK. We know that it just doesn’t happen like that.”

IDB believes that the state of digital satellite audio transmission are in their relative infancy. Technology will continue to change and further change audio production techniques. Sudkoff looks forward to this remaining in step with that changing technology. He jokingly acknowledged his dance to the beat of the technology and “I am supposed to be invisible. If you notice what I do then I have done something wrong.” It is a situation he doesn’t mind and he eagerly awaits the future.

MIXING IT UP — T.V. Records president TonyValor (f)is pictured with mix consultant BillyCarroll (c) preparing the final mix for the label’s forthcoming “Get Up And Dance” release by Jasmin, due in three weeks. With Valor and Carroll is T.V., Filmworks division.

ALBUM REVIEWS

FIRE AND ICE — Steve Camp — Sparrow SPR 10875 — Producers: John Rosasco and Steve Camp

“Fire and Ice” is the followup to Camp’s “Only the Very Best” LP of last year. The enticing melodies and insightful lyrics were written by Camp, Rob Fraizer and John Rosasco. Camp’s style on this album is distinctively, presenting the Christian message forcefully through songs ranging from the pop/rock “Squeeze,” “Fire and Ice,” to the insightful “Something,” the latter is a heartfelt duet with Sparrow recording artist Michelle Pillar, “Love’s Not A Feeling.”


Last year Douglas Miller and The Trueway Choir climed to the top of the charts with the album “The Joy of the Lord Is My Strength.” Last year’s collection of songs all written by Douglas Miller, except “Look Up To Jesus,” which was written and performed by Phillip Stewart. The album was recorded live and is probably Miller’s best yet. His sincerity is well complemented by the Trueway Choir’s flowing harmonies on this album which will undoubtedly rise quickly in the gospel charts.
SOLO AFTER ALL THESE YEARS — Dennis Edwards definitely has style. On the cover of his debut LP for Gordy, the former lead singer for the Temptations (hailing that position since 1968 when he filled in for the then-exciting David Ruffin) is not only the usual crew (Mom, Berry Gordy, etc.) but also "my hairdresser, Judy Phillips of Headhunters Beauty Salon." Checking out the cover of the album, "Don't Look Any Further," Gordy's best-selling effort so far in 1984, one sees why Edwards would think Ms. Phillips, calm and poised he is, and with the #1 single on the black charts, as he puts it, "I feel great. It's my first solo single release on Motown and I'm very happy about that."

Edwards exudes a self-confident air while talking on the phone, but he admits that he was both hesitant about embarking on a solo career, as well as being surprised by his immediate success. "Yeah, I'm a little surprised. After leaving a legend, it's a kinda' scary feeling to go out there and come out with an album... sort of like being the new kid on the block." In a way, this is a second beginning for Edwards, the first being back in 1968 when he admitted that Ruffin had left him "big shoes to fill" when he was asked to be the first Temptations replacement ever. "But not by myself. I have an even more nervous feeling because I'm leaving a legend, y'know. They say you're not a professional unless you're nervous," he laughs, adding, "I still love the guys very much. After being with the group almost 17 years, you get to love them. They gave me my break in the world, got me out of the ghetto. Every time I'll ever be on stage, the Temptations' name is gonna come up..."

Currently, he's traveling coast to coast, promoting the LP on radio and TV and talking to the press. "Well, I'm going to go on the road soon, I'm getting an act together," Edwards pointed out "but we're on a promo tour now. I just did Soul Train and sort of getting things ready for the next album." But before a second disc is put together, another single will be offered off the current album, referring to the Lamented tune. Another favorite of Edwards on the disc, but not one to be released as a single, is the song 'Let's Go Up,' originally recorded by Diana Ross. "The song is an inspiration, y'know, because the words are so meaningful. It's such a positive message...

Speaking of inspiration, it's not easy to talk with Edwards about his career without the subject of his gospel beginnings coming up. "I started years ago in my father's church... that's why I'm so comfortable on stage — I've very uncomfortable talking to interviewers, but I'm very comfortable on stage. Coming from a very religious family and having originally sung only sacred music, how did he come to pursue a more worldly career? "My main reason for switching is because of one of my favorite artists in the world — Sam Cooke — when he switched over with 'You Send Me,' that left an opening for most of the gospel singers... because at first, I thought that having a gift from God, my voice, I really felt that wow, I can't sing that. Then I found that I could serve God, sing what I sing, and be a relatively good person... " Edwards adds that now that he has gone solo, "yes, I do want to do a gospel album," and points out that during his live shows he always closes with a gospel number. "Everything's Going To Be Alright..." long as I got shoes to put on my feet and food for my children to eat, long as I got a place for my mother, a place for my sisters and my brothers, everything's going to be alright..." 

Nowadays, who does he prefer listening to? "Oh, I like Teddy Pendergrass, I like Luther — all the heavies. I like all the girls. Aretha's probably my favorite... I think she's one of the greatest of all time." Edwards states, bringing up the fact that both he and Aretha Franklin hail from the same Detroit neighborhood and gospel background. "In fact, her father's church is right around the corner from my father's church in Detroit. Well, we had a storefront, y'know, they had the church... but we all serve the same God."

SWEAT (GOING TO THESE FUNCTIONS) — RCA recording artist Nona Hendryx grabbed a cup and a cap and made it to a recent Monday night feedback committee get-together at New York's IDRC Record Pool. Pictured above are (l-r): Eddie Rivers, president of IDRC; Steve Stoff, RCA promotion representative; Wayne Bergos, IDRC member, and Nona herself.

A TASTE OF SOLO — Former Taste Of Honey member Janice Marie Johnson has just signed a solo deal with Capitol. She is currently in the studio with producers Gary Geotzman and Michael Piccirillo. Pictured behind the board are (l-r): Mark Wolfson, engineer; Bill Stanbridge, second engineer; Johnston, Varnell Johnston, Capitol vice president of R&B, A&R; Ronnie Jones, national manager, R&B; Geotzman and Piccirillo.

L.J. REYNOLDS LOVES THEM AND LEAVES THEM... WANTING MORE!

"Lovin' Man," is the sizzling new album from L.J. Reynolds. His smooth and creamy style is destined to set a lot of hearts on fire.

Romance is back in style with the debut Mercury album from L.J. Reynolds, "Lovin' Man," featuring the new single, "Touch Down."
Dramatic — Melody released - lavé records, Sherman’s Human’s had the Creuza group. The current single is an old song piece, which reveals a different side to Tones on Tail. The album is titled “Pop” and is released this week on Beggars Banquet.

Meanwhile, ex-Bauhaus Pete Murphy has teamed up with ex-Japan Mick Karn, also on Beggars Banquet, to form this new group. Their first single together will be released in the Summer, and plan an album to follow it.

They have not, as yet, given names to their partnership.

**Brazil**

Despite Brazil being on holiday, the country has received a number of working visits by overseas stars.

The year started with a visit by Jimmy Cliff, his second tour of Brazil, which saw his single “Reggae Night” (CBS) from the album “The Power and the Glory” top the Brazilian charts.

Cliff took advantage of his time in Brazil to record a new video in support of his latest single, “Frankie One.” The video was produced and directed by one of Brazil’s most talented directors, Tyszka Yamaoka, who was responsible for “Galin’” and “Parahyba Mulher Macho.”

In Brazil, for purely promotional reasons before Carnival, was Sheena Easton (EMI). The press and recorded a number of spots for television and radio. Her only bit of sightseeing was restricted to a helicopter flight over the city. Easton was returning to the U.S. through Rio after her successful participation in the “Festival de Vinha del Mar” which took place in Chile each year at this time. Easton told Cash Box that the Chilean audience, which was over 25,000 strong, was the most friendly and responsive that she had ever played for.

In general conversation, Easton boasted the fact that today writers tend to keep their best songs to perform themselves which makes the search for material that much more difficult for performers like Easton. Easton felt that techno-pop was very much the music of today and that her next album would be a dance album. Easton expressed her surprise at how danceable the Brazilian music she had heard was, commenting that much of the dance music in Europe and the U.S. was just for ballads. She also commented on the fact that for an artist to look for long-term, continuous success they must concentrate on the U.S. and rest of the world but not Europe which is a difficult market to understand, with ever-changing tastes.

Before Easton left Brazil, EMI confirmed that she would go in to the studio in May to cut an album in Spanish. The album will include three new compositions by Juan Carlos Calderon, who will also produce the album, and Spanish covers of her biggest hits including “Telephone (Long Distance Love Affair),” “Almost Over You,” and “We’ve Got Tonight,” which she will sing in duet with Spain’s Dajo. Her original duet with Kenny Rogers brought Easton a gold disc in Brazil.

New York pianist Steve Ross has made a return visit to Brazil to play the plush “160 Night Club” of the Maksoon Plaza in Sao Paulo. It is his second visit to the club and has established him as a firm favorite with the Paulista nights.

**INTERNATIONAL DATING**

**United Kingdom**

**INTERNATIONAL BESTSELLERS**

**Japan**

**MEN AT PLAY** — Eton John being awarded with quintipus Australian platinum albums for his “Two Low For Zero” at a PolyGram Records party Down Under. Pictured here with the hatted Mr. John are (t-l): Brian MacKenzie, managing director; PolyGram Australia; Dee Murray, band; Bernie Taupin, composer; Chris Thomas, producer; Davey Johnstone, band; Fred Mendel, band; Chris Wemcken, Rocket product manager; Sam Hamilton, PolyGram product & promotions manager. Sealed: John Reid, John’s manager; Eton John.

**ITALY**

**TOP TEN 45s**

1. Hello Lionel Richie — Motown
2. Against All Odds — Phil Collins — Virgin
3. You Take Me Up — Thompson Twins — Arista
4. People Are People — Depeche Mode — Mute
5. Love To The World — Dire Straits
6. The Love Worth Waiting For — Shakin Stevens — Epic
7. Nelson Mandela — Special AA — Tone
8. You're Nobody's Baby — Whitney Houston
9. The Cat Eater — The Cure — Fiction
10. Pray Like You Mean It — Scritti Politti — Virgin

**TOP TEN LPs**

1. Can't Slow Down — Lionel Richie — Motown
2. Power...In My Mind — Various — EM/Virgin
3. Human's Lib — Howard Jones — WEA
4. Info The Gap — Thompson Twins — Arista
5. Thriller — Michael Jackson — Epic/Chrysalis
6. Alchemy — Dire Straits Live — Vertigo
7. Cafe Bleu — The Style Council — Polydor
8. Lament — Chrysalis
9. The Smiths — Rough Trade
10. Too Much Of Heaven — Slade — Epic

**TOP TEN CD**

1. Hello — Lionel Richie — Motown
2. Power...In My Mind — Various — EM/Virgin
3. Human's Lib — Howard Jones — WEA
4. Info The Gap — Thompson Twins — Arista
5. Thriller — Michael Jackson — Epic/Chrysalis
6. Alchemy — Dire Straits Live — Vertigo
7. Cafe Bleu — The Style Council — Polydor
8. Lament — Chrysalis
9. The Smiths — Rough Trade
10. Too Much Of Heaven — Slade — Epic
Labels Seek Int. Appeal

(continued from page 5)
of quality. "We have several heavy metal acts on the roster, but we don't think they're trend, they're just good at what they do. Trend-oriented acts are something we're very careful about, because by the time you sign an act and get it out, the trend has changed." Yet Grierson added, "we've got a 12-inch coming out called "Where's the Beef," and that's trendy, so we'll step in there and take a shot, but we're not going to jump on the trends." In the case of funk and rap music, Larry Petze, vice president of A&R for Epic/Portrait, noted that, "these kinds of records (12-inch) are major commitments. We try and do very easy on the deal, a 12-inch first and see what happens. In the future you're going to see more deals structured that way with all kinds of music." In general, labels seemed to have learned a lesson from the industry slump of two years ago and are now slanted toward quality over quantity. Shulman explained, "we look for labels that we feel have to be great. I look for artist's development, but unfortunately, the company can't put the time aside for that now. I've heard of acts that break through is greater now because the majors now invest in what they see as having the potential."

For the new bands that are being signed, label representatives most often noted visual projection as the most important aspect aside from overall high quality in songwriting Petze remarked, "I believe that many interesting bands are coming along because of the influx of video. It makes the band grow a lot faster than they had to two or three years ago." As long as you're not missing out, Petze added, you have to really get people on their feet with your live performance."

Though the present climate for new acts is not as bright as the majors now realize that they don't have a few years ago in order to get a jump on any competition. And while New York and Los Angeles are still the recognized centers for new music, major groups, like the Smashing Pumpkins, are regional. Regional labels are for talent, as long as small clubs and radio stations keep helping to expose new bands, A&R people are willing to look for that sort of artist out in order to lift them to national and international success.

Video's Kramer

(continued from page 12)
in the hole with this project is that if the album has any legs, you've got as many videos as you need."

Kramer is working on the newest Van Halen video "Panama." Kramer feels that "those guys make their own videos. I bring in a lot of technical expertise, but they really know what they want, and they have very good taste. It's basically a live performance piece which includes the band's normal shakes and bends, and also the video women and midgets." Another, more extensive project for Kramer, is a series of videos for producer Jim Hendrix. The first, which is still in the box, is a conceptual video of the hallucinatory anthem of the 60's, "Purple Haze." The final project is Hendrix's producer Alan Douglas. Kramer will also be putting together an hour long project on Hendrix which will include performance footage of the guitar pioneer who died in 1971.

Copyright Case

(continued from page 5)
There's also something very important, said Fitzpatrick. "That is now there's a precedent on the books. Publishers and film companies can quote the action taken in the FEL/Catholic Bishops of Chicago suit, and judges have to take note that not-for-profit institutions may not copy, even if the copies are not sold."
AROUND THE ROUTE
by Camille Compasso

The new SMS video card game, "Grand Prix," has been approved for licensing in the city of Chicago, as of early April. The games are distributed by Midwest Game Sales of Kankakee, Illinois. Another in this product category, namely Kramer's "Skill Stop Poker," is also legal in Chicago, the provision being that the machines do not have knock-off switches and are operated strictly for amusement. Opposed to the latest approval with mixed emotions. These machines are still a rather sensitive subject but, realistically speaking, where they are operated properly they do have earning power.

Dateline Tonawanda, New York, where at the end of the month I.C.E. will commence production on its outstanding new "Fire Escape" electromechanical game, which was such a big hit at the recent AOE convention. Private showings of the new piece have already been held in the east at Betson and Coin Machine Dist., and I.C.E.'s sales and marketing veeppee Steve Bernstein tells us the response has been superb. As a matter of fact, the factory is track-ordered into June! Initial deliveries will begin about the first or second week of May.

Konami Files Suit Against Infringer Of 'Track & Field'

CHICAGO - Konami Industry Co., Ltd., filed suit in Kentucky against Litsey Equipment Co. and its owner, James Litsey, for reportedly selling "counterfeit versions" of Konami's popular video game "Track & Field." On April 6, 1984, Konami's attorneys, accompanied by a U.S. Marshall, served a temporary restraining order and writ of seizure on Litsey, authorizing the search and seizure of any counterfeit copies of "Track & Field."

According to one of Konami's attorneys, David Grace of Finley, Kumble, Wagner, Heine, Underberg, Manley & Casey, the lawsuit was the result of an undercover investigation by Konami, a part of which involved the purchase by a Konami investigator of a counterfeit p.c. board from Litsey following learning that Litsey had been advertising counterfeit "Track & Field" conversion kits. Based on the results of the investigation, Konami's attorneys persuaded a federal court to issue an ex parte search and seizure order and to seal the court records until the seizure was completed.

Grace said, "The seizure netted complete counterfeit video games, printed circuit boards, graphics and business records." One of the distinguishing characteristics of the seized counterfeit "Track & Field" games is that they display the name "Hyper Olympic" rather than "Track & Field" in the attract and coin modes, he explained. Grace said that the counterfeit p.c. boards were probably produced in Japan where "Track & Field" is sold under the name "Hyper Olympic."

According to another Konami attorney, Curtis Porterfield, the Litsey seizure was part of Konami's nationwide effort to locate and prosecute counterfeiters, distributors and operators of counterfeit Konami products. Porterfield said, "Konami employs private investigators nationwide to develop data on suspected dealers and operators of counterfeit Konami products. Konami then files lawsuits based on the results of the investigations." In addition, Konami is cooperating with U.S. Customs, the F.B.I., and local police in an effort to have counterfeiters prosecuted criminally.

AMOA Update Issues On Jukebox Legislation

CHICAGO — The combined efforts of AMOA and the many operators and members of the trade who have vigorously campaigned over the past several months, have brought considerable support in the Congress of the two currently pending bills to revive the CRT jukebox royalty fee structure and establish a one-time rate. At this point, there are 42 members of Congress (14 in the Senate and 28 in the House of Representatives) who are sponsoring bills S 1734 and HR 3858, as reported by AMOA's executive vice president Leo Droste.

In a recently issued AMOA bulletin, Droste noted "Since the annual meeting last November, AMOA has retained the prestigious Washington lobbying firm of Wexler, Reynolds, Harrison & Schleier to work with Jenner & Block and us in our lobbying efforts."
has been working feverishly and more and more traders, individually and through state and local associations, have been climbing aboard the bandwagon. These efforts have been fruitful and must continue in order to get these bills through so keep making contact with your senators and representatives to get the message across.

Pictured in the SMS exhibit at the recent ASI convention in Chicago are (l-r) company executives Ray Miranda, Bob Harzer and Jim Pietrangelo, with a lineup of current products, including the new “Grand Prix” video game card.

State Association News. ICMA, the Illinois state group, recently climaxed their ninth annual coin-op pool tournament, which shuttered previous records and saw a 15 percent increase over the last year. Finals were held in Springfield with a fantastic turnout. This is among ICMA’s most successful endeavors and you can bet they’ll be scheduling another next year . . . This year’s Ohio Music & Amusement Assoc. annual state convention and trade show will once again feature an added attraction — the 2nd Annual Technician’s Lane sector, a booth staffed by factory experts who will be available to provide assistance and answer service questions. Participating factories this year are Atari, Bally Midway, Centuri, Exidy, Game Plan, Mystr, Stern, Taito America and Williams Electronics.

Wico To Distribute IDEA Dart Games (continued from page 39)

Wico Corporation, noted designer, manufacturer and distributor of parts and accessories for the coin-operated amusement industry, will enter the electronic coin-op game market as distributor of the Industrial Design Electronic Associates’ (IDEA) Dart games.

In making the announcement, Gordon Goranson, president of Wico, said “This business partnership allows us to better service the operator and the industry. This is the first full-size coin-operated game for Wico and it is a move we have been considering for some time.

There are two versions of IDEA Dart games currently on the market, namely, “Century” and “Royal,” which both feature solid state two computer component systems. Iru Score software to improve scoring accuracy and continuous dart head scanning. A third model, “All-American Dart” will be introduced in June.

Each model offers five games in one with three levels of skill and can be played by up to four players. Group competition is a further enhancement to help generate increased earnings for the operator. The game theme provides challenge for all ages as well as the tournament expert. The Safer-Delrin plastic tips on the darts promote safety and prevent damage.

IDEA, an electronic design and fabrication company founded by Donald and Bonita DeVale, is based in Succasunna, Illinois.

Niles, Illinois-based Wico will maintain a stock of Dart games at their main warehouse as well as their regional distribution centers in California, New Jersey, Georgia, Nevada and Texas. An IBM 4341 on-line computer system links all distribution centers to provide Wico with immediate access to inventory levels, product data and delivery times.

Jukebox Legislation Update (continued from page 49)

should feel free to contact Bob Schule or Will Ris at Wexler, Reynolds (202-638-2121) or Bob Schuckman at Jenner & Block (312-222-4000) if you need assistance in your efforts to promote the legislation.”

He apprised members of the effectiveness of teams headed by Rep. Robert W. Kastenmeier, chairman of the House subcommittee (which has jurisdiction over copyright issues) between representatives of the various parties involved and ASCAP, BMI and SESAC. These discussions have produced a great deal of enlightenment as to the realities and the economic condition of the industry. He cautioned, however, that the opposition has also been hard at work, bringing their message to the Hill and every opportunity to attack the jukebox industry and the legislation designed to save it.”

Sen. Ed Zorinsky, who introduced S 1734, has been advised by the chairman of the Senate Judiciary Subcommittee on Patents, Trademarks and Copyrights, that a hearing on the bill has been scheduled for April 5. This is a critical step toward getting legislation passed by Congress, Droste and Top, expressing optimism that the House will hold hearings this year as well.

Members of the industry are being urged to continue to contact their representatives to solicit support for S 1734 and H 385. The AMOA board of directors at its upcoming midyear meeting will organize a Washington, D.C., legislative day weekend, during which delegations of AMOA members will come into the nation’s capitol to meet with their elected congressional delegations and discuss the jukebox industry’s plight. Such meetings have already been held, on a limited basis, and have been effective in presenting the industry’s case.

Further information may be obtained by contacting the AMOA headquarters office, 2000 Spring Road, Suite 220, Oak Brook, Illinois, 60521 or phoning the association at 312-654-2662.

Monarch Named CHICAGO — The appointment of Monarch, Coin Equipment Ltd., as a factory authorized representative by Midway Mfg., Inc. of Addison, Illinois, Monarch Coin is located at 889 Wall St. in Winnipeg, Manitoba.

In commenting on the appointment, Hugh Gorman, Game Plan’s vice president of marketing, stated, “It is with a great deal of pleasure and pride that we expand our Canadian market exposure and coverage through representation by the capable Monarch Coin organization. Headed by Mr. Maurice Frank and Mr. Hyland Bentley, this prominent distributing outlet will offer local operation the finest in services and sales assistance.”

Gorman further noted that, “These people are extremely knowledgeable, well experienced industry professionals and operators, in their area will find most beneficial the guidance and expertise which Monarch will provide.

Konami Suit (continued from page 36)

Konami’s U.S. subsidiary, Konami, Inc. and Konami’s U.S. distributor of “Track & Field,” Centuri, Inc., joined in the lawsuit against Litsey, which was filed in federal court in Las Vegas, Nevada. The lawsuit is based on federal copyright and trademark laws.

Kochi Ishikawa, president of Konami, Inc., said that the counterfeiting of Konami’s millions of dollars in lost sales and that “Konami is committed to the systematic investigation and vigorous protection of copyright and trademark pirates.”

AMDA Marks Anniversary CHICAGO — Planning is well underway for the 25th annual AMOA International Exposition of Games and Music, to be held October 24-27, 1984 at Chicago’s Hyatt Regency Hotel and executive vice president Leo A. Droste, who already began assigning booth space to exhibitors.

Option notices for renewal of booth space were mailed in late January and as of February 1, most of the notices had been returned. Over 80 percent of last year’s exhibitors will be participating in the ’84 show, with over 100 percent in a greater extent of space than they had in 1983. With at least 146 guaranteed exhibitors and a waiting list of 26 companies, there is a tremendous availability at the Hyatt, totaling 59,255 sq. ft. of space, are sure to be filled, according to Droste.

Both assignments began on March 23, as Droste allotted 25 booths (totaling 3244 sq. ft.) to the Bally organization. As of now, 53 companies have been assigned booths and it is approximately the next two months that we will continue assigning them, with an average of five assigned each business day.

Pictured in the accompanying photo is Leo A. Droste, carefully working his way through the complicated task of Expo ’84 booth assignments.
<table>
<thead>
<tr>
<th>POP</th>
<th>COUNTRY</th>
<th>BLACK CONTEMPORARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>I COULDA HAD YOU</strong></td>
<td>1. <strong>LEON EVELETTE</strong> (RCA PB-13717)</td>
<td>1. <strong>HELLO</strong></td>
</tr>
<tr>
<td>2. <strong>TO ALL THE GIRLS I'VE LOVED BEFORE</strong></td>
<td>2. <strong>TO ALL THE GIRLS I'VE LOVED BEFORE</strong> (Columbia 38-04217)</td>
<td>2. <strong>DON'T LOOK ANY FURTHER</strong></td>
</tr>
<tr>
<td>3. <strong>SWEET COUNTRY MUSIC</strong></td>
<td>3. <strong>ATLANTA</strong> (MCA-52336)</td>
<td>3. <strong>TONIGHT</strong></td>
</tr>
<tr>
<td>4. <strong>HAPPY BIRTHDAY DEAR HEARTACHE</strong></td>
<td>4. <strong>BART BARBERA</strong> (MCA-52340)</td>
<td>4. <strong>SHE'S STRANGE</strong></td>
</tr>
<tr>
<td>5. <strong>I MAY BE USED</strong></td>
<td>5. <strong>WAYLON JENNINGS</strong> (RCA PB-13720)</td>
<td>5. <strong>PERFECT COMBINATION</strong></td>
</tr>
<tr>
<td>6. <strong>CANDY MAN</strong></td>
<td>6. <strong>RICKY SKAGGS</strong> (Epic 34-04984)</td>
<td>6. <strong>DANCING IN SHEETS</strong></td>
</tr>
<tr>
<td>7. <strong>AS LONG AS I'M ROCKIN' WITH YOU</strong></td>
<td>7. <strong>BOBBY ROBERTS</strong> (RCA PB-53251)</td>
<td>7. <strong>WHITE HORSE</strong></td>
</tr>
<tr>
<td>8. <strong>HONEY</strong></td>
<td>8. <strong>RICKY SKAGGS</strong> (Epic 34-04984)</td>
<td>8. <strong>SHAKE DOWN</strong></td>
</tr>
<tr>
<td>9. <strong>SOMEDAY WHEN THINGS ARE GOOD</strong></td>
<td>9. <strong>MERLE HAGGARD</strong> (Epic 34-04020)</td>
<td>9. <strong>SOMEBODY'S WATCHING ME</strong></td>
</tr>
<tr>
<td>10. <strong>I DREAM OF WOMEN LIKE YOU</strong></td>
<td>10. <strong>RONNIE MCDOWELL</strong> (Epic 34-04387)</td>
<td>10. <strong>LAST DANCE</strong></td>
</tr>
<tr>
<td>11. <strong>I GOT MEXICO</strong></td>
<td>11. <strong>EDY RAVEN</strong> (RCA PB-13746)</td>
<td>11. <strong>SUPERSTAR</strong></td>
</tr>
<tr>
<td>12. <strong>I GUESS IT NEVER HURTS TO HURT</strong></td>
<td>12. <strong>OAK RIDGE BOYS</strong> (MCA-58692)</td>
<td>12. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>13. <strong>I DON'T WANNA LOSE YOUR LOVE</strong></td>
<td>13. <strong>CRISTAL GAYLE</strong> (Warner Bros. 7-28626)</td>
<td>13. <strong>LADY YOU ARE</strong></td>
</tr>
<tr>
<td>14. <strong>YOU'VE STILL GOT A PLACE IN MY HEART</strong></td>
<td>14. <strong>GEORGE JONES</strong> (Epic 34-04133)</td>
<td>14. <strong>RIGHT OR WRONG</strong></td>
</tr>
<tr>
<td>15. <strong>RIGHT OR WRONG</strong></td>
<td>15. <strong>GEORGE STRAIT</strong> (MCA-52377)</td>
<td>15. <strong>LOVE HAS FINALLY COME AT LAST</strong></td>
</tr>
<tr>
<td>16. <strong>MONA LISA LOST HER SMILE</strong></td>
<td>16. <strong>DAVID ALLAN COE</strong> (Columbia 38-04396)</td>
<td>16. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>17. <strong>IN THE MIDNIGHT HOUR</strong></td>
<td>17. <strong>RAZY BALEY</strong> (RCA PB-13718)</td>
<td>17. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>18. <strong>THE YELLOW ROSE</strong></td>
<td>18. <strong>JOHNNY LEE AND LANE BRODY</strong> (Full Moon/Warner Bros. 7-29075)</td>
<td>18. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>19. <strong>JUST A LITTLE LOVE</strong></td>
<td>19. <strong>REBA MCENTIRE</strong> (MCA-5249)</td>
<td>19. <strong>LADY YOU ARE</strong></td>
</tr>
<tr>
<td>20. <strong>DENVER</strong></td>
<td>20. <strong>LARRY GATLIN &amp; THE GATLIN BROS. BAND</strong> (Columbia 38-04395)</td>
<td>20. <strong>RIGHT OR WRONG</strong></td>
</tr>
<tr>
<td>22. <strong>WHY GOODBYE</strong></td>
<td>22. <strong>STEVE WARNER</strong> (RCA PB-13768)</td>
<td>22. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>23. <strong>I CAN TELL BY THE WAY YOU DANCE</strong></td>
<td>23. <strong>VERN GOSDIN</strong> (Comptel 122)</td>
<td>23. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>24. <strong>I PASS</strong></td>
<td>24. <strong>GUS HARDAIN</strong> (RCA PB-13751)</td>
<td>24. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>25. <strong>I'M NOT THROUGH LOVING YOU YET</strong></td>
<td>25. <strong>LOUISE MANDRELL</strong> (RCA PB-13752)</td>
<td>25. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>27. <strong>IN MY DREAMS</strong></td>
<td>27. <strong>EMMYLO HARRIS</strong> (Warner Bros. 7-29299)</td>
<td>27. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>28. <strong>WHEN WE MAKE LOVE</strong></td>
<td>28. <strong>ALABAMA</strong> (RCA PB-13763)</td>
<td>28. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>29. <strong>TOGETHER AGAIN</strong></td>
<td>29. <strong>KENNY ROGERS &amp; DOTTIE WEST</strong> (Liberty P-8-1516)</td>
<td>29. <strong>MISS ME BLIND</strong></td>
</tr>
<tr>
<td>30. <strong>VICTIMS OF GOODBYE</strong></td>
<td>30. <strong>SYLVIA</strong> (RCA PB-13755)</td>
<td>30. <strong>MISS ME BLIND</strong></td>
</tr>
</tbody>
</table>

**RECORDS TO WATCH**

- **BAND OF GOLD** - Charly McClain (Epic)
- **FOREVER AGAIN** - Gene Watson (MCA)
- **SOMEONE IS FALLING IN LOVE** - Kathy Mattea (Mercury/PolyGram)
- **I SWEAT (GOING THROUGH THE MOTIONS)** - Done Hendryx (RCA)
- **THE WHOLE WORLD'S IN LOVE** - B.J. Thomas (Columbia)

**DOWNTOWN** — Dolly Parton (RCA)
**ATLANTA BLUE** — The Statler's (MCA)
**EYES THAT SEE IN THE DARK** — Kenny Rogers (RCA)
**GIVE ME TONIGHT** — Shannon (Emergency/Mirage)

**SHERRY** — Steve Cropper (MCA)
**DANCE WITH ME** — Kenney Jones & The Free Agents (C&D)
**SOMEONE'S WATCHING ME** — Rockwell (MCA)
**FREAKSHOW ON THE DANCE FLOOR** — Bar-Kays (PolyGram)
**LAST DANCE** — George Clinton (Capitol B-5332)
**MISS ME BLIND** — Culture Club (Virgin/Epic 34-04139)
**MISS ME BLIND** — Culture Club (Virgin/Epic 34-04139)
**MISS ME BLIND** — Culture Club (Virgin/Epic 34-04139)
**MISS ME BLIND** — Culture Club (Virgin/Epic 34-04139)

**COUNTRY**

- **1 I COULDA HAD YOU** — Leon Everette (RCA PB-13717)
- **2 TO ALL THE GIRLS I'VE LOVED BEFORE** — Julio Iglesias & Willie Nelson (Columbia 38-04217)
- **3 SWEET COUNTRY MUSIC** — Atlanta (MCA-52336)
- **4 HAPPY BIRTHDAY DEAR HEARTACHE** — Barbara Mandrell (MCA-52340)
- **5 I MAY BE USED** — Waylon Jennings (RCA PB-13720)
- **6 CANDY MAN** — Mickey Gilley & Charly McClain (Epic 34-04088)
- **7 AS LONG AS I'M ROCKIN' WITH YOU** — John Conlee (MCA-52351)
- **8 HONEY** — (Open That Door) — Ricky Skaggs (Epic 34-04984)
- **9 SOMEDAY WHEN THINGS ARE GOOD** — Merle Haggard (Epic 34-04020)
- **10 I DREAM OF WOMEN LIKE YOU** — Ronnie McDowell (Epic 34-04387)
- **11 I GOT MEXICO** — Edy Raven (RCA PB-13746)
- **12 I GUESS IT NEVER HURTS TO HURT** — Oak Ridge Boys (MCA-58692)
- **13 I DON'T WANNA LOSE YOUR LOVE** — Crystal Gayle (Warner Bros. 7-28626)
- **14 YOU'VE STILL GOT A PLACE IN MY HEART** — George Jones (Epic 34-04133)
- **15 RIGHT OR WRONG** — George Strait (MCA-52377)
- **16 MONA LISA LOST HER SMILE** — David Allan Coe (Columbia 38-04396)
- **17 IN THE MIDNIGHT HOUR** — Razy Baley (RCA PB-13718)
- **18 THE YELLOW ROSE** — Johnny Lee and Lane Brody (Full Moon/Warner Bros. 7-29075)
- **19 A LITTLE LOVE** — Reba McEntire (MCA-5249)
- **20 DENVER** — Larry Gatlin & The Gatlin Bros. Band (Columbia 38-04395)
- **21 GOD MUST BE A COWBOY** — Dan Seals (Litany P-5B-1155)
- **22 WHY GOODBYE** — Steve Warner (RCA PB-13768)
- **23 I CAN TELL BY THE WAY YOU DANCE** — Vern Gosdin (Comptel 122)
- **24 I PASS** — Gus Hardin (RCA PB-13751)
- **25 I'M NOT THROUGH LOVING YOU YET** — Louise Mandrell (RCA PB-13752)
- **26 THANK GOD FOR THE RADIO** — The Kendalls (Mercury/PolyGram 813-0077)
- **27 IN MY DREAMS** — Emmylou Harris (Warner Bros. 7-29299)
- **28 WHEN WE MAKE LOVE** — Alabama (RCA PB-13763)
- **29 TOGETHER AGAIN** — Kenny Rogers & Dottie West (Liberty P-8-1516)
- **30 VICTIMS OF GOODBYE** — Sylvia (RCA PB-13755)
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