

# CASHBOX

June 16, 1984

NEWSPAPER \$2.00



GROUP W SETTLES CLAIMS  
CAPITOL FORMS NEW LABEL  
MCA UTILIZES ANTI-COUNTERFEIT SYSTEM  
COMPACT DISCS DOMINATE SUMMER CES  
BLACK MUSIC: UNPRECEDENTED SUCCESS (Ed.)

CASH BOX SPOTLIGHT  
ON BLACK MUSIC  
Bar-Kays



# R&B BRASS CONSTRUCTION



MUSIC TO TURN TO—BEFORE IT TURNS ON YOU!



Featuring the first hit single "Never Had A Girl"



ON RECORDS AND HIGH-QUALITY



XDR® CASSETTES FROM CAPITOL

Capitol®

RENEGADES



# CASH BOX

446

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVII — NUMBER 2 — JUNE 16, 1984

## CASH BOX

**GEORGE ALBERT**

President and Publisher

**MARK ALBERT**

Vice President and General Manager

**J.B. CARMICLE**

Vice President, Administrator

**JIM SHARP**

Vice President, Nashville

Marketing

HOWARD DRUCKER, East Coast

JIM HETRICK, West Coast

Research

KEITH ALBERI

SKIP HARRIS

DARRYL LINDSEY

RON ROSENTHAL

BILL FEASTER

Editorial

DAVID ADELSON, West Coast

PETER HOLDEN, West Coast

LEE JESKE, East Coast

GREGORY DOBRIN, West Coast

RUSTY CUTCHIN, East Coast

Nashville Editorial/Research

ANITA WILSON

JOHN LENTZ

BRENNA DAVENPORT-LEIGH

Art Director

ANTHONY VAN DUNK

PUBLICATION OFFICES

NEW YORK

330 W. 58th Street, (Suite 5D)

New York NY 10019

Phone: (212) 586-2640

Cable Address: Cash Box NY

Circulation

HELEN LAYDEN, Manager

HOLLYWOOD

6363 Sunset Blvd. (Suite 930)

Hollywood CA 90028

Phone: (213) 464-8241

TELEX: 6711051 CASBX UW

NASHVILLE

21 Music Circle East, Nashville TN 37203

Phone: (615) 244-2898

CHICAGO

CAMILLE COMPASIO, Coin Machine, Mgr.

1442 S. 61st Ave., Cicero IL 60650

Phone: (312) 863-7440

WASHINGTON, D.C.

EARL B. ABRAMS,

3518 N. Utah St.,

Arlington VA 22207

Phone: (703) 243-5664

GENERAL COUNSEL

GITTLER & WEXLER

GREGG J. GITTLER

GARY A. WEXLER

MIGUEL SMIRNOFF

Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF

Lavalle 1569, Piso 4, Of. 405

1048 Buenos Aires, Argentina

Phone: 45-6948

AUSTRALIA — ALLAN WEBSTER

37 Shelley Street

Elwood, Australia

PH: 0305315026

BRAZIL — CHRISTOPHER PICKARD

Av. Borges de Medeiros, 2475

Apt. 503, Lagoa

Rio de Janeiro, Brazil

Phone: 294-8197

CANADA — JAN PLATER

98 Geoffrey Street

Toronto, Ontario, Canada, M6R 1P3

Phone: (416) 537-1137

ITALY — MARIO DE LUIGI

"Musica e Dischi" Via De Amicis 47

20123 Milan, Italy

Phone: (02) 839-18-37/832-79-37

JAPAN — Adv. Mgr., SACHIO SAITO

Editorial Mgr., KOZO OTSUKA

3rd Floor of Chuo-Tatemono bldg.

2-chome, 11-1, Shinbashi, Minato-ku,

Tokyo Japan, 105

Phone: 504-1651

NETHERLANDS — CONSTANT MEIJERS

P.O. Box 1807

1200 BV Hilversum

Phone: 035-19841

SPAIN — ANGEL ALVAREZ

Lopez de Hoyos 178, 5 CD

Madrid — 2 Spain

Phone: 415 23 98

UNITED KINGDOM — CHRISSY ILEY

54A Cambridge Gardens

London W10 England

Phone: 01-960-2736

HILARY BRIGHT

Flat 3, 162 Bethune Road

London N16 5DS England

Phone: 01-809-1067

SUBSCRIPTION RATES \$125 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 330 W 58th Street, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. © Copyright 1984 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 330 W 58th Street, New York, N.Y. 10019.

## EDITORIAL

### Black Music: Unprecedented Success

The sixth annual Cash Box Black Music Special marks a true pinnacle in the history of black music's role in the music industry. The last 12 months have seen milestones established by artists such as Michael Jackson whose "Thriller" LP shattered all previous sales records, and Lionel Richie, whose album "Can't Slow Down" recently became the largest selling LP in Motown history. These and other talented performers have gained substantial commercial and popular headway and have helped pave the way for new black artists. **Cash Box** looks forward to the day when a black release will gain automatic acceptance on any radio format or any video channel and we

believe that day is in the foreseeable future.

**Cash Box** salutes the rising star of black music as it takes its proper place in the overall picture of the music industry. The necessity of a strong black urban base remains for the black artist, though the potential for the artist once that base has been achieved, has increased tremendously. To be sure, with the recent release of Prince's new single "When Doves Cry" leaping up the B/C and pop charts, and the surge of enthusiasm awaiting the Jacksons' "Victory" LP and tour, a new future has begun. **Cash Box** stands behind that future every step of the way.

## CONTENTS

### CONTENTS

#### DEPARTMENTS

Black Contemporary .....	20
Classifieds .....	25
Coin Machine .....	28
Country .....	1*
Jazz .....	19
Gospel .....	19
International .....	24
Merchandising .....	10, 11
Radio .....	13
Video .....	12

#### FEATURES

East Coastings .....	9
Editorial .....	3
Executives On The Move .....	6
Points West .....	8

#### CHARTS

Top 100 Singles .....	4
Top 200 Albums .....	26, 27
Black Contemporary Albums .....	20
Black Contemporary Singles .....	22
Country Albums .....	16
Country Singles .....	18
Gospel .....	19
Jazz Albums .....	14
Jukebox Programmer .....	31
Top 15 Midlines .....	10
Top 30 12" Singles .....	11
Top 30 Videocassettes .....	12
Top 15 Music Videos .....	10

#### REVIEWS

Albums And Singles .....	7
--------------------------	---

### On The Cover

Mercury/PolyGram recording artists the Bar-Kays have a long history which stretches back to the heyday of Stax Records when this multi-talented group was the in-house band playing behind the likes of Otis Redding. All but one of the Bar-Kays' members from this period were killed in an airplane crash which spared the life of then-seventeen year old bass player James Alexander.



Alexander reformed the group which then did extensive solo recording and played behind such black music stalwarts as Issac Hayes, the Staple Singers and Albert King. With their latest in a long line of chart-topping LPs, "Dangerous," sitting at #7 on **Cash Box's** B/C album charts and the single "Freakshow On The Dance Floor" at #2 on the B/C singles chart, this Memphis-based unit is wooing live and dance club audiences around the country with its own unique combination of blistering funk and sensitive ballads. It is fitting that such a band which boasts so rich and varied a tradition in black music should be on the cover of **Cash Box's** yearly black music tribute.

## TOP POP DEBUTS

### SINGLES

57

I'M FREE (HEAVEN HELPS THE MAN) — Kenny Loggins — Columbia

### ALBUMS

80

PRIVATE DANCER — Tina Turner — Capitol

### POP SINGLE

#### THE REFLEX

Duran Duran

Capitol

### B/C SINGLE

#### LET'S HEAR IT FOR THE BOY

Deniece Williams

Columbia

### COUNTRY SINGLE

#### I GOT MEXICO

Eddy Raven

RCA

### JAZZ

#### WISHFUL THINKING

Earl Klugh

Capitol

### GOSPEL

#### ROUGH SIDE OF THE MOUNTAIN

F.C. Barnes & Rev. Janice Brown

Atlanta International

### POP ALBUM

#### FOOTLOOSE

Original Soundtrack

Columbia

### B/C ALBUM

#### CAN'T SLOW DOWN

Lionel Richie

Motown

### COUNTRY ALBUM

#### ROLL ON

Alabama

RCA

### MUSIC VIDEO

#### EYES WITHOUT A FACE

Billy Idol

Chrysalis

### 12" SINGLE

#### SOMEBODY ELSE'S GUY

Joselyn Brown

Vinyl Dream/Prelude

## NUMBER ONES



Earl Klugh



# CASH BOX TOP 100 SINGLES

June 16, 1984

Weeks On 6/9 Chart

1	<b>THE REFLEX</b>	DURAN DURAN (Capitol B-5345)	3	9
2	<b>TIME AFTER TIME</b>	CYNDI LAUPER (Portrait/CBS 37-04432)	1	10
3	<b>LET'S HEAR IT FOR THE BOY</b>	DENIECE WILLIAMS (Columbia 38-04417)	2	11
4	<b>OH SHERRIE</b>	STEVE PERRY (Columbia 38-04391)	4	11
5	<b>DANCING IN THE DARK</b>	BRUCE SPRINGSTEEN (Columbia 38-04463)	10	4
6	<b>SISTER CHRISTIAN</b>	NIGHT RANGER (MCA-52350)	6	14
7	<b>THE HEART OF ROCK &amp; ROLL</b>	HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782)	8	9
8	<b>EYES WITHOUT A FACE</b>	BILLY IDOL (Chrysalis/CBS VS4 42786)	13	7
9	<b>JUMP (FOR MY LOVE)</b>	POINTER SISTERS (Planet/RCA YB-13780)	12	8
10	<b>BREAKDANCE</b>	IRENE CARA (Network/Geffen 7-29328)	11	13
11	<b>HELLO</b>	LIONEL RICHIE (Motown 1722MF)	5	18
12	<b>BORDERLINE</b>	MADONNA (Sire 7-29354)	14	15
13	<b>SELF CONTROL</b>	LAURA BRANIGAN (Atlantic 7-89676)	16	10
14	<b>WHEN DOVES CRY</b>	PRINCE (Warner Bros. 7-29286)	39	3
15	<b>TO ALL THE GIRLS I'VE LOVED BEFORE</b>	JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04217)	7	18
16	<b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b>	PHIL COLLINS (Atlantic 7-89700)	9	17
17	<b>IT'S A MIRACLE</b>	CULTURE CLUB (Virgin/Epic 34-04457)	19	8
18	<b>ALMOST PARADISE... LOVE</b>	MIKE RENO AND ANN WILSON (Columbia 38-04418)	24	8
19	<b>THE LONGEST TIME</b>	BILLY JOEL (Columbia 38-04400)	15	13
20	<b>RUN RUNAWAY</b>	SLADE (CBS Associated ZS4 04398)	22	11
21	<b>STAY THE NIGHT</b>	CHICAGO (Full Moon/Warner Bros. 7-29306)	26	7
22	<b>I'LL WAIT</b>	VAN HALEN (Warner Bros. 7-29307)	18	10
23	<b>YOU CAN'T GET WHAT YOU WANT (TILL YOU KNOW WHAT YOU WANT)</b>	JOE JACKSON (A&M 2628)	25	9
24	<b>WHO'S THAT GIRL?</b>	EURHYTHMICS (RCA PB-13800)	28	7
25	<b>MAGIC</b>	THE CARS (Elektra 7-69724)	27	5
26	<b>DANCE HALL DAYS</b>	WANG CHUNG (Geffen 7-29310)	29	8
27	<b>LEGS</b>	Z.Z. TOP (Warner Bros. 7-29272)	30	5
28	<b>DOCTOR! DOCTOR!</b>	THOMPSON TWINS (Arista AS1-9209)	33	4
29	<b>INFATUATION</b>	ROD STEWART (Warner Bros. 7-29256)	32	4
30	<b>MODERN DAY DELILAH</b>	VAN STEPHENSON (MCA-52376)	34	9
31	<b>MY EVER CHANGING MOODS</b>	THE STYLE COUNCIL (Geffen 7-29359)	31	9
32	<b>NO WAY OUT</b>	JEFFERSON STARSHIP (Grunt/RCA FB-13811)	37	6
33	<b>DANCING IN THE SHEETS</b>	SHALAMAR (Columbia 38-04372)	23	15
34	<b>WHISPER TO A SCREAM (BIRDS FLY)</b>	ICICLE WORKS (Arista AS1-9155)	35	8

Weeks On 6/9 Chart

35	<b>LOVE WILL SHOW US HOW</b>	CHRISTINE McVIE (Warner Bros. 7-29313)	36	8
36	<b>I CAN DREAM ABOUT YOU</b>	DAN HARTMAN (MCA-52378)	43	7
37	<b>WHAT IS LOVE?</b>	HOWARD JONES (Elektra 7-69737)	41	8
38	<b>SAD SONGS (SAY SO MUCH)</b>	ELTON JOHN (Geffen 7-29292)	46	2
39	<b>ROCK YOU LIKE A HURRICANE</b>	SCORPIONS (Mercury/PolyGram 818 440-7)	20	12
40	<b>PRIME TIME</b>	THE ALAN PARSONS PROJECT (Arista ASI-9208)	47	5
41	<b>BREAKIN'... THERE'S NO STOPPING US</b>	OLLIE & JERRY (Polydor/PolyGram 821 708-7)	53	3
42	<b>DON'T WALK AWAY</b>	RICK SPRINGFIELD (RCA PB13813)	50	4
43	<b>OBSCENE PHONE CALLER</b>	ROCKWELL (Motown 1731MF)	48	6
44	<b>MUSIC TIME</b>	STYX (A&M 2625)	44	7
45	<b>SUNGLASSES AT NIGHT</b>	COREY HART (EMI America B-8203)	58	4
46	<b>HEAD OVER HEELS</b>	GO-GO's (I.R.S./A&M IR 9926)	17	14
47	<b>HOLD ME NOW</b>	THOMPSON TWINS (Arista AS1-9164)	21	19
48	<b>FAREWELL MY SUMMER LOVE</b>	MICHAEL JACKSON (Motown 1739MF)	56	4
49	<b>IT'S MY LIFE</b>	TALK TALK (EMI America B-8195)	42	13
50	<b>ROMANCING THE STONE</b>	EDDY GRANT (Portrait/CBS 37-04433)	80	4
51	<b>NO MORE WORDS</b>	BERLIN (Geffen 7-29380)	38	14
52	<b>IF EVER YOU'RE IN MY ARMS AGAIN</b>	PEABO BRYSON (Elektra 7-69728)	61	5
53	<b>WHAT'S LOVE GOT TO DO WITH IT</b>	TINA TURNER (Capitol PB-5354)	64	4
54	<b>FOOTLOOSE</b>	KENNY LOGGINS (Columbia 38-04310)	40	21
55	<b>AUTHORITY SONG</b>	JOHN COUGAR MELLENCAMP (Riva/PolyGram R 216)	49	14
56	<b>LOVE OF THE COMMON PEOPLE</b>	PAUL YOUNG (Columbia 38-04453)	65	5
57	<b>I'M FREE (HEAVEN HELPS THE MAN)</b>	KENNY LOGGINS (Columbia 38-04452)	—	1
58	<b>THE GHOST IN YOU</b>	THE PSYCHEDELIC FURS (Columbia 38-04416)	59	8
59	<b>ALIBIS</b>	SERGIO MENDES (A&M 2639)	66	4
60	<b>HEART DON'T LIE</b>	LA TOYA JACKSON (Private 1/CBS ZS4 04439)	57	7
61	<b>DON'T WASTE YOUR TIME</b>	YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)	45	9
62	<b>BOYS DO FALL IN LOVE</b>	ROBIN GIBB (Mirage/Atlantic 7-99743)	68	3
63	<b>GIVE ME TONIGHT</b>	SHANNON (Emergency/Mirage 7-99775)	62	12
64	<b>BELIEVE IN ME</b>	DAN FOGELBERG (Full Moon/Epic 34-04447)	63	8
65	<b>YOU MIGHT THINK</b>	THE CARS (Elektra 7-69744)	52	15
66	<b>LITTLE LADY</b>	DUKE JUPITER (Morocco/Motown 1736CF)	67	6
67	<b>LOVE SOMEBODY</b>	RICK SPRINGFIELD (RCA PB-13738)	51	15

Weeks On 6/9 Chart

68	<b>WHITE HORSE</b>	LAID BACK (Sire 7-29346)	54	14
69	<b>TONIGHT</b>	KOOL & THE GANG (De-Lite/PolyGram 818 226-7)	55	17
70	<b>A LITTLE LOVE</b>	JUIECE NEWTON (RCA PB 13823)	79	3
71	<b>THEY DON'T KNOW</b>	TRACEY ULLMAN (MCA-52347)	69	17
72	<b>WOULDN'T IT BE GOOD</b>	NIK KERSHAW (MCA-52371)	71	10
73	<b>SHE'S STRANGE</b>	CAMEO (Atlanta Artists/PolyGram 818 384-7)	72	11
74	<b>ORIGINAL SIN</b>	INXS (Atco 7-99766)	70	7
75	<b>MISS ME BLIND</b>	CULTURE CLUB (Virgin/Epic 34-04388)	73	16
76	<b>SHE DON'T KNOW ME</b>	BON JOVI (Mercury/PolyGram 818 958-7)	86	2
77	<b>10-9-8</b>	FACE TO FACE (Epic 34-04430)	88	2
78	<b>THE FIRST DAY OF SUMMER</b>	TONY CAREY (MCA 52388)	—	1
79	<b>STRANGERS IN A STRANGE WORLD</b>	JENNY BURTON & PATRICK JUDE (Atlantic 7-89660)	90	2
80	<b>FREAKSHOW ON THE DANCE FLOOR</b>	BAR-KAYS (Mercury/PolyGram 818 631-7)	80	3
81	<b>THERE'S NO EASY WAY</b>	JAMES INGRAM (Qwest/Warner Bros. 7-29316)	76	8
82	<b>GHOSTBUSTERS</b>	RAY PARKER JR. (Arista AS 1-9212)	—	1
83	<b>THE MOMENT OF TRUTH</b>	SURVIVOR (Casablanca/Polygram PRO 786-7)	—	1
84	<b>A FINE, FINE DAY</b>	TONY CAREY (MCA-52343)	74	18
85	<b>THE LEBANON</b>	HUMAN LEAGUE (A&M 2641)	—	1
86	<b>HOLD ME</b>	TEDDY PENDERGRASS WITH WHITNEY HOUSTON (Asylum 7-89720)	—	1
87	<b>TAKING IT ALL TOO HARD</b>	GENESIS (Atlantic 7-89656)	—	1
88	<b>SO YOU RAN</b>	ORION THE HUNTER (Portrait/CBS 37-04483)	—	1
89	<b>BRINGIN' ON THE HEARTBREAK</b>	DEF LEPPARD (Mercury/PolyGram 818 779-7)	—	1
90	<b>ROUND AND ROUND</b>	RATT (Atlantic 7-89693)	—	1
91	<b>AUTOMATIC</b>	POINTER SISTERS (Planet/RCA YB-13730)	77	21
92	<b>I WANT TO BREAK FREE</b>	QUEEN (Capitol B-5350)	75	8
93	<b>SOMEBODY'S WATCHING ME</b>	ROCKWELL (Motown 1702MF)	78	21
94	<b>SHOW ME</b>	THE PRETENDERS (Sire 7-29317)	85	14
95	<b>DON'T ANSWER ME</b>	THE ALAN PARSONS PROJECT (Arista AS1-9160)	84	16
96	<b>GIRLS JUST WANT TO HAVE FUN</b>	CYNDI LAUPER (Portrait/CBS 37-04120)	81	28
97	<b>JUMP</b>	VAN HALEN (Warner Bros. 7-29384)	83	23
98	<b>LITTLE BIT OF LOVE</b>	DWIGHT TWILLEY (EMI/America B-8206)	82	5
99	<b>CATCH ME I'M FALLING</b>	REAL LIFE (Curb/MCA-52362)	87	13
100	<b>RUNAWAY</b>	BON JOVI (Mercury/PolyGram 818 309-7)	89	18

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

A Fine Fine (Rockoko GmbH (Gema)—BMI) .....84	Ghostbusters (Golden Torch/Raydiola—ASCAP) 82	Little Lady (Stone Diamond/Powerglide—BMI) ...66	Sad Songs (Intersong—ASCAP).....38
A Little Love (Cement Chicken—ASCAP) .....70	Girls Just Want (Heroic—ASCAP) .....96	Longest Time (Joel—BMI) .....19	Self Control (Edition Sunrise, adm. by Careers—BMI) .....13
Against All Odds (Hit and Run, adm. by Warner Bros. & Golden Torch—ASCAP) .....16	Give Me (Shapiro Bernstein & Co./Emergency/Green Star —ASCAP) .....63	Love Of The (CBS/Tree—BMI) .....56	She Don't (Bema—ASCAP) .....76
Alibis (Snow-BMI/T. Mac-PRS/Bibo/Welk/Welbeck—ASCAP) .....59	Head Over Heels (Daddy Oh/Some Other—ASCAP) .....46	Love Somebody (Vogue—BMI) .....67	She's Strange (All Seeing Eye—ASCAP/BMI) .....73
Almost Paradise (Ensign—BMI) .....55	Heart Don't (Innerthought—BMI/Amifurl—ASCAP) .....60	Love Will (Alimony—BMI/Cement Chicken—ASCAP) .....35	Show Me (Hynde House of Hits/Clive Banks/ATV (London) .....94
Authority Song (Riva—ASCAP) .....18	Heart Of (Hulex, adm. by Red Admiral—BMI) .....7	Magic (Ric Ocasek, Adm. by Lido—ASCAP) .....25	Sister Christian (Kid Bird/Rough Play—BMI) .....6
Automatic (Music Corp. of America/Fleedle—BMI/MCA—ASCAP) .....91	Hello (Brockman—ASCAP) .....11	Miss Me Blind (Virgin—ASCAP) .....75	So You Ran (Papier-Mache—ASCAP) .....88
Believe In (Hickory Grove/April—ASCAP) .....64	Hold Me (Prince St/Almo—ASCAP/DeCreeed/Music Corp—BMI) .....86	Modern Day (Warner-Tamerlane—BMI) .....30	Somebody's Watching (Jobete—ASCAP) .....93
Borderline (Likasa—BMI) .....12	Hold Me Now (Zomba Ent.—ASCAP) .....47	Moment Of (Golden Torch/Gold Horizon/Tuneworks/Big Stick/Careers—ASCAP/BMI) .....83	Stay The (Double Virgo—ASCAP/Foster Frees—BMI) .....21
Boys Do (Gibb Brothers/Unichappell—BMI) .....62	I Can Dream (Multi-Level—BMI) .....36	Music Time (Stygan, adm. by Almo—ASCAP) .....44	Strangers In (Wind Hill—ASCAP) .....79
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI) .....10	I Want To Break (Queen/Beechwood—BMI) .....92	My Ever (EMI/Colegoms—EMI—ASCAP) .....31	Sunglasses (Crescent/Harco —ASCAP) .....45
Breakin' (Ollie Brown Sugar/Almo/Crimasco—ASCAP) .....41	If Ever (Almo/Prince Street—ASCAP-Snow/Dyad—BMI) .....52	No More (Berlin Era, adm. by Warner-Tamerlane—BMI) .....51	Taking It (Pun/Warner Bros.—ASCAP) .....87
Bringin' On (Zomba—BMI) .....89	I'll Wait (Van Halen—ASCAP) .....22	No Way Out (Pet Wolf—ASCAP) .....32	10-9-8 (InnerMan—ASCAP) .....77
Catch Me (Australian Tumbleweed—BMI) .....99	I'm Free (Famous—ASCAP/Ensign—BMI) .....57	Obscene (Jobete/Pet Wolf—ASCAP/Stone Diamond/Kikiko—BMI) .....43	There's No (ATV/Mann & Weil—BMI) .....81
Dance Hall (Chong, adm. by Warner-Tamerlane—BMI) .....26	Infatuation (Rod Stewart/Hitchings/Rowland Robinson—ASCAP) .....29	Oh Sherrie (Street Talk Tunes/April/Random Notes—ASCAP/Pants Down/Phosphene—BMI) .....4	They Don't Know (Stiff—PRS) .....71
Dancing In The (Famous—ASCAP/Ensign—BMI) 33	It's A Miracle (Virgin —ASCAP/Pendulum, adm. by Warner-Tamerlane—BMI) .....17	Original Sin (Music Corp. of America/Browning—BMI) .....74	Time After (Rella—BMI/Cub Notes—ASCAP) .....2
Dancing In The Dark (Bruce Springsteen—ASCAP) 5	It's My Life (Island/Zomba—BMI/ASCAP) .....49	Prime Time (Wolfson/Career—BMI) .....40	To All The Girls (April/Casa David—ASCAP) .....15
Doctor (Unknown) .....28	Jump (Van Halen—ASCAP) .....97	Reflex (Tricet Ltd.) .....1	Tonight (Delightful—BMI) .....69
Don't Answer Me (Woolfongs Ltd./Careers—BMI) 95	Jump (For My Love) (Welbeck/Stephen Mitcheil/Anidraks/Porchester—ASCAP) .....9	Rock You (Summer Breeze—ASCAP) .....39	What Is (Warner-Tamerlane—BMI) .....37
Don't Walk (Vogue—BMI) .....42	Lebanon (Sound Diagrams—ASCAP) .....85	Romancing (Greenheart —ASCAP) .....50	What's Love (Chappell/Rondor/Good Single, Adm. By Irving —ASCAP/BMI) .....53
Don't Waste (Total Experience—BMI) .....61	Legs (Hamstein—BMI) .....27	Round And Round (Time Coast—BMI) .....90	When Doves Cry (Controversy—ASCAP) .....14
Eyes Without (Boneidol/Rare Blue/ Rock Steady—ASCAP) .....8	Let's Hear It (Ensign—BMI) .....3	Run Runaway (Whild John (pending) .....20	Whisper (Chappell—ASCAP) .....34
Farewell (Stone Diamond—BMI) .....48	Little Bit (Dionnio, adm. by Bug—ASCAP) .....98	Runaway (Jamb/George Karakoglou/Simile—ASCAP) .....100	White Horse (Sing A Song—ASCAP) .....68
First Day (Rockoko/GmbH(Gema) Adm. by April—ASCAP) .....78			Who's That (Blue Network—ASCAP) .....24
Footloose (Famous—ASCAP/Ensign—BMI) .....54			Wouldn't It (Ronder/Arctic King, adm. by Irving—BMI) .....72
Freakshow (Warner—Tamerlane/Bar-Kays—BMI) 80			You Can't Get (Pokazuka Ltd., adm. by Almo—ASCAP) .....23
Ghost (Blackwood—BMI) .....58			You Might (Ric Ocasek, adm. by Lido—ASCAP) 65

♫ = Exceptionally heavy radio activity this week

Ⓢ = Exceptionally heavy sales activity this week





**YES, WE HAVE GOT BANANARAMA** — London/PolyGram recording artists Bananarama were recently feted at a NY luncheon hosted by PolyGram. Here at the celebration are (l-r): Drew Murray, national album promotion manager, PolyGram; Guenter Hensler, president and chief executive officer, PolyGram; Siobhan Fahey, Keren Woodward, and Sarah Dallin of the band; Jack Kiernan, executive vice president, PolyGram; Harry Anger, senior vice president, marketing, PolyGram; and Bob Edson, senior vice president, promotion, PolyGram.

## Group W Settles Claims

by Gregory Dobrin

LOS ANGELES — Claims by eight Hollywood film studios against a unit of Group W Cable for unauthorized showings of movies by Theta Cable during the February 1982 Galaxy launch of Home Box Office, Showtime and the Movie Channel have been settled out of court. The settlement calls for each of the studios involved — Columbia, MGA/UA, Paramount, 20th Century-Fox, Disney, Embassy, Warner Bros. and Universal — to receive payments of an undisclosed amount from Group W, which acquired Theta Cable when Theta's parent company, TelePrompTer, was bought out by Westinghouse two and a half years ago.

The dispute was launched two years ago when the multipay Galaxy service was shown by Theta Cable on a gratis Los Angeles area preview basis. Thousands of basic cable subscribers received free movies for a much greater period than intended when Theta was unable to dis-

continue the promotion.

A spokesman for the eight studios has been quoted as saying "We can assure the cable industry that we are extremely sensitive to unauthorized reception of our movies over cable . . . extended previews damage our product." According to Norman Nelson, Group W Cable southwest region vice president, the settlement "resolves a dispute which has been the subject of long but fruitful negotiations. Our longstanding differences in calculating film rentals for the Z Channel have been settled, and we now mutually understand the technical, legal and commercial problems involved in a concerted effort to launch multipay service on a free preview basis."

The former Theta system was audited internally on several occasions, a process which revealed the extent of the problem for Group W, which found that a "significant effort" would be involved in the

(continued on page 12)

## Compact Discs Dominate June CES

by Peter Holden

LOS ANGELES — One of the newest music configurations that is being given widespread attention in the music industry in general and especially at the summer Consumer Electronic Show (CES) is the Compact Disc. The CES, which was held June 3-6 in Chicago, saw many examples of the latest generation of CD-players.

Along with the newest models of CD hardware, many electronics and music industry members gathered at the CES Compact Disc Workshop held by the Compact Disc Group, an organization of 31 software and hardware manufacturers. Headed by senior vice president of PolyGram Records, Emiel Petrone, the group emphasized the increasing availability of CD software and the growing market share for the format. In speaking to the workshop, Petrone noted, "manufacturers are adding titles to the total compact disc catalog at a rate unprecedented for any home entertainment software introduction." Petrone pointed out, "there are far more titles available now on Compact Disc than were available on audiocassettes, videocassettes and discs, and video games nine months after their respective introductions to the market. This is a remarkable accomplishment." Other goals and aspects of the CD market that Petrone touched on were the eventual

release of old catalog. Petrone emphasized, "though the recording quality of these titles may be judged crude by today's standards, the performances are timeless. These releases will clearly demonstrate the value of the Compact Disc format as a medium for preserving music." The time lapse between release of an album and its CD counterpart is also being shortened. In the case of John Lennon and Yoko Ono's "Milk & Honey" LP, Po-

(continued on page 25)

## Capital Forms New Label, Lundvall Named

LOS ANGELES — Bruce Lundvall has been named president of a new label that will join the Capitol/EMI America/Liberty record family in North America effective immediately, according to Bhaskar Menon, chairman and chief executive officer, Capitol Industries-EMI, Inc.

The New York-based label will be dedicated primarily to the development of east coast talent. Lundvall will be responsible for jazz repertoire, including Blue Note, Pacific Jazz and World Pacific, and will report directly to Menon. Prior to this venture, Lundvall was most recently president of Elektra/Asylum/Nonesuch Records, where he established the Musician jazz label. He had previously served for five years as president, CBS Records, U.S.

## MCA To Utilize Anti-Counterfeit System On Gibb Solo Release

by David Adelson

LOS ANGELES — MCA Records has become the latest record manufacturer to utilize a new anti-counterfeiting system developed by Light Signatures Inc. of Los Angeles. The company intends to use the system for the upcoming Barry Gibb solo LP. Chrysalis Records has already implemented the system for Pat Benatar's "Get Nervous," and "Live From Earth" LPs as well as Billy Idol's "Rebel Yell."

The system works with a "certificate of authenticity" card that has been passed through a computer generated light beam and packaged with the album or cassette. The light beam records the unique fiber characteristics of the card and assigns it a numerical code. After the consumer purchases the product he/she fills out a form and sends the card to the artist in care of a post office box number. When the card is returned to signature light it is instantly tested for its authenticity by verifying both the numerical code and the fiber composition.

There are several unique features to this system, one being total dependence on consumer participation. According to Joe DeLuna, president and chief executive officer of Light Signatures Inc., "we did a considerable amount of work in understanding the desires of consumers

through focus groups and various studies." He cited return rates on the Chrysalis product ranging between seven and nine percent. "Now that's an unbelievable response," remarked the company executive, who went on to explain that it was a considerably high participation level for such an undertaking. "Remember, they have to fill out the form, put a 20-cent stamp on it and mail it" said DeLuna, who added that "in the case of the cassette or U-fold they must put it in an envelope and address it."

Once the card and product are verified as either authentic or counterfeit, the customer is notified. The consumer will always receive a response even if the product is deemed authentic. If the album is a suspected counterfeit, DeLuna claimed, "we inform the manufacturer of the album or tape and we deliver, with their concurrence, to the RIAA the evidence that we have relative to the particular product." That procedure is followed by a phone call to the customer, "telling the individual that he or she may have purchased a counterfeit album and will be contacted shortly as to when we would exchange the suspected counterfeit album for an authentic one" said DeLuna.

Beyond its use in helping prevent re-

(continued on page 12)

## Stadium Management Corporation Named Promotor For Jacksons' Tour

by Rusty Cutchin

NEW YORK — Stadium Management Corporation, a company headed by Charles "Chuck" Sullivan, has been named tour promoter for the upcoming Jacksons' "Victory" tour, it was announced June 6. The company will work in conjunction with Joe Jackson, Katherine Jackson and Don King, who are now called tour presenters, on details of the tour which will consist of 40 U.S. dates in approximately 12 cities. The dates, stadiums, arenas and cities have not yet been determined.

A June 22 kick off date at Rupp arena in Lexington, Kentucky, announced last month by Katherine Jackson, has not been confirmed. A spokesman for the arena, Bill Pickett, told **Cash Box**, "to date we do not have a signed contract. We have never had a signed contract. We have never had a deposit. We have never ordered tickets and we have no ticket information."

In addition to heading Stadium Management Corporation, Sullivan is executive vice president of the NFL's New England Patriots and a partner in the national law firm of O'Melvney and Meyers. He has promoted concerts and sporting events since 1963. From 1967 to 1968 he was the Army's director of community relations at Fort Benning, Georgia where he organized rock and R&B concerts for crowds of up to 75,000. In 1969 he was project officer for Bob Hope's Christmas tour of southeast Asia, arranging events for crowds of up to 200,000. He became director of the Patriots in 1970 and vice president in 1975. Sullivan's Stadium Management Corporation, based in Foxboro, Massachusetts, owns Foxboro Raceway and Boston's Sullivan Stadium, where the group has promoted concerts by artists including Simon and Garfunkel, David Bowie and the Police.

Jacksons' manager Jack Nance said the

(continued on page 25)



**KIDS AT POPULAR SPRINGS** — CBS Associated Labels have signed a production agreement with Popular Springs Production/Sounds for work with the group Kids At Work. Pictured at the signing are (l to r): T.C. Tompkins, vice president, black music promotion for E/P/A; Popular Springs vice president Carrol Alston; Timothy Gatling, Teddy Riley and Clurel Henderson of Kids At Work; Popular Springs president Gene Griffin and Tony Martell, vice president and general manager, CBS Associated Labels.





**DELILAH DINNER** — A dinner party was held recently in Los Angeles in honor of Van Stephenson to celebrate the success of his single "Modern Day Delilah" from his MCA album, "Righteous Anger." Pictured (l-r) are: Harold Sulman, vice president of sales, MCA Distributing; Steve Meyer, vice president of promotion, MCA Records; Van Stephenson; John Shoenburger, national album promotion director, MCA Records; John Burns, senior vice president, MCA Distributing; Zach Horowitz, vice president of business and legal affairs, MCA Records; Bob Schnieders, vice president of national accounts, MCA Distributing; Thom Trumbo, vice president of A&R, MCA Records.

## BUSINESS NOTES

### Publishers Announce Agenda

LOS ANGELES — The Music Publishers' Association has announced the agenda for its annual general meeting which will be held in New York at the Warwick Hotel on June 19-20. Speakers at the meeting include ASCAP president Hal David and MPA president Stuart Pope.

Some of the issues to be covered at the two-day meeting are updates on the Jukebox Bill and the Betamax decision as well as seminars on how to mobilize the music community for unified lobbying. For further information contact Stuart Pope at (212) 243-5233.

### Educators Call For National Award

NEW YORK — The Presidential Academic Fitness Awards, which will recognize 220,000 top high school graduates from across the country this spring, has received criticism from the Music Educators National Conference (MENC) for omitting the fine arts from its list of criteria, which includes English, mathematics, science, social studies, foreign language, and computer science. Paul Lehman, MENC president-elect, wrote in protest to the U.S. Department of Education, requesting that the fine and performing arts be added to the list of fields and that a Presidential Arts Awards program be established beginning in 1984-5.

### Federation Of Musicians VP Dies

NEW YORK — Thomas P. Kenny, vice president of the American Federation of Musicians, died of a heart attack May 22 in Sacramento, CA. He was 60. Kenny, who played saxophone, clarinet, flute, and other instruments, was president of AFM Local 12 of Sacramento for 23 years.

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

NEW YORK — The Performing Arts Unit of B'Nai B'Rith will host "An Evening With Ira Moss," president of Moss Music Group, June 11, at the Sutton Place Synagogue. Later in the month, June 28 to be exact, the same organization will be presenting songwriter Jules Styne with its "Creative Achievement Award" and actress Molly Picon with its "Humanitarian Award" at its 20th annual Awards Dinner Dance at the Sheraton Centre . . . The Temptations, Roy Orbison, the Grass Roots, and many others will participate in Milwaukee's *Summerfest*, at the Pabst Festival Stage, June 28-July 8 . . . Paul Rodriguez, former star of "A.K.A. Pablo," has been signed by Charles Koppelman's Entertainment company records. First project will be two comedy albums: one in Spanish, one in English . . . The Richmond Organization has just penned rock group The Bet to an international music publishing agreement . . . Barbara Czachorski of Arbitron Ratings Company will address the Lake Superior Ad Club in Duluth, June 25, and various media representatives at the Minneapolis Marquette Inn, June 26 . . . Warner Bros. publications sends along *The Broadway Songbook*, chock-full of sheet music from the Great White Way (\$24.95) . . . Unitel Video Services has just completed its seventh editing suite, which will be ready for client utilization sometime this month . . . The NY Guitar & Music Expo will gather pickers and other related people, from around the globe, Sept. 7-9, at Madison Square Garden. Contact Gerald Martin Assoc.; 15 Fox Meadow Rd.; P.O. Box 656; Scarsdale, NY 10583 for exhibit space info . . . Atlantic/Cotillion Records donated \$5,000 to the Young Black Programmers Coalition, "A Black Radio Organization for Progress," at their Houston scholarship banquet.

## EXECUTIVES ON THE MOVE



Furhmann



Beane



Smiy



Clunis

**Andy Furhmann Appointed** — Hollywood, June 6, 1984 — Don Grierson, Capitol Records' vice president of A&R, has announced the appointment of Andy Furhmann to the position of manager, talent acquisition for the east coast, effective immediately. Formerly with Ze Records, based in New York, 23-year-old Furhmann progressed from assistant art director to art director, to office manager over his three and a half year association with the company. Ze Records has handled such acts as James White and the Blacks, John Cale, Alan Vega, Kid Creole and the Coconuts and Was (Not Was). Furhmann will report directly to Bruce Garfield, divisional vice president, east coast A&R and will be headquartered in the New York office.

**Maglia Named** — Lou Maglia has been named executive vice president at Elektra/Asylum Records, it was announced today by Chairman Bob Krasnow. In addition to his previous domestic marketing duties, Maglia will now also oversee international marketing for the label. Executive Vice President Aaron Levy will also take on new administrative responsibilities as part of the restructuring at E/A in the wake of Bruce Lundvall's departure last week. "We wish Bruce all the best in his new endeavors," says Krasnow, who will assume the title of president, in addition to chairman. E/A Vice President/International Bill Berger will now report to Maglia. A&R will continue to report to Krasnow. Maglia has spent 15 years in the record business, the last 10 with E/A. He started with the label as regional marketing manager for the Midwest and New England, was promoted to national singles sales manager, then to national sales manager, to vice president/sales in 1980 and to senior vice president/marketing in 1983.

**Wells Promoted At RCA** — Tony Wells has been promoted to director, artists and repertoire, black music at RCA Records. He joined RCA Records in December, 1981 as A&R talent manager-black music.

**Pepe Exits RCA** — Barbara Pepe, who served as RCA's manager of contemporary music publicity for five years has left the company. She plans to expand her freelance writing activities full time. She can be reached at (212) 989-7867.

**Shaw Named At MCA** — Bobby Shaw has been named director of promotion for New York and the national director of Dance Music Promotion for MCA Records. He joins MCA from Warner Bros. Records, where he served as manager, national dance music promotion since 1979.

**Changes At National Video** — William E. Mapes has been appointed president, chief executive officer and a member of the board of directors of National Video, Inc., Portland, Oregon. Ron Berger, founder and formerly company president, has been elected chairman of the board of directors. Prior to joining National Video, Mapes was chairman of the board, president and a majority stockholder of Wemar Corporation, Pacoima, California.

**D'Angona Named** — Terry D'Angona has been named division manager, Arbitron Western Advertiser/Agency Radio Sales in Los Angeles. Prior to joining Arbitron, she served at KFI/KOST Radio, Los Angeles as local sales manager and at KSDO AM/FM, San Diego first as local sales manager and then regional sales manager.

**Changes At MCA** — Bill Hickman has been appointed regional video director for MCA Distributing Corp. Previously, he worked for W.E.A. in Philadelphia as a video representative. Louis Feola has been appointed director of marketing for MCA Home Video. For the past six years, he held various positions at MCA/Universal and most recently was regional video director for MCA Distributing Corporation.

**ICM Appoints Hodges** — ICM has announced that Alex Hodges has been appointed head of the west coast Concert Division, based in Los Angeles. He had founded Empire Agency, Inc. in Atlanta in 1979.

**Unitel Names Bellis** — Unitel Video, Inc. has announced that Newton Bellis has been named president of Unitel's recently formed west coast subsidiary. Prior to joining Unitel Video, he was group vice-president of Compact Video, Inc. and president of Compact Video Services.

**Lazarescu Appointed** — Unitel Video Services, Inc. announced that CeCe Lazarescu has been named Account Executive in sales at Unitel. Ms. Lazarescu has moved from administration where she has been working closely with executive management for the past two years. Prior to joining Unitel, Ms. Lazarescu held positions at Goodson Todman Productions, EUE/Screen Gems, Devlin and Dolphin Production.

**Murphy Named President** — Edward P. Murphy has been appointed president of The Harry Fox Agency, Inc., the licensing service of the National Music Publishers' Association. He joined the Association in September, 1983 as executive vice president to NMPA. Prior to joining the Association, he was of president of G. Schirmer, Inc.

**Markel Named** — Brett Jay Markel has been named vice president, programming, for the U.S.A. Home Video and Monterey Home Video labels. He comes to FHE from the Disney Channel, where he was the manager of acquisitions.

**Lewis Joins Terzian** — Richard Lewis has joined Carl Terzian Associates as a vice president. In his position Lewis will oversee and work on a variety of service and product accounts. Prior to this he was in charge of the corporate division of Mahoney/Wasserman Associates.

**Cloutier Named** — B.C. Cloutier has been named regional vice president of the Fuller-Jeffrey Group. He joined the Group in 1979 and recently was promoted to station manager of KJJY/Ankeny-Des Moines, Iowa.



# REVIEWS

## ALBUMS

## SINGLES

### OUT OF THE BOX



**BORN IN THE U.S.A.** — Bruce Springsteen — Columbia QC 38653 — Producers: Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt — List: 8.98 — Bar Coded

Immediate radio acceptance and a strong consumer reception can be expected as "The Boss" releases this long awaited collection of personal reflections about life in America. "Dancing in the Dark's" initial success as the debut single proves that this should be the most successful release yet from Springsteen and his E Street Band. AOR will have a field day with every cut as tunes like "Glory Days" and "My Hometown" continue to demonstrate Springsteen's special ability to convey the lyrical message of each song.

### NEW AND DEVELOPING



**HEAR ON EARTH** — The Earons — Island 90159 — 1 — Producers: The Earons — List 8.98 — Bar Coded

The Earons make their landing on earth with this space-aged funk workout which includes their latest dance floor sensation, "Land Of Hunger." Though their identities remain a mystery, their message is clear, forget the racial and political strife and just dance! Other sure bets for dance club popularity and airplay are the irresistible "Beat Sixteen" and "Put Your Earon It."

### OUT OF THE BOX



**KENNY LOGGINS** (Columbia 38-04452)

**I'm Free (Heaven Helps The Man)** (3:46) (Famous Music Corporation-ASCAP/Ensign Music Corporation — BMI) (Loggins-Pitchford) (Producers: David Foster-Kenny Loggins)

The second Kenny Loggins cut from the soundtrack of *Footloose* is very nearly as explosive as the LP's title track smash hit. Another example of Loggins' recent forays into synth/pop rock, "I'm Free" features a tight upbeat rhythm track with some slam-bang guitars and a spectrum of star wares electronics. Loggins voice is in fine form on this cut which is a virtual shoo-in for pop hit status.

### NEW AND DEVELOPING



**M + M** (RCA JK-13824)

**Black Stations/White Stations** (3:50) (Mystery Song/CAPAC) (Gane-Johnson) (Producer: Daniel Lanois)

"Black Stations/White Stations" is already gathering a full head of steam with substantial club and dance radio airplay, and this under-four-minute version should easily catch the ear of many B/C and CHR playlist programmers. Formerly Martha & the Muffins, M + M combines a heavy funk beat with surging horn riffs and then ties the package together with some pointed lyrics.

## FEATURE PICKS

**NICK LOWE AND HIS COWBOY OUTFIT** — Nick Lowe — Columbia FC 39371 — Producer: Nick Lowe — List: 8.98 — Bar Coded

Nick Lowe's latest sports well-honed new songs in stylish old clothes. From the opening "Half A Boy And Half A Man" with playful melody and organ-grinder keyboard riff to the pop perfection and slick harmonies of "Love Like A Glove," Lowe delivers the timeless rock goods. The LP features a host of Rockpile cohorts including guitarists Billy Bremner and Martin Belmont and ex-Squeeze/Ace ivoryman Paul Carrack the band's versatile funk skills.

**WONDERLAND** — Nils Lofgren — Backstreet BSR-5421 — Producers: Nils Lofgren, Kevin McCormick and Andy Newmark — List: 8.98 — Bar Coded

Melodic vocals and expert instrumentation are featured on this latest LP for Backstreet Records by veteran singer/musician Nils Lofgren. Backup vocals on various cuts provided by Carly Simon, Edgar Winter and Louise Goffin, plus the musicianship of some of the top sessionmen around lend an added push to the already influential Lofgren style. The guitar artistry of Lofgren and bassist Kevin McCormick are of particular note, punctuated by steady Andy Newmark percussion. Lofgren fans are sure to get an earful of this LP on AOR stations in the months to come.

**ON FYRE** — The Lyres — Ace Of Hearts 10005 — Producer: Richard Harte — List: 8.98

This Boston-based group employs some classic sounds of late-60s psychedelic bands — Vox organ, hard and clean guitar leads, etc. — and meld them with strictly modern energy and performance with the results turning pure fyre. From the smoldering "Don't Give It Up Now" and the hopscotching "Help You Ann" to the bittersweet urgency of "Not Like The Other One," The Lyres are definitely a band to be reckoned with.

**RELEASE** — David Knopfler — Passport PB 6030 — Producers: David Knopfler and Tony Spath — List: 8.98

David Knopfler makes his solo recording debut with this LP for Passport Records. A hard-edged vocal style characterizes Knopfler's uniquely varied approach to his music. From high-key, rock-charged cuts to synthesized ballads, this LP is a thought-provoking piece highlighted by incisive lyrics. Recently of Dire Straits, Knopfler brings only subtle stylistic carryovers from the band, concentrating primarily on his own original groove which should attract new throngs of Knopfler fans to his established following.

**BORN WITH THE BLUES AND RAISED ON ROCK AND ROLL** — Kenny Wayne — Candy Records CA1001 — Producers: Kenny Wayne and Jerry Abbot — List: 8.98

On the back cover Wayne lets you know that "you don't have to be black to sing the blues" and he proves it with heartfelt renditions of 12 searing blues/rock/boogie cuts. Songs like "Hang Up My Rock 'n' Roll Shoes" and "I Need Your Loving Every Day" feature the boppin' rhythm of various backing artists like Don Leady on guitar, Jim Colgrove on bass, background vocals and of course the Juke Jumpers. But the real star of the show is Wayne's voice, which clearly distinguishes him as "not just another blues artist." Wayne doesn't just sing the blues — he feels them.

## FEATURE PICKS

**YES** (ATCO 7-99745)

**It Can Happen** (4:15) (Tamerlane — /BMI) (Squire, Anderson, Rabin) (Producer: Trevor Horn)

"It Can Happen" is the third single from the giant Yes "90125" LP which has marked the British group's return to widespread pop success. Starting off with a thoroughly danceable snare beat, lead vocalist Jon Anderson's smooth voice and the single's upbeat melody are further proof of the band's newfound knack for commercial viability. Guitarist Trevor Horn's tight production and the group's overall performance also help make "It Can Happen" another gem that says Yes!

**JOHN COUGAR MELLENCAMP** (Riva PRO 283-1)

**Serious Business** (3:35) (Riva Music Inc. — ASCAP) (John Cougar Mellencamp) (Producers: Little Bastard, Don Gehman)

John Cougar Mellencamp gets down to some serious rock 'n roll with this latest single from the smash "Uh-Huh" LP for PolyGram. Stiff percussion clocks this shaker from beginning to end, accentuating the rough Cougar vocal and reaching riffs. With a resounding bass line and lyrics that bite, "Serious Business" is the kind of all-out rocking that Mellencamp makes his own as he renders some of the finest rock artistry around. "Serious Business" is sure to rival the huge chart success of "Pink Houses" and "The Authority Song" which come from the LP.

**GEORGE HOWARD** (TBA Records 701-N) **Steppin' Out** (3:29) (Asphalt Music-BMI) (Howard) (Producers: George Howard-Dean Gant)

This tightly-knit bit of syncopated funk captures a highly dance-oriented groove while letting lead player George Howard really get loose on his high-flying soprano sax. A party atmosphere backing vocal track sets the pace, and the rhythm section behind this talented reed player is absolutely as tight as a drum. Should gain extensive B/C and dance airplay.

**CHRISTOPHER CROSS** (Columbia 38-04492)

**A Chance For Heaven** (3:41) (New Hidden Valley Music-Anogher Page/ASCAP-Carole Bayer Sager Music/BMI) (Bacharach-Bayer Sager-Cross) (Producer: Michael Omartian)

This classic pop songster delivers a captivating performance on this multi-layered track which is part of an Olympiad tribute album containing many artists. "A Chance For Heaven" is the Summer Games' swimming theme, and it captures the physical energy and mental anguish behind competition with Cross ultimately proving to be a winner. The song was cowritten with Burt Bacharach and Carole Bayer Sager.

**RICHARD "DIMPLES" FIELDS** (RCA JK-1380)

**Your Wife Is Cheatin' On Us** (3:59) (Dat Richfield Kat — BMI/Sogs Can Sing — ASCAP) (Fields, Wilson, Powell) (Producers: Richard Fields, Belinda Wilson)

Fields' return to disc makes you wonder why he's stayed away. The easy soulfulness of the vocals and the no-nonsense thumping back beat make this a clear candidate for B/C and dance airplay. Known for his complex story lines, Fields presents an tangled web of love and betrayal which borders on the hysterical as the woman involved cheats on both her husband and her lover.



## POINTS WEST

**BOUNCING IN THE BULLPEN** — Rubber Rodeo, whose first PolyGram LP "Scenic Views" is hitting the stores as of this writing, is also releasing a three-and-a-half-song conceptual video along with the disc. Even though the band is centered out of Rhode Island, the theme of the video centers around So Cal locales, specifically the two life-size dinosaurs which make up the most prominent scenery on the drive down to Palm Springs from Los Angeles. The replicas of a brontosaurus and a tyrannosaurus which grace "Scenic Views" also provide the impetus for the video. PolyGram's senior vice president of music videos, U.S. **Len Epand** called Rubber Rodeo part of a "new breed" of video artists" with the idea behind this vid being "the concept of modular videos." The clip features the band performing

"How The West Was Won," "Need You, Need Me," "Anywhere With You" and the LP's first single "The Hardest Thing." Produced by two friends of the band, **David Brownstein** and **David Greenberg**, who own Second Story Television in New York, the video will air on a variety of television/music video formats, and will soon be available on videocassette for consumers. Epand also noted that the Rodeo video works in two ways, "showcasing the group very well and providing some very repeatable entertainment." **MILES AHEAD, AGAIN** — Starting with a nice touch of performance art from **Denny Dent**, **Miles Davis'** two-show engagement at the Beverly Theatre on June 2 was masterpiece painting in sound, led by the legendary trumpeter's masterfully controlled playing. While Davis often struck an aloof stance on stage leading his six-piece band, the show's highlight was most certainly when the horn player ventured out towards the audience, slowly stepping backwards into yet another abstract and evocative line. Working through such unlikely material as **Cyndi Lauper's** current smash "Time After Time" as well as excursions into tracks off of his latest LP "The Decoy", Davis elicited a loving and respectful response because he has always been miles and miles ahead.

**BLASTING AHEAD** — What with two songs on the just-released MCA soundtrack of *Streets Of Fire*, a series of local live dates planned for early July and a new long-player due out in mid-summer, the **Blasters** are making their way back into the spotlight — did they ever leave? *Points West* recently caught guitarist, songwriter and half of the **Blasters'** brotherly nucleus **Dave Alvin** before a **Knitters'** gig for some info on the group's new disc. The album is being put together a little differently than past **Blasters** efforts. "Usually what would happen is that we would put together 11 songs, go into the studio and record them all, but this time we're choosing from about 15 or 16 and we're taking our time. For us there has to be a certain heart involved in doing the music or else we just sound stupid. A lot of times after being on the road for a while we start to go at each other like little kids, so we have to take some time off. Then when we come back its like the same old thing again, 'Come On Man, Let's Go!' Right now, most of the album is done, half of it is real mellow and half of it is real raucous. We've been taking a very rural direction with it, we've got fiddles and mandolin and pedal steel, and **Dave (Hidalgo)** from **Los Lobos** plays accordion on some of it. **John Doe** and I have a song on there . . . and it's real LOUD." Looking forward to it!

**THE OLYMPIC RECORD** — For an Olympic first, producers **Peter Guber** and **Jon Peters** have put together an LP of original songs by top contemporary composers for the 23rd Olympiad held in Los Angeles this summer. The Columbia



record will feature cuts by composers **John Williams**, **Philip Glass**, **Quincy Jones** and **Giorgio Moroder** as well as individual sport "theme" songs from **Toto** — boxing/wrestling, **Loverboy** — soccer/volleyball, **Herbie Hancock** — track & field and many others. **Christopher Cross'** contribution — reviewed in this issue of **Cash Box** — is the first single released, and the album, entitled "The Official Music Of The XXIIIrd Olympiad Los Angeles 1984, is set to be in the stores in mid-June. ABC television, which is covering the games, will use parts of the music in its coverage.

**JAZZ ON FILM** — Cosponsored by the Playboy Jazz Festival and Filmex, *Jazz On Film* will air at the Samuel Goldwyn Theatre of the Academy of Motion Picture Arts & Sciences June 15. The film clips will be made up primarily of short performance pieces by such classic jazz players as **Duke Ellington**, **Count Basie**, **Charlie Parker**, **Billie Holiday**, **Thelonious Monk**, **Charles Mingus** and many others. Admission is free for this evening of unique film clips.

**ODDS AND ENDS** — The Palace is featuring **Joe Ely** with **Lone Justice** (whose **Maria McKee** has a solo tune on the *Streets Of Fire* soundtrack) on June 22 while the Bay Area's **Wire Train** will be at the venue on June 23rd. **The Plimsouls** will be there June 29 . . . the Music Machine will host the **Knitters** June 14 with the infamous **Meat Puppets** playing June 16. This past weekend also saw a **TSOL** party there which included the **Red Devils** June 7, with Milwaukee's finest the **Violent Femmes** there June 8. **Demetri and his big band Silverware** is the latest big band to take L.A. by storm with its gig at Carmelo's Jazz Club on June 9.

peter holden



**KNITTING IT UP** — Members of **X** and the **Blasters** have been getting together informally as the **Knitters** and are seen here playing to a packed house at the *Cathay de Grande*. From left: **Dave Alvin**, **John Doe** and **Exene Cervenka**.

## NEW FACES TO WATCH

Not since the days of Mother Maybelle Carter and daughters June, Anita and Helen has there been such a promising mother/daughter recording team as **The Judds**. Formed within the past five years, mother Naomi and daughter Wynonna have emerged on the country scene with a force rarely seen these days. Their first RCA single went Top-20, as did their first mini-LP, and their current single is in the Top-20 and still moving up the charts strongly. The duo has released a video on their second single, and are already working on a second album, all within one year's time.



**The Judds**

Originating from the small town of Asheville, Kentucky, the mother/daughter team moved to Hollywood, California with another daughter and Naomi's husband. After a divorce, Naomi decided to take her daughters back closer to her hometown so they sold most of their belongings and moved to Morrill, Kentucky where she pursued a nursing degree. Shortly thereafter Naomi and Wynonna began singing at home as a form of entertainment and realized their desire to perform. "I was almost finished with my RN degree then. During this period we discovered music because we lived without a TV," recalled Naomi. "We sang at home, and I had gotten it in my head that if Wynonna wanted to do it when she got out of school then we needed to start getting set up," recalled Naomi.

The family decided to move to San Francisco where a friend of Naomi's lived. During this time the pair began performing at home for friends. The move provided an opportunity for the duo to incorporate several genres of music into its own style.

"I had been introduced to bluegrass by this time with the piercing, wailing harmonies since I lived in Kentucky and moving to Marin County in California I started listening to Bonnie Raitt, Carla Bonoff and Emmylou Harris, so it seemed like wherever we lived we were tuned in to different kinds of music. We kind of brought it all in together and we say it comes out via *The Judds*," stated Wynonna. The pair never considered staying in California and going into the pop scene. "Country is where our hearts are," exclaimed Wynonna.

A friend persuaded the family to move to Nashville five years ago so the women packed their bags once again and moved to Tennessee, where they settled into Franklin, a suburb of Nashville. During this time Wynonna was working toward finishing her high school diploma when her desire to have a musical career intensified after winning a talent contest in the 10th grade. At the same time Naomi began studying Music Row and meeting people in the music business.

The manager of their bank suggested they perform on the *Ralph Emery Show*, a local morning television show on WSM. "We'd get up at 3 in the morning and be down at WSM at 5 and do the show and then I'd go to school by 8 a.m.," said Wynonna. Appearances on the show became a regular date for the duo. During this time the pair also began singing in churches during the weekend while they waited for Wynonna to graduate from high school. "I promised her that by graduation night I would have something lined up," explained Naomi.

Naomi began listening to albums

and thinking about a producer when the father of one of her patients turned out to be producer Brent Maher. She gave Maher a tape and after a while he listened to it and immediately became interested in the pair. "He finally listened to it one day and he said he just about had to pull over to the side of the road and try to figure out what the deal was because one minute there was a Bonnie Raitt song and another would be something like an Andrews Sisters song and then there would be an old Appalachian song," explained Wynonna. "He and mom got together and the three of us would sit at our house in Franklin. He'd come by after his work at the studio where he was producing something on Dottie or Kenny, and we worked for about six months," recalled Wynonna. "He was pulling his hair out every time he left because we were doing so many different types of things, until one night when we finally figured out the Judd sound."

Through Ricky Skaggs, who came from a Kentucky town near Naomi's hometown, *The Judds* met Woody Bowles, Skaggs' publicist, who they signed, along with Ken Stilts as their manager. Bowles took a tape of *The Judds* to Dick Whitehouse, president of Curb Records, which resulted in signing the duo to Curb Productions. Dick Whitehouse then approached Joe Galante, vice president RCA Records/Nashville, about the duo. An unprecedented live audition was arranged so Joe Galante and other RCA executives including Randy Goodman and producers Norro Wilson and Tony Brown could hear the mother/daughter team. The 45-minute performance earned the duo a recording contract with RCA Records.

Last year *The Judds* recorded their first mini-LP for RCA. Recording proved a unique experience for the two women who had never had formal training. *The Judds* released their first single, "Had A Dream" and the song went Top-20. Soon after RCA released a self-titled mini-LP which also went quickly to the 20s on the **Cash Box** Country LP charts. The second and current single, "Mama He's Crazy" is already in the Top-20 and still moving up strongly on the charts.

The duo is keeping busy working on a second album which should be released later this summer and has just finished a video on the current single which was filmed at their Franklin home. The mother/daughter team is also travelling around the country performing at label-sponsored retail showcases, opening for major artists and preparing for a performance on the RCA Fan Fair show with Ronnie Milsap and Bill Medley.



## EAST COASTINGS

**TRAILBLAZING** — There are independent labels and there are independent labels. The latter group in this case represents companies with a particularly keen eye toward innovation and development, which can not only capitalize on current trends but create them. One company whose current projects and future plans seem to place them squarely in this category is TVI Records and Filmworks. Under the direction of label president **Tony Valor** and film division head **Donald Goodman**, the firm has initiated a number of works including films, videos and LPs. Currently, TVI's primary focus is the development of a marketing technique which Valor and Goodman feel is long overdue and sure to succeed: multilingual releases. TVI has just issued "Get Up And Dance" by **Jasmin** in English and Spanish versions.

"Another artist we picked up at our studio in France is a girl named **Sophie Walter**, who is excellent. She sings in Portuguese, English, French and Spanish," Valor said in an interview at TVI's New York offices. Explains Goodman, "If you go overseas, anywhere, and you turn on the radio, you'll think you're in New York. You hear **Shannon, Madonna, Lionel Richie** — about every 10th song is a local song. Anywhere you go you hear American music by American artists. What we want to sell is American artists who have the ability to speak another language, produced by American producers with American music." Valor adds, "The main complaint of most of the people (overseas) is, 'We like the American productions a lot better but we'd rather hear it in



**BEFORE AND AFTER** — Actually, that's RCA artist **Nona Hendryx** pecks-flexing with Mr. U.S.A., **Carey Smolensky** at Chicago's Hyde Park Raquet Club. The get-together was a promotion for Nona's single "I Sweat" from her "Art of Defense" album.

French' or whatever language. Once they hear the American production with their language, they become very excited because Americans have a way of producing records that have a better feel, they're tighter." Both men feel that good old American competition is the reason for the higher quality product that continues to pace demand in foreign markets. TVI is not locked into a dance focus, either. Beside scoring currently with **Earline Bentley's** "I'm Living My Own Life," a Top 15 dance disc, and **Zena Dejonay's** "I've Got To Find A Way," TVI lists country artist **Romy Hunter** and rock pioneer **Ronnie Spector** on its roster. Other artists include **Ange Ward** and **Laura Pallas**. Another aspect of TVI's diversification is commercial production. A L'Oreal ad produced at TVI's Paris studio is currently running. Additional studio facilities are planned for Connecticut. Valor is not just horn-tooting when he spouts the company's motto, "We have our finger in the street." A 30-year veteran of record industry wars, he has developed a keen production style and shows his experience on the new **Jasmin** cut, "Get Up And Dance." The tune starts out with a riveting bass pattern, sprinkles in an island-influenced synth comp, adds the mandatory quarter-note kick and punctuates the established groove with Latin horn riffs, creating in 16 bars a textbook amalgam of the international influences that comprise contemporary dance music. It's this kind of street sense and business sense which should propel TVI along, no matter how many formats it branches into. Not bad for a young, independent label. But then, there are independents, and there are independents.

**THE TIMES THEY ARE A'CHANGIN'** — And how. **Bob Dylan's** "Jokerman," the second single from the "Infidels" album, has become a video, it says here. No understated contrast shots for Dylan, though. The video is merely "an artistic revolution... interweaving the haunting imagery of the world's great art, sculpture, pop culture iconography and headline phototgraphy (headline photography?). Whew. (The B-side of the single, interestingly, is a live version of "Isis," from 1978's "Desire.") No one can accuse Dylan of being less than eclectic with his production team. A "sweeping panorama of visual masterpieces," including works by Michelangelo, Blake, Goya, Picasso, Durer and Hieronymous Bosch is directed by **George Lois**, a member of the Creative Hall of Fame and chairman of the Lois, Pitts, Gershon ad agency. Live shots of Dylan were directed by **Jerry Cotts**. Animation is by Doros Animation. The video was produced by **Chris Crowley**, and the whole epic is a **Larry "Ratso" Sloman** production. ("Ratso" wrote "Thin Ice," "Reefer Madness" and is editor-in-chief of *High Times*.) Coming soon to a monitor near you.

**WINTER AND BEYOND** — RCA has issued a limited edition single of "Gold and Beyond" (written and performed by **John Denver** as an unofficial theme song of the 1984 Winter Olympics) as a free bonus record included with Denver's current album, "It's About Time." The repackaged version will be available only in those markets in which Denver performs during his 1984 U.S. tour. The repackaged copies have a sticker highlighting the enclosed limited edition single.

**TOUCH AND BEYOND** — RCA seems to have follow-up fever. Seven remixed cuts from **Eurythmics'** hit LP "Touch" have been released as "Touch Dance." The new mixes all come from four songs on the album. Three remixes are instrumentals. The tunes are "The First Cut," "Cool Blue," "Paint a Rumour" and "Regrets."

**ART OF NOISE-Y VIDEO** — The video to "Close to the Edit" by **Art of Noise** was shot recently in New York. Directing was Poland's **Zbigniew Ryszynski**, who won the Oscar last year for Best Short Foreign Film, "Tango." "Close to the Edit" is the second single, following the dance hit "Beat Box," from the group's debut album "Who's Afraid of the Art of Noise."

rusty cutchin

## Raven Scores #1 Country Single

NASHVILLE — For the first time in his career, **Eddy Raven** is at #1 on the **Cash Box** Country Singles Chart with his self-written song "I Got Mexico." The song is the first release off his RCA album "I Could Use Another You." The artist signed with RCA Records two months

ago. Previously the highest marks Raven had on the charts were three top-15 songs, "Who Do You Know In California," "A Little Bit Crazy" and "I Should Have Called" as well as the Top-10 song "She's Playing Hard To Get."

## Willie Dixon And The Drive To Protect The Blues

by David Adelson

LOS ANGELES — "I feel that a good understanding about the blues will make for a better understanding of everything" said **Willie Dixon** as he straightened the wide rimmed white hat that has become his visual trademark. Dixon is one of the speical few that have rightfully attained the title of "Blues Legend." Dixon has penned and performed such classics as, "Little Red Rooster," "Bring It On Home To Me," "Back Door Man," "You Shook Me" and many others. His songs have been performed by countless artists including **Count Basie**, **The Rolling Stones**, **Sam Cooke** and **Led Zepplin** to name just a few. His latest project represents the realization of a longtime dream, the formation of the **Blues Heaven Foundation**. The purpose of the foundation is to protect the blues "from rip-offs and various other injustices" as well as to make sure that future generations will have the proper educational tools to ensure that this crucial element of American musical heritage remains intact.

The initial programs set up by Dixon to ensure the protection and the future of the blues include: The **Muddy Waters** scholarships, offering financial assistance to those seeking an education in the music field. Eligibility will be based on financial need. The foundation also assists elementary, secondary and high schools in obtaining complete sets of musical instruments so students will be exposed to music at an early age and have a chance to develop their talents.

Other programs instituted by the foundation include the purchase of various blues catalogs that are no longer in print but hold a documentation of the blues and its derivatives. There are also educational film and video activities planned for the future. Perhaps most important is the copyright and publication assistance offered by the foundation. This service educates blues musicians with a step-by-step procedure for setting up a music publishing company with details and direction on copyright protection. A legal referral service and internal legal department will assist in prosecution of certain cases.

"The Blues Heaven Foundation will give the public as a whole the opportunity to get really educated about the blues," said Dixon who added, "that's why I am doing this, because if the blues are the roots of all American music then naturally it should have better recognition than it does now." Dixon's sentiments come from years of witnessing the exploitation of the creation of some of the giants of the blues.

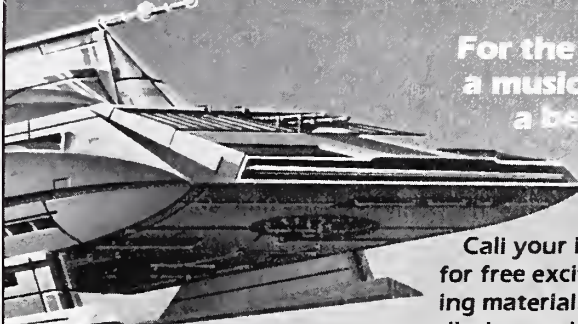
"People will tell you how great **Bessie Smith** was and how great all these old timers were, yet these people have never reaped the benefits of these efforts," remarked the bluesman. "It is always somebody else that reaps the benefits of these things and it is those same people that continually get richer and richer while blues artists get poorer and poorer."

Dixon noted the many years of his life spent

(continued on page 25)

## Time-travel to the year 3000 and hear a new dimension in music

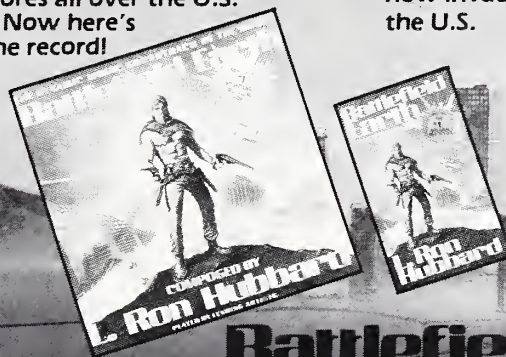
For the first time ever, a music soundtrack to a best selling book



Featuring **Chick Corea, Nicky Hopkins, Gayle Moran** and many others

**Battlefield Earth**, the New York Times bestseller by master storyteller **L. Ron Hubbard**, is selling like wildfire in bookstores all over the U.S.

Now here's the record!



Call your local distributor for free exciting merchandising materials: exciting floor display, mobiles, full cover posters, and die-cut counter top cards.

Watch for nationwide **Battlefield Earth** promotion, including a 30 foot inflated alien character from the book — now invading cities throughout the U.S.

Available on record and cassette.

## Battlefield Earth

Distributed by National Distribution Network Inc.  
NEW YORK  
Dist. Distribution of NY - 212 977 4166  
PENNSYLVANIA, WASH. D.C., BALTIMORE, N. & S. CAROLINA  
Schwartz Bros. Inc. - 301 459-8000  
FLORIDA  
MJS Entertainment Corp. Miami - 305 592-6085  
GEORGIA  
Tape Record & Tape Distribution Co. Inc. 404 875-8271  
TENNESSEE  
Select-a-Hits Records Memphis 901 523-1190

OHIO, MICHIGAN  
Pik's Corporation Cleveland - 216 696-1100  
MINNEAPOLIS, CHICAGO  
Newwave Corporation - 612 535-8333  
TEXAS, COLORADO, LOUISIANA  
Big State Record Distributors 214 631-1100  
ARIZONA  
Associated Distributors Inc. 602 278-5584  
CALIFORNIA  
National Distribution Network Inc. - 212 977 4166

SEATTLE, NORTHERN CALIFORNIA  
City Hall Records - 415 457-9080  
HAWAII  
Music Gift Distributors of Hawaii - 808 841-6219  
1982, 1984, 1987 - ALL RIGHTS RESERVED.  
1984 BPI Records  
1414 North Catalina Street  
Los Angeles, California 90027  
(213) 382-2082





## TOP 15 MUSIC VIDEOS

		Weeks On 6/9 Chart	
1	EYES WITHOUT A FACE Billy Idol (Chrysalis)	4	3
2	LEGS ZZ Top (Warner Bros.)	2	4
3	HEART OF ROCK 'N' ROLL Huey Lewis & The News (Chrysalis)	5	7
4	WHEN DOVES CRY Prince (Warner Bros.)	10	2
5	TONIGHT IS WHAT IT MEANS TO BE YOUNG Fire Inc. (MCA)	14	2
6	THE REFLEX Duran Duran (Capitol)	6	6
7	LET'S HEAR IT FOR THE BOY Deniece Williams (Columbia)	1	3
8	WHO'S THAT GIRL? Eurythmics (RCA)	7	6
9	TIME AFTER TIME Cyndi Lauper (Portrait/CBS)	9	7
10	IT'S A MIRACLE Culture Club (Virgin/Epic)	—	1
11	YOU MIGHT THINK The Cars (Elektra)	3	11
12	LOVE WILL SHOW US HOW Christine McVie (Warner Bros.)	8	3
13	JUMP (FOR MY LOVE) Pointer Sisters (Planet/RCA)	—	1
14	SELF CONTROL Laura Branigan (Atlantic)	—	1
15	RHYTHM OF THE STREETS Patti Austin (Warner Bros.)	—	1

## TOP 15 MIDLINES

		Weeks On 6/9 Chart	
1	THE CARS (Elektra 6E 135)	1	9
2	NIGHTWATCH Kenny Loggins (Columbia JC 35387)	4	7
3	WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 3415)	3	20
4	WORKING CLASS DOG Rick Springfield (RCA AFL1-3697)	2	8
5	GREAT SONGS AND PERFORMANCES Michael Jackson & The Jackson 5 (Motown 5312M)	5	10
6	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	7	60
7	FAIR WARNING Van Halen (Warner Bros. BSK 3540)	6	11
8	LOOK SHARP! Joe Jackson (A&M SP-4919)	9	91
9	THE PRETENDERS (Sire SRK 6083)	8	47
10	ABACAB Genesis (Atlantic SD 19313)	10	12
11	TAPESTRY Carol King (Epic PE 24946)	11	27
12	ROCK 'N ROLL, VOL. II The Beatles (Capitol SN 16021)	14	17
13	ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN 16020)	13	20
14	ROCK 'N ROLL John Lennon (Capitol SR-3419)	15	17
15	THE DOORS (Elektra EKS 74007)	12	71



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

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                    |                 |
|--------------------|-----------------|
| 1 BREAKIN'         | 9 WANG CHUNG    |
| 2 RATT             | 10 SLADE        |
| 3 MADONNA          | 11 TINA TURNER  |
| 4 BEAT STREET      | 12 TALK TALK    |
| 5 CHICAGO          | 13 ICICLE WORKS |
| 6 LAURA BRANIGAN   | 14 ALABAMA      |
| 7 PSYCHEDELIC FURS | 15 HUMAN LEAGUE |
| 8 DENIECE WILLIAMS |                 |

### NORTHEAST 1.

- 1 BREAKIN'
- 2 MADONNA
- 3 RATT
- 4 BEAT STREET
- 5 SLADE
- 6 PSYCHEDELIC FURS
- 7 ICICLE WORKS
- 8 HUMAN LEAGUE
- 9 LAURA BRANIGAN
- 10 WANG CHUNG

### SOUTHEAST 2.

- 1 BREAKIN'
- 2 MADONNA
- 3 DENIECE WILLIAMS
- 4 RATT
- 5 CHICAGO
- 6 LAURA BRANIGAN
- 7 ALABAMA
- 8 RUN D.M.C.
- 9 TINA TURNER
- 10 BEAT STREET

### BALTIMORE/WASHINGTON 3.

- 1 BREAKIN'
- 2 RATT
- 3 MADONNA
- 4 CHICAGO
- 5 LAURA BRANIGAN
- 6 PSYCHEDELIC FURS
- 7 BEAT STREET
- 8 DENIECE WILLIAMS
- 9 TALK TALK
- 10 TINA TURNER

### WEST 4.

- 1 BREAKIN'
- 2 MADONNA
- 3 RATT
- 4 WANG CHUNG
- 5 BEAT STREET
- 6 LAURA BRANIGAN
- 7 PSYCHEDELIC FURS
- 8 TALK TALK
- 9 TINA TURNER
- 10 INDIANA JONES

### MIDWEST 5.

- 1 BREAKIN'
- 2 RATT
- 3 CHICAGO
- 4 PSYCHEDELIC FURS
- 5 LAURA BRANIGAN
- 6 DENIECE WILLIAMS
- 7 TINA TURNER
- 8 WANG CHUNG
- 9 BEAT STREET
- 10 ICICLE WORKS

### NORTH CENTRAL 6.

- 1 SLADE
- 2 CHICAGO
- 3 BREAKIN'
- 4 RATT
- 5 ALABAMA
- 6 MADONNA
- 7 PSYCHEDELIC FURS
- 8 BEAT STREET
- 9 INXS
- 10 LAURA BRANIGAN

### DENVER/PHOENIX 7.

- 1 RATT
- 2 BEAT STREET
- 3 BREAKIN'
- 4 CHICAGO
- 5 LAURA BRANIGAN
- 6 SLADE
- 7 WANG CHUNG
- 8 DENIECE WILLIAMS
- 9 INXS
- 10 O'BRYAN

### SOUTH CENTRAL 8.

- 1 RATT
- 2 MADONNA
- 3 BREAKIN'
- 4 CHICAGO
- 5 LAURA BRANIGAN
- 6 SLADE
- 7 WANG CHUNG
- 8 ALABAMA
- 9 TALK TALK
- 10 RUN D.M.C.



TOP 30 **12"** SINGLES

	Weeks On 6/9 Chart		Weeks On 6/9 Chart
<b>1 SOMEBODY ELSE'S GUY/6:25</b> JOSELYN BROWN (Vinyl Dream/Prelude VND-D01)	1 8	<b>15 CRASH GOES LOVE/(DUB &amp; BLASTER MIX)/8:01 &amp; 7:21</b> LOLEATTA HOLLOWAY (Streetwise SWRL 2230)	— 1
<b>2 BORDERLINE (NEW MIX)/LUCKY STAR (NEW MIX) 6:54 &amp; 7:13</b> MADONNA (Sire 0-20212)	6 3	<b>16 ROCK BOX/5:28</b> RUN D.M.C. (Profile PRO 7045)	17 4
<b>3 LET'S HEAR IT FOR THE BOY/6:00</b> DENIECE WILLIAMS (Columbia 44-04988)	2 8	<b>17 SWOOP (I'M YOURS)/JOYSTICK/8:30 &amp; 6:13</b> DAZZ BAND (Motown 66964-D)	20 2
<b>4 I DIDN'T MEAN TO TURN YOU ON/6:04</b> CHERRELLE (Tabu/CBS 4 Z905003)	4 4	<b>18 WHAT PEOPLE DO FOR MONEY/7:24</b> DIVINE SOUNDS (Specific SR-243)	8 6
<b>5 JUMP (FOR MY LOVE)/6:24</b> POINTER SISTERS (Planet/RCA JW-13781)	3 7	<b>19 LOVELITE/6:47</b> O'BRYAN (Capitol V-9085)	9 8
<b>6 JAM ON IT/9:48 (INSTRUMENTAL)</b> NEWCLEUS (Sunnyview SUN 411 B)	5 11	<b>20 I CAN DREAM ABOUT YOU/7:31</b> DAN HARTMAN (MCA 3946)	— 1
<b>7 HERBIE HANCOCK MEGA MIX/6:18</b> HERBIE HANCOCK (Columbia 44-04960)	10 7	<b>21 I WANT IT TO BE REAL/7:35</b> JOHN ROCCA (Streetwise SWRL 2225)	7 6
<b>8 FEELS SO REAL/(WON'T LET GO)/6:48</b> PATRICE RUSHEN (Elektra ED 4961)	16 3	<b>22 BLACK STATIONS/WHITE STATIONS (REMIX)/6:23</b> M&M (RCA PW-13802-A)	22 2
<b>9 BEAT STREET/6:58</b> GRAND MASTER MELLE MEL AND THE FURIOUS FIVE WITH MR. NESS AND COWBOY (Sugar Hill SH 32019 A)	18 2	<b>23 THE REFLEX (DANCE MIX)/6:35</b> DURAN DURAN (Capitol V-8587)	14 6
<b>10 SELF CONTROL/5:00</b> LAURA BRANIGAN (Atlantic 0-86954)	21 5	<b>24 ROMANCING THE STONE/9:05</b> EDDY GRANT (Epic AS 1853)	— 1
<b>11 HEY D.J./6:10</b> THE WORLD'S FAMOUS SUPREME TEAM (Island 0-96956)	11 6	<b>25 GIVE ME TONIGHT/A 6:08 &amp; B (DUB) 6:12</b> SHANNON (Emergency/Mirage EMDS-6542)	15 12
<b>12 LAND OF HUNGER (EXTENDED VERSION)/7:06</b> EARONS (Island 0-96958)	13 4	<b>26 BREAKDANCE (EXTENDED REMIX)/5:24</b> IRENE CARA (Geffen 0-20196)	23 9
<b>13 STREET DANCE/6:28</b> BREAK MACHINE (Sire 0-20189)	12 7	<b>27 DANCE HALL DAYS/DON'T LET GO/(7:22/7:12)</b> WANG CHUNG (Geffen/Warner Bros. 20194-OA)	24 5
<b>14 SHACKLES/5:32</b> R.J.'S LATEST ARRIVAL (Quality QUS 059)	— 1	<b>28 DON'T WASTE YOUR TIME/8:15</b> YARBROUGH & PEOPLES (Total Experience/RCA TED 1-2601)	19 11
		<b>29 SIBERIAN NIGHT/6:05</b> TWILIGHT 22 (Vanguard SPV 73)	26 3
		<b>30 BEAT BOX/9:06</b> ART OF NOISE (Island 0-96974)	27 16



**FREE JAZZ?** — Gramavision Records recently held an in-store concert at Tower Records with James Newton, John Blake, Bob Moses and their respective bands. Here after the concert are (front row, l-r.) Jerome Harris, guitarist; Geri Allen, pianist; Blake; Diana Calthorpe, general manager, Gramavision; Moses; (back row, l-r) Newton; Jonathan Rose, president, Gramavision.

**WHAT'S IN-STORE**

**LABEL WATCH** — Jazz/fusion promotion veteran **Ricky Schultz** and partner **Jim Snowden** have launched **Zebra Records**, a new independent jazz label operation based on the west coast. The Zebra label, intended primarily as a fusion and crossover label, has signed an initial roster of six acts, all scheduled for 1984 release. Debut release will be the third album by **Kittyhawk**, entitled "Fanfare," due June 15. Other acts include **Cabo Frio**, an exciting crossover act from Rochester, N.Y.; guitar/Roland guitar synthesist **Randy Bernsen** with an all-star album produced in Ft. Lauderdale; guitarist **Wayne Johnson** currently recording his third album; Canada's top jazz/rock group **Skywalk** from Vancouver, B.C. and **Indra Lesmana**, a teenage keyboard player and composer from Jakarta, Indonesia whom Leonard Feather has called "a true prodigy." Zebra Records is being joined by a separate Zebra Marketing arm which will handle other custom labels and single product deals. A newly-concluded deal with the Holland-based Timeless label will bow in the United States via an initial 22-album release incorporating 18 key catalog titles and four new releases. All Zebra-related product including the Timeless European imports will carry an \$8.98 suggested list price. A publishing company has also been established. Ricky Schultz is a 13-year industry veteran with an extensive background in radio and records. Most recently voted Jazz Promotion Executive of the Year in the *JazzTimes* radio station pool, he served as National Jazz Promotion Director for Warner Bros. and ECM Records for five years. Jim Snowden has worked for five years in sales and distribution. He served as national sales manager at Greenworld for two years and during the past year acted as independent National Sales Manager for a number of labels. Zebra's distributors include Malverne/Northeast; Schwartz Bros./Mid-Atlantic; MS/Southeast and Midwest; Action/Great Lakes region; ARS/Upper Midwest; Jem Texas/Southwest; Western Merchandisers/Rocky Mountains and Jem West/West Coast. Schultz will continue representing promotion and consultancy clients via his separate Word of Mouth Marketing operation. Zebra Records can be reached at (818) 344-3848.

**WHAT'S HOT AT THE SHACK** — *The Making of Michael Jackson's Thriller* — what else? — once again was the top-selling cassette at the 10 retail outlets of **Video Shack**, the world's first and largest videocassette center, for the month of May 1984. The superstar's *Thriller* has consistently been Number One in sales since it first went on the market last December. *Raider's of the Lost Ark* was second again and *Caligula* was third. *Jane Fonda's Workout*, the number one videocassette of all time, was fourth, followed by *Sudden Impact*, *Rear Window*, *The Dead Zone*, *Trading Places*, *Under Fire* and *La Traviata*.

**KONICA'S GIFT** — Between now and March 1985, consumer purchases of Konica brand video tape deliver a lot more than video playback performance — they deliver free gifts! It's all part of a major new consumer merchandising program by Konica U.S.A. Inc., marketers of Konica brand recording tape and color video cameras. With each purchase of a Konica VHS or Beta video tape, the consumer automatically receives a coupon sticker contained in each package (one per package). Each coupon sticker carries a value of either 20 points or 25 points. Stickers are collected in a special Konica Coupon Booklet and can be redeemed for any number of prizes in five point-level categories. Once the consumer has collected the correct number of coupon stickers for the prize selected, he simply completes the order form in the Konica Coupon Booklet and mails it to Konica U.S.A., Inc. in Englewood Cliffs, New Jersey. Prizes range from a 100 percent cotton Konica sweatshirt (valued at 200 points) to a Konica CV-301 color video camera (valued at 2,000 point). Other prizes include 35mm cameras, solar calculators and pocket televisions. The program runs through March 1985 at all authorized Konica dealers nationwide.



**PSYCHLO INVADERS HASTINGS** — We've mentioned the cross-country promotional tour in support of the L. Ron Hubbard book and soundtrack *Battlefield Earth. This is Ter!*, the 30-foot purple "Psychlo" shown during a stop at Hastings in Texas.

david adelson

**12" REVIEWS**

**THOMAS DOLBY** (Capitol V-8594)  
**Dissidents: The Search For The Truth** (5:53) (Dolby-Armstrong-Seligman) (Participation Music-Oval Music-Point Music/ASCAP) (Producer: Thomas Dolby) (Re-mix: Francois Kevorkian)

"Dissidents" is the perfect choice for a dance re-mix off of Dolby's "The Flat Earth" LP, and Kevorkian's reworked version makes the song into a slick six minutes of techno-funk. By introducing a new theme — "The Search For The Truth" — and using Dolby's own unique and intriguing lyrics, "Dissidents" becomes an intelligently grooving extended track that should capture dance audiences on both sides of the Atlantic. Pick of the week.

**SIMPLICIOUS** (Philly World 734)  
**Let Her Feel It** (6:25) (Horton-Broomfield) (Philly World Music/BMI) (Producers: Donald Robinson)

Supersonic synthesizers and a chewing gum bass line open "Let Her Feel It" and lead into an urgently vocalized straight ahead funk cut. Already getting extensive club play, the track's twenty-first century drum pattern is anchored by classic Philly World backing vocals which profess the never-ending need for love. Should gain a wide audience of dancers and CHR listeners.

**FEATURE PICKS**

**INDEEP** (Becket 520)  
**The Night The Boy Learned How To Dance** (5:25) (Cleveland) (Fools Prayer Music-Young Lions Music/BMI) (Producer: Michael Cleveland)

**LIPSERVICE** (TB 842)  
**Beatmaster** (5:38) (LeBlanc-Lord-Kilgore) (Rapp Beat Music-Tee Girl Music/BMI-Random Axis Music/ASCAP) (Producers Keith LeBlancChris Lord)

**PIERRE** (First Take 517)  
**Just Right** (6:05) (Lilley-Dallam) (Plebian Music-Erect Music/BMI) (Producers: Pierre)

**RUBBER RODEO** (Mercury 285-1)  
**The Hardest Thing** (3:14) (Holmes-Miliken) (High Lonesome Music/ASCAP) (Producer: Hugh Jones)

**GEORGE CLINTON** (Capitol 9135)  
**Quickie** (6:30) (Williams-Ford-Evans-Linn) (Bridgeport Music/BMI) (Producers: George Clinton-Junie Morrison)



## AUDIO/VIDEO

**FRESH CLIPS** — The forthcoming release of Atlantic Records' **Twisted Sister** is turning out to be quite an event, what with the hullabaloo that took place several weeks ago at Atlantic's party in honor of the group's new disc down at Maurice's Snack'N Chat restaurant in Los Angeles (where the band made a screeching entrance in a somewhat weatherbeaten jalopy, which they proceeded to abuse with their fists and feet once the dust and exhaust had cleared — all of which was taped for MTV), and the simultaneous release of the LP, entitled "Stay Hungry," the laser disc and The Embassy Home Entertainment music video version, all due in July. The whole production is being billed as the first "multi-format" music release. A clip of the single from the album called "We're Not Gonna Take It"



**FIERY VIDEO** — Characters from the Universal film *Streets of Fire* are pictured performing "Tonight Is What It Means To Be Young" in MCA Home Video release of *Music Video from Streets of Fire*. Pictured (l-r) are **Mykel T. Williamson** and **Robert Townsend** of the fictional group "The Sorels;" **Diane Lane** as singer "Ellen Aim;" **Stoney Jackson**, **Grand Bush** of the Sorels.

tape, which will be available July 7. .... Twisted Sister's roaring entrance to Atlantic's L.A. party could easily qualify as an excerpt from Universal's screeching new film about life in the tough lane, *Streets Of Fire*. MCA Home Video announces its second music video EP release, entitled *Music Video From Streets of Fire*. MCA Home Video feels that this release will mark a first in home video programming, involving clips from a major motion picture and hits from the soundtrack LP, plus a featurette (titled *Inside Streets Of Fire*, which documents the making of the movie). In total, the program contains three complete stereo music videos, all of which were created with footage from the film itself. *Music Video From Streets Of Fire* will debut on the market in July at the retail price of \$19.95. .... "Freak Show on the Dance Floor," the single from the **Bar-Kays** latest LP for the Mercury label, entitled "Dangerous," has been put to video. The clip was filmed in an abandoned brewery in downtown Memphis, Tenn., and took three days to shoot. A cast of over 100 people was involved. **Marius Penczner** directed the video which was produced at Ardent in Memphis. .... From the bay area to your area comes **Bonnie Hayes and The Wild Combo**, who have been shaking things up around San Francisco for some time now. Bonnie and the combo have just released a video of the single from their Bondage Records mini — LP, both entitled "Brave New Girl." The video is a studio performance view of the band, directed by **Tom Mignone** with post — production performed at Videowest under the direction of **Micheal Branton**. .... Island Records has just released **The Earons** first video, to accompany its single "Land of Hunger" from the forthcoming LP "Hear On Earth." The clip was codirected by **Peter Allen** and **Bill Parker** for Bill Parker Productions, and shot in California at locations which vary from a reservoir to an abandoned steel plant. Special effects include guns that shoot laser beams and the intergalactic band is seen clad in traditional Earonic garb throughout. .... The title track to the movie *Ghostbusters* was receiving the video treatment in New York City recently when producer **Jeffrey Abelson** decided to give his old friend **Irene Cara** a call and see if she'd be interested in doing a little cameo. Cara, who was in the midst of a *People* Magazine photo session in her home at the time, just couldn't refuse the man who produced her videos "Why Me" and "The Dream." A camera crew was set up on her doorstep, and Cara was escorted outside by Abelson and singer **Ray Parker, Jr.** as fans crowded the street and *People* photographers snapped away. Other cameos featured in the clip include **Chevy Chase**, **Carly Simon**, **Terri Garr**, **Peter Falk** and **Melissa Gilbert**.

**COLOGO** — MCA Home Video and Pacific Arts Video Records will share a joint logo for the release of Universal Pictures' *Repo Man* on home video. The cologo, which will appear on the packaging of the video, is a new marketing technique designed to give the release added velocity in the marketplace, according to Pacific Arts Video Records president **David Bean**. Pacific Arts is a separate and individual label for which MCA Distribution handles all distribution of titles.

**TELEGENICS** — All sorts of entertainment venues use music videos as a featured attraction these days, and rather than going through the hassle of obtaining each individual clip directly from the label, clubs, restaurants, hotels and the like need to purchase the videos in a package of some kind. Telegenics is a year-old company designed to suit the needs of the establishments which feature music videos by supplying them with videos already grouped into packages. The new company offers music videos in formats ranging from new wave to mainstream pop to R&B. Three tapes are compiled each month; one of pop/rock and two of either R&B or New Wave. A country-western package is now under consideration. Aside from the latest music videos, Telegenics also offers tapes to accompany music that has no ready-made visual attached to it, such as "ambient graphics" including original NASA footage. For more info, contact David Salidor at (212) 245-5909.

**POPPINS GETS BENCHED** — The irrepressible nanny Mary Poppins will have the wind taken out of her umbrella beginning August 31, 1984 when Disney Home Video removes the film from sale for an indefinite period. The old favorite will be available up to the freeze date on Beta and VHS (stereo) as well as on laser stereo and CED Videodisc, with prices that range from \$84.95 for cassette, \$44.95 for laser disc, and \$34.95 for CED disc.

gregory dobrin

## TOP 30 VIDEOCASSETTES

	Weeks On 6/9 Chart		Weeks On 6/9 Chart
<b>1 SUDDEN IMPACT</b> Warner Home Video 11341	1 9	<b>16 CHRISTINE</b> RCA/Columbia VH 10141	— 1
<b>2 UNCOMMON VALOR</b> Paramount Home Video 1657	2 6	<b>17 RAIDERS OF THE LOST ARK</b> Paramount Home Video 1376	25 27
<b>3 GORKY PARK</b> Vestron 5053	6 4	<b>18 MR. MOM</b> Vestron 5025	16 17
<b>4 TRADING PLACES</b> Paramount Home Video 11551	4 13	<b>19 CALIGULA (UNRATED)</b> Penthouse 5032	8 6
<b>5 NEVER SAY NEVER</b> Warner Home Video 11337	10 15	<b>20 STAR CHAMBER</b> CBS/Fox 1295	15 14
<b>6 DEAD ZONE</b> Paramount Home Video 1646	3 9	<b>21 ANGEL</b> TVA 2372	19 2
<b>7 WAR GAMES</b> CBS/Fox 4714	5 13	<b>22 TOOTSIE</b> RCA/Columbia Pictures Home Video 10364	18 19
<b>8 UNDER FIRE</b> Vestron 5033	12 7	<b>23 REAR WINDOW</b> MCA 80081	22 2
<b>9 OCTOPUSSY</b> CBS/Fox 4715	7 10	<b>24 MAKING OF MICHAEL JACKSON'S THRILLER</b> Vestron 1000	20 25
<b>10 OSTERMAN WEEKEND</b> Thorn/EMI 1981	9 8	<b>25 TESTAMENT</b> Paramount Home Video 1739	26 2
<b>11 STAR 80</b> Warner Home Video 20013	13 9	<b>26 RISKY BUSINESS</b> Warner Home Video 11323	24 26
<b>12 SCARFACE</b> MCA Home Video 80047	— 1	<b>27 ZELIG</b> Warner Home Video 22027	17 8
<b>13 SILKWOOD</b> Embassy Home Ent. 1377	— 1	<b>28 FANNY AND ALEXANDER</b> Embassy 2067	21 5
<b>14 THE MAN WHO LOVED WOMEN</b> Columbia Pictures Home Video 10369	14 5	<b>29 REVENGE OF THE NINJA</b> MGA/UA Home Video 800312	23 2
<b>15 D.C. CAB</b> MCA Home Video 80061	11 7	<b>30 EASY MONEY</b> Vestron 5029	29 14

## Group W Settles Claims

(continued from page 5)

elimination of unauthorized reception of the cable service. "Despite our best efforts," said Nelson, "there are still those who receive the pay services launched in 1982, even though they were never authorized to do so."

In addition to the fees Group W has agreed to pay the eight studios, plans are under way for an anti-theft-of-service campaign which the cable TV company will conduct. The campaign involves an expanded audit and enforcement program in the Los Angeles area to locate those receiving cable service free of charge.

Nelson said that steps will be taken to insure that whatever remedies to the situation are found will be civilly or criminally enforced. "We have a tough theft-of-service law in California," said Nelson, "and we intend to use it to its fullest extent." The stepped-up program against theft of service will include the tightening of internal security procedures, testing, development and installation of "state-of-the-art" equipment, conducting local publicity campaigns to educate the public, working with state legislatures to obtain stronger laws, and prosecuting offenders, according to Nelson.

The spokesman for the eight studios expressed their feeling that it was necessary for the film and cable industries to join forces over this issue in order to "effectively combat" the problem of piracy which has plagued the film and cable industries, stating their intention to "create a new focus on the problem by both our industries."

Swift eradication of the theft-of-service problem is believed beneficial to all parties involved, including the consumer, for whom cable service rates have been known to at least partially reflect revenues lost to piracy.

The Galaxy experiment was a regrettable albeit edifying experience for the film and cable industries which could

happen again. Warned the spokesman for the studios: "Any preview launch of pay services by cable operators who do not have the ability to completely and quickly discontinue the launch through proven technology runs the risk of repeating the problem experienced by the Galaxy experiment."

## Anti-Counterfeit

(continued from page 5)

cord and tape counterfeiting, the system also serves to provide the record company with a demographic profile of participating consumers. MCA executive vice president Richard Palmese, who acknowledged the counterfeit-prevention benefits of the system, also remarked, "we further recognize the additional benefit of the detailed marketing information we can obtain." The questions answered by the consumer when returning the card include name, age, sex, store location, various record buying practices as well as address and phone number. The labels are then afforded a profile of who is buying what product and when. "The beautiful part of the demographic research is that it's live" said DeLuna. "We keep feeding that information to the record company weekly so that each week the latest demographic data is compiled and delivered to it to understand how the product is moving."

In addition to the demographic research, each response received by the consumer is accompanied by different types of merchandising offers ranging from fan clubs to lyric sheets. DeLuna said he was quite pleased with consumer response to the supplemental merchandising campaign.

How many other labels will test this loss prevention/research/marketing tool remains to be seen. Consumer response to the Gibb release will most likely influence the decision of many.



## AIRPLAY

**POETIC JUSTICE IN L.A.** — Los Angeles airwaves have been the forum for some unique and innovative programming centered around the city's many talented and increasingly popular poets. **Wanda Coleman** is a recent Guggenheim Fellowship winner as well as an Emmy-winning writer whose poetry readings have made a substantial impact in the city. Among Ms. Coleman's activities is a weekly radio program over **KPFK-FM** (90.7). Other poetry features on L.A. radio include **KROQ-FM's** "Poetry Corner" hosted by **John Logick** every Saturday afternoon at 3:55 p.m. Featured guests include **Michael C. Ford**, **Michelle Clinton** and **Ivan E. Roth**. **KXLU-FM** (88.9) has a feature called "Spoken Words" which will spotlight in June such poets as **Phast Phreddie** (whose band Thee Precisions has just released its debut LP), **Joey Alkes** and **Jeffrey Lee Pierce**. Santa Monica's **KCRW-FM** (89.9) has **Deirdre O'Donoghue's** "Snap" three times weekly, featuring performances and interviews with various poets. This type of programming has met with great response in the Los Angeles market and by all indications there will be a lot more poetry as alternative programming in the near future.

**CLASSICAL PROGRAMMING** — Thirteen of classical music's brightest young artists and ensembles will be showcased this summer in a weekly series of concerts performed and broadcast live from **WNCN** (Classical 104.3 FM in New York City). Entitled *Rising Stars Showcase*, the series originates from WNCN's Live Performance Studio. It will be aired Wednesdays from noon to 1 p.m. French hornist Robert Routh entertained listeners in the series' debut June 6. On June 13, the Laurentian String Quartet performs, and June 20, pianist Peter Orth. Other artists featured in the series include violinist Dmitry Sitkovetsky (June 27), the Tower Brass Quintet (July 18) and cellist Jeffrey Solow (August 22). Free seating is available for these concerts on a first-call basis (212) 626-1043. A free listing of artists and dates is also available. All performances take place in WNCN's studios at 1180 Avenue of the Americas, 5th Floor, New York City.

**POLICE RAID THE SOURCE** — **The Police**, one of the hottest rock bands in the world today, will be the subject of three self-portraits to be offered to affiliates of NBC's **The Source**, it was announced by **Frank Cody**, program director of The Source. Cody said: "There has never been anything on radio before like these 'audiobiographies' and we are delighted to be able to make them available to our Source listeners. The programs are unusual and cinematic in approach. As for **The Police**, there is no finer rock act in the world today. Its musicianship, creativity and originality have set a new standard of quality." Cody noted that the first **Police** special will be broadcast July 4 and air dates for the other two shows will be announced shortly. The programs, which vary in length from two to four hours, are the only authorized self-portraits of the band — **Sting** (bass player and lead singer), **Stewart Copeland** (drummer) and **Andy Summers** (guitarist). The trio was closely involved in production of the specials as well. During the programs, listeners will hear the individual thoughts, views and observations of the band members as **The Source** follows **The Police** on its 1983-84 worldwide tour and listens to many never-before-released live tracks from that tour.



**POLITICAL PARTYING II** — In the interest of fairness to all who attended, we give you **Colorado Senator Gary Hart** who appeared at the **KABC** studios in Los Angeles for the nationally broadcast discussion. **Jesse Jackson** did not attend.

**TEDDY'S BACK** — **Teddy Pendergrass** will be the special guest star on "City Rhythms" airing Sunday, June 17 on the ABC Youth Radio Networks. The 90-minute program, hosted by **WBLS-FM's Frankie Crocker**, is the third in a series of six urban contemporary music/interview specials produced by Inner City Broadcasting. **Teddy Pendergrass** recently released his first album since the near-fatal automobile accident he had two years ago, "Love Language" and its single "Hold Me." "I think I've had a test," **Pendergrass** says of the accident and the resulting partial paralysis. "I think I'm here for a reason and that is to continue to bring forth good feelings in my music. If people must judge how I'm doing, let me talk to them through "Love Language." **Crocker** traveled to "Casa L'Amour," **Teddy's** estate outside Philadelphia, for the interview. **Pendergrass** talks of the many ways his life has changed since the accident and his new feelings about love. He discussed his collaborations with **Ray Parker, Jr.**, **Luther Vandross** and **Whitney Houston** (who sings with **Pendergrass** on "Hold Me") on the new album, which was recorded in his private studio. **Pendergrass** went solo in 1976 after six years as lead singer with **Harold Melvin and the Blue Notes**. *The Village Voice* called him "the most complete male vocalist to emerge out of the soul heritage since **Otis Redding**." He was celebrated as the first black artist to have five successive platinum albums — "Teddy Pendergrass," "Life Is A Song Worth Singing," "Teddy," "Teddy Live (Coast To Coast)" and "TP." "It's Time For Love" became the sixth in 1981. **Pendergrass** was idolized by thousands of women who flocked to his live shows. "Everyone said the 'Ladies Only' shows wouldn't work," he recalls. "But they did."

DAVID ADELSON



**POLITICAL PARTYING** — During the week preceding the California June primary, **Senator Gary Hart** and former vice president **Walter Mondale** appeared with *Talkradio's* **Michael Jackson** live from the **KABC (AM)** studios in Los Angeles. **Senator Hart's** appearance aired nationally from 9-10 am (PT) followed by vice president **Mondale** from 11-Noon (PT) on June 1. Seated behind the *Talkradio* mike is former vice president **Walter Mondale**.

## Schering — Plough Sells Nine Outlets

by David Adelson

LOS ANGELES — The Schering-Plough Corporation of Memphis, Tennessee has announced that it has signed a contract to sell nine radio stations to DKM Broadcasting Corporation.

An announcement of the agreement in principle between the two companies was made May 17, but it was not made public, at the request of Schering-Plough, until May 29. The terms of the transaction, which is subject to the approval of the Federal Communications Commission, were not disclosed.

Included in the agreement are the following stations officially owned by Plough Broadcasting, a subsidiary of Schering-Plough's consumer operations in Memphis: **WPLO-AM** (Country) and **WVEE-FM** (Urban) in Atlanta; **WCAO-AM** (country) and **WXYV-FM** (Urban) in Baltimore; **WMLX-AM** (Prime Time) and **WUBE-FM** (country) in Cincinnati; **WKDJ-AM** (Black Contemporary) and **WHRK-FM** (Urban) in Memphis; **WZNE-FM** (CHR) in Clearwater/St. Petersburg Florida.

Wayne Hudson, president of Plough Broadcasting since 1974 and an employee since 1960 released a statement saying, "we are pleased that a company such as DKM Broadcasters is buying the stations. We know them to be good broadcasters and they will further enhance our long record of service to the industry.

DKM Broadcasting is a new firm whose investors include persons associated with the Dyson-Kissner-Moran Corporation of New York City, a private investment holding company. The group is headed by

Robert Dyson, vice chairman of the corporation. Dyson owns radio stations **WEOK** and **WPDH** in Poughkeepsie, New York and **WPTR** and **WFLY** in Albany, New York.

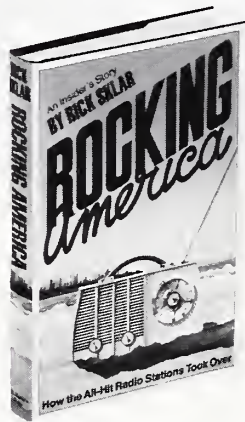
Plough's Hudson will continue to operate the stations until the sale is finalized, though he has indicated that he will then leave the company to pursue other interests.

Dyson released a statement saying, "these are great stations and we look forward to making them even better." There was no indication of what changes the new management would implement but the statement added, "I've visited every one of them and found outstanding management and personnel. I don't anticipate any major format changes."

Robert Abernethy, general manager at **WCAO** in Baltimore, told **Cash Box** that the station has not received any indication of a format change adding, "in fact, if anything there is pretty much an indication that everything will remain as it is."

The sale of nine radio stations at one time can sometimes lead to confusion and apprehension on the part of the individual outlets. According to Abernethy, "from what I have observed there is a great deal of understanding on both sides and Schering-Plough has handled the seller's end of it very well as far as the management and the staff at the stations. The buyers are also handling it extremely well, so when you have that type of cooperation it certainly minimizes the stress on the personnel."

## His programming attracted the largest audience in radio history, and changed the sound of radio in America forever. His book will tell you how he did it.



\$13.95 hardcover with photographs and year by year playlists

"Thanks to its rich subject matter and Sklar's insider's perspective, **ROCKING AMERICA** is a natural for the radio and record industries."

—Radio & Records

In the decade of its supremacy, **WABC** was the most profitable, most popular, and most imitated radio station in the country. Now, **Rick Sklar**, the man whose name was synonymous with "Top 40" radio recalls those chart topping years at **WABC**, and the development of Contemporary Hit Radio.

**Rick Sklar** is a vice-president of **ABC Radio** and is a consultant for **ABC-TV's** music video programs. He has been program director at New York radio stations **WINS**, **WMGM**, and at **WABC**, which he built into "the most listened-to station in the nation."

"Without question, **Rick Sklar** is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word. The man who set the standard for 'Top 40' has written the fascinating autobiography of the most respected programmer ever to walk into a radio station."

—Michael L Eskridge, President, NBC Radio

Please send me \_\_\_\_\_ copies of **ROCKING AMERICA** @ \$15.50 each (includes postage).

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Payment must accompany order. Return coupon to: **Cashbox**, 6363 Sunset Blvd, Ste 930, Hollywood, CA 90028



# TOP 30 ALBUMS

	Weeks On 6/9 Chart		Weeks On 6/9 Chart
<b>1 WISFUL THINKING</b> EARL KLUGH (Capitol ST-12323)	2 15	<b>17 BANDED TOGETHER</b> LEE RITENOUR (Elektra 60358-1)	— 1
<b>2 REJOICING</b> PAT METHENY with CHARLIE HADEN & BILLY HIGGINS (ECM 25006-1)	1 7	<b>18 SCENES IN THE CITY</b> BRANFORD MARSALIS (Columbia FC 38951)	17 7
<b>3 TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	5 9	<b>19 LIVING IN THE CREST OF A WAVE</b> BILL EVANS (Musician/Elektra 9 60349-1-E)	20 6
<b>4 G FORCE</b> KENNY G (Arista AL8-8192)	4 19	<b>20 HEAVY HEART</b> CARLA BLEY (Watt/ECM 25003-1)	16 9
<b>5 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38241)	3 51	<b>21 IN PERFORMANCE AT THE PLAYBOY JAZZ FESTIVAL</b> (Musician/Elektra 60298-1)	— 1
<b>6 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	6 31	<b>22 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	22 62
<b>7 GHETTO BLASTER</b> CRUSADERS (MCA-5429)	7 6	<b>23 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	21 20
<b>8 IN THE HEAT OF THE NIGHT</b> JEFF LORBER (Arista AL8-8025)	9 14	<b>24 MAN IN THE MIRROR</b> PASSPORT (Atlantic 7 80144-1)	18 12
<b>9 DOMINO THEORY</b> WEATHER REPORT (Columbia FC 39147)	8 14	<b>25 MARATHON</b> RODNEY FRANKLIN (Columbia FC 38953)	25 16
<b>10 IMAGINE THIS</b> PIECES OF A DREAM (Elektra 9 60270-1)	10 26	<b>26 DIMENSIONS</b> MCCOY TYNER (Musician/Elektra 9 60350-1-E)	28 9
<b>11 LOVE EXPLOSION</b> TANIA MARIA (Concord Jazz Picante CJP-230)	11 15	<b>27 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	23 53
<b>12 MODERN TIMES</b> STEPS AHEAD (Musician/Elektra 9 60351-1-E)	12 9	<b>28 VISIT WITH THE GREAT SPIRIT</b> BOB MOSES (Gramavision/PolyGram GR 8307)	26 7
<b>13 CHILDREN'S SONGS</b> CHICK COREA (ECM 1267)	14 5	<b>29 SAFE JOURNEY</b> STEVE TIBBETTS (ECM 25002-1)	27 10
<b>14 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	15 29	<b>30 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	29 35
<b>15 STEPPIN' OUT</b> GEORGE HOWARD (TBA TB 201-N)	19 2		
<b>16 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	13 42		

## FEATURE PICKS

**TIDAL WAVE** — Denny Zeitlin — Palo Alto PA 8044-N — Producer: Lee Townsend — List: 8.98

Denny Zeitlin is known for many things — for the fact that he's a practicing psychiatrist, for his experimental work for synthesizers, for his crystalline romanticism as a pianist-composer. The latter talent is much on display in this all-acoustic effort, but so is a little-known side of this west coast keyboardist: the romping, stomping bebopper on the solo version of "Billie's Bounce." A well-balanced quartet (Charlie Haden, John Abercrombie, Peter Donald) LP.

**SOLAR** — John Abercrombie and John Scofield — Palo Alto PA 8031-N — Producer: Orrin Keepnews, with Abercrombie and Scofield — List: 8.98

Two of the finest electric guitarists in contemporary music join forces for a musical, gentle, noncompetitive set of jazz standards and one original each, in duet and quartet (with George Mraz and Peter Donald) settings. Fine, pure picking from an empathetic pair of friends.

**JOHN HICKS** — John Hicks — Teresa TR 119 — Producer: John Hicks — List: 8.98

John Hicks is known for his muscley, modal pianistics, but here he goes out of his way to show us other sides of his considerable talents: there's a dense duet with his wife, pianist Olympia Hicks; there are a couple of free-flowing ballads — notably "That Ole Devil Called Love," — and there are some burning trio pieces with vibist Bobby Hutcherson and bassist Walter Booker. Perhaps the best showcase on record of this venerable veteran.

**FACTS OF LIFE** — Michal Urbaniak/Larry Coryell — Love USLP-1-1111 — Producer: Michal Urbaniak — List: 8.98

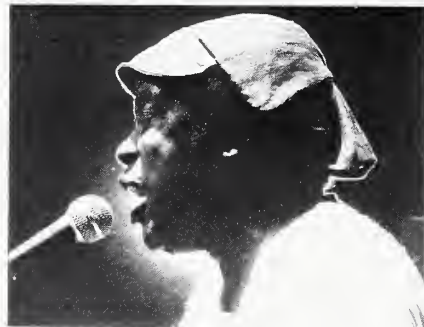
Larry Coryell's rapidfire acoustic guitar finds a good mate in Michal Urbaniak's sweet-and-four Eurojazz violin. With wordless vocalist Ursula Dudziak, two-fifths of Weather Report (Victor Baily, Omar Hakim), Kenny Kirland and Brian Keane along for the ride, this is a bright, flashy, pungent date that proves that "fusion" is not necessarily a dirty word.

## Berklee Music School To Award Kool Jazz Fest Scholarships

NEW YORK — The Berklee College of Music, in cooperation with the 1984 Kool Jazz Festivals, will award \$25,000 in Berklee scholarships to area residents in each of the 12 cities where the festival is being held. Instrumentalists and vocalists between the ages of 17 and 24 are invited to send tapes, before Dec. 15, to Scholarship Committee; Berklee College of Music; 1140 Boylston St.; Boston, MA 02215.

## ON JAZZ

**NASCIMENTO** — "I have a lot of expectations, this being the first time. I don't know what will happen, but I've been getting very good feelings from the relationship, at this moment, between myself and the press — the people coming for interviews, the people on the radio. Having these feelings, I think it's going to be good." Milton Nascimento leans back in his hotel room and smiles one of the warmest smiles in the Western Hemisphere. After 10 years of cajoling, Milton Nascimento — without question the biggest superstar in Brazil — has agreed to make his U.S. performance debut. "I don't know why it has taken me this long to come," he says. "I think because now Brazilian music is getting more popular in the States and American artists are talking about Brazilian music and me in



Milton Nascimento

their interviews. I think the moment of my career is right. It's the right time." Judging by the reception at the midnight Carnegie Hall concert a few days later, "the right time" is an understatement: the sellout crowd rose to its feet from his first entrance, flowers were tossed on the stage, song requests were shouted. Now, lest you think that Milton Nascimento is unused to adulation, a recent concert of his in Brazil drew 130,000 people. Isn't Carnegie Hall then something of a let-down? "Hahaha. No, it's okay, it's okay. It's only the first time; the next time we play in Central Park." Milton Nascimento

is known to American audiences mainly due to three American albums: "Courage" (A&M, 1969), "Milton" (A&M, 1977), and the classic "Native Dancer" (CBS, 1976), a collaboration with **Wayne Shorter**. "I don't think Americans know Brazilian music well," says Nascimento in his Manhattan hotel room. "But they very much want to know what's happening with Brazilian music. The moment is here now where the media, the music intelligentsia, is not just seeing Brazil as a country with a jungle, alligators, monkeys and bananas. It's a country that can speak different musical languages and has different musical cultures." When asked about his own musical influences, Nascimento says, "First the music of the people of the farms. And bossa nova. And, later, jazz, rock, the **Beatles**, everything. I like honesty — people who make things honestly. If it's good, it's good for me." Several nights later, at Carnegie Hall, Nascimento conveyed honesty, warmth, romance and joy without once singing, — or even speaking to the audience in — English. His powerful, velvety voice — which ranges from a rich baritone to a clear, piercing falsetto — must be one of the purest vocal instruments in popular music. Backed only by a Brazilian quartet, Nascimento's power and emotional content was clear — he sang rich romantic ballads filled with yearning and heartbreak, he sang joyous, prideful anthems, he sang his heart out. There were magnificent wordless passages when the singer would just chant over nothing but his own acoustic guitar, other songs when keyboardist and Nascimento's longtime musical director, **Wagner Tiso**, would fill in with synthesizer cellos and horns, and other numbers where the many Brazilians in the audience would join in — "Maria, Maria" and "Nos Bailes Da Vida" being the most vivid crowd pleasers. With the bearing and charisma of a great *chanteur*, Milton Nascimento swept his first U.S. audience into the palm of his hand. "In Europe they like it better when I sing in Portuguese," he said a few days earlier in his slow, richly-accented English. "They understand the feeling, they can get next to the feeling, without words. It was not like that in the States when I was here recording, but we'll see now at the concert how it works." It works! Milton Nascimento was born in 1942 in Rio, but was raised, by adoptive parents, in Tres Pontas, Minas Gerais. He began performing while a teenager — for a while working in an accounting office by day while performing in nightclubs with a band called Evolusamba. He was fired from his accounting job for sleeping in the office and the rest, in Brazil anyway, is musical history. With his boyhood friend, Wagner Tiso, Milton began making a name for himself with his unique voice and his ability to bring many diverse elements into his compositions. At this point there are some 17 Milton Nascimento albums on the market in Brazil (PolyGram Special Imports brings some into the United States, as does International Book and Record Distributors in Long Island City). But that's not all: Nascimento has written a number of film scores, at least one theatrical score, two ballets, and a mass; has acted in a number of films (including **Werner Herzog's** "Fitzcarraldo"); and has helped found a School of Music in Belo Horizonte. "It's an open music school," he says. "The students learn theory on an instrument, but we don't say, 'Look, you have to play this music or that music.' We just give them the support to develop the music they want to. One of the projects is to make a stage on a van and play in squares in small cities. So, in a way, they practice what they learn in school in direct contact with the people. And they also have classes in body expression, dance and theatre. In terms of public acceptance, things are good for music in Brazil now. There are many live concerts happening in open-air places. And a lot of good musicians and good composers are producing their own albums on independent labels. These are good things happening in Brazil." As for his own plans, Nascimento says that if things go well at Carnegie Hall, there'll be a complete U.S. tour some time next year. He also says, "At this moment I have two plans. The first plan is to bring my mass, "Missa Dos Quilombos," which I produced and worked on with a number of people, to New York and Paris. The arrangements in Paris just started and we're trying to arrange to bring it to New York. And the second project is to record some songs here in America with some musicians that I have a good relationship with and others that I like. I would like to do another album with Wayne Shorter, I'd like to work with **Pat Metheny** and I have a real desire to, sometime, do a work with **Miles Davis**." Milton Nascimento's long-anticipated U.S. debut was an unequivocal triumph. **Joao Gobren**, a Portuguese writer, summed up a Nascimento performance like this: "There are sensations that are beyond the power of simple words, dimensions wider than exact adjectives, because there exist surprises and meetings that overwhelm people, making them dance, sing and cry, and a happening like this cannot be explained through writing."

lee jeske



# A Tribute to JAY LASKER

SPONSORED BY THE MUSIC INDUSTRY IN ASSOCIATION WITH THE CITY OF HOPE

*Wednesday  
evening  
July 18th,  
1 9 8 4*



WEST COAST CO-CHAIRMEN:  
JAY LOWY, V.P./GENERAL MANAGER,  
JOBETE MUSIC and LEE YOUNG, JR.,  
V.P./GENERAL COUNSEL, MOTOWN RECORDS

EAST COAST CHAIRMAN:  
BOB SUMMER, PRESIDENT, RCA RECORDS

PROCEEDS TO BE USED FOR CAPITAL PROJECTS AT THE CITY OF HOPE NATIONAL PILOT MEDICAL CENTER

## Century Plaza Hotel LOS ANGELES, CALIFORNIA

HOW YOU CAN CONTRIBUTE TO THE DINNER  
GENTLEMEN:

Please reserve \_\_\_\_\_ table(s) (10 persons to a table)  
or \_\_\_\_\_ places for the dinner honoring JAY LASKER

Contribution: \$300 per person — \$2,500 per table of ten

I cannot attend the dinner but please list me as a contributor.

(Check one)  Founder (\$1,000)  Patron (\$500)  
 Sponsor (\$300)

ENCLOSED PLEASE FIND A CHECK FOR: \$ \_\_\_\_\_

NAME/FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE  
208 W. 8TH ST, SUITE 1100, LOS ANGELES, CALIF. 90014

HOW YOU CAN CONTRIBUTE TO THE JOURNAL

TESTIMONIAL JOURNAL RATES  
(PLEASE CHECK APPROPRIATE SELECTION)

<input type="checkbox"/> DIAMOND PAGE . . . . . \$5,000.00	<input type="checkbox"/> WHITE PAGE . . . . . \$800.00
<input type="checkbox"/> GOLD PAGE . . . . . \$2,500.00	<input type="checkbox"/> ONE-HALF PAGE . . . . . \$500.00
<input type="checkbox"/> SILVER PAGE . . . . . \$1,500.00	<input type="checkbox"/> ONE-QUARTER PAGE . . . . . \$300.00

ESTABLISHING THE MUSIC INDUSTRY RESEARCH FELLOWSHIP

HONORING JAY LASKER

Page size is 8 1/2" wide (horizontal) by 11" high (vertical)

PERSON/FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

AUTHORIZED BY \_\_\_\_\_

TITLE \_\_\_\_\_ TELEPHONE # \_\_\_\_\_

CHECK ENCLOSED  PLEASE SEND BILL

MY AD COPY SHOULD READ:

Printer's deadline for AD COPY: June 27, 1984  
Make checks payable to City of Hope. Contributions are tax deductible.  
MAIL TO JAY LASKER TESTIMONIAL JOURNAL -% CITY OF HOPE  
208 W. 8th Street, Los Angeles, California 90014



## CMA Study Reveals Country Music 2nd Most Enjoyed Music in Britain

NASHVILLE — A recent Country Music Assn. (CMA) survey conducted by Market and Opinion Research International (MORI) revealed that country music is the second most enjoyed form of music in Great Britain. Country music came in a close second with 49 percent of the British population listening to country music, 2 percent behind the most enjoyed form of music, pop music.

The survey revealed that country music is more enjoyed by the British population than classical, light orchestral, disco, rock, folk, soul, jazz and reggae. "I suspect many of our findings will be considered somewhat surprising, as there is clearly more popularity and potential in country music than may have been assumed," stated Stewart Lewis, MORI assistant director. "It seems that the British public's opinion of country music is generally more positive than it is perceived to be by the music industry."

The extensive three-part study was conducted in February and March of 1984 at a cost of approximately \$22,500. It was the first survey ever designed to examine the image of country music among the general public and music industry in Great Britain. Group discussions and a quantitative survey were focused on the

general public; while a third part consisted of in-depth interviews with influential members of the British music community.

The survey unmasked such information as the fact that Johnny Cash, Dolly Parton, Crystal Gayle and Kenny Rogers are as well known to the British consumers as many established British rock and pop stars, including David Bowie, Culture Club and Eurythmics. Another statistic revealed that country music has two distinct faces with both the British public and the music industry. Pure or traditional country, especially when coupled with the cowboy western image, tends to elicit a stereotyped and often negative response from most of the British public, however, enthusiasts for this form of music prove to be very loyal to the music. Spanning all ages and social classes, the pure country music listener constitutes approximately 5 percent of the total market.

Another form of country music that is usually shadowed by the pure country music in Britain is MOR or "crossover" country music. Crossover country is liked by the British public because it is "relaxing, easy to listen to, and has good lyrics." The potential buyer for crossover country generally conforms with the typical buyer

(continued on page 25)

## Bowen Named Pres. MCA/Nashville

NASHVILLE — Jimmy Bowen has been named president of MCA Records, Nashville and vice president, MCA Records, Inc. it was announced last week by Irving Azoff, president of the MCA Records Group. Upon making the announcement, Azoff said, "Jimmy is a proven winner. His individualism, aggressiveness and style will propel MCA/Nashville into the '80s and '90s. I consider it a personal coup to have him join our team."

Prior to the announcement, Bowen was instrumental in the restructuring and restaffing of the MCA/Nashville office since February. Previously he headed the Nashville Warner Bros. office, holding the title of vice president/Nashville. He assumed that position in Jan. 1983 after overseeing the merger of Warner Bros. and Elektra/Asylum in Nashville where he had been vice president and general manager since December 1978. Bowen worked at MCA previously as vice president and general manager of the Nash-

ville office when he first moved to the city. During this time he produced Mel Tillis and Merle Haggard. Bowen had produced Anthony Newley, Mel Tillis and Tompall Glaser after working at MGM Records where he was president before the company was phased out by PolyGram. Bowen has also worked at Chancellor Records, Reprise Records and AMOS Productions in various positions and has produced other artists such as Dean Martin, Kim Carnes, Kenny Rogers with the First Edition and Mason Williams.

Bowen will continue producing Hank Williams Jr., Crystal Gayle, Eddie Rabbitt, Johnny Lee and Jimmy Buffett. "I am very glad to see this change finally completed, and I am looking forward to working with Irving Azoff and the people he has assembled in Los Angeles," stated Bowen. "I'm sure that when the two operations meld together that MCA Nashville, with its great new crew, will become the place to be for all music coming out of Nashville."



**NMA WANTS YOU!** — Several artists and music executives filmed PSA TV spots as part of the Nashville Music Assn. (NMA) month-long membership drive in June. Pictured at the filming are (l-r): Rick Blackburn, CBS Records; Dale Franklin Cornelius, NMA; Jim Ed Norman, Warner Bros. Records; Karen Brooks, Warner Bros. recording artist and Mark Gray, CBS recording artist.

## TOP 75 ALBUMS

		Weeks On 6/9 Chart	Weeks On 6/9 Chart
1	<b>ROLL ON</b> ALABAMA (RCA AHL1-4939)	1	20
2	<b>DELIVER</b> THE OAK RIDGE BOYS (MCA-5455)	2	32
3	<b>WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110)	3	30
4	<b>DON'T CHEAT IN OUR HOME TOWN</b> RICKY SKAGGS (Epic FE 38954)	4	33
5	<b>MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	5	33
6	<b>RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	6	31
7	<b>PICTURES</b> ATLANTA (MCA-5463)	7	8
8	<b>CLEAN CUT</b> BARBARA MANDRELL (MCA-5474)	8	7
9	<b>IT TAKES BELIEVERS</b> MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	10	9
10	<b>THE BEST OF VOL. III</b> DON WILLIAMS (MCA-5465)	13	15
11	<b>ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	18	4
12	<b>HOUSTON TO DENVER</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	16	3
13	<b>DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL1-4713)	12	49
14	<b>FADED BLUE</b> GARY MORRIS (Warner Bros. 9-25069-1)	17	7
15	<b>THE WOMAN IN ME</b> CHARLY McCLAIN (Epic FE 39154)	15	25
16	<b>THE GREAT PRETENDER</b> DOLLY PARTON (RCA AHL1-4940)	11	18
17	<b>DON'T LET OUR DREAMS DIE YOUNG</b> TOM JONES (Mercury/PolyGram 614 448-1)	14	28
18	<b>SURPRISE</b> SYLVIA (RCA AHL1-4960)	19	7
19	<b>ONE MORE TRY FOR LOVE</b> RONNIE MILSAP (RCA AHL1-5016)	52	2
20	<b>BY HEART</b> CONWAY TWITTY (Warner Bros. 9-25078-1)	27	6
21	<b>CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9-23958-1)	9	30
22	<b>CHEAT THE NIGHT</b> DEBORAH ALLEN (RCA HHL1 6514)	21	31
23	<b>EXILE</b> EXILE (Epic FE 39154)	23	25
24	<b>IN MY EYES</b> JOHN CONLEE (MCA-5434)	20	38
25	<b>THE JUDDS</b> THE JUDDS (RCA MHL1-8515)	26	16
26	<b>DOIN' WHAT I FEEL</b> LEON EVERETTE (RCA MHL1-8518)	30	4
27	<b>JUST A LITTLE LOVE</b> REBA McENTIRE (MCA-5475)	29	6
28	<b>SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA-5408)	31	83
29	<b>JUST DIVORCED</b> DAVID ALLAN COE (Columbia FC 39269)	40	3
30	<b>TODAY</b> THE STATLERS (Mercury/PolyGram 812 184-1)	24	31
31	<b>THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic FE 38815)	22	40
32	<b>THERE IS A SEASON</b> VERN GOSDIN (Complet CPL-1-1008)	36	4
33	<b>A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	33	36
34	<b>MOVIN' TRAIN</b> THE KENDALLS (Mercury/PolyGram 812 779-1)	25	37
35	<b>DUETS</b> KENNY ROGERS (Liberty LO-51154)	28	9
36	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> GEORGE JONES (Epic FE 39002)	53	2
37	<b>PANCHO &amp; LEFTY</b> MERLE HAGGARD & WILLIE NELSON (Epic FE 37958)	37	53
38	<b>MAGIC</b> MARK GRAY (Columbia B6C 39143)	50	3
39	<b>GREATEST HITS</b> HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	38	88
40	<b>'TIL THE BARS BURN DOWN</b> JOHNNY LEE (Warner Bros. 9-25056-1)	35	12
41	<b>LOVE LIES</b> JANIE FRICKE (Columbia FC-38730)	39	32
42	<b>WHY LADY WHY</b> GARY MORRIS (Warner Bros. 9-23738-1)	42	39
43	<b>GREATEST HITS VOL. II</b> EDDIE RABBITT (Warner Bros. 9-23925-1)	32	41
44	<b>FOOLIN' WITH FIRE</b> JOHNNY RODRIGUEZ (Epic FE 39172)	44	8
45	<b>ONE WAY RIDER</b> THE OSMOND BROTHERS (Warner/Curb 9-25070-1)	46	5
46	<b>TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152)	45	33
47	<b>MAJOR MOVES</b> HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	—	1
48	<b>MIDNIGHT FIRE</b> STEVE WARINER (RCA AHL1-4859)	48	4
49	<b>EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL1-4679)	34	39
50	<b>NEW PATCHES</b> MEL TILLIS (MCA-5472)	51	4
51	<b>I'M NOT THROUGH LOVING YOU YET</b> LOUISE MANDRELL (RCA AHL1-5015)	59	2
52	<b>THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4662)	54	66
53	<b>MOTEL MATCHES</b> MOE BANDY (Columbia FC 39275)	55	3
54	<b>ANGEL EYES</b> WILLIE NELSON (Columbia FC 39363)	—	1
55	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229)	57	119
56	<b>ALL THE PEOPLE ARE TALKIN'</b> JOHN ANDERSON (Warner Bros. 9-23912-1)	56	33
57	<b>YOU'VE GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA-5488)	—	1
58	<b>CAFE CAROLINA</b> DON WILLIAMS (MCA-5493)	—	1
59	<b>SHINING</b> B. J. THOMAS (Cleveland Int'l/Columbia FC 39337)	—	1
60	<b>RESTLESS</b> THE BELLAMY BROTHERS (MCA/Curb-5489)	—	1
61	<b>FEELS SO RIGHT</b> ALABAMA (RCA AHL1-3930)	61	169
62	<b>HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	62	89
63	<b>THE MAN IN THE MIRROR</b> JIM GLASER (Noble Vision 2001)	43	26
64	<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL1-3644)	64	21
65	<b>GREATEST HITS</b> DOLLY PARTON (RCA AFL1-4422)	68	89
66	<b>THE MIDNIGHT HOUR</b> RAZZY BAILEY (RCA AHL 1-4936)	63	12
67	<b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	47	58
68	<b>GREATEST HITS</b> T. G. SHEPPARD (Warner/Curb 9-23841-1)	68	58
69	<b>GREATEST HITS</b> JOHN CONLEE (MCA-5404)	41	61
70	<b>KATHY MATTEA</b> KATHY MATTEA (Mercury/PolyGram 818 560-1)	49	8
71	<b>SLOW BURN</b> T. G. SHEPPARD (Warner/Curb 9-23911-1)	60	32
72	<b>EASY STREET</b> THE WRIGHT BROTHERS (Mercury/PolyGram 818 654-1)	58	6
73	<b>SOFT TALK</b> MAC DAVIS (Casablanca/PolyGram 818 131-1)	75	12
74	<b>WAYLON AND COMPANY</b> WAYLON JENNINGS (RCA AHL1-4826)	67	31
75	<b>GREATEST HITS, VOL. II</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	72	31



# Black Music

## SUCCESS!

by Lee Jeske

NEW YORK — In conversations with A&R directors of black music from several major labels, **Cash Box** recorded a number of verbal variations on age-old expressions of optimism and joy.

"The prognosis is great, because it's totally opened up," said Benny Medina, director, A&R development and talent acquisition, Motown. "The people — the kids, the adults, everybody — are so open to music now. Young, teenaged kids nowadays are not seeing or feeling the difference in backgrounds that I think, maybe, I did when I was younger. They're not so segregated from hearing a specific kind of music — you have new music stations, pop stations, adult contemporary stations, middle of the road stations, AOR stations, and R&B stations. There are a lot of different areas that you get the opportunity to cover bases on.

"I think what Michael Jackson did for black music has just broadened the base from what black music was once considered — R&B, just limited to black airplay. It's now crossed-over," said Jerome Gasper, A&R director, urban contemporary, PolyGram. "He has really thrown out the opinion that 'this is not good for pop radio,' which was really brought on by the record industry, by record industry executives, not by the buying public. I hope that after where Michael took it, the record industry is intelligent enough to expand its thinking and imagination and look at music for what it is — it's music. I'm not just talking about black acts crossing over to pop. If we can just deal with this as a music issue, and not label it as an R&B/country/rock and roll issue, the industry would be better off.

"Music is directly related to radio," said Varnell Johnson, vice president, black music A&R, Capitol, adding "and black radio in particular has become more dominant in major market. By becoming more dominant, obviously it's reaching a wider audience. And that wider audience is being exposed to black music where in the past it had limited exposure. Therefore, when people are aware, they can better make a choice of the kind of music they want to enjoy. And they've been choosing black music and enjoying it. I think it's because the music doesn't necessarily show color. It's just great music."

"I'm a firm believer in the fact that talent wins out," said John Brown, east coast operations director, A&R, black music, MCA. "And I really see things going back to music. I think by the end of the summer we will have run the course with all of this constant rap and play music and actually get back to the talents of singing and playing. Because I see that more and more people

— including those guys who are doing rap — are finding out that that's not enough. They're trying to become real musicians and real singers and I think that's very important. Not that there isn't a market for rap, but after you get to be a certain age you're not going to get on Johnny Carson doing hip-hop. You're going to have to do standards and stuff, and I'd like to see black musicians and black artists go toward that."

Gasper disagreed. "Rap music is now music," he said. "For the people who are intelligent and who want to keep it viable, rap music is now music."

"Rap will always be here," said Tony Wells, director, black music A&R, RCA. "Rap is street . . . so that element will never go away, I think it's here to stay. But it's not new, it's just Barry White with a little more of a beat, nothing has changed."

"The street is what sells records," said Medina. "And I would think one of the obvious things that's happening for black music now is a new dance, funk-oriented, innovative type music. Specifically, street-level innovative music is really what's happening the most, because it's down-to-earth, as opposed to flowery, cutsey-pie, hook-y, jingle-y music. Very, very basic concepts that deal with real life situations that are not necessarily rap records, but songs that might talk about the problems that we have in society right now, or how to better motivate yourself in today's society to get ahead, but not necessarily in rap format."

Two themes that constantly were emphasized by all of the gentlemen contacted were that "quality" was very important — the music, above all else, has to be good (that may not be as obvious as it sounds); and that European pop superstars such as Culture Club and Duran Duran, who are immensely influenced by black music, have helped break down the barriers.

"Quality is definitely what's coming out," said Johnson, sounding the first theme, "age and color have little to do with it."

"We've already proven the fact," said Gasper, "that the executives that sit back and say, 'Hey, a Bobby Womack is too old, or a Patty LaBelle is too old,' are sick. Bobby and Patti have proved they are sick."

"I believe quality is coming out, I believe melody is coming back and now we're going back to bigger and better songs," said Wells. "I think it's getting back to the old school, where you spend a lot of time thinking about artist development. You don't just sign an act or sign a master purchase situation just because it sounds good, you have to have an artist to back it up. Madonna

wouldn't happen if there wasn't a legitimate vocalist behind it, or Shannon wouldn't be happening if there wasn't a legitimate vocalist behind it, who can go out there and sell it."

As to the influence of European acts, Medina said, "You have to give a lot of credit to the European artist, like Culture Club and Duran Duran who have an R&B base. They are actually exposing the pop market to funk, because where Rick James may have only really crossed into the pop market one time, with a song like "Super Freak," a Duran Duran starts off there. Culture Club is, to me, the best of Smokey Robinson. They studied the music, like the Beatles studied old Motown records. Studied them and even perfected them in their own way. It's like seeing a dress on a fat girl and then seeing the same dress on a well-shaped girl. It looks better on that other girl, but it's the same dress."

"It's an old story," said Tony Wells, "I think people tried to downplay it prior to now, but going as far back as the Rolling Stones and the Beatles, they listened to black music. Unfortunately, they had more success doing that than black artists have had transcending the other way. But the music that's coming across the water now — which is basically traditional R&B with a little bit of new wave, a little bit of punk/funk and all of that stuff — is happening and it's affecting the black music scene. Instead of people coming up and starting to emulate the old, standard, traditional R&B sound, they're looking at that as kind of a new venture and those things are turning into a more marketable black music with an urban contemporary sound, which I think is going to be the trend of the '80s. The urban contemporary sound is something we're trying to reckon with; it's a microcosm of a little bit of down south and a little bit of London. That's where we're heading."

Medina was quick to point out that the influence works both ways. "A lot of the R&B artists that we work with here," he said, "are fascinated with, let's say, a Yes record, and have a tremendous understanding of that bass line and of the special effects and synthesized sound that were recorded on that, and are adopting that in their music because the public loves it."

So, with the prognosis particularly peachy — black music is, finally, breaking through the pop music barriers consistently — I asked the gentlemen how this affects what they do, as A&R men.

"You always go after talent," said Varnell Johnson, "and, obviously, try to consolidate the talent of a

(continued on page BM-6)

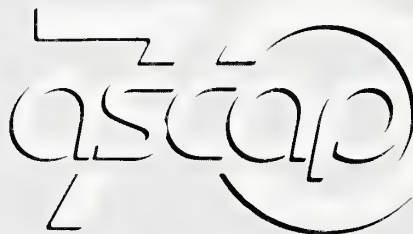


# ASCAP'S MOST PERFORMED SONGWRITER OF THE YEAR\*



LIONEL RICHIE

American Society of Composers, Authors & Publishers



70 YEARS OF AMERICA'S GREATEST MUSIC

WE'VE ALWAYS HAD THE GREATS



# Agencies Cite Hazards, Growth Of Black Shows

by Rusty Cutchin

New technology and recorded production notwithstanding, it's still difficult to have show business without the show. Concert promotion has changed significantly over the years, for black and white artists alike, but the live concert remains one of the most emphatic means of selling a record, though many (record companies in particular) would claim that video has taken over the second rung on the promotion ladder behind airplay.

For this issue's Spotlight on Black Music, **Cash Box** spoke with a number of the top booking agencies handling black concerts in America and overseas to get an overview of the shape of live shows in today's market and to assess the cumulative effect of the rising popularity of black artists in general balanced against the ongoing war between rising expenses and the desire to accommodate a generally lower-income ticket-buying public. All of the agents contacted painted frank and experienced pictures of the concert marketplace.

The standard by which all agencies dealing with black artists must be judged, on the basis of quantity alone, is set by Norby Walters Associates. At the time of his interview, Walters' company represented 25 of the top 50 acts on that week's black charts, an astounding 50 percent of the top acts in black music. According to Walters, 15 of the charted acts were independent or unaffiliated, while the remaining 10 were represented by competitors. Although this ratio obviously fluctuates weekly, it is safe to assume that even with as little as 35 or 40 percent representation, Walters would hold a commanding piece of the action. Remarkable, considering the strength and experience of his competitors, including the William Morris Agency, Regency Artists, Agency for the Performing Arts, Associated Booking Corp. and International Creative Management.

Walters, therefore, has some credibility when he says, "We are the voice of black music." With acts such as the O'Jays, Commodores, George Clinton, Con Funk Shun, Luther

Vandross, Dazz Band, Gap Band, Rick James, Kool and the Gang, Patti LaBelle, Whispers, Zapp and Bobby Womack, the agency knows whereof it speaks regarding the state of the black concert environment. As always, the success of a tour, according to Walters, boils down to economics.

"Spiraling costs make it difficult for a promoter to keep prices down. At the same time, you have a dwindling audience. Attendance is down." Walters, as others, points to the lack of effect the economic recovery has had on black families and potential concertgoers. One response to this situation has been the reduction in larger, multi-act shows in favor of single-artist, smaller room concerts. "The intimate audience reaches the artist and vice-versa. The idea is multiple shows in a smaller room. Without a sponsor," Walters said, citing the Pepsi arrangements with Lionel Richie and the Jacksons, "unless it's a big-name act (large venue shows) simply cannot be done."

Richard Johnson of William Morris, which represents Stevie Wonder, George Benson and Al Jarreau among others, adds another perspective on the effect of economic trends on artists. "The major attractions, from an Al Jarreau on up are not really affected by it. You find the middle level acts are the ones hit the hardest, because the small acts can continue to find work in a small club. It's in that grey area where a promoter has to really say, 'hey, is it worth \$7,500 to \$10,000 to take that gamble. But if you're in that grey area, than you've really got to think it out — can you really promote the date.'" Johnson agrees that the situation suggests an act can't afford to get "somewhat" famous. "You can't go backwards. You can't go back and say now I'll take less money, because once you do, all the promoters talk to each other. So if you say you'll do a date for less, it spreads like wildfire. And then you're really stuck."

ICM's Shelly Schultz adds, "It's been pretty much a norm in the black music area that unless an act has a very strong single they're not going to do much business. That seems to be what the black ticket-buyer is most responsive to. I think the black community is affected just like any other community with ticket prices. The cost of shows is going

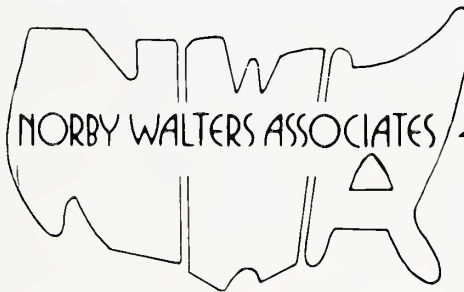
up. People have to be more selective. The economy is better, but people are using the money to spend on things that are a little more urgent than perhaps entertainment. So it equalizes itself. The ticket buyer is gonna spend his money on the show that he prefers, and if there's a glut of shows in the marketplace, somebody's gonna get hurt. The hottest artist is gonna do the business and the middle ground artist is just not gonna be considered. There's only so much expendable income."

Jim Gosnell of APA (Deniece Williams, Wynton Marsalis, Jennifer Holliday, Stacy Lattisaw) adds, "There are so many variables that contribute to why the cost of everything is higher. Advertising, trucks, buses, salaries are higher than just three years ago. We just put Jennifer Holliday out on the road with Peabo Bryson and because we're travelling with people we are saving on some of our expenses, such as a road crew. [Holliday's] never been out there before; she can't support a crew, a stage set, buses and trucks and make any money. So we're not gonna lose any money. We're probably not gonna make any, but we'll break even. So for a first time out, breaking even — that's a great position to be in. Most tours lose money first time around."

Gosnell touches on a philosophy that may surprise some in the entertainment business, but which Walter's associate Sal Michaels assures goes a long way toward building artist trust and agent credibility. "The most publicity we can get an artist, we will — with or without a hit record. If the product's released, we'll work on it. We'll put our time and energy into it and send acts out for literally no commission, and that's our key with buyers throughout the world. In other words, 'I'm not making any money the first time around, why are you?' Sometimes we have to take no commission. That makes the act want to go. The artist has to see that in order to believe."

Then, as Gosnell points out, there's the other side of the coin, the easy side. "We've got Deniece Williams, a number-one artist in three different areas. Everyone from an R&B background to a pop background is calling her. When you

(continued on page BM-6)



## WE HAVE THE STARS

CAMEO ★ GEORGE CLINTON ★ COMMODORES ★ CONFUNKSHUN ★ CHANGE ★ D-TRAIN  
 ★ DAZZ BAND ★ DEELE ★ EARONS ★ FOUR TOPS ★ GLORIA GAYNOR ★ GAP BAND ★  
 GATO BARBIERI ★ GRAND MASTER FLASH ★ RICK JAMES ★ JAY BLACKFOOT ★ KOOL &  
 THE GANG ★ EVELYN KING ★ KC & THE SUNSHINE BAND ★ KLIQUE ★ LAKESIDE ★  
 CHERYL LYNN ★ PATTI LABELLE ★ MIDNIGHT STAR ★ MELBA MOORE ★ MUSICAL YOUTH  
 ★ MARY JANE GIRLS ★ NEWCLEUS ★ NEW EDITION ★ O'JAYS ★ O'BRYAN ★ ONE WAY  
 ★ RUN DMC ★ SHANNON ★ S.O.S. BAND ★ SUGAR HILL GANG ★ SKYY ★ BURNING  
 SPEAR ★ THIRD WORLD ★ PETER TOSH ★ LUTHER VANDROSS ★ WHISPERS ★ BOBBY  
 WOMACK ★ YARBROUGH & PEOPLES ★ ZAPP/ROGER

## NORBY WALTERS ASSOCIATES

EAST COAST  
(212) 245-3939

200 W 51st St., Ste. 1410, N.Y., N.Y. 10019

WEST COAST  
(213) 467-5151

6410 Santa Monica Blvd., Los Angeles, CA 90038



# Radio: The Quest For Multi-Format Success

by David Adelson

Starting at the lower end of the radio dial and slowly working their way up, today's radio listeners undoubtedly hear a greater amount of black music than perhaps any other period in the past. Black music has certainly permeated the majority of today's musical formats indicating that indeed formats like "contemporary hit radio" (CHR) are beginning to be more receptive to the addition of black music to their highly coveted playlists.

The transition from a black contemporary (BC) or an urban format to CHR invariably means greater retail sales as well as a higher degree of notoriety for the black artists. Are CHR playlists now opening up, given the various events of the past year? Do record company promotion personnel now work their product towards the non-black stations differently than they did 12 months ago? Has the phenomenal success of black artists like Michael Jackson, Lionel Richie, Rockwell and Prince opened up the door for greater and quicker exposure of black artists by CHR?

Traditionally label promotion personnel work a black record by first establishing a strong black audience base. A record breaks on a BC or urban format first and then, if it gathers enough strength will "crossover" to the CHR or Adult Contemporary (AC) format.

"To be perfectly honest, I don't see that there has been that much of a change," remarked Tony Anderson, Motown's national director of R&B promotion. Though Motown's Rockwell found immediate placement on CHR playlists, Anderson still believes that "the basic way of doing it is starting at the BC level and then moving it to CHR."

Despite the increasing amount of airplay given black artists on CHR, Anderson warns that it is not a good time to chart the success of black music on pop stations. Noting the phenomenal contributions that Michael Jackson has made to the music industry, Anderson stated "it is hard to try to gauge things now," adding, "an artist will come along and sell normally three or four million albums and that's considered an accomplishment and now that's all out of perspective because here's Michael with 30 million in sales. Once things get back to normal we can start looking at things in a real sense."

Anderson's cautious "wait and see" attitude about the opening up of CHR playlists to a wider variety of black music was echoed by many label promotion people. MCA's national director of black promotion Ernie Singleton stated, "our penetration has to be solid at urban or R&B radio if in fact we are going to have any success in relation to the mass appeal stations. Most of your CHR or mass appeal-type stations will not stick with a black record unless it has an established sales base." He remarked a CHR station will take a record out of the box "if it's a Lionel Richie, Michael Jackson or even Kool and the Gang," but Singleton pointed out that when developing other black artists, "you have to have a very solid record with the urban and R&B stations."

Singleton felt that the day of automatic acceptance of black product by pop programmers was still off in the future but added, "I think white programmers are very receptive when they are worked consistently. I don't think they are receptive when you only drop in on them once a year and don't hit them again after that."

Singleton reaffirmed his commitment to establishing a solid black audience for his product before making the move to mass appeal stations, claiming, "the black audience base is absolutely crucial because how are you going to get those other people to come out of the box?"

Buddy Scott, program director of Chicago's WBBM-FM—a popular CHR outlet—stated simply, "I play black records because I play hits and there are in fact a lot more black hits than there used to be." Scott sees CHR programmers being generally more accepting of black music due to the increasing appeal with the CHR audience over the past 12 months. He said, "the first question is: is there a lot more black music out there today? The answer to that is yes. The second question is: are program directors faster on those records and the answer to that is yes. But the reason for that isn't because it has a solid black base, the reason is that there is more of a meshing or mixing of the music that's making it today."

Scott added that his audience has now accepted a lot of black music and essentially redefined it as pop. "Black music is much more acceptable today in the midwest CHR market than it was 12 months ago. We don't have the backlash that we had a year ago."

Cortez Thompson, vice president of promotion, black music at Warner Bros., believes that CHR programmers are definitely opening up to black music, adding "I don't think they have any choice. CHR has had to respect black music." Thompson points out that CHR programmers, when faced with black music's increasing popularity at the dance clubs

and at the retail level, took the obvious step by increasing the number of black artists on their playlists.

"The music is there and the people are buying it. I don't care what color you are, a hit is a hit. Yes, our approach is different although we are still proud of our black base and because that's our livelihood in terms of this department, we still try to maintain that base. I'm always going to be in favor of black radio, but once you get that crossover it just means more sales."

Thompson pointed to the Warner Bros. roster and acts such as Prince. "You better believe that with Prince, pop radio is out of the box and on the case." Thompson also believes "there is a new day and a change has taken place. We are now working together with the pop department out of the box. We are not waiting any longer for a black base."

Thompson attributes his department's different approach in part to the important role clubs play and also to the role of urban radio. He stated, "Urban radio is the liaison between black and CHR as well as CHR and black." In fact many label executives felt that the "sounds of the street" format of urban stations played an important role in the eventual format crossover to CHR.

Columbia Records vice president of black music and promotion Vernon Slaughter aligns himself with MCA's Singleton and Motown's Anderson in stating, "I don't think CHR has changed that much, I think what you have seen over the last year has been a couple of exceptions, notably Michael Jackson and Lionel Richie. Other than that it is still the same game of building up the base and trying to force a crossover situation."

Slaughter sees the black artists who have climbed onto the pop playlists as being in categories distinctly their own. He sees Warner Bros.' Prince as a good example of a black artist who is able to make the immediate crossover. Slaughter's mention of Thompson's and W.B.'s roster may be a good reason Thompson believes "there is a new day."

"I would be remiss in doing my job if I felt that CHR had loosened up totally," said Slaughter, who added, "obviously there are exceptions. Top 40 radio was traditionally supposed to mean the best of all formats. If that is true then we will invariably get our shot because I think our music stands up to any other segment of the marketplace."

Slaughter, like Thompson, pointed to the importance of the urban station in promoting their music as well as acting as a liaison between BC and CHR stations. "I think the key battles are now between urban and CHR and they've got to be playing a lot of the same records." He pointed out, "the current CHR formats in the major markets obviously have their white base but I think they have a respectable black listenership. In order to get the maximum exposure for my artists I have to capture both formats."

Ronnie Jones, director of R&B promotion at Capitol, stated, "When you are talking CHR, it is no different than it was before. Yes, there has been an acceptance at CHR when it comes to who put the business back on its feet again, like Michael and Lionel, but these artists are not being considered as black artists anymore." He agreed with Slaughter's view that certain artists have reached a level where they are placed in a separate category. "They are considered pop artists right now."

Jones felt that his roster must also attain a strong black base before making the move to CHR. In addition the promotion head feels that a strong show of label support for a record is a crucial factor in getting a record played. "I have to be a lot more deliberate at radio in letting people know that the support will be there at radio from a promotion standpoint."

Though Jones still sees the need for the initial black base, he also sees a time when pop radio will come out of the box with a black record. "I see that day in the near future. I don't see where we are too far from it."

Larry Berger, PD at WPLJ-FM in New York, a CHR station, agreed with Slaughter and Jones, "there are certain artists that happen to be black that are pop artists, like Michael and Lionel." He acknowledged that those artists not in the pop category are the ones that must establish the black base and spread from there.

As far as the wider acceptance of CHR to black music, Berger stated, "I think in many markets CHR is still pretty white and in certain other markets there is a strong urban influence." He cited New York as being a market with those strong urban influences but added, "we don't feel we are in the position with the audience composition that we have to be a breaker station for a record like Womack and Womack." Berger pointed to the fact that the contemporary hit format was based on the best of all formats and subsequently, "we have not had a track record of being the first station in the market on records."

In general most promotion heads contacted felt that with the exception of a few, black artists must first develop a

strong black listening and buying audience before jumping formats. Warner Bros. Thompson was the most optimistic about the current state of breaking black music on CHR, an understandable optimism just before the release of Prince's "Purple Rain."

What each of the promotion executives did share was the belief in the quality of the music and the eventual proliferation of black music across all formats.

Whether CHR will close its playlists after the dust settles from the fury of Michael Jackson, Lionel Richie and Prince remains to be seen. Most CHR programmers believe the audiences will continue to demand more black music and they will be glad to provide it.

Like it or not, CHR is an important vehicle for getting black music to the white audiences and subsequently increasing sales tremendously. As MCA's Singleton simply put it, "If they don't play it, it doesn't get exposed."

## Retailers Enjoy Crossover Sales

by Peter Holden

In speaking with some of the country's largest retail outlets, **Cash Box** took note of some of the past year's dominant trends in black music sales, many of which evidence the tremendous upswing of black artists' importance in the retail marketplace.

The overall mood of retailers was best capsulized by Licorice Pizza's director of advertising Randy Gerston. "What we're feeling is probably what a lot of retailers are feeling, and that is the great crossover of black artists which has resulted in vastly increased sales. We've always done well with black music, but this year is a little different." National Record Mart's director of advertising Lance Jones agreed. "The product is lending itself to more commercial response. The quality is definitely there, and the music is finally gaining the exposure that is long overdue. We're finding that it's almost like the Motown days again where white audiences are snapping up black releases immediately."

There are a variety of reasons behind the increased visibility of black artists in popular music, and one of them is radio. David Blaine, vice president of the Washington, D.C.-based Waxie Maxie record chain, stated this premise. "It's a matter of the white audience hearing a new black artist on the radio, liking it and looking for it in the stores, as opposed to going in and buying the latest Jacksons' LP, seeing the new Dennis Edwards album and picking it up, too. If they haven't heard it, they're not going to buy it." The Record Mart's Jones rejoined that "the Top 40 stations are being more adventuresome with their playlists, and I'd say that many consumers are willing to take a chance on an album that they might hear by a black artist."

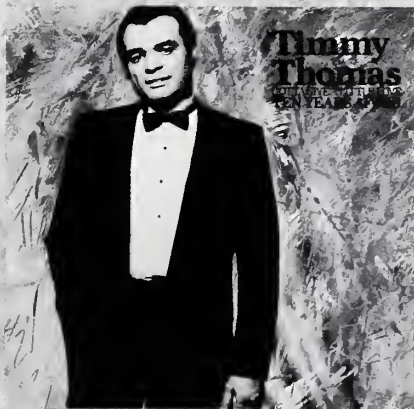
David Coleman, 45 and 12" singles buyer for the Atlanta-based Turtles chain, sees so much crossing over of black and white singles that he feels breaking a new black single exclusively on B/C stations is inadequate. "We would like to see our record labels who have a new single from a black artist break it on both B/C and CHR stations at once. The buying audience is proven, yet most of the time labels want to establish an initial black audience base. We disagree with that because by breaking it on both formats the record will build a lot faster."

How do these more adventuresome playlists translate into retail marketing? Primarily through increased visibility in the stores and more numerous point-of-purchase displays. Licorice Pizza's Gerston noted that, "we're doing a lot more displays, and we're featuring more black artists on the front step-ups of our stores. One of our stores has even eliminated the special R&B section and incorpo-

(continued on page BM-6)



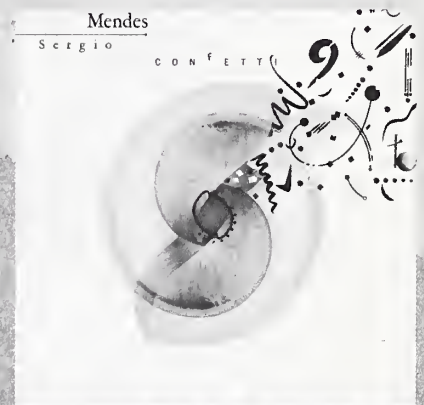
# AN UMBRELLA AD FOR THE BLACK/URBAN HITS THAT HAVE IT MADE IN THE SHADE



**TIMMY THOMAS**  
**"GOTTA GIVE A LITTLE LOVE"** (GS-82004)\*  
 The single smash from his album  
**Gotta Give A Little Love** (GM-80006).  
 GS-82004/GM-80006  
 Produced by Lou Pace for Freedom Sound Productions.



**JOE JACKSON**  
**"YOU CAN'T GET WHAT YOU WANT"** (SP-12098)  
 The hot 12-inch re-mix  
 from **Body And Soul** (SP-5000).  
 SP-5000  
 Produced by David Karshenboom & Joe Jackson.  
 SP-12098  
 Special re-mix by John "Jellybean" Bonitz.



**SERGIO MENDES**  
**"ALIBIS"** (AM-2639)  
 The inventive new single  
 from **Confetti** (SP-4984).  
 AM-2639  
 Produced by Sergio Mendes & Robbie Buchanan.  
 Vocals by Joe Pizzulo.  
 SP-4984  
 Produced by Sergio Mendes for Sarrich Productions.  
 Associate Producer: Bruce Swedien.



**KAMIKAZE**  
**"TOKYO ROSE"** (SP-12095)  
 The 12-inch Dance hit with a Japanese accent.  
 SP-12095  
 Produced by Science Lab Productions.  
 Mix by Michael Brauer.



**THE VALENTINE BROTHERS**  
**"LONELY NIGHTS"** (AM-2647)  
 The duo's debut on A&M  
 from **Have A Good Time** (SP-4989).  
 SP-4989  
 Produced by The Valentine Brothers/David "Hawk"  
 Wolinski for Deep Sky Productions. Executive Producer: Stan Bethel.  
 AM-2647  
 Produced by David "Hawk" Wolinski for Deep Sky Productions.



**GEORGE McCRAE**  
**"OWN THE NIGHT"** (GS-82006)\*  
 His Gold Mountain bow  
 from **Own The Night** (GM-80008).  
 GM-80008  
 Produced by Russ Mitchell & George McCrae  
 for Pressure Records (Canada)/Paul Fox.  
 Executive Producers: Garry M. Stratyckuk & Frank Wiener.  
 GS-82006  
 Produced by Paul Fox.

AND COMING SOON... New music from  
**THE BROTHERS JOHNSON/Out Of Control**  
**JANET JACKSON/Her 2nd A&M album**  
**JOYCE KENNEDY/Looking For Trouble**



**CAST A GIANT SHADOW WITH THE HITS FROM A&M RECORDS & CASSETTES.**

© 1984 A&M Records, Inc. All Rights Reserved. \*On Gold Mountain. Manufactured & distributed by A&M Records.



# Black Music

## Crossover Sales

(continued from page BM-4)

rated it into the pop racks because the two are becoming more closely aligned."

Camelot Records is also making fundamental marketing adjustments to accommodate the across-the-board increase in black music sales. Mike Sheldon, district supervisor for the Kansas/Missouri area, explains Camelot's changing philosophy. "As a company, we've become much more aggressive with our advertising. We've gone to quarterly black music print ads with local radio tie-ins, and that's been very effective."

"The second thing is that we've made black music much more high profile in the stores through in-store record play. We've put together special in-store tapes and we've made much more of a commitment to play 12" records in order to parallel what we feel is happening in the music industry as a whole. We're seeing much more black crossover — Dennis Edwards, Patti LaBelle, the Bar-Kays — in traditionally hard rock areas, and so we're trying to gear our stores to that changing focus."

Another aspect of black music which has blossomed in the past year from being a factor solely in urban markets to being a nationwide phenomenon is dance and rap music. What started as street music and dance, rap music and break dancing have grown into a true retail boom. Musicland's director of promotions Jim Haldeman commented, "the key to the change for black music in the last year is the resurgence of dance music. We've seen a big difference in sales, and many of these dance hits sell without much crossover airplay. Albums like the K-Tel break dance record and the soundtracks to *Beat Street* and *Breakin'* are all doing very well for us with audiences across the board." Lance Jones of the National Record Mart also noted that "we're trying to do a lot with these albums for graduation and the beginning of summer in terms of sales and advertising." Haldeman added "we have greatly expanded the 12" sections in the stores, and we're carrying a much broader and deeper spread of product."

While radio is exposing a wider crowd to this influx of new black music, many regions don't have B/C or urban contemporary radio formats. Yet in these areas black artists and especially dance music are still selling very well. Camelot's Sheldon attributes this to music videos. "In many of our major and secondary markets the Black Entertainment Network is making an impact. It's out there and people are picking up on it; we're seeing long-term sales on people like Ashford and Simpson and Jeffrey Osborne that goes up above and beyond radio. Many of the areas in my district simply have no black radio, but black music is still selling very well."

In light of the good feeling over the retail gains black music has made in the last year, do retailers believe the sales boom will continue, or have the past 12 months simply been a short-term watershed period? Jones responded, "with both the video and radio avenues playing more and more crossover material, it is now a trend, but from now on I would think it will be the rule of thumb." Waxie Maxie's Blaine agreed: "I hope that it will be an overall trend in pop music. So many barriers have been broken down in other industries, I see no reason why music shouldn't be the most heterogenous of all."

Gerston summed up the black music marketplace well with the observation: "black music isn't becoming any more accessible musically, but people like you and me are becoming more open to what has always been out there. It's not unlike the huge success of the Supremes, the Four Tops, the Temptations, the Spinners and all those bands that were so prominent in pop music in the late '60s and early '70s. It's just now coming around for the consumer who is now spending his money on it."

In any case, black music is achieving new heights of commercial success at every level, and not solely through superstar crossover pop artists like Michael Jackson, Lionel Richie, Prince and Rockwell. While artists

such as these have paved the way for many younger black songwriters and musicians, it is the music industry and the consumer that are making black music the hottest item for retailers around the country.

## Black Shows

(continued from page BM-3)

have a number one record, the economy's not affecting you."

One of the most controversial subjects surrounding the ways in which tours are planned and supported today involves the question of record company participation. Walters is firm on the topic. "Record companies are totally lacking in support for black music, when you take into account the sales ratio to blacks vs. whites. Before, the record companies' tour support and promotion in general helped create a legitimate economic climate for the touring artist." William Morris' Johnson takes a different view. "Most of the record companies — even though they've obviously had cutbacks financially — I still feel they are working very hard in terms of promoting the dates, buying the ads, etc."

Schultz sums it up this way: "As we move into the eighties, there are other ways of promoting records and the video area seems to be what's happening today. I have no doubt that two weeks from now another idea will pop up and videos will be in second position of priority and the new idea will be first. That's called progress."

Progress is a key word relating to all aspects of the concert business. Most agents, including Paul La Monica of ABC, point out the improvements in the promoting of black concerts. "The professionalism of black promoters has probably been the biggest change in the last 10 years." This recognition is an important aspect of the sticky situation concerning the Lionel Richie and Jacksons tours — the involvement of black promoters in careers of artists who have made extensive inroads with white audiences. The situation, according to Walters, requires "a very serious analysis regarding the final economic fruition and who should reap those awards. We must pose the question, 'For the artists who come through the ranks supported by black promoters, isn't there a sense of obligation to those who fought the battle?'"

All contacted agree, however, that the enormous popularity enjoyed by crossover attractions such as Michael Jackson, Lionel Richie, Deniece Williams, and Kool and The Gang, to name a few, has gone a long way in increasing the awareness of black music as a force of prime importance in the development of popular music in general. As Walters points out, "Black music is the very essence of American pop music." The general acceptance and appreciation of this fact by increasingly large audiences, combined with the growing professionalism of black promoters and the continued support of agencies as powerful and dedicated as Walters' should serve to help black music garner all the attention and respect it is due. The only hazards are the economic needs of the black audience and the temptation to tamper with the music itself. "In the overview, black music is on the upswing," says Walters. "There is a wider acceptance of it, which will help. But we have to keep an eye on the economic position of the core black audience, because without that base, if the artist is forced to change the music to satisfy the pop audience, rather than keep its heart and soul, it won't continue to be the force it has become."

## Success

(continued from page BM-1)

particular artist into writing, performing, singing. And I'm talking about new artists as opposed to name artists — name artists usually have a track record, so you know what you're getting. But when you're dealing with new artists, it affects the decision, whether they can become a mass appeal artist and do all the things that are necessary to become a mass appeal artist, but not just focusing on one kind of musical taste."

"I've got to be honest with you," said Jerome Gasper, "I don't know what the trends are, I just follow music. I mean, if it hits me, I move on it. On one hand, if an independent producer comes in with a record that I think is a hit record, I'll move on the fact that I think it's a hit record, forgetting the creativity, because we're in the music business. If a group comes in that's creative to me, that doesn't have a hit record, but has a sound that's innovative, I move on that. The fact exists that it could be a great voice with the improper material, and I'll move on those aspects. Very often people ask me, 'What sounds are you looking for?' There are no sounds to look for, man, you never know what it's going to be or when it's going to hit you or where it's going to come from. So I look at everything and listen to everything."

Wells seemed to know what he was looking for: "The premiere male artist is still a thing to be reckoned with," he said. "Female record buyers still want to look up to a great male vocalist/singer/entertainer. And we're looking for those types of artists who can bring in those 18-40-year-old female record buyers, because that's where our market is and that's where our sales strength lies. And, obviously, the predominant female vocalist — we have to have some kind of balance."

"There's no new way to find an act," said John Brown, "I haven't heard of a new way to find an act. It all comes through the same channels — you go and see a band, or somebody you know has a band, or you just happen to hear something. The only thing that has changed is the import market, and I don't remember that being a big thing five years ago. In fact, I'm looking at a band in England now and I think they're real fierce. They happen to be black and they happen to be from England. And I think that's another happy experience we're starting to share."

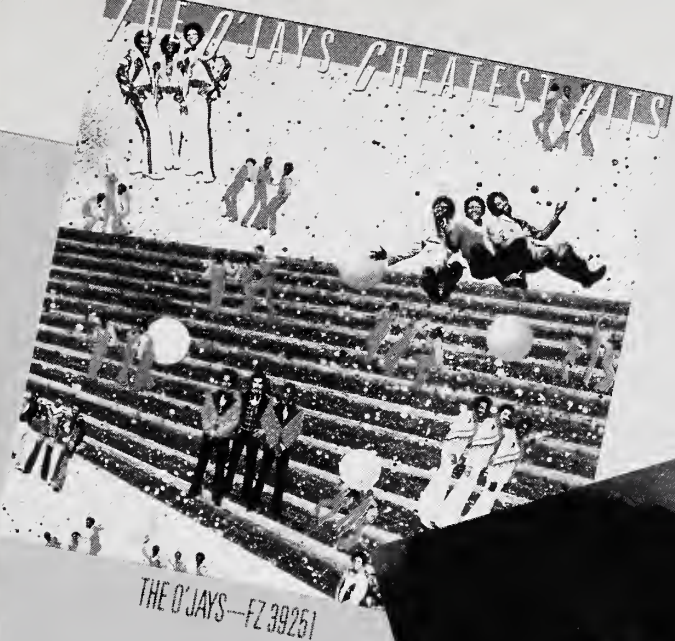
"My job has to be reflective of the public, otherwise I'm going to be off," said Medina. "If I'm not in touch with the fact that high school students from all over the country now are interested in, and listening to, George Clinton or Herbie Hancock or any of those types of material, then my pulse is not consistent with what the street is. And the street and word-of-mouth are what sells records."

Beneath the rosy glow of optimism is the reality of the music business, however, and Jerome Gasper leaves us firmly back on Earth:

"Black acts develop record to record and they don't develop other skills for them to stay in the music business. The longer you're in this, the more it becomes 'music business' and the less it becomes creativity. So, where acts are open-minded and are willing to listen, with the record company's help, I want to start broadening those acts. Because sooner or later they become old, they become passe, and I have no more use for them. I know it sounds cold, but I have no more use in the sense that it is such a business and it's real difficult not only for the act, but it's real difficult for me to stay in the system and not show a profit, by thinking 'creativity' all the time and not thinking 'bottom line.' So I try to bring those skills together into focus and make them work in harmony."



# COMMITTED TO GREAT BLACK MUSIC



EPIC, PORTRAIT® AND THE CBS ASSOCIATED LABELS

Epic  
Portrait®



*Continuing a*  
**50** *plus*  
*year tradition*  
*of recording inspired*  
*and significant*  
**Black Music...**

PHILIP BAILEY  
CHAMPAIGN  
JIMMY CLIFF  
ANDRÉ CYMONE  
DÁMARIS  
EARTH, WIND & FIRE  
EL CHICANO  
RODNEY FRANKLIN  
THE GIRLS  
BOBBY GLOVER  
BILLY GRIFFIN

HERBIE HANCOCK  
REBBIE JACKSON  
GLADYS KNIGHT  
& THE PIPS  
CHERYL LYNN  
THE MANHATTANS  
JOHNNY MATHIS  
NEW HORIZONS  
SKOOL BOYZ  
THIRD WORLD  
DENIECE WILLIAMS  
YELLOWMAN



*Columbia Records and Cassettes.*





## MOST ADDED COUNTRY SINGLES

1. ATTITUDE ADJUSTMENT -- HANK WILLIAMS, JR. -- WARNER/CURB -- 24 ADDS
2. NEVER COULD TOE THE MARK -- WAYLON JENNINGS -- RCA -- 23 ADDS
3. THE POWER OF LOVE -- CHARLEY PRIDE -- RCA -- 23 ADDS
4. TENNESSEE HOMESICK BLUES -- DOLLY PARTON -- RCA -- 19 ADDS
5. HELLO JOSEPHINE -- J.W. THOMPSON -- CENTURY 21 -- 17 ADDS

## MOST ACTIVE COUNTRY SINGLES

1. WHEN WE MAKE LOVE -- ALABAMA -- RCA -- 61 REPORTS
2. THAT'S THE THING ABOUT LOVE -- DON WILLIAMS -- MCA -- 59 REPORTS
3. SOMEBODY'S NEEDIN' SOMEBODY -- CONWAY TWITTY -- WARNER BROS. -- 59 REPORTS
4. I CAN TELL BY THE WAY YOU DANCE -- VERN GOSDIN -- COMPLEAT -- 58 REPORTS
5. YOU'VE STILL GOT A PLACE IN MY HEART -- GEORGE JONES -- EPIC -- 57 REPORTS

## THE COUNTRY MIKE

**MCRN TOP FIVE** — This week's top five records (based on nationwide requests) according to the Music Country Radio Network are: 1. "When We Make Love" — Alabama, RCA; 2. "I'm Not Through Loving You Yet" — Louise Mandrell, RCA; 3. "God Bless The U.S.A." — Lee Greenwood, MCA; 4. "Where's The Dress" — Moe Bandy & Joe Stampley, Columbia; 5. "Honey (Open That Door)" — Ricky Skaggs, Epic.

**KFDI WINS FIREFIGHTERS AWARD** — KFDI/Wichita has won second place in this year's International Assn. of Firefighters (I.A.F.) media awards competition held in Washington, D.C. The award was presented in the category of "Best Radio Editorial Comment" for a special series entitled "Fire Safety: Special Report." The series aired on the station during October 1983, and was hosted by public affairs director Dave Barger and emphasized fire safety for the home and workplace. The station has done other programs on fire safety such as "Fire-call" which airs each Sunday evening. An award was presented in Wichita by members of the I.A.F. local 666 represented by president Neil Barnes.



**STATION CHANGES** — KFH/Wichita has announced the appointment of Steve McIntosh to the position of operations manager for KFH and KBRA-FM. McIntosh joined the station in 1980 and has worked as a news anchor, news director and most recently, program director for KBRA-FM where he will continue his duties... **KBRQ/Denver** has announced that Don Lambert has joined the station sales staff. Lambert has sales experience with Panasonic, General Business Services and Alenco.

**SUMMER CONCERT SERIES PLANNED** — CFGM/Richmond Hill and Molson Ontario Breweries Limited have announced joint plans to host a major concert series at the Brewery's Molson Park near Barrie. The station has promoted events of this kind such as the Summer Country '82 festival near Hamilton, Ontario, attracting 43,000 fans (making it the largest country festival ever held in Canada). The series will debut June 24 with a lineup including George Jones, Jerry Reed, Joe Stampley and Gary Morris.

**MILSAP MAKES THE CALLS** — RCA artist Ronnie Milsap (c) was in the record label's offices recently making calls to radio stations to introduce his new single "Still Losing You" from the LP "One More Try For Love." Joining Milsap were Bob Heatherly, director national country promotion, RCA/Nashville (l) and Tom Corley, Milsap's public relations coordinator (r).

john lentz

## PROGRAMMERS PICKS

John Donabie	CFGM/Richmond Hill	Tennessee Homesick Blues — Dolly Parton — RCA
Don Roberts	KFGO/Fargo	Bad For Me — Joe Sum — A.M.I.
Tom Edwards	KUGN/Eugene	Faithless Love — Glen Campbell — Atlantic America
Dave Hensley	WMTZ/Augusta	Never Could Toe The Mark — Waylon Jennings — RCA
Gary Hightower	KFDI/Wichita	A New Place To Begin — Ray Price — Viva
Mike Olivier	KAYD/Beaumont	The Power Of Love — Charley Pride — RCA
Bob Orf	KFEQ/St. Joseph	A Little Love — Juice Newton — RCA
Rocky McCumbee	WVAM/Altoona	Let's Fall To Pieces Together — George Strait — MCA

## SINGLES REVIEWS

### OUT OF THE BOX

**KENNY ROGERS** (RCA PB-13832)

**Evening Star** (3:37) (Gibb Bros./Unichappell — BMI) (B. Gibb, M. Gibb) (Producers: B. Gibb, K. Richardson, A. Galuten)

The latest single from Kenny Rogers' "Eyes That See In The Dark" LP is another Barry & Maurice Gibb-penned tune. The slow tempo song continues in the mood set by earlier songs off the album with a reference to "Buried Treasure." Rogers' vocal styling is tastefully backed by guitars and harmonies.



### FEATURE PICKS

**RONNIE McDOWELL** (Epic 34-04499)

**I Got A Million Of 'Em** (2:51) (Tree-BMI/Cross Keys-ASCAP) (M.Garvin, R.Hellard, B.Jones) (Producer: Buddy Killen)

**GUS HARDIN** (RCA PB-13814)

**How Are You Spending My Nights** (3:28) (Kent Robbins-BMI/Let There Be Music-ASCAP) (K.Robbins, R.Carpenter) (Producer: Rick Hall)

**REBA McENTIRE** (MCA-52404)

**He Broke Your Mem'ry Last Night** (2:50) (Maplehill/Hall-Clement/Cross Keys-BMI/ASCAP) (D.Lee, B.Jones) (Producer: Norro Wilson)

**TOM T. HALL** (Mercury/PolyGram 880 030-7)

**Famous In Missouri** (3:18) (The New Music Times/Hallnote-BMI) (R.Williams, J.Clark) (Producer: Jerry Kennedy)

**RAY CHARLES** (Columbia 38-04500)

**Woman Sensuous Woman** (3:43) (Acoustic-BMI) (G.S.Paxton) (Producer: Ray Charles)

**LARRY JENKINS** (MCA-52396)

**You're The Best I Never Had** (2:51) (Galleon-ASCAP) (J.Chambers, L.Jenkins) (Producer: Joe Chambers)

**VICTORIA SHAW** (MPB-5009)

**Needing A Night Like This** (3:01) (Chappell-BMI) (R.Van Hoy/D.Allen, E.Struzick) (Producer: Say Hey Ray)

**SHIRLEY DAVENPORT** (AV MS-927)

**You've Got Me By The Heart** (3:23) (Not Listed-BMI) (J.R.Appling) (Producer: A.V.Mittelstedt)

### OUT OF THE BOX



**JOHN CONLEE** (MCA-52403)

**Way Back** (3:13) (ATV Music/Wingtip-BMI) (J. Fuller) (Producer: B. Logan)

This latest single release by Conlee following the success of his tune "As Long As I'm Rockin' With You" shows the romantic side of the crooner. Backed by smooth harmonies, Conlee sings of taking a relationship back to how it once was. A drum beat and electric guitar help set the pace on this melancholy ballad. The single should boost sales even further on the LP "In My Eyes."

## ALBUM REVIEWS

**ANGEL EYES** — Willie Nelson — Columbia FC 39363 — Producer: Willie Nelson  
List: 8.98 — Bar Coded

Willie teams up once again for a duet album, this time with guitar virtuoso Jackie King. Produced by Willie, the LP was recorded in his Pedernales studio in Texas and offers several instrumentally rich tunes. The album is reminiscent of a Chet Atkins LP focusing on the talents of Willie and King on guitar backing Nelson's usual talented vocals. The eight-song easy listening album includes two songs penned by King, "Thank You" and "Samba For Charlie," as well as Nelson's version of "Tumbling Tumbleweed."

**IT'S ALL IN THE GAME** — Merle Haggard — Epic FE 39364 — Producer: Merle Haggard & Ray Baker — List: 8.98 — Bar Coded

Merle Haggard's latest Epic LP release "It's All In The Game" includes the previously released single of the same name which was released last year by MCA and bought by CBS while moving up the charts. The album contains several tunes cowritten by Haggard with such songwriters as Freddy Powers and Willie Nelson, as well as the Ernest Tubb penned song "You Nearly Lose Your Mind." Columbia artist Janie Fricke teams up with Haggard on two of the slow-tempo ballads. Haggard also cut the Willie Nelson/Julio Iglesias hit "To All The Girls I've Loved Before." Coproduced by Haggard and Ray Baker, the album offers rich instrumental sections throughout by such guitarists as Chet Atkins and Grady Martin.



# TOP 100 COUNTRY SINGLES

June 16, 1984

	Weeks On 6/9 Chart		Weeks On 6/9 Chart		Weeks On 6/9 Chart
1 I GOT MEXICO	2	EDDY RAVEN (RCA PB-13746)	19	35 VICTIMS OF GOODBYE	19
2 YOU'VE STILL GOT A PLACE IN MY HEART	6	GEORGE JONES (Epic 34-04413)	44	36 OH CAROLINA	6
3 MONA LISA LOST HER SMILE	3	DAVID ALLAN COE (Columbia 38-04396)	46	37 LONG HARD ROAD	4
4 WHEN WE MAKE LOVE	7	ALABAMA (RCA PB-13763)	50	38 FORGET ABOUT ME	4
5 DENVER	5	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 38-04395)	40	39 MEMORY LANE	6
6 I CAN TELL BY THE WAY YOU DANCE	8	VERN GOSDIN (Compleat 122)	47	40 IF EVERY MAN HAD A WOMAN LIKE YOU	6
7 WHY GOODBYE	11	STEVE WARINER (RCA PB-13768)	49	41 I WANT TO GO SOMEWHERE	5
8 SOMEBODY'S NEEDIN'	13	CONWAY TWITTY (Warner Bros. 7-29308)	51	42 I HURT FOR YOU	4
9 IN MY DREAMS	10	EMMYLOU HARRIS (Warner Bros. 7-29329)	52	43 WHERE'S THE DRESS	3
10 I'M NOT THROUGH LOVING YOU YET	12	LOUISE MANDRELL (RCA PB-13752)	54	44 SOMEWHERE DOWN THE LINE	3
11 SOMEDAY WHEN THINGS ARE GOOD	1	MERLE HAGGARD (Epic 34-04402)	56	45 LET'S FALL TO PIECES TOGETHER	3
12 BETWEEN TWO FIRES	14	GARY MORRIS (Warner Bros. 7-29321)	55	46 ONE MORE SHOT	4
13 I DON'T WANT TO BE A MEMORY	16	EXILE (Epic 34-04421)	61	47 TENNESSEE HOMESICK BLUES	2
14 FOREVER AGAIN	15	GENE WATSON (MCA-52356)	29	48 BETTER OUR HEARTS SHOULD BEND	10
15 ATLANTA BLUE	17	THE STAYERS (Mercury/PolyGram 818 700-7)	65	49 MY BABY'S GONE	3
16 JUST ANOTHER WOMAN IN LOVE	20	ANNE MURRAY (Capitol B-5344)	58	50 IF ALL THE MAGIC IS GONE	4
17 ANGEL IN DISGUISE	22	EARL THOMAS CONLEY (RCA PB-13758)	70	51 ONLY A LONELY HEART KNOWS	2
18 THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY	21	B.J. THOMAS (Cleveland/Columbia 38-04431)	32	52 I DON'T WANNA LOSE YOUR LOVE	17
19 MAMA HE'S CRAZY	23	THE JUDDS (RCA PB-13772)	73	53 YOU'RE GETTIN' TO ME AGAIN	2
20 I STILL DO	24	BILL MEDLEY (RCA PB-13753)	36	54 BAND OF GOLD	11
21 THAT'S THE THING ABOUT LOVE	26	DON WILLIAMS (MCA-52389)	37	55 EYES THAT SEE IN THE DARK	9
22 B-B-B-BURNIN' UP WITH LOVE	27	EDDIE RABBITT (Warner Bros. 7-29279)	66	56 DAY BY DAY	4
23 JUST A LITTLE LOVE	4	REBA MCGENTIRE (MCA-52349)	62	57 I LIVE IN MEMORY	6
24 NEW PATCHES	25	MEL TILLIS (MCA-52373)	39	58 IT WON'T BE EASY	8
25 IF THE FALL DON'T GET YOU	28	JANIE FRICKE (Columbia 38-04454)	64	59 OPPOSITE SIDES OF THE HEART	4
26 STILL LOSING YOU	31	RONNIE MILSAP (RCA PB-13805)	63	60 MEMPHIS IN MAY	5
27 THIS TIME	30	TOM JONES (Mercury/PolyGram 818 801-7)	1	61 ATTITUDE ADJUSTMENT	1
28 I WISH I COULD WRITE YOU A LOVE SONG	33	JOHN ANDERSON (Warner Bros. 7-29276)	67	62 LONELY GIRL	5
29 FOREVER YOU	34	THE WHITES (MCA-52381)	38	63 I MAY BE USED	16
30 DISENCHANTED	35	MICHAEL MURPHEY (Liberty B-1517)	69	64 OKLAHOMA HEART	4
31 GOD BLESS THE U.S.A.	41	LEE GREENWOOD (MCA-52386)	76	65 SOMEBODY BUY THIS COWGIRL A BEER	2
32 HONEY (OPEN THAT DOOR)	9	RICKY SKAGGS (Epic 34-04394)	68	66 MOST OF ALL I REMEMBER YOU	3
33 LET'S LEAVE THE LIGHTS ON TONIGHT	42	JOHNNY RODRIGUEZ (Epic 34-04460)	43	67 I NEVER HAD A CHANCE WITH YOU	9
34 AS LONG AS I'M ROCKIN' WITH YOU	18	JOHN CONLEE (MCA-52351)			

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

(We Found) Paradise (Cedarwood—BMI)	88	I Can Tell (Cross Keys/Tree—ASCAP/St. David/Tree—BMI)	6	bo—BMI/ASCAP	45	Somebody's Needin' (Intersong/Ja-Len—ASCAP)	8
A Full Time (Acuff-Rose—BMI)	91	I Do All My Lovin' (Millstone—ASCAP/Almarie—BMI)	95	Let's Leave The (Hall-Clement—BMI/Chappell—ASCAP)	33	Someday (Shade Tree—BMI)	11
Ain't No Way (Unichappell—BMI)	80	I Don't Wanna (Sixty-Nine—St.—BMI)	52	Lonely Girl (Christie Lee's—ASCAP)	62	Somewhere Down (Old Friends—BMI/Golden Bridge—ASCAP)	44
Angel In Disguise (Blue Moon/April—ASCAP/Full Armor—BMI)	17	I Don't Want To (Pacific Island/Tree—BMI)	13	Lonely Heart (Silverline—BMI)	74	Southern Women (New Albany/Protunes—ASCAP)	87
As Long (Crosskeys—ASCAP/Old Friends—BMI)	34	I Fall To (Tree—BMI)	84	Long Hard Road (Coolwell/Granite—ASCAP)	37	Southland (Golden Harp—BMI)	76
Atlanta Blue (Stalier Bros.—BMI)	15	I Got Mexico (RavenSong—ASCAP)	1	Love Is The Reason (King Coal—ASCAP)	72	Still Losing You (Lodge Hall—ASCAP)	26
Attitude Adjustment (Bocephus—BMI)	61	I Hurt (Posey/VanHoy/Unichappell—BMI)	42	Mama He's (Kenny O'Dell—BMI)	19	Stranger (Snowball—BMI)	93
B-B-B-Burnin' (DebDave/Briarpatch—EMI)	22	I Live In Memory (Sabal—ASCAP)	57	Man Of Steel (Bocephus—BMI)	89	Tennessee (Velvet Apple—BMI)	47
Band Of Gold (Gold Forever—BMI)	54	I May Be Used (Hall-Clement—BMI)	63	Memory Lane (Mullet/Old Grams/Tony Stampley—BMI)	39	That's The Thing (April/Lion-Hearted/Cross Keys—ASCAP)	21
Better Our Hearts (Bankable Music—ASCAP)	48	I Never Had A Chance (Baray—BMI)	67	Memphis In May (Hookline & Thinker—BMI)	60	The Power (Cross Keys—ASCAP)	70
Between Two (Warner-Tamerlane/Duck Songs/Music Corp. Of America—BMI/WB Music/Bob Montgomery—ASCAP)	12	I Still (Music Corp. Of America/Alabama Band—ASCAP)	20	Mona Lisa (Rocksmith/Lockhill-Selma-ASCAP)	3	The Whole World's In Love (Unichappell/Intuit—BMI/Goodsport—ASCAP)	18
Blackjack Whiskey (Jenbek/Bill Green—BMI)	97	I Want To (Sheddhouse/I've Got The Music—ASCAP)	41	Most Of All (Vogue/Partner—BMI)	66	They Don't (Desert Sands/World Choice/House Of Fortune—BMI)	92
Born To (Chappell—ASCAP/Unichappell/Watch Hill—BMI)	85	I Wish I Could (Al Gallico—BMI/Low Dog—ASCAP)	28	My Baby's Gone (Central Songs—BMI)	49	This Time (Argee/Bobby Whitlock/Mother Tongue—ASCAP)	73
Caroline's Still (Bibo—ASCAP)	77	I'm Not Through (Tree/O'Lyric/Blackwood—BMI)	10	My Kind Of Lady (Sister Ceil/PIE/Fire & Water/Pac Interx—ASCAP/BMI)	73	To All The Girls (April/Casa David—ASCAP)	27
Computerized (Second Base/Lackey—BMI)	90	I've Always Wanted (Door Knob—BMI/Kenwall—ASCAP)	81	Never Could Toe (Waylon Jennings—BMI)	68	Together Again (Central Songs—BMI)	99
Day By Day (McGuffey Lane/Hat Band—BMI)	56	If All The Magic (Warner-Tamerlane/White House—BMI)	50	New Patches (Sawgrass Music—BMI)	24	Victims Of Goodbye (Tom Collins—BMI/Collins Court—ASCAP)	35
Denver (Larry Gatlin—BMI)	5	If Every Man (Unichappell—BMI)	40	Oh Carolina (Milene—ASCAP)	36	What If (Chapel & Co./Intersong—ASCAP)	78
Disenchantad (Choskee Bottom, Kahala Songs/Timberwolf—ASCAP/BMI)	30	If The Fall Don't Get You (Warner House of Music—BMI/Gold—ASCAP)	25	Oklahoma Heart (Make Belieus/Beckaroo/Royalhaven—ASCAP/BMI)	64	When We Make Love (Cavesson/Welbeck—ASCAP/WB—Tamerlane—BMI)	4
Eve's Dropping (Second Base—BMI)	79	In My Dreams (Irving—BMI)	9	One More (Sandrose—ASCAP/Stuckey/News-writers—BMI)	46	Where's The Dress (Mullet/Hoy Lindsey—BMI)	43
Eyes That See (Gibb Bros.—BMI)	55	It Won't Be (Almarie/Eno River—BMI)	58	Only A (Tom Collins/Dick James—BMI)	51	Why Goodbye (Land Of Music—BMI/Lion Hearted—ASCAP)	7
Forever Again (Tree/Cross Keys—BMI/ASCAP)	14	Just A Little (Tom Collins/Dick James—BMI)	23	Opposite Sides (Let There Be Music—ASCAP)	59	Worn Out Dreams (A. Div Of merit Music—BMI)	69
Forever You (Atlantic Music Corp.—BMI)	29	Just Another (Southern Nights—ASCAP)	16	Pictures (Key Ring/Bethel/Texas/Shelby Singleton—BMI)	82	You're Gettin' (Music City Music—ASCAP)	53
Forget About Me (Face The Music/IRVING/Down Dixie/RareBlue—BMI/ASCAP)	38	Let's Fall (Maplehill/Sunflower/Hall-Clement/Bi-		Red Hot (Al Jolson/Black & White/LaKat—BMI)	100	You're Not Gonna (Judith Music—BMI)	96
God Bless (MCA/Sycamore Valley—BMI)	31			She Don't (Tourmaline/Songpeddler—BMI)	71	You've Got A Place (Fred Rose—BMI)	2
Hanging On (ATV Music Corp.—BMI)	98			Somebody Buy (Peso—BMI)	65	You've Got A Soft (Hall-Clement/Hardscuffie/Vogue—BMI)	75
Have You Heard (Crosskeys—ASCAP)	94						
Heloo Josephine (CBS/Unart—BMI)	83						
Honey (Open That Door) (Cedarwood—BMI)	32						

⊘ = Exceptionally heavy radio activity this week

⊙ = Exceptionally heavy sales activity this week



## TOP 15 ALBUMS

### Spiritual

	Weeks On 6/9 Chart
<b>1 ROUGH SIDE OF THE MOUNTAIN</b> F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	3 58
<b>2 WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	1 34
<b>3 SING AND SHOUT</b> THE MIGHTY CLOUDS OF JOY (Myrrh/Word 676706) "He's My Rooftop"	2 20
<b>4 THIS TOO WILL PASS</b> JAMES CLEVELAND & THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	4 33
<b>5 JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	5 50
<b>6 TAKE IT TO THE LORD IN PRAYER</b> TRUTHETTES (Malaco 4386) Open	6 18
<b>7 LONG TIME COMING</b> WINANS (Light 5826) Open	7 36
<b>8 MAKE ME AN INSTRUMENT</b> CANDI STATON (Beracah 1001) "God Can Make Something Out Of Nothing"	9 45
<b>9 PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	8 61
<b>10 HALLELUJAH ANYHOW</b> THOMAS WHITFIELD (Sound Of Gospel SOG 140) Open	10 8
<b>11 THE TIME IS NOW</b> PILGRIM WONDERS (Church Door- 22021) Open	11 10
<b>12 JESUS SAVES</b> LITTLE SEDRICK AND THE HAILEY SINGERS (Gospearl PL-16019) Open	15 4
<b>13 YES HE CAN</b> GEORGIA MASS CHOIR (Savoy - 7082) Open	12 18
<b>14 TESTIFY</b> TIMOTHY WRIGHT (Myrrh MSB-6747) Open	13 11
<b>15 I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	14 38

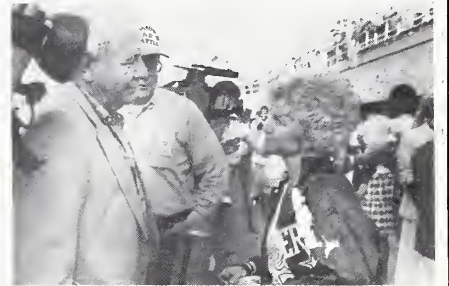
### Inspirational

	Weeks On 6/9 Chart
<b>1 STRAIGHT AHEAD</b> AMY GRANT (Myrrh 675706-4) "Angels"	1 15
<b>2 NOT OF THIS WORLD</b> PETRA (Star-Song SPCN 05088-0) Open	2 28
<b>3 MICHAEL W. SMITH 2</b> MICHAEL W. SMITH 2 (Reunion 000412-9) "Hosanna"	4 9
<b>4 MORE THAN WONDERFUL</b> SANDI PATTI (Impact R3818) Open	3 51
<b>5 THE SKY'S THE LIMIT</b> LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	5 9
<b>6 SEND US TO THE WORLD</b> HARVEST (Milk And Honey MH 1051) Open	8 4
<b>7 SURRENDER</b> DEBBY BOONE (Lamb & Lion LLR 3301) "Keep The Flame Burning"	9 14
<b>8 AGE TO AGE</b> AMY GRANT (Myrrh MSB 6697) Open	6 111
<b>9 MAN IN THE MIDDLE</b> WAYNE WATSON (Milk And Honey MH 1049) Open	10 4
<b>10 FULLY ALIVE</b> THE BILL GAITHER TRIO (Word 091763-8) Open	7 10
<b>11 REIGN ON ME</b> MICHELLE PILLAR (Sparrow SPR 1077) Title Cut	— 1
<b>12 THE WARRIOR IS A CHILD</b> TWILLA PARIS (Milk & Honey MH 1048) Title Cut	— 1
<b>13 SINGER SOWER</b> 2ND CHAPTER OF ACTS (Sparrow SPR 1071) "TakIn The Easy Way"	12 20
<b>14 CHOICES</b> FARRELL & FARRELL (Sar Song SPCN 7-10-205386-X) "Give Me Thy Words"	— 1
<b>15 NO LESS THAN ALL</b> GLAD (Greentree R003951) "Maker Of My Heart"	15 27

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

## COUNTRY COLUMN

**ANOTHER PARTY!** — Nashville has been the scene of numerous music industry parties in the past two weeks, from listening parties to building openings to exhibit premieres. Listening parties abounded with such artists as **Lee Greenwood** hosting a gathering at the new Vanderbilt Plaza Hotel in celebration of the release of his album, "You've Got A Good Love Comin'." Greenwood was in attendance as guests watched a new video for the current single, "God Bless The U.S.A." The artist also helped distribute gold albums for his previous LP, "Somebody's Gonna Love You" to various people. Atlantic/America artists **McGuffey Lane** hosted a listening party at Nashville's new comedy club Zanies for its latest album "Day By Day." The five-member band gave away copies of the album which includes a nicely done dedication on the inside sleeve to former member **Stephen "Tebes" Douglas**, who died last year in an automobile accident. **John Conlee** hosted a #1 party to celebrate his latest record, "As Long As I'm Rockin' With You" which topped the **Cash Box** Country Singles charts recently. The Country Music Foundation hosted a premier opening of the museum's latest exhibit honoring **Dolly Parton**. The exhibit marks the first time the museum has designed an exhibit honoring a single country artist, by tracing Parton's life from her birth in a small wooden house in the hills near Sevierville, TN, to her latest Hollywood production, *Rhine-stone*. Parton helped the Foundation in the selection of such items as her "Coat of Many Colors," photos of her family, her favorite banjo and costumes, scripts and callsheets from her movies *9 To 5* and *Best Little Whorehouse In Texas*. The "Dolly" exhibit will be displayed for one year. **Jim Owens** hosted a large open house party to display his new office complex and television production/editing facility, Jim Owens Entertainment, Inc. The new building houses a 60'x45' television studio complete with 360-degree wraparound cyclorama, a 33-seat tape/film screening room, dressing rooms, radio/TV announce booth, production offices, and a master control room. The entertainment company has worked on such specials as *Janie Fricke—You Ought To Be In Pictures*, *Louise Mandrell—Diamonds, Gold And Platinum*, and *Another Evening With The Statler Brothers*, as well as the weekly series, *This Week In Country Music*. *The Record Game* debuted in Nashville last week at the board game's warehouse. Members of the Nashville music community attended the preview of the game and took their chances at winning some raffled games, while others tried their hands at the game.



**BARBARA ON 60 MINUTES** — CBS TV's 60 Minutes was in town last week to film the *Barbara Mandrell Celebrity Softball games* at Vanderbilt University stadium. Before the game *Harry Reasoner* (l) spoke with Ms. Mandrell (r) as producer *Howard Weinberg* (c) looks on.

**PARTYING ALL NIGHT LONG WITH LIONEL** — Pop artist **Lionel Richie** invaded Nashville last week, much to the delight of the 11,000 fans who packed into the Municipal Auditorium for a night full of old **Commodores** tunes as well as several tunes off Richie's latest LP, "Can't Slow Down." Throughout the night he moved from one hit to another with such songs as "Hello," "All Night Long," "Running With The Night," "Lady," "Truly," "Brick House," and "Three Times A Lady." Richie's show offered the best lighting and sound system seen around Nashville in a long time. **Tina Turner** opened the show with her usual flamboyant, widely accepted show, and later joined Lionel on stage for a couple of tunes. The show also included some very quick and talented dancers for "Brick House" and "All Night Long."

**OPRYLAND'S OWN RECORDING STUDIO** — Opryland U.S.A. now offers a recording studio, Opry Place Recording Studio next to the Roy Acuff Museum in the plaza area, where visitors can record a record. The company offers 92 titles in the country, pop/rock, gospel and Christmas categories that the visitor can sing along to. After selecting a song, the "artist" is led to one of nine booths where he or she is given a typewritten copy of the words and then fitted with earphones. The person gets to run through the song a couple of times for practice before recording the final take. For \$9.95 you can record one song, or pay another \$6.95 for two songs on a cassette. The background music for each song was recorded in a 24-track studio. Another similar studio is open at Barbara Mandrell Country.

**OLYMPIC ATHLETES ON TNN** — Several Olympic athletes including **Bruce Jenner**, **Tai Babilonia**, **Randy Gardner**, **John Naber** and **Bob Beamon** will join **Ralph Emery** on *Nashville Now* June 4-8 in an effort to support Opryland U.S.A.'s complex-wide fundraising effort for the United States Olympic Committee (USOC). The athletes will talk about their experiences in international competition and about the USOC's training program for future Olympians.

**WYNETTE PROFILED ON TV SPECIAL** — **Tammy Wynette** has been selected as one of only five female performers to be profiled on the upcoming PBS-RV special, *Women In Song*. The two-hour film will be directed by **Peter Werner** and will devote 20 minutes to each artist. In addition to Wynette, **Donna Summer**, **Melissa Manchester**, **Roberta Flack** and **Christine McVie** have been selected as subjects. The show will air in late summer.

**BURRITO BROS. IN THE MOVIES** — The **Burrito Brothers** new single "My Kind Of Lady" is from the Pacific International Entertainment movie *The Dreamchaser*. The Burritos recorded three songs for the film including, "My Kind Of Lady," "They'll Never Take My Dreams Away," and the title song, "The Dreamchasers," which is the single's flip side.

**LINEUP SET FOR JAMBOREE IN THE HILLS** — This year's Jamboree in The Hills concert set for July 14 and 15 offers a long list of country artists including **Merle Haggard**, **Eddie Rabbit**, **Mel Tillis**, **Janie Fricke**, **The Oak Ridge Boys**, **Johnny Rodriguez**, **Moe Bandy**, **Steve Wariner**, **Reba McEntire**, **Mickey Gilley**, **Tanya Tucker**, **Don Williams**, **Earl Thomas Conley**, **Gary Morris** and others.

anita m. wilson



**LULU SINGS GOSPEL** — Hee Haw performer **Lulu Roman** recently signed with *Word's Canaan Records* and has just completed her first album, "You Were Loving Me." Pictured in the studio are (l-r): **Ken Harding**, executive director of A&R East Coast; **Roman**; **Roland Lundy**, vice president *Word Distribution*; **Sue Johnson**, and **Dan Johnson**, vice president marketing and A&R.



## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059ML)	1 32	<b>38 LOVIN' MAN</b> L.J. REYNOLDS (Mercury/PolyGram 818 479-1 M-1)	39 6
<b>2 DON'T LOOK DOWN ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL)	2 18	<b>39 THE ART OF DEFENSE</b> NONA HENDRYX (RCA AFL1-4999)	30 9
<b>3 SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	3 16	<b>40 BEAT STREET</b> ORIGINAL SOUNDTRACK (Atlantic 7 80154-1 WEA)	46 2
<b>4 JERMAINE JACKSON</b> Arista AL 8-8203)	6 5	<b>41 CROSS FIRE</b> SPINNERS (Atlantic 7 80150-1)	38 10
<b>5 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	4 26	<b>42 G FORCE</b> KENNY G (Arista AL88192)	37 20
<b>6 LADY</b> ONE WAY (MCA-5470)	7 9	<b>43 I'M A BLUES MAN</b> Z.Z. HILL (Malaco 7415)	41 29
<b>7 DANGEROUS</b> BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	5 10	<b>44 NOW</b> PATRICE RUSHEN (Elektra 9-60360-1)	— 1
<b>8 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	8 26	<b>45 TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	45 8
<b>9 BREAK OUT</b> POINTER SISTERS (Planet/RCA BXL 1-4705)	11 30	<b>46 STRAIGHT FROM THE HEART</b> PEABO BRYSON (Elektra 60362-1)	56 2
<b>10 THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	9 78	<b>47 BUST ME OUT</b> DUKE BOOTEE (Mercury/PolyGram 818 667-1 M-1)	42 5
<b>11 CHANGE OF HEART</b> CHANGE (Atlantic 7 80151-1)	13 10	<b>48 PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	47 15
<b>12 BE MY LOVER</b> O'BRYAN (Capitol ST-12332)	15 5	<b>49 YOU SHOULDN'T-NUF BIT FISH</b> GEORGE CLINTON (Capitol ST-12308)	43 25
<b>13 RUN D.M.C.</b> (Profile PRO-1202)	16 9	<b>50 ONE STEP CLOSER</b> THE DELLS (Private I/CBS BFZ 39309)	50 12
<b>14 THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003)	10 13	<b>51 LOVE LANGUAGE</b> TEDDY PENDERGRASS (Asylum 60317-1)	59 2
<b>15 BE A WINNER</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL8-5700)	12 11	<b>52 STEPPIN' OUT</b> THE CHI-LITES (Private I/CBS BFZ 39316)	49 7
<b>16 LOVE AND MORE</b> THE O'JAYS (Philadelphia Int'l./CBS FZ 39367)	18 4	<b>53 RIGHT PLACE, RIGHT TIME</b> DENISE LASALLE (Malaco 7417)	51 10
<b>17 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39107)	14 22	<b>54 KEEP SMILING</b> LAID BACK (Sire/Warner Bros. 9 25058-1)	48 12
<b>18 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7-90134-1)	17 19	<b>55 PRIVATE DANCER</b> T. TURNER (Capitol ST 12330)	— 1
<b>19 LET'S HEAR IT FOR THE BOY</b> DENICE WILLIAMS (Columbia FC 39366)	27 25	<b>56 WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323)	55 13
<b>20 THE SAGA CONTINUES...</b> ROGER (Warner Bros. 9-23975-1)	22 12	<b>57 FAREWELL MY SUMMER LOVE</b> M. JACKSON (Motown 6110ML MCA)	— 1
<b>21 BACK TO BASICS</b> THE TEMPTATIONS (Gordy/Motown 6085GL)	20 12	<b>58 CHERELLE</b> CHERELLE (Tabu/CBS BFZ 39144)	— 1
<b>22 MADONNA</b> (Sire 9 23867-1)	32 38	<b>59 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	52 42
<b>23 GHETTO BLASTER</b> CRUSADERS (MCA-5429)	19 9	<b>60 ROBBERY</b> TEENA MARIE (Epic FE 38882)	60 33
<b>24 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6061GL)	21 35	<b>61 SOMETHING'S ON YOUR MIND</b> "D" TRAIN (Prelude PRL 14112)	54 11
<b>25 IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Warner Bros. 9 23 9970-1)	23 32	<b>62 THE GAME OF LIFE</b> T-CONNECTION (Capitol ST-12264)	53 6
<b>26 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	24 50	<b>63 URBAN DANCE FLOOR GUERRILLAS</b> P. FUNK ALL-STARS (Uncle Jam/CBS FRZ 39168)	57 25
<b>27 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	26 45	<b>64 YOURS FOREVER</b> ATLANTIC STARR (A&M SP-4948)	58 32
<b>28 FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242)	25 10	<b>65 IT'S ALL YOURS</b> STARPOINT (Elektra 9 60353-1)	64 12
<b>29 IN THE HEART</b> KOOL & THE GANG (De-Lite/PolyGram DSB 8505)	28 28	<b>66 INTIMATE CONNECTION</b> KLEENER (Atlantic 7 80145-1)	65 12
<b>30 STEPPIN' OUT</b> GEORGE HOWARD (TBA TB 201-N)	34 7	<b>67 FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	61 27
<b>31 JOYSTICK</b> DAZZ BAND (Motown 6084ML)	33 27	<b>68 THE ART OF NOISE</b> (Island/Atco 7 90137-1)	63 4
<b>32 SINCERELY</b> THE EMOTIONS (Red Label RL LP-001-1)	36 8	<b>69 STREET BEAT</b> THE DEELE (Solar/Elektra 9 60285-1)	62 27
<b>33 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML)	29 19	<b>70 CITY SLICKER</b> J. BLACKFOOT (Sound Town/Allegiance ST-8002)	67 23
<b>34 LOVE WARS</b> WOMACK & WOMACK (Elektra 9 60293-1)	40 5	<b>71 CHANGING</b> LENNY WILLIAMS (Rocshire XR9513)	72 7
<b>35 NEVER SAY NEVER</b> MELBA MOORE (Capitol ST-12305)	35 28	<b>72 DREAMBOY</b> (Qwest/Warner Bros. 9 23988-1)	71 29
<b>36 BREAKIN'</b> ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1)	44 2	<b>73 PREPPIE</b> CHERYL LYNN (Columbia FC 38961)	66 26
<b>37 PATTI AUSTIN</b> (Qwest/Warner Bros. 9 23974-1)	31 13	<b>74 ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA CPL 1-4858)	68 23
		<b>75 WHAT A FELLIN'</b> IRENE CARA (Network/Geffen GHS 4021)	69 21

## THE RHYTHM SECTION

**"DIMPLES" DOES IT AGAIN** — That silky smooth interpreter of domestic stress is warbling his way back into the picture this summer, lending his gentle but knowing voice to a new song with the most provocative observation of his load-laden repertoire, "You're Wife Is Cheating On Us." Yes, brothers and sisters, **Richard "Dimples" Fields** is back and RCA's got him. Fields broke into national prominence in 1981 with the smash, "She's Got Papers On Me." He then followed with six consecutive black chart singles, including "If It Ain't One Thing, It's Another," which hit number one, was on the black charts for 18 weeks and then crossed over for a 10-week run on the pop charts. Now, after two near-platinum albums, "Dimples" is promoting his first release for RCA. The new album is called "Mmm," which is exactly the kind of sound,



**SIX TAKE FIVE** — The Pointer Sisters take a break at LA's Sound Stage during the video shoot for their hit "Jump (For My Love)." Shown here are (l-r): Basil Marshall, director, product management, RCA Records; Ruth Pointer; Jim Tract, general manager, Planet Records; June Pointer; Richard Perry, president, Planet Records, who directed the video; and Anita Pointer.

possibly because I'm singing smoothly, the way **Jesse Bell** and **Ivory Joe Hunter** and those type of people used to sing. I'm more or less influenced by that, you know like when **Frank Sinatra** was singing 'I'll Never Smile Again,' because I think those were singers. On this new album, I went upbeat quite a bit, yet I maintained the smoothness on top of it, I looked at the songs that had been successful for me and did another song in that vein, but I took a **Christopher Cross** approach to it. It's titled 'Dear Mr. God.' I did an old tune

by Ivory Joe Hunter entitled 'I Need You So.' So I normally try to go back and get something to remind people of something that was happening in their day." Fields has other projects as well. He's producing a girl group from Boston, also for RCA. In fact, "Dimples" has interests one might not expect, and the new album will reflect this, he promises. "There are songs that people say, 'Wow, I didn't know you could do those things,' but neither did they know I could sing 'Moody's Mood For Love,' in a jazz vein. Neither did they know I could sing blues because they haven't heard me sing blues. But I sing blues probably better than I sing anything." But whatever new wrinkles "Dimples" carves, his new single is pure unadulterated "Dimples." The tune tells the story of a lover who informs his playmate's husband that not only has she been cheating on the husband, but now she's cheating on the lover, of all things. "Then there's a fight," narrated Dimples, "and everybody will assume that this man beat this woman up. But she happened to be a karate expert, or something, and she beat him up. Being a feminist, my endeavor is to show that women are tired of the abuse that they have suffered, and that when the shoe is on the the other foot, we men can't take it as well as they have over the years." "Your Wife Is Cheating On Us" may make Richard "Dimples" Fields into the Gloria "Twinkles" Steinem of R&B. Mmm!

**CAMEO FOR CARA** — While in the middle of a *People* magazine photo session, **Irene Cara** received a call from **Jeffrey Abelson**, producer of the Cara videos "Why Me" and "The Dream." Abelson was in New York taping the video for the upcoming *Ghostbusters* movie title track by **Ray Parker Jr.** and wanted Cara for a cameo. Shortly after, Parker and Abelson arrived on Cara's doorstep and escorted her outside, where a video crew had already set up, ready to roll. And all from the comfort of your own home... The video should premiere about the same time as the movie, June 8.

**SON IN THE APPLE** — Acclaimed Chicago bluesman and Grammy nominee **Son Seals** will appeal June 11 at the Lone Star Cafe in New York. Seals and his band, **Chicago Fire**, are back in the states after a concert tour of Europe and Mexico. Along with Alligator Records labelmates **Koko Taylor** and **Lonnie Brooks**, Seals received a Grammy nomination for his performance on "Blues Deluxe," a live LP recorded at the Windy City's blues blowout, Chicagofest.

**SINCE WE FELL FOR LENNIE** — Big Apple Records has released a new dance tune by **Lennie Welch** called "You Picked a Fine Time." Welch is best remembered for the original version of one of the most-often-covered ballads of all time, "Since I Fell For You."

**LIVING IN THE "MATERIAL" WORLD** — The group **Shango**, featuring **Afrika Bambaataa**, whose "Planet Rock" set the standard for techno-funk, has released its new album "Funk Theology." The project, a collaboration of Afrika Bambaataa and **Material's Bill Laswell**, is a departure from the normally producer-dominated hip-hop scene. The album features "Let's Party Down" (featured in **Harry Belafonte's Beat Street** film) and a cover of **Sly and the Family Stone's** "Thank You." Laswell is fast becoming the premiere name on the international production scene. Besides cowriting and coproducing **Herbie Hancock's** smash "Rockit," along with **Nona Hendryx's** "Art of Defense," Laswell has been in the Bahamas recently working on (can it be?) **Mick Jagger's** first solo album. Stay tuned.

**BANDED TOGETHER AGAIN FOR THE FIRST TIME** — **Lee Ritenour** continues to scoff in the face of purists and unabashedly pursue his own quest for funk and pop nirvana, simultaneously employing and setting aside elements of his jazz background. Rit's new album "Banded Together," continues the collaboration process begun on "Rit" and "Rit 2," featuring the writing and vocals of **Eric Tagg**, one of the finest of a small number of adequate white funk singers. It was Tagg who provided the vocals on Ritenour's crossover hit, "Is It You." But the album also features many of the biggest names in jazz/funk including **Patti Austin**, **Jerry Hey**, **Ernie Watts**, **Abraham Laboriel** and **Paulinho Da Costa** as well as rock giants **Lee Sklar** and **Michael Boddiker**. Ritenour continues to stand at the forefront of jazzers looking for different drums to march to. Later.

rusty cutchin



# MOST ADDED SINGLES

- BABY DON'T BREAK YOUR BABY'S HEART — KASHIF — ARISTA**  
KPRS, WQKS, KMJQ, WENN, WDAS, WCIN, WWIN, WRBD V103, WLLE, WWDM, KSOL, WQMG, WBMX, WUFO, WAOK, WGCI, WDMT, WDRQ, WAMO, WHUR.
- OUTRAGEOUS — LAKESIDE — SOLAR**  
WGIV, WQKS, WTLC, KPRS, KMJQ, WCIN, WZAK, WJLB, WLLE, KDAY, WQMG, WPAL, WAOK, WGCI, WDMT, WDRQ, WHUR.
- MAKE ME A BELIEVER — LUTHER VANDROSS — EPIC**  
WDIA, KPRS, WGIV, WTLC, WJAX, KMJQ, WYLD, WCIN, WOKB, V103, WWDM, KDAY, WUFO, WAOK.
- CLOSE (TO THE EDIT) — ART OF NOISE — ISLAND**  
WQKS, WTLC, WDMT, SGCI, WILD, WPAL, WATV, WDJY, WBMX, WQMG, WCIN, V103, KDAY, KDAI.
- TEENAGER — EVELYN "CHAMPAGNE" KING — RCA**  
KOKA, WGIV, WTLC, WCIN, V103, WLLE, KDAY, WUFO, WHRK, WNOV, WAOK, WGCI, WRAP.

# RETAIL BREAKOUTS

- IF EVER YOU'RE IN MY ARMS AGAIN — PEABO BRYSON — ELEKTRA**
- WHAT'S LOVE GOT TO DO WITH IT — TINA TURNER — CAPITOL**
- BABY I'M SCARED OF YOU — WOMACK & WOMACK — ELEKTRA**
- FAREWELL MY SUMMER LOVE — MICHAEL JACKSON — MOTOWN**
- RHYTHM OF THE STREETS — PATTI AUSTIN — QUEST/WARNER BROS.**
- HEART DON'T LIE — LATOYA JACKSON — PRIVATE I/CBS**
- HOLD ME — TEDDY PENDERGRASS WITH WHITNEY HOUSTON — ASYLUM**
- (YOU'RE MY) APHRODISIAC — DENNIS EDWARDS — GORDY/MOTOWN**

# BLACK RADIO HIGHLIGHTS

## WAOK — ATLANTA — LARRY TINSLEY, PD

HOTS: D. Williams, T. Turner, Prince, B. Loren, J. Brown, Roger, Newcleus, P. Rushen, Catch, O'Bryan, Cherrelle, The Dells, L.J. Reynolds, Jermaine Jackson, L. Jackson, H. Hancock, D. Edwards, Cameo, Switch, Sheila E., Chi-Lites. ADDS: Kashif, Womack/Womack, L. Vandross, Y. Gage, Nirvana, Der-Mar, L. Taylor, E. King, Lakeside.

## V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: D. Williams, B. Loren, Run D.M.C., Yarbrough & Peoples, Womack/Womack, Jermaine Jackson, Rockwell, J. Brown, T. Turner, S. Lattisaw & J. Gill, Culture Club, P. Bryson, Prince. ADDS: Kool & The Gang, L. Vandross, E. King, Kashif, Sheila E., Lakeside, Art Of Noise, Disco 3, Suttons.

## WATV — BIRMINGHAM — RON JANUARY, MD — #1 — D. WILLIAMS

HOTS: Jermaine Jackson, Pointer Sisters, Bar-Kays, Roger, O'Bryan, Rockwell, M. Moore, R.J.'s Latest Arrival, P. Rushen, Change, P. Bryson, S. Lattisaw & J. Gill, Atlantic Starr, Cherrelle, Prince, J. Brown, O'Jays, J. Mathis, E. Grant, H. Hancock. ADDS: Con Funk Shun, Chi-Lites, D. Williams Grandmaster Melle Mel, Art Of Noise, Pumpkin, Kool & The Gang, KoKo Pop, Crusaders, Damarious. LP ADDS: P. Bryson, P. Rushen, T. Pendergrass, Freedom.

## WILD — BOSTON — ELROY SMITH, MD — #1 — D. WILLIAMS

JUMPS: 10 To 4 — J. Brown, 8 To 5 — Bar-Kays, 9 To 7 — Break Machine, 12 To 8 — O'Bryan, 14 To 9 — Jermaine Jackson, 16 To 10 — R.J.'s Latest Arrival, 18 To 11 — Jones Girls, 13 To 5 — Change, 17 To 14 — C. Lynn, 19 To 15 — Cherrelle, 20 To 16 — Womack/Womack, 21 To 17 — P. Bryson, 25 To 18 — World's Famous Supreme Team, 23 To 20 — M. Joseph, Ex To 21 — M. Jackson, Ex To 22 — Earons, 27 To 23 — J. Blackfoot. ADDS: Prince, Art Of Noise, L. White, Run D.M.C., Jermaine Jackson.

## WPAL — CHARLESTON — DON KENDRICKS, PD

HOTS: Bar-Kays, O'Bryan, R.J.'s Latest Arrival, Run D.M.C., Rockwell, Cherrelle, Jermaine Jackson, World's Famous Supreme Team, Earth, Wind & Fire, H. Hancock, C. Lauper, L. Jackson, O'Jays, P. Rushen, B. Womack, Prince, Roger, P. Austin, Pointer Sisters, J. Brown. ADDS: E. Grant, B. Mason, Art Of Noise, Lakeside, Chi-Lites, Ollie & Jerry.

## WGIV — CHARLOTTE — HAL HARRILL, PD

HOTS: Pointer Sisters, O'Bryan, D. Williams, H. Hancock, Brass Construction, M. Moore, O'Jays, Prince, Run D.M.C., Roger, L. Jackson, Womack/Womack, P. Rushen, J. Mathis, T. Thomas, C. Lynn, T. Pendergrass, J. Simon, P. Bryson & R. Flack, D. Edwards, Fatback. ADDS: Skool Boyz, Pumpkin, E. King, L. Vandross, One Way, Lakeside, Five Star, Suttons. LP ADDS: P. Bryson, P. Rushen, T. Pendergrass.

## WGCI — CHICAGO — GRAHAM ARMSTRONG, PD

HOTS: Newcleus, Rockwell, Change, Earons, O'Bryan, J. Brown, Cherrelle, J. Rocca, Bar-Kays, G. Clinton, T. Turner, D. Edwards, Jermaine Jackson, Pointer Sisters, Prince, Dazz Band, Spinners, Magnum Force, ZZ Hill, Womack/Womack. ADDS: E. King, Lakeside, Kashif, H. Hancock, Art Of Noise, Run D.M.C.

## WBMX — CHICAGO — LEE MICHAELS, PD — #1 — NEWCLEUS

HOTS: Bar-Kays, One Way, O'Bryan, Shalamar, Dazz Band, Change, Cherrelle, Spinners, I. Cara, D. Williams, P. Austin, P. Rushen, N. Hendryx, R. Parker, Jr., H. Johnson, D. Moore, O'Jays, L.J. Reynolds, L. Williams, Dayton. ADDS: H. Hancock, Suttons, Kashif, Art Of Noise, Sheila E. LP ADDS: Roger, L.J. Reynolds, O'Bryan, D. Grusin.

## WCIN — CINCINNATI — SID KENNEDY, MD

HOTS: Jermaine Jackson, O'Jays, S. Robinson, Cherrelle, P. Rushen, P. Bryson, Pointer Sisters, The Dells, Kenny G, Roger, One Way, Bloodstone, Manhattan Transfer, Switch, P. Austin, T. Turner, S. Lattisaw & J. Gill, Fatback, D. Edwards, Divine Sounds. ADDS: Kashif, Tyzik, E. King, L. Vandross, Lakeside, Kleer, KoKo Pop, Art Of Noise, Earons.

## WDMT — CLEVELAND — DEAN DEAN, MD — #1 — D. WILLIAMS

HOTS: R.J.'s Latest Arrival, J. Brown, Jermaine Jackson, O'Bryan, One Way, Bar-Kays, World's Famous Supreme Team, K. Fields, Menudo, P. Rushen, Pointer Sisters, M. Moore, Kwick, Divine Sounds, Yarbrough & Peoples, Cherrelle, Roger, Kleer, Twilight 22, L.J. Reynolds. ADDS: Lakeside, T. Pendergrass, Art Of Noise, M. Jackson, Janice M. Johnson, Kashif, Disco 3, Atlantic Starr, S. Lattisaw & J. Gill, J. Morrison.

## WZAK — CLEVELAND — LYNN TOLLIVER, JR., MD

HOTS: R.J.'s Latest Arrival, J. Brown, Prince, P. Rushen, Roger, Cherrelle, Kleer, L.J. Reynolds, Kwick, D. Edwards, Run D.M.C., T. Turner, Pointer Sisters, Suttons, Jermaine Jackson, Change, World's Famous Supreme Team, M. Jackson, O'Bryan, Divine Sounds, Cameo. ADDS: Lakeside, S. Arrington, One Way, M. Moore, Valentine Brothers, Tyzik, Shock. LP ADDS: T. Pendergrass, T. Turner, P. Bryson, P. Rushen.

## WDAO — DAYTON — LANKFORD STEPHENS, PD

HOTS: World's Famous Supreme Team, R.J.'s Latest Arrival, P. Rushen, One Way, Change, Roger, D. Williams, Twilight 22, Cherrelle, Dazz Band, Run D.M.C., P. Bryson, C. Lynn, Ohio Players, Rockwell, O'Bryan, S. Lattisaw & J. Gill, Pointer Sisters, M. Moore, T. Thomas, Atlantic Starr. LP ADDS: Breakin', People's Choice, Tyzik.

## WJLB — DETROIT — J. MICHAEL MCKAY, MD

HOTS: P. Rushen, Twilight 22, D. Williams, Slingshot, DeBarge, L. Richie, Sheila E., Jermaine Jackson, P. LaBelle, Divine Sounds, S. Clarke, Hashim, R. Stewart, Cherrelle, Newcleus. ADDS: S. Lattisaw & J. Gill, Ollie & Jerry, D. Edwards, Lakeside.

## KMJQ — HOUSTON — JIM SNOWDEN, PD — #1 — D. WILLIAMS

HOTS: Divine Sounds, Cherrelle, Jermaine Jackson, Roger, One Way, World's Famous Supreme Team, O'Bryan, Prince, Rockwell, R.J.'s Latest Arrival, Temptations, Shannon, P. Rushen, Bar-Kays, J. Brown, Earons, D. Edwards, S. Clarke, Krystal, Art Of Noise. ADDS: Starpoint, Force M.D.'s, Capt. Jack, Lakeside, Kashif, Grandmaster Melle Mel, L. Vandross.

## WJAX — JACKSONVILLE — CHRIS TURNER, PD

HOTS: H. Hancock, Pretty Tony, D. Williams, World's Famous Supreme Team, Prince, Divine Sounds, S. Perry, P. Rushen, D. Edwards, Culture Club, L. Jackson, S. Lattisaw & J. Gill, Pointer Sisters, O'Bryan. ADDS: B. Wright, Ollie & Jerry, L. Vandross, E. Kendrick, Crusaders. LP ADDS: T. Davis, P. Rushen, T. Pendergrass, P. Bryson, T. Turner, D. Grusin.

## KPRS — KANSAS CITY — DELL RICE, MD — #1 — L. RICHIE

HOTS: D. Williams, J. Osborne, Temptations, Yarbrough & Peoples, I. Cara, J. Ingram, Cherrelle, C. Lauper, R.J.'s Latest Arrival, Shannon, Crusaders, Change, P. LaBelle, B. Loren, Staple Singers, L. Jackson, B. Mitchell, The Dells, Jermaine Jackson, O'Bryan. ADDS: Y. Gage, L. Vandross, J. Lewis, Kashif, Starpoint, Lakeside, G. Howard, KoKo Pop, I. Wilkes.

## KDAY — LOS ANGELES — GREG MACK, MD — #1 — J. BROWN

HOTS: D. Williams, Roger, Jermaine Jackson, Dazz Band, World's Famous Supreme Team, One Way, Divine Sounds, Egyptian Lover, Cherrelle, H. Hancock, P. Rushen, O'Bryan, Prince, Bloodstone, Grandmaster Melle Mel, E. Edwards, L. Jackson, S. Robinson, Art Of Noise, Change. ADDS: E. King, Lakeside, Nuance, One Way, L. Vandross, Art Of Noise, S. Arrington.

## WHRK — MEMPHIS — PAMELA WELLS, MD

HOTS: Jermaine Jackson, Newcleus, Dazz Band, Human Body, Bar-Kays, D. Williams, Change, Shannon, The Deele, P. Collins, J. Brown, R.J.'s Latest Arrival, One Way, O'Bryan, World's Famous Supreme Team, Yarbrough & Peoples, M. Moore, P. LaBelle, Sheila E., B. Loren. ADDS: Manhattan Transfer, E. Grant, B. Womack, A. Baker, E. King.

## WNOV — MILWAUKEE — KEITH REED, PD

HOTS: Yarbrough & Peoples, Dazz Band, Newcleus, Roger, Jermaine Jackson, R.J.'s Latest Arrival, Change, World's Famous Supreme Team, Human Body, Run D.M.C., Rockwell, P. LaBelle, Cherrelle, P. Rushen, P. Bryson, Divine Sounds, One Way, J. Osborne, S. Robinson, G. Clinton, P. Austin, J. Rocca, Orbit, Pretty Tony, E. Grant. ADDS: J. Brown, E. King, KoKo Pop, One Way, Kleer, Starpoint.

## WYLD — NEW ORLEANS — BRUTE BAILEY, PD — #1 — J. BROWN

HOTS: L. Richie, DeBarge, Newcleus, Shalamar, R. Parker, Jr., D. Williams, Switch, O'Bryan, Windjammer, J. Ingram, I. Cara, Jermaine Jackson, T. Marie, P. Bryson, Pointer Sisters, Brass Construction, Suttons, Fatback, B. Mitchell, Prince. ADDS: Grandmaster Melle Mel, L. Vandross, J.M. Johnson, Roger, Valentine Brothers, T. Turner, World's Famous Supreme Team, S. Clarke.

## KDIA — OAKLAND — IMOGENE HERRING, MD — #1 — PRINCE

HOTS: P. Rushen, B. Loren, O'Bryan, Emotions, Pointer Sisters, Jermaine Jackson, N. Hendryx, D. Williams, Rockwell, Cherrelle, Roger, Brass Construction, L. Williams, The Dells, J. Mathis, T. Pendergrass, Ollie & Jerry, Sheila E., World's Famous Supreme Team. ADDS: T. Turner, Art Of Noise, Bloodstone, Chi-Lites, D. Edwards.

## WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — J. BROWN

HOTS: Divine Sounds, R.J.'s Latest Arrival, Jermaine Jackson, Dazz Band, World's Famous Supreme Team, Run D.M.C., D. Williams, One Way, O'Bryan, Bar-Kays, Earons, Pointer Sisters, P. Bryson, Roger, Hassan & 7-11, Cherrelle, Womack/Womack, P. Rushen, Prince, Force M.D.'s, ADDS: Kleer, Kashif, Cameo, S. Clarke, Steps Ahead, KoKo Pop.

## KUKA — PHOENIX — RICK NUHN, PD — #1 — D. WILLIAMS

HOTS: Madonna, Art Of Noise, Dazz Band, Change, Newcleus, J. Lewis, Yarbrough & Peoples, R.J.'s Latest Arrival, Gap Band, One Way, Human Body, O'Bryan, Pointer Sisters, Bar-Kays, Jermaine Jackson, Roger, Real To Reel, P. Brown, Windjammer, P. Austin, Rockwell. ADDS: Kool & The Gang, Brass Construction, P. Stanley, Skool Boyz, J. Morrison, Beat Master, Tyzik.

## KHYS — PORT ARTHUR — MARK PETRY, MD

HOTS: Bar-Kays, Rockwell, Dazz Band, Roger, Cherrelle, J. Ingram, Shannon, Newcleus, J. Brown, Yarbrough & Peoples, L. Richie, M. Griffith, Change, T. Thomas, H. Hancock, P. Rushen, One Way, O'Bryan, Temptations, R.J.'s Latest Arrival, D. Williams. ADDS: Shock, Duke Bootee, Kool & The Gang, T. Pendergrass, Starpoint, Bloodstone, Damarious, Executive. LP ADDS: Change, Roger, L. Williams, Spinners, D. Williams.

## WLLE — RALEIGH — DOC HOLLIDAE, PD

HOTS: B. Loren, M. Moore, P. Collins, R.J.'s Latest Arrival, Pointer Sisters, Madonna, H. Melvin & The Blue Notes, D. LaSalle, J. Brown, P. Rushen, J. Burton & P. Jude, Prince, Brass Construction, One Way, S. Lattisaw & J. Gill. ADDS: E. King, Kashif, Ollie & Jerry, Force M.D.'s, Lakeside, G. Howard, KoKo Pop, Valentine Brothers, Tokyo Rose, G. McCrae.

## WPLZ — RICHMOND — HARDY JAY LANG, PD

HOTS: D. Williams, One Way, B. Loren, O'Jays, Jermaine Jackson, Spinners, N. Hendryx, Bar-Kays, Divine Sounds, P. LaBelle, T. Thomas, Dazz Band, R.J.'s Latest Arrival, J. Brown, Prince, Windjammer, C. Lynn, P. Rushen, Cherrelle, Rockwell. ADDS: Culture Club, Sheila E., T. Pendergrass, C. Lauper, Madonna, T. Turner, M. Jackson, Ollie & Jerry, M. Miller, S. Lattisaw & J. Gill. LP ADDS: O'Jays, O'Bryan.

## KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — DAZZ BAND

HOTS: D. Williams, Cherrelle, Pointer Sisters, N. Hendryx, O'Bryan, Earons, P. Austin, M. Moore, One Way, O'Jays, P. Rushen, Change, Jermaine Jackson, Rockwell, Royalcash, P. Bryson, Run D.M.C., L. Jackson, Prince, Grandmaster Melle Mel. ADDS: Cameo, C. Lauper, Kashif, H. Masekela, T. Turner, Kool & The Gang.

## KOKA — SHREVEPORT — B.B. DAVIS, PD — #1 — D. WILLIAMS

HOTS: O'Bryan, Windjammer, Newcleus, Dazz Band, Jermaine Jackson, R.J.'s Latest Arrival, Jump, Run D.M.C., Womack/Womack, Cherrelle, The Dells, L. Jackson, O'Jays, E. Grant, Earons, Divine Sounds, Eurhythms, Suttons, Change, H. Hancock. ADDS: L. Vandross, Y. Gage, Damarious, Prince, Starpoint, E. King, T. Turner.

## WHUR — WASHINGTON, D.C. — MIKE ARCHIE, MD

HOTS: Change, Yarbrough & Peoples, P. Rushen, Bar-Kays, Shannon, D. Williams, O'Bryan, Midnight Star, R.J.'s Latest Arrival, J. Brown, Jermaine Jackson, Prince. ADDS: R. Stewart, Kashif, Lakeside, Kleer, E. Kendrick, Suttons.

## WQKS — WILLIAMSBURG — STEVE CRUMBLEY, MD — #1 — D. WILLIAMS

JUMPS: 6 To 4 — Pointer Sisters, 12 To 5 — J. Brown, 8 To 6 — Dazz Band, 9 To 7 — Rockwell, 23 To 10 — Prince, 17 To 14 — Newcleus, 22 To 16 — R.J.'s Latest Arrival, 21 To 17 — Joe Jackson, 24 To 19 — P. Rushen, 29 To 21 — Ollie & Jerry. ADDS: Kashif, Lakeside, Art Of Noise, L'Amour, J. Burton & P. Jude, KoKo Pop, L. Branigan. LP ADDS: T. Pendergrass, P. Bryson, Grandmaster Melle Mel.



# TOP 100 BLACK CONTEMPORARY SINGLES

June 16, 1984

	Weeks On 6/9 Chart		Weeks On 6/9 Chart		Weeks On 6/9 Chart
<b>1 LET'S HEAR IT FOR THE BOY</b> DENIECE WILLIAMS (Columbia 38-04417)	1	<b>35 TOUCH DOWN</b> L.J. REYNOLDS (Mercury/PolyGram 818 791-7)	38	<b>67 MY BEST FRIEND'S GIRLFRIEND</b> MARCUS MILLER (Warner Bros. 7-29275)	76
<b>2 FREAKSHOW ON THE DANCE FLOOR</b> BAR-KAYS (Mercury/PolyGram 818 631-7)	3	<b>36 LAND OF HUNGER</b> THE EARONS (Island 7-99776)	36	<b>68 ROMANCING THE STONE</b> EDDY GRANT (Portrait 37-04433)	75
<b>3 DON'T WASTE YOUR TIME</b> YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)	4	<b>37 HEART DON'T LIE</b> LA TOYA JACKSON (Private 1/CBS ZS4 04439)	41	<b>69 TELL ME WHY</b> BOBBY WOMACK (Beverly Glen BG2014)	79
<b>4 HELLO</b> LIONEL RICHIE (Motown 1722MF)	2	<b>38 (YOU'RE MY) APHRODISIAC</b> DENNIS EDWARDS (Gordy/Motown 1737GF)	45	<b>70 YOU'RE THE BEST</b> THE EMOTIONS (Red Label RLSG-001-2A)	78
<b>5 LADY YOU ARE</b> ONE WAY (MCA-52348)	5	<b>39 BABY I'M SCARED OF YOU</b> WOMACK & WOMACK (Elektra 7-69733)	46	<b>71 CALL OUT MY NAME</b> FATBACK (Cotillion/Atco 7-99749)	71
<b>6 JUMP (FOR MY LOVE)</b> POINTER SISTERS (Planet/RCA YB-13780)	9	<b>40 BABY IT'S YOU</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99750)	47	<b>72 CLOSE (TO THE EDIT)</b> ART OF NOISE (Island 799754)	90
<b>7 LOVELITE</b> O'BRYAN (Capitol B-5329)	8	<b>41 LIVE WITHOUT YOUR LOVE</b> WINDJAMMER (MCA-52367)	42	<b>73 BREAKDANCE</b> IRENE CARA (Network/Geffen 7-29328)	57
<b>8 LOVE, NEED AND WANT YOU</b> PATTI LABELLE (Philadelphia Int'l./CBS ZS4 04399)	6	<b>42 I SWEAT (GOING THROUGH THE MOTIONS)</b> NONA HENDRYX (RCA PB-13759)	37	<b>74 BREAKOUT</b> STARPOINT (Elektra 7-69726)	83
<b>9 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 171GF)	7	<b>43 MEGA-MIX</b> HERBIE HANCOCK (Columbia 38-04473)	48	<b>75 STREET FREAKS</b> JIMMY LEWIS (MCA-52384)	77
<b>10 SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 818 384-7)	10	<b>44 HOLD ME</b> TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69720)	53	<b>76 HEAVEN SENT YOU</b> STANLEY CLARKE (Epic 34-04485)	89
<b>11 SOMEBODY ELSE'S GUY</b> JOSELYN BROWN (Vinyl Dreams/Prelude VND D71)	16	<b>45 LIVE IT UP (LOVE IT UP)</b> SUTTONS (Rocshire/MCA XR 95060)	52	<b>77 LIVE WIRE (I WANT A GIRL THAT SWEATS)</b> DUKE BOOTEE (Mercury/PolyGram 818 809-7)	70
<b>12 WHEN DOVES CRY</b> PRINCE (Warner Bros. 7-29286)	49	<b>46 SIMPLE</b> JOHNNY MATHIS (Columbia 38-04468)	50	<b>78 LOLLIPOP LUV</b> BRYAN LOREN (Philly World/Atlantic 7-99760)	40
<b>13 CHANGE OF HEART</b> CHANGE (RFC/Atlantic 7-89684)	14	<b>47 BREAKIN'... THERE'S NO STOPPING US</b> OLLIE & JERRY (Polydor/PolyGram 821 708-7)	61	<b>79 I CAN DREAM ABOUT YOU</b> DAN HARTMAN (MCA-52378)	81
<b>14 JAM ON IT</b> NEWCLEUS (Sunnyview SUN 411)	15	<b>48 LET ME LOVE YOU</b> FORCE MD'S (Tommy Boy TB 841-7)	54	<b>80 OUTRAGEOUS</b> LAKESIDE (Solar 7-69716)	—
<b>15 SWOOP (I'M YOURS)</b> DAZZ BAND (Motown 1725 MF)	17	<b>49 BEAT STREET BREAKDOWN</b> GRANDMASTER MELLE MEL & THE FURIOUS FIVE (Atlantic 7-89659)	63	<b>81 BEAT BOX</b> ART OF NOISE (Island 7-99782)	44
<b>16 SAIL AWAY</b> THE TEMPTATIONS (Gordy/Motown 1720GF)	11	<b>50 WHITE HORSE</b> LAID BACK (Sire 7-29346)	25	<b>82 I STOOD ON THE SIDEWALK AND CRIED</b> J. BLACKFOOT (Sound Town ST-0006)	84
<b>17 FEELS SO REAL (WON'T LET GO)</b> PATRICE RUSHEN (Elektra 7-69742)	21	<b>51 SIBERIAN NIGHTS</b> TWILIGHT 22 (Vanguard 35246)	56	<b>83 STREET DANCE</b> BREAK MACHINE (Sire 7-29319)	55
<b>18 OBSCENE PHONE CALLER</b> ROCKWELL (Motown 1731MF)	20	<b>52 LOVE HAS FINALLY COME AT LAST</b> BOBBY WOMACK AND PATTI LABELLE (Beverly Glen BG-2012)	31	<b>84 QUICKIE</b> GEORGE CLINTON (Capitol P-B-5324)	86
<b>19 I DIDN'T MEAN TO TURN YOU ON</b> CHERRELLE (Tabu/CBS ZS4 04406)	30	<b>53 NEVER HAD A GIRL</b> BRASS CONSTRUCTION (Capitol 5351)	59	<b>85 GIMME WHATCHA GOT</b> THE CHI-LITES (Private 1/CBS (ZS4 04484)	—
<b>20 IN THE MIX</b> ROGER (Warner Bros. 7-29271)	22	<b>54 AND I DON'T LOVE YOU</b> SMOKEY ROBINSON (Tamil/Motown 1735TF)	60	<b>86 LOVE ME LIKE THIS</b> REAL TO REEL (Arista AS1-9192)	51
<b>21 LOVE ME RIGHT</b> MELBA MOORE (Capitol B-5343)	23	<b>55 WE'RE GOING ALL THE WAY</b> JEFFREY OSBORNE (A&M 2618)	39	<b>87 LOVE TALK</b> PRIME TIME (Total Experience/RCA TES 12402)	88
<b>22 THERE'S NO EASY WAY</b> JAMES INGRAM (Owest/Warner Bros. 7-29316)	18	<b>56 GOTTA GIVE A LITTLE LOVE (TEN YEARS AFTER)</b> TIMMY THOMAS (Gold Mountain/A&M GS-82004)	33	<b>88 MAKE ME A BELIEVER</b> LUTHER VANDROSS (Epic 34-04494)	—
<b>23 GIVE ME TONIGHT</b> SHANNON (Emergency/Mirage 7-99775)	12	<b>57 INSTANT LOVE</b> BLOODSTONE (Trek/CBS ZS4 04465)	66	<b>89 TEENAGER</b> EVELYN "CHAMPAGNE" KING (RCA 13825)	—
<b>24 HEY D.J.</b> THE WORLD'S FAMOUS SUPREME TEAM (Island 7-99772)	27	<b>58 BABY DON'T BREAK YOUR BABY'S HEART</b> KASHIF (Arista AS1-9200)	—	<b>90 DON'T GO LOSE IT BABY</b> HUGH MASEKELA (Jive/Arista JS 1-9193)	—
<b>25 SHACKLES</b> R.J.'s LATEST ARRIVAL (Golden Boy/Quality QUS 7059)	28	<b>59 TALKIN' OUT THE SIDE OF YOUR NECK</b> CAMEO (Atlanta Artists/PolyGram 818-870-705)	67	<b>91 DANCING IN THE SHEETS</b> SHALAMAR (Columbia 38-04372)	82
<b>26 EXTRAORDINARY GIRL</b> THE O'JAYS (Philadelphia Int'l./CBS ZS4 04437)	26	<b>60 ONE STEP CLOSER</b> THE DELLS (Private 1/CBS ZS4 04448)	62	<b>92 CITY LIFE</b> HASSAN & 7-11 (Easy Street/Aero EZS-7508)	68
<b>27 IF EVER YOU'RE IN MY ARMS AGAIN</b> PEABO BRYSON (Elektra 769728)	34	<b>61 THE GLAMOROUS LIFE</b> SHEILA E. (Warner Bros. 7-29285)	74	<b>93 NEW MOVES</b> CRUSADERS (MCA-52365)	85
<b>28 RIGHT OR WRONG</b> SPINNERS (Atlantic 7-89689)	19	<b>62 SECOND TO NONE</b> ATLANTIC STARR (A&M 2638)	69	<b>94 MISS ME BLIND</b> CULTURE CLUB (Virgin/Epic 34-04388)	58
<b>29 RHYTHM OF THE STREET</b> PATTI AUSTIN (Owest/Warner Bros. 7-29305)	32	<b>63 FIX IT IN THE MIX</b> PRETTY TONY (Music Specialists Inc. MSI 104)	64	<b>95 FEEL THE NEED</b> ANITA BAKER (Beverly Glen BG 2013)	80
<b>30 WHAT'S LOVE GOT TO DO WITH IT</b> TINA TURNER (Capitol P-B-5354)	43	<b>64 FAREWELL MY SUMMER LOVE</b> MICHAEL JACKSON (Motown 1739MF)	72	<b>96 DON'T GIVE ME UP</b> HAROLD MELVIN & THE BLUE NOTES (Philly World/Atlantic 799761)	87
<b>31 TONIGHT</b> KOOL & THE GANG (De-Lite/PolyGram 818 226-7)	13	<b>65 THIS TIME</b> FUNK DELUXE (Selsoul/RCA ST 7071)	65	<b>97 LOVE ME IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 1723GF)	92
<b>32 WHAT PEOPLE DO FOR MONEY</b> DIVINE SOUNDS (Specific SR-243)	35	<b>66 SWITCH IT BABY</b> SWITCH (Total Experience/RCA TES1-2401)	73	<b>98 I WANT YOU TO BE REAL</b> JOHN ROCCA (Streetwise SWRL 2225)	93
<b>33 SUPERSTAR (DON'T YOU REMEMBER...)</b> LUTHER VANDROSS (Epic 34-04441)	24			<b>99 ALWAYS</b> LENNY WILLIAMS (Rocshire/MCA XR95056)	94
<b>34 ROCK BOX</b> RUN D.M.C. (Profile PRO-5045)	29			<b>100 PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99785)	96

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

Always (Not listed) .....	99	Feels So (Baby Fingers—ASCAP/Freddie Dee—BMI) .....	17	Let's Hear (Ensign—BMI) .....	1	Sail Away (Stone Diamond/Golden Touch—BMI) .....	16
And I Don't (Bertram—ASCAP) .....	54	Freakshow (Warner-Tamerlane/Bar-Kays—BMI) .....	2	Live It Up (Rocshire—ASCAP) .....	45	Second To (Almo/On My Own/Chena—ASCAP) .....	62
Baby Don't (Music Corp. of America/Kashif—BMI) .....	58	Fix It (In The Mix—BMI) .....	63	Live Wire (Duke Bootee/Double Edge—BMI) .....	77	Shackles (Arrival/Alva—BMI) .....	25
Baby I'm (Next Flight—BMI) .....	39	Gimme (Unichappell/Angelshell—BMI) .....	85	Live Without (Torque—BMI) .....	41	She's Strange (All Seeing Eye—ASCAP/Cameo Five—BMI) .....	10
Baby It's (Intersong/CBS V Catalog—ASCAP) .....	40	Give Me Tonight (Shapiro Bernstein & Co./Emergency—ASCAP) .....	23	Lollipop Luv (Philly World/Whiz Kid—BMI) .....	78	Siberian (Jackaroo/Balary—ASCAP) .....	51
Beat Box (Unforgettable Songs, adm. by Island—BMI) .....	81	Gotta Give (Archer/Kee—BMI) .....	56	Love Has (ABKCO/Spaced Hands/Beverly Glen—BMI) .....	52	Simple (Blackwood—BMI/April—ASCAP) .....	46
Beat Street (Hargreen/Sugar Hill—BMI) .....	49	Heart Don't (Innertought—BMI/Amirful—ASCAP) .....	37	Love Me (Big Train—ASCAP) .....	7	Sombody Else's (Joselyn Brown—BMI) .....	11
Breakdance (Giorgio Moroder/Carub/AICor—ASCAP/Brass Heart—BMI) .....	73	Heaven (Pure Love—ASCAP/Lakeva—BMI) .....	76	Love Me Like (Richer/Chappell—ASCAP) .....	86	Street Dance (Can't Stop—BMI/Stop Light—ASCAP) .....	83
Breakin' (Ollie Brown Sugar/Almo/Crimso—ASCAP) .....	47	Hello (Brockman—ASCAP) .....	4	Love Me (Bush Burnin'—ASCAP) .....	21	Street Freaks (J. Lew—ASCAP5) .....	75
Breakout (Harrindur/Licyndiana/Marvenis/Ensign—BMI) .....	74	Hey D.J. (April/Chappell—ASCAP) .....	24	Love, Need (Mighty Three—BMI) .....	8	Superstar (Teddy Jack/Del-Bon—BMI) .....	33
Call Out (Fired Up—ASCAP/Ciita—BMI/Sign Of The Twins—ASCAP) .....	71	Hold Me (Prince St./Almo—ASCAP/DeCred/Music Corp—BMI) .....	44	Love Talk (Temp—BMI) .....	87	Switch (Total Experience—BMI) .....	66
Change Of (Flyte Tyme—ASCAP) .....	13	I Can Dream (Multi-Level—BMI) .....	79	Make Me (April/Uncle Ronnies—ASCAP/Dillard—BMI) .....	88	Swoop (J. Regg—ASCAP/Hey Kim—BMI) .....	15
City Life (Pub. Corp. of America/Wesline/Gritbit/Rightsong—BMI) .....	92	I Can't Mean (Flyte Tyme Tunes/Avant Garde—ASCAP) .....	19	Mega-Mix (Hancock/OAO—BMI) .....	43	Talkin' Out (All Seeing Eye/Cameo Five—ASCAP/BMI) .....	59
Close (Perfect Songs/Unforgettable Songs, adm. by Island Music—BMI) .....	72	I Didn't (Flyte Tyme Tunes/Avant Garde—ASCAP) .....	19	Miss Me Blind (Virgin—ASCAP) .....	94	Tell Me (Abkco/Ashtray) .....	69
Dancing (Famous—ASCAP/Ensign—ASCAP) .....	91	I Stood (Backlog—BMI) .....	82	My Best Friend's (Thriller Miller—ASCAP) .....	67	Teenager (Ultrawave—BMI) .....	89
Don't Give (Philly World—BMI/Persebre—ASCAP) .....	96	I Sweat (Eat Your Heart Out—BMI) .....	42	Never Had (One To One—ASCAP) .....	53	There's (ATV Music/Mann & Weil Songs—BMI) .....	22
Don't Go Lose (Kalahari/Zomba) .....	90	I Want You (Beggars' Banquet/Beat'n Track—ASCAP) .....	98	New Moves (Four Knights/Warner-Tamerlane/Blue Sky Rider—BMI) .....	93	The Glamorous (Girl's Song—ASCAP) .....	61
Don't Look Any (Vandorf Songs—ASCAP/Rightsong/Franne Golde/Hitchings—BMI) .....	9	If Ever You're (Almo/Prince Street—ASCAP/Snow/Dyad—BMI) .....	27	Obscene (Jobete—ASCAP) .....	18	This Time (One To One—ASCAP) .....	65
Don't Waste Your (Total Experience—BMI) .....	3	In The Mix (Troutman's—BMI) .....	20	One Step (Baby Love/Yancitoones—ASCAP) .....	60	Tonight (Delightful—BMI) .....	31
Extraordinary (Mighty Three—BMI) .....	26	Jam On It (Wicked Stepmother/Wedot—ASCAP) .....	14	Outrageous (Lakesound—ASCAP/Adm. By Jay Warner) .....	80	Touch Down (Membership/Seductive—ASCAP) .....	35
Farewell (Stone Diamond—BMI) .....	64	Jump (Welbeck/S. Mitchell/Anidraks/Porchester—ASCAP) .....	6	Perfect (Bellboy—BMI/Gratitude Sky—ASCAP) .....	100	We're Going All (Dyad—ASCAP) .....	55
Feel The Need (Bev Glen/Spaced Hands—BMI) .....	95	Lady You Are (Perk's Duchess—BMI) .....	5	Quickie (Bridgeport—BMI) .....	84	What People (Clarkjay/R. Hill—BMI) .....	32
		Land Of (Earotronic/Ackee—ASCAP) .....	36	Rhythm Of (Gratitude Sky—ASCAP/Bell Boy/Pologrounds—BMI) .....	29	What's Love (Chappell/Rondor/Good Single/Irving) .....	30
		Let Me Love (T-Boys—ASCAP/T-Girl—BMI) .....	48	Right (Unichappell/Mr. Dapper—BMI) .....	28	When Doves (Controversy—ASCAP) .....	12
				Rock Box (Protoons, Inc./Rush-Groove—ASCAP) .....	34	White Horse (Sing A Song, adm. by WB Music Corp.—ASCAP) .....	50
				Romancing (Greenheart—ASCAP) .....	68	You're My (Tuneworks/Irving/Lipesrika—BMI) .....	38
						You're The Best (Red Writer/Lanleel Billy Osborne/Captain Z—ASCAP) .....	70



**ONE OF THE FASTEST GROWING  
ROSTERS IN BLACK MUSIC,  
SALUTES THE STARS OF TODAY,  
TOMORROW & THE FUTURE.**

**One Way**

**Patti LaBelle Crusaders**

**B.B. King Windjammer New Edition**

**Spyro Gyra Alicia Myers**

**Musical Youth Klique Thelma Houston**

**Bobby Bland The Controllers  
Collage**

**Klymaxx Rocky Robbins**

**Wilton Felder**

**Winston Ford Randy Hall**

**Joe Sample East Coast Offering**

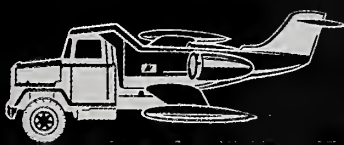
**Temper (12 Inch)**

**Jimi Tunnell**

**NOW MORE THAN EVER  
WE ARE MCA.  
WHERE THE FIRST WORD  
IN OUR NAME  
IS MUSIC.**

**MCA RECORDS**

**DELIVERING THE MUSIC OF THE 80'S**





## INTERNATIONAL DATELINE

### United Kingdom

LONDON — Next week's Billy Joel concert will be seen by millions of fans. In an exclusive arrangement with the BBC, Joel has seized the opportunity to bring his music to viewers throughout the UK and Europe. His nonstop touring schedule has meant a limited time available for UK dates, so those who were unlucky in applying for tickets will at least be able to watch the BBC's live transmission of the Wembley show. BBC Enterprises will relay the show throughout Europe and Australia. At least 16 countries are set to take live coverage of Joel's performance. BBC Radio 1 executive producer Stuart Grundy commented, "Billy Joel is one of those artists who adds an extra dimension to entertainment in a live show. He is now one of the top half-dozen real performers in the world of contemporary music and this stereo simulcast will be the nearest thing possible to being there on that night."

Boy George was one of the hosts at this week's Sony Radio Awards ceremony. He presented BBC Radio 1 DJ Mike Read with the "Best DJ Award." George was introduced to the other guest of honour, Princess Margaret (The Queen's sister). Unfortunately, when the Princess was asked to pose for pictures with George she told pressmen "I am not going to have my picture taken with that over-made-up tart." George later commented that he did not think much of her either. Meanwhile, he has patched up his differences with his old friend and gender-bender rival Marilyn. The two of them, along with London's most outrageous club host Philip Sallon, went on a jolly jaunt to a Hare Krishna Temple and then on to Whipsnade Zoo.

London Records has licensed the US independent Slash label for the UK, Europe and Japan. Titles previously only available on Rough Trade. Artists through import will now be readily available on London. Artists on the label include The Violent Femmes, Los Lobos, The Blasters, Green on Red and Del Fuegos. The first London/Slash release is to be the second album from the Violent Femmes, entitled "Hallowed Ground." It is hoped the band will embark on a short tour of the UK to promote the album.

TV advertising company Starblend Records has just finalized an exclusive UK sales and distribution agreement with RCA Records. At the same time, the company has switched to CBS for manufacturing of both records and cassettes. Managing director Tony Harding says Starblend plans to release 10 major TV-advertised albums over the next five months. The company also will be launch-

ing a rock-oriented singles label later this month. Under the new deal RCA's sales force will handle the selling of all new Starblend product. New releases from the label include a 22-track Eric Clapton compilation entitled "Backtrackin'" and a compilation of "heartbreaking lovesongs" suitably titled "Broken Dreams," including tracks from Michael Jackson, Elton John, Paul Young, The Eurythmics and Gladys Knight.

Island Records announced that Bob Marley's "Legend" is the fastest-selling album in their history. The record took just one week to hit the UK number 1 spot and earn a platinum disc for sales in excess of 300,000. "Legend," which features all of Bob Marley's hits, was released on May 8 to commemorate the artist's death exactly three years ago.

Mike Batt, top songwriter and producer, will take up a classical conductor's baton for the first time this week. Batt will conduct the London Symphony orchestra in the world premiere performance of his new suite. It is called "The Hunting Of The Snark" and is based on the epic nonsense poem by Lewis Carroll "Jabberwocky." The concert is in aid of the charity the National Society of the Prevention of Cruelty to Children. Sections of the poem will be narrated and interlinked with songs and music by Batt. Dancers from The Royal Ballet will perform in costumes by David and Elizabeth Emmanuel (designers to Princess Diana). Batt will open the concert by conducting various classical works by Brahms and Bizet. He has already begun recording for the "Hunting of the Snark" album, which will be narrated by Sir John Gielgud. Stephane Grappelli and Art Garfunkel are also featured on the album, the first time since the international hit "Bright Eyes" that Batt and Garfunkel have worked together.

chrissey iley

### Argentina

BUENOS AIRES — Ruben Aprile of Interdisc recently told Cash Box that his company will begin distribution of Musidisc Europe in this country. Musidisc was previously distributed by Distribuidora Belgrano.

Indie Producer Ricardo Kleinman has completed recording the first album by Rossana Resquin, a local chanteuse who has been living in Mexico for several years. The album will be released by Microfon, which recently released a new album by Donald, whose techno-pop music is aimed at night clubs and discotheques.

Brazilian singer Maria Bethania was a recent visitor in Buenos Aires, for appear-



**COLOUR BY (BIG) NUMBERS** — Culture Club, while in Atlanta, picked up a special plaque from E/P/A commemorating U.S. sales of more than five million copies of their two Virgin/Epic LPs, "Kissing To Be Clever" and "Colour By Numbers". Here at the ceremony are (l-r): Ron McCarrell, E/P/A, vice president, marketing; Boy George and Mikey Craig, of the band; Don Dempsey, senior vice president and general manager, E/P/A; and Jon Moss and Roy Hay.

ances on stage at the Opera Theatre and a TV program to be aired by ATC. The visit was sponsored by Sevel, makers of Fiat and Peugeot cars in Argentina. The most expensive tickets for the show were priced at 1,000 pesos (\$15), a very high price for the market. PolyGram has been vigorously promoting her music and is releasing her latest album this month.

Spanish chanteuse Rosa Leon will be in town next week to promote her recent LP released by Distribuidora Belgrano on the Mediterraneo label. There are TV appearances, radio & press interviews and a tour of the main record distributors scheduled for the artist.

EMI promotion manager Roberto Piaz sends word that the new Roque Naravja album, which fits into the rock-pop profile, is in production and may turn into one of the best sellers of the season. The recent album by Spanish artist Dyango is selling well, as is the "Pipes Of Peace" LP by Paul McCartney.

Sicamericana is working hard on the promotion of a new LP by Alberto Cartez, an Argentinian chanter currently living in Spain.

The album is devoted to songs from the Carlos Gardel repertoire, and is considered a tribute to the biggest tango star of all times. Local deejays have embraced this effort and customer reaction is expected to be just as rewarding.

Tonodisc is gaining force in the discotheques with special projects headed by Jose Berstein, who heads the BPM label and manages the International repertoire of the company. These projects appeal to all the night spots that have been using imported records during the past years and now need new waxings to maintain active business.

miguel smirnoff

### Italy

MILAN — Italian producers, distributors and importers of videocassettes and video games created their own association, called Univideo, connected to AFI (Association of the Italian Phonographic Industry). President of Univideo is Giuseppe Velona, representative of WEA Italiana, while vice presidents named were Roberto Guerrazzi, of CGD Videosuono and Gianni Biego, of Domovideo. At the moment there are eight companies comprising Univideo including Avelca, CBS Eletronics, CGD Videosuono, CVR, Domovideo, Videobox, Walt Disney and WEA Italiana.

Roberto Dane, head of SGM, announced a new distribution agreement with Dischi Ricordi. The label was previously distributed by CGD...Discopiu, formerly distributed by Dischi Ricordi, is now distributed by Saar...L'Orchestra announced the end of its activity as a record company; the entire catalog was purchased by Fonti Cetra.

Singer/songwriter Gino Paoli, formerly with Wep, signed with Five. He just released a four-cut album on the new label, including three new songs and a remake of his bestseller "Il Cielo In Una Stanza".

Compact discs are seeing good results in Italy one year after their debut in the markets. PolyGram announced a total sales volume of about \$2,400,000 (170,000 units, mostly of classical products), while the figures for 1984 — including all the companies active in Italy in the CD market — should reach a sales volume of \$9,000,000. At this time 800 titles have been released, while another 1,500 numbers are expected to be published during this year.

mario de luigi

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

- 1 State Of The Nation — Industry — EMI
- 2 Relax — Frankie Goes To Hollywood — Ricordi/Island
- 3 Big In Japan — Alphaville — WEA
- 4 Dance Hall Days — Wang Chung — CBS
- 5 Love Of The Common People — Paul Young — CBS
- 6 Jump — Van Halen — WEA
- 7 Against All Odds — Phil Collins — WEA
- 8 Self Control — Raf — CBS/Carrere
- 9 Street Dance — Break Machine — CGD
- 10 Victims — Culture Club — Virgin

#### TOP TEN LPs

- 1 Va Bene, Va Bene Così — Vasco Rossi — Carosello
- 2 Freeway — Various Artists — WEA
- 3 Musicante — Pino Daniele — EMI
- 4 Oro Puro 3 — Various Artists — CBS
- 5 No Parlez — Paul Young — CBS
- 6 Fame And Fashion — David Bowie — RCA
- 7 Masterpiece — Various Artists — Discotto
- 8 Footloose — Original Soundtrack — CBS
- 9 Thriller — Michael Jackson — CBS/Epic
- 10 Ammonia Avenue — Alan Parsons Project — CGD/Arista

### United Kingdom

#### TOP TEN 45s

- 1 Wake Me Up Before You Go-Go — Wham — Epic
- 2 Automatic — Pointer Sisters — Planet
- 3 Let's Hear It For The Boy — Deniece Williams — CBS
- 4 Groovin' (EP) — Style Council — Polydor
- 5 The Reflex — Duran Duran — EMI
- 6 Dancing With Tears In My Eyes — Ultravox — Chrysalis
- 7 Love Wars — Womack And Womack — Electra
- 8 Footloose — Kenny Loggins — CBS
- 9 Breakdance — Party Break Machine — Record Shack
- 10 One Love — Bob Marley — Island

#### TOP TEN LPs

- 1 Legend — The Best Of Bob Marley And The Wailers — Island
- 2 Hysteria — Human League — Virgin
- 3 Ocean Rain — Echo And The Bunnymen — Korova
- 4 Can't Slow Down — Lionel Richie — Motown
- 5 Footloose — Original Soundtrack — CBS
- 6 The Works — Queen — EMI
- 7 Now That's What I Call Music-2 — Various Artists — EMI/Virgin
- 8 Mirror Moves — Psychedelic Furs — CBS
- 9 Thriller — Michael Jackson — Epic
- 10 The Top — The Cure — Fiction-Melody Maker

### Argentina

#### TOP TEN 45s

- 1 Caminando Al Sol — L Beck — PolyGram
- 2 No Me Puedo Quejar — Angela Carrasco — Microfon
- 3 Ya Nunca Mas — Luis Miguel — EMI
- 4 Dolce Vita — Ryan Paris — Music Hall
- 5 Radio Gaga — Queen — EMI
- 6 Amiga Mia — Valeria Lynch — PolyGram
- 7 Amor De Mujer — Camilo Sesto — Microfon
- 8 Mentiras — Daniela Romo — Music Hall
- 9 Decidete — Luis Miguel — EMI
- 10 El Amor Es La Fuerza — Monica Posse — Interdisc

#### TOP TEN LPs

- 1 Thriller — Michael Jackson — CBS
- 2 Mercedes Sosa — Mercedes Sosa — PolyGram
- 3 Pipes Of Peace — Paul McCartney — EMI
- 4 Rodriguez/Milanes — Silvio Rodriguez/Pablo Milanes — PolyGram
- 5 Vasos Y Besos — Los Abuelos de la Nada — SG/Interdisc
- 6 Al Fin Solos — Dyango — EMI
- 7 La Nueva Vanguardia Miguel Cantilo — Music Hall
- 8 El Amor Es La Fuerza — Monica Posse — Interdisc
- 9 La Dicha En Movimiento — Los Twist — SG/Interdisc
- 10 Aquellos Soldaditos... — Victor Heredia — PolyGram Prensario



## CLASSIFIED AD RATE 35 CENTS PER WORD

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

### Classified Ads Close TUESDAY

## COIN MACHINES

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

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

**FOR SALE:** Pole Position Upright \$1895, Star Wars Upright \$895, Discs Of Tron (Environmental Cabinet) \$1595, Discs Of Tron Upright \$1295, Tapper \$1995, Ms Pac Man \$825, Dragon's Lair (latest model w/1000 laser disc player & 25¢ conversion) \$1995 (5 or more — \$1895), Cliff Hanger (laser disc) \$1295, Elevator Action \$1075, Change Lanes \$975, Pro Sports (3 games in 1) \$1025, Fax Elegante \$825, Fax 2 \$875, Blaster \$1095, Track & Field \$1795, Tag Team Wrestling \$1495, Boomer Rang'r (Floor Sample) \$1495, X's & O's \$1195, Firepower II \$1345. Call or write NEW ORLEANS NOVELTY CO., 3030 No. Arnoult Rd., Metairie, LA 70002. Tele: (504) 888-3500.

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

**DYNAMO POOL TABLES** 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76701.

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

## HUMOR

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

## RECORDS-MUSIC

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

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

**ROCK JEWELRY**, Pins, Buttons, stickers, patches and much more for the Independent Record Store. We can make you a hit with your customers. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

**FOR SALE** — 10,000 surplus 45s. Records 2¢ ea. Only \$200 for all. One man's junk is another man's gold. Call (516) 822-8877. Paramount Records Inc., 81 Sheer Plaza, Plainview, N.Y. 11803.

## EMPLOYMENT SERVICE

**GOVERNMENT JOBS.** \$16,559 - \$50,553/year. Now Hiring. Your Area. Call: (805) 687-6000 Ext. R-4415.

## PROFESSIONAL

**FILM PRODUCTION COMPANY** seeks a group ready/or with national record distribution. We produce high quality, low budget music television in 16mm film. Please contact: Michael Beckman, Beckman/Bensimon Associates, (212) 620-0933.

## SERVICES COIN MACHINE

**ACE LOCKS KEYS ALIKE:** Send locks and the key you want them mastered to: \$1.35 each, 10% D/C in lots of 100 or more. RANDEL LOCK SERVICE, 61 Rockaway Ave. Valley Stream, N.Y. 11580 (516) 625-6216. Our 24th year in vending.

# Summer CES CMA Study

(continued from page 5)

lyGram released the vinyl, cassette and CD forms simultaneously which adds to the Compact Disc's attractiveness to consumers looking for the newest music.

Overall, there are roughly 1,000 titles available in the format currently, with that figure expected to double within the next six months. And with an expected 4 million discs to be sold in 1984, there is no question as to the initial popularity of the format with consumers, even with its relatively higher price tag as compared to vinyl or cassette audio systems. The key to achieving a steadily increasing share of the audio market is, according to Petrone, increased cooperation between local Compact Disc hardware and software retailers and increasingly affordable hardware and software.

One of the highlights of the CES display of Compact Disc hardware was Sony's new car Compact Disc player which will be available to the public in the fall and fits right into a car's dashboard. While prices for this newest product and soon-to-be-introduced portable Compact Disc player are high, Petrone noted that "it's really just a matter of supply and demand at this point, there will be different price points for hardware with the low end being about \$400 and the high end being around \$1,100 depending upon what features are included on the player."

As for the three Compact Disc software manufacturers, CBS, WEA, and PolyGram, each is expanding its CD catalogs to include more varied kinds of releases in order to appeal to the more broad-based audiophile. Petrone explained "PolyGram is coming out with an array of music in a new series called 'Hear The Music.' These will be compilation albums which will include a variety of artists to give the consumer an idea of how good the music can sound on Compact Disc. Among these will be a classic music compilation, and we will also be introducing a jazz series with music from our Verve catalog. So, for the first time a lot of these jazz artists will be represented on CD and that series will be introduced in the next month."

With such advancements in both the software and hardware areas of the Compact Disc format seen at the summer CES, it is no wonder that Petrone and all the members of the Compact Disc Group are so optimistic about the future, and the present, of the music industry's newest and most advanced audio format.

(continued from page 16)

of any middle-of-the-road music: over 35 and working class. The survey revealed an untapped market for those under 35 who buy records and cassettes at least once a month. The introduction of fresh, current and progressive country artists coupled with positive visual images in video, product packaging, and live performances are ways that may prove successful in entering this new market.

Increased radio airplay and television exposure are seen as critical to the development and promotion of country music in Britain. Radio airplay emerged as the most important medium for promoting music in Britain, with the survey revealing that 47 percent of the public hear about new records or cassettes on the radio. Television exposure, particularly television advertising, also greatly influences the public; 28 percent hear about new records or cassettes in this way. "To the surprise of many, country music is alive and well among record buyers in Great Britain. Now that this is documented, the music industry is in a position to re-examine its internal and marketing policies in order to get country music sales up where they should be," stated Ralph Peer, II, CMA chairman of the Board.

MORI conducted the survey in three forms, beginning with general public group discussions, a quantitative research of the general public on MORI's February Omnibus survey, and in-depth interviews with music executives. "The research project is a major step for us," comments Cynthia Leu, manager of CMA's European office. "Almost everyone you speak with in the British music industry has a personal opinion about the image and potential of country music. Now the MORI report provides a broad based factual analysis of the realities in the marketplace."



**A CHAT WITH ORRALL** — RCA recording artist Robert Ellis Orrall meeting head to head with Michael Omansky, director of marketing, RCA, at that company's NY offices, to discuss the former's new LP, "Contain Yourself".



**BRANIGAN PAYS A VISIT** — Atlantic recording artist Laura Branigan recently stopped by the Cash Box Hollywood offices in support of her Top 40 LP "Self Control." Greeting the singer (l-r) are: J.B. Carmicle, Cash Box vice president and administrator; staff writer Gregory Dobrin; Branigan; staff writers Peter Holden and David Adelson; and Darryl Lindsey, charts and research.

## Jacksons' Tour Promoters

(continued from page 5)

company's "experience is ideal for this tour. Chuck Sullivan has worked with enormous audiences, frequently under the most difficult conditions. Through his NFL contacts, he can work successfully with the city officials of any community in America. Sullivan's experience organ-

izing spectaculars for enormous audiences will be invaluable to us."

Sullivan, commenting on the new arrangements with Don King and The Jacksons' parents, said, "Joe, Katherine, Don and I will consult frequently on all of the tour's details. I look forward to working with them."

## Willie Dixon

(continued from page 9)

writing and performing the blues without seeing the fruits of his labor. He noted "it was not only me but the rest of the blues artists who have been playing the blues." Dixon acknowledged the cover versions of blues compositions in the last 20 years by highly successful bands like the Rolling Stones, which covered several of his songs including "Little Red Rooster." "That helped the song," said Dixon, "but it did little to help get recognition of the blues."

It is that recognition and subsequent preservation that prove the driving motivation behind Willie Dixon's Blues Heaven Foundation. Willie Dixon believes future generations will be singing the blues for many years to come.



**CANDID CAMEO** — Cameo recently popped into the studios of Rochester, NY's WDKX. Here in the parking lot are (l-r) Cameo's Larry Blackmon; Renie Hall, WDKX promotion manager and air personality; Rick Bryant, WDKX air personality; and Cameo's Tomi Jenkins.



# CASH BOX TOP 100 ALBUMS

June 16, 1984

Title, Artist, Label, Number, Distributor

		Weeks On 6/9 Chart
1	<b>FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	18
2	<b>SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	37
3	<b>CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6050ML) MCA	4
4	<b>SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait BFR 38930) CBS	25
5	<b>THRILLER</b> MICHAEL JACKSON (Epic OE 38112) CBS	78
6	<b>HEARTBEAT CITY</b> THE CARS (Elektra 9 60296-1) WEA	12
7	<b>COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic OE 39107) CBS	33
8	<b>1984</b> VAN HALEN (Warner Bros. 9 23958-1) WEA	25
9	<b>AN INNOCENT MAN</b> BILLY JOEL (Columbia OC 38873) CBS	44
10	<b>SEVEN AND THE RAGGED TIGER</b> DURAN DURAN (Capitol ST-12310) CAP	29
11	<b>INTO THE GAP</b> THOMPSON TWINS (Arista AL8-8200) RCA	14
12	<b>STREET TALK</b> STEVE PERRY (Columbia FC 39334) CBS	8
13	<b>LOVE AT FIRST STING</b> SCORPIONS (Mercury 814 981-1M-1) POL	14
14	<b>MIDNIGHT MADNESS</b> NIGHT RANGER (MCA-5457) MCA	31
15	<b>REBEL YELL</b> BILLY IDOL (Chrysalis FV 41450) CBS	29
16	<b>JERMAINE JACKSON</b> (Arista AL8 8203) RCA	5
17	<b>ELIMINATOR</b> Z.Z. TOP (Warner Bros. 9 23774-1) WEA	62
18	<b>GRACE UNDER PRESSURE</b> RUSH (Mercury 818 476-1 M-1) POL	7
19	<b>BODY AND SOUL</b> JOE JACKSON (A&M SP-5000) RCA	11
20	<b>BREAK OUT</b> POINTER SISTERS (Planet BXL 14705) RCA	30
21	<b>BREAKIN'</b> ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1) POL	3
22	<b>UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	33
23	<b>TOUCH</b> EURHYTHMICS (RCA AFL1-4917) RCA	20
24	<b>OUT OF THE CELLAR</b> RATT (Atlantic 7 80143-1) WEA	14
25	<b>MADONNA</b> (Sire 9 238867-1) WEA	38
26	<b>CHICAGO 17</b> CHICAGO (Warner Bros. 1-25060) WEA	3
27	<b>LEARNING TO CRAWL</b> THE PRETENDERS (Sire 9 23980-1) WEA	20
28	<b>TALK SHOW</b> GO-GO'S (I.R.S./A&M SP-70041) RCA	11
29	<b>THE PROS AND CONS OF HITCHHIKING</b> ROGER WATERS (Columbia FC 29290) CBS	5
30	<b>SELF CONTROL</b> LAURA BRANIGAN (Atlantic 7 80147-1) WEA	8
31	<b>ABOUT FACE</b> DAVID GILMOUR (Columbia FC 39296) CBS	14
32	<b>KEEP YOUR HANDS OFF MY POWER SUPPLY</b> SLADE (CBS Associated FZ 39336) CBS	9
33	<b>AGAINST ALL ODDS</b> ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	13
34	<b>RECKONING</b> R.E.M. (I.R.S./A&M SP-70044) RCA	7

		Weeks On 6/9 Chart
35	<b>POINTS ON THE CURVE</b> WANG CHUNG (Geffen GHS 4004) WEA	17
36	<b>HARD TO HOLD</b> ORIGINAL SOUNDTRACK featuring RICK SPRINGFIELD (RCA ABL 1-4935) RCA	11
37	<b>MIRROR MOVES</b> THE PSYCHEDELIC FURS (Columbia BFC 39278) CBS	4
38	<b>SHE'S STRANGE</b> CAMEO (Atlanta Artists 814 984-1 M-1) POL	14
39	<b>SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	36
40	<b>BEAT STREET</b> ORIGINAL SOUNDTRACK (Atlantic 7 80154-1) WEA	2
41	<b>LOVE LIFE</b> BERLIN (Geffen GHS 4025) WEA	12
42	<b>DANGEROUS</b> BAR-KAYS (Mercury 818 478-1 M-1) POL	10
43	<b>JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS	65
44	<b>DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	16
45	<b>90125</b> YES (Atco 7 90125-1) WEA	29
46	<b>BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196) CBS	26
47	<b>WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60280-1) WEA	38
48	<b>LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1) WEA	19
49	<b>LET'S HEAR IT FOR THE BOY</b> DENIECE WILLIAMS (Columbia FC 39366) CBS	2
50	<b>AMMONIA AVENUE</b> THE ALAN PARSONS PROJECT (Arista AL8-8204) RCA	14
51	<b>MY EVER CHANGING MOODS</b> THE STYLE COUNCIL (Geffen GHS 4029) WEA	10
52	<b>NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	50
53	<b>ROLL ON</b> ALABAMA (RCA AHL1-4939) RCA	20
54	<b>I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	26
55	<b>IN 3-D</b> WEIRD AL YANKOVIC (Rock 'N' Roll/Scotti Bros. BFZ 39211) CBS	14
56	<b>WINDOWS AND WALLS</b> DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	18
57	<b>NO PARLEZ</b> PAUL YOUNG (Columbia BFC 38976) CBS	10
58	<b>IT'S MY LIFE</b> TALK TALK (EMI AMERICA ST-17113) CAP	10
59	<b>STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	44
60	<b>CAUGHT IN THE ACT</b> STYX (A&M SP-6514) RCA	9
61	<b>ALCHEMY . . . DIRE STRAITS LIVE</b> DIRE STRAITS (Warner Bros. 9 2508-1 G) WEA	9
62	<b>BON JOVI</b> (Mercury 814 982-1 M1) POL	17
63	<b>THE SWING</b> INXS (Atco 7 90160-1) WEA	4
64	<b>FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	42
65	<b>THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	35
66	<b>FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	60
67	<b>SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	51

		Weeks On 6/9 Chart
68	<b>THE WORKS</b> QUEEN (Capitol ST-12311) CAP	14
69	<b>THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003) IND	13
70	<b>IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Warner Bros. 9 23970-1) WEA	32
71	<b>MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL</b> (Motown 6094) MCA	7
72	<b>BE MY LOVER</b> O'BRYAN (Capitol ST-12332) CAP	5
73	<b>OFF THE WALL</b> MICHAEL JACKSON (Epic FE-35745) CBS	22
74	<b>DEFENDERS OF THE FAITH</b> JUDAS PRIEST (Columbia FC 39219) CBS	20
75	<b>ROCK 'N SOUL PART 1</b> DARYL HALL -- JOHN OATES (RCA APL1-4858) RCA	30
76	<b>GENESIS</b> (Atlantic 7 80116-1) WEA	34
77	<b>KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic QRE 38398) CBS	76
78	<b>SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML) MCA	18
79	<b>MISTER HEARTBREAK</b> LAURIE ANDERSON (Warner Bros. 9 25077-1) WEA	15
80	<b>PRIVATE DANCER</b> TINA TURNER (Capitol ST-12330) CAP	1
81	<b>LABOUR OF LOVE</b> UB40 (Virgin/A&M SP-6-4980) RCA	33
82	<b>KEEP SMILING</b> LAID BACK (Sire 9 25058-1) WEA	11
83	<b>RUN D.M.C.</b> (Profil PRO-1201) IND	7
84	<b>WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323) CAP	14
85	<b>JOYSTICK</b> DAZZ BAND (Motown 6084ML) MCA	26
86	<b>IN THE HEART</b> KOOL & THE GANG (De-Lite DSR 8505) POL	27
87	<b>ICICLE WORKS</b> (Arista AL6-8202) RCA	7
88	<b>HUMAN'S LIB</b> HOWARD JONES (Elektra 9 60346-1) WEA	13
89	<b>THE SAGA CONTINUES</b> ROGER (Warner Bros. 1-23975) WEA	3
90	<b>SOME TOUGH CITY</b> TONY CAREY (MCA-5464) MCA	11
91	<b>WHAT A FEELIN'</b> IRENE CARA (Network/Geffen GHS 4021) WEA	28
92	<b>DUETS</b> KENNY ROGERS (Liberty LO-51154) CAP	9
93	<b>LADY</b> ONE WAY (MCA-5479) MCA	8
94	<b>PATTI AUSTIN</b> (Owest/Warner Bros. 9 23974-1) WEA	13
95	<b>INDIANA JONES AND THE TEMPLE OF DOOM</b> ORIGINAL SOUNDTRACK (Polydor 821 592-1 Y-1) POL	2
96	<b>UNDER A BLOOD RED SKY</b> U2 (Island/Atco 90127-1-B) WEA	29
97	<b>HYSTERIA</b> HUMAN LEAGUE (Virgin/A&M SP-4923) RCA	2
98	<b>WONDERLAND</b> BIG COUNTRY (Mercury 818 835-1) POL	7
99	<b>NOW</b> PATRICE RUSHEN (Elektra 60360-1) WEA	1
100	<b>RHYME &amp; REASON</b> MISSING PERSONS (Capitol ST-12315) CAP	12



# Cash Box Top Albums/101 to 200

June 16, 1984

	Weeks On 6/9 Chart	
<b>101 ORION THE HUNTER</b> — (Portrait BFE 39239) CBS	110	8
<b>102 LAMENT</b> 8.98 ULTRAVOX (Chrysalis FV 41459) CBS	111	7
<b>103 MENTAL HEALTH</b> — QUIET RIOT (Pasha VFZ 38422) CBS	101	63
<b>104 WITHOUT A SONG</b> — WILLIE NELSON (Columbia FC 39110) CBS	108	41
<b>105 THROUGH THE FIRE</b> 8.98 HAGAR, SCHON, AARONSON, SHRIEVE (Geffen GHS 4023) WEA	83	12
<b>106 FAREWELL MY SUMMER LOVE</b> 8.98 MICHAEL JACKSON (Motown 6101ML) MCA	137	2
<b>107 THE FLAT EARTH</b> 8.98 THOMAS DOLBY (Capitol ST-12309) CAP	84	15
<b>108 YOU BROKE MY HEART IN 17 PLACES</b> 8.98 TRACEY ULLMAN (MCA-5471) MCA	93	14
<b>109 NUCLEAR FURNITURE</b> 8.98 JEFFERSON STARSHIP (Grunt BXLI-4921-A) RCA	—	1
<b>110 DECLARATION</b> 6.98 THE ALARM (I.R.S./A&M SP-70608) RCA	89	15
<b>111 GHETTO BLASTER</b> 8.98 CRUSADERS (MCA 5429) MCA	112	8
<b>112 REJOICING</b> 8.98 PAT METHENY with CHARLIE HADEN & BILLY HIGGINS (ECM 25006-1) WEA	114	8
<b>113 JANE FONDA'S WORKOUT RECORD</b> — (Columbia CX2 38054) CBS	96	108
<b>114 G FORCE</b> 8.98 KENNY G (Arista AL8-8192) RCA	113	18
<b>115 THREE OF A PERFECT PAIR</b> 8.98 KING CRIMSON (EG/Warner Bros. 9 25071-1) WEA	97	11
<b>116 AEROBIC SHAPE-UP III</b> 8.98 JOANIE GREGGAINS (Parade/Peter Pen PAN 112) IND	100	34
<b>117 CHANGE OF HEART</b> 8.98 CHANGE (Atlantic 7 60151-1) WEA	145	8
<b>118 TWENTY GREATEST HITS</b> 9.98 KENNY ROGERS (Liberty LV-51552) CAP	118	30
<b>119 LOVE LANGUAGE</b> 8.98 TEDDY PENDERGRASS (Asylum 60317-1) WEA	—	1
<b>120 EYES THAT SEE IN THE DARK</b> 8.98 KENNY ROGERS (RCA AFL 1-4696) RCA	102	40
<b>121 DECEMBER</b> 8.98 GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA	128	29
<b>122 99 LUFTBALLONS</b> — NENA (Epic BFE 39294) CBS	103	14
<b>123 VOICE OF AMERICA</b> 8.98 LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America ST-17120) CAP	161	2
<b>124 IN A SPECIAL WAY</b> 8.98 DeBARGE (Gordy/Motown 6061GL) MCA	104	34
<b>125 JUNGLE</b> 8.98 DWIGHT-TWILLEY (EMI America ST-17107) CAP	105	18
<b>126 BARBRA STREISAND — YENTL</b> 8.98 ORIGINAL SOUNDTRACK (Columbia IS 39152) CBS	126	30
<b>127 MILK AND HONEY</b> 8.98 JOHN LENNON and YOKO ONO (Polydor 817 160-1 Y-1) POL	127	19
<b>128 THE SMITHS</b> 8.98 (Sire 9 25065-1) WEA	131	8
<b>129 COMEDIAN</b> — EDDIE MURPHY (Columbia FC 39005) CBS	106	23
<b>130 BE A WINNER</b> 8.98 YARBROUGH & PEOPLES (Total Experience TEL8-5700) RCA	136	8
<b>131 STREET BEAT</b> 8.98 THE DEELE (Solar/Elektra 60285-1) WEA	107	25
<b>132 MAJOR MOVES</b> 8.98 HANK WILLIAMS, JR. (Curb/Warner Bros. 1-25068) WEA	162	3

	Weeks On 6/9 Chart	
<b>133 CHRISTINE McVIE</b> 8.98 (Warner Bros. 2509-1) WEA	115	19
<b>134 RIGHTEOUS ANGER</b> 8.98 VAN STEPHENSON (MCA-5482) MCA	143	4
<b>135 GREATEST HITS</b> 8.98 AIR SUPPLY (Ariste AL8-8024) RCA	117	44
<b>136 THE CLOSER YOU GET</b> 8.98 ALABAMA (RCA AHL1-4633) RCA	120	66
<b>137 HUMAN RACING</b> 6.98 NIK KERSHAW (MCA-39020) MCA	146	4
<b>138 HEARTLAND</b> 8.98 REAL LIFE (Curb/MCA-5459) MCA	118	22
<b>139 LIONEL RICHIE</b> 8.98 (Motown 6007ML) MCA	123	87
<b>140 SOMEWHERE IN AFRIKA</b> 8.98 MANFRED MANN'S EARTH BAND (Ariste AL8-8194) RCA	130	22
<b>141 TOUR DE FORCE</b> 8.98 38 SPECIAL (A&M SP-496) RCA	135	29
<b>142 SPARKLE IN THE RAIN</b> 6.98 SIMPLE MINDS (Virgin/A&M SP-6-4981) RCA	122	18
<b>143 STRAIGHT FROM THE HEART</b> 8.98 PEABO BRYSON (Elektra 60362-1) WEA	—	1
<b>144 PYROMANIA</b> 8.98 DEF LEPPARD (Mercury 810 308-1 M-1) POL	124	71
<b>145 BACKSTREET</b> 8.98 DAVID SANBORN (Warner Bros. 9 23906-1) WEA	141	31
<b>146 LET'S DANCE</b> 8.98 DAVID BOWIE (EMI America SO-18102) CAP	125	81
<b>147 THE ART OF DEFENSE</b> 8.98 NONA HENDRYX (RCA AFL 1-4999) RCA	142	9
<b>148 ROBBERY</b> — TEENA MARIE (Epic FE 38882) CBS	147	33
<b>149 PICTURES</b> 8.98 ATLANTA (MCA-5463) MCA	157	8
<b>150 OCEAN RAIN</b> 8.98 ECHO & THE BUNNYMEN (Sire 25084-1) WEA	174	2
<b>151 ANIMAL GRACE</b> 8.98 APRIL WINE (Capitol ST-12311) CAP	133	15
<b>152 BALLS TO THE WALL</b> — ACCEPT (Portrait BFR 39241) CBS	132	20
<b>153 RICOCHET DAYS</b> 8.98 MODERN ENGLISH (Sire 9 25066-1) WEA	134	15
<b>154 1999</b> 10.98 PRINCE (Warner Bros. 9 23720-1) WEA	139	85
<b>155 SWEET DREAMS (ARE MADE OF THIS)</b> 8.98 EURHYTHMICS (RCA AFL1-4681) RCA	138	53
<b>156 THE POLITICS OF DANCING</b> 8.98 RE-FLEX (Capitol ST-12314) CAP	140	25
<b>157 BANANARAMA</b> 8.98 (London 820 036-1 R-1) POL	169	2
<b>158 TOO LOW FOR ZERO</b> 8.98 ELTON JOHN (Geffen GHS 4006) WEA	148	54
<b>159 THE CROSSING</b> 8.98 BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	150	39
<b>160 LIVE FROM EARTH</b> — PAT BENATAR (Chrysalis FV 41444) CBS	152	36
<b>161 FRONTIERS</b> — JOURNEY (Columbia QX 38504) CBS	153	70
<b>162 IN HEAT</b> — THE ROMANTICS (Nemperor B&Z 3880) CBS	149	35
<b>163 DURAN DURAN</b> 8.98 (Capitol ST-12158) CAP	155	53
<b>164 BARK AT THE MOON</b> — OZZY OSBOURNE (CBS Associated AZ 38987) CBS	151	28
<b>165 LIVING IN OZ</b> 8.98 RICK SPRINGFIELD (RCA AFL 1-4660) RCA	154	55
<b>166 PREPPIE</b> — CHERYL LYNN (Columbia FC 38961) CBS	159	18
<b>167 STEPPIN' OUT</b> 8.98 GEORGE HOWARD (TBA TB 201-N) IND	175	5
<b>168 CLEAN CUT</b> 8.98 BARBARA MANDRELL (MCA-5474) MCA	168	8

	Weeks On 6/9 Chart	
<b>169 THIS IS SPINAL TAP</b> 8.98 SPINAL TAP (Polydor 818 846-1) POL	171	4
<b>170 ATLANTA BLUE</b> 8.98 THE STATLERS (Mercury 818 652-1 MM-1) POL	170	5
<b>171 STREETS OF FIRE</b> 8.98 ORIGINAL SOUNDTRACK (MCA-5492) MCA	—	1
<b>172 PERFECT COMBINATION</b> 8.98 STACY LATTISAW & JOHNNY GILL (Cotillion 7 90136-1) WEA	156	13
<b>173 SINCERELY</b> 8.98 THE EMOTIONS (Red Label RLLP-001-1) IND	173	5
<b>174 KEEP MOVING</b> 8.98 MADNESS (Geffen GHS 4022) WEA	158	15
<b>175 SPEAKING IN TONGUES</b> 8.98 TALKING HEADS (Sire 9 23882-1) WEA	163	52
<b>176 STAR TREK III: THE SEARCH FOR SPOCK</b> 9.98 ORIGINAL SOUNDTRACK (Capitol SKBK-12360) CAP	—	1
<b>177 WHITE KNUCKLE RIDE</b> 8.98 DUKE JUPITER (Morocco/Motown 6097) MCA	176	4
<b>178 THE WILD HEART</b> 8.98 STEVIE NICKS (Modern/Atco 90084-1) WEA	160	51
<b>179 PARTING SHOULD BE PAINLESS</b> 8.98 ROGER DALTRY (Atlantic 7 80128-1) WEA	164	14
<b>180 BEST KEPT SECRET</b> 8.98 SHEENA EASTON (EMI America ST-17101) CAP	166	40
<b>181 X-PERIMENT</b> 8.98 THE SYSTEM (Mirege/Atco 7 90146-1) WEA	165	13
<b>182 HOT SHOT</b> 8.98 PAT TRAVERS (Polydor 821 064-1 Y-1) POL	167	8
<b>183 WHAT IS BEAT?</b> 8.98 THE ENGLISH BEAT (I.R.S./A&M SP-700400) RCA	172	27
<b>184 GUITAR SLINGER</b> 8.98 JOHNNY WINTER (Alligator AL 4735) IND	168	4
<b>185 IMAGINE THIS</b> 8.98 PIECES OF A DREAM (Elektra 9 60270-1) WEA	178	23
<b>186 SOMETHING'S ON YOUR MIND</b> 8.98 "D" TRAIN (Prelude PRL 14112) IND	189	10
<b>187 A SPECIAL PART OF ME</b> — JOHNNY MATHIS (Columbia FC 38718) CBS	187	18
<b>188 FAME AND FASHION</b> 8.98 DAVID BOWIE (RCA AFL1-4949) RCA	177	7
<b>189 HEAVEN ONLY KNOWS</b> — TEDDY PENDERGRASS (Philadelphia Int'l. FZ 38646) CBS	179	8
<b>190 FADED BLUE</b> 8.98 GARY MORRIS (Warner Bros. 9 25069-1) WEA	181	8
<b>191 THE BEST OF THE ALAN PARSONS PROJECT</b> 8.98 (Ariste AL8-8193) RCA	185	31
<b>192 THE PRINCIPLE OF MOMENTS</b> 8.98 ROBERT PLANT (Es Peranaza/Atlantic 7 90101-1) WEA	183	45
<b>193 GREATEST HITS VOL. II</b> 8.98 BARRY MANILOW (Ariste AL8-8102) RCA	180	29
<b>194 PENETRATOR</b> 8.98 TED NUGENT (Atlantic 7 80125-1) WEA	182	19
<b>195 THINK OF ONE . . .</b> — WYNTON MARSALIS (Columbia FC 38641) CBS	197	12
<b>196 RIGHT OR WRONG</b> 8.98 GEORGE STRAIT (MCA-5450) MCA	192	13
<b>197 SCENES IN THE CITY</b> — BRANFORD MARSALIS (Columbia FC 38951) CBS	—	1
<b>198 KC TEN</b> 8.98 K.C. (Meca 8301) IND	194	12
<b>199 MIDNIGHT LOVE</b> — MARVIN GAYE (Columbia FC 38197) CBS	195	8
<b>200 NEVER SAY NEVER</b> 8.98 MELBA MOORE (Capitol ST-12305) CAP	199	9

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Accept . . . . .152	Dolby, Thomas . . . . .107	Joel, Billy . . . . .9	Modern English . . . . .153	Rockwell . . . . .78	U2 . . . . .96
Air Supply . . . . .135	Duke Jupiter . . . . .177	John, Elton . . . . .158	Moore, Melba . . . . .200	Roger . . . . .89	Van Halen . . . . .8
Alabama . . . . .53,136	Duran Duran . . . . .10,163	Jones, Howard . . . . .88	Morris, Gary . . . . .190	Rogers, Kenny . . . . .92,118,120	Vandross, Luther . . . . .46
Alarm . . . . .110	Easton, Sheena . . . . .180	Journey . . . . .161	Motley Crue . . . . .39	Romantics . . . . .162	Wang Chung . . . . .35
Anderson, Laurie . . . . .79	Echo And The Bunnymen . . . . .150	Judas Priest . . . . .74	Murphy, Eddie . . . . .129	Ronstadt, Linda . . . . .46	Waters, Roger . . . . .29
April Wine . . . . .151	Emotions . . . . .173	K.C. . . . .198	Nelson, Willie . . . . .104	Run D.M.C. . . . .83	Williams, Deniece . . . . .49
Atlanta . . . . .149	English Beat . . . . .183	Nik Kershaw . . . . .137	Nena . . . . .122	Rush . . . . .18	Williams, Hank Jr. . . . .132
Austin, Patti . . . . .94	Edwards, Dennis . . . . .44	King Crimson . . . . .115	Nicks, Stevie . . . . .178	Rushen, Patrice . . . . .99	Winston, George . . . . .121
Bananarama . . . . .157	Eurythmics . . . . .23,155	Klugh, Earl . . . . .84	Night Ranger . . . . .14	Sanborn, David . . . . .145	Winter, Johnny . . . . .184
Bar-Kays . . . . .42	Fogelberg, Dan . . . . .56	Kool & The Gang . . . . .86	Nugent, Ted . . . . .194	Scorpions . . . . .13	Womack, Bobby . . . . .69
Benatar, Pat . . . . .160	Fonda, Jane . . . . .113	Labelle, Patti . . . . .54	O'Bryan . . . . .92	Shannon . . . . .48	Yankovic, Weird Al . . . . .55
Berlin . . . . .41	G. Kenny . . . . .114	Laid Back . . . . .82	One Way . . . . .73	Simple Minds . . . . .142	Yarbrough & Peoples . . . . .130
Big Country . . . . .98,159	Gaye, Marvin . . . . .199	Lattisaw & Gill . . . . .172	Orion The Hunter . . . . .101	Slade . . . . .32	Yes . . . . .45
Bowie, David . . . . .146,188	Genesis . . . . .76	Lauper, Cyndi . . . . .4	Osborne, Jeffrey . . . . .59	Smiths . . . . .128	Young, Paul . . . . .57
Bon Jovi . . . . .62	Gilmour, David . . . . .31	Lennon/Ono . . . . .127	Osbourne, Ozzy . . . . .164	Spinal Tap . . . . .169	ZZ Top . . . . .17
Branigan, Laura . . . . .30	Go Go's . . . . .28	Lewis, Huey & News . . . . .2	Parsons, Alan . . . . .50,191	Springfield, Rick . . . . .165	
Bryson, Peabo . . . . .143	Greggains, Joanie . . . . .116	Little Steven . . . . .123	Pendergrass, Teddy . . . . .119,189	Statlers . . . . .170	
Cameo . . . . .38	Hagar, Sammy et al . . . . .105	Lynn, Cheryl . . . . .166	Perry, Steve . . . . .12	Stephenson, Van . . . . .134	
Cara, Irene . . . . .91	Hall & Oates . . . . .75	Madness . . . . .174	Pieces of a Dream . . . . .185	Strait, George . . . . .196	
Carey, Tony . . . . .90	Hancock, Herbie . . . . .64	Madonna . . . . .25	Plant, Robert . . . . .192	Style Council . . . . .51	
Cars . . . . .6	Hendryx, Nona . . . . .147	Mandrell, Barbara . . . . .168	Pointer Sisters . . . . .20	Styx . . . . .60	
Change . . . . .117	Howard, George . . . . .167	Manilow, Barry . . . . .193	Police . . . . .67	System . . . . .181	
Chicago . . . . .26	Human League . . . . .97	Mann, Manfred . . . . .140	Prentenders . . . . .27	Talk Talk . . . . .58	
Crusaders . . . . .111	Icicle Works . . . . .87	Marie, Teena . . . . .148	Prince . . . . .154	Talking Heads . . . . .175	
Culture Club . . . . .7,77	Idol, Billy . . . . .15	Marsalis, Branford . . . . .197	Psychedelic Furs . . . . .37	38 Special . . . . .141	
"D" Train . . . . .186	Iglesias, Julio . . . . .43	Marsalis, Wynton . . . . .195	Queen . . . . .68	Thompson Twins . . . . .11	
Daltrey, Roger . . . . .179	Ingram, James . . . . .70	Mathis, Johnny . . . . .187	Quiet Riot . . . . .103	Travers, Pat . . . . .182	
Dazz Band . . . . .85	Inxs . . . . .63	McVie, Christine . . . . .133	R.E.M. . . . .34	Turner, Tina . . . . .80	
DeBarge . . . . .124	Jackson, Jermaine . . . . .16	Mellencamp, John Cougar . . . . .22	Ratt . . . . .24	Twilley, Dwight . . . . .125	
Deele . . . . .131	Jackson, Joe . . . . .19	Metheny, Pat et al . . . . .112	Real Life . . . . .138	UB40 . . . . .81	
Def Leppard . . . . .144	Jackson, Michael . . . . .5,73,106	Midnight Star . . . . .52	Re-Flex . . . . .156	Ullman, Tracey . . . . .108	
Dire Straits . . . . .61	Jefferson Starship . . . . .109	Missing Persons . . . . .100	Richie, Lionel . . . . .3,139	Ultravox . . . . .102	

## SOUNDTRACKS

Against All Odds . . . . .33
Beat Street . . . . .40
Big Chill . . . . .65
"Breakin' " . . . . .29
Flashdance . . . . .66
Footloose . . . . .1
Hard To Hold . . . . .36
Indiana Jones & The Temple of Doom . . . . .95
More Songs from Big Chill . . . . .71
Star Trek III: The Search For Spock . . . . .176
Streets Of Fire . . . . .171
Yentl . . . . .126



# CASH BOX

June 16, 1984

## AROUND THE ROUTE

by Camille Compasio

The new Atari Distributing, Inc. facility in Elk Grove Village, Illinois was the scene of a gala grand opening party on May 18, drawing nearly 300 tradesters and lasting well into the night. What started out as an intimate gathering swelled into a big affair that no one wanted to see end — so they stayed til almost midnight. While the distributorship has been in operation for several months, the May 18 funfest gave sales veepee and general manager **Ed Pellegrini** and his staff the opportunity to show off the spacious 80,000-sq. ft. facilities and host manufacturers and friends to a delightful spread of food, drinks and hospitality. All of the factories represented by Atari Distg. were represented at the party. **Jerry Marcus**, executive veepee of the Coin-Op Division, came in from California to cohost. There was a terrific equipment display and some great prizes given away, including a "Firefox" sit down game which was won by operator **Frank Schmidt** of Sunshine Amusement. Need we add that — a great time was had by all! . . . Upon his return to the west coast, Jerry Marcus immediately started setting up for

(continued on page 29)

## ICMOA Sets Campaign To Stop Video Lottery Gambling In Illinois

CHICAGO — A comprehensive campaign to stop video lottery gambling in Illinois has been launched by the Illinois Coin Machine Operators Association. The plan includes putting a halt to the test of 300 video lottery machines (**Cash Box**, April 7, 1984) now scheduled to begin operating approximately August 1 in four areas including Chicago, Champaign, Rock Island/Moline and Palatine. Longer-range objectives include preventing the permanent installation of video lottery machines as a new gambling mechanism in the Illinois lottery system.

ICMOA president Alex McConnell, in announcing the decision, stated "The coin-op industry has never before faced anything with the awesome potential to wreck our business as does the video lottery machine. Basically, it will be the end of the amusement business in lottery locations that are selected by the state of Illinois. Already video lottery proponents have openly claimed they will replace coin-op games with coin-op gambling."

The Illinois "Stop Video Lottery Gambling" campaign includes a list of 10 strategic actions which will be put in force immediately. First, ICMOA has notified all Illinois operators about the extremely negative financial consequences of video lottery gambling in a four-page mailing dated May 25. More than 750 operators, manufacturers, suppliers and distributors were on the list to receive this mailing.

"We'll press this campaign all the way — to the highest level," president McConnell continued. "It's a matter of survival for

operators in this state. One analyst has estimated that over a two-to-four-year period the state of Illinois could order 40,000 to 80,000 of the machines. There are only 180,000 slot machines in the entire state of Nevada. In my judgment, a coin-op location will virtually dry up overnight when a video gambling machine is installed next door or down the street."

(continued on page 29)

## OMAA Hosts '84 'Show Of Shows'

CHICAGO — The Ohio Music & Amusement Association's 10 annual state convention and trade show drew an estimated attendance of 700 or more to mark another record event for this very prominent state organization. This year's "Show of Shows" was held May 3-5 at the Hyatt Regency/Ohio Center in Columbus, Ohio with full membership participation, an outstanding lineup of exhibits, a comprehensive agenda of seminars, representation from major manufacturers throughout the country as well as the coin machine industry's national trade associations.

Among speakers who addressed the various sessions on Friday were computer experts John B. Muncer (J.B. Muncer & Associates) and Phillip Elum (Elum Music); AGMA executive director Glenn Braswell; AMOA president Dock Ringo; OMAA president Richard E. George; and various OMAA

(continued on page 29)

Industry News ..... 29  
Jukebox Programmer ..... 31

# COIN MACHINE



## AROUND THE ROUTE

(continued from page 28)

the latest edition of the Atari road show, which will spotlight the new "I, Robot" video game. The new model has been testing very well, he told us. Via the road show, Jerry will be introducing the new game in San Francisco (11), Chicago (12) and New York (14). As for future plans, there's quite a bit in the offing — including an "exceptional lineup of equipment" for presentation at this year's AMOA!

Learned from Sente's **Ken Wagener** that the firm has moved back the date of its relocation to new quarters in Sunnyvale, CA from June 1 to July 1. Sente's administrative offices (including sales, marketing, accounting, purchasing, et al) will vacate its current space in Milpitas and operate out of new quarters at 1287 Lawrence Station Rd. in Sunnyvale, commencing July 1.

**Tom Campbell**, who left Cinematronics a few weeks back, returned to the company on June 4 in the position of vice president of marketing. "The differences between Cinematronics and myself have been resolved to our mutual satisfaction," he told **Cash Box**, "and I am happy to be back with the company."

OMAA asked us to inform operators that audio cassette and VHS video-cassette tapes of the May 5 Video Lottery panel discussion, held by the state association in Columbus, are available for purchase. The two-set audio cassette is priced at \$17.50 and the VHS LP is

\$55 and the cost includes cases, postage, handling, etc. Since the supply is limited, ops are urged to contact OMAA at 40 S. Third St., Suite 450, Columbus, OH 43215 or phone 614-221-8600 as soon as possible.

Attention cigarette vendors. In an effort to best serve this segment of the industry, the newly formed AMOA Cigarette Committee, which is chaired by **Norm Pink** (chairman) and **Jack Kerner** (vice chairman) is seeking input directly from vendors to help the committee identify their basic problems and thus set the wheels in motion for a viable program of assistance. So take a minute and write to: Cigarette Vending, AMOA, 2000 Spring Rd., Suite 220, Oak Brook, IL 60521, and help AMOA to help you. To pave the way for the smooth entry of cigarette vendors into the membership ranks, AMOA is assessing them at the lowest dues level — meaning new members signing up prior to AMOA Expo '84 (Oct. 24-27) will pay only \$125 for a year's membership and will receive two registrations to the convention (valued at \$150).

As revealed at the recent CES convention in Chicago (6/3-6) *Rolling Stone Magazine* is conducting a series of 50 two-day on campus electronics shows, from September '84 through Spring '85. The program is geared to provide manufacturers of such electronics products as high fidelity components, video equipment, business and home computers, et al and the opportunity for reaching the affluent college market with booth exhibits, seminars, workshops and the like.

Further details elsewhere in this issue.

## ICMOA Opposes Lottery

(continued from page 28)

ICMOA has already begun making key political and legislative contacts in the Governor's Office and the Illinois General Assembly to build pressure to stop the video lottery system. McConnell also stated that all legal opportunities will be assessed by ICMOA counsel and appropriate action implemented on behalf of the industry.

If necessary, a comprehensive public relations program in the print and electronic media will be launched statewide, with national coverage as well. There will be coalitions developed with other associations whose members will also be financially damaged by video gambling in Illinois.

Selected citizen and consumer groups that oppose statewide gambling through video game machines will be contacted and meetings held to develop additional political pressure "against a wide open gambling system available to virtually anyone across the state — in the cities, towns and villages," according to ICMOA. Also, legislative strategy for the Illinois General Assembly will be generated and its potential evaluated from the standpoint of addressing the video lottery problem.

Kem Thom, president of Western Automated Music, Inc. (Chicago), following his appointment as chairman of the special Stop Video Lottery Gambling In Illinois committee, stated, "It's important to recognize that Illinois is a test state. We are the first state where video lottery games will be installed by the state government to compete directly with coin machine operators. That's unfair competition by the state of Illinois aimed directly at all operators, locations, manufacturers, distributors and a long list of others whose jobs depend upon a healthy coin-op industry in Illinois," he continued. "It must be stopped. We are asking everyone interested to contact their state legislators without delay, discuss the problem, and ask for their immediate action."

diate action."

ICMOA's executive vice president Arthur W. Seeds, CAE, will coordinate the campaign. Seeds has extensive experience dealing with the Illinois state government, the General Assembly, and the U.S. Congress. In accepting the assignment Seeds stated, "Our objective is to fight this battle and win. Already, the Nebraska State Senate has voted unanimously to abolish video gambling. The Attorney General in New York ruled video lotteries illegal. In New Jersey, the games were soundly defeated by the legislature. But we must recognize that the opposition is awesome," he added. "State of Illinois officials are salivating at the prospect of a \$500,000,000 video gambling 'tax' windfall. But, we're not going to let that happen at the expense of thousands of small businesses in Illinois which depend on the coin machine industry."

ICMOA is now organizing a Stop Video Lottery Gambling meeting for June 15-17 at the Nordic Hills Hotel, Itasca, Illinois. A special one-day registration fee on June 16 has been established at \$30 for members and \$40 for non members. The fee includes an all day program and luncheon. The meeting is set to begin at 1:30 p.m. and will feature prominent coin machine operators, legal counsel and state legislators.

"This campaign is beyond the financial means of the Illinois Coin Machine Operators Association and we are asking for sizeable financial support from operators, manufacturers, distributors and suppliers to support the campaign," McConnell concluded. A campaign budget has been established and funds will be controlled by the ICMOA board of directors and audited by an outside accountant. Financial contributions and inquiries should be directed to: Arthur W. Seeds, Illinois Coin Machine Operators Association, 710 E. Ogden Ave., Suite 113, Naperville, IL 60540 (phone number is 312-369-2406).

## OMAA HOSTS '84 "Show Of Show" Expo

(continued from page 28)

committee chairmen such as William Levine (legislation), William Keelin (education), Larry Van Brackel (regional chapters), David R. George (by-laws) and James H. Hayes (public relations).

Saturday's program was highlighted by a special panel discussion on Video Lottery games and the panelists included Richard E. George, NCM's managing director Herbert Beitel, Daniel Bowers (Bally's Scientific Games Co.), Ted Nichols (COIN president) and Michael Shaw, the luncheon speaker was the Chief Justice of the Ohio Supreme Court, the Honorable Frank D. Celebrezze, who also officiated at the installation of OMAA's new officers for the 1984-85 term.

The new officers of OMAA, which were duly elected by the board of directors at the annual meeting, are Larry Van Brackel, president; William Levine, first vice president; Harold Laughlin, second vice president; Norman Borkan, treasurer; Phillip Elum, secretary; Richard E. George, board chairman; Judith A. Martin, executive director; and Paul A. Corey, executive vice president.

Because of the significance of the Video Lottery panel discussion OMAA is offering audio cassette tapes and VHS video cassettes of this particular segment of the program, which may be purchased by contacting OMAA, Suite 450, 40 South Third St., Columbus, Ohio 43215.

While the main emphasis of the convention

was on current events in the coin machine industry, the topic of concern to operators was time allotted for social activities, including the banquet and entertainment as well as drawings for a great variety of valuable prizes.

OMAA's Expo chairman Harold Laughlin and Cochairman Tommy Thompson promised that this year's Expo would be the "biggest and best" and this was delivered. As noted by executive vice president Paul Corey, the '84 Expo proved conclusively that operators are concerned and will respond to topics of timely interest presented in a comfortable setting and they will support manufacturers, distributors and other exhibitors who recognize their problems and support equitable solutions.

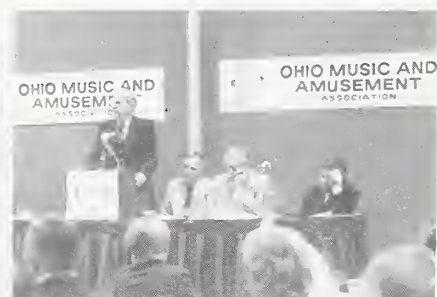
## CALENDAR

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

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

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

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



**OMAA SHOWTIME!** More than 700 tradesters helped celebrate the Ohio Music & Amusement Assn. 10th annual state convention, May 3-5, in Columbus. In addition to all of the Ohio people who participated, there was a good number of guests representing manufacturing firms and industry trade organizations who came in from other areas of the country to join in the festivities. As depicted in photo one, the exhibit floor, with its great lineup of equipment, was a highlight of the show. Pictured in the remaining photos are (photo two, front row, l-r): OMAA president Richard E. George, executive director Judith Martin, director emeritus Edward Elum, director

Frank Provenza and Expo chairman Harold Laughlin (back row, l-r) second v.p. William Levine, first v.p. Larry Van Brackel, directory Maynard Hopkins and director Willard Walton, at the ribbon cutting ceremony; (photo three, l-r) Ohio Supreme Court Chief Justice Frank D. Celebrezze swears in president Larry Van Brackel, first v.p. William Levine, second v.p. Harold Laughlin, secretary Phillip Elum and board chairman Richard E. George; (photo 4, l-r) COIN president Ted Nichols, NCM managing director Herbert Beitel, Richard E. George, Bally Scientific Games president Daniel Bowers and Playmeter's Michael Shaw, who comprised the Video Lottery panel.



## New Equipment

### 'I, Robot'

"I, Robot", the new coin-op video game from Atari, creates futuristic 3-dimensional worlds in which players can join the "rebellion" against "Big Brother" and his "Evil Eye" in a challenging, adventurous play experience.

"I, Robot is a series of 'firsts' for the industry and for players," according to Jerry Marcus, executive vice president of sales for the Atari Coin-Operated Games Division. "I, Robot is the first result of a two-year Atari technology development program. This new system produces incredible 3-dimensional video graphics and animation not possible before now," he added.

Elaborating further, Marcus said, "Along with action-oriented multi-level game play, I, Robot is going to be a standout attraction everywhere. Preproduction units have already demonstrated excellent consistent earnings during months of testing at both street and arcade locations."

The new model is unique and challenging in many ways. For example, "Doodle City" is a first-time interactive entertainment feature in which the player can choose to enter a world of unlimited creativity where the I, Robot graphics can be manipulated in an infinite variety of colors, shapes and patterns.

Also for the first time, players can change their viewpoint on the playfield to an overhead view of the entire terrain or to a ground-level view where shooting enemy objects is worth more points. A "Transporter" feature allows players to select higher starting levels and game play hints are given at the beginning and end of each game.

Game play begins with these challenging

instructions: "You are an unhappy Interface Robot in rebellion against 'Big Brother' and his 'Evil Eyes'. The Evil Eye dictates the 'law' and the Evil Eye will kill you if it sees you breaking the law. Your mission is to destroy the Evil Eye."

The "Law" is simple but deadly - "no jumping;" the objective being to jump only when the Eye is not looking, because if the Eye is red it "sees" the Robot jumping and will destroy it.

With this in mind the player controls a Robot in a battle against the Evil Eye. The player must advance toward the Eye by "collecting" all the red areas on the playfield



by jumping to each one. Each jump to a red area weakens the Eye's protective shield. After all the reds are collected the Robot can destroy the Eye and reach the secret Pyramid.

After reaching the Pyramid, the Robot travels through a space wave where he must either shoot or avoid the objects flying at him.

At the completion of each space wave, the Robot lands on another geometric terrain where, once again, another Evil Eye must be destroyed.

There are over 100 different waves featuring 22 unique playfield terrains with space waves and bonus pyramid waves in between. To add to the challenge the player is faced with ranks of enemy objects that defend the Eye in each playfield terrain and must be dodged or destroyed.

Operator options include selectable number of player lives, adjustable coinage and adjustable bonus intervals.

### 'Crystal Castles' Kit

Bentley Bear, the lovable character from "Crystal Castles," is back in the new Atari Action Pack Conversion Kits for "Missile Command," "Dig Dug," "Kangaroo," "Food Fight" and "Arabian." In announcing the new kits, Jerry Marcus, executive vice president of sales for the Coin-Operated Games Division, said "We're continuing to meet today's operator needs for a cost-efficient winner that can easily be installed in a wide base of older investments. Crystal Castles is location proven, a game that is sure to add new earnings potential to these older games."

Each wave of the conversion game still presents Bentley with a tempting trail of ruby gemstones winding in and out and all around 16 different 3-D super maze structures. He zips past his competition, stunning enemies in a single leap, scurrying through the tunneled interior of the maze and discovering Secret Warps that access players to advanced game levels. Throughout play, he continues to deliver irresistible character appeal and multiple challenges that keep players making tracks into both arcade and street locations just to experience the fun and excitement of his escapades.

## Taito Promotes Ray Heidel

CHICAGO — Paul Moriarity, president of Taito America Corp., announced the promotion of Raymond Heidel to vice president of Engineering. Heidel, who has been manager of electrical engineering since he joined Taito America in 1980, will now supervise the entire engineering department, with responsibility for all its functions from the development of hardware and software to mechanical and electrical engineering.

In announcing the promotion, Moriarity said, "The coin-op industry is entering a new era in which the challenges are greater than ever before. Ray has consistently demonstrated throughout his four years with Taito that he has the alacrity, the engineering expertise, the acumen and the flexibility to keep us in the forefront of the industry."

Heidel stated that he is taking on his new challenges with the philosophy that, "Our primary goal is to address the rapidly changing industry and to develop products to satisfy new market demands." Heidel was recently instrumental in satisfying such demand with the development of "Ice Cold Beer," an electromechanical game which has enjoyed overwhelming success and was uniquely geared to locations where alcoholic drinks are served. "We're also currently looking into areas beyond laser, video and electromechanical," he said. "We anticipate an aggressive and diversified future for Taito America."



Prior to joining the Elk Grove Village, IL manufacturer, Heidel was manager of engineering for Numeridex, Inc. of Wheeling, IL and engineering group leader at Motorola in Schaumburg, IL. He earned a B.S. in Electrical Engineering at the University of Cincinnati and an M.B.A. from the University of Chicago. Heidel and his wife, Jane, reside in Schaumburg with their daughters Wendy, 5 and Diana, 3.

## Rowe V/MEC Introduced At 'The Palace'

CHICAGO — Rowe International, Inc. presented its Video/Music Entertainment Center coin-operated video jukebox to the music trade at a gala cocktail party reception, held May 15 at The Palace, one of the Los Angeles area's hottest rock clubs. The event was hosted by Douglas Foxworthy, Rowe's director of video operations, who introduced the jukebox which plays 40 music video selections along with 160 different single cuts.

Invited guests included representatives of L.A.'s many record companies, music publishers, home video companies, production companies and artist managers.

Rowe has been shipping the V/MEC jukebox since March and now has several hundred units in operation. "We've reached a point where we have voluntarily slowed down production so that our distributors can

gain some experience in operating the units and handling the video software," said Ed Wiler, Rowe vice president of marketing. "Before the program grows too large, we want to make sure it will be a success for us, and a success for our distributors, music operators and jukebox locations."

Forty music videos are compiled onto a three-hour Beta videotape each month for use in the Rowe video jukebox. As noted by Foxworthy, the videos are supplied by CBS Video Enterprises, Warner Bros., Geffen, Elektra, Solar, PolyGram, RCA and by Capitol and EMI-America through its Picture Music International division.

"Our jukebox offers viewers a unique way to see videos," commented Ed Wiler. "Unlike television video shows, we offer a broad range of music selections, and it's up to the viewer to choose what to see and when."

"Even though we have only a few months experience operating our video jukebox, we are already receiving reports from operators indicating a tremendous jump in coin revenue," he continued. "This indicates a growing new interest in jukeboxes, and a continuing fascination by the public for video."

According to Foxworthy, Rowe is interested in obtaining entertainment product from a variety of sources. "Our requirements are that it be of appropriate entertainment type, quality and length for use in a video jukebox," he explained. Additionally, Rowe will pay royalties under appropriate circumstances.

For more information on Rowe's entertainment program, contact Douglas Foxworthy, Rowe International, Inc., 75 Troy Hills Road, Whippany, NJ 07981 or phone 212-772-6690.



**V/MEC ROCKS THE PALACE** — Among representatives of the music and record industry who attended the May 15 showing of Rowe's V/MEC jukebox at L.A.'s The Palace rock club were Victor Rappaport and Helen Berman of Capitol Records; David Altshul and Richard Streicker of Warner Bros. Records; Don Blocker of Viva Records & Snuff Garrett Productions; songwriter Kerry Chater (who penned "Silent Partners," the current David Frizzell-Shelly West country single); Rob Metheny of Welk Music Group; Scott James of MCA Music; Pat Shannahan of Island Music; Dick Whitehouse of Curb Records; and members of the

rock groups Sure and Autograph. The Rowe video jukebox, prominently displayed at The Palace, plays 40 music video selections along with 160 different single cuts, as explained by Douglas Foxworthy, Rowe's director of video operations, who conducted the presentation. Pictured in the accompanying photo are (photo one, l-r): Richard Streicker (Warner Bros.) and Douglas Foxworthy; (photo two, l-r): Songwriter Kerry Chater and Don Blocker (Viva Records & Snuff Garrett Productions); (photo three, l-r): Chater, Rob Metheny (Welk Music Group) and Baron Longfellow (PolyGram Canada artists).

## 'Exerion' Scores Big At CYC Benefit

CHICAGO — The hit video game "Exerion," donated by Taito America, was not only a big attraction but an exceptional fundraiser as well, drawing crowds of people and a substantial sum in auction at the 1984 Chicago Youth Centers Benefit.

Taito America Corp. president Paul Moriarity explained the play of his company's futuristic space game at the March 24 event called "Red, Hot and Cool." Exerion proved to be one of the evening's hottest attractions, according to Jim Aull, CYC Development Associate, who said, "there was always a crowd around it . . . I had a lot of fun playing it myself." All proceeds from game play went to the CYC.

Held at Chicago's Palmer House Hotel by the board of directors of CYC and the women's board, the benefit raised \$19,000 to help provide Chicago's neediest children with safe and nurturing places to grow and learn. Last year over 11,000 inner-city children were served by CYC.

For years Taito has participated extensively in charitable fundraising events both locally and nationwide.



# THE JUKEBOX PROGRAMMER

\*indicates new entry

June 16, 1984

## POP

- 1 **TIME AFTER TIME**  
CYNDI LAUPER (Portrait/CBS 37-04432)
- 2 **THE REFLEX**  
DURAN DURAN (Capitol B-5345)
- 3 **SISTER CHRISTIAN**  
NIGHT RANGER (MCA-52350)
- 4 **LET'S HEAR IT FOR THE BOY**  
DENIECE WILLIAMS (Columbia 38-04417)
- 5 **DANCING IN THE DARK**  
BRUCE SPRINGSTEEN (Columbia 38-04463)
- 6 **THE HEART OF ROCK & ROLL**  
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782)
- 7 **OH SHERRIE**  
STEVE PERRY (Columbia 38-04391)
- 8 **JUMP (FOR MY LOVE)**  
POINTER SISTERS (Planet/RCA YB-13780)
- 9 **I'LL WAIT**  
VAN HALEN (Warner Bros. 7-29307)
- 10 **HELLO**  
LIONEL RICHIE (Motown 1722MF)
- 11 **EYES WITHOUT A FACE**  
BILLY IDOL (Chrysalis/CBS VS4 42786)
- 12 **SELF CONTROL**  
LAURA BRANIGAN (Atlantic 7-89676)
- 13 **IT'S A MIRACLE**  
CULTURE CLUB (Virgin/Epic 34-04457)
- 14 **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**  
PHIL COLLINS (Atlantic 7-89700)
- 15 **WHEN DOVES CRY**  
PRINCE (Warner Bros. 7-29286)
- 16 **RUN RUNAWAY**  
SLADE (CBS Associated ZS4 04398)
- 17 **FAREWELL MY SUMMER LOVE**  
MICHAEL JACKSON (Motown 1739MF)
- 18 **TO ALL THE GIRLS I'VE LOVED BEFORE**  
JULIO IGLESIAS & WILLIE NELSON (Columbia 38-04417)
- 19 **ALMOST PARADISE . . . LOVE THEME FROM "FOOTLOOSE"**  
MIKE RENO and ANN WILSON (Columbia 38-00418)
- 20 **DANCE HALL DAYS**  
WANG CHUNG (Geffen 7-29310)
- 21 **YOU CAN'T GET WHAT YOU WANT (TILL YOU KNOW WHAT YOU WANT)**  
JOE JACKSON (A&M 2628)
- 22 **ROCK YOU LIKE A HURRICANE**  
SCORPIONS (Mercury/PolyGram 818 440-7)
- 23 **AUTHORITY SONG**  
JOHN COUGAR MELLENCAMP (Riva/PolyGram R 216)
- 24 **NO WAY OUT**  
JEFFERSON STARSHIP (Grunt/RCA FB-13811)
- 25 **MAGIC\***  
THE CARS (Elektra 7-69724)
- 26 **THE LONGEST TIME**  
BILLY JOEL (Columbia 38-04400)
- 27 **LEGS\***  
Z.Z. TOP (Warner Bros. 7-29272)
- 28 **LOVE SOMEBODY**  
RICK SPRINGFIELD (RCA PB-13738)
- 29 **HEAD OVER HEELS**  
GO-GO's (I.R.S./A&M IB-9926)
- 30 **MISS ME BLIND**  
CULTURE CLUB (Virgin/Epic 34-04388)

## COUNTRY

- 1 **I GOT MEXICO**  
EDDY RAVEN (RCA PB-13746)
- 2 **WHEN WE MAKE LOVE**  
ALABAMA (RCA PB-13763)
- 3 **YOU'VE STILL GOT A PLACE IN MY HEART**  
GEORGE JONES (Epic 34-04413)
- 4 **I CAN TELL BY THE WAY YOU DANCE**  
VERN GOSDIN (Compleat 122)
- 5 **WHY GOODBYE**  
STEVE WARINER (RCA PB-13768)
- 6 **I'M NOT THROUGH LOVING YOU YET**  
LOUISE MANDRELL (RCA PB-13752)
- 7 **ANGEL IN DISGUISE**  
EARL THOMAS CONLEY (RCA PB-13758)
- 8 **ATLANTA BLUE**  
THE STATLERS (Mercury/PolyGram 818 700-7)
- 9 **MAMA HE'S CRAZY**  
THE JUDDS (RCA PB-13772)
- 10 **SOMEDAY WHEN THINGS ARE GOOD**  
MERLE HAGGARD (Epic 34-04402)
- 11 **JUST ANOTHER WOMAN IN LOVE**  
ANNE MURRAY (Capitol B-5344)
- 12 **THAT'S THE THING ABOUT LOVE**  
DON WILLIAMS (MCA-52389)
- 13 **THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY**  
B.J. THOMAS (Cleveland Int'l/Columbia 38-04431)
- 14 **STILL LOSING YOU**  
RONNIE MILSAP (RCA PB-13805)
- 15 **IF THE FALL DON'T GET YOU**  
JANIE FRICKE (Columbia 38-04454)
- 16 **SOMEBODY'S NEEDIN' SOMEBODY**  
CONWAY TWITTY (Warner Bros. 7-29308)
- 17 **I DON'T WANT TO BE A MEMORY**  
EXILE (Epic 34-04421)
- 18 **B-B-B-BURNIN' UP WITH LOVE**  
EDDIE RABBITT (Warner Bros. 7-29279)
- 19 **GOD BLESS THE U.S.A.**  
LEE GREENWOOD (MCA-52386)
- 20 **MONA LISA LOST HER SMILE**  
DAVID ALLEN COE (Columbia 38-043967)
- 21 **FOREVER YOU**  
THE WHITES (MCA-52381)
- 22 **JUST A LITTLE LOVE**  
REBA McENTIRE (MCA-52381)
- 23 **DENVER**  
LARRY GATLIN & THE GATLIN BROS. BAND (Columbia 38-04395)
- 24 **I STILL DO\***  
BILL MEDLEY (RCA PB-13753)
- 25 **DISENCHANTED\***  
MICHAEL MURPHEY (Liberty B-1517)
- 26 **I WISH I COULD WRITE YOU A LOVE SONG\***  
JOHN ANDERSON (Warner Bros. 7-29276)
- 27 **OH CAROLINA\***  
VINCE GILL (RCA PB-13809)
- 28 **I WANT TO GO SOMEWHERE\***  
KEITH STEGALL (Epic 34-04442)
- 29 **IN MY DREAMS**  
EMMYLOU HARRIS (Warner Bros. 7-29329)
- 30 **THIS TIME**  
TOM JONES (Mercury/PolyGram 818 801-7)

## BLACK CONTEMPORARY

- 1 **FREAKSHOW ON THE DANCE FLOOR**  
BAR-KAYS (Mercury/PolyGram 818 631-7)
- 2 **LET'S HEAR IT FOR THE BOY**  
DENIECE WILLIAMS (Columbia 38-04417)
- 3 **DON'T WASTE YOUR TIME**  
YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)
- 4 **LOVELITE**  
O'BRYAN (Capitol B-5329)
- 5 **LOVE, NEED AND WANT YOU**  
PATTI LaBELLE (Philadelphia Int'l./CBS ZS4 04399)
- 6 **JUMP (FOR MY LOVE)**  
POINTER SISTERS (Planet/RCA YB-13780)
- 7 **WHEN DOVES CRY**  
PRINCE (Warner Bros. 7-29286)
- 8 **LADY YOU ARE**  
ONE WAY (MCA-52348)
- 9 **LOVE ME RIGHT**  
MELBA MOORE (Capitol B-5343)
- 10 **SWOOP (I'M YOURS)**  
DAZZ BAND (Motown 1725 MF)
- 11 **IN THE MIX**  
ROGER (Warner Bros. 7-29271)
- 12 **HELLO**  
LIONEL RICHIE (Motown 1722MF)
- 13 **SAIL AWAY**  
THE TEMPTATIONS (Gordy/Motown 1720GF)
- 14 **SOMEBODY ELSE'S GUY\***  
JOSELYN BROWN (Vinyl Dreams/Prelude VND D71)
- 15 **CHANGE OF HEART**  
CHANGE (RFC/Atlantic 7-89684)
- 16 **HEY D.J.**  
THE WORLD'S FAMOUS SUPREME TEAM (Island 7-99772)
- 17 **GIVE ME TONIGHT**  
SHANNON (Emergency/Mirage 7-99775)
- 18 **BABY IT'S YOU**  
STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99750)
- 19 **SHACKLES**  
R.J.'s LATEST ARRIVAL (Golden Boy/Quality QUS 7059)
- 20 **OBSCENE PHONE CALLER**  
ROCKWELL (Motown 1731MF)
- 21 **DON'T LOOK ANY FURTHER**  
DENNIS EDWARDS (Motown 1715GF)
- 22 **RHYTHM OF THE STREET**  
PATTI AUSTIN (Qwest/Warner Bros. 7-29305)
- 23 **FAREWELL MY SUMMER LOVE**  
MICHAEL JACKSON (Motown 1739MF)
- 24 **THERE'S NO EASY WAY**  
JAMES INGRAM (Qwest/Warner Bros. 7-29316)
- 25 **HEART DON'T LIE**  
LA TOYA JACKSON (Private I/CBS ZS4 04439)
- 26 **MEGA-MIX**  
HERBIE HANCOCK (Columbia 38-04473)
- 27 **EXTRAORDINARY GIRL**  
THE O'JAYS (Philadelphia Int'l./CBS ZS4 04437)
- 28 **I DIDN'T MEAN TO TURN YOU ON\***  
CHERELLE (Tabu/CBS ZS4 04406)
- 29 **WHAT'S LOVE GOT TO DO WITH IT\***  
TINA TURNER (Capitol P-B-5354)
- 30 **BREAKIN' . . . THERE'S NO STOPPING US\***  
OLLIE & JERRY (Polydor/PolyGram 821 709-8)

## RECORDS TO WATCH

**BOYS DO FALL IN LOVE** — Robln Gibb (Mirage/Atlantic)  
**BORROWED TIME** — John Lennon (Polydor/PolyGram)  
**FORGET ABOUT ME** — The Bellamy Brothers (MCA/Curb)  
**LET'S FALL TO PIECES TOGETHER** — George Stralt (MCA)

**LET'S LEAVE THE LIGHTS ON TONIGHT** — Johnny Rodriguez (Epic)  
**DAY BY DAY** — McGUFFEY LANE (Atlantic America)  
**I HURT FOR YOU** — Deborah Allen (RCA)  
**BEAT STREET BREAKDOWN** — Grandmaster Melle Mel & The Furious Five (Atlantic)

## CASH BOX Subscription Blank

330 W 58th Street, New York, N.Y. 10019 (212) 586-2640

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS BUSINESS  HOME  \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ PROVINCE \_\_\_\_\_ COUNTRY \_\_\_\_\_ ZIP \_\_\_\_\_

NATURE OF BUSINESS \_\_\_\_\_  PAYMENT ENCLOSED

DATE \_\_\_\_\_ SIGNATURE \_\_\_\_\_

USA \_\_\_\_\_ OUTSIDE USA FOR 1 YEAR \_\_\_\_\_

1 YEAR (52 ISSUES) \$125.00

AIRMAIL \$195.00

1 YEAR FIRST CLASS/AIRMAIL, \$180.00  
(Including Canada and Mexico)

FIRST CLASS STEAMER MAIL \$170.00

Please Check Classification

DEALER

ONE-STOP

DISTRIBUTOR

RACK JOBBER

PUBLISHER

RECORD COMPANY

DISC JOCKEY

JUKEBOXES

AMUSEMENT GAMES

VENDING MACHINES

OTHER \_\_\_\_\_





**WITH A STRONG HAND  
AND AN OUTSTRETCHED ARM...**

We at PolyGram Records stood behind and helped guide the very best in Black Music. During this, the month of June, we salute all of our new and established artists and rededicate ourselves to the music that has meant so much to so many.

**PolyGram Records™**

\*\*\*\*\*