BEAT STREET
**Tina Turner**

Private Dancer

Includes the hits - **LET'S STAY TOGETHER**
and **WHAT'S LOVE GOT TO DO WITH IT**

Capitol.

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**SEE TINA TURNER ON TOUR AS SPECIAL GUEST TO LIONEL RICHIE**

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EDITORIAL

New Products, New Technology, New Awareness

The 1984 Summer Consumer Electronics Show is an annual barometer of the technological advancements and the economic state of the music, video, and communications industry. Yet 30 years ago when the show debuted, the pace of technology was a fraction of what it is today. While the show's sponsors, the Electronic Industries Association and the Consumer Electronics Group (Electronics Council), are expecting a record crowd of over 90,000 trade attendees, it is obvious that economically, all aspects of the electronics industry are exploding today.

Working in an industry that is directly affected by all different hardware and software configurations and with that hardware and software changing so quickly, the key becomes awareness.

CONTENTS

DEPARTMENTS

Black Contemporary ........................................ 27
Classifieds ................................................... 31
Coin Machine ............................................... 32
Country .................................................... 21
Dance .......................................................... 25
Jazz ............................................................ 28
International ................................................ 30
Merchandising ............................................... 16, 17
Radio ............................................................ 17
Video ........................................................... 16
FEATURES

East Coastings ............................................... 11
Editorial ....................................................... 2
Executives On The Move .................................. 6
Points West ................................................... 10
REGULARS

Top 100 Singles .............................................. 4
Top 100 Albums ............................................. 18
Black Contemporary Albums .......................... 27
Black Contemporary Singles ............................ 28
Country Albums ............................................ 21
Country Singles ............................................ 22
Gospel Albums ............................................... 25
Jazz Albums .................................................. 26
Jukebox Projections ........................................ 35
Top 15 Motions ............................................. 14
Top 30 12" Singles ......................................... 16
Top 30 Videocestales ...................................... 16
Top 15 Music Videos ....................................... 16
REVIEWS

Albums And Singles ....................................... 8
Talent ........................................................ 26

ON THE COVER
When the first segments of breakdancing were seen in the film Flashdance, the public and the entertainment industry knew that this dance form would ultimately become the focus of much attention. While kids all over America were attempting the amazing feats of these dancers and the moves of Michael Jackson, record companies were feverishly working on 12" rap records to go with the dancing, and film companies were attempting to catch this street-born art on film. With the debut of the Atlantic Records/Orion Films soundtrack and film Beat Street, the athletically amazing dance is captured, but is it the urban social situation that breakdancing and rap music grew out of. Three singles released from the Harry Belafonte-and Arthur Baker-produced LP two weeks ago. Beat Street is sure to have a captive audience awaiting its June film release.

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Editorial

DAVOR VALENT, East Coast
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Nashville Editorial/Research

ANITA WILSON
JOHN JENT
BRENNI Davenport-Leigh

Art Director

ANTHONY VAN DUNK

Publication Offices

Hollywood, California (Suite 930)
Hollywood, California 90028
Phone: (213) 586-2660

CIRCULATION

HOLLYWOOD, California

1201 S. 5th Street
Cicero, Illinois 60605
Phone: (312) 264-7466

WASHINGTON, D.C.

EARL PICKARD
3518 N. 1st St.
Arlington, Virginia 22207
Phone: (703) 243-3664

General Counsel

GITTER & WELKER

GREGG JITTER

GARY V. WELKER

MIGUEL SMIRNOFF

Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
La Pampa, P. O. Box 405
1148 Buenos Aires, Argentina

AUSTRALIA — ALLAN WEBSTER
27 Pongara Street
Elwood, Australia

BRAZIL — CHRISTOPHER PACKARD
Av. Brigadeiro Mota, 2475
Apt. 503, Lagos
Rio de Janeiro, Brasil
Phone: 294-8197

CANADA — JAN PLATER
39 Geoffrey Street
Toronto, Ontario, Canada, M6R 1P3
Phone: (416) 537-1137

ITALY — MARIO DE LODI
Musica e Dinamica Via De Amicis 47
20133 Milan, Italy
Phone: (2) 939-18-37/832-70-37

JAPAN — Adv. SACHIO SATO
3rd Floor of Chuo-Telmon bldg.
2-chome, 1-l, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1561

NETHERLANDS — CONSTANT MEIJER
P.O. Box 1807
1390 BU Winkel
Phone: 933-1941

SPAIN — ARTURO MAS
Lopez de Hoyos 178, 3 CD
Madrid - 28007
Phone: 415 23 98

UNITED KINGDOM — CHRISTOPHER ILLY
544 Camberwell Gardens
London W6 10L
Phone: 91-066-2976

ILHAR BRIGHT
Flair 3-162 Bethune Road
London N16 5OS
England
Phone: 81-859-1087

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ASCAP Loses Motion On Per-Program Fee

by Lee Jeske

NEW YORK — ASCAP has lost its motion to have the Consent Decree with the U.S. Government rescinded, to allow the performing rights society to deny a per-program license to a broadcast network. The case stems from ABC asking ASCAP in 1981, for a per-program rate, in addition to the rate for a blanket license, much like the one the network held with BMI. ASCAP refused to offer a per-program quote. In November, 1983, ABC made a motion before Judge Edmund L. Palmieri, Southern District, New York, to force ASCAP to provide a per-program license quote. In December, 1983, ASCAP made the motion before Judge Conner to amend its government Consent Decree. The case before Judge Palmieri is still pending.

According to ASCAP president, Hal David, "Our great concern is, if ASCAP has a per-program license with a network, and a competitor has a blanket license, it may seem advisable, and economically better, to use the blanket license for most of your music, and only come to the other society when you're really stuck and you need given works that can't be gotten from the other. And you can gear your programs that way. That's a fear. I think a realistic fear."

Judge Conner didn't agree, his decision stating: "Based upon the current state of the industry, ASCAP contends that any requirement that it offer a per-program license to a network already holding a BMI blanket license will result in discrimination by that network against ASCAP licensed compositions, and a consequent exodus of composers from ASCAP to BMI. ASCAP asserts that as between ASCAP and BMI licensed works will always choose a BMI blanket license and an ASCAP per-program license, and not the reverse. To support this doomsday premise, ASCAP relies upon the differences between the ASCAP and BMI consent decrees and points to the broadcast-based ownership of BMI. Moreover, ASCAP cites the rise of the three major networks — ABC, CBS, and NBC — as formidable economic forces on the purchaser's side of the music licensing market, the growth of BMI as a major music licensor, and the unprecedented expansion of the television industry in general, including, specifically, the unforeseen shift from live to pre-recorded programming, as changed circumstances obviating the need for the mandatory per-program license option contained in the Consent Decree.

"I cannot, however, agree with ASCAP (continued on page 11)"
EMMANUEL SIGNS WITH RCA — One of the most renowned Spanish language vocalists, Emmanuel, recently signed a long-term worldwide pact with RCA Records. Pictured at the discjockey’s NY headquarters for the signing are (l to r): Emmanuel; Manuel Sosa, division vice president, operation, Latin America; (seated) Jose E. Menendez, division executive vice president, operations, RCA Records; Mario DelaFigura, division vice president, Latin Music U.S., RCA Records; and Emmanuel’s father and manager, Raul Hacha.

BUSINESS NOTES

MCA Launches Special Markets Division

LOS ANGELES — Myron Roth, senior vice president of the MCA Records Group, has announced the formation of a Special Markets division for MCA Records. The new division will be responsible for the marketing and exploitation of the MCA Records catalog, which includes masters on A&M, Atlantic, Deja Vu, etc. Roth, who is working closely with this, Roth also announced that Coral Records, once the home of such artists as Count Basie and Buddy Holly, would be reincarnated as an MCA budget line. Sam Passamano, Sr., who has been with MCA Records for 34 years, will head the division along with various members of the company. Prior to this, he had been executive vice president of MCA Distributing for the past six years. Joining Passamano in the new division are: Bill Isaacs, who comes to MCA after six years at K-Tel; Joe Repa, who was vice president of publishing and special projects; Steve Hoffman, who has been with MCA for the past three years, catalog research and development coordinator; Gail Spangring, who has been with MCA for 11 years in the past she will maintain, supervisor of special markets; Sue Ramos, newly named special markets coordinator, who has been with MCA for 12 years. The newly reincarnated Coral Records label will be launched within the year with 25 to 30 albums at the list price of $2.98. Such artists as Barbara Mandrell, The Crusaders, Joe Walsh, Rufus featuring Chaka Khan, Don Celentano, Bing Crosby and Ella Fitzgerald will be part of the first Coral new release schedule.

Atlantic Announces Jesse Stone Scholarship

LOS ANGELES — Atlantic Records has announced the creation of the Jesse Stone Scholarship Fund at the Berklee College of Music in Boston, Massachusetts. The announcement was made formally by Atlantic Records chairman/CEO M. Ertegun at a reception he hosted at Xerox in New York City. Jesse Stone is the composer of 150 songs, having served also as musician, arranger and bandleader during a career that has spanned over 70 years. Stone joined Atlantic Records at the inception of the label in the late 1940s, acting as musical director, arranger, and songwriter. He is best known for his writing of such hits as "Shake, Rattle and Roll" and "Good Golly Miss Molly."

EXECUTIVES ON THE MOVE

Changes At WB — Dino Barbi has been named national promotion director for Warner Bros. Records. Prior to this he was vice president/general manager of Backstreet Records, a position he held for eighteen months. And Sandy Shaffer has been named national merchandising coordinator. She had been assistant to the president and merchandising manager for Atlantic Records.

RCA Names Kaneberg — The appointment of Henry S. Kaneberg as division vice president, Finance has been announced. He joins RCA Records from NBC where he had been vice president, finance and administration, operations and technical services for two years. Jeb Baird has been appointed vice president of creative services at Major Way Management. Prior to joining Major Way Management, he served as account executive at Rogers & Cowan Public Relations.

Ziskrout Appointed — Enigma Records has announced the appointment of Jay B. Ziskrout to director of promotion. He comes to Enigma from the A&M affiliate, Oz Records, where he had been director of promotion.

Comstock Names Two — Pam Mathews and Marsha Puhl will represent Comstock Country Product to the U.S. network of reporting stations from Comstock’s Kansas City office, in Shawnee, Kansas.

Changes At Baker — Ken Baker Publicity Services has announced the following changes: Michael Coats, a six-year veteran of the firm, has been named vice president. Karen Cardell has joined the firm as an account executive. Prior to this she was director of publicity at KTSF-TV in San Francisco. Michelle Ziemienski, who joined the firm last October, has been promoted to office manager.

Gavin Loves BMI — Broadcast Music, Inc. has announced the resignation of Linda Gavin, BMI Motion Picture/TV Liaison. She had been with BMI for the past 10 years and was in the licensing organization’s Los Angeles offices.

Morales Named — KLOS Creative Services has announced that Diane Morales has been named assistant director of Creative Services. Prior to her appointment she has served in Creative Services for three years. She was also talent co-ordinator for KLOS Programming.

Blair Adds Two — Andrea S. Goodrich has been named account executive for Blair Radio & Television in New York office. She had been an account executive for Blair Radio & Television's offices in New York City, and DDB in December, 1979, as a media assistant and was advanced to senior buyer.


Ross Joins NEP — Marvin Ross has joined NEP Productions, Inc. as senior colorist on their Rank Gintel film-to-tape transfer system with Amigo color correction. He was previously with Precision Film Laboratories/Video Inc. as operations manager and head colorist.

VCA Appoints Nappi — Maureen Nappi has been named art director at VCA Telemedia. Nappi joins VCA Telemedia from NBC.

Gillis Exits — Activision, Inc. has announced that Harvey N. Gillis, the firm’s vice president of finance and chief financial officer since January 1983, has resigned to accept a senior position with a major financial institution.

Anchenechi Appointed — Joseph Anchenechi has been promoted to director, product management and sales, Key Video. He had been merchandising manager for CBS/Fox Video prior to his new appointment, promoted from sales development manager in October 1983.

Bosley Joins Arbitron — Rhody A. Bosley has joined Arbitron Ratings Company as vice president national sales, Radio. Most recently he was general sales manager of Metromedia’s WMMR Radio in Philadelphia since 1980.

Hallahan Named Manager — Louise Hallahan has been named manager, sales development and promotion for CBS/FM National Sales. She has been Congress-

Iglesias’ First Major American Tour Set For June Start

LOS ANGELES — On a worldwide concert tour sponsored by Coca-Cola, Julio Iglesias will make his first major concert tour of the U.S. His eight-city tour of the U.S. and Canada will begin June 2 at the London Hilton in New York City benefit show at the United Nations June 2. The worldwide tour, which reaches Europe, Australia, South America, Japan and the United States, will continue through December 18.

A highlight of the tour will be a nine-day engagement at the Universal Amphitheatre in Los Angeles during the Olympic Games, July 27 — August 4. Iglesias’ first American LP for CBS Records will appear in late June.

Playboy Enterprises Gives Operating Report For Third Qtr.—'84

LOS ANGELES — Playboy Enterprises has reported a pre-tax income of $7.1 million from continuing operations for the three months ended May 31, 1984, compared to a pre-tax income of $6.7 million for the same period last year.

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

NEW YORK — The Texas Music Video Seminar will be taking over the Dallas Communications Complex, June 23, for a day-long discussion on a variety of issues dealing with music-related film and video productions. That evening a batch of Texas Music Video Awards’ll be handed out. For info, call them at (214) 869-0233. . . . Stu Fine and Stan Korn have set up Sounds Good & company, a rock and roll management firm that will operate out of New York and Kansas City; first signing is Color Me Gone. Call Fine at (213) 687-1817 or Korn at (213) 631-7861 for details. . . . RCA Red Seal spent Sunday, May 20, recording Stephen Sondheim and James Lapine’s Tony-nominated musical, "Sunday In The Park With George." Look for it in mid-June. . . . A record number of new exhibitors promise to show up at London’s Professional Sound Recording Equipment Exhibition, June 13-15, at the Kensington Exhibition Centre . . . northern New Mexico promises to be hopping July as six communities offer 30 concerts in this year’s "Music At Angel Fire" festival; write to them at P.O. Box 502; Angel Fire, New Mexico 87710 for details. . . . William Morrow has just released Marilyn Monroe’s The Big Book Of Bluegrass ($25, hardcover; $12.95, paper), and has Jan Ochrebeck’s Masters Of Heavy Metal (8.55, paper). . . . Attention piano fans and fans of the 14th Annual U. S. International Piano & Composition contest takes place July 14-21 at Tawes Theatre of the College Park Campus. 82 applicants have applied for openings . . . It’s not too late, however, to apply for Carnegie Hall’s International American Music Competition for Pianists. Applications have to be postmarked by Feb. 18, 1985 and can be had from Willis Rordie; Carnegie Hall; 881 Seventh Ave., New York, NY 10019 . . .

Net income for the third quarter of fiscal 1984 was $22.8 million, which reflects, in part, accounting changes in which the company’s sale of its share in the Playboy Hotel and Casino in Atlantic City. Net sales and revenues for the quarter totaled $45 million, up from $44.4 million for the same period last year.
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This dance-oriented single is another hot one from this article band with Trevor Horn, producer of the current hit "Beat Box" and Yez! "Owner Of A Lonely Heart" behind the beat again. That solid "thump" is surrounded by a myriad of eclectic synthetic sounds which make "Close (To The Edit)" a unique contender for dance and B & C play.

RUBEN BLADES (Atlantic 7-86558)

Tu Carino/Carmen’s Theme (3:06) (Hargreen Music — BMI/Wind Hill Music/ASCAP) (Franzennli-Blades) (Producer: Harry Belafonte)

Beautiful piano and Spanish style guitar are the foundation for this sensitive Belafonte-produced effort. "Tu Carino" is the single third released from the Beat Street soundtrack and its appeal to Hispanic and A/C audiences is obvious. Blades’ voice is smooth and warm on both the Spanish and English language interpretation of the cut, which also features a well-orchestrated background.

OUT OF THE BOX

ART OF NOISE (Island 7-99754)


This dance-oriented single is another hot one from this article band with Trevor Horn, producer of the current hit "Beat Box" and Yez! "Owner Of A Lonely Heart" behind the beat again. That solid "thump" is surrounded by a myriad of eclectic synthetic sounds which make "Close (To The Edit)" a unique contender for dance and B & C play.

NEW AND DEVELOPING

SINGLES

THOMAS DOLBY (Capitol B-5355)

I Scare Myself (3:48) (On Boy Music/ASCAP) (Dan Hicks) (Producer: Thomas Morgan-Dolby Robertson)

The second single from Dolby’s smash LP “The Flat Earth” is the choice cover of Dan Hicks’ “I Scare Myself.” The tune is given a sophisticated and rhythmically humorous treatment by this techno-rocker who wraps his vocal around the lyrics and lets acoustic guitar and the hint of a drunken brass section provide the spice of the song. A tantalizingly restrained cut which should cut across listening lines easily.

WIRE TRAIN (Columbia 38-04475)


This San Francisco-based group has long been a regional favorite, and “Chamber of Hellos” should break them to the larger audience that they deserve. Fusing the aural textures of the best British music with the sheer energy and power of the American sound, Wire Train captures a unique blend. The swirling guitars and the breakneck beat of the drum forge this single’s dynamic spark.

GRANDMASTER MELLE MEL & THE FURIOUS FIVE (Atlantic 7-89659)

Beat Street Breakdown (4:10) (Hargreen Music — Sugarhill Music — BMI) (Glover-Griffin) (Producers: Sylvia Robinson — Melle Mel)

This first rap single from the motion picture soundtrack of Beat Street, captures the essence of rap roots and expounds a modern poetry that reflects the youth of today’s urban experience. Set to the nonstop beat box. Melle Mel breathlessly depicts the desperate and ultimately triumphant creative urges of New York City youth, from break dancing to spray-paint art. Accented by a healthy dose of scratching from Leland Robinson, “Beat Street Breakdown” could break rapping onto the CHR charts.

JOE COCKER (Capitol B-5338)

Civilized Man (3:56) (Orca Songs-Watchcocktail Music/ASCAP — BMI) (Feldman-Robinson) (Producer: Gary Katz)

This title track single from Cocker’s latest disc is a soulful rocker that plays off the singer’s classic gravelly voice. Backed by a strongly Toto-flavored band, “Civilized Man” features top-flight musicianship with distinctive guitar playing from Steve Lukather and ringing organ from David Paton. Up front production by Gary Katz fills out the track which should please Cocker’s faithful followers and also win him some new fans.

KID CREOLE & THE COCONUTS (Atlantic 7-98664)

My Male Curiosity (4:36) (Gold Horizon Music — BMI) (August Darnell) (Producer: Darnell)

The third single from the top-selling soundtrack of the film Against All Odds, Kid Creole and his Coconuts display their penchant for a Caribbean flavor and a rowdy sense of humor with this track, which will also please the dance crowds. Creole’s vocal stylings are tastefully backed by pleasant and confident musicianship that add to the song’s obvious pop appeal.

ALBUMS

OUT OF THE BOX

FAREWELL MY SUMMER LOVE — MICHAEL JACKSON — MOTOWN 5101ML (Producers: Tony Peluso, Michael Lovesth & Steve Barri — List: 8.98 — Bar Coded)

Motown has gathered these never before released tunes from 1973, remixed them and added all new musical overdubs. The result is pure Michael. If your copy of "Thriller" is starting to wear out, this one’s the perfect remedy. Tunes like "Don’t Let It Get You Down" and "Farewell My Summer Love" show that Michael was a mega-talent long before he stepped in front of a video camera. An added attraction is a full color poster included in every sleeve.

SCENE BEYOND DREAMS — The Call — Mercury 81753-1 — Producers: Michael Been and the Call — List: 8.98 — Bar Coded

The newest LP from this northern California-based group, again features that poetically-conscious lyrics of Michael Been. Yet the band is not simply a philosophical mouthpiece, the Call also rocks hard as on "Scene Beyond Dreams" and the fearful "Tremble." Longtime friend and Band-member Garth Hudson helps out on "The Burden." Artistic musicianship and inspired deliveries throughout make this LP a must have for the aware listener.

BREAKIN' — Original Motion Picture Soundtrack — Polydor-821 919-1 (Producers: Various) List: 9.98 — Bar Coded

This is an amazing collection of dance tunes from the soundtrack of this popular break dance-focused film, which includes cuts from ex-Stones sideman Ollie Brown, "Re-flex, the Bar-kays and Rufus with Chaka Kahn. From Fire-Fox’s "Street People" to "Heart Of The Beat" by 3-V, the Breakin’ soundtrack should have your body spinnin’ on the floor in no time.


Jefferson Starship returns to a harder sound after a quick excursion onto AC playlists. Songs like "Layin’ It On The Line" and the first single "No Way Out" feature synthesizer laden uptempo instrumentation highlighted by Craig Chaquico’s sizzling-as-usual guitar leads as well as Mickey Thomas’ high-pitched vocals which have achieved a perfect harmony with those of the lead singer’s reality. Grace Slick. This one will be all over AOR and CHR all summer long.

OCEAN RAIN — Echo and the Bunnymen — Sire 25084-1 — Producers: Echo and the Bunnymen — List: 8.98 — Bar Coded

"Ocean Rain" is currently siting atop the British charts and the Bunnymen’s elaborately orchestrated songs are only outdone by lead vocalist Ian McCulloch’s sardonic and biting lyrics. The group’s heavy use of strings and unexpected musical twists prove its constant desire to drive forward while still being able to churn out strong singles such as “Silver and My Kingdom.” Progressive arrangements and inspired performances throughout.

INDIANA JONES AND THE TEMPLE OF DOOM — Original Motion Picture Soundtrack — Polydor 821592-1 Y-1 — Producer: John Williams — List: 9.98 — Bar Coded

Veteran Oscar-winning composer/conductor John Williams has produced another triumphant soundtrack for the new Indiana Jones film that features a variety of mood pieces. Ranging from a rendition of Cole Porter’s classic “Anything Goes” to the hilarious and fast-paced "Fast Streets of Shanghai" to the pensive and moody "Nocturnal Activities," Williams evokes a creative and often thrilling background. The excitement reaches its zenith on "The Mine Car Chase." Indiana Jones can now return to your turntable!

MASK — Roger Glover — 21 Records T1-19099 (Producer: Roger Glover) List: 8.98

This pop/rock oriented LP from ex-Deep Purple and Rainbow member Roger Glover contains solid hard-hearted songwriting and heavy-hitting music which should please AOR fans throughout. The impending Deep Purple reunion and tour is sure to bring Glover attention which will add to this disc’s many metallic attributes.


Frank Stallone’s debut album contains his huge "Far From Over" hit taken from the film "Stevin' Alive" as well as other strong cuts that capture Stallone’s intense vocal delivery which is as strong as brother Sylvester’s left hook. Songs like "Darlin'” and "Music is Magic" prove that Stallone is an apt pop and AOR songwriter.

SINGLES

NEW AND DEVELOPING

FEATURE PICKS

KID CREOLE & THE COCONUTS (Atlantic 7-89664)

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CBS Records International presents
The Crystal Globe Award to
Judas Priest
for sales of over 5 million albums
outside of their
home country of the United Kingdom

CBS Records International: Developing more artists in more countries because, in the world of music, our business is the world!
In the early ‘60s, before and during the commandeering of American airwaves by what we only half jokingly refer to as the "British Invasion," music as domestic as the assembly line came rolling out of the Motor City hit factories. The cars from Ford, General Motors, and Chrysler singles then, that rode alone on their individual merits the way their mechanical origins, buxomly belted radials, big cars, big music—Detroit gave birth to them both.

But the Detroit auto industry has lost a lot of its peak production muscle moving west to Japan—and the music of the Motor City, always bearing the essence of that city's ragged, hands-ake, peaked and moved west to L.A.

That was in the ‘70s, when the economy of Detroit was restricted and migrations of dustbowl proportions were on the move. Things, however, are turning around a little in Detroit. The economic situation is beginning to sell again. And just as Detroit's auto industry is regaining momentum, lo and behold, the Motor City is regaining identifying itself too. Long gone is the "Motortown Sound" of the ‘60s, but in its place a new sound has emerged, a sound that still is different from the original—a sound for the ‘80s. That's where Dreamboy comes in.

Dreamboy is the newest, second generation of native Detroit talent. The five-member band met and began playing together in high school session. The group's material is its own special styling offer to the music; everything from jazz to rock to commercial pop. "Everybody in the band comes from a different atmosphere of music," said Jeff Stanton, lead singer for Dreamboy. "I came from a background of high school getting into more contemporary music, more commercial stuff. I started listening to a lot of different types of commercial music."

During high school Dreamboy played various shows, concentrating on the mainstream jazz-oriented places with which they were all familiar. After high school, Stanton went off to the Berklee School of Music in Boston. He didn't until he came back that the band started to get serious about its music. Stanton then attended Michigan State University. High school bandmates had began to branch off into as diverse areas of music as he had: keyboardist Jimmy Hunt, who now plays in a blues band; Jeff Bass, the lead guitarist, had gone totally rock 'n roll; the drummer, George "Dee-dey" Thomas, was into the pop sound; and bassist Paul Stewart was doing jazz. Quite a combination, to say the least.

In getting together again, an interesting mixture began to take shape. Said drummer Twyman: "When we all came together again, we didn't think we were or less combined everything into one sound to make the sound that you now hear. We made the sound we call the "sound of the ‘80s."

The band re-formed in 1981, but each of the band members was in school. "We decided, 'Let's go for it!' Let's quit school and get some demos and try to shop them," said Stanton. The band got on the road in Detroit, getting connected with a manager, which they did in late 1981. "At the end of ‘81," said Stanton, "we hooked up with our management, the Allen Spencer Company, and we did some demo tapes, and the idea was that we'd get a contract. But "shopping the tapes" did not prove an immediately successful campaign. Record companies, though enthusiastic, drew comparisons to some of the other black contemporary bands then gaining exposure. "A lot of companies offering 'naa, you sound like Minneapolis clan' or they thought we were trying to sound like Prince, and this that and everyone was turning us down."

Despite all the initial rejection, Dreamboy kept peddling the tapes. The record company responses began to improve. "We got some lukewarm responses," said Stanton. "We had a response from Atlantic at one point, and they showcased us in Detroit, but the deal fell through." It was Dreamboy's good fortune, however, to have a management firm behind them that truly believed in the music. They kept plugging, and when it looked that the band was reaching the end they decided to produce the first disc independently.

The EP did phenomenon well in Detroit, a success which was surprising mostly because Dreamboy is not your run-of-the-mill bar band, with the music the band members play hardly generally manage to accumulate. It was the music that caught on, music that you don't hear a lot of here! About the "sounding like the music we have been heard of. "When a band goes through the bar scene, everyone gets so used to seeing them that they get burned out before they even really start going," explains guitarist Bass. "We wanted to keep the mystique going, and I think in Detroit that's what we did."

The EP found almost immediate airplay, with two cuts, "Let's Go Out" and "Don't Go" doing particular well, and selling 11,000 copies in the Detroit area—a lot for local sales. "We were doing really well in the trades," says Stanton. "We got a lot of good reviews."

The band, who had previously turned us down, was beginning to show some interest, and then Qwest came into the picture.

With Qwest, the future began to solidify for Dreamboy, affording them the security to begin work on new material. The current mini-LP was released, and chart action for the single, "Let's Go Out," remained especially high, ranking in the Top 15 on the Cash Box Top 100 Black Chart category.

Their newest LP, due for release sometime in June, will be the flowering of a style that has been progressing steadily since the tracks on the mini-LP were laid, a style that brings together the saucy vocals of Jeff Stanton with a synthesizer rhythm and rock guitar. It is a vibrant sound, certainly a mixture of influences, with an uniqueness that is at once attached to a new sound in music—a Motor City sound for the ‘80s. For touring, Dreamboy is debuting a brand new stage and sound setup, but with no immediate plans. The main thing now is to concentrate on the new LP; maintaining the mystique and making the music.

Dreamboy

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ONE FOR THE MONEY — Carl Perkins was in New York recently to tout a new video from MGM/UA called The Other Side of Nashville, which purports to be a look at Music City from a new perspective. Whatever the video might do for the man, it’s unlikely to be a “Blue Suede Shoes” show, as the stories of that project are currently working on. It’s not unusual for a rock star to be working on a new album or even, these days, a new film. But Carl Perkins transcends the worrisome, or rock-and-roll star, or rockability star. And his new film doesn’t sound like your average album, and his new film doesn’t sound like your average film. Perkins, who began his career with Memphis’ legendary Sun Records in the ’50s, on the same well-known roster that included Elvis, Johnny Cash and Jerry Lee Lewis, has always been a rollercoaster that has indelibly marked his former labelmates in one way or another. It appears that this is nothing new, since Cash, his former prime time TV boss, to disembroach that treacherous road for the show’s commentators in a way that is one of the most talented of the founding fathers of rockabilly. It just goes to show that I may not think about this way rockabilly’s coming back with these kind of groups. Carl?” “Listen, Rusty, son, I’m gonna tell you, these boys are great. That little ole Brian Setzer is as tough a guitarist as you gonna get. He’s a handful. I tell you, the old rockabilly. They don’t need to be any better. I mean, they can show, but while they’re showin’ out there on that stage, they are flat makin’ good rockabilly music.”

THREE YEARS READY — The amazing thing is, if this album’s completion wasn’t enough to have Perkins excited, he’s got still another project happening. "I am in the process of makin’ my acting debut in a John Landis movie," Landis, you may know, has been on a rollercoaster of his own lately. Perkins can’t confirm or deny the project, but as a hint, he chanted: "All the Chil..." But the crystal ball I got from the publicist says something like Dan Aykroyd and David Bowie. Landis told Perkins he wanted Carl Perkins the actor.” And then there’s the third thing I said. It’s time to end the album. Everything is in the can.” That would be Edwin "Alabama" Collins. But the most important thing is that Perkins has taken his show on the road and will be performing "Blue Suede Shoes" in a new version of "Blue Suede Shoes" that I cut with the Stray Cats. By now Perkins has his mouth watering for what sounds like the special guest album of the year. I submit my New York-styled home state draw so Perkins and I can get down to serious analysis. "Now and then, you’ll find Perkins as a part of the show’s expenses, and other than singing "Blue Suede Shoes" in early rock-and-rol..."

Walt Fenton in the situation that has changed by now. The special guests on Carl Perkins’ new record are exciting. But a greater excitement comes from seeing an important figure in rock-and-roll history getting another chance to renew his contribution to the musical scene and make his first one to another medium. As Johnny Cash, Jerry Lee Lewis and Elvis all found out, that rollercoaster does go back up. The way things are going for Perkins, this time he’ll get out at the top. rusty cutchin

BROKEN EDGE GETS FAMOUS — Famous Music, an affiliate of Paramount Pictures, has signed a long-term copublishing deal with Polydor/PolyGram recording artists Broken Edge. Shown here are (l-r): Lyndsay Faldman, the band’s attorney; Wally Schuster, creative director, Famous Music; John Mark, bandmember; Alan Malina, creative director, Famous Music and Richard Fenton and Joshua Lober of the band.

Summer CES — ASCAP Ruling

(continued from page 5)

New and developing products also include Atari’s latest line of video games, some designed in part with filmmaker George Lucas, new personal computer software, and possibly car-capable and portable CD players. Many of these projects are now part of CES Design and Engineering Showcase, which features 100 of the most innovative producers of the last year. The products are judged by an independent panel of trade experts on the basis of engineering, advancement and design superiority and then the winners will be on display at the show.

Because the CES shows are strictly for the professional of the show’s attendees are retailers. As a result, the extensive schedule of conferences and mini-workshops hold particularly important. Each session is moderated by an editor, retailer, distributor or consultant, who will make a short presentation and then hold a 45-minute forum. Some of the most crucial workshops include “Selling The New Digital Technology,” “Satellite Earth Station — New Profit Opportunities,” “Compact Disc Workshop” and the summer show’s “Overview Conference” held on Sunday afternoon.

At CES this year, 501 trade show visitors and members of the press, CES is utilizing two COMPUT-A-MATCH systems to make selling through the enormous amount of information easier. Foreign visitors will use the system to identify manufacturers who export product, while the press and other visitors will use a separate system to identify exhibitors with new product. This easily accessible information system is designed to accommodate exhibitors and attendees alike.

Aside from the summer show, the Electronic Industries Association and the Consumer Electronics Group (EIA/CEG) have, in the last few months, distributed free curricula to 800 high schools and colleges across the country. The five-week seminars were designed by educators in conjunction with the EIA/CEG staff and were attended by students in order to bring students and teachers up to date on the latest developments in the electronics industry.

The 1984 CES summer convention is the 30th annual CES show and its 18th summer edition. The show is the world’s largest annual trade electronics show and this year should bring in record crowds to view the latest technological advancements.

Broken Edge Gets Famous — Famous Music, an affiliate of Paramount Pictures, has signed a long-term copublishing deal with Polydor/PolyGram recording artists Broken Edge. Shown here are (l-r): Lyndsay Faldman, the band’s attorney; Wally Schuster, creative director, Famous Music; John Mark, bandmember; Alan Malina, creative director, Famous Music and Richard Fenton and Joshua Lober of the band.

Summer CES — ASCAP Ruling

(continued from page 5)

that these factors justify the proposed modification at this time...”

Judge Conner went on to point out that the ability of networks to ask for, and get, a per-program license fee, will only increase competition between the performing rights societies, something that the Consent Judgment, which was entered in 1950, was set up to encourage. “While the song licensing market is admittedly far from a perfect market,” the decision states, “every increment of competition that can be promoted within the confines of the BMI and ASCAP decrees, which operate to regulate the market, is desirable from an antitrust standpoint.”

Judge Conner ended the decision by offering ASCAP the opportunity to “renew its request for renewal, it appears more probable that the consequences ASCAP has predicted will occur.”

At press time, ASCAP’s attorneys were undecided as to whether or not to appeal the decision.

Sembello To Avnet

LOS ANGELES — Following the release of his song "Mega-Madness" from Warner Bros.’ Gremlins movie, writer-singer-producer Michael Sembello has signed a management pact with Brian Avnet’s Avnet Management. Sembello hit the charts in 1984 with "Maniac!" and Grammy nominated #1 hit single, "Maniac!" written for Flashdance.

Now in the studio, Sembello is working with another Avnet client, producer Richard Rudolph.
THE MOST EXCITING LICENSING OPPORTUNITY HONORS THE WRITERS OF ITS MOST PERFORMED SONGS.

ASCAP PUBLISHER OF THE YEAR
APRIL MUSIC, INC.
MIKE STEWART, PRESIDENT.
APRIL MUSIC, INC. (CBS SONGS)

ASCAP WRITER OF THE YEAR
LIONEL RICHIE

"UP WHERE WE BELONG": MOST PERFORMED ASCAP SONG OF THE YEAR
L.-R. BUFFY SAINTE-MARIE & JACK NITZSCHE (WRITERS);
ALAN MELINA, CREATIVE DIRECTOR & MARVIN CANE, PRESIDENT
FAMOUS MUSIC CORPORATION (PUBLISHERS)
### MOST PERFORMED WRITERS

<table>
<thead>
<tr>
<th>Kevin Adams (PRS)</th>
<th>Jerry Leiber</th>
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<tbody>
<tr>
<td>Harold Arlen</td>
<td>Annie Lennox (PRS)</td>
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<td>Burt Bacharach</td>
<td>Kenny Loggins</td>
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<td>Steve Lukather</td>
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<td>Alan Bergman</td>
<td>Henry Mancini</td>
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<td>Marilyn Bergman</td>
<td>Dennis Matkosky</td>
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<td>Irving Berlin</td>
<td>Michael McDonald</td>
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<td>Ben Bernie</td>
<td>Patrick McManus</td>
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<td>John Bettis</td>
<td>Johnny Mercer</td>
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<tr>
<td>Charlie Black</td>
<td>Giorgio Moroder (SUISA)</td>
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<td>Jackson Browne</td>
<td>Jon Moss (PRS)</td>
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<td>Johnny Burke</td>
<td>Frank Myers</td>
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<td>Irving Caesar</td>
<td>Jack Nitzsche</td>
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<td>Jonathan Cain</td>
<td>Phillip Oakey (PRS)</td>
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<td>John Callis (PRS)</td>
<td>Michael Omartian</td>
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<td>Irene Cara</td>
<td>Jeffrey Osborne</td>
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<td>Ken Casey</td>
<td>David Paich</td>
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<td>Peter Cetera</td>
<td>James Paterson (PRS)</td>
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<td>Michael Craig (PRS)</td>
<td>Steve Perry</td>
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<tr>
<td>Christopher Cross</td>
<td>Maceo Pinkard</td>
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<td>Rodney Crowell</td>
<td>Jeff Porcaro</td>
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<td>Richard Davies</td>
<td>Michael Reid</td>
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<td>Eldra DeBarge</td>
<td>Nick Rhodes (PRS)</td>
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<td>Neil Diamond</td>
<td>Lionel Richie</td>
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<td>Austin Roberts</td>
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<td>Tommy Rocco</td>
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<td>Kenny Rogers</td>
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<td>Keith Forsey (GEMA)</td>
<td>Kevin Rowland (PRS)</td>
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<td>Glenn Frey</td>
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<td>Aaron Schroeder</td>
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<td>Bob Seger</td>
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<td>Boy George (PRS)</td>
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<td>Eddy Grant (PRS)</td>
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<td>Marvin Hamlisch</td>
<td>David Stewart (PRS)</td>
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<td>E.Y. Harburg</td>
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### MOST PERFORMED PUBLISHERS

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| Another Page           | JAC Music Company, Inc. |
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| Irving Berlin Music Corp. | Limerick Music Corp. |
| John Bettis Music      | Lion's Mate Music Company |
| (T.B. Harms Co.)       | Maliven Music |
| Black Bull Music, Inc. | March 9 Music |
| Blue Seas Music, Inc.  | MCA, Inc. |
| Brockman Music         | Milk Money Music |
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| Genevieve Music        | Timo-Co Music |
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| Granite Music Corp.    | Warner Bros., Inc. |
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| Hickory Grove Music Co. | WB Music Corp. |
| Hopi Sound Music       | Well Received Music |

*October 1, 1982—September 30, 1983. Also included are the writers & publishers of the most performed standards in the period October 1, 1973—September 30, 1983.*
### WHAT'S IN-STORE

**NEW RELEASES** — Pacific Arts Video president David Bean has announced a follow-up summer release schedule spanning a wide array of June releases, including "Endless Summer" and "Dreams of Gold," with "Endless Summer" being re-released at a lower price in the videocassette format and being made available for the first time in CED and LaserDisc formats. The American Friend is scheduled for July release. The B-52s, who released the movie being reviewed by critics this week, will also see a release in June.

**LOCAL GOLD** — Paul Sheffield, WEAL Dallas branch manager, announced that two "Local Gold" plaques have been awarded to the Dallas and Houston market teams for breaking the most records on the "Street Beat" album (Elektra/A&M) in their sales areas. Dallas sales manager Jim McCauliffe and Houston sales manager Alan Shapiro accepted the plaques on behalf of their sales and promotion staffs.

**LABEL WATCH** — Ropery Records of New York City, which had success with its first signing Patsy and her "Joggin', "I Might As Well Be Standing In The Rain," and "Kid Santa Claus," is preparing for the debut of its second artist, Joey Latini. His single, "Single Again," b/w "You Are The Sun," should be out by the end of the summer, with an impressive follow-up single called "A new image is fresh, young, and All-American," says Ropery's effusive general manager, Jane Lowy. "Patsy was the springboard for the label and we're growing." Patsy, who not only sings, but writes and produces her own material, is listed as a David-versus-Goliath-type artist. His current hit, "A new image is fresh, young, and All-American," is one of the few artistsCircle Corporation of America

**PLACID PLACIDO PENS PLAGGERS** — Placido Domingo signs an LP for an admiral at a CBS Masterworks in-store at Houston's Sound Warehouse.

### 12" REVIEWS

**FREDRIK KIDSTROM** (Smith (Audio)(Music/ASCAP) (Producers: Weiman Prod. Group)

**PAUL YOUNG** (Columbia 44 04999)

**SUNN GOES GIZZO** — Sunn Amplifiers and Ted Nugent are collaborating on the design of a special Ted nugent Penetrator amplifier. The Nugent amp will have a brawny 200 watts of power with a switch to allow the fan of heart to reduce the power to 100 watts. Says Nugent, "The volume knob on most amps stops at 10. The Penetrator amp will go all the way to 12. I'll have that special sound of mine — a kind of power and fullness. When you're not using it for rock and roll, you can rent it out for urban renewal and heavy duty demolition."

**TCC-2** — This new VHS-C video camera model employs a low abrasion formula that gently lifts particles off the head surfaces without damaging them in any way. Used like a regular video-camera, the TCC-2 is also a thorough copy of the popular video heads in just 15 seconds. This model includes the Richard Simmons' "Everyday With Richard Simmons: Family Fitness" and "Stomach Formula" titles, Fonda's "Pregnancy, Birth and Recovery," and "Chalke's "Love You Do, I Call You "Sexy" and the soon-to-be released "Swim Baby Swim" program by Esther Williams. Also, in the Kari Home Video promotional line-up is a life-size stand-up of Jane Fonda on which the "Workout," "Pregnancy, Birth and Recovery" and "Challenge" cover art is prominently displayed. In addition to these New supports, Kari Home Video will, next month, distribute a comprehensive brochure entitled "The Art of Selling Home Video." This detailed pamphlet is being offered to give retailers a broad overview of the technical aspects and help them market retail videocassettes. "A retailer must rent a tape many times to match the profit made on a single sale of alternative video product," says Kari Home Video president Stuart Karl. "Our goal is to help them do just that."
PACIFIC GOLD — Pacific Arts Video 
Records chairman of the board and former Monkee Mike Nesmith recently joined A.V.R. president David Bean in acknowledging a.A. general manager Tim Dyer for Timmerman. The award acknowledges $1,000,000 in sales. Purchased are (1-l): Nesmith's selections confined to a special center area. The 40 videos are compiled onto a three-hour Beta videotape and shown on a screen elevated just above what would otherwise appear to be a normal jukebox. More info on this one can be obtained from Douglas Forsyth, Rows International., Inc., 73 Troy Hills Road, Whippany, NJ 07981: (212) 772-6690.

AMERICAN MUSIC — Prism Entertainment Corporation presents MusicAmerica Live, the live music specials for which it has just cornered the worldwide video rights. Three-hour video contents are contained in the package, each consisting of live audience concerts, one by Johnny Mathis, one by Frankie Valli and The Four Seasons and one by Dionne Warwick. The three shows, which were produced by the Chicago Program Group, were created for the pay TV/pay cable market and will be released on Beta Hi-Fi and in stereo.

CLIP NEWS — The Cars seems to be aiming for more as a collection of directors as possible in its series of five videos produced by Picture Music International. The latest clip, the fourth in the series, will call for the directorial debut of none other than the youthful, Oscar-winning actor Timothy Hutton. It just so happens that The Cars and Hutton share the same manager, Elliot Roberts, and it was through his cajoling that Hutton agreed to try his hand at the other end of the camera. Hutton not only directed, however, he also wrote the script. The film will debut on MTV June 17 and it will be featured as one of the six "behind the making of..." specials that MTV will be producing for the upcoming season...Also coming from the Chicago Program Group video recording artists Missing Persons. The band came back to PMI after its previous experience with the production house (the "Give" video) worked out to be such a success. The title of the tune is "Hold, Hold, Hold Behind the Give" from the "Rhythm and Ruins" LP. They created a soundstage beach for this clip, upon which former PlayBoy model and Missing Persons lead singer Dale Bozzio is seen wearing a variety of avant-garde bathing suits...

With this issue, Cashbox launches a new section of the video page in which the latest music videos will be reviewed on a weekly or bi-weekly basis, depending on the amount of product received. Send your promotional music videos of currently signed artists to Audio/Visual, c/o Cashbox, 8535 Sunset Blvd., Suite 390, Los Angeles CA 90069. Product cannot be returned.

"Terms" Video: A Box Office Threat? (continued from page 5)

of Flashdance," said Eric Doctorow, vice president of sales and marketing for Paramount. "Part of that was due to the advertising we placed deliberately in support of the cassette, but a great part of it was due to the increased general awareness of the film when consumers see the title in the marketplace. Interest was rekindled for those who had already seen the film, as well as being sparked for those who hadn't seen it." Doctorow stated that although it would be presumptuous to say Flashdance was expecting at least the same success with Terms of Endearment in the video cassette, they are not so sure they will see Flashdance.

The apparent antithesis between the availability of home viewing and a theatrical run does not seem to be a factor in the decision to release such major titles as Terms of Endearment on video so soon after the awards, according to Doctorow. In Doctorow's opinion, audiences generally prefer to see the film in the theatre on the large screen before they purchase it on video cassette. "The video is never going to replace the theatrical experience," he said. "We feel that the theatrical market is the most important market. We would never do anything to injure or compromise the theatrical marketplace. It is important to us to maintain the integrity of the theatrical experience."

In light of the fact that the release of major titles on video cassette during their theatrical run acts as an enhancement to the box office, video cassettes appear to function as a prime promotional tool in furthering box office life. Doctorow stated that he would not go so far as to say video cassettes are a promotional tool per se, though the two do seem to work hand in hand. "I don't think you can go so far as to say the theatre is to cassette what (for instance) radio is to records because the theatrical experience cannot easily be replaced. It's really a very special experience."

The Terms of Endearment release is the first film to be released on video cassette so soon after its success at the Academy Awards, and although it may be considered something of a test in that respect, sales are expected to be very high. It appears to be one of the surest successes on the summer home video market.

COMING OUT OF HIDING — PAM STANLEY • 4:00 • TS RECORDS • KEN MANDEL PRODUCTIONS 

Intrigue in Chinatown is the setting for this intense new clip from TS Records' Pamela Stanley. Brisk editing and a coherent story line together with the forceful beat of the new Stanley single "Coming Out of Hiding" combine to make this video stimulating not only for its colorful location, but for its character interaction. Charlie Chan, Sherlock Holmes — even a dashing Nick Charles type — all are on the chase, as Stanley remains poised and nonchalant amid an excit-atmosphere of backstreet danger.

OUT OF THE DARKNESS • LITTLE STEVEN • 4:50 • EMI/AMERICA • NAKED EYE PRODUCTIONS

Little Steven asserts his powerful stage presence in this smoldering new video for his EMI/America single, "Out of the Darkness." Funnels of light and fog are the main atmospheric devices used here, but the focus aimed primarily at Little Steven and his band, the Disciples of Soul, as they perform in a concert-like setting. First emerging from the steamy glare clad in frock coats and Indian Jewelry, the band then settles into an arena area, surrounded by an enthusiastic audience that chants for more as the music reaches a climactic finish.

BOARD MEETING — Jazz vocalist Al Jarreau (l) is seen in the studio with Kashif (r) working on Kashif's latest disc. Both the artists are set to have new product out soon.
SWITCH BLADE — Hey, did you hear popular L.A. air personality Richard Blader is moving from KROQ-FM (new music) to KIQQ-FM (CHR)? Heard it, we read it from a press release quoted from his public relations firm. In fact on May 14, that press release quoted Blader as saying the stay at KROQ had "benefited my career immensely. However it is time for a change." The release also stated that Blader would be taking over "for THE BARKER'S⁄SUNDAY NIGHT SHOW." It turns out negotiations were not finalized and Blader opted to listen to counter offers from KROQ. In fact, exactly one week later another press release appeared stating, "I am pleased to announce, that Richard Blader will stay at KROQ. Blader's new position in the morning drive spot will commence June 4." At press time there appeared to be no more press releases forthcoming.

NEW KID ON THE BLOCK — A radio and television voice-over studio has been opened in New York that features top talent and is equipped with state-of-the-art equipment. The studio, Studio One, owned by WBCS-FM personality Bob Shannon is a multi-function studio with facilities for recording and television voice-over audition tapes. Studio One is unique in that it combines recording studio equipment with standard broadcast studio equipment. The studio has television interface capability. Clients have included WHNY, WNBC, New York's NBC affiliate, and WOR, New York's old-time radio station. "I have been the guest voice of Richard Nader's "Rock & Roll Revival,"" national commercials. Studio One is also the home studio for the newly-formed "POD Radio In-Store Broadcasting Network" as well as producing audioscript for the Anheuser-Busch "Family Hour" radio program. Our client list includes ABC, CBS and NBC.

LOOKING FOR WORKING WOMEN — Almost one-third of all women over the age of 18 are working women, according to Arbitron Ratings Company. For February 1984, Arbitron found there were 32.7 million working women, or 33.5 percent of all U.S. women, 1.6 percent higher than the estimate for a year ago. Working women are defined as those who work for 30 or more hours outside the home. Arbitron develops these estimates from responses to a questionnaire asked of people who participate in Arbitron surveys. Reno is the ADI (Area of Dominant Influence) with the highest percentage of working women, 43.4 percent. Greensboro-Winston Salem-High Point has 41.7 percent working women, and Charleston, S.C.-Aiken, S.C.-Wando, S.C. is 33.4 percent. The lowest percentage of working women is in Glendive, Montana, only 17.7 percent.

A LOOK BEHIND BARS — On Tuesday, May 22, Baltimore's NewsTalk radio station WBMQ took its listeners on a three-state journey into the minds and lives of three Maryland inmates sentenced to die in the state's gas chamber for the crime of murder. Peggod to the increased number of executions in the U.S. as the appeals process runs out for more and more convicted killers, this program spotlighted a different inmate each night on television. Featuring Dr. Alan Christian and WGBM clinical psychologist Dr. Dennis Harrison explored the background of convicted killers Annette Stebbins, James Calhoun, and Lawrence Johnstone. Tuesday's show, which aired hourly, focused on the death sentence, and how this punishment has affected life behind bars. The three criminals talked about their individual cases and how they are handling their death sentences. In addition, the various attorneys and public officers involved in these cases shared information about the murders and their cases.

WILL THEY SHOW? — NBC News has extended an invitation to both the Democratic and Republican nominees for the presidency participate in a live one-hour political debate on television and radio on August 3. Among those receiving the invitation was a group of Democratic and Republican candidates for the 1984 presidential race: Ed Stack, president of NBC News. In telegrams sent to the Democratic and Republican National Committee Chairmen, NBC News proposed that the prime-time debate be mounted at a mutually agreed location and be produced in a mutually acceptable journalistic format. As the main presidential campaign gets under way after Labor Day, details of the debate will be announced pending responses to the invitation.

LANDECKER'S TRIVIA — On Friday, June 1, The Loop/1M 98 in Chicago will give away a classic car, John Landecker's live broadcast of "Trivial Pursuit: The Radio Game," 2-6 p.m., at the Jukebox Saturday Night, 2251 N. Lincoln Avenue, Chicago. The giveaway ends RC Cola's "Blitz From the Past Week," which runs Sunday, May 27 through Friday, June 1, at the Chicago oldies club. Landecker airs the radio game of Trivial Pursuit — a quiz game that answers questions about history, literature, geography, movies, music, sports, TV, and more — on KY 57 at 5:45 p.m. He takes three callers and each must answer three questions correctly to qualify for the $5,000 cash prize. Landecker's four Trivial Pursuit winners Monday through Thursday will be held down for his live broadcast, and all five will compete on the air for the $5,000. The winners are (l-r): David Saltzgiver, Jim Hagan, Paul Shiler, John DeFazio and John Laingen. The Jukebox Saturday Night, including free Daiquiri, pizza, holdogs and tacos; second runner-up wins a party for 50.

STICKY PROMOTION — WLS Chicago's cast and crew relax during the filming of the station's new "STICK IT & WIN!" bumper sticker commercial. The bumper sticker promotion runs May 9 thru Labor Day. It will award $100,000 in cash and prizes to WLS listeners whose cars sport the WLS Paper Bumper Sticker. Pictured (l-r): WLS FM's Garry Meier & Steve Dahl, WLS advertising & promotion director, Karyn Esker, WLS AM/FM's Larry Lujack; WLS AM's Fred Winston, Waldman & Associates' president, Linda Waldman, producer of the spot, Jim Woting, director of the spot, and WLS AM's Tommy Edwards.

Network Reads To Those In Need

by David Adelson

LOS ANGELES — The ability to pick up a newspaper and become instantly informed about world affairs, politics, sports as well as various retail sales is a privilege often taken for granted. There are millions of people across the U.S. that do not have that privilege due to physical handicaps. In Touch Network Inc. has been serving the New York Metropolitan area since 1974 with its radio reading service offered free of charge to the physically handicapped. A staff of volunteers reads newspapers, magazines and even mail order catalogs through this unique nonprofit system. On April 19, thanks to the use of a donated satellite channel, In Touch went national.

According to In Touch executive director Mike Dees, "In Touch is to read daily newspapers, magazines and other timely printed information to physically and visually impaired individuals, free of charge. The network has over 300 volunteer broadcasters of diverse background that read because there is a need. In Touch is totally nonprofit and aims its programming at people impaired by skin disease, hearing impairment, muscular atrophy, Lou Gehrig's disease, cerebral palsy, reduced vision due to age, blindness, or any other disability which prevents normal reading of printed information. When Satellite Syndicated Systems of Tulsa, Oklahoma donated a satellite channel and the Corporation for Public Broadcast funding an uplink, the In Touch Network was given the potential to reach the estimated six million people in this country that cannot handle normal print. The way the system works on a national level depends on the method of distribution. Individuals can either receive the service via their local cable system or through local radio stations offering the network a place on its sub-carriers. If a local radio station permits in Touch to utilize the sub-carrier, listeners must have a special receiver to pick up the broadcasts. In New York, In Touch provided the receivers, which cost $75, free of charge to qualified listeners. To receive a free receiver the person must fill out an application with proof of physical impairment (such as Library of Congress Special "talking book" cards etc.) Now that the network has begun to broadcast nationally, local groups will be formed to coordinate reading programs and provide readers in each locale. "We will do all we can," Dees said, "to help set up affiliates in such areas. Local volunteers will be encouraged to supplement our reading of national publications with information of specific local interest. These groups will read local newspapers, store and supermarket sales, obituaries and any other information of interest to print-impaired listeners."

In Touch's radio reading program is available free to cable systems and FM stations, which are in turn required to offer it to their subscribers, listeners free of charge. For more information contact: In Touch Inc. 322 W. 48 St., New York, N.Y. 10036 (212) 586-5586.

HUMOUROUS AIR SHIFT — Jerry Lewis (r) stopped by KIIS-FM in Los Angeles to guest on his "The Morning Show" program. The two asked the audience trivia questions about his career and Lewis plugged his latest movie, "Slapstick Or Another Kind."

DYNAMIC DUO HITS N.Y. — Coinciding with the success of their first recorded comedy, Comedy and Commerce, stars Stacy Lattisaw and Jonita Gill visited New York City for a series of press and radio interviews, including a visit to station WPLJ. Shown at the studios of WPLJ are (l-r): Atlantic local pop promotion rep Bruce Tenenbaum, Stacy Lattisaw, WPLJ music director Lisa Toniacci, and Johnny Gill.
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks for 5/26 Chart</th>
<th>Weeks On 5/26 Chart</th>
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</thead>
<tbody>
<tr>
<td>Footloose (Original Soundtrack) (Columbia J5 3942) CBS</td>
<td>16</td>
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<td>Can't Slow Down</td>
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<td>Thriller</td>
<td>10</td>
<td>35</td>
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<tr>
<td>Sports</td>
<td>33</td>
<td>34</td>
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<tr>
<td>She's So Unusual</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Grace Under Pressure</td>
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<td>34</td>
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<td>Heartbeat City</td>
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<td>1984</td>
<td>33</td>
<td>34</td>
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<td>Love at First Sting</td>
<td>33</td>
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<tr>
<td>Street Talk</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Into the Gap</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Body and Soul</td>
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<tr>
<td>An Innocent Man</td>
<td>33</td>
<td>34</td>
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<td>Talk Show</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Seven and the Ragged Tiger</td>
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<td>34</td>
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<td>Midnight Madness</td>
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<td>Touch</td>
<td>33</td>
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<td>Jermaine Jackson (Arista ALB 8209) RCA</td>
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<td>34</td>
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<tr>
<td>Eliminators</td>
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<td>34</td>
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<tr>
<td>Uh-Huh</td>
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<td>Rebel Yell</td>
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<td>Break Out</td>
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<td>Hard to Hold</td>
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<tr>
<td>Learning to Crawl</td>
<td>33</td>
<td>34</td>
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<td>Against All Odds</td>
<td>33</td>
<td>34</td>
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<tr>
<td>The Pros and Cons of Hitchhiking</td>
<td>33</td>
<td>34</td>
</tr>
<tr>
<td>In 3-D</td>
<td>33</td>
<td>34</td>
</tr>
<tr>
<td>About Face</td>
<td>33</td>
<td>34</td>
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<tr>
<td>She's Strange</td>
<td>33</td>
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<td>Love Life</td>
<td>33</td>
<td>34</td>
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<td>Caught in the Act</td>
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<td>34</td>
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<td>Reckoning</td>
<td>33</td>
<td>34</td>
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<td>What's New</td>
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<td>Shut at the Devil</td>
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<td>Don't Look Any Further</td>
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<td>Dangerous</td>
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<td>Madonna</td>
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<td>34</td>
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<tr>
<td>Self Control</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Keep Your Hands Off My Power Supply</td>
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<td>34</td>
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<tr>
<td>Points on the Curve</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Alchemy . . . Dire Straits</td>
<td>33</td>
<td>34</td>
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<td>Dire Straits</td>
<td>33</td>
<td>34</td>
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<tr>
<td>The Works</td>
<td>33</td>
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<tr>
<td>Stay with Me Tonight</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Julio</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Let the Music Play</td>
<td>33</td>
<td>34</td>
</tr>
<tr>
<td>The Big Chill</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Synchronicity</td>
<td>33</td>
<td>34</td>
</tr>
<tr>
<td>Out of the Cellar</td>
<td>33</td>
<td>34</td>
</tr>
<tr>
<td>No Parking on the Dance Floor</td>
<td>33</td>
<td>34</td>
</tr>
<tr>
<td>Flashdance</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Rock 'n Soul Part 1</td>
<td>33</td>
<td>34</td>
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<td>My Ever Changing Moods</td>
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<td>34</td>
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<tr>
<td>No Parlez</td>
<td>33</td>
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<tr>
<td>I'm in Love Again</td>
<td>33</td>
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<tr>
<td>Mirror Moves</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Windows and Walls</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Some Tough City</td>
<td>33</td>
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<td>Rhyme &amp; Reason</td>
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<td>34</td>
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<tr>
<td>Somebody's Watching Me</td>
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<td>34</td>
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<tr>
<td>The Poet</td>
<td>33</td>
<td>34</td>
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<tr>
<td>Bon Jovi</td>
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<tr>
<td>Roll On</td>
<td>33</td>
<td>34</td>
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<td>Future Shock</td>
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<td>34</td>
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ON JAZZ

SOUND UNITY — The jazz avant-garde is not dead! Oh sure, there is a neo-traditionalism, but the traditionalists are a lot as well, but the hardcore experience is still there, well, experimenting. In Europe — Germany in particular — free jazz thrives: labels like Italy’s Black Saint and Soul Note, Switzerland’s Hat Hut, and Germany’s EMP have served up delightful avant-garde music over the years. Much of the cream of today’s avant-garde is writing its own adventures and will play at the Sound Unity Festival, at NYU’s Cuomo Theatre (Nine Second Ave.), May 30–June 3,Coproduced by New York Musicians Movement for the Arts and the New York City Music Performance Fund. It is led by Walt Dickerson, with a number of European aggregations. It promises to raise a roof or two on the lower east side. The templing schedule looks like this: the Jeromme Cooper Octet, Dutch Basic Ensemble, Red Vard, Hove/Paul Rutherford Duo, Frank Wright Quartet, and A.R. Penck Trio (Karlheinz Stockhausen’s avante-garde. This year’s inductees into the Harlem YMCA’s Jazz Hall of Fame, announced at a Lincoln Cout.

GOOD GOLLY MR. STONE — Ahmet Ercugen (Atl.), Atlantic Records chairman, held a party at Xenon to announce the establishment of the Jesse Stone Scholarship Fund at the Berklee College of Music. Stone (r) was a jazz band leader and arranger, composer of such hits as “Good Golly Miss Molly” and “Jookin’” and a musical director at Atlantic Records during its early days. With the two gentes here are (l-r): Mrs. Stone and Noreen Woods, vp, Atlantic.

The Jemeel Moondoc Sextet, Gunter Hampel Sextet, Frank Lowe Quintet, Commitment and Don Cherry with the Sound Unity Festival Orchestra (63). And that’s just the saxophone section. The whole band is made up of members asатори and the rhythm section consists of only two or three acts per night. You have no choice: Ella Fitzgerald and Oscar Peterson are booked that night, you see Ella and you stay home (and with very steep ticket prices, you stay home). What makes the Montreux Festival special are several things: they’re the best in the major bands, many of whom are too expensive for the more casual European festivals; the Swiss audience is the most discerning in Europe (did you ever hear a Montreux album recorded at Montreux?); and producer Claude Nobs prides himself on bringing all of each evening’s participants together for interesting jazz sessions at the end. For more information about this year’s event, write to CH-1820, Montreux, Switzerland.

ON THEM QUCJ — It seems every time I turn my head, Fantasy is issuing another stellar collection of jazz reissues under the OJC (Original Jazz Classics) banner. I’m not even complaining — nothing at all. Last month’s release was Sonny Rollings’ “Tour De Force,” “The Brew Moore Quintet,” “Presenting Emile Henry,” Thelonious Monk’s “Thelonious In Action,” Miles Davis “Blue Haze,” and LPs by the likes of Art Taylor, Cannonball Adderly with Bill Evans, Coleman Hawkins, Phil Woods, J.J. Johnson/Kai Winding/Bennie Green, Jimmy Forrest, Jackie McLean, Oliver Nelson with Eric Dolphy, Dave Brubeck, Bobby Timmons, Johnny Lydell, Ben Webster/ Joe Zawinul, Duke Ellington/Billy Strayhorn and Charlie Byrd, available with the original ´50s artwork at the original ´50s price (5.98 list). Counting the Original Blues Classics, that’s 120 of the little nibblers that are now on the market, with no end in sight. BETWEEN ARTS & ARTS — Powell Al at the label has signed a three-year distribution deal with Jenson Publications, the folks who bring you Rob McConnell’s smoking Boss Brass, Sammy Nestico and others. . . . Jazz Forum, NYU’s will-o-the-wisp club, is helping its diverse clientele with an all-star benefit at the Blue NoteNite with Morgen Le Falk (the trumpeter-owner of the Forum) will have his band there, of course and Art Blakey, Woody Shaw, Barry Harris, and a host of others have promised to drop by. . . . Oops dept.: a few weeks ago I reported that Todd Barkan was working for Timeless Records out of United Entertainment Complex. That was untrue. Todd Barkan is not an agent for UEC, president Charles Graziano tells us, but Steve Gritz is and he will handle your inquiries if you’re looking to book Spyro Gyra, Stan Getz, McCoy Tyner, Greg or any of UEC’s other performers, they have. . . . We have no come to our Olympics, but that shouldn’t stop us from heading for Budapest’s Debrecen Jazz Days, June 28–July 1, where some fine jazzers — European and American as well — will get a chance to plug their musical detente, or the bookshelf. Cadence editor Robert Rusch has collected 10 of his lengthy interviews with jazz greats (Cecil Taylor, Von Freeman, Sun Ra, etc.) into Jazztalk (Lyle Stuart) and Chicago jazz scribe John Litewski nails down the avant-garde and other jazz news and new in The Freedom Press (when you get to page 31).

COTTON CLUB STARS — Various — Slash ST 124 — Producer: Bernard Brightman
— List: 11.98
No, not Richard Gere and Gregory Hines. Duke Ellington, Lena Horne, Cab Calloway, and many others in a double album of rare performances, some recorded at the Cotton Club, some written for the Cotton Club, some having not much to do with the Cotton Club, but all sharing a certain spirit: a musical joie de vivre, toe-tapping, heart-stopping, swinging pieces in all.

Take a bunch of guys with deep jazz fusion credentials (Tom Scott, Aborobert Labirol), toss in a couple of pop singers (notably Phillip Ingram), give guitarist Robert Ford Jr.’s share of the songwriting, and let Japanese producer Kazu Matsui whip it into shape, and what have you got? A pop/jazz/soul/fusion goulash that explodes across the turntable.

LIVING IN THE CREST OF A WAVE — Bill Evans — Elektra/Musician 60349-1- E — Producer: Bill Evans — List: 8.98 — Bar Coded
Miles Davis has given us enough of his own sidemen as leaders to fill a jazz encyclopedia of his own (he’s even starting to double-up on the names). Bill Evans never had a chance with Davis to display the sharp saxophone technique, and, particularly, the gussy writing that this LP offers. It’s fusion, but with a tough edge, dynamic flavor (and even Miles Davis-drawn stick figures decorating the cover).

TEARS — Paul Bley — Owl 034 (dist. by PolyGram Special Imports) — Producers: Jean-Jacques Pussat, Guy Van Minden — List: 9.98
Paul Bley is his own man. His piano pieces are piquant and melodic, with a lot of breathing-space, and while his playing comes out of the Bill Evans school of romanticism, it is very much his own creation. There are moments of poignancy, moments of melancholy, moments of brittleins, but they are outweighed by the many minutes of delicate beauty.

Nascimento To Make U.S. Debut
NEW YORK — Brazilian superstar Milton Nascimento, whose songs have been recorded by Wayne Shorter, Sarah Vaughan, and many others, will make his long-awaited U.S. performance debut with Two Carnegie Hall Engagements — Sat. June 2 at midnight and Sun. June 3 at 8:00 p.m. — before beginning a three-month tour of Europe and Israel. Tickets for the NY date, priced at $16.50-$20.00, can be had through the Carnegie box office (212-247-7459) or at Ticketron outlets.

FEATURE PICKS

COTTON CLUB STARS — Various — Slash ST 124 — Producer: Bernhard Brightman — List: 11.98
No, not Richard Gere and Gregory Hines. Duke Ellington, Lena Horne, Cab Calloway, and many others in a double album of rare performances, some recorded at the Cotton Club, some written for the Cotton Club, some having not much to do with the Cotton Club, but all sharing a certain spirit: a musical joie de vivre, toe-tapping, heart-stopping, swinging pieces in all.

Take a bunch of guys with deep jazz fusion credentials (Tom Scott, Aborobert Labirol), toss in a couple of pop singers (notably Phillip Ingram), give guitarist Robert Ford Jr.’s share of the songwriting, and let Japanese producer Kazu Matsui whip it into shape, and what have you got? A pop/jazz/soul/fusion goulash that explodes across the turntable.

LIVING IN THE CREST OF A WAVE — Bill Evans — Elektra/Musician 60349-1- E — Producer: Bill Evans — List: 8.98 — Bar Coded
Miles Davis has given us enough of his own sidemen as leaders to fill a jazz encyclopedia of his own (he’s even starting to double-up on the names). Bill Evans never had a chance with Davis to display the sharp saxophone technique, and, particularly, the gussy writing that this LP offers. It’s fusion, but with a tough edge, dynamic flavor (and even Miles Davis-drawn stick figures decorating the cover).

TEARS — Paul Bley — Owl 034 (dist. by PolyGram Special Imports) — Producers: Jean-Jacques Pussat, Guy Van Minden — List: 9.98
Paul Bley is his own man. His piano pieces are piquant and melodic, with a lot of breathing-space, and while his playing comes out of the Bill Evans school of romanticism, it is very much his own creation. There are moments of poignancy, moments of melancholy, moments of brittleness, but they are outweighed by the many minutes of delicate beauty.
Lee, Brody Host Wild Turkey Finals

NASHVILLE — Country artists Johnny Lee and Lane Brody will host the Wild Turkey Battle Of Country Band Finals Nov. 2 at the Tennessee Performing Arts Center in Nashville.

Over 100 country music clubs across the United States, which are competing, will be held to determine the 10 national finalists. The 10 finalists selected from regional contests have a chance to win $100,000 in cash and airtime to be displayed in the nation’s top 20 radio stations. The finalists will be determined throughout the promotion, a one-year booking contract with In Concert International, and their own special album in Nashville. The judges will award the prizes to one first place band, two second place bands, and three third place bands.

To receive a free application and information on the Wild Turkey Battle Of Country Band. Interested drive bands may contact Jack Spero by calling (615) 254-7777 collect, or writing 50 Lindsay Ave., Nashville, TN, 37210.

NMA To Launch Membership Drive

NASHVILLE — The Nashville Music Assn. (NMA) will host its annual membership drive beginning June 1 and continuing throughout the month with “Talk About The NMA At Lunch” as the theme. Paper copies lunches will be delivered to individuals and companies throughout the community by membership teams, headed by Phil Graham of BMI, in an effort to boost the national interest in the NMA.

During the month, the drive will also include a radio promotion trivia contest on WZXR-FM and TV interview with NMA executive director Dale Franklin Corneliou and other music business personalities. “Did You Know?” PSA TV spots will also be shown, while press releases and two direct mailings will serve “as media support for the event.”

The drive will be highlighted with the annual membership meeting and Board election on June 27 at the Vanderbilt Plaza Hotel ballroom.

Cash Box/June 2, 1984
BIRTHDAY CELEBRATION PLANNED — KBGR/Denver will be hosting its third anniversary party to be held June 3 at Lakeside Amusement Park in Denver. The day’s activities will include live entertainment featuring Quickdraw, Southwind, Brian Rose, Rainbow & Timothy P. & The Rural Route Three performing from 11:30 a.m. until 6 p.m. From noon until 8 p.m., there will be free unlimited rides, contests and appearances by the Universal Stuntman’s Assn. The station will team with Budweiser in sponsoring a dunk tank where participants can dunk a ranchhand and the proceeds will go to the Make-A-Wish Foundation.


SINGLES REVIEWS

**OUT OF THE BOX**

**BARBARA MANDRELL** (MCA-52397)

*Only A Lonely Heart Knows* (3:45) (Tom Collins/ Dick James-BMI) (D.W. Morgan, S. Davis)

(Producer: T. Collins)

Mandrell’s second release off the “Clean Cut” LP is highlighted by keyboards, tasty drums and a lush string arrangement by D. Bergen White. The singer’s emotionally rich vocals sound her best yet in this melancholy ballad about lost love. Should easily follow in the #1 path set by her previous tune, “Happy Birthday Dear Heartache.”

**WAYLON JENNINGS** (RCA-PB-13927)

*Never Could Toe The Mark* (2:56) (Waylon Jennings — BMI) (W. Jennings)

(Producer: Waylon Jennings, Carters)

**JIM GLASER** (Noble Vision 105)

“You’re Gettin’ To Me Again” (3:24) (Music City — ASCAP) (P. McManus, W. Bomar)

(Producer: Don Tolle)

**KATHY MATTEA** (Mercury/PolyGram 822 218-7)

“You’ve Got A Soft Place To Fall” (2:58) (Hall-Clinton/Hartschulfe/Vogue — BMI) (B. McDill, H. Moore, K. Chater)

(Producer: Rick Peoples, Byron Hill)

**JUICE NEWTON** (RCA-PB-13823)

“A Little Love” (3:50) (Country Chrome — ASCAP) (T. Sharp, D.Douma, R. Feldman)

(Producer: Richard Landis)

**HANK WILLIAMS, JR.** (Warner Bros. 7-29253)

Attitude Adjustment (2:53) (Beboezs — BMI) (H. Williams, Jr., Jr.)

(Producer: Jimmy Bowen, Hank Williams, Jr.)

**LEFTY FRIZZELL** (Columbia 38-04480)

Watermelon Time In Georgia (2:11) (Tree/Harlan Howard — BMI) (H. Howard)

(Producer: David Frizzell)

**TONY JOE WHITE** (Columbia 38-04476)

You Just Get Better All The Time (3:37) (Tennessee Swamp Fox — ASCAP/Combine — BMI) (T.J. White, J. Christopher)

(Producer: Ron “Snake” Reynolds)

**JACK GREENE** (EMH 0031)

Dying To Believe (3:09) (Touchdown — BMI) (S. Chandler, F. Knife)

(Producer: Ray Pennington)

**KIMBERLY SPRINGS** (Capitol B-5366)

Slow Dancing (2:59) (ATI/Wingtip/Hobbler — BMI) (J. Fuller, J. Hobbs)

(Producer: Jerry Fuller, John Hobbs)

**RAY PRICE** (Viva 7-29277)

A New Place To Begin (2:38) (Cross Keys — ASCAP/Tree — BMI) (D. Kirby, W. Robb)

(Producer: Snuff Garrett)

**TIM PERRY** (GGM 50784)

Some Kind Of Miracle (2:36) (Hall-Clement — BMI) (J. Wallace, T. Skinner, K. Bell)

(Producer: Bill Green)

**RANDY BRIGGS** (Delta 3540)

Before I’m Over You (3:44) (Sure Fire — BMI) (B.Perry)

(Producer: Not Listed)

**GARY WOLF** (Mercury/PolyGram 822 244-7)

You Bring The Heartache (2:14) (Galeon — ASCAP) (G. Wolf, J. Chambers, L. Jenkins)

(Producer: Joe Chambers)

ALBUM REVIEWS

**YOU’VE STILL GOT A PLACE IN MY HEART** — George Jones — Epic FE 939002

— Producer: Billy Sherrill — List: None — Bar Coded

The king of tear-jerkers returns with a stunning collection of romantic ballads and upbeat tunes on his latest LP “You’ve Still Got A Place In My Heart.” The LP offers such selections as the title track, “Come Sundown” and the humorous “Courtin’ In The Rain” which prove to be perfect vehicles for Jones’ emotional vocals. He explores the lighter side of love on “Loveshine,” “From Strangers, To Lovers, To Friends,” and “Even the Bad Times Are Good.” Sherrill’s superb production and talented musicians complement Jones’ fine performance on this innovative album effort.

**MAGIC** — Mark Gray — Columbia BGC 39143 — Producer: Bob Montgomery, Steve Buckingham — List: None — Bar Coded

Gray’s first solo album for Columbia includes his three single releases “I Ain’t Real (If It Ain’t You),” “Wounded Hearts” and “Left Side Of The Bed” plus an array of ballads featuring his soulful crooning. The former Exile member also covers the Bill Withers hit “Lean On Me.” The album gives Gray a chance to delve into the darker side of love in several songs including “If All The Magic Is Gone” and “What Ever Happened To The Good Old Days.” This album proves his solo viability and should be good building ground for his career.
GOSPEL

TOP 15 A.LBUMS

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<th>Spirtual</th>
<th>Inspirational</th>
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<tr>
<td>WE SING PRAISES</td>
<td>SANDRA CROUCH (Light-5825)</td>
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<td>1 SING AND SHOUT</td>
<td>THE MARY O' DYS OF JOY (Myth/Word SP 917-076706)</td>
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<td>ROUGHSIDE OF THE MOUNTAIN</td>
<td>F.C. BARNES &amp; REV. JANCE BROWN (ATLANTIC INTERNATIONAL 10509)</td>
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<td>THIS TOO WILL PASS</td>
<td>REV. REV. JANCES BROWN &amp; THE CHARLES FOLD CHOR (Savoy 7072)</td>
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<td>JESUS I LOVE CALLING</td>
<td>REV. SIRIUS CAESAR (Myth MSB-5721)</td>
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<td>TAKE IT TO THE LORD IN PRAYER</td>
<td>REV. TRUTHHED (Malaco 4386)</td>
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<td>LONG TIME COMING</td>
<td>WINNIE HIGH (SBCO)</td>
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<td>PEACE BE STILL</td>
<td>VALENS BELL ARMSTRONG (Benson in 3931)</td>
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<td>MAKE ME AN INSTRUMENT</td>
<td>CANADIAN SOUTHERN CROSS (Benson 1001)</td>
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<td>HALLELUJAH ANYHOW</td>
<td>THOMAS WHITFIELD (Benson Gospel 140)</td>
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<td>THE TIME IS NOW</td>
<td>PREACH WONDERS (Church Door - 2203)</td>
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<td>YES HE CAN</td>
<td>GEORGIA MASS CHOR (Savoy - 7082)</td>
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<td>TESTIFY</td>
<td>GEORGE M. BROWN (Gospel 16017)</td>
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<td>I'LL RISE AGAIN</td>
<td>GREEN FAMILY (SB-6747)</td>
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<td>JESUS SAVES</td>
<td>LITTLE SIBRAH AND THE HAILEY SINGERS (Peppler Pl. 18019)</td>
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Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of "sales reports from rational distributors and one-stops and radio.

HAWKINS SIGNS WITH BIRTHRIGHT — Three-time Grammy winner Edwin Hawkins recently signed a recording contract with Birthright Records. The first LP was recorded live at various concerts. Among tracks to be included is a week-long seminar "Edwin Hawkins Music and Arts Seminar." Joining Hawkins (seated) at the signing were (1-1): Byron Spears, president, Birthright Records; Byron Johnson, executive vice president, Birthright Records; Hank Munce, vice president, promotion of Birthright Records; James Bullard, general manager, black music division, Word Records; Cy Jackson, vice president/public relations, Word. The first album is scheduled for late August release through Word Distribution.
ANOTHER RECORD HITWAVE!

EARL THOMAS CONLEY
"Angel In Disguise"—the fourth single from Earl's hit-laden "DON'T MAKE IT EASY FOR ME"—already contains 3 #1's and has earned Grammy and ACM Nominations for Earl!
"ANGEL IN DISGUISE" PB-13758
CB/27* BB/26* R&R/18*
JUKEBOX PROGRAMMER/16

BILL MEDLEY
"I STILL DO" is Bill's first mini LP, and the title single is HOT at radio and retail!
"I STILL DO" PB-13733
CB/28* BB/25* R&R/26*
JUKEBOX PROGRAMMER/
"RECORD TO WATCH"

EDDY RAVEN
Burning up the charts with "I Got Mexico"—already a Top 10 single—headed for #1, from Eddy's just released album "I COULD USE ANOTHER YOU"!
"I GOT MEXICO" PB-13746
CB/3* BB/4* R&R/2*
JUKEBOX PROGRAMMER/3

HOT ON THE CHARTS & HEATING UP JUKEBOXES!
Dan Fogelberg

DAN FOGELBERG CONCERT REVIEW
MUNICIPAL AUDITORIUM, NASHVILLE

The palace, Hollywood — When this Nashville band spilled out onto the palace stage, the audience must have known that these were not followers of the burgeoning country-punk/cow-punk/ punkabilly scene. This was the real thing. Jason Ringenberg came out dressed in shocking-pink polyester slacks and a baby-blue polyester cowboy shirt and hat. Bassist Jeff Johnson held a rousing version of Neil Young's "Are You Ready For The Country" that reached the crowd for the Scorchers' unique brand of country—punk. "I Can't Help It M' self," a Tim Krekle—penned effort off of the Scorchers' "Fervor" LP, proved the band's incredibly high-watt energy as Ringenberg and lead guitarist Warner Hodges spun and kicked around the stage throughout the night. Working through material which included the Jimmy Rodgers classic "These Women," new material from the Scorchers, and the "rowdiest version of Hank Williams' 'Honky-Tonk Blues'" over performed, the band slowly won over the audience until the crowd went wild. A few minutes for "Down the Road," the band's best-known tune, a cover of Dylan's "Absolutely Sweet Marie" igniting the audience and leaving them howling for more.

John Fogerty

THE GREEK THEATRE, LOS ANGELES — He blinded them with science. As the lights of the outdoor arena dimmed a scholarly-looking gentleman appeared on the three video monitors that resembled a famous set of wire-rimmed spectacles. As this video lecture went on, a large screen behind the man became more intense, consisting of the world that was indeed flat. The crowd was at the Greek Theatre in Los Angeles, with a 40-member choir singing "Jon's" famous "Honky Tonk Blues". The Jonny D. choir sang the song as Jonny D. played the guitar, the audience sang along, and the band played the drums.

The Jonny D. Band

THE GREEK THEATRE, LOS ANGELES — Jonny D. is known for his hit song "Honky Tonk Blues," which he sang at the Greek Theatre. Jonny D. is also known for his song "I Can't Help It M' self," which he sang at the Greek Theatre.

The Jonny D. Band

THE GREEK THEATRE, LOS ANGELES — Jonny D. is known for his hit song "Honky Tonk Blues," which he sang at the Greek Theatre. Jonny D. is also known for his song "I Can't Help It M' self," which he sang at the Greek Theatre.

The Jonny D. Band
HOLD ME — TEDDY PENDERGRASS — ASYLUM
WHUR, WCN, WRBD, WZAK, WOHRK, WHRK, VIC103, WQKS, WAPL, KGFJ, KSSL, WWHL, WKNL, WILDE, KENDA, WENN, WXYV, WGGI, WQMG, KDAY

WHAT'S LOVE GONNA DO TO ME? — TINA TURNER — CAPITOL
WZAJ, WRBD, WZAK, WQKS, WADO, WBXM, WAPL, KPRF, WLLC, WJZG, WILN, WILV, WTVH, WSKY, WSYV, WTVH

TALKIN' OUT THE SIDE OF YOUR NECK — CAMEO — ATLANTIC
KXYS, WOHR, VIC103, WQKS, WGFJ, WTLU, WKMJ, WQLU, WILW, WVMN, WNOV, WDAY

FREEDOM MY SUMMER LOVE — MICHAEL JACKSON — MOTOWN
WILD, WQMG, WHRK, VIC103, WULM, WTLU, WRL, WQHL, WZAK, WAPL, KPRF, KQFS

BEAT TALKIN' — CARA — TOUCH" "HOT'S
— Flash Band, Mel, Jackson, WUFO A.

Jermaine ADDS: To Bar-Kays, HOTS;


KMUQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — ONE WAY


KDAY — LOS ANGELES — G , THE LUCKY - RUSHEN — #1 — ONE WAY


WDIA — MEMPHIS — BOBBY O'JAY, PD


WLUM — MILWAUKEE — SUSIE AUSTIN, PD — #1 — POINTER SISTERS


WYLD — NEW ORLEANS — BRUCE BARRY, PD — #1 — L. RICHIE


KDIA — OAKLAND — IMOGNEE HERRING, PD — #1 — BAR-KAYS


WPLZ — PHILADELPHIA — JOE TEMBROPU, PD — #1 — D. WILLIAMS


WLLK — ROCHESTER — DOUG HOLLADAY, PD


WDMT — CLEVELAND — DEAN DEAN, PD — #1 — NEWCLEUS


WDAY — DAYTON — LANKFORD STEPHENS, PD — #1 — R.J.'S LATEST ARRIVAL


WDFY — LAUDERDALE — JOE FISHER, PD — #1 — SPINNERS


WQAC — WASHINGTON D.C. — MIKE ARTHUR, PD

ARGENTINA

BUENOS AIRES — Nestor Selaos, president of the local chamber of Record Producers, reported to Cash Box that the recent meeting of the Latin American Federation of Record Producers, held in Rio de Janeiro in April, was a successful event that the industry is proud of. The meeting was attended by Colombia, Argentina, Brazil, Chile, Mexico, Peru, and Paraguay. The participants discussed issues such as copyright and the protection of intellectual property.

Many foreign artists are expected to perform in Argentina during the upcoming months. Among them are Bob Dylan, John Baez, Elton John and Paul Young in June, Queen, Yes, The Who and Stevie Wonder in July.

Many foreign artists are expected to perform in Argentina during the upcoming months. Among them are Bob Dylan, John Baez, Elton John and Paul Young in June, Queen, Yes, The Who and Stevie Wonder in July.

Irene resigning his current duties as of Sept. 30 and remaining as advisor.

CBS took this past week to celebrate its new Sales and Promotion convention in Buenos Aires. Among the products that are being marketed by the company there are two new albums by the Latin American artist Miguel Bose, who is currently promoted by EMI Instruments and has created his own record company, Bull, and signed a distribution agreement with Ire. In particular, the label Movimiento Musica, formerly distributed by DECCA Italiana, is now distributed by EMI.

The decision to grant Radio Luxembourg a London landline has already upset other independent radio stations in the country, they said, giving R.L. an unfair edge in the competition.

U.K. Hi-Fi company Amstrad will not be changing the advertising for its twin tape-to-tape cassette machine, despite BPI complaints to the IBA that they incite home taping. "Our sales policy is geared to the home market," said a company spokesman. "And the continued profit performance suggests that Amstrad gets it right," says the company's marketing director. "But if these tapes are a popular product in the range and we will continue to sell them with the appropriate promotional support."

A.B.C. has no intentions of altering its advertising plans.

chrisrey

ITALY

MILAN — The Windham Hill catalog is set to be distributed in Italy by CBS Discis. Among the first releases are recordings by George Winston and Rick Vitiello. CBS is also interested in the work of local artists such as Anna Maria Caro. Base Records announced an agreement with the German company Innovative Music Communication, for licensing the Italian market of its catalog, which includes LPs by Klaus Schulze, the Popol Vuh and others.

Many foreign artists are expected in Italy during the next few months: among them are Bob Dylan, John Baez, Elton John and Paul Young in June, Queen, Yes, The Who and Stevie Wonder in July.

PLATINUM GOLD — CBS Canada recording artists Platinum Blonde raked in some gold records for its "Standing In The Dark" LP. Here at the Toronto reception are (l-r): Chris Steffler, bandmember; Tony Tavardis, comanager; Bernie Di Matteo, CBS Records Canada; Sergio Galli, bandmember; Bruce Barrow, comanager; and Mark Holmes, bandmember.

has obtained strong sales after the visit of Cuban artists Silvio Rodriguez and Pablo Milanés (who recorded a live LP at the Olympic Stadium with local guest artists) and will now have Brazilian lark Maria Bethânia appearing at the Opera Theatre. The interdisc toppler Ruben Arpil reports that he has formed a TV production company whose first task will be the taping of music videos of local artists.

miguel smirnoff

Capitol Music Festival Sets 72
Concerts For Summer

LOS ANGELES — The second annual Capitol Music Festival is set to bring together over 2000 musicians in 72 concerts in venues throughout London June 21-July 21. Included among the many artists participating in the festival are Stevie Wonder, Bob Dylan (see the accompanying UK column), Miles Davis, Eric Clapton, Dizzy Gillespie, Dave Brubeck, Brass Construction, Santana and Lionel Hampton among many others. Set up under the Capitol Radio flag, the festival will utilize 30 locals in and around London, from small clubs to the huge Wembley football stadium. The Jamaican reggae festival "Sunsplash" will also be held as a part of the concert series, and will include Black Uhuru, Sunny Ade, Dennis Brown and Aswad.

INTERNATIONAL BESTSELLERS

Japan

ARGENTINA

ITALY

Cash Box June 2, 1989
CLASSIFIED AD RATE 35 CENTS PER WORD

CLASSIFIED AD

CLASSIFIED AD CLOSE WEDNESDAY

COIN MACHINES

WANTED: Miss Paintman et al. eight deluxe pinball, eight skill ball Pinball; limited edition. Send photos to Mike (717) 396-1848. Also have a few antique pinball machines, collectors, deal with Pinball. (717) 396-1848. Also have a few antique pinball machines, dealing with Pinball. (717) 396-1848.

MAHATTAIRI'S $595; Erazh Kladl $850; VYSAK'S $650; IMERMAN'S $895; HOT Tip $995; VYSAK'S $995; RAY $1095; IMERMAN'S $1150; NSSERT'S $1450; ARIE $1455. MOYER ANDSON, INC. 23020 N. E. 15TH PT. 4500, 830008, 892-3900.

DYNAMO POOL TABLES $49.95; $159.95; $269.95; $399.95; $549.95; $1,049.95; $1,599.95; $2,399.95; $3,049.95; $4,499.95; $5,999.95; $6,999.95; $7,999.95; $9,499.95. 114 South St., P.O. Box 3644, Temple, TX 76580.

COIN MACHINES FOR SALE

COIN-OPERATED: Music video jukebox $250.00 or best offer. Call Joe at (812) 765-0530 or (213) 827-4484. Videoprocessor.

AC LOCKS & KEYS ALIVE! Send look and they'll be there. Locksmith in: 7202 S. 10th St. 61005: (516) 835-5216. Our 4th year in business.

CLASSIFIED AD

CLASSIFIED AD

U.S.A. $1345. ever want. X will sold exposure stops. William great. advertising come markets, 595; Mills $595; and Mills $595; in the Bandshell the Memphis, general, Rhodes, the Hopkins’ book has a release for a period of one full year, 72 consecutive weeks. You are allowed to change your Classified ad each week if you no longer wish to sell the item, as the ad will be the 50th of 51st week. Please note that if a change is made, the cost of your Classified ad is sent to the Los Angeles office publication, $360 Sunset Blvd, Los Angeles, CA 90028 for follow-up inventory on previous week’s issue.

Unique Promo for Book’s Soundtrack

(continued from page 5)

very unique facets of the marketing campaign. According to Welch, “Nothing like this has never been done before. People come up to us and ask ‘who are you promoting with a record this week?” It actually works out very cost-effective,” He added, “We figured out what the tour could do, and then we take advertising media costs in the major markets, so we didn’t have to cut anything from the tour.”

The cross country tour is dividing its stops equally between record and book outlets. In certain areas the promotion can be displayed in the middle of a mall where music and book retailers can both benefit.

“The 30-foot inflatable ‘Psycho’ is one of the promotion’s main draws, Welch explained. We have it decorated to look like the soundtrack. Hopkins has not traveled to every stop but has appeared in many stores to sign autographs and sell merchandise for Welch’s project. According to William Widder who represents BPI Records through Dateline Communications, "Psycho" is one of the most effective book records he’s ever put on the market. It can’t be separated from the record. If you can’t talk about the book the record and Nikki as much about the book as he does about the soundtrack.”

Hopkins has been perfectly responsible for the attention the tour has been getting from local radio stations. Several live remote have been conducted at various stops. While there is a variety of the cuts on the album which is somewhat referred to as “space jazz.” Among the artists performing on the songs which were all composed by Hopkins are top ranked in the North Texas band, Corea, Stanley Clarke, Gayle Moran and Hopkins. Welch remarked, “There are other cuts on the album that you can get exposure on a lot of different formats.”

Due to the presence of Hopkins, co-advertising in each town is usually target- ed to the rock audience. It was noted that a lot of Hopkins’ past pressings have sold well during the in-stores.

The tour has also included a stop in Austin, Dallas, Memphis, Nashville, Birmingham and Atlanta. Future stops include Jacksonville, Philadelphia and New York. In addition, the tour will be coming back to Los Angeles in July to participate in the Unscheduled Capacities at the Olympia celebration.

But does a record store promotion give proper exposure to the book and vice-versa? According to Welch, “both get promoted because one compliments the other. Let’s say we are at Tower Records and they say, ‘hey what’s this guy doing here?’ Well, it’s a promotion for an album to a book so they find out about both of them.” Hopkins stated that the same thing occurs at bookstores, where the soundtrack receives equal mention with the book. In fact, all-pillar promotion material makes prominent mention of both configurations. Among these materials is a nine-foot inflatable “Psycho” book record cutout which was featured on the soundtrack. Hopkins has not traveled to every stop, but has appeared in many stores to sign autographs and sell merchandise for Welch’s project. According to William Widder who represents BPI Records through Dateline Communications, “Psycho” is one of the most effective book records he’s ever put on the market. It can’t be separated from the record. If you can’t talk about the book the record and Nikki as much about the book as he does about the soundtrack.

Midnight Oil Grabs “Best Single” Award

LOS ANGELES — Midnight Oil recently grabbed the Australian “Countdown” TV show’s “Best Single” award for “Power and the Glory.” According to the “Best Award Of Merit” for longevity of its “10-1” LP on the Australian charts. All of this comes after the group’s refusal to appear on “Countdown,” one of Australia’s most influential music/video programs.

Country, Chart, Tradition Continues

(continued from page 27)

relative to the other music they are playing, then they go with it.”

While most record label representatives agree that “Psycho” is a unique book record for an artist to have a pop hit to sell millions of albums, a top five pop hit can make a difference in how many millions are sold, and in bookings and prices. “It’s the difference between platinum and gold albums,” stated Welch. “It can influence bookings a tremendous amount and I imagine price can go up dramatically. It’s very important that it not be a one-time happening. He’s got to consistently have that type of mass appeal music. Just one shot in the arm isn’t going to do much for an artist, but over a period of time, and particularly, that’s the case with Willie.”

Galante also emphasized the importance of consistent pop hits to make a dramatic difference. He added that one of the reasons such artists as Kenny Rogers, Dolly Parton and Waylon Jennings are as popular as they are because of numerous pop hits. “When you think about the major acts in country music that have been very successful over the years the real legends have had consistent pop records over the course of their careers.”

Galante added that unless an artist can regularly have a pop hit, then it may not pay off to have just one pop hit. “It is tougher to cross over and market it in your very early days before it becomes a line up deal more expensive and some time the risk is greater than the reward. You can have a single and they won’t want the album. It is difficult to make that kind of decision it has to be consistent. Not all the artists in this town can support consistent pop records. They may have a record, but that’s it.”

Since artists such as Kenny Rogers began breaking the bounds five years ago and crossing over their songs, there has been some controversy. Recently several country stations began refusing to play crossover songs (see April 21 issue), however artists continue to record crossovers.

The programmers are worried about playing the pop sound because the country programmers are playing so many country records,” exclaimed Galante. “That hasn’t happened in years, in fact, it’s been going down in the past couple of years, they’re playing more black records than they’re playing country records.”

Budge agreed that artists should be allowed to record different genres of music to increase their audiences. “Any artist who is an excellent artist can break down those boundaries,” he stated. “The best music penetrates all types of music and as long as that’s happening then music and radio will be healthy, because everyone is getting a chance to expose and be exposed to it.”

We enjoyed learning from Kenny Rogers that if you have that talent to communicate and you can convince somebody you’ll find that the barriers between country pop and A/C and all the rest are pretty fictitious and imaginable.”

MURPHY AND BROWN, COMEDIAN AND SINGER — Pop recording star Jo-elyn Brown (“Counted Up In A One Way Love Affair”) was welcomed by none other than Eddie Murphy to her first live New York appearance at the Red Parrot. Jo-elyn sang her latest hit, “Somebody Else’s Guy.”
AROUND THE ROUTE
by Camille Compasio

As reported in last week's column, a Senate hearing on the jukebox royalty fee has been set for June 5, during which four witnesses from ASCAP, BMI, SESAC and AMOA will be allowed to present their respective views. AMOA had selected three of its witnesses at the time of the announcement and a few days ago the fourth was chosen. He is Don Van Brackel of Ohio, a past president of AMOA, who will be joining Sen. Ed Zorinsky, Row's Jerry Gordon and former association president Wesley Lawson in addressing the hearing. Executive vice president Leo Droste advised that AMOA has issued a mailing to all state associations urging operators to draft letters (on their business letterheads) in support of Senate Bill 1734 and submit these letters to the AMOA office, at 2000 Spring Road, Suite 200, Oak Brook, Illinois 60521, so that the association can, in turn, hand deliver them to Washington. Since June 5 is not far off, start getting those letters in the mail!

Cal Clifford, who has been training coin machine service people and techni-

AGMA Schedules 'Working' Seminar

CHICAGO — AGMA executive director Glenn Braswell announced that the association will sponsor a series of informative seminars in Atlanta on June 6-7 in the Richard Russell Federal Building. The curriculum will include comprehensive sessions on FCC compliance, UL standards and copyright protection.

Beginning Wednesday, June 6, at 9:30 a.m., attendees will be briefed by Federal Communications Commission officials on the mandatory federal Class A compliance standard for electronic video games. As Braswell pointed out, last month’s 26 noncompliance citations were issued by the agency to various coin-op game manufacturers, but violations were suspended as a result of an agreement made between AGMA and the FCC to conduct the educational seminar. Because the FCC is desirous of streamlining its enforcement proceedings, it will use AGMA as a conduit to report and resolve future industry violations, Braswell added.

Immediately following the FCC briefing, the AGMA UL/Technical Advisory Committee will meet to approve a draft safety standard for submission to Underwriters Laboratory. Currently, electronic video games, pinball games and conversion kits do not have applicable UL standards, Braswell explained. This special AGMA committee has been working on an industry standard proposal since meeting with UL’s chief engineer and staff last fall.

Climaxing the program will be a presentation by a manufacturer of an automated identification system which may have applicability for game inspection in compliance with copyright enforcement procedures.

Braswell said he expected the meetings to be productive working sessions, allowing members to discuss and hopefully resolve some of the more pressing issues currently facing the coin-op industry.

Industry Groups Attend AMOA Meetings

CHICAGO — The recently held annual AMOA midyear board of directors meeting (4/29-5/2) at the Hyatt Regency in San Antonio, Texas, saw a number of industry trade group representatives in attendance, at the invitation of the AMOA board, to further the cause of open communication and dialogue on all levels of the coin machine industry. It has been AMOA’s policy over the past 15 years of the annual convention’s existence to encourage comments and suggestions from the exhibitors for the improvement of the annual exposition, as noted by AMOA officials. Representation by industry groups at this year’s meeting served to underscore this commitment.

On hand at this meeting to discuss AMOA Expo ‘84 were AGMA Show Committee representatives Carol Porth of Bally, Tom Siemieniec of Centuri and AGMA executive director Glenn Braswell. Also present was Robert S. Rhinehart of Executive Management Services, who is executive director of the Florida state association (FAVA), and heads the firm responsible for the production (continued on page 33)
Blattspieler Named Bally Midway VP

CHICAGO — David Marofski, president of Bally Midway Mfg. Co., has announced the promotion of Blattspieler to the newly created position of vice president of sales for Bally Midway.

In his new position, Blattspieler is responsible for the direction of Bally Midway's sales group and overall sales performances, and is also involved with Bally Midway's network of distributors, the company's advertising, service, advertising and marketing activities.

Blattspieler, who joined Bally Midway in 1983 as western regional sales manager, has held various executive sales positions with other manufacturers of coin operated amusement games.

Hanson Makes Changes

CHICAGO — Hanson Distributing Co. of Blaine, Minnesota recently announced several personnel changes in its sales and service departments.

Carl Forsberg, former parts manager, has been elevated to the sales division, replacing Howard Smoyer who recently joined Merit Industries. Forsberg's previous experience as an arcade manager will serve him well in his new position.

Ed Truedson, who was shipping warehouse manager at Hanson, has been appointed parts manager. During his tenure with the company he has been very much involved in customer service activities.

AMOA Board Meetings

(continued from page 32)
New Equipment

Seek & Destroy Mission

CHICAGO — Data East USA, Inc. has released its latest interactive video disc game, "Cobra Command," which is based on the popular new genre of seek and destroy helicopter film and television productions and presents a breakthrough in first person, interactive game play.

The play process the player is in command of an ultra modern jet helicopter, armed with the world's most sophisticated weaponry, as he embarks on 10 dangerous missions — from the skyline of New York City to the gigante stone statue of Easter Island in the South Pacific.

Skill and dexterity must be exercised during the course of three separate game play functions where the player must respond to airborne targets with cannon fire, to ground targets with missile fire and must utilize the time control lever to effect such moves as diving, climbing and left and right motion in order to avoid both moving and stationary obstacles.

Squeezing the control lever trigger will unleash 6,000 rounds of a twin cannon fire; pressing the missile button activates air-to-ground missiles that blast off to destroy any ground target that is in sight. To add to the realism, a central reconnaissance station calls voice commands and an arrow flashes on the display panel to direct the control lever movements.

Cobra Command gives the player a true feeling of control, which sets it apart from competitive models. A unique target attack allows for identification of the target, with the player distinguish between lethal and nonlethal ground and airborne targets. Full range audio including the voice commands to the player and actual helicopter sound recordings improve player involvement.

Cobra Command's feeling of realism is considerably heightened by an innovative feature which shows each blow up tailored to the specific laser sequence in which the explosion occurs. This contrast to other laser games which repeat the same explosion graphics regardless of the episode being shown.

The new model is available in May as an upright and sit-in machine as well as conversion kits compatible with Saga's Battle and other Sony-and-Pioneer based video disk games.

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

As a one-player game, the pitches are computer-controlled and are easily activated with one button. In two-player competition, the "pitcher" has three buttons at his fingertips so he can throw off his opponent by surprising him with a fast ball, a curve or a change-up.

"Pennant Fever" is ideal for all types of locations and will appeal to players of all ages and skill levels, besides which it is economically priced for today's market.

The new model is available through factory distributors and further information may be obtained by contacting Williams Electronics, Inc., 340 N California Ave., Chicago, Illinois 60618.

Play Ball!

CHICAGO — Williams Electronics, Inc., with an enviable track record in successful baseball-themed games, has come up with a potential hall of famer appropriately called "Pennant Fever." Capturing all of the fun and thrills of the all-American sport, this latest Williams pinball machine offers the added excitement of a number of new features, made possible by the firm's sophisticated microprocessor technology.

Realistic ballpark sound and sound effects bring the game alive as players take a turn at bat. A home run scores double when hit and a consecutive home run multiplier really rolls up the runs. A grand slammer earns a pennant and 10 pennants earn a free game (operator adjustable).

From Out Of The Past

An upright video driving game of individual player involvement, offering the thrills of chase and crash with a few shocking twists and a starkly illustrated cabinet. This game drew some controversy as to the plau theme but proceeded to become a hit-selling piece. It was featured in the May 8, 1976 edition of Cash Box. Produced by Exidy. The name of the game is "Death Race". Remember when,

A Division finals (his wife, Deb came in second in the Women's Division) and Tim Van Boening of Piemont, who won first place in the Women's Division. Other winners were Dick Spitzer (2nd), Michael McLaughlin (3rd) and Dave Wells (4th) in A Division; Martin Smith (1st), Dave Allen (2nd), Kirby Hedmon (3rd) and Brad Huk (4th) in B Division; Butch Riggers (1st), Randy Tschelder (2nd), Ronald Gross (3rd) and Kenneth Wangberg (4th) in C Division, and in the Women's Division 3rd place was won by Myru Steffen and 4th place by Mary Su Choi. The accompanying photos feature some of the champions, who posed for the press corps with trophies and plaques in hand. The event drew a heavy spectator turnout and attracted widespread media coverage.
<table>
<thead>
<tr>
<th>POP</th>
<th>COUNTRY</th>
<th>BLACK CONTEMPORARY</th>
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</thead>
<tbody>
<tr>
<td>1. LET'S HEAR IT FOR THE BOY</td>
<td>1. MONA LISA LOST HER SMILE</td>
<td>1. LET'S HEAR IT FOR THE BOY</td>
</tr>
<tr>
<td>2. TIME AFTER TIME</td>
<td>2. SOMEDAY WHEN THINGS ARE GOOD</td>
<td>2. FREAKSHOW ON THE DANCE FLOOR</td>
</tr>
<tr>
<td>3. OH SHERRIE</td>
<td>3. I GOT MEXICO</td>
<td>3. LOVE, NEED AND WANT YOU</td>
</tr>
<tr>
<td>4. HELLO</td>
<td>4. WHEN WE MAKE LOVE</td>
<td>4. LADY YOU ARE</td>
</tr>
<tr>
<td>5. TO ALL THE GIRLS I'VE LOVED BEFORE</td>
<td>5. YOU'VE STILL GOT A PLACE IN MY HEART</td>
<td>5. HELLO</td>
</tr>
<tr>
<td>6. AGAINST ALL ODDS (TAKE A LOOK AT ME)</td>
<td>6. JUST A LITTLE LOVE</td>
<td>6. LOVELITE</td>
</tr>
<tr>
<td>7. THE REFLEX</td>
<td>7. I CAN TELL BY THE WAY YOU DANCE</td>
<td>7. DON'T WASTE YOUR TIME</td>
</tr>
<tr>
<td>8. SISTER CHRISTIAN</td>
<td>8. WHY GOODBYE</td>
<td>8. SAIL AWAY</td>
</tr>
<tr>
<td>10. THE LONGEST TIME</td>
<td>10. I'M NOT THROUGH LOVING YOU YET</td>
<td>10. THERE'S NO EASY WAY</td>
</tr>
<tr>
<td>11. THE HEART OF ROCK &amp; ROLL</td>
<td>11. IN MY DREAMS</td>
<td>11. LOVE ME RIGHT</td>
</tr>
<tr>
<td>12. YOU MIGHT THINK</td>
<td>12. AS LONG AS I'M ROCKIN' WITH YOU</td>
<td>12. JUMP (FOR MY LOVE)</td>
</tr>
<tr>
<td>13. I'LL WAIT</td>
<td>13. ATHALANTA BLUE</td>
<td>13. SWOOP (I'M YOURS)</td>
</tr>
<tr>
<td>14. AUTHORITY SONG</td>
<td>14. VICTIMS OF GOODBYE</td>
<td>14. SHE'S STRANGE</td>
</tr>
<tr>
<td>15. LOVE SOMEBODY</td>
<td>15. ANGEL IN DISGUISE</td>
<td>15. LOLLIPOP LUV</td>
</tr>
<tr>
<td>16. JUMP (FOR MY LOVE)</td>
<td>16. MAMA HE'S CRAZY</td>
<td>16. RIGHT OR WRONG</td>
</tr>
<tr>
<td>17. DANCING IN THE DARK</td>
<td>17. JUST ANOTHER WOMAN IN LOVE</td>
<td>17. EXTRAORDINARY GIRL</td>
</tr>
<tr>
<td>18. HEAD OVER HEELS</td>
<td>18. THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY</td>
<td>18. KOL &amp; THE GANG (Da-Lite/Polygram 818 226-7)</td>
</tr>
<tr>
<td>19. SELF CONTROL</td>
<td>19. THAT'S THE THING ABOUT LOVE</td>
<td>19. IN THE MIX*</td>
</tr>
<tr>
<td>20. IT'S A MIRACLE</td>
<td>20. STILL LOSING YOU</td>
<td>20. CHANGE OF HEART</td>
</tr>
<tr>
<td>22. EYES WITHOUT A FACE*</td>
<td>22. SOMEBODY'S NEEDIN' SOMEBODY</td>
<td>22. BABY IT'S YOU</td>
</tr>
<tr>
<td>23. RUN RUNAWAY</td>
<td>23. CONWAY TWITTY (Warner Bros. 7-29308)</td>
<td>23. NEW MOVES</td>
</tr>
<tr>
<td>24. DANCING IN THE SHEETS</td>
<td>24. THIS TIME</td>
<td>24. WHITE HORSE</td>
</tr>
<tr>
<td>25. NO MORE WORDS</td>
<td>25. I DON'T WANT TO BE A MEMORY*</td>
<td>25. SHACKLES*</td>
</tr>
<tr>
<td>26. ALMOST PARADISE...LOVE THEME FROM &quot;FOOTLOOSE&quot;</td>
<td>26. STILL LOSING YOU*</td>
<td>26. PERFECT COMBINATION</td>
</tr>
<tr>
<td>27. FOOTLOOSE</td>
<td>27. B-B-B-BURNIN' UP WITH LOVE*</td>
<td>27. OBSCENE PHONE CALLER*</td>
</tr>
<tr>
<td>28. DANCE HALL DAYS</td>
<td>28. BETTER OUR HEARTS SHOULD BEND*</td>
<td>28. RHYTHM OF THE STREET*</td>
</tr>
<tr>
<td>29. Farewell My Summer Love*</td>
<td>29. SOUTHERN WOMEN*</td>
<td>29. CASH BOX Subscription Blank</td>
</tr>
<tr>
<td>30. I WANT A NEW DRUG</td>
<td>30. BABY, COME TO ME*</td>
<td>30. DANCING IN THE SHEETS</td>
</tr>
</tbody>
</table>

**Please Check Classification**
- □ DEALER
- □ ONE-STOP
- □ DISTRIBUTOR
- □ RACK JOBBER
- □ PUBLISHER
- □ RECORD COMPANY
- □ DISC JOCKEY
- □ JUKEBOXES
- □ AMUSEMENT GAMES
- □ VENDING MACHINES
- □ OTHER

GOD BLESS THE U.S.A. — Lee Greenwood (MCA)
I STILL DO — Bill Medley (RCA)
DISENCHANTE — Michael Murphy (Liberty)
I WISH I COULD WRITE YOU A LOVE SONG — John Anderson (Warner Bros.)
FOREVER YOU — The Whites (MCA)
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