Featuring the first hit single "Never Had A Girl"

MUSIC TO TURN TO—BEFORE IT TURNS ON YOU!

Produce and Arranged by Randy Muller for The Muller Organization

ON RECORDS AND HIGH-QUALITY XDR' CASSETTES FROM CAPITOL
EDITORIAL

Black Music: Unprecedented Success

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

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

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On The Cover
"Mercury/PolyGram recording artists the Bar-Kays have a long history which stretches back to the heyday of Stax Records when this multi-talented group was the in-house band playing behind the likes of Otis Redding. All but one of the Bar-Kays' members from this period were killed in an airplane crash which spared the life of then-seventeen year old bass player James Alexander. Alexander reformed the group which then did extensive solo recording and played behind such black music stalwarts as Isaac Hayes, The Staple Singers and Albert King. With their latest in a long line of chart-topping LPs, "Dangerous," sitting at #7 on Cash Box's B/C album chart and the single "Freakshow On The Dance Floor" at #2 on the B/C singles chart, this Memphis-based unit is wooing live and dance club audiences around the country with its own unique combination of blistering funk and sensitive ballads. It is fitting that such a band which boasts so rich and varied a tradition in black music should be on the cover of Cash Box's yearly black music tribute.

SINGLES

B/C SINGLE

Let's Hear It For The Boy
Deniece Williams
Columbia

COUNTRY SINGLE

1 Got Mexico
Eddy Raven
RCA

JAZZ

Wishful Thinking
Earl Klugh
Capitol

GOSPEL

ROUGH SIDE OF THE MOUNTAIN
F.C. Barnes & Rev. Janice Brown
Atlantic International

EARL KLUGH

MUSIC VIDEO

EYES WITHOUT A FACE
Chrysalis

12" SINGLE

SOMEBODY ELSE'S GUY
Joselyn Brown
Vinyl Dream/Prufle
Group W Settles Claims

by Gregory Dobrin

LOS ANGELES — Claims by eight Hollywood film studios against a unit of Group W Cable for unauthorized showings of movies by Theta Cable during the February 1982 Galaxy launch of Home Box Office, Showtime and the Movie Channel have been settled out of court. The settlement calls for each of the studios involved — Columbia, MGA/UA, Paramount, 20th Century-Fox, Disney, Embassy, Warner Bros. and Thetarr's Chicago company, TelePrompter, to pay Theta Cable $15,000 over cable . . . extended previews damage our product.” According to Norm Nelson, Group W cable southwest region vice president, the settlement “resolves a dispute which has been the subject of long but fruitless negotiations. Our longstanding differences in calculating film rentals for the Z Channel have been settled, and we now mutually understand the technical legal and commercial problems involved in a concerted effort to launch multipay service on a free preview basis.” The former Theta System was audited internally on several occasions, a process which revealed the extent of the problem of Group W, which found that a “significant effort” would be involved in the

Compact Discs Dominate June CES

by Peter Holden

LOS ANGELES — One of the newest music configurations that is being given widespread attention in the music industry in general and especially at the summer Consumer Electronic Show (CES) is the Compact Disc, or CD as it is more popularly known. The CES, which was held June 5-8 in Chicago, saw many examples of the latest generation of CD-players.

Along with the newest models of CD hardware, many electronics and music industry members gathered at the CES to see the Compact Disc, an organization of 31 software and hardware manufacturers. The compact disc Disc Group, an organization of 31 software and hardware manufacturers, led by senior vice president of PolyGram Records, Emiel Petrone, the group emphasized the increasing availability of CD software and the growing market share for the format. In speaking to the workshop. Petrone noted, “manufacturers are adding titles to the total compact disc catalog at a rate unprecedented for any home entertainment software introduction.” Petrone pointed out, “there are times today available now on Compact Disc than were available on audiocassettes, videocassettes and discs, and video games nine months after their respective introductions to the market. This is a remarkable accomplishment.” Other goals and aspects of the CD market that Petrone touched on were the eventual release of old catalog. Petrone emphasized, “though the recording quality of these titles may be judged crude by today’s standards, the performances are timeless. These releases will clearly demonstrate the value of the Compact Disc format as a medium for preserving music.”

The time lapse between release of an album and its CD counterpart is also being shortened. In the case of John Lennon and Yoko Ono’s “Milk & Honey” LP, the compact disc version was available more than a year and a half after the album was released.

Capitol Forms New Label, Lundvall Named

LOS ANGELES — Bruce Lundvall has been named president of new label that will join the Capitol/EMI America/Liberty Ventures umbrella. Lundvall most recently presided immediately, according to Bhaskar Menon, chairman and chief executive officer, Capitol Industries-EMI, Inc.

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

MCA To Utilize Anti-Counterfeiting System On Gibb Solo Release

by David Adelson

LOS ANGELES — MCA Records has become the latest record manufacturer to utilize a new anti-counterfeiting system developed by Light Signatures inc. of Los Angeles. The company intends to use the system for the upcoming Barry Gibb solo LP. Chrysalis Records has already implemented the system for its upcoming release, “Get Nervous.”

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

There are several unique features to this system, one being total dependence on consumer participation. According to Joe Deluna, president and chief executive officer of Light Signatures inc., “we did a considerable amount of work in understanding the desires of consumers through focus groups and various studies.” He cited return rates on the Chrysalis product ranging between seven and nine percent. “How’s that an unbelievable response,” remarked the company executive, who went on to explain that it was a considerably high participation level for such an undertaking. “Remember, they have to fill out the form, put a 20-cent stamp on it and mail it” said Deluna, who added that “in the case of the cassette or U-foil they must put it in an envelope and address it.”

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

Beyond its use in helping prevent re-

Stadium Management Corporation Named Promotor For Jacksons’ Tour

by Rusty Cutchin

NEW YORK — Stadium Management Corporation, a company headed by Charles “Chuck” Sullivan, has been named tour promoter for the upcoming Jacksons’ Victory tour, it was announced June 6. The company will work in conjunction with Joe Jackson, Jermaine Jackson, Tito Jackson and Don King, who are now called tour presenters, on details of the tour which will begin in late June and run through 12 cities. The dates, stadiums, arenas and cities have not yet been determined.

A June 22 kick off date at Rupp Arena in Lexington, Kentucky, announced last month by Katherine Jackson, has not been confirmed. A spokesman for the arena, Bill Quick, told Cash Box, “to date we do not have a signed contract. We have never had a deposit. We have never ordered tickets and we have no ticket information.”
DELILAH DINNER — A dinner party was held recently in Los Angeles in honor of Van Stephenson to celebrate the success of his single “Modern Day Delilah” from his MCA album, “Righteous Anger.” Pictured (l-r) are: Harold Suliman, vice president of sales, MCA Distributing; Steve Meyer, vice president of promotion, MCA Records; Van Stephenson; John Shoeburgh, national album promotion director, MCA Records; John Burns, senior vice president, MCA Distributing; Zach Horowitz, vice president of business and legal affairs, MCA Records; Bob Schnieders, vice president of national accounts, MCA Distributing; Thom Trumbo, vice president of A&R, MCA Records.

BUSINESS NOTES

Publishers Announce Agenda

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

Some of the issues to be covered at the two-day meeting are updates on the Jukebox Bill and the Betamax decision as well as seminars on how to mobilize the music community for unified lobbying. For further information contact Stuart Pope at (212) 243-2523.

Educators Call For National Award

NEW YORK — The Presidential Academic Fitness Awards, which will recognize 220,000 top high school graduates from throughout the country this spring, has received criticism from the Music Educators National Conference (MENC) for omitting the fine arts from its list of criteria, which includes English, mathematics, science, social studies, foreign language, and computer science. Paul Leiman, MENC president-elect, wrote in protest to the U.S. Department of Education, requesting that the fine and performing arts be added to the list of fields and that a Presidential Arts Awards program be established beginning in 1994-95.

Federation Of Musicians VP Dies

NEW YORK — Thomas P. Kenny, vice president of the American Federation of Musicians, died of a heart attack May 22 in Sacramento, CA. He was 80. Kenny, who played saxophone, clarinet, flute, and other instruments, was president of AFM Local 12 of Sacramento for 23 years.

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

NEW YORK — The Performing Arts Unit of B’Nai B’Rith will host “An Evening With Ira Mosk,” president of Moss Music Group, June 11, at the Sutton Place Synagogue. Later in the month, June 28 to be exact, the same organization will be presenting songwriter Jules Styne with its “Creative Achievement Award” and actress Molly Picon with its “Humanitarian Award” at its 20th annual Awards Dinner Dance at the Sheraton Centre… The Temptations, Roy Orbison, the Grass Roots, and many others will participate in Milwaukee’s Summerfest, at the Pabst Festival Stage, June 25-27… Paul Rodríguez, former star of “A.K.A. Pablo,” has been signed by Charles Koppelman’s Entertainment company records. First project will be two comedy albums; one in Spanish, one in English… The Richmond Organization has just penned rock group The Bet to an international music publishing agreement… Barbara Czachorski of Arbitron Ratings Company will address the Lake Superior Ad Club in Duluth, June 28… Paul Thomson, former member of The Shangri Las, has formed his own management company, Thomson & Associates, at 606 Lexington Ave., New York, NY 10022… Warner Bros. publications sends along The Broadway Songbook, chock-full of sheet music from the Great White Way ($34.95)… Unitel Video Services has just completed its seventh editing suite, which will be ready for client utilization sometime this month… The NY Guitar & Music Expo will gather pickers and other related people, from around the globe, Sept. 7-9, at Madison Square Garden. Contact Gerald Martin Assoc.: 16 Fox Meadow Rd.; P.O. Box 656, Scarsdale, NY 10583 for exhibit space info… Atlantic/Cotillion Records donated $5,000 to the Young Black Programmers Coalition… “A Black Radio Organization for Progress,” at their Houston scholarship banquet.

EXECUTIVES ON THE MOVE

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

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

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

Pepe Exits RCA — Barbara Pepe, who served as RCA’s manager of contemporary music publicity for five years has left the company. She plans to expand her freelance writing activities full time. She can be reached at (212) 999-7986.

Shaw Named At MCA — Bobby Shaw has been named director of promotion for New York and the national director of Dance Music Promotion for MCA Records. He joins MCA from Warner Bros. Records, where he served as manager, national dance music promotion, since 1981.

Changes At National Video — William E. Mapes has been appointed president, chief executive officer and a member of the board of directors of National Video, Inc., Poelland, Oregon, Ron Berger, founder and formerly company president, has been elected chairman of the board of directors. Prior to joining National Video, Mapes was chairman of the board, president and a majority stockholder of Wemar Corp., Inc., and had been vice chairman and president of D’Angona Named — Terry D’Angona has been named division manager, Arbitron Western Advertiser/Agency Radio Sales in Los Angeles. Prior to joining Arbitron, she served at KFI/KOST Radio, Los Angeles as local sales manager and at KSDO AM/FM, San Diego first as local sales manager and then regional sales manager.

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

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

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

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

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

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

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

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

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

OH EARTH — The Ears — Island 90159 — 1 — Producers: The Ears — List: 8:98 — Bar Coded

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

YES (ATCO 7-99745) It Can Happen (4:15) (Tameplane —BMI)(Squire, Anderson, Robin) (Producer: Trevor Horn)

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

JOHN COUGAR MELLENCAMP (Riva Pro 283-1) Serious Business (3:35) (Riva Music Inc. — ASCAP) (John Cougar Mellencamp) (Producers: Little Bastard, Don Gehman)

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

GEORGE HOWARD (TBA Records 701-4) Steppin' Out (3:29) (Asphalt Music-BMI) (Howard) (Producers: George Howard-Dean Gant)

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


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

RICHARD "DIMPLES" FIELDS (RCA JK-1380) Your Wife Is Cheatin' On Us (3:59) (Dat Richfield Kat — BMI/Songs Can Sing — ASCAP) (Fields, Wilson, Powell) (Producers: Richard Fields, Belinda Wilson)

Fields' return to disc makes you wonder why he's stayed away. The easy soulfulness of the vocals and the no-nonsense thumping back beat make this a clear candidate for B/C and dance airplay. Known for his complex story lines, Fields presents an angled web of love and betrayal which borders on the mystical as the woman involved cheats on both her husband and her lover.
KNITTING IT UP — Members of X and the Blasters have been getting together informally as the Knitters and are seen here playing to a packed house at the Cathay de Grande. From left: Dave Alvin, John Doe and Exene Cervenka.

Not since the days of Mother Mayb- bey and daughter Naomi, in the early June, have Helen and Helen there been such a promising mother/daughter recording team as the Judds. Formerly through five years, mother Naomi and daughter Wynonna have emerged on the country scene with a force rarely seen these days. The first RCI mini-LP, "I'll Be 20," as did their first mini-LP, and their current single is in the Top-20 and still moving up on the charts. The Blasters have released a video on their second single, and are already working on a second album, all within one year's time.

Originating from the small town of Ashville, Kentucky, the mother/daughter team moved to Hollywood, California with another daughter and Naomi's husband. After a divorce, Naomi decided to take her daughter back closer to her hometown so they sold most of their belongings and moved to Morni, Kentucky where she pursued a nursing degree. Shortly thereafter Naomi and Wynonna began singing at home as a form of entert- tainment for celebrations or just to perform. "I was almost finished with my RN degree then. During this period we would record a song or two without a TV," recalled Naomi. "We sang at home, and I had gotten it in my head that if Wynonna wanted to do it when she got out of school then we needed to start getting set up," recalled Naomi.

The family decided to move to San Francisco for the sake of their friend of Naomi's. During this time the pair began performing at home for friends. The mother/daughter duo incorporated original songs by top contemporary composers for the 33rd Olympiad held in Los Angeles this summer. The Columbia record will feature cuts by composers John Dankworth, Joe Sample, Quincy Jones and Giorgio Moroder as well as individual sport "theme" songs from Toto — boxing/wrestling, Lovelady — soccer/volleyball, Herbie Hancock — track & field and many others. Chris- topher Cross' contribution — reviewed in this issue of Cash Box — is the first single released, and the album, entitled "The Official Music Of The XXIIId Olympic Games," Los Angeles 1984, is set to be the stores in mid-June. ABC television, which is covering the games, will use parts of the music in its coverage.

JAZZ ON FILM — Co-sponsored by the Playboy Jazz Festival and Filmex, Jazz On Film 2 will be held at the Academy of Motion Picture Theatre. Admission is free for this evening of unique film clips.

ODOO AND ODDS — The Palace is featuring Joe Ely with Lone Justice (whose Mother Maybey was a solo artist and part of Off Fine Soundtrack) on June 22 while the Bay Area's Wire Train will be at the venue on June 23rd. The Plimsouls will be there June 29 . . . the Music Machine will host the Mothers June 14 with the infamous Meat Puppets playing June 16. This past weekend also saw a TSO party there which included the Red Devils June 7, with Milwaukee's finest the Violent Females there June 8. Demetri and his big band Silverware is the latest big band to take L.A. by storm with its gig at Carmelo's Jazz Club on June 9.

WORKING TOGETHER — Carlos Santa- na (l) and Jim Capaldi (r) have been working together in Capaldi's latest record- s solo effort at studio work in San Francisco. Along with Santana on guitar, the LP will include Greater Vilo- na on Percussion and Tom Coster on keyboards.

picture Art & Sciences June 15. The film clips will be made up primarily of short performance pieces by such classic jazz players as Duke Ellington, Count Basie, Charlie Parker, Billie Holliday, Thelonious Monk, Charles Mingus and many others. Admission is free for this evening of unique film clips.

OPENING NIGHT — Mark your calendars, because on June 21, the San Francisco Symphony will present "A Night at the Opera," an opening night performance of the late season with some of the world's great tenors singing the world's great operas of Verdi, Puccini and others.

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

Through Ricky Skaggs, who came from a Kentucky town near Naomi's hometown, The Judds met Woody Bowles, Skaggs' publicist, who they signed, along with Ken Stitts as their manager. Bowles took a tape of The Judds to Dick Whitehouse, president of RCI Records in Nashville, who signed the duo to Curb Productions. Dick Whitehouse then approached Joe Galanti, vice president RCI/New York, Nashville, about the duo. An unprec- edented live audition was arranged so Joe, Dick and Ken heard her together. "It included Randy Goodman and producers Norro Wilson and Tony Brown could hear the mother/daughter team. The 45-minute performance earned the Judds a record contract with RCA Records.

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

The duo is keeping busy working on a second album which should be released later this summer and has just finished a video on the current single which was filmed at their Franklin home. The mother/daughter team is also travelling around the country performing at label-sponsored retail showcases, opening for major artists and preparing for a performance on the RCA Fan Fair show with Ronnie Milsap and Bill Medley.
TRAILBLAZING — There are independent labels and there are independent labels. The latter group in this case represents companies with a particularly keen ear toward new and developing talent that not only capitalizes on current trends but create them. One company whose current projects and future plans seem to place them squarely in this category is TVI Records and Filmworks. Under the direction of prolific producer Tony Valor, the firm has initiated a number of works including films, videos and LPs. Currently, TVI’s primary focus is the development of a marketing technique which Valor and Goodfellow feel is long overdue and sure to succeed: multilingual releases. TVI has just issued “Get Up And Dance” by Jasmin in English and Spanish versions. “Another artist we picked up at our studio in France is a girl named Sophie Waller, who is available in English, Portuguese, French and Spanish,” Valor said in an interview at TVI’s New York office. “If you go overseas, anywhere, and you turn on the radio, you’ll think you’re in New York. You don’t have to change your voice. If you change your accent, they’ll know you’re not American.”

The TOUCH album, which was recently released, is a high-tuned white hat that has become his visual trademark. Dixon is one of the special few who have rightfully attained the title of “Blues Legend.” Dixon has penned and performed such classics as, “Little Red Rooster,” “Bring It On Home To Me,” “Back Door Man,” “You Shook Me” and many others. His songs have been performed by countless artists including Count Basie, the Rotating Stones, Sam Cooke and Led Zeppelin to name just a few. His latest project represents the realization of a long time dream, the formation of the Blues Heaven Foundation. The purpose of the foundation is to protect the blues from rip-offs and various other injustices” as well as to make sure that future generations will have the appropriate educational tools to ensure that this crucial element of American musical heritage remains intact. The initial programs set up by Dixon to ensure the protection and the future of the blues include: The Muddy Waters scholarship, offering financial assistance to those seeking an education in the music field. Eligibility will be based on financial need. The foundation also assists elementary, secondary and high schools in obtaining complete sets of musical instruments so students will be exposed to music at an early age and have a chance to develop their talents.

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

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

Dixon noted the many years of his life spent

Willie Dixon And The Drive To Protect The Blues

by David Adelson

LOS ANGELES — “I feel that a good understanding about the blues will make for a better understanding of everything!” said Willie Dixon as he straightened the wide rimmed white hat that has become his visual trademark. Dixon is one of the special few who have rightfully attained the title of “Blues Legend.” Dixon has penned and performed such classics as, “Little Red Rooster,” “Bring It On Home To Me,” “Back Door Man,” “You Shook Me” and many others. His songs have been performed by countless artists including Count Basie, the Rotating Stones, Sam Cooke and Led Zeppelin to name just a few. His latest project represents the realization of a long time dream, the formation of the Blues Heaven Foundation. The purpose of the foundation is to protect the blues from rip-offs and various other injustices” as well as to make sure that future generations will have the appropriate educational tools to ensure that this crucial element of American musical heritage remains intact. The initial programs set up by Dixon to ensure the protection and the future of the blues include: The Muddy Waters scholarship, offering financial assistance to those seeking an education in the music field. Eligibility will be based on financial need. The foundation also assists elementary, secondary and high schools in obtaining complete sets of musical instruments so students will be exposed to music at an early age and have a chance to develop their talents.

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

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

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

Dixon noted the many years of his life spent

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<table>
<thead>
<tr>
<th>TOP 15 MUSIC VIDEOS</th>
<th>TOP 15 MIDLINES</th>
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<tbody>
<tr>
<td><strong>1</strong> EYES WITHOUT A FACE Billy Idol (Chrysalis)</td>
<td><strong>1</strong> THE CARS (Elektra 6E 135)</td>
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<td><strong>2</strong> LEGS ZZ Top (Warner Bros.)</td>
<td><strong>2</strong> NIGHTWATCH Kenny Loggins (Columbia JC 35387)</td>
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<td><strong>3</strong> HEART OF ROCK 'N ROLL Huey Lewis &amp; The News (Chrysalis)</td>
<td><strong>3</strong> WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 5415)</td>
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<td><strong>4</strong> WHEN DOVES CRY Prince (Warner Bros.)</td>
<td><strong>4</strong> WORKING CLASS DOG Rick Springfield (RCA AFL-1-3697)</td>
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<td><strong>5</strong> TONIGHT IS WHAT IT MEANS TO BE YOUNG Fire Inc. (MCA)</td>
<td><strong>5</strong> GREAT SONGS AND PERFORMANCES Michael Jackson &amp; The Jackson 5 (Motown 5312M)</td>
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<td><strong>6</strong> THE REFLEX Duran Duran (Capitol)</td>
<td><strong>6</strong> THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)</td>
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<td><strong>7</strong> LET'S HEAR IT FOR THE BOY Deniece Williams (Atlantic)</td>
<td><strong>7</strong> FAIR WARNING Van Halen (Warner Bros. BSK 3540)</td>
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<td><strong>8</strong> WHO'S THAT GIRL? Eurythmics (RCA)</td>
<td><strong>8</strong> WORKING CLASS DOG Rick Springfield (RCA AFL-1-3697)</td>
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<td><strong>9</strong> TIME AFTER TIME Cyndi Lauper (Portrait/CBS)</td>
<td><strong>9</strong> GREAT SONGS AND PERFORMANCES Michael Jackson &amp; The Jackson 5 (Motown 5312M)</td>
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<td><strong>10</strong> IT'S A MIRACLE Culture Club (Virgin/Epic)</td>
<td><strong>10</strong> YOU MIGHT THINK The Cars (Elektra)</td>
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<td><strong>11</strong> YOU MIGHT THINK The Cars (Elektra)</td>
<td><strong>11</strong> NIGHTWATCH Kenny Loggins (Columbia JC 35387)</td>
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<tr>
<td><strong>12</strong> LOVE WILL SHOW US HOW Christine McVie (Warner Bros.)</td>
<td><strong>12</strong> ROCK 'N ROLL, VOL. II The Beatles (Capitol SN 16021)</td>
</tr>
<tr>
<td><strong>13</strong> SELF CONTROL Laura Branigan (Atlantic)</td>
<td><strong>13</strong> ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN 16020)</td>
</tr>
<tr>
<td><strong>14</strong> JUMP (FOR MY LOVE) Pointer Sisters (Planet/RCA)</td>
<td><strong>14</strong> ROCK 'N ROLL John Lennon (Capitol SR-3419)</td>
</tr>
<tr>
<td><strong>15</strong> RHYTHM OF THE STREETS Patl Austin (Warner Bros.)</td>
<td><strong>15</strong> THE DOORS (Elektra EKS 74007)</td>
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**Regional Album Analysis**

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

**NORtheast**
1. **1** BREAKIN'
2. **2** RATT
3. **3** MADONNA
4. **4** BEAT STREET
5. **5** SLADE
6. **6** PSYCHEDELIC FURS
7. **7** I'CICLE WORKS
8. **8** HUMAN LEAGUE
9. **9** LAURA BRANIGAN
10. **10** WANG CHUNG

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

**Baltimore/Washington**
1. **1** BREAKIN'
2. **2** RATT
3. **3** MADONNA
4. **4** BEAT STREET
5. **5** CHICAGO
6. **6** LAURA BRANIGAN
7. **7** PSYCHEDELIC FURS
8. **8** BEAT STREET
9. **9** DENIECE WILLIAMS
10. **10** TINA TURNER

**Midwest**
1. **1** BREAKIN'
2. **2** RATT
3. **3** MADONNA
4. **4** CHICAGO
5. **5** ALABAMA
6. **6** DENIECE WILLIAMS
7. **7** PSYCHEDELIC FURS
8. **8** BEAT STREET
9. **9** INXS
10. **10** LAURA BRANIGAN

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

**South Central**
1. **1** RATT
2. **2** MADONNA
3. **3** BREAKIN'
4. **4** CHICAGO
5. **5** LAURA BRANIGAN
6. **6** SLADE
7. **7** WANG CHUNG
8. **8** ALABAMA
9. **9** TINA TURNER
10. **10** TINA TURNER

**West**
1. **1** BREAKIN'
2. **2** MADONNA
3. **3** RATT
4. **4** PSYCHEDELIC FURS
5. **5** CHICAGO
6. **6** LAURA BRANIGAN
7. **7** PSYCHEDELIC FURS
8. **8** TALK TALK
9. **9** TINA TURNER
10. **10** INDIVIDUAL JONES

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

**LABEL WATCH** — Jazz/fusion promotion veteran Ricky Schultz and partner Jim Snowden have launched Zebra Records, a new independent jazz label operation based on the west coast. The Zebra label, intended primarily as a fusion and crossover label, has signed an initial roster of six acts, all scheduled for 1984 release. debut release will be the third album by Kith Kay, entitled "Fanfare," due June 15. Other acts include Cabo Frio, an exciting crossover act from Rochester, N.Y.; guitarist/Roland guitarist synthesist Randy Bernsen with an all-star album produced in Ft. Lauderdale; guitarist Wayne Johnson, currently recording his third album; Canada's top jazz/rock group Skywalk from Vancouver, B.C. and Indra Lesmana, a teenage keyboard player and composer from Jakarta, Indonesia who Leonid Feather has called "a true prodigy" — Zebra Records is being joined by a separate Zebra Marketing arm which will handle other custom labels and single product deals. A newly-concluded deal with the Holland-based Timeless label will bow in the United States via an initial 22-album release incorporating 18 key catalog titles and four new releases. All Zebra-related product including the Timeless European imports will carry an $8.98 suggested list price. A publishing company has also been established. Ricky Schultz is a 13-year industry veteran with an extensive background in radio and records. Most recently voted Jazz Journalist of the Year in the JazzTimes radio station poll, he served as National Jazz Promotion Director for Warner Bros. and ECM Records for five years. Jim Snowden has worked for five years in sales and distribution. He served as national sales manager at Greenworld for two years and during the past year served as independent National Sales Manager for a number of labels. Zebra's distributors include Malverne/Northeast; Schwartz Bros./Mid-Atlantic; MS/Southeast and Midwest; Action/Great Lakes region; ARS/Upper Midwest, Jen 100; Western Merchandisers/Rocky Mountains and Jen/West/Coast. Schultz will continue representing promotion and consultancy clients via his separate World of Mouth Marketing operation. Single records can be reached at (815) 344-3845. 

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

**KONICA'S GIFT** — Between now and March 1985, consumer purchasers of Konica brand video tape deliver a lot more than video playback performance — they deliver free gifts! It's all part of a major new consumer merchandising program by Konica U.S.A., Inc. of Konica's brand recording tape and color video cameras. With each purchase of a Konica VHS or Beta video tape, the consumer automatically receives a coupon sticker contained in each package (one per package). Each coupon sticker carries a value of either 20 points or 25 points. Stickers are collected in a special Konica Coupon Booklet and can be redeemed for any number of prizes, in five point/level categories. Once the consumer has collected the correct number of coupon stickers for the prize selected, he simply completes the order form in the Konica Coupon Booklet and mails it to Konica U.S.A., Inc. in Englewood Cliffs, New Jersey. Prizes range from a 100 percent cotton Konica sweatshirt (valued at 200 points) to a Konica CV-301 color video camera (valued at 2,000 points). Other prizes include film cameras, digital calculators and pocket televisions. The program runs through March 1986 at all authorized Konica dealers nationwide. David Adelson

**MERCHANDISING**

**TOP 30**

<table>
<thead>
<tr>
<th>Week's #</th>
<th>Song</th>
<th>Artists/Record</th>
<th>Label</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>CRASH GOES LOVE/DUB MIX</td>
<td>GUY WERTZ</td>
<td>11</td>
<td>1</td>
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<td>2</td>
<td>THE LONESOME DEER</td>
<td>JOSLIN BROWN</td>
<td>18</td>
<td>2</td>
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<tr>
<td>3</td>
<td>I CAN'T HELP MYSELF</td>
<td>DION KARAGEL</td>
<td>6</td>
<td>3</td>
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<tr>
<td>4</td>
<td>I DON'T MEAN TO TURN YOU ON</td>
<td>TONY BENNINGTON</td>
<td>8</td>
<td>4</td>
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<tr>
<td>5</td>
<td>STREETS OF BOSTON</td>
<td>HERBIE HANCOCK</td>
<td>14</td>
<td>5</td>
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<td>6</td>
<td>FEELING OF WANTS</td>
<td>DONALD MULL</td>
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<td>7</td>
<td>1 COME IN ON MY DREAM</td>
<td>DON HARRIMAN</td>
<td>12</td>
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<tr>
<td>8</td>
<td>ROMANCING THE STONE</td>
<td>BARRY MURDO</td>
<td>16</td>
<td>8</td>
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<td>9</td>
<td>DANCE HALL DAYS/DON'T LET GO</td>
<td>LAURIE EPPS</td>
<td>20</td>
<td>9</td>
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<td>10</td>
<td>LAND OF HUNGER</td>
<td>ROBERT OFRIDE</td>
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<td>11</td>
<td>STREET DANCE</td>
<td>GARY S.</td>
<td>24</td>
<td>11</td>
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<td>12</td>
<td>INDEED</td>
<td>BECKET</td>
<td>26</td>
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<td>THE NIGHT THE BOY LEARNED HOW TO DANCE</td>
<td>FOOLS PRAYER</td>
<td>1</td>
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<tr>
<td>14</td>
<td>BEATMASTER MIX/681</td>
<td>ORLANDO RODRIGUEZ</td>
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**12" REVIEWS**

**THOMAS DOLBY** (Capitol V-8594)

**Dissidents: The Search For The Truth** (5.33) (Dolby-Armstrong-Seligman) (Participation Music-Down Music-ASCAP) (Producer: Thomas Dolby) (Re-mix: Francois Kevorkian)

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

**SIMPILCIOUS** (Philly World 734)

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

Supersonic synthesizers and a chewing gum bass line open "Let Her Feel It" and lead into an urgently vocalized straight ahead funk cut. Already getting extensive club play, the track's twenty-first century drum pattern is anchored by classic Philly World backing vocals which probably the new ending need for love. Should gain a wide audience of dancers and CHR listeners.

**FEATURE PICKS**

**INDEED** (Becket 520)

The Night The Boy Learned How To Dance (5.25) (Cleveland) (Fools Prayer Music-Young Lions Music-BMI) (Producer: Michael Cleveland)

**LIPSERVICE** (TB 842)


**PIERRE** (First Take 517)

Just Right (6:05) (Littey-Dallam) (Phebian Music-Erect Music/BMI) (Producers: Pierre)

**RUBBER RODEO** (Mercury 285-1)


**GEORGE CLINTON** (Capitol 9135)

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

Cash Box June 16, 1984
Group W settles claims

A new study by Group W, a media research and Consulting firm, shows that the elimination of unauthorized reception of the cable service has taken place. "Despite our best efforts," said Nelson, "there are still those who receive the pay services launched in 1982, even though they were never authorized to do so." In addition to the fees Group H has agreed to pay the eight studios, plans are under way for an anti-theft-of-service campaign which the cable TV company will conduct. The campaign involves an "elaborate" system of equipment, according to the spokesperson for the Los Angeles region to target those receiving service free of charge.

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

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

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

The Galaxy experiment was a regrettable albeit edifying experience for the film and cable industries which could happen again. Warned the spokesperson for the Group W, "Distributors are only as good as their cable operators who do not have the ability to completely and quickly discontinue the launch through proven technology runs the risk of repeating the problem experienced by the Galaxy experiment."

Anti-Counterfeit

Anti-Counterfeit (continued page 5) and tape counterfeiting, the system also serves to provide the record company with a demographic profile of participating consumers. MCA executive vice president Richard Palmese, who acknowledged the counterfeit-prevention benefits of the Program, also remarked, "We also recognize the additional benefit of the detailed marketing information we can obtain." The questions answered by the consumer when returning the card include name, age, sex, store location, various record buying practices as well as address and phone number. The labels are then afforded a profile of who is buying what product and when it is. The beautiful part of the demographic research is that it's live," said DeLuna. "We keep feeding that information to the record company weekly so that each week we can receive the latest demographic data and compiled and delivered to it in such a way that the product is moving."

In addition to the demographic research, each response received by the consumer is accompanied by different type of social science research which is also collected from fan clubs to club lyrics sheets. DeLuna said he was quite pleased with consumer response to the supplemental merchandising campaign.

Many other labels will test this loss prevention approach against the remaining records to be seen. Consumer response to the Gibb release is most likely influence the decision of many.
POETIC JUSTICE IN L.A. — Los Angeles airwaves have been the forum for some unique and innovative programming centered around the city's many talented and increasingly popular poets. Poetry slams, used to record Gotye's performance, are an example. The new "Poetry Corner" hosted by John Loglick every Saturday afternoon at 3:35 p.m. Featur ed guests include Michael C. Ford, Michelle Clinton and Ivan E. Roth.

KXLU-FM (88.9) has a feature called "SPOKEN WORDS" which will spotlight June in such poets as Phat Phriedee (whose band Tee's Precision has just released its debut LP). Joey Alkes and Jeffrey Lee Pierce. Santa Monica's KCRR-FM (98.9) has Dr. A. D. O'Donnogue's "Snap" three times weekly, featuring performances and interviews with various local talent. This type of programming has met with great response in the Los Angeles market and by all indications there will be a lot more poetry as alternative programming in the near future.

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

POLICE RAID THE SOURCE — The Police, one of the hottest rock bands in the world today, will be the subject of three self-portraits to be offered to affiliates of radio station WABC in New York City. The photos are the property of Richard Cody, manager of the Police. Cody said: "There has never been anything on radio before like these "autobiographies' and we are delighted to be able to make them available to our Source listeners. The programs are unusual and cinematic in approach. We have tried to make the Police, the man, in the film, not the rock act. We have done a lot of research to make sure that the Hollywood hype was not true."

POLITICAL PARTING — During the week preceding the California June primary, Senator Hart and former vice president Walter Mondale appeared with Talkradio's Michael Jackson live on the KABC (AM) studios in Los Angeles. Senator Hart's appearance followed nationally from 9-10 a.m. PT (PT) followed by 11th-hour vice president saying "We are pleased that a company such as DKM Broadcasters is buying the stations. We know them to be good broadcasters and they will further enhance our long record of service to the industry."

DKM Broadcasting is a new firm whose investors include persons associated with the Duny-Kissner-Moran Corporation of New York City, a private investment holding company. The group is headed by Robert Dyson, vice chairman of the corporation. Dyson owns radio stations WEDK and WPDH in Poughkeepsie, New York and WPTR and WFLY in Albany, New York.

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

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

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

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

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—Radio & Records

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

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"Without question, Rick Sklar is the Great Contemporary Radio Programmers, and the man most responsible for setting the top <Top 40> a fortuning in a white, middle-of-the-road hold world. The man who set the standard for Top <Top 40> has written the fascinating autobiography of the most respected professional "as well.""

—Michael L. Eskridge, President, ABC Radio

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Payment must accompany order. Return coupon to: Cash Box, 6833 Sunset Blvd., Ste 930, Hollywood, CA 90029.
**Nascimento** — “I have a lot of expectations, this being the first time. I don’t know what will happen, but I’ve been getting very good feelings from the relationship, at this moment, between myself and the press — the people coming for interviews, the people on the radio. Having these interviews, I think the moment of my career is right. It’s the right time.”

Judging by the reception at the midnight Carnegie Hall concert, a few days later, “the right time” is an understatement: the sellout crowd rose to its feet from its seats before the first notes were tossed on the stage, song requests were shouted. Now, lest you think that Milton Nascimento is unused to adulation, a recent concert of his in Brazil drew 130,000 people. Isn’t Carnegie Hall then something of a letdown? 

It’s the first time only; the next time we play in Central Park.”

Milton Nascimento is known to American audiences mainly due to three songs: “Courage” (A&M, 1969), “Milton” (A&M, 1977), and the classic “Native Dancer” (CBS, 1976), a collaboration with Wayne Shorter. “I don’t think Americans know Brazilian music well,” says Nascimento in his Manhattan hotel room. “But they very much want to know. When I was here in New York, it was here now where the music, the media intelligentsia, is not just seeing Brazil as a country with a jungle, alligators, monkeys and bananas. It’s a country that can speak for itself. Music is just one of them things. It’s the first thing I was asked about his own musical influences, Nascimento says, “First the music of the people of the farms. And bossa nova. And, later, jazz, rock, the Beatles, everything. One honestly couldn’t pin down the people who move him, he sang his heart out.”

Several nights later, at Carnegie Hall, Nascimento conveyed honesty, warmth, romance and joy without once singing — or even speaking to the audience in English. His powerful, velvety voice, which ranges from a rich baritone to a clear, piercing falsetto — must be one of the purest vocal instruments in popular music. Backed only by a Brazilian quartet, Nascimento’s power and emotional content was clear — he sang rich romantic ballads filled with yearning and heartbreak, he sang joyous, pulsing anthems. There were magnificent wordless passages when the singer would just chant over nothing but his own acoustic guitar, other songs when keyboardist and Nascimento’s longtime musical director, Wagner Tiso, joined him in synthesizer and horns, and other numbers where the many Brazilians in the audience would join in — “Maria, Maria” and “Nos Bailes Da Vida” being the most vivid crowd pleasers. With the bearing and charisma of a great charmer, Milton Nascimento swept his first U.S. audience into the palm of his hand. “In Europe the okay, it’s okay, it’s only the first time; the next time we play in Central Park.”

**Tidal Wave** — Denny Zeitlin — Palo Alto PA 8044-N — Producer: Lee Townsend

— List: 8.99

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

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

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

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

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

**Facts of life** — Michel Urbanak/Larry Coryell — Love USPL-1111 — Producer: Michel Urbanak — List: 8.98

Larry Coryell’s rapidfire acoustic guitar finds a good mate in Michel Urbank’s sweet-and-four Eurojazz violin. With vocalist wordlulist Ursula Dudziak, two-fifths of Weather Report (Victor Bailey, Omar Hakim), percussionist Keenan, along for the ride, this is a bright, flashy, pungent date that proves that “fusion” is not necessarily a dirty word.

**Berklee School Music To Award Kool Jazz Fest Scholarship**

NEW YORK — The Berklee College of Music, in cooperation with the 1984 Kool Jazz Fest, is awarding a $25,000 scholarship to a junior student of any one of the 12 cities where the festival is being held. Instrumentalists and vocalists between the ages of 17 and 24 are invited to send tapes, before Dec. 15, to Scholarship Committee; Berklee College of Music; 1140 Boylston St.; Boston, MA 02215.
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COUNTRY

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

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

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

The extensive three-part study was conducted in February and March of 1984 at a cost of approximately £22,500. It is the first survey ever designed to examine the image of country music among the general public and music industry in Great Britain. Group discussions and a quantitative survey were focused on the general public; while a third part consisted of in-depth interviews with influential members of the British music community. The survey unmasked such information as the fact that Johnny Cash, Dolly Parton, Crystal Gayle and Kenny Rogers are as well known to the British consumers as many established British rock and pop stars, including David Bowie, Culture Club and Eurythmics. Another statistic revealed that country music has two distinct faces with both the British public and the music industry. Pure or traditional country, especially when coupled with the cowboy western image, tends to elicit a stereotyped and often negative response from most of the British public, however, enthusiasts for this form of music prove to be very loyal to the music. Spanning all ages and social classes, the pure country music listener constitutes approximately 5 percent of the total market.

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

Bowen Named Pres. MCA/Nashville

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

Prior to the announcement, Bowen was instrumental in the restructuring and restaffing of the MCA/Nashville office since February. Previously he headed the Nashville Warner Bros. office, holding the title of vice president/Nashville. He assumed that position in Jan. 1983 after overseeing the merger of Warner Bros. and Elektra/Asylum in Nashville where he had been vice president and general manager since December 1978. Bowen worked at MCA previously as vice president and general manager of the Nashville office when he first moved to the city. During this time he produced Mel Tillis and Merle Haggard. Bowen had produced Anthony Newley, Mel Tillis and Tonnell Glaser after working at MGM Records where he was president before the company was phased out by PolyGram. Bowen has also worked at Chancellors Records, Reprise Records and AMOS Productions in various positions and has produced other artists such as Dean Martin, Kim Carnes, Kenny Rogers with the First Edition and Mason Williams.

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

NMA WANTS YOU! — Several artists and music executives filmed PSA TV spots as part of the Nashville Music Assn. (NMA) month-long membership drive this June. Pictured at the filming are (l-r): Rick Blackburn, CBS Records; Dale Franklin Cornelius, NMA; Jim Ed Norman, Warner Bros. Records; Karen Brooks, Warner Bros. recording artist and Mark Gray, CBS recording artist.
NEW YORK — In conversations with A&R directors of black music from several major labels, Cash Box recorded a number of verbal variations on age-old expressions of optimism and joy.

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

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

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

"I'm a firm believer in the fact that talent wins out," said John Brown, east coast operations director, A&R, black music, MCA. "And I really see things going back to music. I think by the end of the summer we will have run the course with all of this constant rap and play music and actually get back to the talents of singing and playing. Because I see that more and more people — including those guys who are doing rap — are finding out that this isn't enough. They're trying to become real musicians and real singers and I think that's very important. Not that there isn't a market for rap, but after you get to be a certain age you're not going to get on Johnny Carson doing hip-hop. You're going to have to do standards and stuff, and I'd like to see black musicians and black artists go toward that."

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

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

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

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

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

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

"I believe quality is coming out, I believe melody is coming back and now we're going back to bigger and better sounds," said Wells. "I think it's getting back to the old school, where you spend a lot of time thinking about artist development. You don't just sign an act or sign a master purchase situation just because it sounds good, you have to have an artist to back it up. Madonna wouldn't happen if there wasn't a legitimate vocalist behind it, or Sharon wouldn't be happening if there wasn't a legitimate vocalist behind it, who can go out there and sell it."

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

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

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

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

"You always go after talent," said Varnell Johnson, "and, obviously, try to consolidate the talent of a
Agencies Cite Hazards, Growth Of Black Shows

by Rusty Cutchin

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

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

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

Walters, therefore, has some credibility when he says, "We are the voice of black music." With acts such as the O'Jays, Commodores, George Clinton, Con Funk Shun, Luther Vandross, Dazz Band, Gap Band, Rick James, Kool and the Gang, Patti LaBelle, Whispers, Zapp and Bobby Womack, the agency knows whereof it speaks regarding the state of the black concert environment. As always, the success of a tour, according to Walters, boils down to economics.

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

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

ICM's Shelly Schultz adds, "It's been pretty much a norm in the black music area that unless an act has a very strong single they're not going to do much business. That seems to be what the black ticket-buyer is most responsive to. I think the black community is affected just like any other community with ticket prices. The cost of shows is going up. People have to be more selective. The economy is better, but people are using the money to spend on things that are a little more urgent than perhaps entertainment. So it equilizes itself. The ticket buyer is gonna spend his money on the show that he prefers, and if there's a glut of shows in the marketplace, somebody's gonna get hurt. The hottest artist is gonna do the business and the middle ground artist is just not gonna be considered. There's only so much expendable income."

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

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

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

(continued on page BM-4)
Radio: The Quest For Multi-Format Success

by David Adelson

Starting at the lower end of the radio dial and slowly working upward, listeners are apt to hear a greater amount of black music than perhaps any other period in the past. Black music has certainly permeated the majority of the population, and nowhere does this indication of a phenomenon known as "contemporary hit radio" (CHR) be beginning to be more receptive to the addition of black music to their highly coveted playlists.

The focus here is a black contemporary (BC) or an urban format to CHR invariably means greater retail sales as well as a higher degree of notoriety for the black artists. Are CHR stations now giving the black artist the attention he's been due?

In an attempt to answer this question, we asked some of the most influential CHR managers about their success with black music in their stations.

"To be perfectly honest, I don't see that there has been that much of a change," remarked Tony Anderson, Motown's national director of B&R promotion. "Therefore, the black music is sold. We've found that our stations are now getting the product and the music to the industry. Anderson stated "it is hard to force any new thing, adding, "an artist will come along and sell normally three or four million albums and that's considered an accomplishment and now that's all out of perspective because here's Michael with 30 million in sales. Once things get back to normal we can start looking at things in a real sense.

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

Single hits in this highly competitive and profitable black product by pop programmers was still off in the future but added, "I think white programmers are very receptive when they see a black record. I think they are receptive when you only drop in on them once a year and don't hit them again.

Singleton renewed his commitment to establishing a solid black audience for his product because he believes that "in the future they are going to use other people to come out of the box."

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

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

Cortez Thompson, vice president of promotion, black music for Warner Records noted that"CHR programmers are definitely opening up to black artists. Sequently, "we think they have any choice. CHR has had to respect black musicians. "Thompson points out that CHR programmers, when faced with black music's increasing popularity at the dance clubs and at the retail level, took the obvious step by increasing the number of black artists on their playlists.

"The music is there and the people are buying it. I don't care if they name the artist, as long as we are getting a good share of the black market, but that's our livelihood in terms of this department, and we have to have a good cross-section of the pop department in favor of black radio, but once you get that crossover it just means more sales.

Thompson pointed to the Warner Bros. roster and acts such as, "we've actually been doing more on Prince, pop radio is out of the box and on the case." Thompson also believes "there is a new day and a change has taken place. He stated "we are witnessing the growth of the pop department as opposed of the box. We are not waiting any longer for a black base.

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

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

The growth is being followed by artists who have climbed onto the pop playlists as being in categories distinctly their own. He sees Warner Bros. Prince as a good example of a black artist who is able to make the immediate crossover. Slaughter described the R&B and CHR format may be a good reason Thompson believes "there is a new day."

"I would be remiss in doing my job if I felt that CHR had loosened up totally," said Slaughter, who added, "surely there are exceptions. Top 40 radio was traditionally supposed to mean the best of all formats. If that is true then we will invariably get our shot because I think our music stands head and shoulders above other segments in the marketplace. Slaughter, like Thompson, pointed to the importance of the urban station in promoting their music as well as acting as "the 'gateway'. I think those battles are now between urban and CHR and they've got to be playing a lot of the same records."

He pointed out, "the current CHR formats in the major markets obviously have their white base but I think we have a respectable black listener. In order to get the maximum exposure for my artists I have to capture both formats."

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

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

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

Larry Berger, PD at WPLJ-FM in New York, a CHR station, stated, "There are artists who are obtaining success. There are artists that happen to be black that are pop artists, like Michael and Lionel." He acknowledged that those artists not in the pop formats that Jones must establish the black base and spread from there.

As far as the wider acceptance of black music to pop, Berger stated, "I think in many markets CHR is still pretty much a black station and has a strong influence. He cited New York as being a market with those strong urban influences but added, "we don't feel we are in the black formats. We feel that we are going to be a breather station for a record like Womack and Womack." Berger pointed to the fact that the contemporary hit format was based on the best of all formats and subtypes. "So we have not had a hit record of being the first station in the market on records."

In general most promotion heads contacted felt that with the exception of a few, black artists must first develop a strong black listening and buying audience before jumping formats. Warner Bros. Thompson was the most optimistic about the current state of breaking black music on CHR, "I think the buying public is now more optimistic just before the release of Prince's "Purple Rain."

What each of the promotion executives did share was the belief that the retail success of the eventual proliferation of black music across all formats.

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

In fact, there is an important vehicle for getting black music to the white audiences and subsequently increasing sales tremendously. As MCA's Singleton simply put it, "if they don't play it, it doesn't get expose."

Retailers Enjoy Crossover Sales

by Peter Holden

In speaking with some of the country's largest retailers, one gets the feeling of none of some of the past year's dominant trends in black music sales, many of which evidence the tremendous upswing of black artists' importance in the retail sector.

The overall mood of retailers was best epitomized by Liceoce Pizza's director of advertising Randy Gerson. "We're feeling's pretty much is one of a lot of retailers are feeling, and that is the great crossover of black artists which has resulted in vastly increased sales. We're doing well with black music, but this year is a little different."

National Record Matt's director of advertising Lance James pointed out that the product is finding itself more commercial response. The quality is definitely there, and this is the music that is finally gaining the exposure that is long overdue. We're finding that it's almost like the Motown days again when white audiences are snapping up black releases immediately.

There are a variety of reasons behind the increased visibility of black artists in popular music, and one of them is radio. David Blaine, vice president of the Washington, D.C.-based Maxie Jackson Records, agreed with this premise. "It's a matter of the white audience hearing a new black artist on the radio, liking it and then going out and buying the latest Jackson's LP, seeing the new Dennis Edwards album and picking it up, too. If they haven't heard it, they're not going to buy it."

Lance James noted that "the Top 40 stations are being more adventurous with their playlists, and I'd say that many consumers are willing to take a chance on an album that they might hear by a black artist."

David Coleman, 45 and 12" singles buyer for the Atlanta-based Turtles chain, sees so much crossing over of black and white singles that he feels breaking a new black single exclusively on B&R is adequate.

"We would like to see our record label's have a single from a new black artist break it on both B & G and CHR stations as well. The buying audience is proven, yet most of the time labels want to establish an initial black audience base. We disagree with that because we think that on both formats the record will build a lot faster."

How do these more adventurous playlists translate into retail sales, mainly through increased visibility in the stores and more numerous point-of-purchase displays. Liceoce Pizza's Gerson noted that, "we've done a lot of promotions to get more black artists on the front-steps of our stores. One of our stores has even eliminated the special R&B section and incorpo-

(continued on page BM-5)
AN UMBRELLA AD FOR THE BLACK/URBAN HITS THAT HAVE IT MADE IN THE SHADE

TIMMY THOMAS
"GOTTA GIVE A LITTLE LOVE" (GS-82004)*
The single smash from his album
Gotta Give A Little Love (GM-80004)*
Produced by Lee Pace for Freedom Sound Productions.

JOE JACKSON
"YOU CAN'T GET WHAT YOU WANT" (SP-12008)
The hot 12-inch re-mix from Body And Soul (SP-1000).
SP-1000
Produced by David Naufus & Joe Jackson.
SP-12008
Special re-mix by John "Meltdown" Mendes.

KAMIKAZE
"TOKYO ROSE" (SP-12095)
The 12-inch Dance hit with a Japanese accent.
2P-12095
Produced by Science Lab Productions.
Mix by Michael Branson.

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

THE VALENTINE BROTHERS
"LONELY NIGHTS" (AM-2647)
The duo's debut on A&M from Have A Good Time (SP-4997).
SP-4997
AM-2647
Produced by David "Dunk" Walden for Deep Sky Productions.

GEORGE McCRAE
"OWN THE NIGHT" (GS-82004)*
His Gold Mountain bow from Own The Night (GM-80004)*
GS-82004
Produced by Russ Mitchell & George McCrae for Pressure Records (Canada)/Paul Fox.
GS-82006
Produced by Paul Fox.

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

Crossover Sales (continued from page BM-4)
rated it into the pop racks because the two are becoming more closely aligned.
Camelot Records is also making fundamental marketing adjustments to accommodate the across-the-board increase in black music sales. Mike Sheldon, district supervisor for the Kansas/Missouri area, explains Camelot's changeover somewhat. "We've become much more aggressive with our advertising. We've gone to quarterly black music print ads with local radio tie-ins, and that's been very effective."

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

Another aspect of black music which has blossomed in the past year from being a factor solely in urban markets to being a nationwide phenomenon is dance and rap music. What started as street music and dance, rap music and break dancing have grown into a true retail boom. Musicland's director of promotion admits, "the key to the change for black music in the last year is the resurgence of dance music. We've seen a big difference in sales, and many of these dance hits sell without much crossover airplay. Albums like the K-Tel break dance record and the soundtrack to "Breakin' " and "Breaking Away" are all doing very well for us with audiences across the board."

Lance Jones of the National Record Mart also noted that "we're trying to do a lot more rock and roll promotion and the beginning of summer in terms of sales and advertising." Haldeman adds "we're greatly affecting the market. The stores, and we're carrying a much broader and deeper spread of product."

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

In light of the good feeling over the retail gains black music has made in the last year, do retailers believe the sales boom will continue, or have the past 12 months simply been a short-term watershed period? Jones responded, "with both the video and radio avances playing more and more crossover material, it is now a trend, but from now on I would think it will be the rule of thumb."

Waxie Maxie's Blame agreed: "I hope that it will continue to be an overall trend in pop music. So many barriers have been broken down in other industries, I see no reason why music shouldn't be the most heterogenous of all."

Garten summed up the black music marketplace well with the observation: "black music isn't becoming any more accessible musically, but people like you and me are becoming more open to going out and listening to it. It's not unlike the huge success of the Supremes, the Four Tops, the Temptations, the Spinners and all those bands that are very strong in the dance areas."

In any case, black music is achieving new heights of commercial success at every level, and not solely through superstar crossover pop artists like Michael Jackson, Lionel Richie, Prince and Rockwell. While artists such as these have paved the way for many younger black musicians, it is the music industry and the consumer that are making black music the hottest item for retailers around the country.

Success (continued from page BM-1)

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

"I've got to be honest with you, said Jerome Gasper, "I don't know what the trends are, I just follow music. I mean, if it hits me, I move on it. On one hand, if an independent producer comes in with a record that I think is a hit record, I'll move on the fact that I think it's a hit record, but if it has a sound that's innovative, I move on that. The fact exists that it could be a great voice with the improper material, and I'll move on those aspects. Very often people ask me, 'What sounds are you looking for?' There are no sounds to look for, it's just to know if the artist is in the music business. If a group comes in that's creative to me, that doesn't have a hit record, but has a sound that's innovative, I move on that."

"We're looking for artists who can fit into the music business. If a group comes in that's creative to me, that doesn't have a hit record, but has a sound that's innovative, I move on that."

"The première male artist is still a thing to be reckoned with," he said. "Female record buyers still want to look up to a great male vocalist/singer/entertainer. And we're looking for those types of artists who can fit into the music business."

Whereas in the past 18-40-year-old female record buyers, because that's where our market is and that's where our sales strength lies. And, obviously, there's the female vocalist -- we have to have some kind of balance."

"There's no new way to find an act," said John Brown, "I've heard of a new way to find an act. It all comes through the same channels -- you go and see a band, or somebody you know has a band, or you just happen to hear something. The only thing that has changed is the way we go about it, the way we think about it."

"I think that's an important aspect of the sticky situation concerning the Lionel Richie and Jacksons tours -- the involvement of black promoters in careers of artists who have made extensive inroads with white audiences. The situation, according to Walters, requires "a very serious analysis regarding the final economic fruition and who should reap the rewards. We must pose the question, 'For the artists who come through the ranks supported by black promoters, isn't there a sense of obligation to those who fought the battles?'"

All contacted agreed, however, that the enormous popularity enjoyed by crossover attractions such as Michael Jackson, Lionel Richie, Deniece Williams, and Kool and the Gang, to name a few, has gone a long way in increasing the awareness of black music as a force of prime importance in the development of popular music in general. As Walters points out, "Black music is the essence of American pop music."

The general acceptance and appreciation of this fact by increasingly large audiences, combined with the growing professionalism of black promoters and the continued support of agencies as powerful and dedicated as Walters' should serve to help black music garner all the attention and respect it is due. The only hazards are the economic needs of the black audience and the temptation to tamper with the music itself. "In the overview, black music is on the upswing," says Walters. "There is a wider acceptance of it, which will help. But we have to keep an eye on the economic position of the core black audience, because without that base, if the artist is forced to change the music to satisfy the pop audience, rather than keep its heart and soul, it won't continue to be the force it has become."
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BILLY GRIFFIN
HERBIE HANCOCK
REBBIE JACKSON
GLADYS KNIGHT
&THE PIPS
CHERYL LYNN
THE MANHATTANS
JOHNNY MATHIS
NEW HORIZONS
SKOOL BOYZ
THIRD WORLD
DENIECE WILLIAMS
YELLOWMAN

Columbia Records and Cassettes.
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

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

MOST ACTIVE COUNTRY SINGLES

1. WHEN WE MAKE LOVE — ALABAMA — RCA — 61 REPORTS
2. THAT'S THE THING ABOUT LOVE — DON WILLIAMS — MCA — 59 REPORTS
3. SOMEBODY'S NEEDIN' SOMEBODY — CONWAY TWITTY — WARNER BROS. — 59 REPORTS
4. I CAN TELL BY THE WAY YOU DANCE — VERN GOSDIN — COMPLEAT — 55 REPORTS
5. YOU'VE STILL GOT A PLACE IN MY HEART — GEORGE JONES — EPIC — 57 REPORTS

THE COUNTRY MIKE


KFDI WINS FIREFIGHTERS AWARD — KFDI/Wichita has won second place in this year's International Assn. of Firefighters (I.A.F.) media awards competition held in Washington, D.C. The award was presented in the category of "Best Radio Editorial Comment" for a special series entitled "Fire Safety: Special Report." The series aired on the station during Oct. 1983, and was hosted by public affairs director Dave Barger and emphasized fire safety for the home and workplace. The station has done other programs on fire safety such as "Fire Call" which airs each Sunday evening. An award was presented in Wichita by members of the I.A.F. local 688 represented by president Neil Barnes.

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

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

PROGRAMMERS PICKS

John Donabie CFGM/Richmond Hill
Don Roberts KFGO/Fargo
Tom Edwards KUGN/Eugene
Dave Hensley WMTZ/Augusta
Gary Hightower KFDI/Wichita
Mike Olivier KAYD/Beaumont
Bob Orf KFEG/St. Joseph
Rocky McCumbee WVAM/Altona

TENNESSEE HOMESICK BLUES — DOLLY PARTON — RCA

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

SINGLES REVIEWS

KENNY ROGERS (RCA PB-13832)
The latest single from Kenny Rogers’ "Eyes That See In The Dark" LP is another Barry & Maurice Gibb-penned tune. The slow tempo song continues in the mood set by earlier songs off the album with a reference to "Buried Treasure." Rogers' vocal style is tastefully backed by guitars and harmonies.

FEATURE PICKS

RONNIE McDOWELL (Epic 34-04499)
I Got A Million Of 'Em (2:51) (Tree-BMI/Cross Keys-ASCAP) (M. Garvin, R. Hellard, B. Jones) (Producer: Buddy Killen)

GUS HARDIN (RCA PB-13814)
How Are You Spending My Nights (3:28) (Kent Robbins-BMI/Let There Be Music-ASCAP) (K. Robbins, R. Carpenter) (Producer: Rick Hall)

REBA McENTIRE (MCA-52044)
He Broke Your Mem'ry Last Night (2:50) (Mallory/Hall-Clement/Cross Keys-BMI/ASCAP) (D. Lee, B. Jones) (Producer: Norro Wilson)

TOM T. HALL (Mercury/PolyGram 880 000-3)
Famous In Missouri (3:18) (The New Music Times/Hall-BMI) (R. Williams, J. Clark) (Producer: Jerry Kennedy)

RAY CHARLES (Columbia 38-04500)

LARRY JENKINS (MCA-52396)
You're The Best I Never Had (2:51) (Galleon-ASCAP) (J. Chambers, L. Jenkins) (Producer: Joe Chambers)

VICTORIA SHAW (MPB-5009)
Needing A Night Like This (3:01) (Chappell-BMI) (R. Van Hoy/D. Allen, E. Struzick) (Producer: Say Hey Ray)

SHIRLEY DAVENPORT (AV MS-927)
You've Got Me By The Heart (3:23) (Not Listed-BMI) (J.R. Applinger) (Producer: A.V. Mittelstedt)

OUT OF THE BOX

JOHN CONLEE (MCA-52403)
Way Back (3:13) (ATV Music/Wingtip-BMI) (J. Fuller) (Producer: B. Logan)

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

ALBUM REVIEWS

List: 8:8 — Bar Coded
Willie teams up once again for a duet album, this time with guitar virtuoso Jackie King. Produced by Willie, the LP was recorded in his Pedernales studio in Texas and offers several instrumentally rich tunes. The album is reminiscent of a Chet Atkins LP focusing on the talents of Willie and King on guitar backing Nelson's usual talented vocals. The eight-song easy listening album includes two songs penned by King, "Thank You" and "Samba For Charlie," as well as Nelson's version of "Tumbling Tumbleweeds." IT'S ALL IN THE GAME — Merle Haggard — Epic FE 39364 — Producer: Merle Haggard & Ray Baker — List: 8:8 — Bar Coded
Merle Haggard's latest Epic LP release "It's All In The Game" includes the previously released single of the same name which was released last year by MCA and bought by CBS while moving up the charts. The album contains several tunes cowritten by Haggard with such songwriters as Freddy Powers and Willie Nelson, as well as the Ernest Tubb penned song "You Nearly Lose Your Mind." Columbus artist Janie Friddle teams up with Haggard on two of the slow-tempo ballads. Haggard also cut the Willie Nelson/Julio Iglesias hit "To All The Girls I've Loved Before." Coproduced by Haggard and Ray Baker, the album offers rich instrumental sections throughout by such guitarists as Chet Atkins and Grady Martin.

Cash Box/June 16, 1984
<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>2</td>
<td>I Got a Mexican Beer Bottle</td>
<td>Bob Vaught</td>
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<td>You've Still Got a Place in My Heart</td>
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<td>John Conley</td>
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<td>Someone when things are good</td>
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<td>Between Two Fires</td>
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<td>Anne Murray</td>
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<td>Angel in Disguise</td>
<td>Earl Thomas Conley</td>
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<td>Let's Leave the Lights On Tonight</td>
<td>John Conley</td>
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**TOP ALPHABETICAL COUNTRY SINGLES** (including publishers & licensees)

- All Time #1 hits
- Songs that reached #1 on the Billboard Hot Country Singles chart
- Artists, titles, and labels listed alphabetically

**We Found Paradise (Cookeville)** by MCA-52395

- A Full Time (Acorn-Rose) by BMI
- Ain't No Way (Unchained) up with Love by ASCAP/Ful
- Arm-Body by BMI
- As Long (Crosby/ASCAP/Old Friends) by BMI
- Atlantic Blue (Bayer/ASCAP/Old Friends) by BMI
- B.B.-B-Burnin' up with Love by BMI
- Band of Brothers (Smith/Songwriters) by BMI
- Better Our Hearts (Karnake Music) by BMI
- Be Here Now (Lipstick Management) by BMI
- Be My Baby (Lindsey Management) by BMI
- Blackjack Whiskey (Jenkins/Blackjack Music) by BMI
- Bone to Pick (ASCAP/Unwritten Visions/Hill-ASCAP) by BMI
- Cantor's Still (Bobo-ASCAP) by BMI
- Computer (One More Time) by BMI
- Day By Day (McCleary/Light) by BMI
- Derriere (ASCAP/Unwritten Visions/Timings) by BMI
- Even's Dropping (Second Base) by BMI
- Eyes That Run (ASCAP/Unwritten Visions) by BMI
- For Ever Again (Tree/Cross Keys-ASCAP) by BMI
- Forever You (Atlantic Music Corp.-BMI)
- Forget About Me (Fascinace/ASCAP)
- God Bless (MCA-Sycamore Valley-BMI)
- Hanging On (ATV Music Corp.-BMI)
- Have You Heard (Crosby-ASCAP)
- Heslo Josephine (CBS-Unart) by BMI
- I Can Tell (Cross Keys/ASCAP)
- I Can Tell (Crosby/ASCAP)
- I Can Tell (Crosby/ASCAP)
- I Got a Mexican Beer Bottle (Bob Vaught/MCA-52395)
- I Love You (ASCAP/MCA-52380)
- I'm Not Luminous Loving You Yet (John Conley/MCA-52381)
- Someone when things are good (Melba Montgomery/MCA-52384)
- You've Still Got a Place in My Heart (Patti Page/MCA-52388)

**Billboard Hot Country Singles**

- Artist: various
- Title: various
- Week: various
- Label: various

**Weeks on Chart:**

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<td>John Conley</td>
<td>Let's Leave the Lights On Tonight</td>
<td>20</td>
</tr>
</tbody>
</table>

**except**

- Exceptionally heavy sales activity this week
ANOTHER PARTY! — Nashville has been the scene of numerous music industry parties in the past two weeks, from listening parties to building openings to exhibit premières. Listening parties abounded with such artists as Vanesa, who hosted a gathering at the new Vanderbilt Plaza Hotel in celebration of the release of his album, “You’ve Got A Good Love Comin’.” Greenwood was in attendance as guests watched a new video for the current Top 10 single, “Girl Bless The Night.” The artist also helped distribute gold albums for his previous LP, “Somebody’s Gonna Love You” to various people. Atlantic/America artists McGeufly Lane hosted a listening party at Nashville’s new comedy club Zanies for its latest album “Day By Day.” The five-member band gave away copies of the album which includes a nicely done dedication on the inside sleeve to former member Stephen “Tebus” Tebus, who died last year in a small plane accident. John Conlee hosted a #1 party to celebrate his latest record, “As Long As I’m Rockin’ With You” which topped the TNN Country Singles charts recently. The Country Music Foundation hosted a premier opening of the museum’s latest exhibit honoring Dolly Parton. The exhibit marks the first time the museum has designed an exhibit honoring a single country artist, by tracing Parton’s life from her birth in a small wooden house in the hills near Sevierville, TN, to her latest Hollywood production, Rhinestone. Parton helped the Foundation in the selection of such items as her “Coat of Many Colors,” the home, her favorite banjo and costumes, scripts and call-sheets from her movies 9 To 5 and Best Little Whorehouse In Texas. The “Dolly” exhibit will be displayed for one year. Jim Owens has hosted a large open house this past week at the offices of his complex and television production/editing facility, Jim Owens Entertainment, Inc. The new building houses a 60'x45' television studio complete with 360-degree wraparound cyclorama, a 33-seat film screening room, dressing rooms, radio/TV announce booth, production offices, and a master control room. The entertainment company has worked on such specials as Janie Fricke—You Ought To Be In Pictures, Louie Mandrell—Diamonds, Gold And Platinum, and Another Evening With The Statler Brothers, as well as the weekly series, This Week In Country Music. The Record Game debuted in Nashville last week at the board game’s warehouse. Members of the Nashville music community attended the premiere of the game and took part in an evening of playing and fun with numbers and tunes such as winning some raffle games, while others tried their hands at the game.

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

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

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

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

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

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


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

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

BLACK CONTEMPORARY TOP 75 ALBUMS

Weeks on Chart

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album Title</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>Lionel Richie</td>
<td>Love</td>
<td>12</td>
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<td>2</td>
<td>Dire Straits</td>
<td>Brothers in Arms</td>
<td>10</td>
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<td>3</td>
<td>George Michael</td>
<td>Faith</td>
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<td>4</td>
<td>U2</td>
<td>The Joshua Tree</td>
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<tr>
<td>5</td>
<td>Madonna</td>
<td>Like a Virgin</td>
<td>8</td>
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<td>6</td>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>8</td>
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<td>7</td>
<td>Wham!</td>
<td>Last Christmas</td>
<td>7</td>
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<td>8</td>
<td>Lionel Richie</td>
<td>311</td>
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<td>9</td>
<td>George Michael</td>
<td>Faith</td>
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<td>10</td>
<td>U2</td>
<td>The Joshua Tree</td>
<td>7</td>
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SIX TAKES FIVE — The Pointer Sisters take a break at LA's Sound Stage during the video shoot for their hit "Jump (For My Love)." Shown here are (l-r): Basil Marshall, director, product management, Reprise Records; Jeannie Bell, a collaboration of Arifa Bambaataa and general manager, Planet Records; June Pointer; Richard Perry, president, Planet Records; and Lapo Ferrero, executive director, the video, and Anita Pointer.

"DIMPLES" DOES IT AGAIN — That silky smooth interpreter of domestic stress is waltzing his way back into the number one spot, knowing full well that giving voice to a new song with the most provocative observation of his load-laden repertoire, "You're Wife Is Cheating On Us." Yes, brothers and sisters, Richard "Dimples" Fields is back and RCA's got him. Fields broke into national prominence in 1981 with the release of his first album, "Shame," which featured singer Otis Blackwood's classic chart hits, including "If It Ain't One Thing, It's Another," which hit number one, was on the black charts for 18 weeks and then crossed over for a 10-week run on the pop charts. After that, there came two more albums, "Dimples" is promoting his first release for RCA. The new album is called "Mmm," which is exactly the kind of sound, including "ahh" and "heah," that Dimples needs. His music is from the heart, and the music is a knack for capturing the lush side of soul and achieving a quick identification with early Smokey Robinson and other laid-back masters of the rap game. This year, "Dimples" would like to think of itself "possibly" because I'm singing smooth, I'm still the same Joe Hunt, and those type of people used to sing. I'm more or less influenced by that, you know whenever I'm talking to my music. "I'll Never Smile Again," because I think those were singers. On this new album, I went upbeat quite a bit, yet I maintained the smoothness on top of it. I looked through the songs that had been successful for me and did another song in that vein, but I'm still working on that. I think this is the title 'Dear Mr. God.' I did an old tune by Ivory Joe Hunter entitled 'I Need You So.' So I normally try to go back and get something to remade of something that was happening in their day. Fields is as other as pops are, you know. It's as well. In fact, "Dimples" has interests one might not expect, and the new album will reflect this, he promises. "There are songs that say, 'Wow, I didn't know you could do that,' but the rest they knew I could sing. My Moody For Love, in a jazz feel. Neither did they know I could sing blues because they haven't heard me sing blues. But I sing blues probably better than I sing anything." But whatever it is, "Dimples" does it, and he gives the fans what they want. "Lips" is a tale that tells the story of a lover who informs his playmate's husband that she has been cheating on the husband, but now she's cheating on the lover, of all things. There's a fight, narrated "Dimples," and everybody will assume that this man beat this woman up. But they never knew it was the karate expert, or something, and she beat him up. Being a feminist, my endeavor is to show that women are tired of the abuse that they have suffered, and that when the shoe is on the other foot, we men can't take it as well as they have over the years. "Your Wife Is Cheating On Us" may make Richard "Dimples" Fields into the Gloria "Twinkles" Steiner of R&B. Mmm!

CAMEO FOR CARA — While in the middle of a People magazine photo session, Ian and Cara snuck away to record a cameo for "The Dream." After a year of touring, Abelson was in New York taping the video for the upcoming Ghostbusters movie title track by Ray Parker Jr. and wanted Cara for a cameo. Shortly after, Parker and Abelson arrived on Cara's doorstep and escorted her outside, where they played the video. "Arthur, you had to find my perfect sound. Mmm!

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

SINCE WE FELL FOR Lennie — Big Apple Records has released a new dance tune by Lennie Welch called "You Picked a Fine Time." Welch is best remembered for the original version of one of the most-covered ballads of all time, "Since I Fell For You.""
ONE OF THE FASTEST GROWING ROSTERS IN BLACK MUSIC, SALUTES THE STARS OF TODAY, TOMORROW & THE FUTURE.

One Way
Patti LaBelle  Crusaders
B.B. King  Windjammer  New Edition
Spyro Gyra  Alicia Myers
Musical Youth  Klique  Thelma Houston
Bobby Bland  The Controllers  Collage
Klymaxx  Rocky Robbins
Wilton Felder
Winston Ford  Randy Hall
Joe Sample  East Coast Offering
Temper  (12 Inch)
Jimi Tunnell

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

MCA RECORDS DELIVERING THE MUSIC OF THE 80'S
United Kingdom

LONDON — Next week’s Billy Joel concert will be jammed with fans. In an exclusive arrangement with the BBC, Joel has seized the opportunity to bring his music to listeners throughout the UK, and Europe. His nonstop touring schedule has meant a limited time available for UK dates, so when the group began applying for tickets at least be able to watch the BBC’s live transmission of the Wembley show. BBC Enterprises will relay the show throughout Europe and Australia. At least 16 countries are set to take live coverage of Joel’s performance.

BBC Radio 2 DJ Mike Read has the “Best DJ Award.” George was introduced as the Princess Margaret (The Queen’s sister). Unfortunately, when the Princess was asked to point out her presense "I am not going to have my picture taken with that over-made-up tart," George later commented that he did not think much of her performance. But at the end of the show, he has patched up his differences with his old friend and gender-bender rival Marilyn. The concert will be shown during London’s most enjoyable club host Philip Sallon, went on a jolly jaunt to a Hare Krishna temple and then on to Whipsnade Zoo.

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

TV advertising company Starblend Records has just finalized an exclusive UK sales deal for management and distribution of RCA Records. At the same time, the company has switched to CBS for manufacturing of both records and cassettes. Managing director Tony Harding says Starblend plans to release 10 major TV advertised albums over the next five months. The company also will be launching a rock-oriented singles label later this month. Under the new deal RCA’s sales force will handle the selling of all new Starblend product. Producer Dieter Denno, who has a 22-track, Eric Clapton compilation entitled "Backtrackin’" and a compilation of "heartbreaking love songs" titled "Broken Dreams," including tracks from Michael Jackson, Elton John, Paul Young, The Eurhythms and Gladys Knight.

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

Mike Batt, top songwriter and producer, will take up a classical conductor’s baton for the first time this week. Batt will conduct the London Symphony Orchestra in the world premiere performance of his new suite. It is called "The Hunting Of The Snark" and is based on the epic nonsense poem by Lewis Carroll. Unfortunately, the concert will be narrated and interlinked with songs and music by Batt. Dancers from The Royal Ballet will perform to a piece by David and Elizabeth Emmanuel (designers to Princess Diana). Batt will open the concert by conducting various classical works by Berlioz. He has already begun recording for the "Hunting of the Snark" album, which will be narrated by John Gielgud. John Grappelli and Art Garfunkel are also featured on the album, the first time since the international hit "Bright Eyes." The album will be released by Microfon, which recently released a new album by Donald, whose techno-pop music is aimed at night clubs and discotheques.

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

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

EMI promotion manager Roberto Piay sends word that the new Roque Naraya album, which fits into the rock-pop profile, is a commercial success and is considered by the best sellers of the season. The recent album by Spanish artist Dyangy is selling well, as is the "Pipes Of Peace" LP by Paul McCartney.

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

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

Tondisco is gaining force in the discotheques with special projects headed by a tango production, and is in charge of the LP label and manages the international repertoire of the company. These projects appeal to all the night spots that have been using imported records during the past years and now need new waxings to maintain active business.

Italy

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

Roberto Dane, head of SGM, announced a new distribution agreement with DiSCI Ricordi. The label was previously distributed by CGD...Discoip, while vice presidents named were Roberto Guarrazzi, of CGD Videogiochi and Gianni Biego, of Domovideo. At the moment there are eight companies comprising Univideo including Aventa, ECE Internationales, CGD Videogiochi, CVR, Domovideo, Videobox, Walt Disney and WEA Italiana.

Singer-songwriter Gino Paoli, formerly with Wep, signed with Five. He just released a four-cut album on the new label, including three new songs and a remake of his bestseller "Il Cielo In Una Stanza." Compact discs are seeing good results in Italy one year after their debut in the markets. PolyGram announced a total sales volume of about $2,400,000 (170,000 units, mostly of classical products), while the other big label also including all the companies active in Italy in the CD market — should reach a sales volume of $9,000,000. At this time 600 titles have been released, while another 1,500 numbers are expected to be published during this year.

mario de luigi

INTERNATIONAL BESTSELLERS

Italy

TOP TEN LPs
1. Da Bene + Da Bene Cosi - Vasco Rossi - Carosellio
2. Frecce - Frecce - Virgin
3. Musica - Gianina Durante - EMI
4. Once Were Brothers - RCA
5. Not Parlez - Paul Young - CBS
6. The Fool's Tour - Udo Lindenberg - RCA
7. Masterpiece - Various Artists - Discoteca
8. Footloose - Original Soundtrack - CBS
9. Mirror Moves - Psychedelic Furs - CBS
10. Michael Jackson - Epic

ARGENTINA

TOP TEN LPs
1. Legend The Best Of Bob Marley The Wailers - Island
2. Who's Walking - Virginia
3. Ocean Rain - Echo And The Bunnymen - Korova
4. Can't Stop The Music - Motown
5. Footloose - Original Soundtrack - CBS
6. The World According To Jack - CBS
8. Mirror Moves - Psychedelic Furs - CBS
9. Thriller - Michael Jackson - Epic
10. The Troggs - The Curl - Fiction-Melody Maker

miguel sminoff
Summer CES (continued from page 5)

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

Overall, there are roughly 1,000 titles available in the format currently, with that figure expected to double by the end of six months. And with an expected 4 million discs to be sold in 1984, there is no question as to the initial popularity of the format worldwide. Compact Discs is relatively higher price tag as compared to vinyl or cassette audio systems. The key to achieving a consumer's share of the audio market, is according to Petrone, increased cooperation between record companies, software retailers and significantly affordable hardware and software.

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

As for the three Compact Disc software manufacturers, CBS, WEA, and PolyGram, each is expanding its CD catalog to include more varied kinds of releases in order to appeal to the more broad-based audiophile. Petrone explained "PolyGram is coming out with an array of movies and hit movie soundtracks and that's a popular trend among consumers.

These will be compilation albums which will include a variety of artists to appeal to the consumer's idea of how good the music can sound on Compact Disc. Among these will be a classic music compilation, and we will also be introducing a jazz series with music from our Verve catalog. So, for the first time a lot of these jazz artists will be represented.

With such advancements in both the software and hardware areas of the Compact Disc industry, there is no question that the market will grow at a rapid pace. And that is exactly what we are looking for in the marketplace.
ICMOA Sets Campaign To Stop Video Lottery Gambling In Illinois

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

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

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

“We’ll press this campaign all the way to the highest level,” president McConnell continued. “It’s a matter of survival for operators in this state. One analyst has estimated that over a two-to-four-year period the state of Illinois could order 40,000 to 80,000 of the machines. There are only 180,000 slot machines in the entire state of Nevada. In my judgment, a coin-op location will virtually dry up overnight when a video gambling machine is installed next door or down the street.”
ICMOA Opposes Lottery

(continued from page 28)

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

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

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

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

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

ICMOA is now organizing a Stop Video Lottery Gambling meeting for June 15-17 at the Nordic Hills Hotel, Itasca, Illinois. A special one-day registration fee on June 16 has been established at $30 for members and $40 for non members. The fee includes an all day program and luncheon. The meeting is set to begin at 9:30 a.m. and will feature prominent coin machine operators, legal counsel and state legislators.

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

OAM/A HOSTS '84 "Show Of Show" Expo

(continued from page 28)

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

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

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

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

OMAA Showtime!

OMAA Showtime! More than 700 trade show professionals celebrated the Ohio Music & Amusement Assn., 10th annual state convention, May 3-5, in Columbus. In addition to all of the Ohio people who participated, there was a good number of guests representing the Ohio and other state associations who came in from other areas of the country to join in the festivities. As depicted in photo one, the exhibit floor, with its great lineup of equipment, was a highlight of the show. Pictured in the remaining photos are (photo two, front row, l-r): OAM/A president Richard E. George, executive director Judith Martin, director emeritus Edward Elum, director $55 and the cost includes cases, postage, handling, etc. Since the supply is limited, orders are urged to contact OAM/A at 40 S. Third St., Suite 450, Columbus, OH 43215 or phone 614-221-8600 as soon as possible.

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

As revealed at the recent CES convention in Chicago (6/3-6) Rolling Stone Magazine is conducting a series of 50 two-day on-campus electronics shows, from September 9th through Spring ’85. The program is geared to provide manufacturers of such electronics products as high fidelity components, video equipment, business and home computers, et al and the opportunity for reaching the affluent college market with booth exhibits, seminars, workshops and the like.

Further details elsewhere in this issue.
New Equipment

'I, Robot'

'I, Robot,' the new coin-op video game from Atari, creates futuristic 3-dimensional worlds in which players can join the "rebellion against 'Big Brother'" and his 'Evil Eye.' The Evil Eye dictates the 'law' and the Evil Eye will kill you if it sees you breaking the law. Your mission is to destroy the Evil Eye.

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

With this in mind the player controls a Robot in a battle against the Evil Eye. The player must advance toward the Eye by "collecting" all the red areas on the playfield by jumping to each one. Each jump to a red area weakens the Eye's protective shield. After all the reds are collected the Robot can destroy the Eye and reach the secret Pyramid.

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

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

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

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

'Cris' Castles' Kit

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

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

Rowe V/MEC Introduced At 'The Palace'

CHICAGO — Rowe International, Inc. presented its Video/Music Entertainment Center coin-operated video jukebox to the music trade at a gala cocktail party reception, held May 15 at The Palace, one of the Los Angeles area's hottest rock clubs. The event was hosted by Douglas Foxworthy, Rowe's director of video operations, who introduced the jukebox which plays 45 music video selections along with 160 different single cuts.

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

Rowe has been shipping the V/MEC jukebox since March and now has several hundred units in operation. "We've reached a point where we have voluntarily slowed down production so that our distributors can gain some experience in operating the units and handling the video software," said Ed Wiler, Rowe vice president of marketing. "Before the program grows too large, we want to make sure it will be a success for us, and a success for our distributors, music operators and jukebox locations."

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

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

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

According to Foxworthy, Rowe is interested in expanding entertainment options to the vehicle of a variety of sources. "Our requirements are that it be of appropriate entertainment type, that it have a life length for new video jukebox, and be explained. Additionally, Rowe will pay royalties under appropriate circumstances."

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

V/MEC ROCKS THE PALACE — Among representatives of the music and record industry who attended the May 15 showing of Rowe's V/MEC jukebox at L.A.'s The Palace rock club were Victor Rappaport and Helen Berman of Capitol Records; David Altshul and Richard Steicker of Warner Bros. Records; Don Blumenthal of C.W. Video; Doug Winegardner, Kenny Chafer (who penned "Silent Partners," the current David Frizzell-Shelly West country single), Rob Metheny of Welk Music Group; Scott James of MCA Music; Pat Shannahan of Island Music; Dick Whitehouse of Curb Records; and members of the rock groups Sure and Autograph. The Rowe video jukebox, prominently displayed at The Palace, plays 40 music video selections along with 160 different single cuts, as explained by Douglas Foxworthy, Rowe's director of video operations, who conducted the presentation. Pictured in the accompanying photographs are Doug Winegardner, Kenny Chafer and Douglas Foxworthy; (photo two, l-r): Songwriter Kenny Chafer and Don Blocker (Viva Records & Strict Garrett Productions); (photo three, l-r): Chafer, Rob Metheny (Welk Music Group) and Baron Longellow (PolyGram Canada artists).
WITH A STRONG HAND  
AND AN OUTSTRETCHED ARM...  
We at PolyGram Records stood behind and helped guide the very best in Black Music. During this, the month of June, we salute all of our new and established artists and rededicate ourselves to the music that has meant so much to so many.

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