SOMETIMES ONE TASTE OF HONEY CAN TASTE TWICE AS SWEET.

The debut album from the former lead singer/songwriter of A Taste Of Honey, featuring the single, "LOVE ME TONIGHT." Available on Records and High-Quality XDR® Cassettes from Capitol.
Los Angeles Summer Fever

Olympic fever has hit. With spirit not confined solely to Los Angeles, the 1984 Summer Olympic Games are quickly approaching and this year the music industry is not just a passive spectator. With the recent release of Columbia’s “The Official Music Of The XXIllrd Olympiad, Los Angeles 1984” it has become apparent that the music industry will also be on display to the world. This Olympic cooperation will actually be used during various events, spotlighting some of the best artists our country has to offer.

Other recordings that honor the games have begun to proliferate, at radio and retail as artists not included on the official Olympic musical roster offer their contributions. Cash Box wishes to commend these artists on their Olympic spirit, and the initiative they’ve taken in sharing that spirit with the world.

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EDITORIAL

George Albert

Olympic fever has hit. With spirit not confined solely to Los Angeles, the 1984 Summer Olympic Games are quickly approaching and this year the music industry is not just a passive spectator. With the recent release of Columbia’s “The Official Music Of The XXIllrd Olympiad, Los Angeles 1984” it has become apparent that the music industry will also be on display to the world. This Olympic cooperation will actually be used during various events, spotlighting some of the best artists our country has to offer.

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ON THE COVER

Columbia recording artist Deniece Williams’ recent overwhelming success comes as no surprise to her fans who had heard her first recordings a few years back. Her first project, “This Is Nicey,” was produced by Earth, Wind and Fire’s Maurice White and slowly began to approach the legions of fans that would watch and hear her eventual rise to number one.

In 1979 Williams joined Johnny Mathis for his first recorded duet, “Too Much, Too Little, Too Late,” which was certified gold. The Mathis album on which the song appeared eventually went platinum. The success of the Mathis collaboration led the duo to record an entire LP entitled, “That’s What Friends Are For.” “Let’s Hear It For The Boy” is Williams’ latest release and her most successful. The hit single and title track was written especially for the soundtrack to the successful movie Footloose and the album continues to climb the charts.

Deniece Williams is a star whose time has come. Her natural talent and vocal ability have ensured that she will be more than just another gift shown by a younger singer in the future.

TOP POP DEBUTS

SINGLES

43 PANAMA — Van Halen — Warner Bros.
10 BORN IN THE U.S.A. — Bruce Springsteen — Columbia

ALBUMS

43 PANAMA — Van Halen — Warner Bros.
10 BORN IN THE U.S.A. — Bruce Springsteen — Columbia

POP SINGLE

THE RELAX

Duran Duran

Capitol

B/C SINGLE

LET'S HEAR IT FOR THE BOY

Dionne Warwick

Columbia

NUMBER ONES

WHEN WE MAKE LOVE

Alabama

RCA

JAZZ

WISHLFUL THINKING

Earl Klugh

Gospel

ROUGH SIDE OF THE MOUNTAIN

F.C. Barnes & Rev. Janice Brown

Atlanta International

COUNTRY ALBUM

ROLL ON

Alabama

RCA

MUSIC VIDEO

EYES WITHOUT A FACE

Billy Idol

Chrysalis

12" SINGLE

SOMEBODY ELSE'S GUY

Joselyn Brown

Vinyl Dream/Prelude
### Chart 1: Hot 100 Singles (Week Ending 6/17/1984)

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<tr>
<th>Song Title</th>
<th>Artist</th>
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<td><strong>41</strong> Don't Walk Away</td>
<td>Sam &amp; Dave</td>
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<td><strong>42</strong> The Longest Time</td>
<td>Elton John</td>
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<td><strong>43</strong> Obscene Phone Caller</td>
<td>Rockwell</td>
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<td><strong>44</strong> We're Here To Stay</td>
<td>The World</td>
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<td><strong>45</strong> Roll On</td>
<td>Delbert McClinton</td>
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<td><strong>46</strong> Free (Amazing)</td>
<td>CBGB</td>
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<td><strong>47</strong> Broken Train</td>
<td>Queen</td>
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<tr>
<td><strong>48</strong> The Wind</td>
<td>Barbra Streisand</td>
<td>22</td>
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<tr>
<td><strong>49</strong> I'm Free (Heaven Helps The Man)</td>
<td>Kenny Loggins</td>
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### Chart 2: Adult Contemporary (Week Ending 6/17/1984)

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<td><strong>60</strong> The Wind</td>
<td>Barbra Streisand</td>
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### Chart 3: Pop Singles (Week Ending 6/17/1984)

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<td>The World</td>
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<td>Delbert McClinton</td>
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<td><strong>69</strong> Free (Amazing)</td>
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<td><strong>70</strong> Broken Train</td>
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### Chart 4: Easy Listening (Week Ending 6/17/1984)

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### Chart 5: Top Country Singles (Week Ending 6/17/1984)

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### Chart 6: R&B Singles (Week Ending 6/17/1984)

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Jacksons’ Tour Down To The Wire

by Rusty Cutchin

NEW YORK — As the deadline looms over those involved in the Jacksons’ summer tour, which might actually take place in summer after all, it has become clear that despite the general dearth of information and lack of an authoritative voice on the subject, many have been scurrying behind the scenes and much money has already changed hands.

According to Jacksons’ publicist Howard Bloom, “This tour has been in preparation since October. There’s been a team in place that’s been exploring logistics since October. There’s been a team of 50 people involved in putting the production together since the end of January. At the beginning of January, Michael did a series of drawings. Michael, Marion, Jackie, Tito, Jermaine and Randy brainstormed on those concepts and they then hired three key people. Peyton Wilson, who worked with the 1983 US Festival, The Eagles, Journey, Pat Benatar and Jackson Browne, among others; Ian Knight, who had worked with the Stones, Yes and Hall & Oates; and John McGraw, who had worked with the ‘83 US Festival, Earth, Wind and Fire, Lionel Richie, Fleetwood Mac and had done ELO’s famous spaceship. They hired those three people to execute their staging concepts.

“Their tour was around as a group of six from facility to facility to shop for those facilities that could build some of the things that were needed in mind. By the beginning of February there was a team of 50 people in place working on the staging concepts. That team has been working ever since then. By the time this tour goes out on the road, it will have been in the works for a total of six months on this staging.”

Grand as the show may be, these facts don’t address the issue raised last week in reports that the steep $30 single-tier ticket price is part justified by the logistics of processing ticket requests by the start of the tour, which has been rescheduled from June 22 to July 1. Bloom insists it is only the show’s actual production costs, combined with the inability to sell certain seats with bad views of the spectacles, that is dictating prices. “The only thing that possibly relates to the shortness of time is that originally the brothers had wanted to have a multi-tiered ticket price. However, it turns out that with the volume of ticket requests they’re in all probability going to get that is not logistically feasible. It would be too difficult to actually process a whole bunch of different price point requests.” And yet Bloom claims that the $2 service charge the $28 tickets will carry is not enough to cover the cost of getting tickets to the place, such services as Polorad and Federal Express being considered for ticket delivery, an option that surely would not be considered in a tour with more advanced knowledge of dates and sites.

“Because of the monumentality of this show,” Bloom continued, “there was a severe possibility that the tickets would have to be much more than this and one of the reasons that it took as long as it did to negotiate the contract with “Chuck” Sullivan and Stadium Management Corporation was that the Jacksons themselves insisted that the tickets be kept as low as possible. And finally, the night they signed the contract, they signed after working out a compromise in which they agreed to do two additional dates in order to keep the ticket prices down to $28.”

The team Sullivan has assembled includes retired Army Major General Robert Sullivan (no relation) handling a variety of administrative details, Jim Murray, former general manager of the Philadelphia Eagles as Sullivan’s general assistant, Doug McNeil of Phoenix Management, Inc., which has worked with Police, Def Leppard, Lionel Richie and Go-Go tours; Jim Evans of Mountain Concept Staging Productions as on-site coordinator.

FBI Cracks Down On Counterfeiters

by Lee Jeske

NEW YORK — Seven men — Donnie Ray Dixon, Bob Kay, Joseph Anthony Conti, Terry Bridges, Gary Hexxor, Ben Perry, and Ben Stilfer — have been charged in connection with the transportation and distribution of counterfeit and pirated cassettes in North Carolina. The investigation was conducted by the FBI office in Greensboro, N.C. Various charges — including copyright infringement, interstate transportation of stolen (continued on page 26)
**Executive Notes**

**Pioneer To Produce Auto CD Players**

NEW YORK — Pioneer Electronics will debut a compact disc player for cars in January at the 1984 CES in Las Vegas, Nevada. This is in conjunction with virtually any existing car stereo that utilizes a standard built-in amplifier, with optional adaptor. An anti-vibration design will eliminate tracking error and the CDX-1 is equipped with such functions as music search with a two-second access time, skip search, music scan, song repeat, and disc repeat.

"Home compact discs are already revolutionizing the audio industry and compact disc for cars will could well reshape the autosound industry in the years to come," said Jack Doyle, president, Pioneer. "Based on Pioneer’s leadership role in the development of laser technology over the past decade, it’s only logical that we should take the idea to the road."

The CDX-1 made its first appearance at the Consumer Electronics Show in Chicago, with production scheduled to begin shortly. The suggested list price will not be finalized until the end of the year.

**Pablo Records Names President**

LOS ANGELES — Music industry veteran Barney Ales has recently been named as president and general manager for Los Angeles-based Pablo Records. The jazz-oriented label, which has a roster that includes Jose Pass, Ella Fitzgerald, the Modern Jazz Quartet, Oscar Peterson and many others, has just released an Ella Fitzgerald/Andre Previn LP which covers a variety of Gershwin classics.

Ales has been in the industry for over 25 years and is formerly president of Records and the Rocket label. Currently, Ales is making a nationwide tour of Pablo’s independent distributors gathering support for the label’s new releases, which along with the Fitzgerald/Previn LP, include the MJQ’s first new album in 10 years and a duet from Taulino DaCosta which will include a single release, Pablo’s first in five years.

**Network Ink Bows New York Office**

NASHVILLE — Nashville-based public relations firm Network Ink, Inc. has opened a New York office to be run by account executive Lisa Kennedy, according to company president Elizabeth Thielis. Specializing in communications for the music and entertainment industries, the four-year-old company will occupy four offices in the Metropolitan Life building at 55 E. 41st St., 56th floor.

“Our initial goal,” Thielis said, “is to maintain and develop our relationships with national media in an effort to better serve existing clients. Although the agency currently represents a New York-based client, we will concentrate on expanding our services to existing clients before aggressively pursuing new business in the New York market.”

“We hope to establish a base in Los Angeles as our agency continues to grow,” Thielis said. “Plans for the New York base have been on the drawing board since day one. We waited until now because we wanted a person in New York with considerable experience in our Nashville office and one who had an established relationship with our clients. We believe that understanding the business of news and the business of our clients are equally important in our role as communicators."

Kennedy relocated to New York in May to establish the office in conjunction with Network Ink affiliate Holder, Kennedy & Co., Inc., of which she is also vice president. Holder will handle Network Ink. Kennedy was a talk show host and nightly anchor at WCF-Tv, Tuscaloosa, Ala.

**Jeito Concepts International Opens For Distribution And Marketing**

LOS ANGELES — Former senior executives of K-TEL International and Pickwick’s distribution division have joined to form Jeito Concepts International which will market and distribute products primarily through rack jobbers and retailers in both the domestic and overseas markets. Co-founders are Dennis Kislo, president and Jeff Beck, former executive vice president of Warner Bros. Records.

Kislo has been with the Warner Bros. Records, Los Angeles, office for 13 years. As an artist manager, Kislo has represented the careers and publishing of Kim Carnes and Jules Shear under Eddie Reeves Music, Los Angeles.

Dickinson Named — Chrysalis Records has announced the appointment of Bruce Dickinson, a former member of the rock group Iron Maiden, to its Los Angeles office. As the new vice president, and general manager of WOR-AM. In 1980, he handled the transition of WXLO to WRKS. He has served as general manager of WRKS since that time.

Onida Named — US. Orleans has been named head of Music Spectrum, a new division of H&H Movietone. Onida will oversee consulting and liaison services to both independent record labels as to custom labels.

Pagani Promoted — Pat Pagani has been promoted to the position of Electronic Data Processing (EDP) operations manager for Atlantic and Elektra Records.

Changes At Newwood — Newwood Productions, Inc., has announced the appointment of Richard Lorenzo as vice president, programming. He comes to Newwood from WCBS-FM, New York, where he served as music director and produced the station’s music specials. As vice president of programming, Elliott, LUS. business affairs director, has been appointed executive vice president of the company, and director of engineering, Dave LeVan is elevated to vice president, engineering. LeVan joined the company’s engineering department during the summer of 1974.

Ross Named — Norman Ross has joined Clarion Corporation of America as marketing manager. Prior to joining Clarion, he was president of Hear-A-Book, Inc., a manufacturer of pre-recorded cassette books.

Chang/Communications — CBS Communications announced the appointment of the following four officers: Barry Denes, vice president, sales. Prior to this appointment he was director, sales, and previously director, sales, CBS Electronics.

Toni Kay has been appointed vice president, activities, marketing. Prior to this appointment she was director, product development. Robert Lovier has been appointed vice president, public relations. Prior to this appointment he was director, operations and previously central buyer and director, sales training, CBS Specialty Stores Division.

Sponsored Oppo — Conlon Spiro Jr. has been named president of Lake-Spiro/Shearman Advertising, the in-house agency of Schering-Plough Consumer Operations. He succeeds Howard K. McIntyre, who elected to take early retirement effective February 1. jeep Conlon Spiro, the executive vice president of Lake-Spiro/Shearman Advertising since June 2, 1979.

Greenlaw Named — Douglas J. Greenlaw has been appointed vice president of advertising sales for the CBS Cable Network. He has served as sales manager of the CBS Cable Network’s midwest office in Chicago and, more recently, as national director of sales for CBS Cable in Manhattan.

Activation Promotes Three — Activation, Inc., has announced the promotions of Tom Bowers, to director of consumer affairs, Cansin Publications; Ronald D. Goodwin, to publisher, for Warner Bros. Consumer Affairs; and Mike Gennaro to controller, Oswald joined Activation in March 1983 and was named treasurer last August. He replaces Harvey N. Gilis, who resigned recently to accept a senior position with a major financial institution.

Radio Station Changes — WIIJ in Kansas City, Missouri, has announced the following changes: Ken Johnson, has accepted a position as a concert representative for MGM/UA in his home town of Chicago. John D. Pelton, has been named the new general manager of WIIJ.

T-IC-K-E-R-T-A-P-E

NEW YORK — Robert “Mo” Morrison, along with Tom Jordan and Robert Reiter, has formed MOJO Productions, a company that will provide “comprehensive production services,” including network show packages, entertainment industry shows, video productions, etc. The Aerosmith “Back In The Saddle” tour will be their first project. Call them at (212) 255-7373 for information...

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

NEW YORK — Richard Osias, Meca Records chairman, is selling his interest in the label to his fellow stockholder, recording artist KC of KC & the Sunshine Band. Osias indicated his intention to form a major corporation in music and television through a process of acquisition, amalgamation and consolidations, principally in the areas of home video and recordings. Details of the transfer of stock to KC are now being resolved and will be effective shortly.

Producers Peter Guber and Jon Peters have gathered an amazing array of artists and material for this Olympic tribute album. Highlights of the disc are Herbie Hancock's modernistic field theme "Junku" and Quincy Jones touching delicate gymnastic theme "Grace." Composers Philip Glass, John Williams and Bill Conti also contribute. This Olympic tribute work, the entirety of which will be used at the Los Angeles games this summer.


Beat box funk is taken to its zenith with the Art of Noise. "(Who's Afraid Of?) The Art Of Noise!" includes the hit title track and the group's latest single release "Close (To The Edit)" and proves that British hard core hip hop can rule the dance clubs. Yes-man Trevor Horn is the mastermind behind the beat, and his control of the drum machine together with choice editing produce a number of slick dance-beat pop rhythms.


The "Cale Porter of pop music" delivers another double-sided disc chock full of tales of love and woe. The slickest off-the-bat hits are the Darly Hall harmonized lead-off track "The Only Flame In Town" and "Room With No Number." These cuts and the whole album feature Costello and the Attractions' seemingly endless adaptability to new music and melodies. The LP also includes the words for further proof of Costello's most enduring talent: songwriting.


Pablo has combined Ella Fitzgerald's sultry vocals and Andre Previn's masterful piano with eight (including a medley) of George and Ira Gershwin's classic compositions to produce a package appealing to young and old alike. Neils-Henning Orsted Pedersen's bass provides a soothing background throughout most every cut. Previn is Fitzgerald's bring songs like "Foggy Day" to life with spirited interpretations accenting different facets of each performer's talent. "Let's Call The Whole Thing Off" features a unique twist by a three-four to four-four tempo change in the first bridge. MOR should quickly pick this one up with strong potential for some AC playlists.

TOUCH-DANCE — Eurythmics — RCA CPL1 — 5086 — Producer: David A. Stewart — List: 8:98 — Bar Coded

"Touch-Dance" is just what the title says: two of the best remixers in the country were brought in to redo four cuts off the Eurythmics hit "Touch." LP. Francois Kervorkian and John Benitez lend their sleek off-hand techniques to "The First Cut," "Cool Blue," and "Paint A Rumor" with Kervorkian also handling the remix to "Regrets." Of all the cuts started out with dancing in mind, but this LP of remixes heightens their club appeal.

SCENIC VIEWS — Rubber Rodeo — Mercury 818 477-1 — Producer: Hugh Jones — List: 8:98 — Bar Coded

This is the group's first stab with a major (PolyGram) and a producer (Hugh Jones-Echo and the Bunnymen, Isotope Works) and they have delivered an LP that often peaks with emotion. The best cuts capture the turmoil of relationships with wry and honest lyrics and the Rodeo's "Big Note" musical backing. Another surprise gem is the cover of the classic Patsy Cline hit "Walking After Midnight." A band to watch.


Oosun is the latest African pop singer to hit these shores and like his counterparts King Sunny Ade and Tabu Ley, Oosun blends highlife and reggae rhythms with pop vocals to achieve an exotic and danceable musical blend. "Tell Them" espouses a slightly rastafarian political but is set to lighthearted melody, while "Highlife" and "Oko Ebue" sport exotic musical backings which include some top-notch brass section fills.

LIONEL RICHIE (Motown 1746MF)- Stuck On You (3:10) (Bookman Music/ASCAP) (Richie) (Producers: Lionel Richie-James Anthony Carmichael)

The third single from Richie's "Can't Slow Down" LP — the biggest selling album in Motown's history — is an airtight and tender ballad with a nearly-country twinge that should open a whole new market for the phenomenon- successfully singer-songwriter. The harmonies and restrained guitar of "Stuck On You" make the single especially appealing and it is surely to be another giant hit for Richie. Multi-format airplay and sales.


A harder instrumental edge and the no-nonsense vocal approach of Patty Smyth mark Scandal's follow-up to their successful Columbia debut. Judging by the success of last year's tame-by-comparsion "Goodbye To You," this rocker should break on both CHR, AOR immediately. Smyth's vocals excite a new confidence signifying her maturation as a recording artist. Slick guitar licks and a driving back beat should draw that ever-expanding younger demographic to the record stores and cash registers.

NONA HENDRYX (RCA JK-13828) — To The Bone (4:23) (Eat Your Heart Out Music/BMI) (Nona Hendryx) (Producers: Material and Nona Hendryx)

"My Single" from Nona Hendryx's "The Art of Defense" LP for RCA Records is a tough dance tune that rocks. Hendryx's mean, full-force vocals give real power to the cut while a pounding, energized synthesizer makes the stift pace. Dance floor fanatics will lose control when this single hits the clubs. B/C radio playlisters should find a summer winner with this one, as Hendryx continues her rise in popularity with chart success sure to come.

NICK LOWE (Columbia 38-04466) — Half A Boy And Half A Man (2:54) (Plangent Visions Music — ASCAP) (Nick Lowe) (Producer: Nick Lowe)

The first single from "Nick Lowe's Cowboy Outfit" is typical Nick: straight ahead, no-nonsense rock 'n' roll, and a slidin' around a set of pointedly sardonic lyrics. Featuring Paul Carrack on a joyous organ riff, "Half A Boy And Half A Man" also spotlights Lowe in his usual flawless vocal form. Another choice bit of pop from the man that made it pure again.

RATT (Atlantic 7-39693) — Round And Round (3:45) (Time Coast Music — BMI) (De Martini, Pearsy and Crosby) (Producer: Nick Lowe)

This latest single from Atlantic's scoring heavy metal group Ratt debuted in the #90 position on the Cash Box singles charts. Full-throttle vocals and guitars that fly are featured on the cut as Ratt demonstrates its raged reputation as one of the most incendiary new acts in the industry. With the LP at #20 on the Cash Box albums chart and the singles hooked on a bullet, music from Ratt is sure thing heavy metal for summer rockers.


Slick musicianship with a tight arrangement stir this bright instrumental into a spacy mixture. From the TBA LP "Call of the Wild," this single is certain to gain air exposure for the all-pro sound of the Generation Band. With reed artistry that harkens back to the big band glory days, singing guitars and synthesizers, "Chasin' Sanborn" is a piece that jazz and pop enthusiasts alike will get excited about.

Z.Z. HILL (Rare Bullet 82 4241) — Hold Back (One Man At A Time) (3:30) (Acuff-Rose — BMI) (D.Monda/R. Burns) (Producer: Jerry Williams, Jr.)

The late Z.Z. Hill left the music world with more than memories. This posthumous release features Hill's soulful, gutsy vocals at their finest. Backed by a sizzling horn section and punctuated by a melodic backing chorus. "Hold Back" makes a big for the pop charts as a steady back beat drives Hill's lyrical message home. Ironically, reluctant programmers especially resistant to add Hill's bluesy style to pop formats will likely give this one ample airplay.
SAN DIEGO CONCERT FRAUD — If you saw flyers or bought a ticket for a July 4 benefit concert which was to include Barbra Streisand, Neil Diamond and Joan Rivers, it's off. In fact, it was never on. The show, which was to be held in San Diego's Golden Hall, was discovered to be a hoax by the San Diego Convention and Performing Arts Center when Ms. Rivers received a telegram from her publicists to check the situation and anyone with information concerning the concert should contact that organization or local law enforcement agencies. Tickets for the fraudulent show have been obtained by charities and could still be in circulation, so look closely.

THE REAL TAJ MAHAL — Though Taj Mahal has been casting his good-natured spell on audiences for years, we often take him for granted. But after catching his recent show at McCabe's Guitar and Grill on Santa Monica Boulevard, you've got to appreciate the man's spirit and his many talents. Stepping onto the stage with his white-rimmed hat and wrap-around sunglasses, Mahal's six-foot-four frame towered over the crowd. Immediately, that first appearance might have been, it was quickly dispelled by Mahal's relaxed manner, wry sense of humor, and of course that voice! On this night, Mahal stood alone and thoroughly captivated the audience. Playing guitar, piano and singing a capella, this unique performer blended a wide spectrum of music and words which together form Taj Mahal.

OLYMPIAN JAZZ UPDATE — The Olympic Jazz Festival, which is scheduled for a mid-games August 2-5 at the John Anson Ford Theater, has finalized its roster of artists. The festival will showcase several musical premiers as Benny Carter's "You Win Some, You Lose Some," Gerald Wilson's "The Flaming Tongue" and back-to-back "Tricycle Spaces" performances by Jo Manne, Ernie Watts, Charlie Haden, Bobby Bradford, Big Joe Turner and many others. Also included will be a "growing list" of Official Jazz Delegates from foreign countries. Among them are Japan, Canada, Australia and West Germany, already confirmed. KKGO DJ Chuck Niles will be the official on-air emcee for the three-day gathering and band leader/composer Tommy Vig is the festival's music director.

JOY AT SEA — As this writing, the Desolation Center folks and fans were set to show off from the shores of San Pedro on board the M.V. Cormorant, not for a three-hour, but for three hours of two-deck fun on Friday night, June 15. Above deck were the Minutemen and below Points Of Friction and Lawdaze. Serendipitous noise for the hardy only.

ISLAND AND SOUNDS — An enticing tour in the works tentatively set for the summer is reggae master Black Uhuru together with hip-hitter Sunny Ade. Both of the groups will have new discs out sometime soon, with Steve Wonder reportedly playing some mean harp for Ade, and the group's third LP, "Gum Arabic," may be touring that tour that could bring them to L.A. in July.

THE WORD IS ... — Bob Dylan has decided on a group for his handful of British live shows this summer, which will hopefully be warm-ups for some stateside gigs, and it includes ex-Stones lead guitarist Mick Taylor, ex-Faces and Stones sideman keyboardist Ian McLagan, Colin Allen on drums and bassist Greg Sutton. Dylan will be playing with Santana on some of the dates called "On the Winter Warriors Tour," and with Bob's latest LP in the stores and a much bally hooed tour upcoming, the word is in, and Miami Steve Van Zandt is turning Little Steven for good. Who is going to be topping for the much-coveted position of Bruce Springsteen's lead guitarist? The word is it will be Nile Lofgren. Even though Lofgren has his own disc just out, the chance might just be attractive enough.

ODDS & ENDS — The Bangles latest out is and called "All Over The Place." Produced by David Kahne (Romeo Void, Rank & File), the album is the group's first label for Mercury. The recording artist Kidute "is in the studio recording its fourth LP with Commodores member Tom McCrae behind the board... L.A. ska/ reggae faves The Untouchables are pouring out their first extended player on Twist Record's debut LP, "Exodus," also called "Live And Let Die," which will be distributed by Enigma. The group is also playing the SummerFest '84 down at the Irvine Amphitheatre on June 22 and 23, and they are headlining the Palace on June 30... The SummerFest will also feature Jack Mack and the Heart Attack and Santa Barbara stalwarts the Tan. — Peter Holden

VIG DIRECTING — Bandleader and composer Tommy Vig is an integral part of the Olympic Jazz Festival to be held August 2-5. Vig is the fest's music director and his band will perform during the event.

"I didn't mean to turn you on," sings Cherrelle, but it's too late. She already has. In fact, the teasing smile that peeks out from the singer's eyes, combined with the hit single's sultry pounding, makes for one of the sexiest messages conveyed by any recent new artist. And Cherrelle's "I'll Be There," which she knew she was doing all along.

Cherrelle Norton was born in Los Angeles, where she had ample opportunity for musical inspiration. Ironically, her involvement in the music business really began when she moved with her mother to Detroit. She already had plenty of show business preparation behind her, since she was raised in L.A. and juggling singing lessons, dance classes, musicals, stage shows and the like. "If it had anything to do with the theater, I wanted to be a part of it," she says, with a characteristically cheerful voice. Little did she know the real opportunities lay ahead in Motown City.

"I was young when I left Los Angeles. My mother and I moved to Detroit so I would have somewhere to go with the crowd. But what happened was Detroit was better for me because that's where I met Michael Henderson."

Henderson, after years of session work on bass with many top-name acts across the country, was looking for a new music. Coincidentally, he was a neighbor of Cherrelle's after her family settled in Detroit. Henderson got her to the studio where he was working on his "In The Night Time" album. Subsequently, Cherrelle sang on the album and the rest, as they say, is history. Henderson on isolated road gigs — an amazing feat, since she kept her day job, playing with James Taylor's group. On all day, run into the recording studio when I got off, work there until the wee hours of the morning and then try to get some sleep before I had to be back at my regular job. "This is the kind of schedule that can seriously hamper a career, to say the least. It was hard, but you know what? I wanted to sing, you know what I mean? I didn't care what I had to do, I just wanted to sing and I was gone."

Even with the demands on her time, Cherrelle comes off a lot more emotionally for me. I have to give Detroit all the credit because I met a lot of good musicians there. And I met Harry Browens, the musical director of The O'Jays, and he spent a lot of time with me vocally. He's responsible for the demo tape that I did."

But the biggest influence on Cherrelle's initial recorded sound came from producers Jimmy Jam and Terry Lewis of The Time. Jam and Lewis produced five of the tracks on the new album. The vocals were produced by Issac Strutters and Michael Everitt Dunlap and vocalist Bill Champlin (Chicago/Sons of Champlin, who also worked with Cherrelle on "I Didn't Mean To Turn You On"). Clarence Avon of Tabu suggested Jimmy and Terry, and they listened to a demo over. The album wound up being recorded in Minneapolis. "Jimmy and Terry, knowing the kind of person I am, they knew who I was and the other half isn't — (you know, She didn't mean to turn us on) — and it's a case of "I mean business." And Cherrelle agrees. "It's what I've been waiting for all my life."

And Cherrelle's name has the personalization that shines through when she talks about the way things are going for her. "This is what I've been waiting for all my life, and a lot of people like the way I sing. I've worked so hard for so long now that sometimes I look at it like, 'Is it real?' And what hit me was I saw the album cover — my best friend and I were at a club, and Jimmy Jam brought me the album — we were in the club just cruisin' down Sunset. She looked at me and I looked at her and we just put our hands on the cover and she said, 'Cherrelle, this is really you.'"

When Cherrelle tells these stories, you could listen to her for hours. Her name has the nice ring to it. Her real name has the accent on the first syllable, instead of the second. "I would be tagging away all over the place. And I had a feeling that my name was not quite right, you know. So I decided to have it changed. And I called her, 'Cherelle, you're late again Cherrelle, get off that phone! And I used to say, 'You know I love that name.' I would tell her mother, 'She calls me Cherrelle every time she's mad at me but I love that name.'"

The girl knows how to tell a story and she knows how to sing a song. After speaking of her song, it's hard to believe the same carefree, mischievous little voice is responsible for the throaty proclamation that gets harder to believe each time she repeats it. "I Didn't Mean To Turn You On" is the kind of tune which people can engage in, sing along to. "But the main objective is dancing. Jam and Lewis, whose new group is called The Secrets, made sure this goal was reached. The producers are known in musician circles for proving with The Time's "777-9311" that a mind-boggling electronic rhythm can work in a commercial tune. Their electronic synthesizer arrangements give a Prince-like quality to the album. That directed goes Cherrelle a solid foundation for her debut effort. Cherie Koffman
THE S.O.S. SAYS GOLD — S.O.S. bandmembers raising a glass to their gold record. "On The Rise," Pictured are: bottom row (l-r) S.O.S. member Jason Bryant; Tabu chief Clarence Avant; S.O.S. members Mary Davis; John Simpson and Raloo Alston. Top row (l-r) S.O.S. manager Clifti O'Sullivan; S.O.S. member Jerome Thomas and Karen Crattinger.

Columbia Releases Soundtrack For Summer Olympic Games

(continued from page 5)

the Olympics of music in a sense by using a wide range of musical artists in the same way that there are many events in the Olympic games."

The result is an impressive LP that features "themes" written for most of the major events by many musical artists from a variety of genres. The LP includes compositions by John Williams, Quincy Jones, Foreigner, Herbie Hancock, Giorgio Moroder, Toto, Loverboy, Philip Glass, Bill Conti and Bob James as well as the Bacharach/Bayer Soper composition noted above.

Obviously, gathering this many top artists together for a single purpose is a lot about the seriousness and scope that Guber and Peters had in mind when plotting the project on paper. It is not only the artists and the label which will benefit from the album. "Our role was to provide the Olympics with the best possible music at absolutely no cost to the games whatsoever. The artists who participated have a financial interest in the album, but the Olympics themselves will get the biggest percentage of the profits generated by the LP sales and a lot of that money will ultimately go to the athletes."

Guber also stressed the fact that the album was not made to sponsor the Games or anything rather that the LP will be played at the events themselves in the stadiums and athletic venues. As a result of this the album will be seen over the ABC television broadcast and through international broadcasters worldwide as a result of which has been crossing the United States for the past two months is carried into the Los Angeles Coliseum, the live audience and the two billion plus people watching via television will all hear Philip Glass' "Torchbearer," Guber remarked that Glass wanted the music to be so precise "that he walked the stadium many times to get the music completely timed out."

This process was in some degree worked out for each composition. Guber elaborated, "after we selected the composers, 85 percent of those we asked accepted — we gave them hours of video material on the history of the games to give them the spirit of the event, and we gave them videos of the 1976 Olympics which were the last to be televised. They literally had to score the event. What made it difficult was that we and the music had to serve many different masters. It had to be dignified, it had to be powerful and emotional, and it had to be commercial so that it would get played."

The extent of the album's planning was just as careful on the business side of the project, with Guber and Peters working closely together with LAOOG vice presidents Robert Fitzpatrick and David Wolper, as well as with CBS Records president Walter Yentob for the record deal. With the record out soon and John Williams's "Olympic Fanfare" set to be performed at the Game's opening ceremonies on July 28, Guber and Peters feel they have met a great challenge and produced a substantial musical work that Guber calls "a combination of inspiration and perspiration."

Rental vs. Sales

(continued from page 5)

becomes all the more pertinent. Opinions differ.

Some maintain that rental is the model of the future, while others push for the rise of a sales-oriented market. Most agree that theatrical films will provide the mainstay for the rental business as other kinds of video entertainment proliferate on an ownership basis. Prism Home Entertainment president Barry Collier is outspoken on the matter, a matter with which he deals daily as the president of MediaSound, one of the largest manufacturers of home video product. "The industry is primarily rental and the retail business is a drop in the bucket," the industry veteran said. "At $39.95 the price point (they instituted) in an effort to convince dealers that they can sell a made market," said Collier. "We break even now, according to Collier, as studios try to develop the sales market, an endeavor which he does not see as feasible for manufacturers or retailers, but especially retailers: "I don't think $19.95 as a price point can keep a store open. If all the titles on the shelf (and most stores have about 2,000) were marked at $19.95, I don't think the store could make a go of it."

Collier's opinion that an interesting twist to the stereotypically American consumer avarice is being witnessed in the video marketplace where he finds that the average American consumer would rather rent than buy. "How many good books do you reseed," said Collier.

"You've got to give the consumer what they want, and the American consumer wants to rent." Stewart Karl, president of Karl Home Video, has another approach to the question of rental versus sales. As a leader in the acquisition and manufacture of such "alternative" video programs as Jane Fonda's Workout (among others), Karl's angle on the business differs from that of major studios in a number of important respects and specialized nature. "The difference between our product and 90 percent of the product on the market is that we

TRAILBLAZING PART 2 — Michael Hektoen of Domino Media, Inc. comes off like a guppy in a shark tank. The shark tank is New York City and Hektoen is a guppy with a game plan. The Illinois native serves up a solid share of midwestern optimism and common sense as he describes his role at Domino as one of the premier multimedia production companies in the country. The company established itself a year ago with a public stock offering and the acquisition of MediaSound, one of the most respected names in the 14-year history. MediaSound has served clients as diverse and renowned as the Bee Gees, KISS, Diana Ross, Elton John, Frank Sinatra, The Rolling Stones, Barbra Streisand and Dionne Warwick. The soundtracks to Fame and Terms of Endearment and the cast album of Dreamgirls were all recorded at the facility. Also operating under the Domino umbrella is MediaSound's wholly owned subsidiary engaging in artist development and album production.

This division has 15 projects in assorted phases of production, the first due out this week. It is a tribute album to the late rock star Donald Fagen, Peter Frampton, Dr. John, Joe Jackson and NRQ among others. Also awaiting in the wings is Domino's first full-hedged feature film production, The Amazing Dazzelmen, in which Hektoen is developing the concept of an action film set in preproduction, the film illustrates Hektoen's step-by-step approach to developing projects, "Don't think of this as just one project," says Hektoen. MediaSound include the full conversion of Studio C to a no-frills electronics- emphasized room (which should significantly increase middle-level client support) and the purchase of Synclavier's composer's computer keyboard (which will provide the facility with a more than adequate keyboard arsenal). But the driving principle behind all these plans is a phrase one hears often round Domino, "effort plus teamwork equals success." Hektoen is fond of the saying and his baseball background provides an athlete's single-mindedness and stamina, qualities he knows will be valuable in making projects succeed over the long haul. He is guided by the "Vince Lombardi’ attitude, "You don’t win once in a while, you don’t do things right once in a while, you do them right all the time. There is no room for second place."

"I have a full five-year plan. It’s modified every three weeks. We have thoroughly researched this out," Hektoen says, and you know he means it. Don’t say Hektoen is false when he says:

BENEFIT FOR NEC ADDS STARS — "The Fantastic Duo Breakers" have been added to the list of stars headlining the June 17 Benefit for the Negro Ensemble Company at the newly opened New York Coliseum. The break dancer joins Patti LaBelle and Dreamgirls star Loretta Devine as headline performers for the event. Among the stars studying the runway of the fashion show which will open the benefit are NEC members Cheryl Ayers-AIlen, Lorey Hayes, Barbara Montgomery, Seret Scott, Michelle Shay and Hattle Allison. Also Dreamgirls star Sheryl Lee Ralph and from NEC’s All My Children, Debbie Morgan and Darnell Williams.

SLICES, TICES, BOOGIES DOWN — Mega-market K-Tel International and the New York City Breakers will also be featured in the event, an "unofficial" benefit celebrating "Breakdance." K-Tel’s entry into the world of hip-hop. Side 1 features the usual assortment of current tunes while side 2 is a "how-to" rap which explains the basic break dance moves.

BLASTS FROM THE PAST — David Crosby and Roger McGuinn, founding members of The Byrds, reunited recently for their first television appearance in 17 years to perform together on the upcoming music special, Mixed Bag. The show features rock artists involved in the contemporary music scene whose roots are in the '60s. Based on Pete Formatale’s WNEW-FM show, the event was created to satisfy an audience Formatale feels is left with a void by today’s music programming. Crosby, who will perform with Crosby, Stills and Nash in New York this summer, performs material from the band’s latest album as well as older material with McGuinn. McGuinn fired Crosby from the original Byrds. During an interview on the program Crosby commented on his recent legal problems (weapon and drug possession), saying, "I’ve made my mistakes, I don’t deny it. But I’ve also spent 29 years making people happy and there’s not much in the world that can do that. I don’t think it’s fair to put me in prison for 5 years."

rudy cutchin
### 12" REVIEWS

**SMOKEY ROBINSON** (Tamla 145)
And I Love Her (8:20)
(Sweet Soul 980)

**GIL SCOTT-HERON** (Capitol 1190)
The Rock (The Rock) (5:08)

**CLAYTON SCOTT** (Columbia 44-0960)
Love

### 12" SINGLES

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<tr>
<th>Title</th>
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<tr>
<td><strong>1 SOMEBODY ELSE'S GUY/</strong></td>
<td><strong>8:25</strong></td>
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<td>JOSELYN BROWN (Vinyl Dream/Prelude VND-001)</td>
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<td><strong>2 I DROVE THEN TO</strong></td>
<td><strong>6:34</strong></td>
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<td>CHORELLE (Vive/CBS 290062)</td>
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<td><strong>3 BORDERLINE (NEW MIX)/</strong></td>
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<td><strong>4 LEARN IT FROM THE BOY/60</strong></td>
<td><strong>DEWEY WILLIAMS (Columbia 44-0960)</strong></td>
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<td><strong>5 JAM ON IT/9:49</strong></td>
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<td><strong>LAWRA BRADEN (Atlantic 89954)</strong></td>
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<td><strong>7 STREET BEAT/6:58</strong></td>
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<td>THE FURIES (Fur In Poly)/5:58</td>
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<td><strong>9 FEELS SO REAL/6:15</strong></td>
<td><strong>DON'T LET GO/6:46</strong></td>
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<td>PATRICHE RUSHEN (Elektra ED 4961)</td>
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<td><strong>POINTERS SISTERS (Peanuts RCA 5-12</strong></td>
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<td><strong>11 ROCK BOX/5:28</strong></td>
<td><strong>RUN O.M.C. (Profe PRO 794)</strong></td>
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<td><strong>12 I CAN DREAM ABOUT YOU/7:3</strong></td>
<td><strong>HARLEM (Capitol 1190)</strong></td>
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<td><strong>13 LOVE IS MY LOVE/DUB &amp; BLASTER MIX/8:01 &amp; 7:21</strong></td>
<td><strong>LEOBEAT LILLOPANN (Streetwood 2930)</strong></td>
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<td><strong>14 STREET DANCE/6:28</strong></td>
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<td><strong>15 LOVELET/6:47</strong></td>
<td><strong>O'BRYAN (Capitol V-8987)</strong></td>
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### FEATURE PICKS

**TALK TALK** (EMI America S-9155)
Such A Shame (8:12) (Hollie) (Island Music — BMI) (Producer: Tim Friese — Greene) (Remix: Steve Thompson)

**FRESH BAND** (Axe V-NSE 002)

**THE EMOTIONS** (Red Label 001-A)

**OLD DOGGING** (Streestyle 2222)
Got The Hits (8:30) (Christopher) (Gods Little-Street Sounds Music — ASCAP) (Producer: Gavin Christopher)

**FORMULA V** (Malaco 1213-A)
Her Groove (5:15) (Casson) (Malaco-Child Care—Jalew Music — BMI) (Producer: Richard Casson)

**STANLEY CLARKE** (Epic 49-06015)
Heaven Sent You (8:00) (Millar-Hewett) (Pure Love Music/ASCAP-Lakeva Music/ BMI) (Producer: Stanley Clarke)

### MERCHANDISING

**CLEVELAND ROCKS** — The WEA Cleveland Branch and the National Record Mart have implemented a combined promotional campaign entitled “Soul ’84.” The promotion ran in 70 retail locations throughout Pennsylvania, New York, Ohio and Indiana from May 21 through June 17. 84 bestselling WEA selections were featured on billboards in a consumer popularity contest. Customers in each of the 70 retail outlets voted for their favorite track. The track that was drawn to win an album. In addition to WEA’s regular $9.88 line, the Super Saver ($5.98) series was included in the contest. The selections featured in an intensive advertising campaign included: Berlin, The Pretenders, Van Halen and Chicago from Warner Bros. The Cars, Motley Crue and Howard Jones from Elektra/Asylum. Beat Street Against All Odds, Yes, L.A. tohz, Oran-Go and Ratt from Atlantic. One Magnavox Compact Disc player was awarded to WEA to the district manager who got the best results from his sixth. Fifty cash prizes were awarded to runoff distributor managers.

**EDUCATING DEALERS** — As part of its 25-year anniversary celebration of Matsusita Electric Corporation of America, both the Panasonic Group of Panasonic Industrial Company held open houses in all of its marketing regions. The discussions focused on new products and the new technologies that accompany them into the American marketplace. The audio-video products became more sophisticated every year, technical support for these products is becoming an even more important facet of marketing, said Joe Dennis, president of Panasonic. “In the past, the independent audio/video dealer has had to keep up with Panasonic’s range of sophisticated audio-video products.”

**ITS TIME HAS COME** — This is the new Alltop Compact Disc Cleaner. It is a high quality wet system disc cleaner using a regular size cloth. The suggested retail price is $29.95. Plans to ship the new model are set for mid-September.

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david adelson
Thanks said Cash am. have need am is hate say because features America her ANGELES. Johnson radio recasts as female vocalist Patsey rounds out the label’s roster, and she is currently working on her latest LP entitled “An Open Invitation.”

Roperry Signs Smooth Cut

LOS ANGELES — Roperry Records, a New York-based indie label recently signed the group Smooth Cut to its growing artist roster. The New Jersey-centered group features the brothers Todd and Joseph Morgano, Brian Bisbee and Gary Peal. Roperry is also set to release vocalist Joey Latin’s debut single for the label “Single Again.” Female vocalist Patsey rounds out the label’s roster, and she is currently working on her latest LP entitled “An Open Invitation.”

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

“Thanks to its rich subject matter and Sklar’s insider’s perspective, RO200A on 11AM is a natural for the radio and record industries.”

—Radio & Records

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

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

$13.95 hardcover with photographs and year by year playlists

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

—Michael L. Eskridge, President, NBC Radio

JIM LADD AND AOR RADIO — There are still some people out there in radiooland, that despite having traded in their VW for a sports car and their blue jeans for a suit, still yearn for the days when AOR radio wasn’t called AOR radio and the FM dial still meant that you could escape from obnoxious sofa disc jockeys and redundant jingles. There are still some people who remember the early broadcasts of B. Mitchell Reid in Los Angeles or Mike Harrison’s calm and natural manner on his morning show at WNEW-FM in New York. But these are still some people that want to tune in to a FM station and be challenged by the call to arms over a social cause. And there are still some that believe radio is an ideal forum for the airing of views that are contrary to those of the majority. If those people are living in Los Angeles there is an excellent chance they are listening to Jim Ladd.

On any given night in Los Angeles a listener can tune his dial to 94.7 on the FM dial as Jim Ladd holds court on the market’s leading FM outlet, KMET. In addition listeners in over 140 markets around the country can hear Ladd host “Innerview,” a syndicated weekly program featuring music and conversation with rock and roll’s leading artists. For the past 14 years Jim Ladd has brought his personal, one to one manner to Los Angeles airwaves. Sometimes controversial, sometimes gentle, and always entertaining, Jim Ladd never loses sight of the reason he is on the air: the music.

“Jim Ladd

‘To me, I have always hated the term ‘disc jockey’ because it always gave me the impression of a fast-talking, shallow kind of person who just talked garbage,” remarked Ladd who added that when growing up, “I never listened to Top 40.” Ladd’s topics of conversation cover the gamut, fromighthour artists to last night’s lightning storm and when AOR was in its nascent stages, it is the fact that he always ties it into the music. “When I say those things and then play a song after that to tie it in, it is all to enhance what the music is trying to say,” explained Ladd. A way to get a roller is a newspaper and a vehicle of truth and I’m trying to draw attention to that.”

AOR jargon geared to appeal to KMET’s young listeners? Don’t kid yourself. “No one will ever know the times I have been called on the carpet. No one will ever know the times I have almost lost my job over what I said on the air.” Ladd’s outspoken, off-the-cuff comments on such subjects as nuclear power, environmental causes and the arms race have indeed caused some P&Ds and listeners to voice their own opinions about his opinions and when and when Ladd chooses to air them. Ladd acknowledges that he does not appeal to all his listeners but states, “they might say, ‘I hate what that guy says,’ but then they tune me in the next night to hate me again.” Ladd explains that there is no formula for his on-air personality. “It’s just the way I am. But again, I am not the one who is important. I feel the music is important and it really makes me mad when people don’t listen to the music closer.”

“Innerview,” the syndicated feature Ladd hosts and produces with partner Jack Morris, has met with great success due in part to Ladd’s ability to draw the top name artists to the show. “Basically what I am there for is to let the artist have a forum.” He remarked. “I’m not there to criticize anyone or criticize about anybody. I would say that of all the interviews I have done in 10 years, you would be hard pressed to find me coming on and saying I don’t like somebody. I think the artists have come and they know that they’re not going to be dropped and they’re not going to get backstabbed. They will simply be presented and I think that’s what they like about it.”

Another reason “Innerview” has become so popular with the artists is the relaxed setting where the interviews are conducted: Ladd’s living room. Perched high above a hill in Laurel Canyon, Ladd’s small, comfortable, wooden house is as unpretentious and non-Hollywood as they come. Accessible only by a small tram that scales the hill until reaching his front door, it is easy to see why Ladd’s favorite place to be and why he chooses to tape his show over a cup of coffee in the living room. “You can’t get too upright sitting here in the hills around some plants, some wood and a dog (Mojo),” he remarked. “The artists like it because they are immediately out of a hotel in someone’s home and they feel it.”

Ladd’s next project is to bring “Innerview” to television. The pilot has recently been completed and negotiations are currently underway with several companies to air it. The show’s first guest represented a major coup for Ladd, as the elusive Roger Waters agreed to sit down in front of the cameras and talk frankly about a number of subjects. The Waters “Innerview” demonstrates that it is not just another rock and roll talk and music show as Waters takes some verbal shots at some important musical, political and social issues.

“I’ve done radio for 14 years and it took a long time to get whatever style I may have developed to be that comfortable on the microphone, so I feel that I can do a presentation verbally on TV as well but I think it’s going to take some time to be as comfortable with the camera as I am with the microphone,” said Ladd who seemed genuinely pleased with the way the pilot turned out but acknowledged, “I think I need a lot of work.

At a time when Top 40 has been resurrected under the title of contemporary hit radio and is drawing numbers reminiscent of its glory days, there are still some people who find it refreshing that there is a FM air personality who will just sit down and speak his mind before trying it into the music. AOR will never become freeform again, that’s almost guaranteed. What is assured is that as long as Jim Ladd continues broadcasting, one FM radio station will be a forum for free thought. Like him or hate him, we’ve got to respect him.”

David Adelson
**Music Video Reviews**

**ABSOLUTELY SWEET MARIE • JASON AND THE SCORCHERS • 3:30 • EMI/AMERICA • HOGAN ENTERTAINMENT PRODUCTIONS**

The factory town cow punk of Jason and the Scorchers is asserted in this conceptualization of a לסמים brand through a variety of images, with a middle American industrial motif running throughout. From beer hall to concert hall, Jason and the band are seen performing their own manic brand of swing-rock, contrasting Madonna's with ores, and ending with a slow pan of a cemetery headstone (framed in black and white), which contains the cryptic twist to the tune.

**LAND OF HUNGER • THE EARONS • 4:52 • ISLAND RECORDS • BILL PARKER PRODUCTIONS**

Good guys and bad are seen at odds in The Earons' new clip for the single from the Island Records LP "Hear On Earth." As Earonic good (dressed in white) save themselves from insidious workers' laborious duties, baddies in black are hot on the trail. Deliverance is achieved and evil thwarted as the band beams its rescued charges to a lush green meadow. Excitement editing and vibrant images are incorporated into fairytales juxtapositions as our emissaries from Earon Earth perform their valiant deeds.

**Top 30 Video Cassettes**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Release Date</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SCARFACE</td>
<td>Beta cassette</td>
<td>12</td>
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<tr>
<td>2</td>
<td>SUDDEN IMPACT</td>
<td>Cassette</td>
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<td>3</td>
<td>SILENT WOOD</td>
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<td>4</td>
<td>GORKY PARK</td>
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<tr>
<td>5</td>
<td>UNCOMMON VALOR</td>
<td>Beta cassette</td>
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<td>6</td>
<td>PIERRE TAYLOR NEVER</td>
<td>Cassette</td>
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<td>7</td>
<td>WAR GAMES</td>
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<td>8</td>
<td>UNDER FIRE</td>
<td>Cassette</td>
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<tr>
<td>9</td>
<td>DEAD ZOE</td>
<td>Cassette</td>
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<td>10</td>
<td>TRADING PLACES</td>
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<tr>
<td>11</td>
<td>THE MAN WHO LOVED WOMEN</td>
<td>Cassette</td>
<td>6</td>
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<tr>
<td>12</td>
<td>CHRISTINE (RC/A Columbia Video)</td>
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<td>13</td>
<td>OCTOPUSY (Beta cassette)</td>
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<td>14</td>
<td>STAR 80 (CBS Home Video)</td>
<td>Beta cassette</td>
<td>11</td>
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<tr>
<td>15</td>
<td>OSTERMANN WEEKEND (Thom/EMI 1981)</td>
<td>Beta cassette</td>
<td>10</td>
</tr>
</tbody>
</table>

**Home Video: Sales vs. Rentals**

(continued from page 9)

Design products specifically that people will want a booklet which helps explain the sales angle to the retailer, The Art of Selling Home Video, which Karl hopes will enlighten them as to the benefits gained by stocking a variety of special interest videos. With Karl, sales are what the product is designed for, and in the direction in which he is moving, KHB is bankers, bank on the repeatability of their product, aiming for sales in a market that is mostly rental. But as Karl pointed out, "you're not going to go out and rent an exercise tape, exercise with it and return it the next day."

Karl Home Video is unique in the market of video and it deals with a specialized product, but the hit "discos" over rentals is shared by other companies of a more general product line.

**Media Home Entertainment** vice president of sales and marketing Paul Culberg sees sales as the future of home video. "I think sales will definitely increase if I can get no other reason than that the size of the market will increase. The more people become involved with the new technology, the more potential for people to become collectors. Even if they are eclectic in their collecting, they are going to want more than one kind of product." Media Home Entertainment has recently announced the reduction of 20 of its titles to $19.95, a reduction which Culberg feels will stimulate sales as well as rentals. Much of the price reduction serves as incentive to retailers to stock new product, increasing selection at a lesser investment, according to Culberg.

Nevertheless, the MHE focus is on sales. The primary aspect of price reduction is that it is "the product idea is to get the product into more store units and exposed to more people," according to Culberg. "It stands to reason that at that point somebody in one of those stores is going to own it, and they will have the opportunity to buy it at a cheaper price."

As pioneers in the field of original entertainment programming, Pacific Arts Video Records has dealt with product of a special nature, from the very beginning, while keeping a finger on the pulse of the burgeoning home video market. PAVR president David Bean is a student of the evolving technologies of the home video business as well as the climate of the marketplace. The business is roughly 90 percent music, 10 percent instructionals, according to Bean, but he sees that changing in the not-so-distant future: "I see the whole video phenomenon splitting into two avenues. It's my feeling that the rental phenomenon will continue, but that it will basically be limited to the newer theatrical releases..." Bean said he felt that while rentals will continue to exist with movies, product such as original programming, instructional programming and music programming will develop more and more as sale products. Bean attributes the future split to two things in particular: the lowering of prices, and the advent of technology that will greatly enhance audio fidelity — to the point, according to Bean, where vinyl records will cease to exist altogether and laser discs and Beta and VHS Hi Fi will take over entirely.

In an industry as subject to the wiles of the video technology as home video few things can be counted on from day to day. One thing is certain, however, and that is that the video market is an established and growing one. Whatever mode wins out in the end, rentals, sales or both, the demand for video product is strong, and that demand will be met whatever the means may be.
<table>
<thead>
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<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On</th>
<th>6/16 Chart</th>
<th>S/18 Chart</th>
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<td>FOOTLOOSE</td>
<td>ORIGINAL SOUNDTRACK (Columbia 29296) CBS</td>
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<td>SPORTS</td>
<td>R.U. LEWIS AND THE NEWS (Columbia FC 4142) CBS</td>
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<td>CAN'T SLOW DOWN</td>
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<td>SHE'S SO UNUSUAL</td>
<td>CYNDI LAUPER (Portrait BFR 38330) CBS</td>
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<td>THRILLER</td>
<td>MICHAEL JACKSON (Epic OE 38132) CBS</td>
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<td>HEARTBEAT CITY</td>
<td>THE CARS (Elektra 9 0259-1) CBS</td>
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<tr>
<td>AN INNOCENT MAN</td>
<td>BILLY JOEL (Columbia QC 36873) CBS</td>
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<td>SEVEN AND THE RAGGED TIGER</td>
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<td>BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN (Columbia QC 38665) CBS</td>
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<td>1984</td>
<td>VAN HALEN (Warner Bros. 9 35985-1) WEA</td>
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<td>BREAKIN'</td>
<td>ORIGINAL SOUNDTRACK (Polydor 821 912-1) MCA</td>
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<td>REBEL YELL</td>
<td>BILLY IDOL (Columbia FC 41450) CBS</td>
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<td>INTO THE GAP</td>
<td>THOMPSON TWINS (Arista AL6-8200) RCA</td>
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<td>LOVE AT FIRST SIGHT</td>
<td>SCORPIONS (Mercury 8 851-1M-1) RCA</td>
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<td>ELIMINATOR</td>
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<td>GRACE UNDER PRESSURE</td>
<td>RUSH (Mercury 8 176-1M-1) RCA</td>
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<tr>
<td>MIDNIGHT MADNESS</td>
<td>NIGHT RANGER (MCA-5457) MCA</td>
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<td>OUT OF THE CELLAR</td>
<td>RATT (Atlantic 7 90143-1) RCA</td>
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<td>JERMAINE JACKSON</td>
<td>(Arista AL-60332) RCA</td>
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<tr>
<td>BREAK OUT</td>
<td>POINTER SISTERS (Planet 81674) RCA</td>
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<td>BODY AND SOUL</td>
<td>JOE JACKSON (A&amp;M SP-5000) RCA</td>
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<tr>
<td>MADONNA</td>
<td>(Sire 28988871-1) MCA</td>
<td>29</td>
<td>39</td>
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<tr>
<td>TOUCH</td>
<td>EURYTHMICS (RCA AFL-4927) RCA</td>
<td>23</td>
<td>21</td>
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<td>CHICAGO 17</td>
<td>CHICAGO (Warner Bros. 1-25059) CBS</td>
<td>64</td>
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<tr>
<td>SELF CONTROL</td>
<td>LAURA BRAGHAN (Atlantic 7 80147-1) WEA</td>
<td>9</td>
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<td>UH-HUH</td>
<td>JOHN COUGAR MELLENCAMP (RCA 71364) POL</td>
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<td>BEAT STREET</td>
<td>ORIGINAL SOUNDTRACK (Atlantic 7 01754-1) RCA</td>
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<td>LEARNING TO CRAWL</td>
<td>THE PRETENDERS (Sire 9 03990-1) RCA</td>
<td>27</td>
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<td>GO-GO'S (R S &amp; A SP-70041) RCA</td>
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<td>KEEP YOUR HANDS OFF MY POWER SUPPLY</td>
<td>SLADE (CBS Associated FC 39336) CBS</td>
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<td>MIRROR MIRRORS</td>
<td>THE PSYCHEDELIC FURS (Columbia FC 39378) CBS</td>
<td>7</td>
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<tr>
<td>THE PROS AND CONS OF HITCHKICKING</td>
<td>ROGER WATERS (Columbia FC 29296) CBS</td>
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Stellars Sweep Annual MCN Awards
by Anita M. Wilson

NASHVILLE — The Stellars swept last week’s 18th annual Music City News Awards with four awards, including one for Vocal Group of The Year. Alabama won the second most awards with two for Band Of The Year and Album Of The Year. For “The Closer You Get,” the Stellars, long-time favorites of the Music City News, in addition to winning Vocal Group Of The Year, won three awards for Single Record Of The Year for “Elizabeth,” Country Music TV Special Of The Year for Another Evening With The Stellars, then Heroes, Legends & Friends, and Comedy Act Of The Year. Their award for Comedy Act Of The Year marks the fourth time in the quartet has won the award from the only subscriber-voted awards. The Stellars reclaimed their award for Vocal Group after holding it for 12 years while Alabama received it last year.

Broadcast from The Grand Ole Opry House on June 4, 1989, Steve and Larry Gatlin helped co-host the show with The Stellars. The awards show saw Alabama win its third Band Of The Year award and win Album Of The Year, which it won two years ago. Janie Fricke won her second consecutive Female Vocalist Of The Year Award while Lee Greenwood won his first Music City News award for Male Vocalist Of The Year. The award becomes the fourth time the Grand Ole Opry has won a country Male Vocalist award, including ones from The Country Music Association, The Academy of Country Music, and The National Academy of Recording Arts and Sciences.

Last year’s winner of The Living Legend Award, Art Acuff, MCN Awards winner announced Ernest Tubb as this year’s recipient. Because of an illness Tubb was unable to accept the award, but sent his daughter to accept on his behalf. The award was presented last year for the first time to an artist who has been involved in country music for 25 years or more.


FOR THE RECORD

In the June 16, 1984 issue of Cash Box, an incorrect photo caption was used on the Nashville Music Assn. (NMA) picture in the country section on page 16. The caption should have read “Several artists and music executives spot a few of the NMA’s month-long membership drive in June. Pictured at the filming are (l-r) Martha Moore, Polygram Records; Norco A. Wilson, RCA Records; Kathy Mattea, Polygram recording artist, Betty Hobbs, Capitol Records; Erdy Ravyn, RCA recording artist and Dale Franklin Cornelius, NMA Cash Box apologizes for the error.

WINNERS ROW — Janie Fricke and Lee Greenwood joined The Stellars after the 18th annual Music City News (MCN) Country Awards to display their various awards. Pictured are (l-r) Janie Fricke, Female Vocalist of the Year; Don Reid, Harold Reid, Phil Balsley and Jimmy Fortune, members of The Stellars, Vocal Group of the Year, Country Comedy Act, TV Special and Single of the Year, and Lee Greenwood, Male Vocalist of the Year. The Stellars’ four awards mark the most any group has won at one time of the MCN Awards.
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. THE RIGHT STUFF — Charly McClain & Mickey Gilley — Epic — 24 Adds
2. AS LONG AS I'M ROCKIN' WITH YOU — John Conlee — MCA — 22 Adds
3. FAITHLESS LOVE — Glen Campbell — Atlantic America — 21 Adds
4. HOW ARE YOU SPENDING MY NIGHTS — Gus Hardin — 19 Adds
5. DYING TO BELIEVE — Jack Greene — EMH — 19 Adds

MOST ACTIVE COUNTRY SINGLES

1. WHEN WE MAKE LOVE — Alabama — RCA — 59 Reports
2. THAT'S THE THING ABOUT LOVE — Mel McDaniel — MCA — 58 Reports
3. SOMEBODY'S NEEDIN' SOMEBODY — Conway Twitty — Warner Bros. — 58 Reports
4. MAMA HE'S CRAZY — The Judds — RCA — 56 Reports
5. I CAN TELL BY THE WAY YOU DANCE — Vern Gosdin — Compleat — 54 Reports

THE COUNTRY MIKE


MUSIC CITY RESCUES MOTORISTS — WJRB/WJKZ-FM/Nashville has begun a much-needed service to the motorists and tourists in and around Nashville. The operation is called "Rescue 100" and consists of a fully equipped tow truck traveling the highways during rush hours providing stranded vehicles with the aid of water, gasoline, air and other items that may be needed. The wrecker also has installed a full communications system to summon police, an ambulance, or fire truck as well as assisting the radio station in traffic reporting. The best part about this service is that it is absolutely free to those who require it.

STRICKLAN GARNERS TWO AWARDS — KBRQ/Denver afternoon drive personality Jim Stricklan received two awards from the Colorado Country Music Foundation at its 22nd annual convention. Stricklan, a member of the foundation for 10 years, was named top Country Western D.J. of the Year and was inducted into the Colorado Country Music Hall of Fame. KBRQ was named 1984 Country Western Radio Station of the Year.

TACO TOURNAMENT HELPS SPECIAL OLYMPICS — WMZQ-FM/Washington was the host for the fifth annual "Tantalizing, Tummy-Tickling, Taco-eating Tournament" for the benefit of Special Olympics. Morning team Jim London and Mary Ball were the emcees for the contest that raised $4,500 in two hours. Contestants in the tournament accumulated pledges for each taco they could eat in a five-minute time span. The winner of the contest ate 22 tacos in the designated five minutes with $41 per taco pledged. Wes Unseld of the Washington Bullets was on hand as the honorary chairperson of the event.

PROGRAMMERS PICKS

Tex Bagshaw CKLY/Lindsay My Kind Of Lady — The Burrito Brothers — MCA
Keith Montgomery KCAN/El Reno Down South In New Orleans — Jerry Hayes — Spinin' Wheel
Bob Cole WMZQ/Washington I Got A Million Of 'Em — Ronnie McDowell — Epic
Billy Parker KVOO/Tulsa The Right Stuff — Charly McClain & Mickey Gilley — Epic
Glen Garrett WCOS/Columbia Attitude Adjustment — Hank Williams, Jr. — Warner Bros
David Hurst WJLJ/Roanoke I Got A Million Of 'Em — Ronnie McDowell — Epic
Chuck Ingram CKRY/Calgary A Little Love — Juice Newton — RCA
Tom "Cat" Reeder WKCW/Warrenton Pictures — Atlanta — MCA
Johnny Steele KVEG/Las Vegas She Put The Sad In All His Songs — Ronnie Dunn — MCA/Churcill
Marc Hahn KTM/Salinas He Broke Your Mem'ry Last Night — Reba McEntire — MCA

SINGLES REVIEWS

OUT OF THE BOX

SYLVIA (RCA PB 13838) "Love Over Old Times" (Collins Court/Hotel Hall-ASCAP) (J. Angelic, M. Reid) (Producer: T. Collins);
"Love Over Old Times" is Sylvia's second single release off her latest RCA LP "Surprise." The ballad opens with keyboards which continue throughout the number, backing the song's lyrics. Sylvia sings of seeing an old beau in one of her more powerful romantic tunes. Should get immediate strong airplay.

GENE WATSON (MCA-52410)
Little By Little (3:30) (Warner-House — BMI) (D. Reeder, Gene Watson) (Producer: Russ Reeder, Gene Watson)

BOXCAR WILLIE (Main Street RS-93021)
Luther (4:21) (Window/Tree-BMI) (L. Kingston, J. Jones) (Producer: P. Drake)

MEMPHIS (MPI)
Gone But Not Forgotten (2:29) (Warner House — BMI) (J. T. Slate, L. Keith, W. Morrison) (Producer: Not Listed)

STEVE MANTELLI (Peag P-014)
Muscle And Blood (3:35) (Robcrs — BMI) (R. Jenkins) (Producer: Robert Jenkins)

A.J. MASTERS (Bermuda Dunes S 102)
Do It On A Dare (2:55) (Copper Trophy/World Choice/Dakas-BMI) (R. McLelien) (Producer:)

LEON EVERETTE (RCA PB-13834)
Shot In The Dark (2:36) (Sister John-BMI) (R. Rogers) (Producer: Blake Mevis)

CRYSTAL GAYLE (Warner Bros. 7-29254)
Turning Away (2:55) (Combin-BMI) (T. Krekel) (Producer: Jimmy Bowen)

NEW AND DEVELOPING

RONNY ROBBINS (Columbia 38-04506)
Those You Lose (3:08) (Tree-BMI) (S. Whipple) (Producer: P. Drake)

Ronny Robbins, son of the late country legend Marty Robbins, has joined forces with his father's former label, Columbia, for his latest single. The Pete Drake-produced record displays Robbins' talentcd vocals in this smooth country ballad that opens with a flowing instrumental section backed by genuine vocal harmonies. The tune should earn immediate airplay and prove a good building ground for the newcomer.

LEFFEL CELEBRATES 20th WITH POLYGRAM — Frank Leffel, national country promotion director, PolyGram was presented with a plaque celebrating his 20 years with the company last week by Mel Iberman, executive vice president, PolyGram Records. Picturecd above from are (l-r): Steve Massie, midwest regional country promotion manager; Dave Smith, southwest regional country promotion manager, Frank Jones, senior vice president, PolyGram/Nashville; Leffel; Joe Polidor, country marketing director, PolyGram/Nashville; Iberman; Doyal McCol!um, asst. national country promotion manager; and Pam Steele, promotion secretary.
Carnegie Hall, New York — The A-number-one, king-of-the-hill, head-of-the-list, top-of-the-heap popular singer opened his annual 11-night visit to Carnegie Hall (two more benefit performances) with a typically varied razzle-dazzle retrospective of his career.

The concert, which was dedicated — as all of Sinatra’s performances this year will be — to Count Basie, Gordon Jenkins, and Don Costa, started off on a very low key (after a pounding half-hour by the Buddy Rich band). Sinatra opened, crooning “Fly Me To The Moon,” before shakily reading the lyrics of two new songs — “L.A. Is My Lady,” by Quincy Jones and Marilyn and Alan Bergman (an obvious counterpart to Sinatra’s east coast anthem). Last month I’m going to do a song not about Cincinnati,” he quipped) and Kander and Ebb’s new list song, “The Best Of You,” which started heating up when Sinatra seated himself in the crook of the piano for “Here’s That Rainy Day,” taking advantage of the lovely new bur- nish he’s adding to his performance, and the bittersweet lyric. Then it was on to a roistering “Luck Be A Lady,” the Sinatra version — the rhythm and the little thing hitting the notes perfectly, phrasing with that studied casualness that is all his, putting to rest those death knells for his vocal equipment that have been sounded in years past (sure, it’s a darker, deeper, more melancholy voice, but it’s in every way a better one). Sinatra was now in his stride: a magnificently tender “This Is All I Ask” gave way to a steamy “Come Rain or Come Shine” which led into a lovely, powered version of “My Way” (the Sinatra anthem of a decade ago being given a simple, decisive reading, minus the chest-chumping). This was followed by some kibitzing — about swimming in the Hudson River and Palm Island Park, about Joe E. Brown and about Michael Jackson’s visit to his recent recording sessions with Quincy Jones (”I thought he was Jessie Jackson’s father” — he later found out on a pair of numbers from the LP: an electric performance of a Frank Foster arrangement of “Mack The Knife” and a less-assured reading of “Stormy Weather” (you see, the album will highlight stand- out numbers that Sinatra managed to miss in his career).

“It’s Alright With Me,” a song tailor-made for Sinatra; “How Do You Keep The Music Playing,” a somewhat podding Michael Legrand collaboration with the Bergmans, and a version of “Teach Me Tonight,” marred by obscene gestures, set the stage for the home stretch. Nei Hef’s loose, swinging, and all-arrangement of “Pennies From Heaven,” which Sinatra recorded with Basie, was highlig- hed by a funny tenor saxophone solo by veteran Al Klink — Sinatra seemed to enjoy this number more than any and added a little extra oomph by employing some hair-raising glissandos. This was followed by an interlude — guitarist Tony Mottola, who took a portion of Rodriguez’s “Concierto De Aranjuez” — before a classic Sinatra one-two punch: a beauti- ful, aching “Guess I’ll Hang My Tears Out To Dry” and, of course, the skewyaver — “New York, New York” — which Sinatra managed to lampoon while belting the hell out of it.

Frank Sinatra is an American monu- ment. And like the best monuments — the Chrysler Building, the Grand Canyon, the Museum of Modern Art — he deserves to be revisited time after time. On sure, he has lapses in taste — both in his public comments and his occasional choices in material — but the bottom line is that, after 45 years, when it comes to singing the Great American Songs there is one pa- radigm. Top of the heap, indeed.

Lionel Richie

Richard even turned Michael’s popularity to his own advantage, sending up the singer with a take-off on “Billie Jean,” a fitting, if easily chosen, target for the grammies denied Richie this year. The comedy in the show could not have been more good-natured though, as Richie wowed the capacity crowd with a version of Rod Stewart’s “Hot Legs” with Turner and even found an opportunity for laughs with “Endless Love,” actually sung with Diana Ross through the magic of video projection and line by syncrhonicity.

In between and around these highlights, Richie kept the hits coming and coming, opening with “Truly” and following with “Sail On,” “Brick House” (with a short tribute to the Commodores). “Still,” “You Are,” “Hello,” “Running With The Night,” “Lady” and “Three Times A Lady,” again with Turner, who proved that she can walk with soulful good taste on any style of song she tackles.

After Richie’s extended encore with “All Night Long,” the crowd was treated to a spectacular break dance show by three male members of Richie’s entourage and one woman who did an earlier dance turn with the singer. The obligatory fireworks closed the show.

Richie leaves no doubt that he is ready for the success his road from the Com- modores has led him to. His appeal with white and black audiences, his rich, strong voice and his feel for a hit insures him through this century’s 80s and beyond.

Rush

THE FORUM, L.A. — PolyGram recording house on a live show, certainly includes a combination of an incredible visual experience with solid hard rock material. Sight and sound are the two elements that are arrived at in full. Rush’s setup was equipped with numerous drum sets and a huge assortment of percussion instruments.

The show started with an abundance of new material from Rush’s latest LP “Grace Under Pressure,” energized vocals, fearless guitar and skillful psychological drumming were exhibited throughout the near two-hour set. “Distant Early Warning” especially was a crowd pleaser, its tense, socially conscious lyrics. “Red Sector A” was also a showstopper, with Lifeson opening the song with a string of ringing harmonics and Lee belt- ing out the poigniant lyrics with intense inspiration. Other hard rock gems included the perps-insistent “Body Electric,” “Red Lenses,” and “Be- tween The Wheels” which featured guit- arist Lifeson at his amazing best.

The group’s melodic strengths were featured on “Closer To The Heart” with Lifeson on acoustic guitar and Lee wrap- ping his voice around the lyric expertly. Throughout the show, each of the members displayed a fun-loving ex-uberance which added to the near sell out crowd’s own enthusiasm. This was espe- cially evident on the “2112” classic cut “We Are The Priests” which found Lee and Lifeson accenting the song’s power with some high-kicking energy. And while Rush played a selection of songs from its extensive wealth of material, each member also found time to go into the extended solos characteristic of hard rock shows, these made palatable only by the group’s formidable talents on their respective instruments.

Ending with more classic molten rock from “Moving Pictures” and “2112,” Rush proved that the hard rock genre is not inherently mindless, but that it indeed requires the paramount measure of skill and can also be as socially aware and moving as the best Dylan or Springsteen.

Mary Wells

The Music Machine, L.A. — Stepping onto the stage at The Music Machine in a bright gold evening gown, Mary Wells appeared as young as when she reigned as Motown’s first star. The show, sponsored by The Southern California Blues Society, drew a mixed crowd of young and old. Fans of Wells remember the silky voice which was often combined with the pitched vibrato of another Motown rising star, Marvin Gaye.

Taking the stage, Wells stood for a moment acknowledging the adulation of her fans, many of whom are too young to remember the days when she dominated radio playlists. Beginning with “Sweet-est Boy” and going directly into “These Arms,” Wells’ vocals sounded fresh and strong as the first day she stepped up to a microphone.

Backed by Curtis Womack, formerly of The Valentinos (and Bobby’s brother), Wells’ packed a new vitality into her classic, “The One Who Really Loves You.” Just back from a three-week trip to Eng- land, the singer complained of exhaustion due to jet lag, though none was evident in her stage performance. Womack also displayed energized vocals, achieving a balance of harmony with Wells. Wells saved the biggest hit for last and as the first notes of “My Guy” were played the audience responded enthusiastically.

Sure, times have changed and the Mot- town sound is now coming out of a skies- craper on Sunnset Blvd., but Mary Wells’ performance proved great songs and great performances really don’t age.

david adeloon

Nassau Coliseum, N.Y. — Combining a rooftop barrage of hits with Las Vegas style stage savvy, a knockout break danc- ing routine, and the explosive singing of Tina Turner, Lionel Richie proved at Nassau Coliseum that he has no trouble wearing the crown of king of the pop stars for the post-Michael Jackson set.

GREAT WHITE HITS LONG BEACH — EM! America’s Great White has been on tour with Judas Priest the past two months and recently stopped at the Long Beach Auditorium for two sold-out shows. Pictured backstage after the opening show are (l-r): Raoul Gonzalez, production manager, KMET; Gary Gersh, VP; A&R, EM! Kirk Van Hergel, VP, int’l, Capitol/EM! Rupert Perry, president, EM! Gary Holland, Mark Kendall, Lorrie Black, Jack Russell (all of Great White), Mass Yamsid, product manager, Toshiba/EM! Jeremy Hammond, int’l, promo manager, EM! and David Budge, director, press/artist relations, EM.
THE RHYTHM SECTION

FROM BE-BOP TO HIP-HOP WITH HANCOCK — Watching Herbie Hancock's interview with MTV in the VIP room at the Roxy last week was a fascinating experience and as a cultural observation, you have one of the most important jazz pianists of the last 20 years setting himself up to be coprogrammed with the Van Halen, Go-Go's and Thompson Twins of the music world, laying out the populist way in which he's managed to many as being as fleet as jazz is perpetual, through a venue that has been repeatedly accused of denying attention to black music. Strange bedfellows indeed, but a testament to Hancock's unique outlook and to the open-mindedness and the perserverance of Herbie Hancock. Hancock is simply continuing on the same wide-open recording highway he paved in 1973, when he broke through in his double-barreled roackblock with "Headhunters," one of the most popular and identifiable albums in jazz. In the ensuing 10 years, Hancock unflinchingly jousted his talents in funk and pop without the years of roots laid down, first with Donald Byrd and Miles Davis, then as a solo artist. Hancock followed "Headhunters" and its signature hit, "Chameleon," with "Thrust," the ultimate fusion album in the minds of many musicians. 'Man-Child" and "Secrets" continued to affirm Hancock's place in the vanguard of jazz/funk/trend music. Hancock was still producing a wider audience and he observed a brilliant way of pursuing one without alienating his traditional fans. While he continued to employ the ever-expanding, 70's style of the vocoder as a hot item to create synthetic vocals in his attempt to turn himself into a singer, Hancock scored his biggest coup by recording and performing the reformed Miles Davis quartet of the mid-60's, Substituting Freddie Hubbard for Miles on trumpet, the band called itself VSP0 for the Double-Time-Powerhouse recording, recorded two smash albums, went on tour and exposed thousands of new listeners to the great Influenced-be-bop of the '60's while reasuring long-time fans that his playing had not suffered because of his populist excess. A year later, he was to pull the same trick — introducing trumpet prodigy Wynton Marsalis to the world and including Wynton and brother Branford in a "VSP0-2" tour, all the time searching for that ultimate combination. His solo albums, while megalomaniac, were still good for Hancock. His disco albums were not. Experimenting with a wider range of singers as well as the vocoder, Hancock kept searching for the right combination and wouldn't grab a mass audience, but albums like "Sunlight," "Monster" and "Future Shock" are continually missed the mark. In a welcome shift, he reverted to his fusion side with '91's "Hands" and produced the ultimate statement on the genre, a multi-talented tour-de-force that really captures all aspects of his keyboard execution at their best. Perhaps it's these returns to sophistication that have prepared him to find the pop statement that fulfills his goals. 1982's "Light Me Up" figured to be the one, as Hancock combined with Quincy Jones stablemate Rod Temperton and others to produce a fistful of songs on the order of "Jodeci" or "Thriller." But this outing, too, failed to catch on. Many of Hancock's fans who understood and admired his efforts to relate to a wider audience and his immersion in the rhythms of the street and the dance floor, the man may have dropped some things if he shouldn't just forget these endless projects. But Hancock would never say die and wouldn't you know, just when you thought it was safe to go back into a dance club, it's hip-hop to turn"lil Hancock" from "Future Shock" album, finally put him on that pop plateau, with MTV no less courting his observations on the state of the music biz. Hip-hop is peculiarly suited for this consummate jazz performer, Hancock's command of electronics, not only with his synths, but with its, synth, and electric, and synthetic drums and sound effects and its emphasis on traditional vocals, well. He doesn't even have to worry about a singer. As always, Hancock's treatment of the style the tune to new heights. "Future Shock" owes its sound in large part to Bill Laswell and Michael Beinhorn of Material, who coproduced the album. But it is Hancock's compoing and solos that gives the tune a personality far more advanced than that of the whip of whipped-up hip-hop. Augmenting the success of the tune as dance music is the fact that its accompanying video is arguably the best, most original production conceived yet for a syntho-poptune. Its images of automation gone haywire reflects the synthesis of futuristic frenzy and rhythmic repetition perfectly into the punch that Hancock is still able to pack into his double-time-barelled punch. The man who has helped guide Hancock through these 10 years of growth and exploration is David Robinson, the San Francisco-based manager who first brought the Pointer Sisters to the world's attention. With Robinson, large part of Pointers also were building an appreciative audience by expertly combining jazz with nostalgia, funk and other styles (even country) on their records. For them, being versatile meant suicide, as a folkie public rejected their language, undependable, pigeonholing sound. The Pointers have now gained superstar status by providing that sound. Hancock has transcended the problem by keeping his audiences distinct and defyin moving back and forth between them. He completes his current 33-city tour promoting his new 72-minute video, "Herbie Hancock and the Rockit Band," he's off to Europe for a series of duet shows with jazz guitarist Jim Hall. It is another tribute to this acclaimed artist that, recognized for years as one of the most knowledgeable and dedicated musicians in the biz, can still reside at the forefront of the most contemporary and attention-getting sound producers in the business. As for hip-hop itself, one head of black A&R recently told Cash Box, "You're not going to get any of the Carsons to change their pop. You're not going to have to do standards and stuff, and I'd like to see black musicians and black artists go toward that."  

Rusty cutchin
United Kingdom

LONDON — Claims by Jonathan King that his single, "Space Oddity/Major Tom (Coming Home)" was subjected to "concentrated scrutiny" and "massive down-weighting" by Gallup chart compilers have been totally rejected by Gallup. King has been writing furious letters of complaint to Gallup chart executive Godfrey Rust alleging "unqualified editing of the returns," followed by the disclosure of his single, which spent only four weeks in the chart, never reaching higher than 77. King has placed ads in the music press hundreds of times, and have directed all the vote to his single, claiming he has been "seriously injured" in the chart. King's record was treated in the same way as every other record in the top 100. Its investigations revealed that there had been no breach of the code of conduct, but the record did fail the routine check which is designed to catch any significant difference between chart and nonchart return figures. Gallup's Godfrey Rust says that King has confused routine enquiries and jumped to wrong conclusions.

After more than a year without a major recording deal, The Damned has formed its own label. The label is called, imaginatively, The Damned Records, and is now releasing its first single, "Thanks For The Night." The record will be backed by major press promotions. Label manager Andy McQueen said, "Despite having had Top 20 hits in the UK and being able to sell out theatres all over the world, The Damned has had a tough time getting a recording deal with a major company. As a result the band has set up Damned Records, with the Scottish independent label Plus One."

Central Television has become the first UK channel to broadcast the one-hour program London Calling, previously screened only on MTV. Telecasts began last week and will continue on the first Saturday of each month, approximately three weeks after the U.S. screening Series editor Alison Low's said, "Television and record companies and artists have welcomed this additional exposure in the UK, particularly as 'London Calling' offers a mobile-based view of what is happening on the music and fashion scene in London — which, after all, is the main source of musical talent worldwide."

AND THE WINNERS ARE — Several executives from MCA Video hold Golden Videocassette Awards given to them by ITA Home Video Canada for their outstanding sales/rentals of American Werewolf in London, Missing, and Best Little Whorehouse in Texas. Pictured are (l-r): Millard S. Roth, executive director of Home Video Board of Canada; Eric W. Pertsch, executive vice-president and general manager of MCA Home Video Canada; Michael McKelvie, director of sales and marketing MCA Home Video Canada; and Lee McKinlay, executive assistant and manager of production MCA Home Video Canada.

RCA Signs Foreign Agreement

NEW YORK — RCA Corporation and Bertelsmann AG, a major West German Media conglomerate, have reached a preliminary agreement to merge their world wide record, music publishing, and music video businesses. Execution of a final agreement is subject to a number of conditions, including the approval of RCA and Bertelsmann's Boards of Directors. Under the proposed venture, the record businesses of each company will continue to exercise creative control over their respective operations, while being supported by joint services in the manufacturing, distribution and administrative areas, Artists Records, which is currently owned jointly by RCA and Bertelsmann, will become part of the new venture and will continue to operate under its existing arrangements.

JAPAN IN LOVE WITH THE ROMANTICS — The Romantics are currently in the top 100 with their "He Ain't Heavy, He's My Brother" tour, which took them to Japan. Seen boosting the success of the tour and their Nemperor CBS LP in Japan are (l-r) front row, two unidentified Japanese journalists, Mike Skill from the Romantics and Arnie Tencer, road manager for Collins, Wally Paim, Co-Owner of the Romantics, Hilo Umezu, Pics of Japan, CBS/Sony, Joel Zuckerman; the band's manager, Jimmy Marin, Movies, Romanticia, Rio Okada; CBS/Sony, Yuji Takashashi; CBS/Sony, Kanichi Shigematsu; CBS/Sony, Tarchi Murakami; CBS/Sony, and Tai Onishi; CBS/Sony.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN Lps
1 Legend — Bob Marley and the Wailers — Island
2 Hystera — Human League — Virgin
3 Magna Tgua — Spanish — London
4 Foolhouse — Soundtrack — CBS
5 Works — Queen — EMI
6 Can't Slow Down — Lionel Richie — Motown
7 What Is Love? — EMI/Virgin
8 Cafe Blau — Style Council — Polydor
9 Ocean Rain — Echo and the Bunnymen — Polydor
10 Melody Maker — Musica a Dicchi

Italy

TOP TEN 45s
1 Relax — Frankie Goes To Hollywood — Ricordi/Island
2 Big In Japan — Alphaville — WEA
3 Jump — Scritti Porker — Polydor
4 State Of The Nation — Industry — EMI
5 Set Control — Hat — CBS
6 Dance Hall Days — Wang Chung — CBS
7 Against The Current — Ricordi — CBS
8 Love Of The Common People — Paul Young — CBS
9 Street Dance — Talk Talk — EMI
10 Ve Bene, Ve Bene Cost — Vasco Rossi — Carosello

TOP TEN 45s
1 Relax Me Before You Go Go — Wham — Epic
2 Groove 'N' — Style Council — Polydor
3 Jump — Scritti Porker — Polydor
4 Heaven Knows I'm Miserable Now — The Smiths — Rough
5 Relux — Duran Duran — EMI
6 Dancing With Tears In My Eyes — Ultravox — Chrysalis
7 Elation — Puff Daddy — Planet
8 Searching — Hazzel Dean — Polydor
9 Red Green — The Human League — Virgin
10 Only When You Leave — Spandau Ballet — Reformation

TOP TEN Lps
1 Legend — Bob Marley and the Wailers — Island
2 Hystera — Human League — Virgin
3 Magna Tgua — Spanish — London
4 Foolhouse — Soundtrack — CBS
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8 Cafe Blau — Style Council — Polydor
9 Ocean Rain — Echo and the Bunnymen — Polydor
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Roots Music Fuels Rocksteady Agency

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slowly fade out giving way to a new “craze.” From Saturday Night Fever to Urban Cowboy, Rocksteady artists still maintain their concert audiences. Kappus has now run into several venues that only want to book MTV acts but will search warrants, “people who have been in the business longer realize the drawing power of these artists and had as much business as we can handle later.”

In fact Kappus makes a conscious effort to keep the Rocksteady roster small. “If we can’t book more artists, we just weren’t able to do the same job,” said Kappus who worried that if there were too many artists, “it would be too thin and the potential for inner competition. Rocksteady prides itself in the personal and professional compatibility of its roster, often arranging packages of Rocksteady artists for various tours.

In the opinion of many who have received these packages, successfully booked Rocksteady artists, the agency is helping to keep alive a vital and lucrative part of popular music culture. As Rocksteady’s recently remarked, “you can’t have the fruit without the root.”

Videos Given Monitor Awards

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of one of the group’s shows during their hugely successful summer tour, was judged in the category of original cable television. The Monitor award went to the British group The Go-Go’s and to the Los Angeles band The New Order. In music video category, an additional award for best lighting director/director of photography went to Steve Cochrane of the Maverick Group, Inc. for Robert Hazard — Escalator of Life.

Other music-related winners were Brent Dais/Hicks & HBO for The Postcard (best achievement in cable short subjects) and, in the category of adapted cable entertainment, Doug Dowdle of Millaney, Grant, Mallet & Mulchay Productions, London for Olivia Newton-John in Concert (best editor); GregBrunton of The Multiplex Group, London for The Beatles on Stage in Concert for Boyer for Billy Joel Live From Long Island and Michael Jay of Broadway Video for Neil Young: Berlin (best sound mixer).

Capitol Records’ local commercial, if You Wanna Be a Hit garnered awards for director Stephen Kahn of Panavideo and producer Michael Stotter, along with Kahn as coproducer. The British Broadcast Commission's documentary on the American street music scene, Street the Beat also won for its lighting director/photographer, Mark Molesworth.

John Betancourt Exits RCA Records VP Post

LOS ANGELES — RCA Records has announced the formal resignation of John Betancourt from his post as RCA’s division vice president of marketing and promotion. The resignation is reportedly the result of Betancourt’s wish to pursue business interests outside RCA.

The resignation is effective immediately, though no successor to Betancourt has as yet been announced by the label.

FBI Cracks Down on Counterfeiters

(continued from page 5)

property, and trafficking in counterfeit labels — were made.

In an unrelated case, Joe Harvey Patrick of Oklahoma City was given a five-year suspended sentence and fined $15,000 in U.S. District Court, Western District of Oklahoma.

Patrick was first arrested last December in Oklahoma City as he attempted to sell off 6,000 counterfeit recordings and was charged with copysight infringement.

In another unrelated case, agents from the Los Angeles FBI Field Office executed a search warrant on June 1 in conjunction with the alleged counterfeiters of cassette sound recordings at Impressions West Lithography, Simi Valley, H&H Label Printing, Glendale, and General Audio and Video Cassettes. No arrests were made, but the Los Angeles FBI says the investigation is continuing.
AROUND THE ROUTE
by Camille Compasio

CHICAGO — Glenn Braswell, executive director of AGMA, advised that legislation which would reduce or revoke the special trading privileges of nations originating fraudulent copies of U.S. copyrighted video games has been introduced in both houses of the U.S. Congress.

Both U.S. Rep. John Dingell (D-MI) and Sen. Frank Lautenberg (D-NJ), prime sponsors of the two bills, were briefed on the special problems copyright infringement has posed to the coin-op video game industry prior to drafting either bill. During testimony before Rep. Dingell's Oversight and Investigation Subcommittee last summer, Braswell estimated that "coyote games" comprise at least a third of the U.S. video game market.

Rep. Dingell, Chairman of the House Energy and Commerce Committee, has introduced HR 5634 after concluding a year-long investigation which found that "no meaningful or even consistent system of protection for U.S. intellectual property rights exists in world markets."

Sen. Lautenberg, a member of the Senate Commerce Committee, recently introduced SB 2549 after studying a January 1984 International Trade Commission study which estimates that counterfeit sales of U.S. goods cost American companies $6-8 billion in lost revenues annually.

Both bills would direct the U.S. Commerce Department to review the duty-free trading status granted to such "developing" economies as Taiwan, Hong Kong and South Korea under the Generalized System of Preferences for Protection of Video Games if American software and other "intellectual property" copyrights are not adequately protected. If offending nations fail to cooperate, GSP status would be revoked.

Braswell, noting that these bills meet AGMA's legislative position calling for the U.S. government to "mount a serious countereffensive against the importation of pirated amusement games," summarizes the problem of copy video games as follows: "Consider that $5 billion worth of quarters was dropped into all types of amusements last year; estimate and revenues derived from a third of all video games on location across the entire nation; combine that figure with lost sales to manufacturers that these games represent; count the number of people who decided not to play a video game again based on an experience with a poor quality game and it all adds up to a multi-million-dollar rip-off."

AGMA Honors Don Osborne

CHICAGO — AGMA's second annual awards dinner, which was held May 31, was a "commemoration of the eternal optimism of Don Osborne," according to the association's president Joe Robbins.

In remarks leading to the presentation of the "Joe Robbins Coin-Op Award" to the late Atari executive's wife and children, Robbins spoke of his hope that all coin-op industry members will emulate Don's example of faith and constant striving for a better industry.

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that are out on the street, detracting from the newer machines. What the distributor should do is get the operator to bring in these old pieces. Marty suggests offering the operator a decent price per piece which he can apply to the purchase of a newer machine, which is what Mountain Coin is doing. Thus, a lot of this old equipment is sold to a company asked by the distrb to make room on the route for some of the more current games. "We are aware of operators' problems. What we want to do is sit down with them, discuss finances and offer whatever alternatives we can to help ease their burden," he said. Cerin singled out some of the current pieces that are moving at Mountain Coin and these include "Spy Hunter," "10 Pin Delux," "Punch Out" and the new "Mr. Do! Wild Ride" kit. Latest addition to the distributor's sales line is Gary Cohen who's been "out there pluggin' and doin' a fine job!"

Dateline Bloomington, Minnesota — Home of Hanso Dist. Co. where "player-versus-player" games are definitely in the fore, as we learned from veepee Kirk McKennon. In this category of equipment are pool tables, foosball and dart games which are all moving just beautifully and breathing new life into collections for operators. These are the pieces that outlast deprecation," as Kirk pointed out. "Right now the business needs some reviving and, while we are not at the heights we enjoyed a couple of years ago, we are certainly not crying the blues thanks to consistent activity with pool tables and dart games and a resurgence in foosball." He cited, as an example, a couple of arcades in the area, which were in trouble, ordered some foosball tables just to take up space and realized healthy earnings with them! Three foosball tables attracted 1,500 plays in one week as opposed to one dart game which drew one third this number of plays in the same period, which is quite impressive when you consider the price comparison of this equipment. Under present business conditions, it is possible to sell a dart game not only deliver games to a location, but people as well, Kirk pointed out, and this is being accomplished through leagues and tournaments. Hanso is planning a $10,000 dart tournament for sometime this coming fall. Keep tuned to this column for further details.

Dynamo Stages Foosball Tournament

CHICAGO — Over 200 foosball players from across the U.S. and Canada traveled to Reno recently to participate in the Dynamo $12,000 U.S. Open, held at the Airport Plaza Hotel. Twenty-five new Dynamo Soccer Tables were used in the competition.

There was a total of 46 teams competing in the Open Doubles and 52 players in Open Singles. The novice categories also had strong turnouts, with 48 Novice Doubles team and 70 Novice Singles players.

Much of the success of the U.S. Open is due to the excitement generated by the series of regional tournaments being sponsored by Dynamo across the U.S., according to Kathy Brainard, Dynamo's director of marketing promotions. Four Western Regional — the $2,500 Los Angeles Open, the $2,500 Portland Open, the $4,000 Salt Lake City Open and the $2,500 Arizona State Championships — preceded the $12,000 event in Reno.

"We're extremely pleased with the results of this year's tour to date," commented Ms. Brainard. "The regional tournaments, which are all held right in the gamerooms and taverns, are not only bringing out the old

Taito Helps Easter Sends Drive

CHICAGO — The donation of its hit game "Ice Cold Beer" by Taito America helped the Northwestern University Dance Marathon '94 raise a record $76,663 for Easter Seals, surpassing last year's total by $10,000 according to Marathon '94 cochairman Rick Ruskin.

Ice Cold Beer games were grand prizes awarded to Northwestern fraternity Zeta Beta Tau and sorority Pi Beta Phi for collecting over $12,000 for the Easter Seal Society of Metropolitan Chicago.

Over 30,000 students and visitors took part in the two-day hoopla at Evanston, Illinois campus which included eating contests, a Las Vegas-style auction and a 30-hour dance marathon in which over 80 couples participated.

Proceeds from the Feb. 10-11 dance marathon were presented to the Easter Seals Society on the April 11 local telecast on WGN-TV during the 1984 Easter Seals Telethon.

Additionally, the "10 Yard Fight," also donated by Taito, attracted a large number of players and entries in the Easter Seals raffle. Chris Jones was the lucky person whose name was drawn from the gigantic box of entries at the WGN-TV Telethon.

Former Taito operations manager Bob Milchuck was singled out for selling raffle tickets at his Games America Stores for the entire week prior to the drawing as well as during the telethon. During his television interview Milchuck explained that the prize donated by Taito was an actual arcade game that was enjoying much popularity on location. All proceeds from game play went to the Easter Seal Society of Metropolitan Chicago.

This latest effort marked the third consecutive year that Taito has played a significant role in helping to aid the thousands of physically disabled people who benefit from Easter Seals.

Pictured in the accompanying photos are (photo 1, l-r) Taito America president Paul Moriarity with Northwestern University's Cheryl Wilson and Ron Colson, Philanthropy chairman of the sorority and fraternity which jointly won the "Ice Cold Beer" game and (photo 2, l-r) Paul Moriarity congratulating "10 Yard Fight" winner Chris Jones, a Warren Township High School senior, as Bob Milchuck of Games America Stores looks on.

Valley 8-Ball Event In Las Vegas

CHICAGO — The MGM Grand Hotel in Las Vegas was the scene of the fourth annual Valley 8-Ball League Championships (June 14-17) with a total of 192 teams (128 men's and 64 women's) competing for a prize purse of $20,000 and trophies.

"We've seen these championships grow in just four years to what is really an internation- al event," said tournament chairman Chuck Milhun, president of the Valley Company. "Although this year we've had more than 17,000 players and 2,500 teams competing, mere numbers alone can't begin to tell the story. The most gratifying aspect is to see the operators and players taking over the league and the championship and building them to even greater success than was anticipated," he continued.

"It's good for them and it's good for the pool industry, ... everybody wins!"

Festivities began on Thursday evening (14) with the popular "Sad's N Chips Mixer," at which drawings for championship pairings were held. Double elimination championship play began at 10 a.m. on Friday, with men's teams competing in 16 flights of eight teams each in the men's tournament and in eight flights of eight teams each. Championship play was resumed at 10 a.m. Saturday and Sunday, with the match ending about 6 p.m. Sunday evening.

AGMA Board Re-elects Robbins As President

CHICAGO — Joe Robbins was re-elected to a six-year term as president of the Amuse- ment Game Manufacturers Assn. (AGMA) at the group's June 1 annual membership and board meeting in Old Town, Alexandria, VA. Also re-elected by unanimous acclamation were Dick Simon (U.S. Billiards), vice pres- ident; Glenn K. Seidenfeld, Jr. (Bally Mfg.), secretary-treasurer; and Glen Brawell (AG- MA), executive director and assistant secretary.

AGMA's 1984 board of directors thus consists of the aforementioned, namely Joe Robbins, Dick Simon and Glenn K. Seiden- feld, Jr., as well as Bob Lloyd (Data East), Ron Judy (Nintendo), Gary Stern (Stern Electronics), Paul Moriarity (Taito America), Jerry Marcus (Atari) and Bill Cravens (Universal).

Also discussed at the meeting was an offer made by Ralph Lall to sell the annual Amuse- ment Operators Exposition, which AGMA members voted to respectfully decline. A counter-offer was delivered in response.
A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

**MANUFACTURERS EQUIPMENT**

Bump 'N Jump (2/83)
Destiny, Non-Video Game (9/83)
Bega's Battle, Laserdisc (9/83)
Tag Team Wrestling (3/84)
Boomer Rang'r (4/84)

**EXIDY**
Pepper II (5/82)
Laser V (9/83)
Fax (5/83)
Crossbow (11/83)
Tidal Wave (11/83)
FUNAI/ESP
Interstellar Laser (1/84)

**GAMMA PLAN**
Hold 'Em Poker (3/83)

**GDI**
Stilther (8/82)

**GOTTIEB** (see MYLSTAR)

**INTERLOGIC, INC.**
Roc 'N Rope (6/83)

**MYLSTAR**
Reactor (7/82)
O'bert (12/82)
Mad Planets (3/83)
Krull (5/83)
Juno First (7/83)
MA.C.H. 3, Laserdisc (10/83)

**NICHIBUTSU USA**
Rug Rats (3/83)
Crazy Climber '81
Radical Racing (10/83)
Skeletor (10/83)

**NIKU**
Donkey Kong Jr. (8/82)
Psype (12/82)
Mario Bros. (6/83)
Donkey Kong III (11/83)
Print Out (3/84)

**ROCK-OLA**
Eyes (7/82)
Ninjaliber (11/83)
Rocket Racer (3/83)

**SEGA/GREMLIN**
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (2/83)
Star Trek, cockpit (2/83)
Champion Baseball (6/83)

**SENSE**
Sente Arcade Computer (SAC)
Snake Pit (12/83)

**SIGMA ENTERPRISES**
Stinger (12/83)

**STERN**
Tutanquand (7/82)
Dark Planet (11/82)
Lost Tomb (2/83)
Bag Man (2/83)
Mazer Blazer (3/83)
Cliff Hanger, Laserdisc (9/83)
Goal To Go, Laserdisc (1/84)
Great Guns (1/84)

**TAITO AMERICA**
Space Dungeon (7/82)
Jungle King (8/82)
Jungle Hunt (11/82)
Front Line (12/82)
Zoo Keeper (4/83)
Elevator Action (7/83)
Change Lanes (7/83)

**Rock-Ola**
Cold Beer (11/83)
Laser Grand Prix, Laserdisc (11/83)
The Tin Star (3/84)
Zeke's Peak (3/84)
10-Year Fight (4/94)

**TECHSTAR**
Spirit Casino, c.t. (12/83)

**THOMAS AUTOMATICS**
Triple Punch (6/82)
Oio Boo Chu (7/82)
Holey Moley (9/82)

**WILLIAMS**
Moon Patrol (8/82)
Joust (10/82)
Sinister (3/83)
Sinister, Cockpit (3/83)
Bubbles (3/83)
Bubbles-Mini-UpRight (3/83)
Motorace USA (7/83)
Blastar (10/83)
Star Rider, Laserdisc (11/83)
Rat Race, tbl (11/83)

**ZACCARIA**
Money Money (7/83)

**COCKTAIL TABLES**

**AMSTAR**
Phoenix

**ATARI**
Dig Dug (4/82)

**BALLY/MIDWAY**
Talon (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Wolf Mini-Myte (8/820
Saturn's Hallow (10/82)
Blueprint (11/82)
Preto Mini-Myte (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Dominio Man (12/82)
Baby Pac-Man, Pin 'N' Vid (12/82)
Bump 'N Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs of Tron (9/83)
Granny & The Gator (10/83)
Astron Belt, Laserdisc (10/83)
NFL Football (12/83)
Spy Hunter (1/84)
Tapper (2/84)
Galaxy Ranger Laser (3/84)
Up N Down (9/84)

**BHUZAC INTL**
Love Meter (9/83)

**CENTURII**
Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)
Gyruss (5/83)
Konami/Centuri Track & Field (11/83)

**CINEMATRONICS**
Cosmic Chaos (4/83)
Dragon's Lair, Laserdisc (7/83)
Space Ace, Laserdisc (4/84)

**COMPUTER KINETICS**
Super Monte Carlo, c.t. (10/83)
You Pick It II, c.t. (1/84)

**DATA EAST**
Explorer (8/82)
Burger Time (11/82)

**PHONOGRAPH**
Lowen-NMS Consi Classic
Lowen-NMS Prestige ES-2
Lowen-NMS 240-1
Lowen-NMS Satellite 200
Lowen-NMS, City II
Lowen-NMS, Soundmaster Compact
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 495 (1/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 448 (10/82)
Rock-Ola 476, Furniture Model
Rock-Ola 490
Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10/82)
Rowe R-88 (8/83)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Phoenix (12/83)
Star Gaze, Video Jukebox
Stereo Star, Dubi Dover (8/81)
Steren-Seeburg VMC (11/81)
VMI Startime Video Jukebox
Wurlitzer Cabaret
Wurlitzer Tarock
Wurlitzer Atlantic
Wurlitzer Silhouette

**POOL, SHUFFLE, TABLE GAMES, ETC.**

Bally Midway, 10 Pin Deluxe shuffle alley (4/84)
Cointop Computer, V-Back Shuffleboard
Irving Kaye Silver Shadow
Irvina Kaye Lion's Head
Dynamo Model 37
Dynamo-Double Tournament Football (5/82)
Dynamo Big O Pool Table (9/83)
Exidy Fifty-Fifty (8/83)
Exidy Tidal Wave (10/83)
G.T.I., V-Back Shuffleboard
I.C.E., Cheexx
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley (11/83)

**CONVERSION KITS**

(including interchangeable games & enhancement kits)
Atari Pole Position II (11/83)
Atari, Cloak & Dagger (2/84)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (12/83)
Centuri, Gussster
Cinematronics, Brix (1/83)
Computer Kinetics, You-Pick-it
Intrepid Marketing, Encore Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump 'N Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Buster (7/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (9/83)
Data East, Boomer Rang'r (4/84)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy, Retrofli
Boulder Dash
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Brassles
Konami, Gyrrus
Konami, Time Pilot
Mylistar/Gottlieb, Royal Flush Deluxe (5/83)
Interlogic Rc 'N Rope (6/83)
Rock-Ola, Levers (3/83)
Rock-Ola, Nibbler
Rock-Ola, Eyes
Rock-Ola, Survival
Rock-Ola, Mermaid
Nichibutsu, Rug Rats (3/83)
Nichibutsu, Radical Racing (10/83)
Nichibutsu, Skeleion (9/83)
Sega, Tac/Scan (9/83)
Sega, Monster Bash (11/82)
Sega, Super Zaxxon (1/83)
Stern, Lost Tomb (2/83)
Stern, Pop Flamer (2/83)
Stern, Pop Flamer (3/82)
Stern, Super Dash (7/83)
Stern, Fast Draw (7/83)
Stern, Goal To Go (1/84)
Taito America, Elevator Action (7/83)
Taito America, Exberon
Universal, Lady Bug
Universal, Mr. Do
Universal, Mr. Do's Castle (11/83)
Williams, Mystic Marathon
Williams, Blaster

Cash Box: June 23, 1984
Bally Midway Responds with Profit Making Conversions.

UP 'N DOWN™
Now available for Sega Zaxxon and Frogger games and as a factory new upright, UP 'N DOWN delivers value and excellent earning power. In 19 weeks of market testing, UP 'N DOWN's weekly average was $157.00. That's earning power and whether you choose the factory upright or conversion, Bally Midway will put future life into your UP 'N DOWN with follow-up kits in 1984. That's value. So don't compromise, get your earnings up and keep your costs down with UP 'N DOWN.

JR. PAC-MAN™
Put new life into your Mappy with the newest version of JR. PAC-MAN from Bally Midway. We provide everything you need to make your mouse bouncer into a dot-gobbler. And JR. PAC-MAN's a quarter grabber too with its scrolling screen and new cartoons. As a complete game, conversion for your PAC-MAN, MS. PAC-MAN, SUPER PAC-MAN or new MAPPY, JR. PAC-MAN has what it takes to keep you profitable.
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JERRY...

JERRY HERMAN

...for giving Broadway the “Best of Times” with this year’s Tony award winning Best of Scores and Best of Musicals: La Cage aux Folles.